Milwaukee Partnership for the Arts & Humanities Retrospective Evaluation Report, 2006-2017

March 7, 2018

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Executive Summary

The Milwaukee Public Schools Partnership for the Arts & Humanities is an annual allocation of funds that supports after-school, weekend, and summer arts and humanities-related programs for City of Milwaukee children, youth, and families. Arts and humanities-related organizations that partner with schools and/or community-based organizations are eligible to apply for Partnership for the Arts & Humanities funds. A dollar-for-dollar match is required of all participating organizations.

Evaluation Design

Focus Group Data
Administrative Data

Questions

① What has been the overall reach of arts and humanities grantees that have been funded by the Partnership for the Arts & Humanities over its history?

② What impact have funds from the program had on Milwaukee students, families, communities, and partner organizations?

③ What are the perceived benefits and challenges of participation in the program for grant recipients?

Key Findings

Over the past eleven years the Partnership for the Arts & Humanities has infused a significant amount of resources directly into grantee organizations, both through direct funding and dollar-for-dollar matching funds:

409 one-year grants given

88 unique grantees

$13,291,331 awarded

$19,271,656 raised through matching dollars

264 matching funders
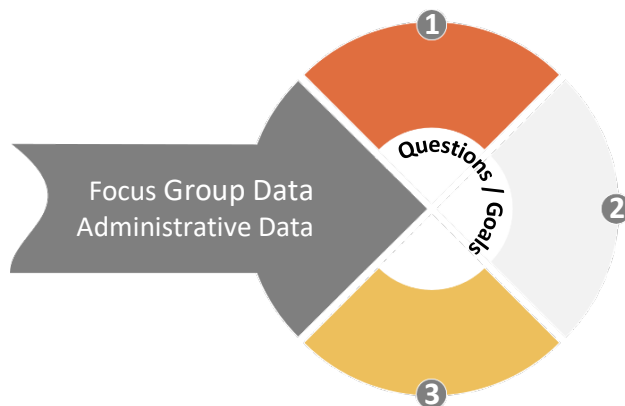
347 community-based partners served by grantees

197,502 total hours of arts & humanities programming

322,903 total participants

Recommendations

Fine-tune data collection and data management practices to document impact.

Identify and track important measures in a consistent manner

Create common definitions of key terms and institute a coding system for key entities

Continue to automate reporting and tracking systems

Focus group participant recommendations:

Keep up the current level of connection between Partnership for the Arts & Humanities staff and grantees

Create a more strategic and collective vision for the program as a whole

Report Contents

Introduction

Operating continuously since the 2006-2007 school year, the Milwaukee Public Schools Partnership for the Arts & Humanities (PAH) is an annual allocation of $1.5 million from the Extension Fund that supports after-school, weekend, and summer arts and humanities-related programs for City of Milwaukee children, youth, and families. The Partnership for the Arts & Humanities is managed by Milwaukee Public Schools (MPS) and approved annually by the Milwaukee Board of School Directors (historically between $850,000 and $1.45 million per year).

Organizations that plan to partner with schools and/or community-based organizations and serve City of Milwaukee youth and families are eligible to apply for these funds, but a dollar-for-dollar match (either cash or in-kind) is required. This requirement is meant to encourage new partnerships between grantees, schools, funders, and community-based organizations. In order to obtain funding, grantees must also pass a rigorous application process and are required to provide programming that meets S.A.F.E. criteria and adheres to key principles of Quality Afterschool Arts Programs.[1]

The Partnership for the Arts & Humanities has three primary goals:

Goal 1: Increase access to arts and/or humanities-related experiences for all City of Milwaukee children, youth, and families.

Goal 2: Strengthen existing and establish new community partnerships that motivate students to higher levels of achievement through creative academic/cognitive, social emotional, and physical/skill based learning.

Goal 3: Expand resources and support for arts and humanities education, and build the collective capacity of community-based partners to effectively serve children, youth, and families.

Evaluation Questions

In order to better understand and communicate the impact of the Partnership for the Arts & Humanities over its first eleven years, program staff have partnered with the Wisconsin Evaluation Collaborative (WEC) at UW-Madison and Dr. Rachel Lander of the UW-Milwaukee School of Education. This report seeks to answer three primary evaluation questions, each corresponding to one of the Partnership for the Arts & Humanities program goals listed above:

Question 1: What has been the overall reach of arts and humanities programming that has been funded by the Partnership for the Arts & Humanities? (Goal 1)

Question 2: What kinds of information have been collected by Milwaukee Recreation (through surveys, end-of-year reports, and any related data submitted by grantees in response to the "Outcomes Data Collection Guide") to help document the impact of Partnership for the Arts & Humanities grants upon Milwaukee students, families, communities, and partner organizations? (Goal 2)

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[1] For additional information on Partnership for the Arts & Humanities application requirements, see http://milwaukeerecreation.net/MPS-Recreation/Resources/Arts-Humanities/Partnership-Guidelines.pdf.

Question 3: What benefits have grant recipients gained as a result of both the Partnership for the Arts & Humanities and the dollar-for-dollar matching requirement? What challenges have grant recipients experienced as a result of participation in the Partnership for the Arts & Humanities? How do grant recipients describe the grant requirements, application processes, and evaluation requirements? (Goal 3)

Methodology and Data Sources

The evaluation team utilized a mixed-methods approach to answering the evaluation questions above. The quantitative component involved descriptive analysis of administrative records for the Partnership for the Arts & Humanities from 2006-17, and was completed by WEC. This work was augmented by a qualitative component featuring focus groups with funded organizations of varying sizes conducted by Dr. Lander. Partnership for the Arts & Humanities data examined include the following:

- Number of grants awarded and organizations funded
- Funding amounts (both from MPS as well as from matching funders)
- Numbers of participants and selected characteristics
- Student outcomes
- Degree of networking and connectivity across grantees

Networking and connectivity among Partnership for the Arts & Humanities grantees were examined using the network modeling software Kumu. Two specific metrics, discussed below, were determined to have the most relevance for this evaluation in terms of depicting the connections that exist across different entities that have participated in activities funded by the Partnership for the Arts & Humanities: Size (which measures the number of other entities an organization is directly connected to) and Reach (which measures the portion of the entire network within two connections of an organization). Additionally, the geographic mapping software ARCGIS was used to identify the location and density of community-based organizations supported by the Partnership for the Arts & Humanities.

Focus groups with Partnership for the Arts & Humanities grantees complement the descriptive analyses and network modeling by providing insights into the perceptions of this key stakeholder group. During October 2017, evaluators conducted two separate focus groups (involving twenty total participants) which were approximately 60 minutes in length. For a full list of focus group questions, refer to Appendix 1. The focus groups included questions about stakeholders' experiences and perceptions related to how funding was used, the matching and partner grant requirements, and the application and evaluation processes.

