

# HERITAGE WORKS

## 2018 Youth Works & Community Works Summer Programming Outcome Evaluation



### Program Funders

Connect Detroit  
Community Foundation for Southeast Michigan  
Doris Duke Charitable Foundation  
Dresner Foundation  
Engaging Dance Audiences | Dance/USA  
Fred A. and Barbara M. Erb Family Foundation  
John S. and James L. Knight Foundation

Kresge Foundation  
Max M. & Marjorie S. Fisher Foundation  
McGregor Fund  
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Michigan Humanities Council  
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# Acknowledgments

## A special thank you to the programs' funders:

Connect Detroit, Community Foundation for Southeast Michigan, Doris Duke Charitable Foundation, Dresner Foundation, Engaging Dance Audiences | Dance/USA, Fred A. and Barbara M. Erb Family Foundation, John S. and James L. Knight Foundation, Kresge Foundation, Max M. & Marjorie S. Fisher Foundation, McGregor Fund, Michigan Council for Arts & Cultural Affairs, Michigan Humanities Council, and National Endowment of the Arts.

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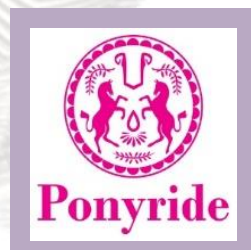
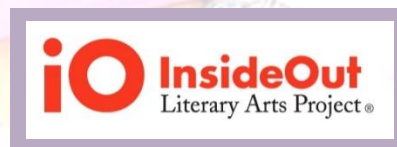
McGREGOR FUND

Community Foundation  
FOR SOUTHEAST MICHIGAN

Cover page photo:  
Summer Dance Ensemble

## A special thank you to the programs' partners:

Charles H. Wright Museum of African American History, Deeply Rooted Dance Theater,  
InsideOut Literary Arts, NKSJ Events+Productions, and Ponyride.



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# Executive Summary

## Participants

Three programs of Heritage Works occurring in Summer 2018 were evaluated: Work Arts, Two City Intensive, and Black Bodies Audience Talk Back performances. Heritage Works reached a total of 9,779 people with the 2018 programming. This number contains duplicates since many youth participated in more than one component—Two City Intensive participants were also part of the Dance Ensemble and Work Arts.

Heritage Works 2018 Program Participants	
Work Arts participants	47
Dance Ensemble participants	7
Two-City Intensive participants	6
Black Bodies audience members	9,719
Total (contains duplicates)	9,779

## Major Program Outcomes

**Work Arts.** In each Work Arts program (**arts administration, art education, summer counselor, drum and dance ensemble, and event planning**), participants had an average knowledge gain from the pre-assessment to the post-assessment ranging from a 12% to 36% gain. Work Arts participants most agreed that they worked as a team during the program (94% agreed), their instructor gave them extra help when they needed it (94% agreed), they learned job skills that will help them in their future (94% agreed), and learned about their art topic area because of the program (92% agreed). According to instructors, students across all Work Arts programs did the best in demonstrating a positive attitude towards others and cooperation with others.

All seven dance ensemble members built trust with their peers and learned about African American / Black culture. Six of the seven participants built trust with their supervisors and other adults, had the opportunity to make decisions, and learned how to control their emotions.

**Two-City Intensive.** For four of the five Two-City Intensive participants, the most moving moments were training with professionals and building relationships. The main takeaway for all five participants is that they will continue dancing and drumming. The Intensive changed participants in a number of ways: by becoming a better dancer (3 youth), by becoming a better communicator (2 youth), and by pushing themselves more (2 youth). Across all youth programs, 100% of participants would recommend a friend to participate.

**Black Bodies.** To describe how audience members felt after the performance, the most common word was 'beautiful'. The performances most commonly reminded audience of childhood.



# Work Arts

## Work Arts Program Overview

This was the fourth year of the Work Arts Youth Ensemble Program, funded by City Connect Detroit, Doris Duke Charitable Foundation, Engaging Dance Audiences | Dance/USA, Erb Foundation, Dresner Foundation, Knight Foundation, Kresge Foundation, Michigan Council for Arts & Cultural Affairs, and National Endowment of the Arts. Work Arts hires youth and young adult ages 14-24 for a summer internship to receive training offered in five areas: arts administration, art education, summer counselor, drumming and dancing, and event planning. Heritage Works offered the program at four sites: Charles H. Wright Museum of African American History, Heritage Works / Ponyride, InsideOut Literary Arts, and NKSK Events+Productions. Participants had the opportunity to work throughout the summer and gain art industry experience.

Work Arts promotes self-discovery, personal and career success among youth and young adults with the goal of promoting skills, knowledge and tools essential to job seeking, job performance, career development and personal success. The program's objective is: participants will increase their 1) job seeking tools (e.g., bios, resume, head shots); 2) employability skills (e.g., cultural competency, teamwork); and 3) artistic and arts industry knowledge and skills. As part of the program, all Work Arts participants did an elevator speech, resume, and had professional photos taken.

## Work Arts Evaluation Methods

Work arts used a variety of tools to assess the program—one tool for instructors to complete that included two separate rubrics (each used a different grading scale) and one tool for youth to complete at the beginning of the program and two to complete at the end of the program. The dance ensemble completed a post-program survey and then a focus group with corresponding questions, giving participants an opportunity to elaborate on their survey responses.

### Work Arts Evaluation Tools

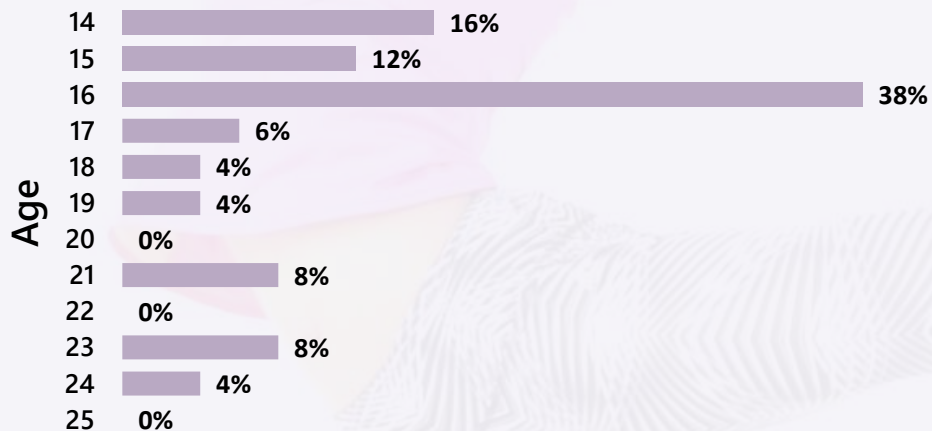
Instrument	When Completed	Completed By	Who was Assessed	What was Measured	Tool Description
Natural Passions Survey	Mid-point of program	Youth	Youth	Dreams and future aspirations	4 open-ended questions
Professional Development Skills Rubric	End of program	Instructors	Youth	Positive youth development indicators	14 indicators scored from 0 (poor) to 4 (exceptional)
Program Technique Rubric	End of program	Instructors	Youth	Art program techniques	4 categories scored from 1 (below proficient) to 4 (advanced proficient)
Knowledge Pre & Post Assessment	Beginning and end of program	Youth	Youth	Knowledge on art-related program area*	Combination of 8 multiple choice and fill-in-the-blank questions*
Positive Youth Development Post Assessment	End of program	Youth	Youth and program	Positive youth development indicators; program satisfaction	9 Likert scale rating questions (strongly agree to strongly disagree) 2 open-ended questions
Dance Ensemble Preliminary Focus Group Questionnaire	End of program	Youth	Youth and program	Personal growth and learning; satisfaction with program	1 demographic question 9 close-ended questions 13 open-ended questions
Dance Ensemble Focus Group Protocol	End of program	Youth	Youth and program	Same as questionnaire	Opportunity to elaborate on responses to questionnaire

\*Work Arts offered programming in 5 areas: arts administration, art education, summer counselor, drumming and dancing, and event planning. Questions varied based on which program youth participated in—questions were relevant to each program's art focus area. The number of multiple choice and fill-in-the-blank questions also varied based on program and all assessments contained 8 questions except for drumming and dancing (contained 7).

