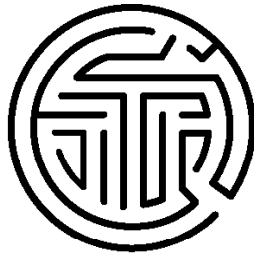




**SUSTAINABILITY IN THE
CENTER FOR ARTSEDUCATION
PARTNERSHIP PROGRAM**

1997-2003



C C T R E P O R T S
NOVEMBER 2003

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PREPARED BY
TERRY BAKER
KARA GILMOUR
NOGA ADMON

CENTER FOR CHILDREN & TECHNOLOGY

EDUCATION DEVELOPMENT CENTER, INC. 96 Morton Street, 7th floor New York New York 10014 tel 212] 807.4200 fax 212] 633.8804 tty 212] 807.4284 web www.edc.org/CCT

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EXECUTIVE SUMMARY

Few large-scale education change programs, and even fewer arts education programs, have conducted sustainability studies. The results of The Center for Arts Education's (CAE) sustainability study of its five-year Partnership program suggest that others would do well to conduct such studies, for the results are surprisingly strong and positive. The Education Development Center's Center for Children and Technology (EDC/CCT) collected data from forty-five of the sixty-four sites that did not receive CAE funding to continue their projects. Nineteen of the sixty-four sites contacted could not schedule time for the study because of conflicts with their end of the year activities, and eighteen sites of the original 82 partnership sites were not eligible for the study because they received continuing funding through the Curriculum Development and Access Leadership (CDA Leadership) program. (We argue in this report that a separate study needs to be conducted of the CDA Leadership sites because they represent a very strong, though different kind of sustainability, and should be considered as part of the overall sustainability picture for CAE.)

The features and activities of the CAE program require a more "flexible formula" to measure sustainability to account for the varied designs that were tailored to site-specific needs.

The report draws from interviews with principals, program coordinators, teaching artists, classroom teachers, and cultural organization administrators; implementation inventory survey data; and telephone interviews conducted in the spring of 2003 with program coordinators of those sites that did not receive CDA Leadership grants and had not been funded for two years.

The report focuses on strategic actions taken, structural features related to sustainability, resources used to support sustainability, and on the elements of the programs that were actually sustained beyond the funded life of the program. Significant results include:

Intention to Sustain beyond the Life of the Program

In their final reports for the first five years, all participating schools reported that they intended to sustain the arts partnership to some extent. Many schools saw the program as very successful and seemed very enthusiastic to sustain it. Most intended to sustain the same components of the program that were in place, but they did not intend to make additions in the future. Those that had added features to their programs' original designs during the grant period stated that they intended to maintain the existing additions that occurred during the CAE grant period, such as the formation of student art clubs, chorus/band, and new positions.

Actual Continuation of the Program or Significant Features of the Program beyond the Life of the Program

Two years after the end of funding from CAE, EDC/CCT collected data to determine the extent to which practices developed in the partnerships were actually sustained in the schools.

The responses closely match sustainability data from the implementation years, though the changes in the school system and the City's financial situation made some of the earlier estimations overly optimistic. For example, more schools expected to add to their programs after funding than were actually able to, and the schools were not able to accurately anticipate the impact of staff mobility and leadership changes in the early survey.

Sustained Elements:

Partnerships.

- Twenty-six of the responding schools (58%) said that they had sustained the program after CAE funding ended and another seven of the responding schools (16%) said they sustained some program features.
- Thirty of the schools (67%) said that they sustained their partnerships, and six (13%) said they sustained the program but with different partners.

These are very strong responses in favor of partnership programming which was a central operating feature of the original program. CAE indicated that its basic "theory of action" was grounded in the importance of partnerships as a school reform principle.

Professional development.

- Twenty-five schools (56%) indicated that they sustained their professional development practices aimed at improving arts instruction, but fifteen schools (33%) said that they had not sustained professional development for improving arts instruction.

Art Infused Curriculum.

- Twenty-eight schools (62%) said that they sustained the arts infused curriculum developed with CAE funding support. Only two schools (.04%) said that they had not sustained their arts infused curriculum.

Evaluation and Student Assessment Practices.

- The CAE program emphasized evaluation and assessment through out the five-year implementation period, so it is important to note that only fourteen schools (31%) say that they have sustained evaluation or assessment practices developed through the CAT grant. A larger percentage, eighteen schools (40%), say that they did not sustain evaluation or assessment practices.

Teaching Methods.

- Twenty-three schools (51%) indicated that their teachers are continuing to use teaching methods developed during the funded phase of the program. e.g., developing scripts, listening activities, MOMA techniques, and drama and art in the classroom.
- A fairly large number, ten schools (22%), said that the school did not continue to use teaching methods developed in the program.

Sustainability Strategies:

Funding.

- The schools tended to prefer relying on existing tax-levy funding from the system and saw the search for outside or additional funding as a distraction. Six schools (13%) reported seeking only public funding to continue the program. Five schools (11%) sought only private funding to continue the program. Seventeen schools (38%) sought both public and private funding.
- Four schools (.08%) sought no funding to continue the program. “No, it is too time consuming to apply for grants. Teachers are too busy with their own lives and classes...”

Steps taken:

- Thirty-eight (84%) of the respondents discussed sustainability with their cultural partners,
- Thirty-two (71%) sought additional funding after Annenberg was complete, and twenty-one (46%) were successful in securing new grants.
- Twenty-seven (60%) relied on existing grants, mainly Project ARTS.
- Cultural partners were the direct source of funds in thirteen cases (29%), and an equal number of respondents indicated that even though the cultural partner did not provide funds, they provided valuable services for free (tickets, space, residencies, etc).
- Cultural partners collaborated with the school on raising funds in nineteen cases (42%).
- Parents were involved in the sustainability efforts in 22 cases (49%).

Planning team meetings:

- Almost all of the respondents (39, 87%) indicated that during the period of the program, a school planning team met regularly.
- Twenty respondents (49%) rated them as “very useful”, eleven (24%) rated them as “somewhat useful”, and only three (.06%) indicated that they had no effect, and added that the meetings were not effective in overcoming financial hurdles in the way of the schools’ sustainability efforts.

Fund raising:

- Nineteen of the schools did not develop an in-house capacity to write grants and raise funds.
- Four schools had faculty/parent teams that took on grant-writing responsibilities.
- Four schools collaborated with their cultural partners in writing grants.
- Eleven of the people interviewed were solely responsible for writing their schools arts-based grants

- Following is a list of resources people used to find new granting agencies that might support their work:

Consulted cultural partner	BOE / DOE
NYSCLA summer program at Sarah Lawrence College	Foundation Center
Other summer workshops	Vendor fairs
Online research	Word of mouth
Help from parents	CAE
Newspaper	NYFA

- Eighteen (40%) of the schools used student impact data from the partnership to help make the case for support, 12 (27%) did not use data.
- Eleven (27%) schools continue to gather data regarding the impact of the arts since the end of Annenberg funding.
- Eighteen (40%) schools do not continue to gather data.

Arguments the schools used in applying for support:

- Student impact data from the partnership
- School demographics (large ESL / special needs population, multi-cultural population, difficult homes, title I)
- Strong school commitment
- Strong parental commitment
- School demonstrated an ability to implement arts programs
- The school's long-term relationship with the cultural partners
- Presented unique, effective program working with emotionally fragile students and encouraging them to excel
- Use of the Annenberg model.
- Making school an 'art school' with a multi-cultural focus

- Teachers working with TAs to plan and implement curriculum.