Limitations

The amount, type, and format of the data we received from Partnership for the Arts & Humanities staff varied significantly across the eleven years of the program. Files from earlier years of the program, for example, included basic information such as the number of students served, cash match amounts, and MPS funding amounts, but not valuable information that was tracked in subsequent years, such as student demographics, student outcomes, the names of all community-based partner organizations supported by the program, and the amount donated by individual matching funders. As a result, a number of the tables below include "NA" values or omit years when data are missing (see final report

submission and matching funder information tables, for example). In addition, the format of Partnership for the Arts & Humanities files changed throughout the eleven years of the program, with the same measure being stored in Word document summaries in some years and in Excel spreadsheets in others. Data on total hours of programming provided, for example, had to be compiled from application system documents in some years and from final report summaries in other years. The amount and quality of data tracked by the program has improved over time, but these inconsistencies nevertheless limit the amount and accuracy of claims we are able to make based on these data. As a result, a number of our recommendations focus on improving data collection and maintenance.

Findings

Question 1: What has been the overall reach of arts and humanities programming that has been funded by the Partnership for the Arts & Humanities? (Goal 1)

The first evaluation question we investigated is related to the Partnership for the Arts & Humanities first goal of increasing access to arts and humanities-related experiences for City of Milwaukee children, youth, and families, and specifically asks what the overall reach of programming funded by the Partnership for the Arts & Humanities over the last eleven years has been. We have further broken this first evaluation question into seven sub-questions.

1.1 How many grants have been awarded, and to how many unique grantees?

As shown in Table 1, MPS funded between 22 and 42 grantees each year between 2006 and 2017, for a total of 409 one-year grants to 88 different arts and humanities-related organizations (representing 4.6 different awards per grantee organization over the eleven-year timeframe). Between 2006-07 and 2011-12, grantees could receive multiple grants to run multiple programs in a single year, so we have included information on both grantees and grants awarded per year. Beginning with the 2012-13 grant cycle, grantees were given only one grant per year. Figure A shows that the number of grants given each year has varied between 24 and 42.

Table 1. Number of grantees and grants awarded, 2006-2017

Funding Cycle	Number of Grantees	Number of Grants Awarded
2006-07	30	41
2007-08	30	33
2008-09	22	24
2009-10	30	35
2010-11	31	38
2011-12	33	38
2012-13	40	40
2013-14	42	42
2014-15	41	41
2015-16	38	38
2016-17	39	39
Total	376 (88 Total Unique Grantees)	409

Figure A. Number of grants awarded by year, 2006-2017
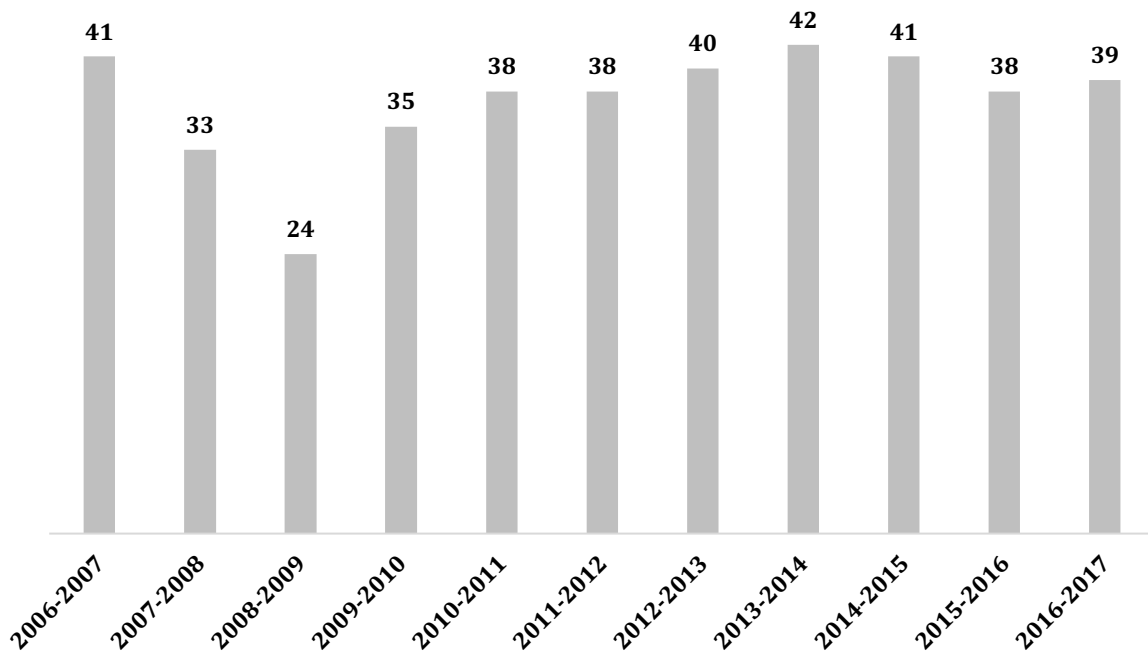
Partnership for the Arts & Humanities grants have remained competitive throughout the program's history, with an average approval rate of 82% (Table 2, Figure B).

Table 2. Number of grants, applications received, and approval rate, 2006-2017

Funding Cycle	Number of Grants	Number of Applications Received	Approval Rate
2006-07	41	58	71%
2007-08	33	47	70%
2008-09	24	30	80%
2009-10	35	39	90%
2010-11	38	38	100%
2011-12	38	49	78%
2012-13	40	47	85%
2013-14	42	43	98%
2014-15	41	47	87%
2015-16	38	50	76%
2016-17	39	51	76%
Total	409	499	82%