## Work Arts Findings

**Demographics.** 47 youth participated in the Work Arts summer program in 2018 to gain experience in the art industry. Work Arts offered programs in six areas across four sites: African Drum & Dance and Arts Administration at Heritage Works & Ponyride, Summer Counselor at the Charles H. Wright Museum of African American History, Event Planner (two programs—one for older youth and one for younger) at NKS Events+Productions, and Art Education at InsideOut Literary Arts. Among participants, 57% were females and 43% male, with an average age of 17. The majority of participants were African American (93%). One participant was Caucasian, one was biracial, and one was Asian. Among youth participants, 39% had participated in or had similar experience in their program area. One participant had even participated in InsideOut programming since 2012.

**Figure 2. Two thirds of participants were 16 years old or younger**



**Knowledge Gain.** Across all programs, 44 youth completed a pretest and 25 completed a posttest. Across all programs, youth showed an overall average gain in knowledge by the posttest.

Drum & Dance Ensemble Pre- and Post-Assessment Results			
Question	Percent answering correctly		Gain
	Pre (n=4)	Post (n=6)	
1. Jondon - Wollossodon derives from which country? <b>Mali</b>	25%	100%	<b>75%</b>
2. What's the different names of the drums in the Dunun drum family? <b>Dununba, kenkini, songba</b>	75%	83%	<b>8%</b>
3. What is the purpose of the drum break? <b>All the above</b>	50%	83%	<b>33%</b>
4. Manjani comes from which ethnic group? <b>Mandinko</b>	25%	100%	<b>75%</b>
5. Manjani comes from which empire: <b>Mali Empire</b>	25%	67%	<b>42%</b>
6. Dance improvisation is: <b>Freestyling movement in the moment without rehearsing</b>	100%	100%	<b>0%</b>
7. The term "social dance" refers to: <b>All of the above</b>	75%	100%	<b>25%</b>
ENSEMBLE AVERAGE SCORE		54%	90%



On average, arts administration participants increased their score by 36%.

Arts Administration Pre- and Post-Assessment Results			
Question	Percent answering correctly		Gain
	Pre (n=2)	Post (n=3)	
1. What is the difference between project and program administration? Project administration is management of one project. Program management is the management of several related projects	0%	67%	67%
2. Arts administration (a.k.a. arts management), a specialized area of program administration, is the field that concerns the visual and/or performing arts aspect of an arts organization. False	0%	100%	100%
3. What personal quality is NOT needed to be an effective Program Administrator? Musical rhythm	100%	100%	100%
4. Digital technology is affecting which areas of arts administration? All of the above	50%	100%	50%
5. What are five major duties or areas included in program / arts administration? Staffing, marketing and public relations, program development and evaluation, fund development, board relations	0%	0%	0%
6. Name four of the beatitudes of communication. Be complete, clear, concise, considerate, appropriate, factual, courteous, open	0%	67%	67%
7. Name three of seven traits of an effective planner. Project division, function in the now, don't procrastinate, don't work in isolation, delegate, be tenacious, don't over promise	0%	0%	0%
8. Showing up on time is arriving at the exact time of your scheduled shift start time or when youth arrive. False	100%	100%	0%
ARTS ADMINISTRATION AVERAGE SCORE	31%	67%	36%

On average, summer counselor participants increased their score by 14%.

Summer Counselor Pre- and Post-Assessment Results			
Question	Percent answering correctly		Gain
	Pre (n=15)	Post (n=2)	
1. The Wright Museum is dedicated to what: <i>African American history and culture</i>	93%	100%	7%
2. Charles H. Wright was a famous: <i>Medical Doctor</i>	27%	100%	73%
3. Soft skills needed by camp counselors are: <i>All of the above</i>	73%	50%	-23%
4. What prior work experience will most help you get a camp counselor job? <i>Babysitting</i>	100%	100%	0%
5. Is it necessary to know the museum's mission to be a camp counselor? <i>No</i>	20%	0%	-20%
6. A personality trait that is important to have as a camp counselor is: <i>Playfulness</i>	87%	100%	13%
7. The training requirements for a camp counselor are: <i>None</i>	67%	100%	33%
8. Mentoring means: <i>Advising or training someone usually a younger person</i>	67%	100%	33%
SUMMER COUNSELOR AVERAGE SCORE	67%	81%	14%

For the event planner posttest, the evaluator used a variation of questions to provide older youth with customized questions—it contained three identical questions on the original pretest / posttest and five new questions. One person completed this assessment with a score of 63%. Their pretest score was 50% (these results were not included in the table below). On average, the event planner youth participants had a 16% gain from pretest to posttest. Since there were enough paired matching pre- and post-tests, a statistical test was run to determine if the improvement in scores was statistically significant. By conducting a Wilcoxon Signed-Rank statistical test, improvements in participants' scores were determined to be statistically significant, w-value of 0 ( $p < .05$  significance level).

First Year Event Planners Pre- and Post-Assessment Results				
Question		Percent answering correctly		Gain
		Pre (n=21)	Post (n=11)	
1.	The most important thing in any production is: <b>Communication</b>	95%	100%	5%
2.	Which are the three stages of production? <b>Pre, production, post</b>	48%	82%	34%
3.	What must you know to design / create an event? <b>All of the above</b>	71%	82%	11%
4.	What are the qualities of a good production team member? <b>All of the above</b>	76%	82%	6%
5.	What are the 4 departments of event planning? <b>Programming, operations, production, marketing / promotions</b>	5%	64%	59%
6.	Why is audio equipment so important for event planning? <b>So performers can be heard</b>	62%	91%	29%
7.	Name three important event planning budget items. <b>Venue, tech equipment, promotions, performers, supplies, vendors / contractors, event staff, crew</b>	5%	0%	-5%
8.	What are the four basic components of a sound system? <b>Microphone, audio cables, mixer, speakers</b>	14%	0%	-14%
EVENT PLANNER AVERAGE SCORE		47%	63%	16%