Among the reasons given that schools did not secure funding to sustain their programs are:

- Lack of administrative support or administrative changes
- Schools did not receive grants they applied for
- There is no time to write for grants
- Involved staff members have moved on from the school, no good team
- Initially being turned down was a set back, "zapped motivation" to find other funding
- Focused on academics, time that could be used researching and writing grants is put into academics
- School budget paid for everything- didn't try because school had enough money
- Extra funds have been frozen since 9/11
- High turnover of staff
- Not active in applying

Implications for Action:

Getting the complete picture.

- Funding, timing, and conceptual constraints interfered with the research team's ability to gather adequate information on several key aspects of the sustainability situation for the CAE Partnership program. Two key elements of the program deserve study but could not be included in this research: cultural partner organizations and CAE funded sites that received continued funding through the CDA grant program.

Adequately prepared staff.

- Any future Partnership program that expects sites to work toward sustainability should provide specialized training in fundraising, public relations documentation, and infrastructure building for such efforts.
- Special emphasis should be placed on scheduling and supporting such planning efforts for new partnership sites.
- To compensate for the extra pressure on schools to use school time for academic instruction extra planning time devoted to this contingency for new partnership sites.
- High teacher and administration turnover call for long-term attention to recruiting new staff and professional development for new staff. Some respondents talked about "educating administrators" as an important step towards sustaining the arts.

- Teachers who have sustained partnership-integrated curriculum in their classrooms should be brought into mentor or coach new partnership teachers, and professional development focused on this topic should be enhanced and promoted.
- Slightly less than 50% of the cultural partners collaborated with their school partners on raising sustaining funding. Effort should be made to learn as much as possible about the reasons for such cooperation and the methods that worked best with this group of partners.
- Approximately 65% of sites reported that parents were involved in their sustainability efforts. This pool of support should be brought in earlier and should be involved in all aspects of identifying sustainable elements, sources of financial and political support, and in marshalling the forces of advocacy.
- The program needs to assess what impact the failure to continue to gather student impact data has on sustainability efforts even though it is seen as one of the most important factors in the search for support.

SUSTAINABILITY IN THE CENTER FOR ARTS EDUCATION PARTNERSHIP PROGRAM

*FROM DATA COLLECTED BY: TERRY BAKER, KARA GILMOUR,
NOGA ADMON, AND LIZ STANTON*

The term sustainability, or variations on the term, appears early and throughout the Center for Arts Education’s (CAE) documentation of its arts partnerships program. The original program proposal title, “Institutionalizing Arts Education for New York City Public Schools: Educational Improvement and Reform Through the Arts, A Five-Year Plan for Implementation,” used the term Institutionalizing instead of sustaining and described the program’s intent as:

Schools will form partnerships to bring quality instruction in the arts, and through the arts, to their students. These partnerships will bring together teachers, administrators, parents, arts and community organizations, individual artists, and universities to work in collaboration to develop sustainable, comprehensive arts education programs. Partnerships will be formed according to a flexible formula that joins site-specific needs with available resources.¹

The term, sustainable, usually implies consistency and stability over time and is too limiting in its normal definition to account for all the features and activities of the CAE program. Even in the first official descriptions of the program, the addition of “flexible formula” and “site-specific needs” introduced the first indications of the profound paradox that ultimately gives the CAE program its unique character. Varied in design, tailored to site-specific needs, and complex in their diverse content, the CAE program contexts require respect for the idiosyncratic character of the program and call for a new approach to the development of consistency and constancy that sustainability demands. The program developed an approach that focused on large-scale strategic elements that could support the more diverse and localized tactical activities of implementation. CAE worked with participants to develop sharable strategies that could become part of the efforts of participants to maintain or continue instruction, school reform, or leadership development that characterize CAE programs. Almost every activity in the program from professional development to evaluation and assessment can be defined as contributing to or representing sustainability efforts as can program additions such as the Looking at Student Work sessions, the Media Documentation workshops, or the Cross-site Sharing sessions.

This report focuses on three aspects of sustainability that were specifically designated during the course of the program’s development and operation:

- Sustaining or maintaining effort to fully implement a local program effort during the five-year development and implementation phase of the program;

¹ Hollis Headrick, Greg McCaslin, and Terry L. Baker, (2003), “Evolution in Tandem: Development and Research in an Arts Education Program,” in *Research Perspectives for School Reform: Lessons from the Annenberg Challenge*. Eds. Warren Simmons and Michael Grady. Annenberg Institute for School Reform. pp. 15-34.

- The effort, during the initial five-year funding cycle, to plan and develop strategies for sustaining the program when CAE funding ceased;
- The actual continuation of the program or significant features of the program beyond the initial five-year funding cycle.

The report draws from interviews during the implementation years with principals, program coordinators, teaching artists, classroom teachers, and cultural organization administrators; implementation inventory survey data; and telephone interviews conducted in the spring of 2003 with program coordinators of those sites that did not receive CDA Leadership grants and had not been funded for two years. Sixty-four schools that received and completed a CAE Partnership grant were contacted. Individuals from 45 schools were interviewed over the telephone. The study was conducted during the late spring of 2003. Several of those contacted said that they did not have time to participate because of end of school activities. The response rate is, however, considered to be quite high by research standards.

- Of 45 schools surveyed, there were 19 lower schools (K-5/6), 14 middle schools, five high schools, two K-8 schools and five K-12 schools.
- Among those interviewed, eight were Teachers, five were Principals, and seven were Asst. Principals. Sixteen were Arts Coordinators, eight were Directors, and there was one Curriculum Consultant.
- The majority of schools (30) received CAE Funds in 1996/1997. Fourteen schools received funding in 1998/1999, and two interviewees were unsure of when their school started receiving Annenberg Funds.
- Twenty-six of those interviewed were involved in their school's CAE Partnership grant from its inception. Nineteen of those interviewed were involved in the school's grant implementation for over two years.
- Twenty-four schools received a Parents as Arts Partners Grant (PAAP). Eleven schools did not receive the grant and seven of those interviewed weren't sure if their school received the grant or not. Three did not answer.

# OF PAAP GRANTS RECEIVED	# OF SCHOOLS TO RECEIVE PAAP GRANT
Five years	3
Four years	8
Three years	9
Two years	4
Unsure:	7

From the beginning, CAE, in its partnerships with the NYC Department of Education, the NYC Department of Cultural Affairs, and the United Federation of Teachers, indicated that its advocacy and support activities included:

- Assisting partnerships to develop mechanisms and means for *sustaining* [emphasis added] their efforts beyond the life of their grant;
- Developing public awareness of and advocacy for the critical need for good arts instruction as a part of the whole child's education;
- Providing professional development workshops for classroom practitioners as well as project administrators;
- Supporting partnerships as they encountered political, financial, curricular, and cultural challenges or roadblocks to developing effective arts instruction.

Though only the first of these activities uses the term *sustaining*, all of them might be considered as important components of sustainability. As CAE developed new program initiatives, such as the Career Development Program, their objectives were aligned with what CAE saw as its original mandate: "to restore and sustain arts education as an essential part of every child's education in the New York City public schools." As Education Development Center/Center for Children and Technology (EDC/CCT) reported in its 2000/2001 annual evaluation report, CAE conducted cross-site gatherings to discuss partnership issues such as evaluation, curriculum, leadership, and sustainability. EDC/CCT also reported that CAE designed and conducted a citywide convocation of evaluators and project staff to explore what constitutes "compelling evidence" and how it is collected. Such evidence is, by definition, aimed at sustaining or expanding the impact or influence of the program, even though the term *sustain* is not used.