Figure B. Partnership for the Arts & Humanities approval rate by year, 2006-2017

2006-07 2007-08 2008-09 2009-10 2010-11 2011-12 2012-13 2013-14 2014-15 2015-16 2016-17
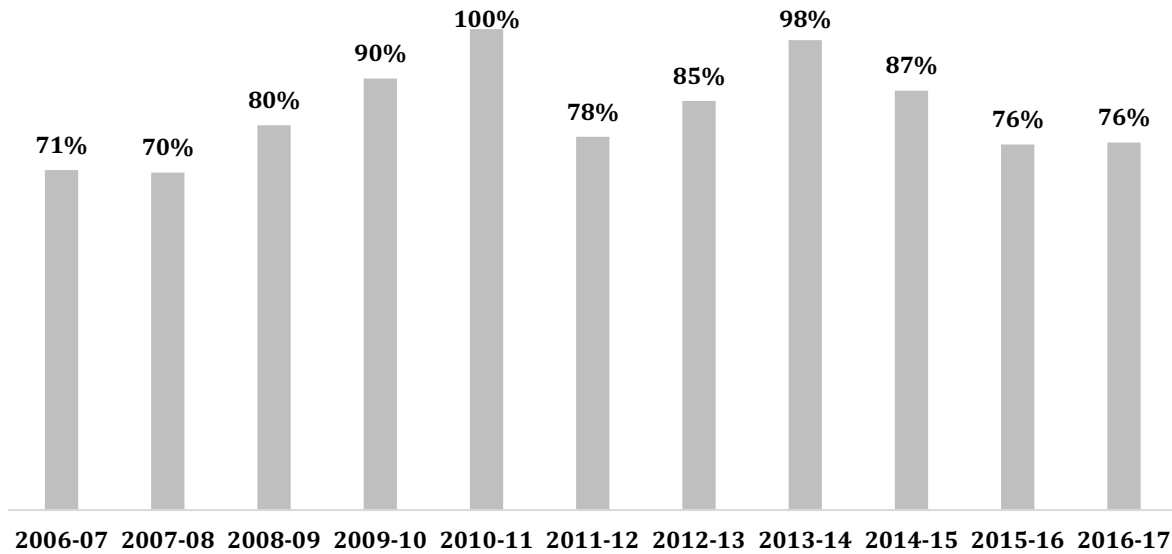
Many grantees, as noted above, have applied for and received Partnership for the Arts & Humanities funding across multiple years. As Table 3 and Figure C show, the number of repeat grantees from year to year (not including year one of the program) has ranged from a low of 16 to a high of 37. A few grantees, such as Danceworks, Inc., have used Partnership for the Arts & Humanities funding to run programs in each of the past eleven years. Nevertheless, the Partnership for the Arts & Humanities has successfully brought in new grantees each year.

Table 3. Number of new and repeat grantees, 2006-2017

Funding Cycle	Number of New Grantees	Number of Previously Lapsed Grantees	Number of Repeat Grantees	Total Grantees
2006-07	30	0	0	30
2007-08	14	0	16	30
2008-09	3	4	15	22
2009-10	5	5	20	30
2010-11	7	3	21	31
2011-12	5	1	27	33
2012-13	9	2	29	40
2013-14	3	4	35	42
2014-15	3	1	37	41
2015-16	1	2	35	38
2016-17	6	2	31	39
Totals	**88**		**289**	376

Figure C. Number of new and repeat grantees, 2006-2017

Number of New Grantees ▪ Number of Previously Lapsed Grantees ▪ Number of Repeat Grantees
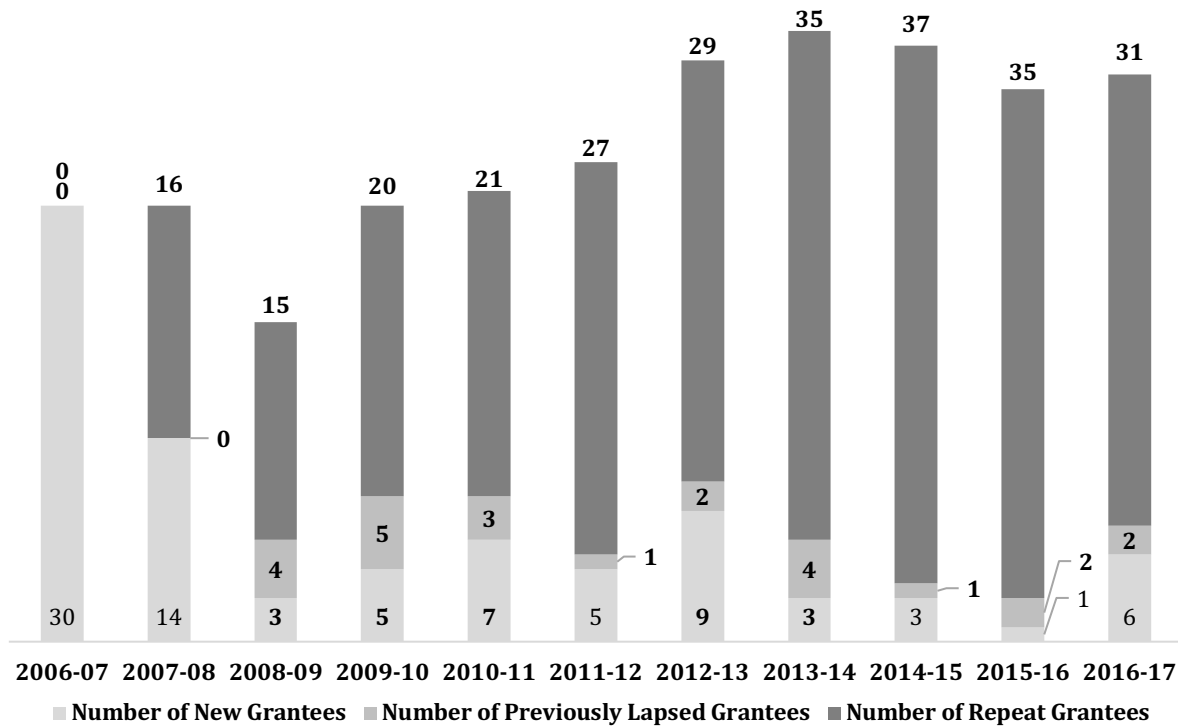
1.2 Which specific areas of the arts and humanities have been supported by Partnership for the Arts & Humanities grants?
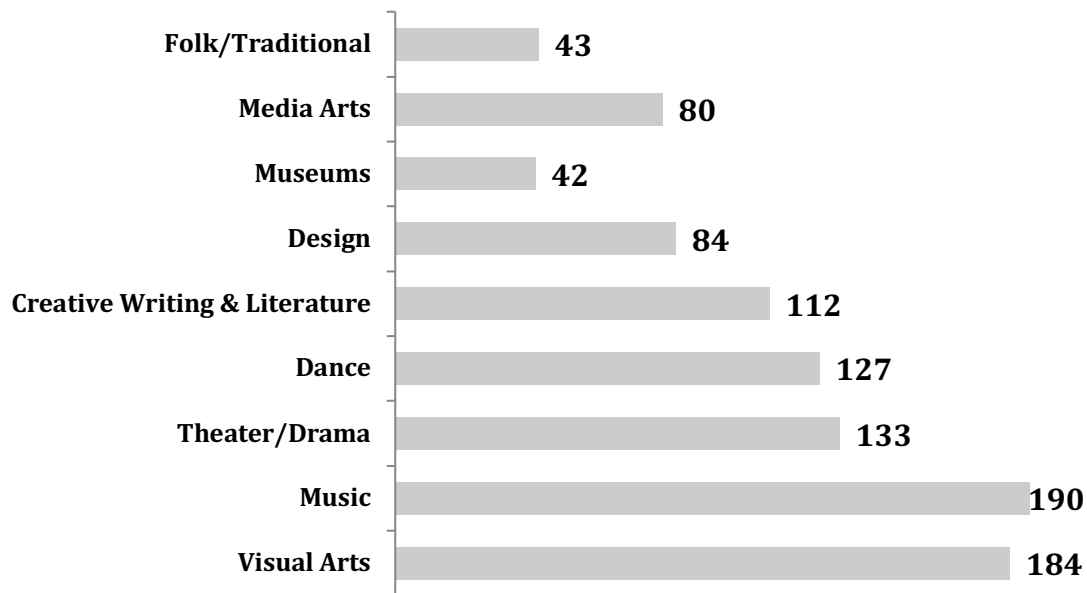
The grantees funded by the Partnership for the Arts & Humanities have provided programming on a number of different arts and humanities topics[2] for children, youth, and families in Milwaukee (Table 4, Figure D; note that some programs are classified under multiple areas of the arts). Music and the visual arts have received the most coverage, with 190 and 184 programs including a focus on those areas, respectively. Theater/drama, dance, and creative writing/literature are close behind, with over 100 programs touching on each of those areas. Museums and folk/traditional art have had the lowest amount of programming, with fewer than 45 total funded grants.