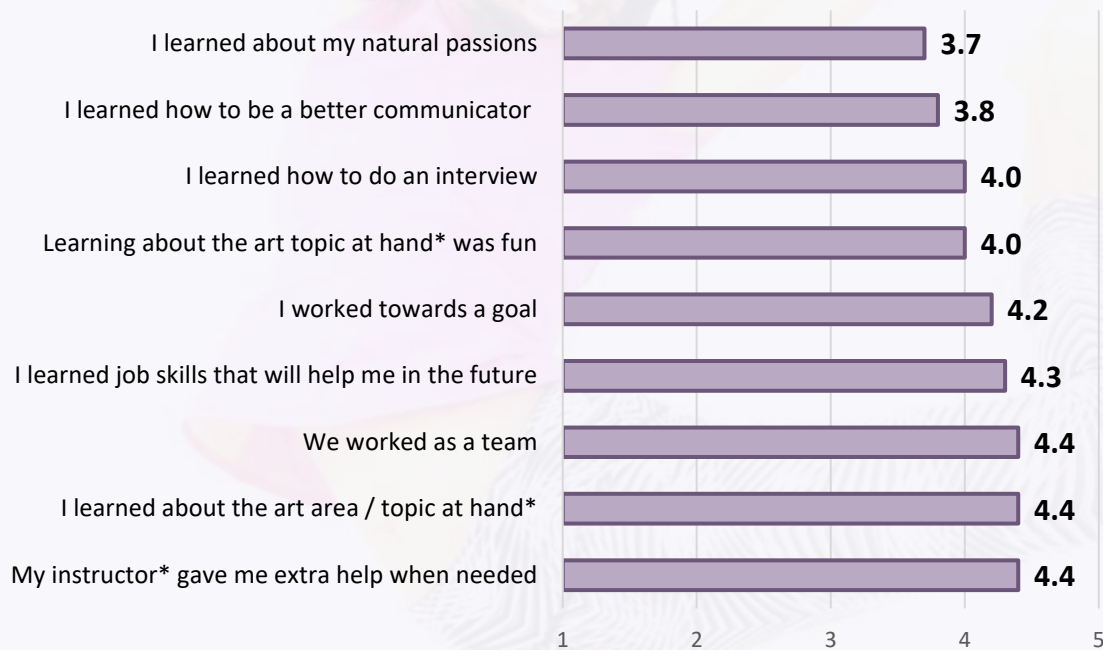
The same two students completed a pre- and post-test, with an average gain of 12% in their score. These students were previous program participants and this year Heritage Works selected them to be senior interns.

Art Education Pre- and Post-Assessment Results				
Question		Percent answering correctly		Gain
		Pre (n=2)	Post (n=2)	
1.	The first step in workshop preparation is: <i>Building a clear lesson plan</i>	100%	100%	0%
2.	What is the best way to model lesson goals? <i>All of the above</i>	100%	100%	0%
3.	What is the best approach to ALL students? <i>Approach students as people first</i>	50%	100%	50%
4.	What is the most important outcome for a student? <i>Producing work they enjoy</i>	0%	50%	50%
5.	Name 4 portions of a basic workshop: <i>Check in, read, write, share</i>	50%	0%	-50%
6.	How soon after data has been received should it be entered? <i>Within 48 hours</i>	0%	50%	50%
7.	As a program coordinator, what is the largest value in collecting program data? <i>Understanding your program</i>	100%	100%	0%
8.	When planning a program / project you should consider...? <i>All of the above</i>	100%	100%	0%
ART EDUCATOR AVERAGE SCORE		63%	75%	12%



**Positive Youth Development.** Participants from all four sites indicated their level of agreement (strongly agree – score of 5 to strongly disagree – score of 1) to statements regarding the program. Participants most agreed that they worked as a team during the program (88% agreed), learned about their art topic area because of the program (84% agreed), and their instructor gave them extra help when they needed it (88% agreed). Results in Figure 3 reflect student participants' average scores (ranging from 1 – strongly disagree to 5 – strongly agree) for each statement.

**Figure 3. During the Program...**  
**Student Participants' Mean Level of Agreement**



\*Topics at hand refers to the program focus area: art education, arts administration, African dance and drum, event planner, and summer counselor

\*Instructor refers to either instructor, supervisor, or camp counselor

**Favorite Part of Program.** Youth participants across all four sites indicated what they liked about the arts education experience. Among the 25 posttest responses, **youth most liked working with others**. All responses are listed below categorized by common theme.

## What did you like about the program experience?

### Working with others (8 responses)

- I enjoyed helping out anyone who needed help
- I liked working with my peers
- I had fun working with other people my age
- Working together to put all aspects of the program together
- I enjoy cultivating an experience for the youth and the audience
- The people we encounter are very nice / the people we meet are nice and beneficial
- The teamwork
- Being able to bring people together; production and manager

### Did not like the experience (4 responses)

- I am honestly not into this, but I'll try things that I haven't
- I don't like it
- I don't really care for it
- I don't like event planning, it's not my thing

### Professional development (3 responses)

- It made me realize that I would go into event planning because it's an interest to me
- Opportunity to execute my leadership skills
- I liked the grant writing

### Learning (2 responses)

- Ability to learn so much
- You learn what's good for you and what's not

### Miscellaneous program structures and aspects (8 responses)

- It was practical and hands on
- You get a chance to put things the way you want them
- Everything was organized
- It helps [to] have things in advance
- Working different events
- Contacting vendors and artists
- It was a great experiment. It also was very fun
- The outcome

**Least Favorite Part of Program.** Youth participants indicated what they liked about the arts education experience. Among the 17 responses, participants noted they did not like that the program was stressful and boring or the communication issues that occurred.

## What did you not like about the program experience?

### Stressful (3 responses)

- It could be stressful
- It is a lot of work and more challenging
- Sometimes event planning can be short staffed / a lot of responsibility for few people

### Boring (3 responses)

- It's boring but I did like being at the events
- How everything was the exact same every week
- I don't like that most of the job is just sitting and listening

### Communication Issues (3 responses)

- Lack of communication with offsite work assignments / lack of communication when we did outside events
- Small lack of communication
- Miscommunication between workers

### Too much time (2 responses)

- The process is a little too long and that's not what I am in
- It is too time consuming and it got boring or overwhelming

### Miscellaneous (6 responses)

- I didn't like how unfocused most of the other workers were as we were discussing operation roles. I have nothing against the program itself
- Going to the African World Festival
- The process
- Working downtown—there were too many disrespectful kids
- It isn't very structured, and doesn't really interest me
- I did not like sending out letters to donors

**Professional Development.** The Work Arts instructors / supervisors / camp counselors completed grading rubrics for their youth participants. These leaders completed a total of 42 grading rubrics: 21 for NKSK Events+Productions, 11 for Charles H. Wright Museum participants, 8 for Heritage Works / Ponyride, and two for InsideOut Literary Arts. Instructors rated their students on a five-point scale from exceptional (4) to poor (0). Students excelled most in demonstrating a positive attitude towards and cooperation with others. Students struggled the most in demonstrating communication, leadership, and problem solving skills; showing appreciation for heritage; and showing up on time.

**Program Technique.** In addition, instructors graded students on techniques related to their program on a four-point scale (4-advanced proficient to 1-below proficient). The following are the average scores for each site across the four techniques they were graded on:

- Heritage Works: 3.6
- InsideOut: 3.6
- Wright Museum: 3.3
- NKSK Events+Productions: 3.0

Thus, students at heritage Works and InsideOut program sites scored highest on program technique (Different instructors graded students, which could lead to differences in how instructors graded their students—some may be more critical than others, for instance). Specific results for each program technique are on the following page.