Sustaining Effort to Implement During Funding Period

The annual reports are replete with descriptions of long-term sustaining of effort in classes and schools. The high schools frequently reported their effort to make the core curriculum deeper and more engaging for students, a common problem among the high schools. One of the CAE high schools created six different yearlong "arts studios" co-taught by a teacher and a teaching artist. In one of the more intensive and sustained CAE arts programs—in terms of student contact hours with the arts and professional development for teachers and artists—students were placed by grade level in a studio of their choice. Each week throughout the year, students attended a two-hour art studio class that was designed to develop their arts skills in a given domain: acting, dance, visual arts, videography, design, and poetry. The program required restructuring the school's curriculum and class schedule to accommodate the studios.

Intention to Sustain beyond the Life of the Program

All principals that we interviewed (21) indicated that they intended to sustain as much of the partnerships as they could with funding being the primary inhibitor.

Most principals stated that they would like CAE to continue to help them acquire funds to support the programs. Nevertheless, principals used various means of building sustainability into their projects.

Some schools developed a distributed leadership model where teachers throughout the school took on responsibility for the programs. Other schools hired additional arts staff (using ProjectArts funds) that could interface with the teaching artist staff. Some schools began to develop new funding proposals. One principal described how the school planned to pair teachers experienced in their Arts Partnership project with newly hired teachers so that they could share their arts integrated instructional strategies.

In their final annual reports and in interviews at the end of the first funding cycle, all participating schools reported that they intended to sustain the arts partnership to some extent. Many schools saw the program as very successful and seemed very enthusiastic to sustain it. Most intended to sustain the same components of the program that were in place, but they did not intend to make additions in the future. Those that had added features to their programs' original designs during the grant period stated that they intended to maintain the existing additions that occurred during the CAE grant period, such as the formation of student art clubs, chorus/band, and new positions.

Nine schools (11%) out of the schools that submitted final reports indicated that they would allocate funds in the next year to hire a new staff arts teacher either as an addition or to make up for a loss of one of their partnerships. Five schools (6%) said that they would be expanding the arts program. Some schools —mentioned explicitly in about ten reports, and implicitly in about twenty more—stated that they expect to experience a forced scale down in the scope of the arts education in the school for financial reasons.

Among the specific reasons given for sustaining their programs:

- One school said because the reading scores of their students went up.
- Two schools chose to sustain the areas that assisted the English language learners with their communication skills and confidence.

The most common reasons given for sustaining the arts are:

- Success of the program;
- The program has turned into an integral part of the school/curriculum;
- Ideology (believe it contributes to the students personally);
- Improved student motivation;
- Believe it contributes to the students academically;

- Improved attendance;
- The arts support the school's literacy goals.

The most common funding resources mentioned were ProjectARTS, NY Foundation for the Arts grant, Cultural Organization Partner funding resources, and PTA fundraising.

All schools will sustain the arts partnership to some extent. Most will sustain the same components of the program that are in place with no future additions but will maintain the existing additions that occurred during the CAE grant period.

Actual Continuation of the Program or Significant Features of the Program beyond the Life of the Program

As a follow up to the first phase study of the program, EDC/CCT conducted interviews with school personnel from forty-two partnership projects whose funding ended at the conclusion of that phase to determine the extent to which practices developed in the partnerships were sustained in the schools. A spreadsheet tabulation of the interview results and a bullet point report was prepared from these data and are available from the CAE office. The more significant of these results are reported here.

The interview results are strong in that a large number of sites agreed to participate in the study, and their responses were largely positive, though they do reflect the difficult financial times that have affected all of education. The survey was only conducted with school personnel, but the results suggest that a similar survey should be conducted with the cultural partners involved in the project to gain a more balanced perspective. Interviewers interviewed the program coordinators at forty-two of the seventy-one funded schools (59%). The response rate is quite high for such studies and is particularly noteworthy since the respondents had not been receiving funding for two years. Their enthusiasm and the depth of their participation in the survey effort were positive indicators of the impact of the initial program.

The telephone survey was conducted at the end of the 2002-03 school year. Those who did not participate had moved from their positions and were no longer available or were too busy with end of school activities to participate. The schools responded to those questions they deemed relevant to their situation and therefore did not respond to every question.

The responses are a close approximation of the responses to our sustainability data from the implementation years, though the changes in the school system and the City's financial situation made some of the earlier estimations overly optimistic. For example, more schools expected to add to their programs after funding than were actually able to, and the schools were not able to accurately anticipate the impact of staff mobility and leadership changes in the early survey.

Sustained elements:

Partnerships. Twenty-six of the responding schools (61%) said that they had sustained the pro-

gram after CAE funding ended and another seven of the responding schools (15%) said they sustained some program features. Thirty of the schools (67%) said that they sustained their partnerships, and six (11%) said they sustained the program but with different partners. These are very strong responses in favor of partnership programming which was a central operating feature of the original program. CAE indicated that its basic “theory of action” was grounded in the importance of partnerships, as a school reform principle. Though some schools did not report successful partnerships, and some school administrators found the partner organizations to be distracting, by far the majority thought otherwise.

Professional development. Twenty-five schools (55%) indicated that they sustained their professional development practices aimed at improving arts instruction, but fifteen schools (33%) said that they had not sustained professional development for improving arts instruction. A small percentage of schools, two schools (.04%), said that they had shifted their professional development focus from the arts to other subject areas such as reading. Though this percentage is small, the content of the response is likely to be important as the school system places more importance on reading and math and less on the arts.

Art Infused Curriculum. Twenty-eight schools (66%) said that they sustained the arts infused curriculum developed with CAE funding support. Only two schools (.04%) said that they had not sustained their arts infused curriculum. It is not surprising that schools committed to the arts as part of their program would sustain their effort in hard times, but it is important to substantiate that they have maintained their work.

Evaluation and Student Assessment Practices. The CAE program emphasized evaluation and assessment through out the five-year implementation period, so it is important to note that only fourteen schools (31%) say that they have sustained evaluation or assessment practices developed through the CAE grant. A larger percentage, eighteen schools (40%), say that they did not sustain evaluation or assessment practices. Another seven schools (15%) sustained some aspects of the evaluation or assessment practices developed through the grant, but the aspects varied from site to site. One school indicated that it continued “teacher” evaluation but not “student” assessment.

Teaching Methods. Twenty-three schools (51%) indicated that their teachers are continuing to use teaching methods developed during the funded phase of the program. e.g., developing scripts, listening activities, MOMA techniques, and drama and art in the classroom. One school (.02%) expanded on the original methods and another said they were developing their own new methods. A fairly large number, ten schools (22%), said that the school did not continue to use teaching methods developed in the program.

TABLE 1. ELEMENTS SUSTAINED

Elements sustained	Number of schools
The Partnership	30 (67%)
Professional Development	25 (55%)
Arts infused curriculum	28 (62%)
Evaluation or student assessment	14 (31%)
Teaching methodology	23 (51%)

Reasons for sustaining:

Twenty-one schools (46%) indicated that the impact of the partnership program on the students is among their reasons for sustaining the program, eighteen (40%) indicated school culture or philosophy as one of the reasons, and sixteen (35%) indicated the impact on teachers as one of the reasons.