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[2] The Partnership for Arts & Humanities asked applicants to categorize their programs based on the areas of the arts shown in Table 4. Grantees were allowed to select multiple areas of the arts for individual grants. Because some categories shifted over time or faded from use, WEC combined categories in order to obtain the final list above.

Table 4. Number of grants by area of the arts and humanities, 2006-2016[3]

Funding Cycle	Visual Arts	Music	Theater /Drama	Dance	Creative Writing & Literature	Design	Museums	Media Arts	Folk/ Traditional
2006-07	25	22	23	14	17	4	2	5	0
2007-08	17	18	17	14	7	8	8	10	0
2008-09	13	8	12	10	3	5	3	1	4
2009-10	22	27	15	14	10	11	4	6	7
2010-11	20	19	16	16	12	11	6	7	7
2011-12	14	22	0	11	13	7	5	8	3
2012-13	24	28	18	19	20	15	3	16	7
2013-14	26	22	18	15	16	12	5	13	9
2015-16	23	24	14	14	14	11	6	14	6
Total	**184**	**190**	**133**	**127**	**112**	**84**	**42**	**80**	**43**

Figure D. Count of funded programs by area of the arts and humanities, 2006-2016

1.3 How much funding has been allocated to support Partnership for the Arts & Humanities grants?

Next, we turn to the total amount of funding provided by MPS for the Partnership for the Arts & Humanities, as well as the average grant award amounts. After a slight dip between 2007-08 and 2009-10, the total funding grew steadily over the next six years, reaching a peak of more than $1.4 million in 2014-15 (Table 5, Figure E). In total, MPS has provided nearly $13.3 million to grantees through the Partnership for the Arts & Humanities over the past eleven years. As described above, in the early years

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[3] Information on the areas of the arts and humanities was not available for the 2016-2017 funding cycle as of the writing of this report.

of the Partnership for the Arts & Humanities, some grantees were awarded multiple grants in a single year, thus we have also included data on the number of total grants and the average award amount per grant (Table 5). The average award per grantee, as well as the average grant size, have remained relatively stable, even as the total number of grants and grantees has fluctuated (see Figures F and G).

Table 5. Average award amount, by grantee and grant, 2006-2017

Funding Cycle	Number of Grantees	Total Funding Amount (MPS Only)	Average Award Amount per Grantee	Number of Grants Awarded	Average Award Amount per Grant
2006-07	30	$958,100	$31,937	41	$23,368
2007-08	30	$1,121,995	$37,400	33	$34,000
2008-09	22	$886,338	$40,288	24	$36,931
2009-10	30	$981,494	$32,716	35	$28,043
2010-11	31	$1,153,306	$37,203	38	$30,350
2011-12	33	$1,237,123	$37,489	38	$32,556
2012-13	40	$1,277,435	$31,936	40	$31,936
2013-14	42	$1,416,646	$33,730	42	$33,730
2014-15	41	$1,446,464	$35,280	41	$35,280
2015-16	38	$1,413,130	$37,188	38	$37,188
2016-17	39	$1,399,300	$35,879	39	$35,879
Totals	376	$13,291,331	$35,256	409	$32,497

Figure E. Total funding amount (MPS only), 2006-2017
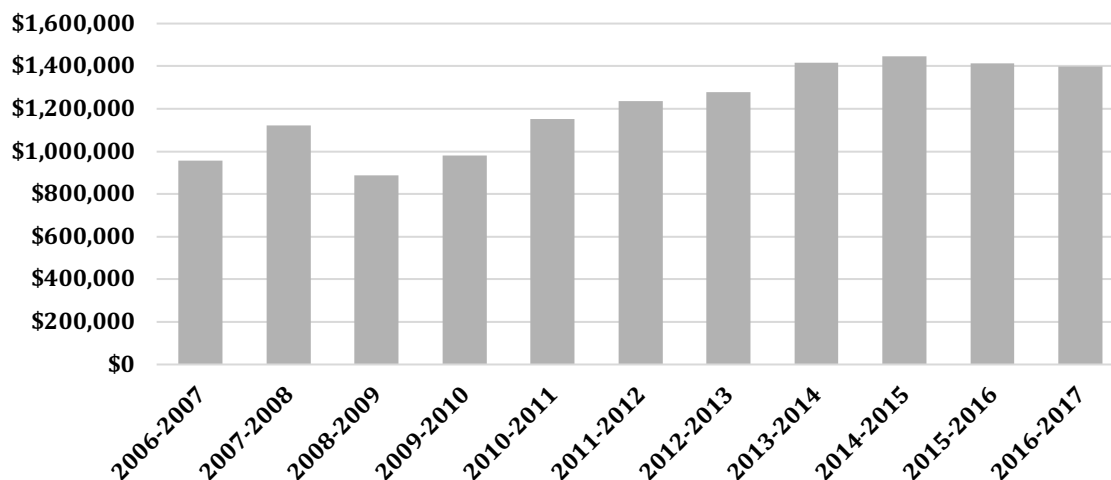
Figure F below shows the average amount awarded by MPS to each grantee, which has consistently been between $30,000 and $40,000. Figure G shows the average amount per grant, which has a slightly wider range of between $23,000 and $40,000.