### Figure 3. Average Instructor Rating

## 3.3

- Demonstrated a positive attitude towards others
- Demonstrated cooperation with others

## 3.2

- Prepared for work
- Showed appropriate workplace behavior

## 3.1

- Demonstrated independent thinking
- Gave input to help create work product
- Showed improvement in techniques
- Contributed to the decision-making process
- Showed effort in contributing to the group

## 3.0

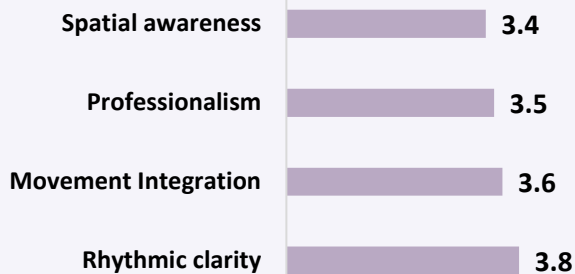
- Demonstrated communication skills
- Demonstrated problem solving skills
- Demonstrated leadership skills
- Shows up on time
- Showed appreciation for learning about Heritage



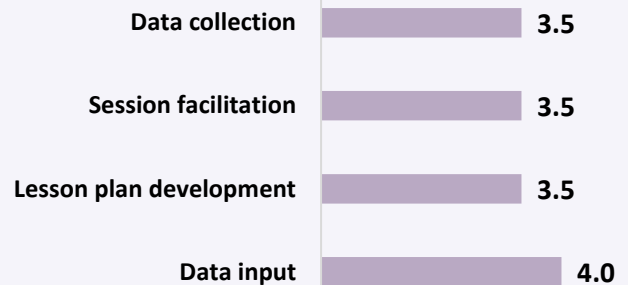
## Students' Average Score of Program Techniques by Site

Scores range from 4 (above proficient) to 0 (below proficient).

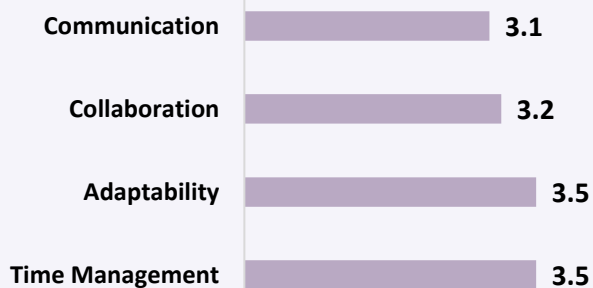
### Heritage Works



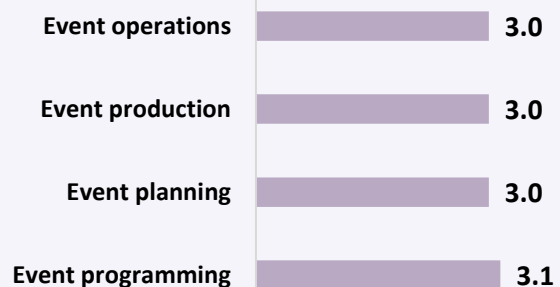
### InsideOut Literary Arts



### Charles H. Wright Museum



### NKSK Events+Productions



## Work Arts Open House



### Demonstrating Skills

An intern, Kayla Renae Alexander, poses with her Alternatives for Girls Rise n' Shine African dance students (ages 11-12) at their summer finale. As part of her summer, Alexander increased her arts education skills by teaching African dance.





**Dance Ensemble.** Seven youth participated in the Black Bodies Choreography. They trained from June to August and participated in three performances. Seven dancers were part of the Black Bodies choreography: three were 14, one was 15, two were 16, and one was 23. They attend a variety of schools: Martin Luther King High School (2 youth), Cass Technical High School (2 youth), Canton Preparatory High School, Henry Ford High School, and Michigan State University.

**Professional Development.** In addition to dance training and performances, the dance ensemble members completed a resume, cover letter, artist statement / bio, a job application, 30-second elevator speech / pitch, and a goal sheet. Six out of seven dance ensemble members completed all six requirements. As part of the program, participants took professional headshot and action photos. Sample photos are shown below and on the following page.

