**C**ontext & Community / Stakeholder Needs

- Lack of affordable housing
  - Increasing gentrification
  - Musicians don’t live in the same neighborhoods as students
- Public → Charter
- Non-neighborhood Schools
- Volatility in School Administration
- Misunderstanding of how to teach N.O. music
  - Classical training/sheet music
  - Lack of historical/cultural context
- Commodification of Music Culture
  - Musicians don’t view themselves as tradition bearers

**PHF Activities**

- **Kids in the Hall** (Field Trips)
- **Jazz in Class** (Teaching Artist Residencies)
- Workshops, Masterclasses, Sound Checks
- Learning the New Orleans Way (curriculum)
- Supplemental curriculum materials
- Community Concerts
- Creative International Placemaking

**Outputs**

- Opportunity to spend time with local, interested students
- Reframing identity: empowerment of musicians as educators
- Students gain practical understanding of skills required to work in music business
- Increased appreciation of importance of New Orleans music
- Better musical technique (students)
- Access to Alternative Teaching Styles and ear training
- Students have diverse role models (at least one black educator in their lives) who look and sound like the community
- Teachers gain first-hand knowledge of contextualized N.O. music curriculum

**Outcomes**

- Multiple return visits as a good visitor
- Appreciation of diversity of musicians (age, gender, ethnicity)
- More equitable/inclusive music and arts education for current students
- Diversified Teaching Styles
- Inspiration to learn further about N.O. music history
- Musicians find students (in N.O. community)
- More Musicians (professional, hobby)
- Musicians become empowered, autonomous educators
- Teachers gain first-hand knowledge of contextualized N.O. music curriculum

**Impacts**

- Long-term, deep appreciation, respect for culture bearers (New Orleans and beyond)
- Community of culture bearers representative of community at large
- Strength of culture of mentorship maintained and increased
- More creatives in the world
- More equitable/inclusive music and arts education future students system
- N.O. musical traditions maintained and evolved

**Evaluation Questions**

- EQ 1. To what extent are we running relevant programs teaching N.O. music & traditions to all learners?
- EQ 2. To what extent are we running effective programs teaching N.O. music & traditions to all learners?
- EQ 3. How efficiently are we supporting N.O. music & traditions through educational programs & community engagement?
- EQ 4. How has employing musicians as teaching artists in education programs improved access to, and knowledge of, N.O. music & traditions?
- EQ 5. How do program and teaching tools created by PHF and aid in the creation and development of more diversified teaching styles?
- EQ 6. How do our programs develop a long-term appreciation of New Orleans music and traditions?
- EQ 7. How do our programs sustain and create tradition bearers in New Orleans?

**Assumptions**

- Teachers are classically trained with college degree
- Educators understand how to use the materials

**Data Collection Instruments**

- Observational Rubric
- Photos/Videos
- Teacher Survey
- Tour Operator Survey
- After-Action Reviews (AARs)
- Thank-You Notes

**PHF Main Stakeholders**

**Funders:**
- Directly supports programs
- Serves as direct connection to community

**Educators:**
- Provides real world connection to NOLA music
- We provide arts integration for them
- Directly engage in program services

**Students:**
- Need greater access to the arts, with quality, culturally relevant music instruction
- We provide connection w/ African American teaching artists
- Directly engage in program services

**PH Collective:**
- Directly provides support to program
- Serves as direct connection to community

**Impacts**

- Long-term, deep appreciation, respect for culture bearers (New Orleans and beyond)
- Community of culture bearers representative of community at large
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