Figure F. Average award amount per grantee, 2006-2017
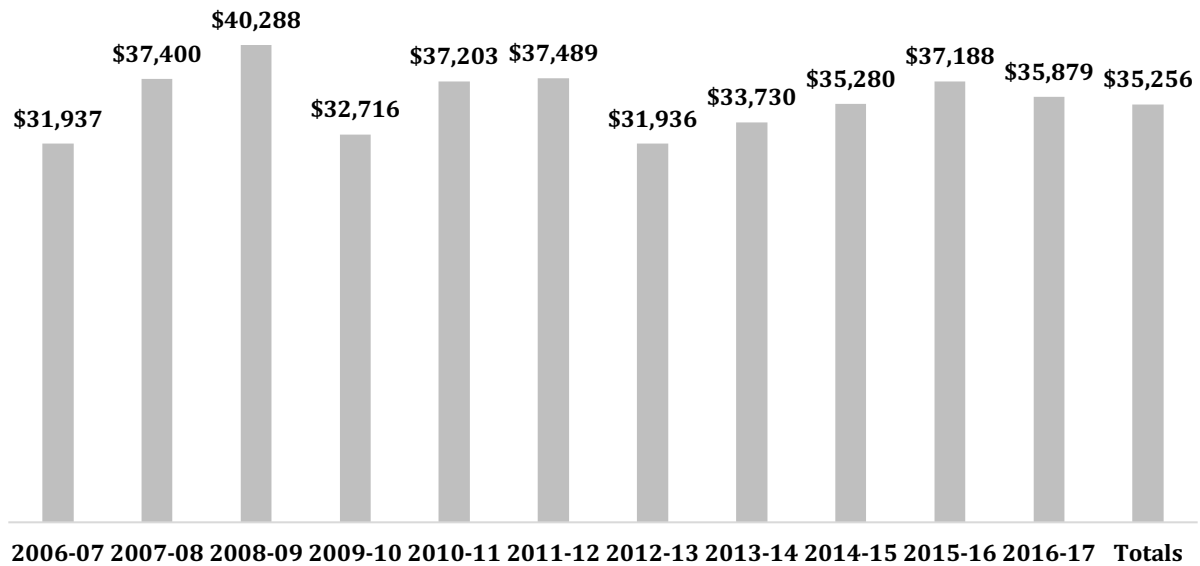
Figure G. Average award amount per grant, 2006-2017
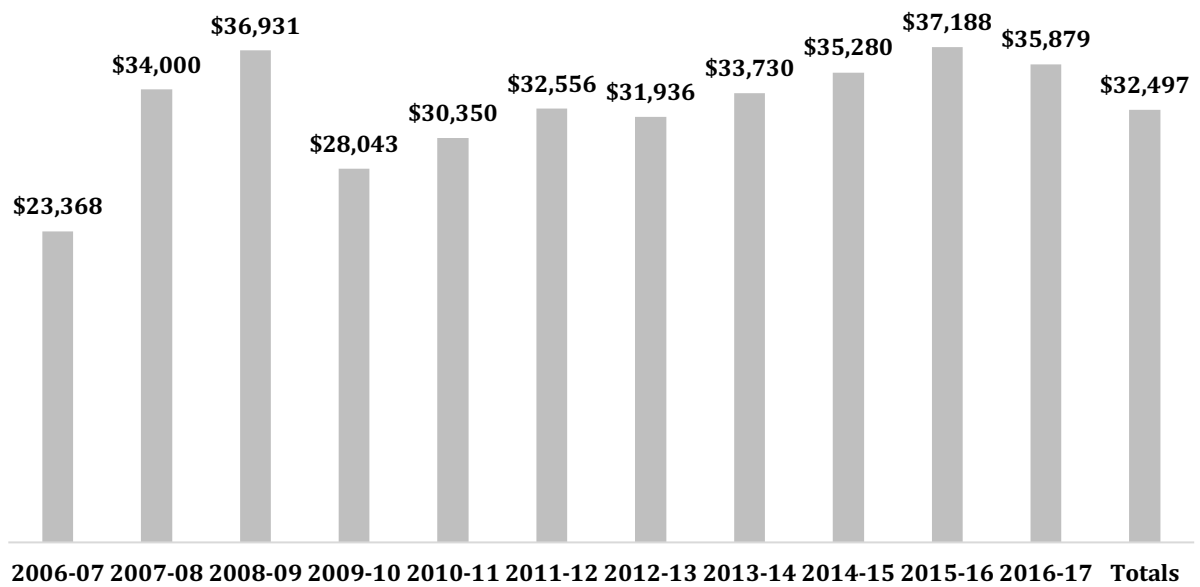
1.4 How many hours of programming have Partnership for the Arts & Humanities grants funded?

Beginning in the 2010-11 funding cycle, grantees were asked to report on the total hours of programming they provided that year. As shown in Table 6, grantees provided a total of 197,502 hours of programming for Milwaukee children, youth, and families between 2010-11 and 2016-17.[4]

Table 6. Hours of programming provided, 2010-11 to 2016-17

Funding Cycle	Number of Grants	Total Hours of Programming	Average Hours of Programming per Grant
2010-11	28	14,358	513
2011-12	39	33,737	865
2012-13	41	38,804	946
2013-14	42	37,494	893
2014-15	40	38,734	968
2015-16	38	16,834	443
2016-17	39	17,541	450
Totals	**267**	**197,502**	**740**

1.5 How many participants have Partnership for the Arts & Humanities grants supported, and what are the key demographic characteristics of program participants?

In addition to the number of hours of programming, grantees also track the number of participants attending their programs each year. The overall number of participants in programming funded by the Partnership for the Arts & Humanities, like other measures of program impact, rose between the Partnership for the Arts & Humanities' first years and its middle years, reaching a peak of 49,180 participants in 2012-13 (Table 7 and Figure H). The number of participants declined in subsequent years, with a low of 21,688 in 2016-2017.[5]

Table 7. Number of participants, 2006-2017

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[4] Information on the hours of programming provided varied across years- in some years we were provided with "actual hours" and in others we were provided only with anticipated hours of programming extracted from applications for Partnership for the Arts & Humanities funding- likely leading to the large discrepancies across years.