TABLE 2. REASONS FOR SUSTAINING

Reason	Number of schools
Student impact	21 (47%)
parental engagement	10 (22%)
teaching impact	16 (39%)
school culture or philosophy	18 (40%)

Intervening Factors:

There are factors that affect the schools' efforts to sustain regardless of stated intent. Teachers have moved about the system and out of the system in record numbers so that the base of support in schools can shift dramatically. Principals, likewise, left the system or moved to new schools. If the new principal is not supportive of the arts, the intention to sustain may not carry the day. In other cases, the support base may have been a single group of teachers and not the entire staff. Maintaining programs in such schools can depend on small shifts in alignment.

Demographic or Structural Changes:

The basic numbers of students, teachers, grade levels, and arts disciplines involved in the program decreased for the larger number of schools. These numbers slightly contradict the reported sustainability figures for program features. For nine schools (20%), more students were involved in the program after funding ceased. The number of students involved in arts focused programming in the school remained the same as during the funding phase for eleven schools (24%). The number of students was smaller for nineteen schools (42%). Eight schools (18%) added more grade levels after funding ceased.

Sixteen schools (36%) had fewer grade levels involved in the program after funding ceased. Ten schools (22%) reported more arts disciplines were offered in their schools after funding ceased. Nineteen schools (42%) reported that they taught fewer arts disciplines after the program funding ceased. Eight schools (18%) increased the number of teachers involved in the arts after CAE funding ceased. Fifteen schools (33%) had fewer teachers involved. Nine schools (20%) had more teaching artists involved in instruction after the completion of the program funding. Twenty-three schools (51%) reduced the number of teaching artists working in the school after funding ended.

TABLE 3. STRUCTURAL CHANGES

Category	More	Less	Equal
Number of students involved with the partnership program	9 (20%)	19 (42%)	11 (24%)
Grade levels in the partnership program	8 (18%)	16 (36%)	16 (36%)
Arts disciplines offered	10 (22%)	19 (42%)	10 (22%)
Number of classroom teachers	8 (20%)	15 (33%)	15 (33%)
Number of teaching artists	9 (20%)	23 (51%)	7 (16%)
Number of staff arts teachers	14 (31%)	16 (36%)	9 (20%)
Annual arts budget	5 (11%)	21 (51%)	2 (.04%)

Steps to sustainability:

Funding. The discussion of funding, which occupied much time at planning sessions during the implementation phase of the program, was not so important or prominent after CAE funding ceased. The schools tended to prefer relying on existing tax-levy funding from the system and saw the search for outside or additional funding as a distraction. Six schools (13%) reported seeking only public funding to continue the program. Five schools (11%) sought only private funding to continue the program. Seventeen schools (38%) sought both public and private funding.

Four schools (.08%) sought no funding to continue the program. “No, it is too time consuming to apply for grants. Teachers are too busy with their own lives and classes...”

Steps taken. Interviewees were also asked a series of questions regarding the steps they took to sustain the arts program in the school. Thirty-eight (84%) of the respondents discussed sustainability with their cultural partners, thirty-two (71%) sought additional funding after Annenberg was complete, and twenty-one (47%) were successful in securing new grants. Twenty-seven (60%) relied on existing grants, mainly ProjectARTS.

Cultural partners were the direct source of funds in thirteen cases (32%), and an equal number of respondents indicated that even though the cultural partner did not provide funds, they provided valuable services for free (tickets, space, residencies, etc). Cultural partners collaborated with the school on raising funds in nineteen cases (42%). Parents were involved in the sustainability efforts

in 22 cases (54%).

Planning team meetings: Almost all of the respondents (39, 87%) indicated that during the period of the program, a school planning team met regularly. When asked about the effectiveness of these meetings to their sustainability efforts, twenty respondents (44%) rated them as “very useful”, eleven (24%) rated them as “somewhat useful”, and only three (.06%) indicated that they had no effect, and added that the meetings were not effective in overcoming financial hurdles in the way of the schools’ sustainability efforts.

TABLE 4. STEPS TOWARDS SUSTAINABILITY

Step	Number of schools
Discussed sustainability with cultural partner	38 (84%)
Planning team met regularly	39 (95%)
Sought additional funding after Annenberg was complete	32 (71%)
Raised funds outside the traditional educational sources	15 (33%)
Received new grants	21 (47%)
Relied on Existing grants	27 (60%) (out of the 27, 18 relied on existing ProjectARTS money)
Reallocation of school budget items to support the arts	23 (51%)
Cultural partner provided funds	13 (29%)
Cultural partner did not provide funds, but provided services for free	12 (27%)
Cultural partner collaborated on raising funds	19 (42%)
In-house grant-writing capacity	16 (36%)
Sought and received help from the Center for Arts Education	9 (20%)
Parents were involved in the sustainability efforts	22 (59%)

TABLE 5. HOW USEFUL WERE THE PLANNING TEAM MEETINGS

Effect of meetings on sustainability	Number of schools
Very useful	20 (44%)
Somewhat useful	11 (24%)
Had no effect	3 (.06%)

Fund raising:

Nineteen of the schools did not develop an in-house capacity to write grants and raise funds. Four schools had faculty/parent teams that took on grant-writing responsibilities. Four schools collaborated with their cultural partners in writing grants. Eleven of the people interviewed were solely responsible for writing their schools arts-based grants.

Following is a list of resources people used to find new granting agencies that might support their work:

Consulted cultural partner	BOE / DOE
NYSCA summer program at Sarah Lawrence College	Foundation Center
Other summer workshops	Vendor fairs
Online research	Word of mouth
Help from parents	CAE
Newspaper	NYFA

Twenty-two (49%) schools indicated that parents were involved in the sustainability effort. Of those, four (.08%) said it was only to some extent, fifteen (33%) said the parents were not involved. The others did not answer.

When asked how they identify new granting agencies, the most common replies were through their cultural partners, and through the Internet. We also asked respondents to share with us the arguments the schools used in applying for support. The most common reply was - student impact data, followed by school demographics (providing evidence for a disadvantaged student population).²

Student impact data were not evenly collected among the program sites, nor were they consistently used. Several of the same sites that made use of these data, for example, reported that they were not continuing to collect them.

- Eighteen (40%) of the schools used student impact data from the partnership to help make the case for support, twelve (27%) did not use data.
- Eleven (24%) schools continue to gather data regarding the impact of the arts since the end of CAE funding. Eighteen (40%) schools do not continue to gather data.
- Twelve (27%) of those interviewed said that there have been changes in the student impact data since the end of the CAE funding. Eleven (24%) say that there have not been any changes.

² Tables 6 and 7 are based on the responses to two open-ended questions that were presented to interviewees. The numbers in these tables are not represented as percentages, since there is no "total" out of which percentages could be calculated. Hence, the tables are designed to reflect only the relative frequency of each response as compared to the frequency of other responses.

TABLE 6. METHODS OF IDENTIFYING NEW GRANTING AGENCIES

Method	Number of schools
Cultural partner	8
Internet	6
Parents	3
The Foundation Center	3
District / superintendent's office	3
Other (word of mouth, BOE, workshops, papers, TV)	8

TABLE 7. ARGUMENTS THE SCHOOLS USED IN APPLYING FOR SUPPORT:

Argument	Number of schools
Student impact data from the partnership	14
School demographics (large ESL / special needs population, multi-cultural population, difficult homes, title I)	10
Strong school commitment	4
Strong parental commitment	4
School demonstrated an ability to implement arts programs	3
The school's long-term relationship with the cultural partners	3

Other arguments that were made in applying for support are:

- The hiring of a dance teacher proved beneficial, which convinced them of the importance of having dance in school
- Presented unique, effective program working with emotionally fragile students and encouraging them to excel.
- Presented their commitment to the arts.
- Use of the CAE model.
- Long-term relationship with cultural partners
- Making school an 'art school' with a multi-cultural focus
- Teachers working with teaching artists to plan and implement curriculum.