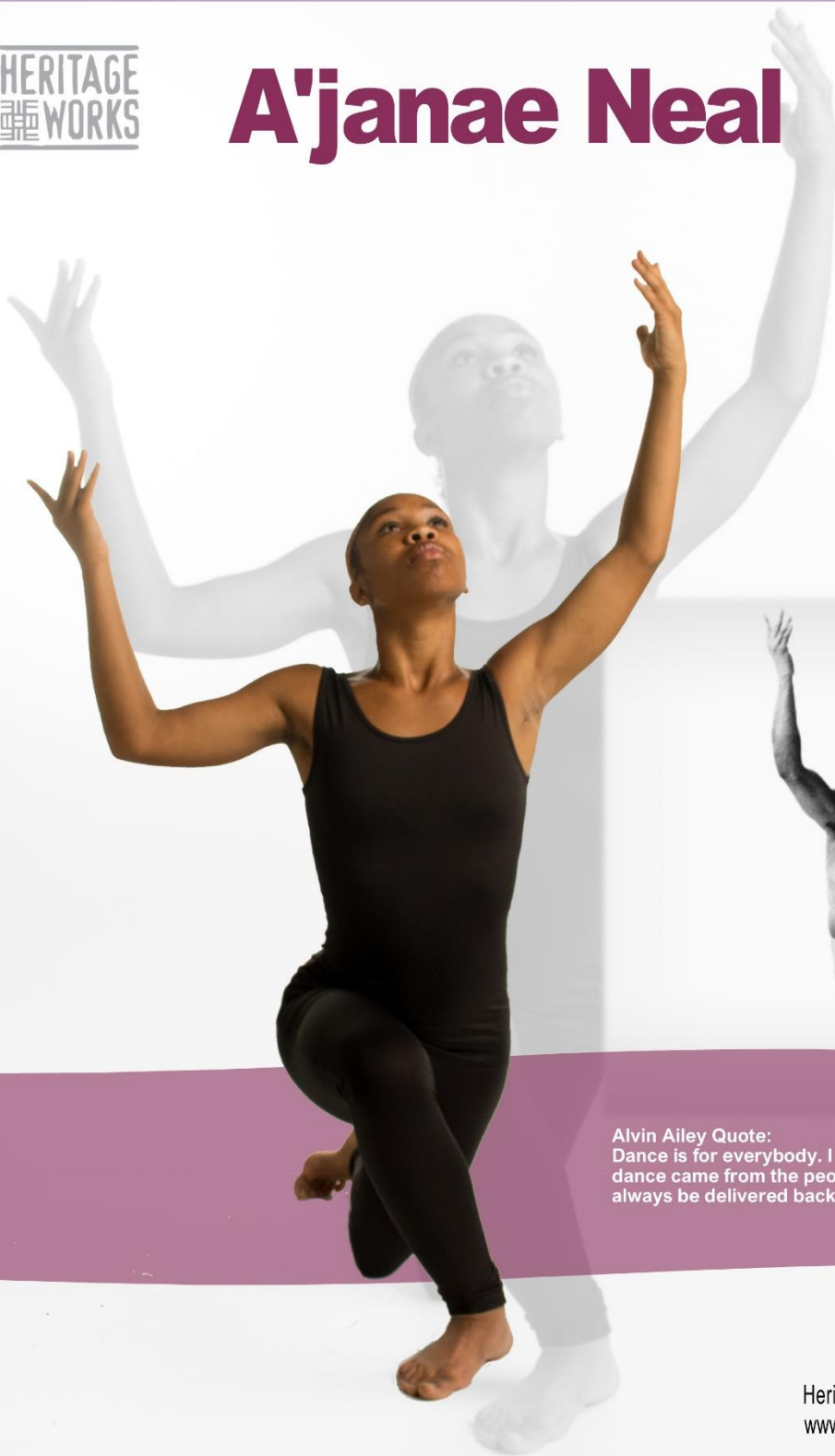
### Dance Ensemble Professional Photos





HERITAGE  
WORKS

# A'janae Neal



**Alvin Ailey**



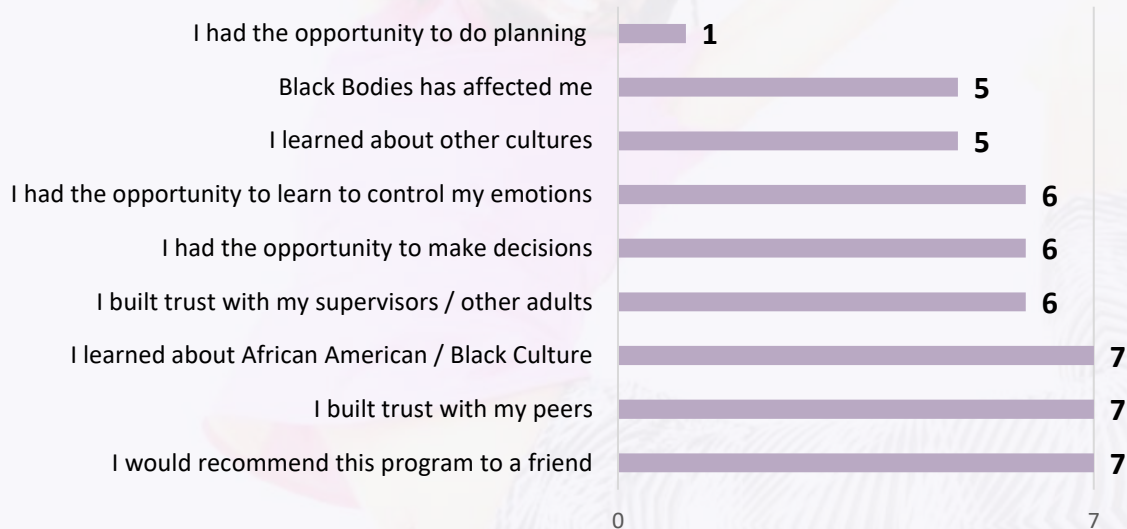
Alvin Ailey Quote:  
Dance is for everybody. I believe that the  
dance came from the people and that it should  
always be delivered back to the people.

Heritage Works photo credit:  
[www.mharrisphotography.com](http://www.mharrisphotography.com)



**Favorite Parts of the Program.** Participants indicated what parts of the program they liked: bonding with peers /getting to know every person they worked with / meeting new friends (4 responses) and going to different places to perform (3 responses). Aspects that one participant liked include: being around people trying to do the same thing they are—trying to be dancers; working while also having fun; showing off my talent; having photoshoots; creating essays; having a portfolio; getting to know different dance styles; adjusting my body; and the choreographer, who were so talented and caring (“They’re the reason I stayed”).

**Figure 7. Ensemble's Experience with Black Bodies Choreography**



**Planning & Making Decisions.** Among the seven youth participants, one indicated they had the opportunity to do planning. They explained that decision-making includes, “Deciding which days I can show up, also early or late shifts.” Among the seven youth, six agreed they had the opportunity to make decisions. Participants noted they chose their own schedule (i.e. work early or late shift), chose their own choreography, made decisions with their emotions, chose their own gesture phrase in class, and chose whether to do a dance or not.

**Trust with Peers.** All participants built trust with their peers. One participant noted, “I built trust with my peers throughout this summer and now they are my friends.” Others noted the bond they built with the other dancers: “Dancing together brings out a good trustful bond among us;” “Most of the other dancers, I didn't know so I built a communication bond with them;” and “Each of these ladies is like a little sister to me now!” Another explained, “I could talk to them if I was having a bad day.”

**Trust with Supervisors.** Six of the seven participants built trust with their supervisors or other adults. Participants explained why they trusted their supervisors and other adults: “I trust all of the dance choreographers—they make and help us look good when we perform;” “They are very supportive and understanding;” “It was a pleasure to work with everyone at Heritage works;” and “The staff member was a good person to talk to.” One of the staff members noted as trustworthy told them about going to college and the expectations for college. Youth explained one of the staff members did not know how to communicate with their age range and felt the way they communicated was rude—they did not feel as connected to her.

**Controlling Emotions.** Almost all youth (six out of seven) learned how to control their emotions. One participant explained, “Most of the summer I had to do things I wasn't comfortable with and I learned to not make a big deal.” Two felt they needed to stay professional at all times, with one explaining, “I know how to keep my calm and stay professional. This is a job and I have to keep bad thoughts, opinions to myself.” One youth was tested by other ensemble members, which forced them to keep their courage and behavior. Another noted that sometimes staff were not understanding toward emotionally stressful situations in their personal lives and how it may impact their dancing. For two participants, dancing helped them: “I channeled my emotions through my movement” and “By not becoming overwhelmed and depressed—dance was helping me with that, sometimes I didn't feel myself. I just had to push through it and continue to keep my composure.”

**Light Bulb Moment.** Participants indicated their “light bulb” moment. Three indicated African World Festival and two mentioned Lela and Holly's choreography. They noted, “Same choreography, different variations, different motions and ways in choreography but then we could add our own swag into it also—was able to influence part of the dance / choreography.” Another noted for their “light bulb” moment, “The choreographers' creative process for the Black Bodies experience.” Others' light bulb moment includes: figuring out the moves in the studio, experiencing different cultures, the Two-City Intensive, accomplishing a dance they never thought they would accomplish, understanding the choreography, and having the opportunity to work with youth while also having a professional dance experience.

**Learning about Self.** All participants noted something they learned about themselves as a result of the program. Responses are listed below.

## I learned that...

"If I push myself, I can do anything."

"I need to always push myself because that brings out the best me."

"I work best with a team, and communication is very important while working with a team."

"I am very amazing at displaying movements."

"I love to dance, be a role model, and have a positive impact on people around me."

"If I keep practicing I can be more accurate with the movement."

"You have to get out of your comfort zone and give it your all."

**African American / Black Culture.** All participants learned about African American / black culture. They learned different types of dances and techniques and their background, types of drums, different ethnic groups, some African language, and how to play the Djembe drum. Participants noted they learned about African American culture origins, connections, references, similarities, differences, and story circles. One participant noted, "Their movements take a lot of work—they seem easy, but they are not—a lot of work in your core." Another explained, "A lot of the techniques we learned in the studio, we did not know—what different moves symbolize in African culture—we did not know what different moves symbolize, but now are learning the traditions to the moves." Another participant noted, "I learned we are all connected through dance."

## What is did you learn about the black experience in Detroit?

"It made me realize how appreciative I am as a [human] being in a black body living in the city of Detroit."