[5] Grantees did not differentiate between unduplicated and duplicated participation numbers in all years, therefore we are not able to determine whether or not the number of participants below represents unique individuals. This may contribute to some of the large year-to-year participation discrepancies. Beginning with the 2016-2017 cycle, grantees were asked to differentiate between duplicated and unduplicated participants in their final reports.

Funding Cycle	Number of Grants	Number of Participants	Average Number of Participants Per Grant
2006-07	41	18962	462
2007-08	33	20129	610
2008-09	24	17282	720
2009-10	35	29399	840
2010-11	38	34985	921
2011-12	38	47438	1248
2012-13	40	49180	1230
2013-14	42	36984	881
2014-15	41	22846	557
2015-16	38	22470	591
2016-17	39	21688	556
Totals	**409**	**322903**	**789**

Figure H. Number of participants, 2006-2017
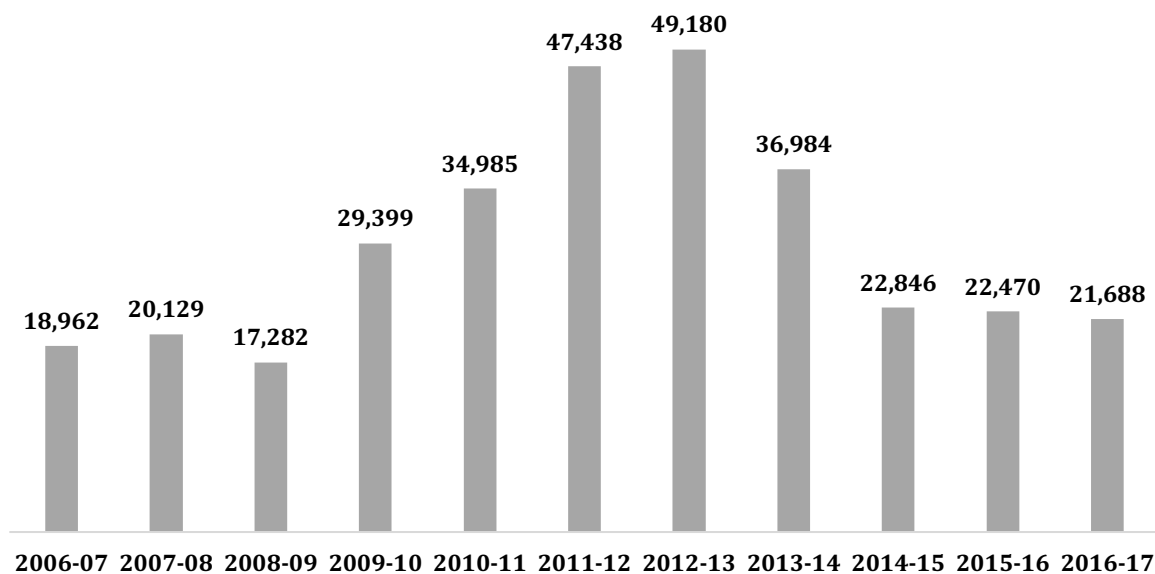
For Partnership for the Arts & Humanities grants awarded between 2011-12 and 2016-17, we can also summarize selected demographic breakdowns of program participants. African American youth and families consistently made up the majority of participants in Partnership for the Arts & Humanities-funded programs over this five-year span, followed by Latinx participants, White participants, participants of other ethnicities and finally Asian American participants (Table 8). Each of these groups participated in grants funded by the Partnership for the Arts & Humanities at levels that were very close to their share of the district's overall student population (shown in parentheses in Table 8). As the parentheses in the 2016-17 row demonstrate, compared to the demographics of youth under the age of

18 in the City of Milwaukee, African American participants and Asian American participants were slightly underrepresented in Partnership for the Arts & Humanities programming that year, while White youth were slightly overrepresented (Table 8).

Table 8. Race/ethnicity of Partnership for the Arts & Humanities participants, 2011-2017

Funding Cycle	% African American (% MPS) (% City of Milwaukee)	% Asian American (% MPS) (% Milwaukee)	% White (% MPS) (% Milwaukee)	% Latinx (% MPS) (% Milwaukee)	% Other Ethnicity (% MPS) (% Milwaukee)
2011-12	56% (56%)	2% (5%)	13% (14%)	24% (24%)	5% (1%)
2012-13	63% (56%)	3% (5%)	10% (14%)	20% (24%)	4% (1%)
2013-14	56% (56%)	3% (6%)	13% (14%)	24% (24%)	4% (1%)
2014-15	50% (55%)	3% (6%)	13% (14%)	28% (25%)	6% (1%)
2015-16	55% (53%)	3% (6%)	11% (13%)	25% (26%)	6% (2%)
2016-17	41% (53%) (46%)	3% (7%) (6%)	21% (12%) (17%)	25%(26%) (26%)	11% (3%) (12%)

In terms of the grade span of students served by Partnership for the Arts & Humanities grants (Table 9), those in the traditional elementary grades (Kindergarten to 5th) participated most often, followed by high school students. This trend may be changing, however; in 2014-15 and 2016-17, high school students made up the largest share of the participant pool. Middle school students (6th through 8th grades) consistently represented the smallest proportion of participants. Elementary students were somewhat underrepresented in Partnership for the Arts & Humanities programming (representing 33-50% of all participants) relative to their share of MPS overall enrollment (53-54%), while high school students were somewhat overrepresented relative to their share of MPS enrollment.

Table 9. Grade level of participants, 2011-2017[6]

Funding Cycle	% K-5 (%MPS)	% 6-8 (%MPS)	% 9-12 (%MPS)
2011-12	49% (53%)	24% (20%)	28% (27%)
2012-13	44% (53%)	22% (20%)	34% (27%)
2013-14	44% (54%)	22% (19%)	34% (27%)
2014-15	36% (54%)	20% (19%)	42% (27%)
2016-17	33% (54%)	24% (20%)	38% (26%)

Students receiving free and reduced-price lunch consistently made up a large majority of participants in Partnership for the Arts & Humanities programs (between 78-87% during the five funding cycles for which we have complete data; see Table 10), and these students participated in programming at levels closely resembling their share of the MPS student population. In addition, participants with special needs made up between 13-16% of total participants in programming between 2011-12 and 2016-17, which is slightly lower than this group's share of the overall MPS student population. Although many

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[6] This table does not include grade level data for the City of Milwaukee, as this information is not included in census reports. In 2016, the City of Milwaukee had 156,237 youth under the age of 18 in households. Thirty-five percent of those youth were under the age of 6, 34% were between six and 11 years old, and 31% were between 12 and 17 years old.

grantees served English Learners (EL) students, exact rates of participation for these students in activities funded by the Partnership for the Arts & Humanities were not available as of this report.