Among the reasons given that schools did not secure funding to sustain their programs are:

- Lack of administrative support or administrative changes
- Schools did not receive grants they applied for

- There is no time to write for grants
- Involved staff members have moved on from the school, no good team
- Initially being turned down was a set back, "zapped motivation" to find other funding
- Focused on academics, time that could be used researching and writing grants is put into academics
- School budget paid for everything- didn't try because school had enough money
- Extra funds have been frozen since 9/11
- High turnover of staff
- Not active in applying

Implications for Action:

It is somewhat paradoxical to discuss further action on a topic that defines stability and continuation for an educational program, and the data collected for the Partnership program in this study document a high rate of success in maintaining program components and commitment. Yet this study suggests that there are several options for action that the program leaders should consider.

- Funding, timing, and conceptual constraints interfered with the research team's ability to gather adequate information on several key aspects of the sustainability situation for the CAE Partnership program. Two key elements of the program deserve study but could not be included in this research: cultural partner organizations and CAE funded sites that received continued funding through the CDA Leadership grant program.

Since the partnership program depended so completely on the participation of cultural partners, it is important for their efforts at sustaining both their school partnership program and those aspects of their own arts education program that were developed through the initial Partnership grant program. The research team did not have sufficient funding to include this component of the program in this research, but it is important, especially given the kinds of responses that the school partners made about their relationships with cultural organizations. Participating cultural organizations need to be surveyed and to complete interviews with researchers to complete this aspect of the study. This information will provide a complete picture of sustainability among those program sites that did not receive continued funding.

Because the CDA Leadership sites were funded to continue operations, they might be seen as exemplars of sustainability, but they do not figure into the current database for this study. The programs that were funded were different from those that had been funded in their original Partnership grants. To add them to the study of unfunded sites would have been like comparing apples and oranges. Nevertheless, these sites need to be reviewed both to determine which of their components were sustained from the Partnership program, and to see what concentration on

demonstration and dissemination contributes to the process of sustaining a program.

- Several representatives spoke of recognizing the kinds of tasks that needed to be done to raise the funding required to continue their programs, but said that their teaching and administrative staff did not have the necessary skills. Any future Partnership program that expects sites to work toward sustainability should provide specialized training in fundraising, public relations documentation, and infrastructure building for such efforts.
- Because those partnerships that devoted time to cooperatively planning sustainability succeeded more often than those that did not, special emphasis should be placed on scheduling and supporting such planning efforts for new partnership sites.
- Pressure on schools to use school time for academic instruction has pushed sites to the use of after-school time for their continuation programs. Perhaps notice of this should be taken and extra planning time devoted to this contingency for new partnership sites.
- Many respondents mentioned high teacher and administration turnover that made it very difficult to sustain the program when Annenberg money was gone. “Those who would have kept concepts and practices alive have left school.” The only actions that will assuage these conditions are long-term attention to recruiting new staff and professional development for new staff. The new-principal issue seems to carry weight when it comes to the destiny of the arts in the school. Some respondents talked about “educating administrators” as an important step towards sustaining the arts.
- Teachers who have sustained partnership-integrated curriculum in their classrooms should be brought into mentor or coach new partnership teachers and professional development focused on this topic should be enhanced and promoted.
- With reduced funding, the search for sympathetic and capable school-arts teachers should be made and methods for scheduling them to work in collaboration with other classroom teachers should be emphasized. They cannot replace the teaching artists from the cultural organizations, but they can be supportive of integrated curriculum.
- Slightly less than 50% of the cultural partners collaborated with their school partners on raising sustaining funding. This level of participation is good, but should be better. Effort should be made to learn as much as possible about the reasons for such cooperation and the methods that worked best with this group of partners.
- Approximately 50% of sites reported that parents were involved in their sustainability efforts. This pool of support should be brought in earlier and should be involved in all aspects of identifying sustainable elements, sources of financial and political support, and in marshalling the forces of advocacy.
- The fact that 46% of the sites used student impact data in their efforts to gain sustained support, but the same percentage did not continue to gather student impact data suggests that

this is a problem area. The program needs to assess what impact the failure to continue to gather data, even though it is seen as one of the most important factors in the search for support, has on sustainability efforts.

- The program should plan for ways to sustain staff motivation in the face of requests for support being turned down.

APPENDICES

APPENDIX A

Sustainability Questionnaire – School Principals

1) Did you intend to keep some of the program elements after CAE funding came to an end and seek additional funds to support the program? Please circle one.

Yes No don't know

2) Did you seek additional funds to support the program? Please circle one.

Public funding:

Yes No don't know

Private funding:

Yes No don't know

3) What are your school's reasons for sustaining the arts program? Please check all that apply.

- The program contributes to the students academically
- The program improves student motivation/engagement
- The program has turned into an integral part of the school/curriculum
- The program contributes to the students personally
- The program improves student attendance
- other: _____

4) If you were able to secure additional funds to support the school arts program, please list the funds you used during the 2002-2003 school year. If any of these funds were continued from CAE project-related funds to support the arts program in the past, please mark it in the last column.

Fund	\$ amount	% of total funding for the arts programs	continued from CAE
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- a. _____
- b. _____
- c. _____
- d. _____
- e. _____

- 5) Did the arts program experience changes since the termination of the CAE funds?
Please circle one. Yes No

If so, which changes? Please check all that apply.

More than before Less than before

Students in the arts programs
Grade levels in the arts programs
Arts disciplines offered
Number of classroom teachers
Number of teaching artists
Number of staff arts teachers

- 6) Did the initial program expectations and mission statement deal with the future of the program after CAE funding came to an end? Please circle one.

Yes No don't know

- 7) While participating in the CAE Partnership project, did your program develop a convincing philosophy for arts in education upon which to build your argument for support? Please circle one.

Yes No don't know

- 8) Have you had formal discussions with partnership members about sustainability of the program beyond the grant? Please circle one.

Yes No don't know

- 9) Did your school have its own separate team that met regularly to plan and implement your work on the arts program? Please circle one.

Yes No don't know

- 10) Approximately how often did the school team meet? _____ times a year

- 11) How useful were these school planning meetings for securing funds? Please circle one.

Very useful somewhat useful had no effect

- 12) Has your program been gathering CAE student impact data to help you make the best case for support? Please circle one.

Yes No don't know

13) Have there been changes in student impact data since the end of CAE funding? Please circle one.

Yes No don't know

14) Did you seek and receive assistance from your cultural organization partner in making your case to your local school board and administration to have the program funded from existing revenue streams? Please circle one for each line.

Sought: Yes No

Received: Yes No

15) Did you seek and receive assistance from parents in sustaining the CAE program? Please circle one for each line.

Sought: Yes No

Received: Yes No

16) Did CAE help you with any of the following while you still received CAE funds? Please check all that apply.

Seek and leverage new funding sources to sustain the program

Integrate yourself into district funding streams

Identify state funding sources to help support the program

17) Do you feel that your district continues to strongly support the arts? Please circle one.

Yes No Don't know

18) Did you feel a strong dependence on CAE funds to continue the program? Please circle one.

Yes No Don't know

19) Do you feel that policymakers, district administrators, parents, and the community at large continue to support arts in education as a strategy for improving student learning? Please circle one.