"Detroit has a great meaning behind it—we all grew up in Detroit, so we got to put our childhood experiences in the dance."

**Learning Other Cultures.** Five participants learned about other cultures in addition to African American / Black culture. Two participants indicated they learned about Indian culture, with one

participant explaining, "My teammate has an Indian background and incorporated it in our piece." Another participant learned about "Detroit culture and youth culture of generations below me."

**Program's Effect on Youth.** Among the seven youth, five indicated their participation in Black Bodies affected them in some way. One youth explained they are more skilled in ballet and modern dance. Others noted: "It embraces the best me I can be;" "It gives a deep understanding and spirit;" "I see the parallels of my life and black lives as well;" and "I am more aware of my people and the history behind dance." Another youth noted, "It made me realize how appreciative I am as a being in a black body living in the city of Detroit." Participants were appreciative of the experience with one explaining, "I was happy I was able to get outside of the house every day. This is my first job, so it meant a lot to get out of the house and meet people and dance."

"I got to meet all these people and to know there is a program that exists like this for young people, who need it and can learn from it. It opened my eyes to what I could be involved in in the future."

"I was happy I was able to get outside of the house every day. This is my first job, so it meant a lot to get out of the house and meet people and dance."

**Satisfaction with Program.** All participants would recommend the program to a friend. Reasons include: it's a great learning experience (3 responses); it's a great opportunity to learn about culture (your own culture, other cultures, black culture) (3 responses); and to have a fun experience (2 responses). Reasons that one participant indicated include: it will better yourself as a person; to show their talent around the city and world; to get exposure and the opportunity to learn different dance styles; to learn about the Detroit community; to explore dance as a career; and to learn professional development.

**Program Improvement.** The major improvements suggested by youth include being more organized, getting schedules sooner / more in advance, learning hip-hop dance genre, and punctuality of staff. Youth explained often times they would not know the schedule until the night before a performance. This would be stressful for participants because many of them cannot drive / do not have their own form of transportation so figuring out rides / transportation was difficult when finding out their schedule so last minute. Youth requested they know the schedule earlier in advance—communicating their schedule sooner, even just two days, would help them. Participants also noted that, while they were required to be on time, supervisors and staff would often show up late, which did not set a good example for them. In terms of organization, one youth noted there needs to be more organized ways to document work hours and transportation compensation. Another youth noted they wanted to learn more in the hip hop dance genre / have more hip hop classes. One participant also wanted to have more "getting to know each other" activities.





# Two-City Intensive

## Two-City Intensive Program Overview

The Two-City Intensive is part of the Work Arts Youth Ensemble Program, which was funded for its fourth year. Work Arts offers youth and young adult ages 16-24 a summer internship to receive intensive technique and ensemble training in Modern, Hip Hop, and West African dance, percussion, and culture. Heritage Works offered the Two-City Intensive this summer, so youth could gain experience in another city and setting with professional trainers / dancers: the Detroit-based Debbie Allen Intensive and the Kankouran Intensive in Washington, D.C. This year there was a quality program in Detroit, so four youth stayed in Detroit and attended the Carr Center Intensive with Debbie Allen.

## Two-City Intensive Evaluation Methods

To assess the Two-City Intensive in both cities, participants completed a survey at the end of the Two-City Intensive (for Detroit-based and Washington D.C.-based Intensives).

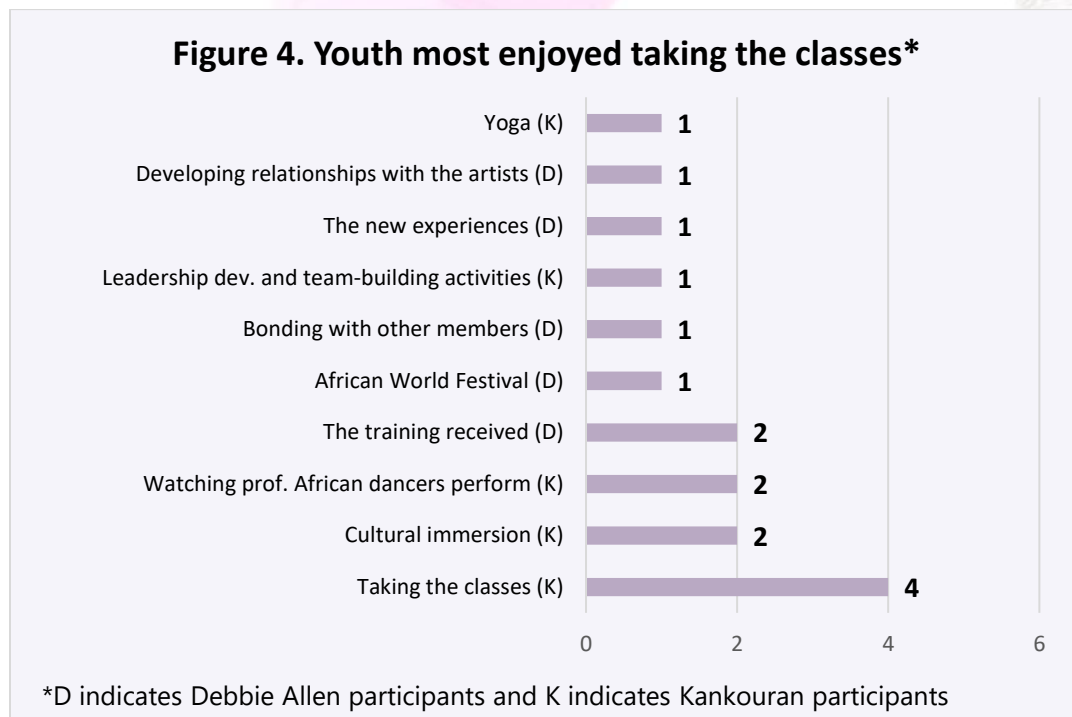
Two-City Intensive Evaluation Tool

Instrument	When Completed	Completed By	Who was Assessed	What was Measured	Tool Description
Two-City Intensive Survey	End of trip	Youth	Youth and program	Satisfaction with and impact of trip	3 demographic questions 4 close-ended questions 8 open-ended questions

## Two-City Intensive Findings

**Demographics.** Six youth participated in the 2018 Two-City Intensive—four did the Debbie Allen Intensive in Detroit and two went to Washington, D.C. (three additional youth went to Washington, D.C. with the Intensive participants as a field trip). Among the eight participants completing a survey, three were between the ages of 14 to 20 and four were between the ages of 21 to 29 (one did not respond), while five were female and three were male. The majority (seven) were African American, while one person was Asian. Among the seven youth completing the survey, one person's role on the trip was youth chaperone, while the remaining seven had the role of "youth" on the trip. The adult chaperone had assisted with Heritage Works for more than eight years, while youth participants had assisted with / been associated with Heritage Works for one year (4 youth), two years (2 youth), and five years (1 youth).

**Favorite Part of the Intensive.** Participants indicated what activities were most satisfying during the intensives. Among the 18 responses, participants most enjoyed taking the dance classes.



### Which activities were the most satisfying during the intensives?

"I was most elated to develop personal relationships with the choreographers. I have worked with a few before and it was nice to gain more knowledge from these programs."

-Debbie Allen participant

"Bonding with other members because we can rehearse movement and train in all of the styles of dance."