Table 10. Percentage of participants receiving free and reduced-price lunch and with special needs, 2011-2017[7]

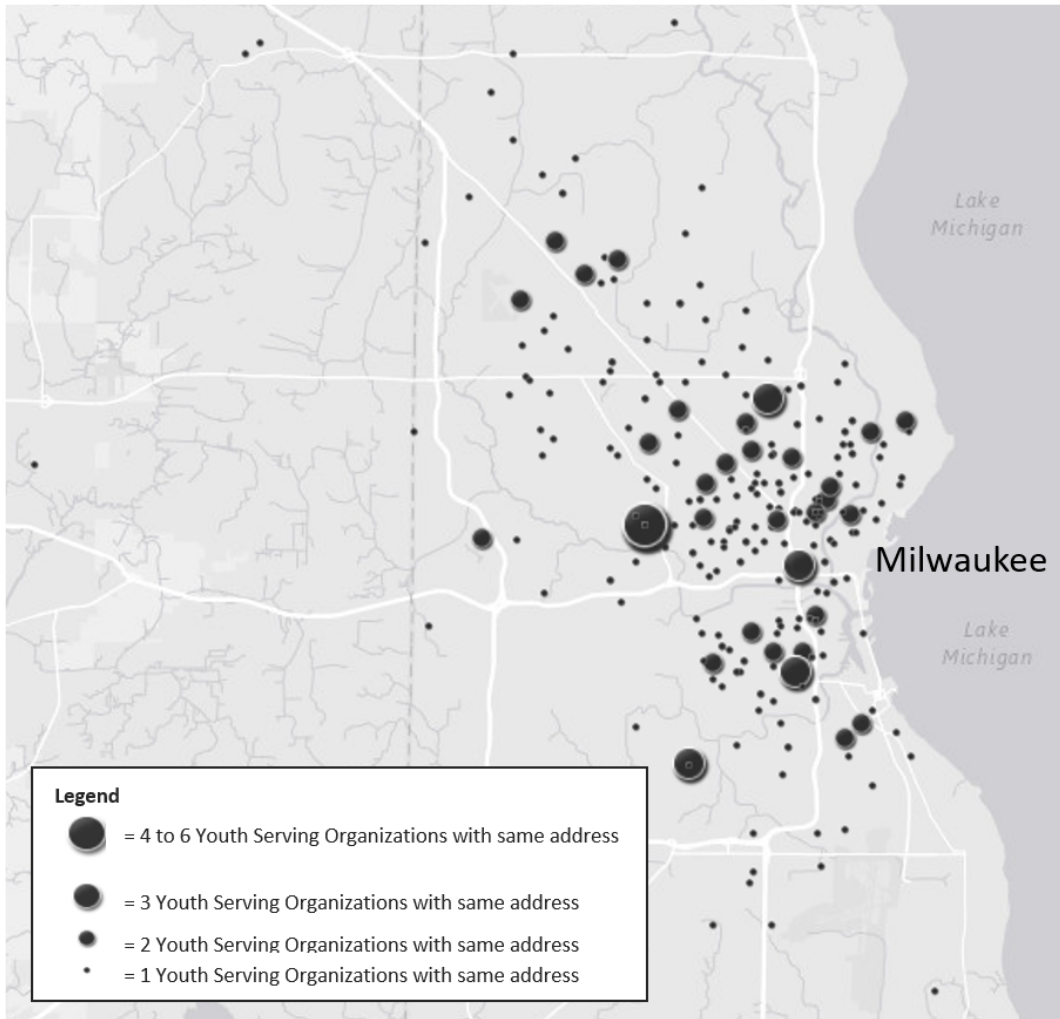| Funding Cycle	% of Participants Receiving Free and Reduced-Price Lunch (% MPS)	% of Participants with Special Needs (% MPS)
2011-12	86% (83%)	15% (20%)
2012-13	87% (83%)	16% (21%)
2013-14	84% (80%)	14% (21%)
2014-15	NA (83%)	14% (20%)
2016-17	78% (81%)	13% (19%)

1.6 At which community-based partner sites, and in which Milwaukee neighborhoods, have Partnership for the Arts & Humanities grantees provided programming most frequently?

The map below (Figure I) shows the locations of community-based organizations that partnered with Partnership for the Arts & Humanities grantees (e.g. hosted programming run by a grantee) between 2006 and 2017. As the map shows, community-based organizations supported by the Partnership for the Arts & Humanities were distributed across Milwaukee, with some concentrated areas in the central, southern, and northwestern areas of the city. One important note is that, in some cases, multiple community-based partners had the same listed address over these 11 years. For example, three community-based organizations- the New School for Community Service, Eighth Street School, and STAY Senior Institute- all had the same listed address.

Figure I: Map of community-based organizations by address

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[7] Free and reduced price lunch status and special education designations are also not included in census reports. In 2016, 38% of youth under the age of 18 in the City of Milwaukee lived in households with an income below the poverty level for the previous 12 months, and 6% had a disability.

Legend

● = 4 to 6 Youth Serving Organizations with same address

● = 3 Youth Serving Organizations with same address

● = 2 Youth Serving Organizations with same address

· = 1 Youth Serving Organizations with same address

To further explore the geographic distribution of community-based organizations supported by Partnership for the Arts & Humanities grants, Figure J shows the number of community-based organizations that have hosted programming in different Milwaukee neighborhoods. Table 11, below, lists the Milwaukee neighborhoods with the highest counts of community-based organizations. As the map and table illustrate, the Walker's Point and North Division neighborhoods hosted the highest number of community-based organizations, followed closely by Riverwest, Midtown, Washington Heights, and Historic Mitchell Street.