Yes No Don't know

20) How many years have you personally been involved with the CAE program at your school?
_____ years

21) For how many years has your arts program received CAE funds? _____ years

APPENDIX B

CAE Sustainability Survey Results Report—2003

As a follow up to the first phase study of the Center for Arts Education's partnership program, the Center for Children and Technology conducted interviews with school personnel from partnership projects whose funding ended at the conclusion of that phase to determine the extent to which practices developed in the partnerships have been sustained in the schools. The results of this survey are summarized in bullet point form in this report. A more complete analysis is being prepared, but the preliminary results are strong and suggest that a similar survey should be conducted with the cultural partners involved in the project. Interviewers interviewed the program coordinators at forty-two of the seventy-one funded schools that did not receive or apply for continued funding. Not all schools responded to every question.

Question:

1) What Elements of the Program were Sustained by the School?

1a) Was the Partnership Program Sustained After Funding from CAE Ended?

- Twenty-six of the responding schools said that they had sustained the program after CAE funding ended.
- Three schools said that they did not sustain the program after CAE funding ended.
- Seven of schools said that they sustained some program features but not all.
- Four schools did not respond to the question.

Description

Partnership

- Thirty of the responding schools indicated that they sustained the partnership element of the program.
- Six schools indicated that they sustained the program, but with different partners.
- One school that indicated that they sustained the arts instruction program indicated that they did not sustain the partnership aspect of the program.
- One indicated that a new partnership had been established as a "gift from their school district."
- Five schools did not respond to the question.

Professional Development for Arts Instruction

- Twenty-five schools indicated that they have sustained their professional development practices aimed at improving arts instruction.
- Fifteen schools said that they had not sustained professional development for improving arts instruction.
- Two school said that they had shifted their professional development focus from the arts to other subject areas such as reading.
- Five schools did not respond to the question.

Art Infused Curriculum

- Twenty-eight schools said that they have sustained the arts infused curriculum developed with CAE funding support.
- Two schools said that they had sustained an arts infused curriculum but that it was less thorough than during the funded phase.
- Two schools said that they had not sustained their arts infused curriculum.
- Five schools did not respond to the question.

Evaluation and Student Assessment Practices

- Fourteen schools say they have sustained evaluation or assessment practices developed through the CAT grant.
- Eighteen schools say that they have not sustained evaluation or assessment practices.
- Seven schools sustained some aspects of the evaluation or assessment practices developed through the grant, but the aspects varied from site to site.
- One school said that the teachers were continuing to do assessment as they did during the funding period.
- One school said that the individual arts teachers sustained their evaluation practices.
- One school said that it did “teacher” evaluation, but not “student” assessment.
- Five schools did not respond to the question.

Teaching Methods

- Twenty-three schools indicated that their teachers are continuing to use teaching methods developed during the funded phase of the program. e.g., developing scripts, listening activities, MOMA techniques, drama and art in the classroom.

- Ten schools said that the school did not continue to use teaching methods developed in the program.
- One school said that they continued to use the methods, but that they had expanded upon the original methods.
- One school said that its teachers were developing their own new methods based in the arts.
- Two schools indicated that the school sustained the methods, but that the teachers were new to the school.
- Five schools did not respond to the question.

Other

- Twenty schools did not specify any other elements of the program that they had sustained.
- One school reported that the self-assessment report and progress reports they developed during the funded phase were sustained.
- Three schools said they were sustaining “multiple intelligences” instruction.
- One school reported that they hired the original partner’s teaching artist as a teacher.
- One school kept a Friday afternoon dance class lead by the teachers.
- One school sustained museum trips, joint projects with a partner, concerts, and residencies.
- One school said that the program features, undefined, had “become part of the culture of the building.”
- One school maintained the position of Arts Ed. Coordinator, its after school dance and drama program run by teachers.
- Three schools did not respond to the question

1b) Did the school intend to maintain the elements that were sustained? (or did the school maintain some not intended?)

- Thirteen of the schools indicated that they fully intended to sustain the program at the end of funding and to the date of the interview.
- Sixteen of the schools stated that they intended to sustain some parts of the original program but not all.
- One school was not asked the question.
- One school reported that there was very little support for the program in the school.

- One school reported that they couldn't even try without funding. Teachers who supported the program left the school
- One school reported that both its outgoing and incoming principal's supported the program and worked to sustain it.
- One school reported that their new principal was not particularly supportive of the arts.
- One school reported that "CAE got scared off" by the drastic change in the school administration and did not make follow up CDA grant.

Sample Descriptions of intended maintenance and revised elements. (The researchers collect anecdotal descriptions of elements of the program that sites indicated they intended to maintain after funding ceased. They are too varied and complex to present here in bullet summary form, but a collection will be present in the final report on this research. The examples here should not be seen as representative or as models, but as illustrative.)

School One:

- VA Staff T continued what we did during Annenberg.
- Opera for 1 yr w/ Met Opera Guild ProjectARTS
- team-teaching, collaborative class
- this year, no time or money for the opera
- a chorus teacher

School Two:

- a music program for 1-8 grades, our own music teacher
- through SARI grant – a K-1 music
- arts cluster teacher – (integrated w/ classroom curriculum)
- TA who develops 7-8 grade portfolios

School Three:

- One of the partners: Queens Theater in the Park has continued a relationship with the school. They have an after school theater program that 10 of the school's students participate in. while there is no formal relationship with the school, the students participate as a result of the Annenberg grant, as that is how they knew the program.
- Original program: was designed to involve three 9th grade teachers and two 10th grade teachers from English, Global Studies and art dept's. the planned curriculum together and integrated arts and books and visits from cultural partners. The teachers did not

have formal planning times to work on program but found time when they could and were a cohesive group

- There were “too many” cultural partners and coordinating schedules with them all was difficult. The most successful ones were those that were in the immediate community, at Queens Theater in the Park. The creative director of that program came to the class to discuss the play and led playwriting workshops, etc. Integrated into the classroom.

2) *What were the school’s reasons for sustaining the partnership program?*

- Seventeen schools cited student impact their reason for sustaining the program.
- Two schools stated that student development was their reason for sustaining.
- One school indicated that student involvement was their motivation for sustaining the program.
- One school pointed to student interest as a major reason for sustaining the program.
- Thirteen schools pointed to increased parental engagement as a factor in their sustaining the program. (“Parents have really stepped in to fill some gaps. Particularly parents of gifted class. There is a lot of art in the community and they are bringing it to the school.”)
- Sixteen schools said the program had a strong impact on teaching, and that lead them to sustain the program.
- Two schools referred to the professional development strength of the program as encouraging them to sustain the program. “It afforded teachers the opportunity to really learn the craft and continue on their own. Everyone enjoyed it so much: staff, students, families.”
- Fourteen schools indicated that they had a strong supportive school culture and philosophy that was in harmony with an arts-focused program. (Strangely, three of these schools indicated that the parents did not support the arts.)
- Two schools referred to increased staff enthusiasm and teacher engagement as reasons to sustain.
- One school indicated that it sustained the program because it added an art form to curriculum.
- Two schools referred to the Superintendent’s emphasis as the reason to sustain the program.
- Four schools cited positive partnerships as their reasons for sustaining the program, however, though this question was aimed at positive reasons for sustaining, two schools indicated that they were not happy with their partners, the school administration found them to be “invasive,” “disruptive” and “they didn’t like having them in the school.”
- Two schools did not respond to the question.

3. What Changes did the school partnership program experienced after funding was completed?

3a) Number of students involved.