-Debbie Allen participant

## Which activities were the most satisfying during the intensives?

"I enjoyed the Kankouran Conference in DC because it felt like a cultural immersion experience greater than the African Dance and Drum lessons / workshops."

-Kankouran participant

"Ability to attend an unlimited number of dance and drum classes for enrichment. Attending a west African dance concert to see professional African dancers perform."

-Kankouran participant

"I thoroughly enjoyed the dance classes as well as the performance during the weekend. It was an opportunity to watch all of the artists do what they love, and it felt like a communal celebration more than a class."

-Kankouran participant

"Definitely being able to take classes from amazing artists as well as being able to take my first drum class. I got to learn from Africans themselves about the culture they live and breathe."

-Kankouran participant

**Least Favorite Part of the Intensive.** Participants indicated what activities were least satisfying during the intensives. Among the 8 responses, participants least enjoyed getting in trouble / being yelled at for getting a wrong step (2 Debbie Allen participants). Other aspects of the Intensives youth did not enjoy include (direct quotes): the tension after learning choreography because all of the pressure is tense (Debbie Allen participant); frustration placed when messing up (Debbie Allen participant); I wish I was exposed to more techniques. A lot of the older dancers only trained with the modern techniques and ballet. But I would have loved a jazz or tap class (Debbie Allen participant); the drum classes required me to bring my own drum—we were not notified beforehand that drums were not to be provided, so if I didn't happen to be able to borrow a drum then I was not going to be able to take the class (Kankouran participant); and moments where our performances were not up to standard—as employees it's our job to represent the organization by putting our best foot forward. When [we] don't achieve that, it can be dissatisfying (Kankouran participant).

**Techniques Learned.** Participants indicated what techniques they learned. Among participants, six learned West African / African dance, including JonDon – Wollossodon and Manjani; three learned contemporary; two learned modern, including Graham, Horton, and Dunham techniques; two learned ballet, including the Cecchetti technique; and one person learned jazz, hip hop, and tap.

**Most Moving Moment.** Participants indicated their most moving moment during the Intensive. Among 15 responses, the most common themes among their moving moments was relationships and training with professionals. Direct quotes pertaining to each theme are provided below.

### **Relationships (4 responses)**

- Being able to be a role model for my peers (Kankouran participant)
- Being accepted by a community that I don't necessarily belong to, but am now part of the family (Kankouran participant)
- Watching the youth perform their pieces—they built relationships over the summer and much of that was reflected in the music (Kankouran participant)
- Coming together with people who love the same art as I do (Debbie Allen participant)

### **Training with Professionals (3 responses)**

- Being able to train with professionals (Debbie Allen participant)
- Attending classes with so many well-known African masters (Kankouran participant)
- Receiving good feedback from Debbie Allen. That's something I will never forget! (Debbie Allen participant)

### **Performances (2 responses)**

- Performing because of all of the hard work from practice / Being able to perform the pieces of choreography (Debbie Allen participant)
- Getting to witness the Artists / Teachers perform in the final concert—I think that was a universal bonding moment between the artists / teachers and the conference participants / the public (Kankouran participant)

### **Miscellaneous (1 response)**

- Getting pushed to do my very best (Debbie Allen participant)



**Changes in Participants.** Youth indicated how the Intensive changed them. Among the 15 responses, three indicated they are a better dancer / have better dance technique.

**Figure 5. How do you think the intensive changed you?\***

Better dancer and better dance technique (D, K) (2)
Push myself more (D, D) (2)
More passionate (D) (1)
Emotionally stronger (D) (1)
More focused (D) (1)
Now have a dancer's mindset (D) (1)
Learned I enjoy mentoring (K) (1)
Insight on what work that I enjoy feels like (K) (1)
Changed my outlook on my own abilities (K) (1)
Reassured I enjoy being a cultural ambassador (K) (1)
Opened my horizon to all types of West African dance (K) (1)
Contributed to my sense of self, calling and connection to the universe (K) (1)
Discovering what kind of artist I am and how I express my messages through dance (D) (1)

\*D indicates a Debbie Allen participant and K indicates a Kankouran participant

**Program Takeaways.** Participants indicated takeaways that they were currently implementing or planned to implement in their life as a result of the intensive. Among the 12 responses, youth indicated most often that they plan to continue dancing and drumming.

**Figure 6. The most common takeaway among youth was their plan to continue to dance and drum**



## What is one takeaway that you are currently implementing (or plan to implement) in your life as a result of the intensive?

"To be open to new cultures and to love my own & find the similarities between them to create a cultural exchange within me."

-Kankouran participant

"Taking my teachings and studying them more on my own time—practicing the drum rhythms and dance moves and sharing them with my local community."

-Kankouran participant

Percent of program participants would recommend a friend to participate in the Two-City Intensive.

**100%**

## Is there anything else you would like to share about your experience?

"This experience was amazing. I would have loved to share with some of the youth we had over the summer to show them how big this style of dance effects the communities all over the country."

-Kankouran participant

"I hope that Heritage works can begin to have previous members return in the organization to set a standard for new artist entering the program."

-Kankouran participant

"Overall the whole experience was awesome. Heritage Works is a gem for Detroit youth."

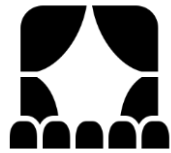
-Debbie Allen participant

"I had a great summer! Thanks for this opportunity. I had a great experience and learned a lot about myself as well as African culture."

**Black IS beautiful."**

-Kankouran participant

**Recommendations.** Participants offered recommendations for future intensives, including **More Time (2 Kankouran participants):** 1) more time at the conference—maybe staying for the whole day of Sunday as well; 2) slight reduction in our lesson plans (or give more time)—it felt like we were trying to squeeze a lot of information in a few minutes and I don't believe all of the information was digested by the ensemble. **More variety (1 Debbie Allen participant):** 1) have all levels do all styles of dance. **Compensate Transportation (1 Kankouran participant).** **Be better prepared (1 Kankouran participant).**



# Black Bodies

## Black Bodies Program Overview

Black Bodies explores historical, mythological, and aspirational representations of the body through two movement-based multidisciplinary performances. Heritage Works convened two rounds of artists and residents exploring embodied individual and community concepts through movement and arts-based methods: Corpus (individual) and Civitas (community). The first one, Corpus, brought to Detroit Holly Bass and Lela Aisha Jones—two choreographers that represent different movement languages and different experiences of slavery, colonization, and incarceration. Together with local poet Rhonda Greene and Detroit communities, they used these arts-based methods to explore, interpret, and share embodied themes within Detroit contexts.

Audiences interacted through four parts of the story circle: Introduction, Listening & Telling, Crosstalk, and Transformative Action. Transformative action always ends the circle, providing an opportunity for people to interact by doing something with what has been shared; like sharing a thought, movement or poem. The second part, Civitas (community), began in October of 2018.

## Black Bodies Evaluation Methods

After the performances, attendees completed an audience talk back survey to assess their reactions.