- For nine schools, more student were involved in the program after funding ceased.
- The number of students involved in arts focused programming in the school remained the same as during the funding phase for eleven schools.
- The number of students was smaller for nineteen schools.
- Two schools did not respond to the question.

3b) Number of grade levels involved.

- For eight schools, more grade levels were involved after funding ceased.
- Sixteen schools had the same number of grade levels participating.
- Sixteen school had fewer grade levels involved in the program after funding ceased.
- Two schools did not respond to the question.

3c) Number of arts disciplines offered.

- Ten schools reported more arts disciplines were offered in their schools after funding ceased.
- Eleven schools indicated that the number of arts disciplines remained the same.
- Nineteen schools reported that they taught fewer arts disciplines after the program funding ceased.
- Two schools did not respond to the question.

3d) Number of teachers involved in arts focused program.

- Eight schools increased the number of teachers involved in the arts after CAE funding ceased.
- Fifteen schools had the same number of teachers involved in arts instruction after the program completed.
- Fifteen schools had fewer teachers involved.
- Two schools did not respond to the question.

3e) .Number of teaching artists involved in arts focused program.

- Nine schools had more teaching artists involved in instruction after the completion of the program funding.

- Six schools maintained the same number of teaching artists.
- Twenty-three schools reduced the number of teaching artists working in the school after funding ended.
- Two schools did not respond to the question.

3f) Number of SAT's involved.

- Fourteen schools reported an increase in SAT's after funding ceased.
- Nine schools maintained the same number of SAT's.
- Sixteen schools had fewer SAT's than during the program.
- One school did not specify an answer to this question.
- Two schools did not respond to the question.

3g) Size of annual arts budget after funding.

- Five schools indicated that they had more funding in their annual school budget for the arts after the CAE funding was completed.
- Two schools reported the same amount of funding in their budget.
- Twenty-one schools reported that they had lower arts budgets after funding was completed.
- Four schools did not specify answers to this question.
- Two schools indicated that they did not know if their budget had changed.
- Two schools did not respond to the question.

3h) Number of cultural organizations involved.

- Five schools indicated that the number of cultural organizations working in their schools increased after funding was completed.
- Nine schools indicated that the number of organizational partners remained the same.
- Two schools said the number of cultural organizations in their school was less.
- Twenty-four schools did not specify the number of cultural organizations in their schools.
- Two schools did not respond to the question.

3i) Number of other elements.

- Twenty-eight schools did not specify other changes.
- Four schools indicated administrative changes that impacted on the sustainability of the program.
- One school indicated changes in their cultural partners organizations, including the closing of one.
- Two schools did not respond to the question.

4. Were Discussions about Sustainability of the partnership beyond Annenberg grant with the Cultural Partner Effective & Why?

- Twenty-six schools indicated that the discussions with their partners were effective. (This response is large in light of the other responses about partnerships not surviving the loss of funding.)
- Six schools indicated that the discussions were not successful.
 - “Once the \$ was gone so were the partners. Just like the support.”
 - The respondent felt that one problem was actually that school was too close to cultural partner. “High up guy” could just walk over so rather than send a TA, he came. However, she felt that he was too busy running entire program that he didn’t have energy and enthusiasm to dedicate to their specific school and thus they suffered. They didn’t have an energetic advocate.
- One school did not specify an answer to this question.

5. How Useful were meetings for sustaining good practices? If useful, Why?

- All of the teams reported meeting regularly.
 - One school reported daily meetings.
 - Five schools reported weekly meetings.
 - Fifteen schools reported monthly meetings.
- Eighteen schools felt that the meetings with the cultural partners to discuss sustaining the program were very useful.
 - Very Useful; have been able to keep SIAS philosophy and teaching methodology going by having TA be teacher. Other classroom teachers involved in meetings still use arts infused curriculum. Band’s still going. Meetings allowed for comprehensive planning, even though thing took a different course. There was “team” support of having SIAS in school.

- Very Useful; the team still meets 1 time per week (in-school team) to discuss what is working, not working, how to maximize the limited resources they have, and encourage the staff to keep including arts in curriculum.
 - Eleven schools felt that the meetings were somewhat useful.
 - Somewhat Useful; team met for professional development 1 time per month. Also a team that met to develop thematic units. These meetings helped to determine what was working, what wasn't, how to change and improve, etc. meetings were helpful. Teacher, artists and admin were all involved.
 - 5 felt that the meetings were not useful at all.
 - Had No Effect; no, because these weren't the same people anymore largely. Funding now comes from a Federal ESL grant, so different --- we now doing the talking.
 - Two schools did not respond to the question.
6. Was Additional Funding Sought (Public, Private, Both) to continue partnership program after funding from CAE ended?
- Six schools reported seeking only public funding to continue the program.
 - NYSCA and the government
 - Five schools sought only private funding to continue the program.
 - VH1 – band instruments
 - Seventeen schools sought both public and private funding.
 - Four schools sought no funding to continue the program.
 - “No, it is too time consuming to apply for grants. Teachers are too busy w/ own lives and classes and as AP Nikki has too many other duties.”
 - Two schools did not respond to this question.
- 6a) Were Funds raised from out-side of traditional educational Sources?**
- Fifteen schools reported that they did not seek funding outside traditional educational sources.
 - Eight schools did not specify whether or not they had sought funding outside educational sources.
 - Four schools said they sought funding from parents and the PTA.
 - Two schools indicated that they had received funding from non-traditional educational

sources.

- Toshiba – one-year photography grant. District gave some new computers to school.
- “ ‘Curtain Up.’ This was originally funded with CAP 21 who had a relationship with NYU. One of the student mentors from NYU went on to develop her own program – arts in public school...”
- A Michael Jordan Grant
- Two schools did not respond to this question.

7. From where did you seek funding?

7a) Existing Grants

- Six of the schools said that they did not try to tap into existing grants for sustainability funding.
- Seventeen said that they applied for ProjectARTS support.
- Two schools said that they applied for Parents and Arts Partners funding.
- Four schools did not specify where they applied for funding.
- Three schools said that they used reallocated school or school district budgets for funds.
- Two sought ESP funding.
- Two applied for additional PTA funding.
- One school applied for Lincoln Center Institute funding.
- Two schools did not respond to this question.

7b) New Grants—The sites indicated a wide range of new funders.

- CSR Grant – comprehensive reform grant; ProjectARTS; Title 7 – extra support to ESL
- SARI; ProjectARTS; Project Liberty-FEMA money.
- Magnet grant. We try to connect it to the Museum of Natural History.
- ESP plus Orpheus – half grant (HECKSHER),
- Integrate arts into other grants we receive.
- Federal government – ESL. NYSCA. ProjectARTS (minimally).
- Received a learning technology grant from district. Received funding for additional teaching artists from district to offer second drum making workshop. District heard about Native

American drum making workshop & like it so much they gave \$ for it.

- Children With Challenges (6A) = brand new.
- VH 1
- Learn & Serve,
- Kornbluth Foundation, Jane & Peggy DeWitt from PS 122.
- Foundation Vendi
- Foundation Grant Kornfeld, US Dept of Ed
- InStyle Magazine, Time/Warner
- FEMA, SARI grant. Project Liberty – crisis counseling grant, and we use for the arts.
- No, applied for the CDA grant and when did not receive it was devastated. Felt very set-back and defeated. “went through a grieving process” as watched thriving program get eaten away at. Felt like CAE thought the grant was good but was scared of the administrative situation in school.
- “it’s a lot of work to write grants and nobody wants to do all the work without getting paid.”
- Two schools did not respond to this question.