### Black Bodies Evaluation Tools

Instrument	When Completed	Completed By	Who was Assessed	What was Measured	Tool Description
Audience Talk Back Survey	End of performance	Audience members	Program and themselves	Reaction and personal feelings	3 close-ended questions 2 open-ended questions

## Black Bodies Findings

**Program description.** Using original choreography and audience talk backs / dialogues, Black Bodies explores historical, mythological, and aspirational representations of the body through two movement-based multidisciplinary performances. Through participatory, experiential dance-based conversations and story circles, audiences will share their experiences in relationship to project's theme of Black Bodies. Audiences will interact through four parts of the story circle: Introduction, Listening & Telling, Crosstalk, and Transformative Action. Transformative action always ends the circle, providing an opportunity for people to interact by sharing a thought, movement or poem.

**Performances.** There were three performances that were evaluated at three different locations: African World Festival, Carr Center, and Green Garage. Across all three performances, there were 9,719 audience members (9,674 at African World Festival, 26 at Carr Center, and 19 at Green Garage). Across all three performances, 54 audience members completed a talk back survey after the performance: 9 at African World Festival, 26 at Carr Center, and 19 at Green Garage. Almost all audience members were from Detroit (93%), 27% had attended a Heritage Works performance before, and 9% had specifically attended a Heritage Works dialogue performance in Fall 2017. All participants would attend another Heritage Works performance in the future.

**Audience Experiences.** Audience members wrote one word to describe their feelings about Black Bodies that surfaced during this performance. Across all performances, the most common word was beautiful. Figure 8 provides all words audience members wrote—the size of the word indicates it was written more often (i.e. beautiful was written by three audience members and joyful ad beauty were each written by two audience members).

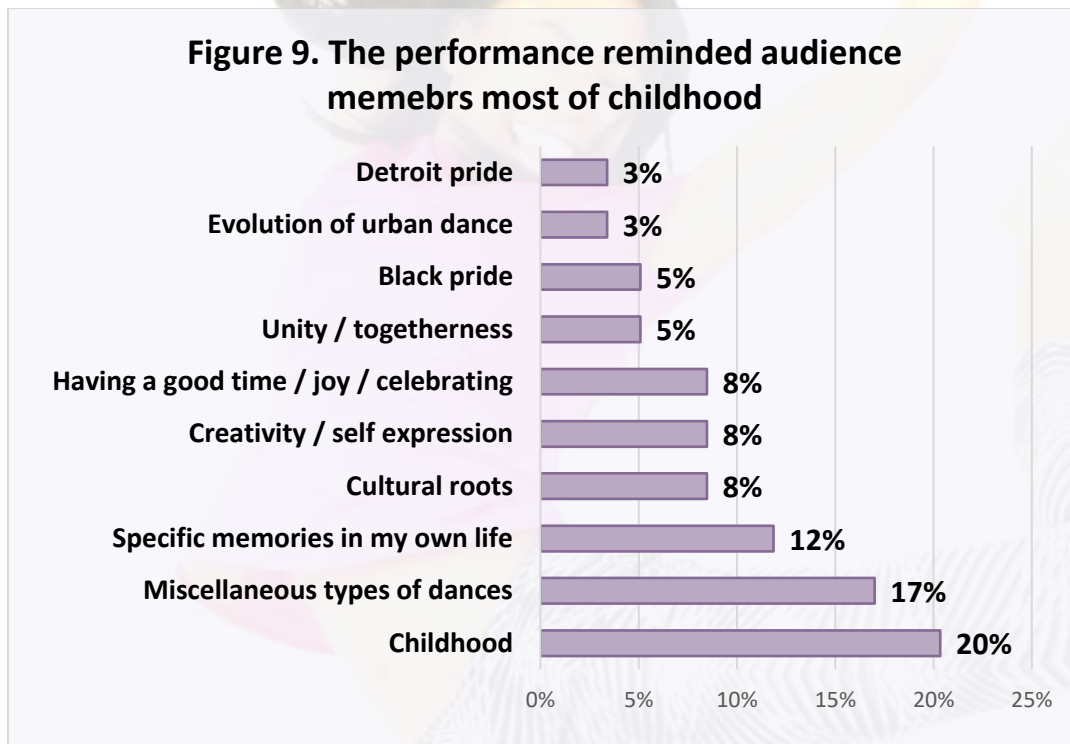
**Figure 8. Words to Describe Audience Feelings During Performance**





Audience members explained what aspects of African American / Black / Detroit culture the performance reminded them of. The performance most commonly reminded the audience of childhood. The second most common aspect of African American / Black / Detroit culture the performance reminded the audience of was a variety of dance types. This includes: hip-hop, Zumba, African, ballrooming, social dance / hustle / jig, Diaspora culture dance, and dancing with the National Dance Ensemble of Ghana (West Africa).

**Figure 9. The performance reminded audience members most of childhood**



### What aspects of African American / Black / Detroit culture did this performance remind you of?

**"Black is Beautiful."**

"Called up awareness of the scope and scale of what has been achieved and created culturally by black Detroiters."

"My entire life was reflected, which made me very emotional."

"How Detroiters have maintained much of African Movement."

"The amazing strengths of the African American community including the joy of celebration!"

"Neighborhood interactions (from jump-roping to playing tag) are mixed with ethnic African rhythms and dance heritage to show multiple layers of expression."

# Program Recommendations

These recommendations are based on program participant feedback.

## Work Arts

- Consider making the program less stressful—lessening the amount of work and ensure event planning is not short staffed.
- Consider making it “less boring” by not having everything the same every week or having more opportunity to do activities since “most of the job is just sitting and listening.”
- Improve communication with offsite work assignments and when doing outside events.
- Improve communication between workers.
- Consider lessening the time of the program since some participants said the process is too long or too time consuming.

## Dance Ensemble

- Inform youth of performance times at least two days beforehand so they are able to arrange transportation / rides.
- Ensure staff are punctual to performances and events. Participants noted that, while they were required to be on time, supervisors and staff would often show up late, which did not set a good example for them.
- Determine a more organized way to document work hours and transportation compensation.
- Offer more classes that teach hip-hop dance genre.
- One participant also wanted to have more “getting to know each other” activities.

## Two-City Intensive

- Have more time (3 responses): 1) for the program to be longer; 2) more time at the conference—maybe staying for the whole day of Sunday as well; 3) slight reduction in our lesson plans (or give more time)—it felt like we were trying to squeeze a lot of information in a few minutes and I don’t believe all of the information was digested by the ensemble.
- Have more variety (2 responses): 1) have all levels do all styles of dance and 2) work on different genres. Recommendations with one response include: have more learning technique of hip hop, compensate transportation, and be better prepared.



## Conclusion

Youth were impacted by programming on all levels: personal, professional, and artistic. All youth in Work Arts gained knowledge in their specific art focus area / field. Youth gained skills that will transfer to professional settings. For some youth, this was their first job. They learned a valuable life lesson—that employment can be stressful. Other youth learned that they did not like the art focus area they participated in—some learned that they do not want to do event planning for a future career, for instance. Youth were exposed to art careers and some youth discovered that specific art specialties were not for them. This helped them to learn more about themselves—what they enjoy and what they do not enjoy. Youth involved in dance and drum all plan to continue pursuing dance and drum opportunities—the program confirmed their passion and interest in this field.

Across all programs, youth seemed most concerned with a lack of communication from staff members. This includes lack of communication with offsite work assignments / when doing outside events as well as being informed of performance schedule. This was the main issue for youth participants in the programs. Otherwise, for the most part, youth enjoyed participating in the programs.