7c) Budget Reallocation

- Twelve of the schools said that their had been no budget reallocation to support program sustainability.
- Twenty-Four of the schools had made internal school budget reallocations to keep the program going
- Five of the schools have convinced district offices to reallocate some of their discretionary funding to sustain the program.
- Two schools did not respond to this question.

7d) Funding from the Cultural Partner

- Fifteen schools said that their cultural partner provide some funding to sustain the program.
- Two schools did not respond to this question.
- Fourteen schools said that their cultural partners did not provide funds for sustaining the program, but that the did provide:

- Services
- Collaboration
- Free professional development sessions
- Parent nights
- Free space
- Special program for ten students
- General public offerings
- In-kind contributions—many extras
- Many extra residencies to the school
- Scholarships for students
- Free concerts
- Free busses.

7e) Other

- Thirty-three schools did not specify any other sources of funding sought.
- One school said they sought funding from Lincoln Center Institute.
- One school approached the New York Foundation for the Arts for support,
- One school indicated that it had asked parents for funding to continue the program.
- One school approached the Cissy Patterson Foundation for funding.
- One school indicated that the district's arts director provided musical instruments for the school.
- Two schools did not respond to this question.

8. What Steps Were Taken to Secure Funding post-Annenberg?

- Sixteen of the school sites did not specify what they had done to secure funding.
- Twelve of the schools indicated that they wrote grant applications. For example:
 - Responding to the many RSP's as qualified for. Reached out to other arts organizations.
 - Reach out to grants no avail. Project director trying to put video together for grants.
 - Applied for Chase grant and was turned down. Started to work on application for Foundation

for the Arts but did not get required paperwork from cultural partners in time so didn't submit grant.

- Five schools said they attempted to education school administrators about their program in an effort to secure support.
 - The last year of the Annenberg grant school got a new principal (now gone) who took management away from Linda and gave to librarian (now gone). Linda was the primary grant writer for the school so when she "lost the Annenberg" she was hurt and felt defeated and stopped seeking grants for the school.
 - Carol went to a grant writing workshop at the New School. Someone from the school came out to help her with actual grant (applied w/ TADA) but school did not get grant. Inside Broadway grant declined as well.
- Two schools did not respond to this question.

8a) Did the cultural partner collaborate on raising new funding?

- Sixteen schools said that yes the cultural partner collaborated with the school and helped with the writing of grant applications.
- Eighteen of the schools said that the partners did not help with grant applications.
- Two schools did not respond to this question.

8b) Did the school develop in-house capacity to write grants & raise funds?

- Six schools indicated that they were working to develop capacity for grant writing.
- Six schools indicated that they were not attempting to learn to write grants:
 - Principal did not want any more money – it brings more headaches.
 - No, the Annenberg grant required so much time and energy that the thought of finding that much time again is too overwhelming. Not a reality.
- Twenty-one of the schools indicated that individuals take on the responsibility for writing grants and that they range from parents to teachers to principals.
- Cultural organizations write grants for three of the schools.
- Two schools did not respond to this question.

8c) How were new granting agencies were identified that may support partnership work?

- Several sources were identified, but few patterns emerged.
 - On-line

- Research—Foundation Center, UFT newspaper, Federal Register
- Informal networks with parents, teachers
- Superintendent’s office—two sites
- Six sites indicated that cultural partners informed them of sources. This was the largest single source of funding information cited.
- The ESP Summer Seminar
- Two schools did not respond to this question.

8d) Were Parents involved in sustainability effort?

- Twenty-seven schools said that the parents were very much involved in raising funding to sustain the program.
- Parents Association maintains the Garden Program, volunteer, raised money, PTA donated money.
- Yes, they raised money. They have a not-for-profit. They do fundraising, a festival that raised funds, grant writing. A grassroots school.
- Yes, Parents Association has an Arts Foundation. All private \$ raised goes to the arts.
- Three sites said the parents were only involved to some extent in raising funding.
- Fourteen Schools indicated that their parents were not involved in efforts to fund the continuation of the program.
- Some are not able: A lot of our students are parents, others do not live with parents. Facility (living facilities) leaders helped and offered assistance.

8e) Was CAE’s involvement helpful?

- Three sites said the center was helpful and accommodating with regard to new money.
- “Heather is always helpful.” We didn’t get a Parents as Art Partners grant this year but she gave me some good ideas about places to apply.
- Center was helpful during grant process. Assisted with administrative difficulties, etc.
- Nineteen sites said no.
- No. (didn’t know about CDA that came up in the conversation.)
- Three sites said that they did not seek assistance from the Center.
- We didn’t know it was available, it didn’t reach out to us. Didn’t like CDA papers and focus.

Too much documentation.

- Yes, can't recall if they were helpful. Went to some follow-up meetings, but did not pursue the options that were discussed.

8f) What arguments were used in applying for support?

- Seventeen schools did not respond to this question.
- Arguments varied and were mostly unique or individually associated with one school. They included:
 - Culture of school or community supports the arts
 - History with a cultural organization
 - The arts are important for mental development
 - The reading and math scores go up in the school when the arts are present
 - The school needs a particular art form—music cited by two schools as a special need
 - Low SES population needs the arts.

8g) Was student impact data used to make the case for the program?

- Eight schools said that they did not make use of student test scores or anecdotal evidence to argue for the program.
- One school used portfolio and anecdotal information about students.
- One school used the work of their outside evaluators who collected test scores and the school's report card.
- One school said they used student impact data, but "only with their evaluator."
- Seven schools did not specify a use of student impact data in their search for support.
- Seventeen schools did not respond to this question.

8h) Has the school continued the type of data gathering begun during the program?

- Eight schools indicated that they have not continued their data gathering.
- No, no portfolio collection (due to the district). No anecdotal data collected. Jane helped create a self-assessment tool. Just starting.
- Three schools said they have continued to gather data about their program.
- Yes, now we're more based on city-assessment tools. Standards more score-oriented, no portfolios and test scores instead. It's now less "arts for arts sake" b/c of lack of funding.

- Six schools did not specify whether or not they continued their data collection.
- Seventeen schools did not respond to this question.

8i) Are there noticeable changes in student impact Data since funding ended?

One site indicated that there were no noticeable changes in student impact data at the school.

Four sites noted improvement in reading and math impact data since the funding ended.

Twelve sites did not specify whether or not there were changes.

One school indicated that there were not as many students in the school now, so they are not seeing the magnitude of change that they saw earlier.

9. What were the reasons your school did not secure funding?

- Individual reasons were given:
 - Didn't need the money. They had two grants in place.
 - The school budget covered all the programs needs.
 - School is focused on academics and doesn't have time for staff to be involved in fund raising.
 - No time to sit down and write a grant
 - All extra funds frozen post 9/11.
 - Do not have administrative support:
- "I think we are one of the failures of the CAE. "There are some other schools who have been able to sustain. I am on a peer review panel and I see the great stuff out there. The admin was never really in on this project. They basically gave me permission to apply and then permission to run it. But beyond that there was no involvement. Even getting a time block free to coordinate it was a struggle.
- Twenty-six schools did not respond to this question.

9a) Why was your school's fundraising unsuccessful?

- Only two schools responded to this question. One said, "We were focused on academics and grant writing takes a lot of our time."

9b) Was your school not equipped for the fund raising task?

- Only three schools responded to this question. One said the school did not try to raise additional money because it "had enough money." Another said, the school "had no staff to do the work."