Figure J: Map of community-based organizations by Milwaukee neighborhood
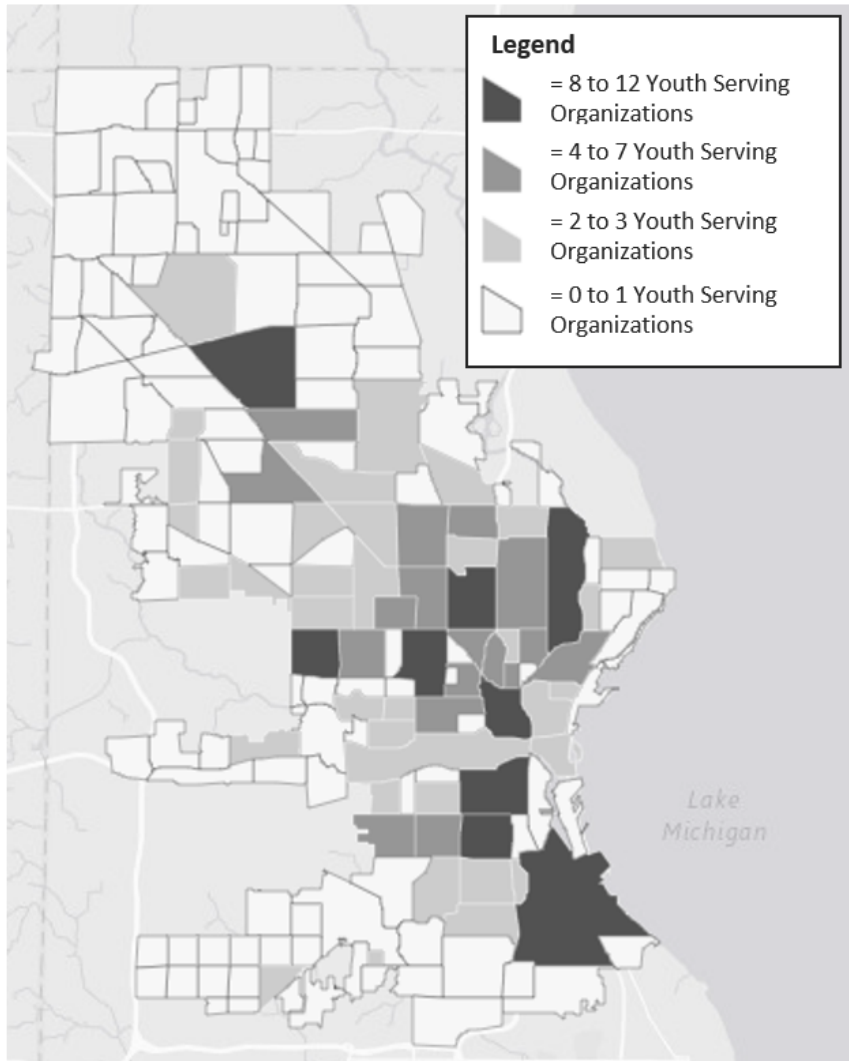
Table 11: Top 10 neighborhoods with highest count of community-based organizations, 2006 –2016

Neighborhood	Count of Community-Based Organizations
Walker's Point	12
North Division	11
Riverwest	10
Midtown	10
Washington Heights	10
Historic Mitchell Street	10
Silver Spring	9
Bay View	9
Kilbourn Town	8
Burnham Park	7

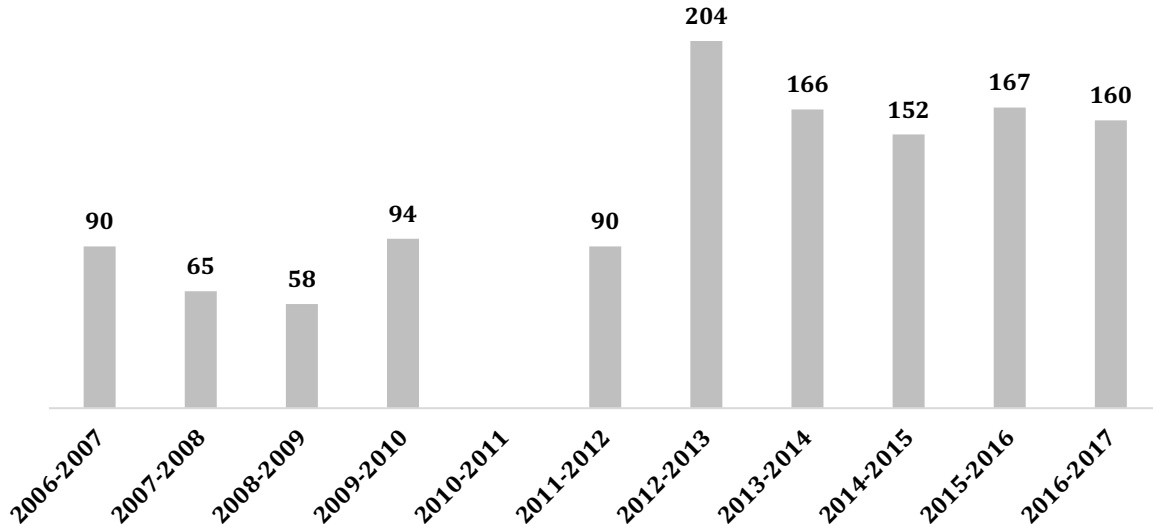**1.7** How many matching funders have supported grantees, and how much have those funders contributed?

Next, in order to determine the reach of the Partnership for the Arts & Humanities over its eleven-year history, we examined the dollar-for-dollar matching funder component of the program, which had somewhat less complete data compared to other components. Overall, 264 unique matching funders supported Partnership for the Arts & Humanities grantees through either cash or in-kind donations.[8] These 264 funders supported arts and humanities programs in Milwaukee by making 1,246 separate donations (804 cash donations, 319 in-kind donations, and 123 donations of unspecified type) to arts and humanities programs between 2006-07 and 2016-17, as shown in Table 12 and Figures K and L. The greatest number of matching donations took place in 2012-13, when matching funders made 204 separate donations to grantees; this was more than double the number of donations made in the first year of the Partnership for the Arts & Humanities. The average number of matching donations per grant has also generally increased over time, suggesting that grantees have become more adept at bringing in multiple matching donations over the past eleven years.

Table 12. Number of matching funders, 2006-2017

Funding Cycle	Number of Cash Matching Donations	Number of In-kind Matching Donations	Number of Matching Donations, Unspecified	Total Number of Matching Donations	Average Number of Matching Donations per Grant
2006-07	53	37	NA	90	2.2
2007-08	NA	NA	65	65	2.0
2008-09	NA	NA	58	58	2.4
2009-10	78	16	NA	94	2.7
2010-11	NA	NA	NA	NA	NA
2011-12	66	24	NA	90	2.3
2012-13	142	62	NA	204	5.0
2013-14	114	52	NA	166	4.0
2014-15	120	32	NA	152	3.8
2015-16	115	52	NA	167	4.4
2016-17	116	44	NA	160	4.1
Totals	804	319	123	1246 (264 unique matching funders)	3

Figure K. Number of matching donations, 2006-2017.

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[8] This number does not include individual donors not connected to a foundation or organization, or grantees who donated matching funds to themselves. Matching funder records were not supplied for the 2010-11 funding cycle.

Figure L. Proportion of matching donations by type, 2006-2017.

- Number of Cash Matching Donations
- Number of In-kind Matching Donations
- Number of Unspecified Matching Donations

123

319

804
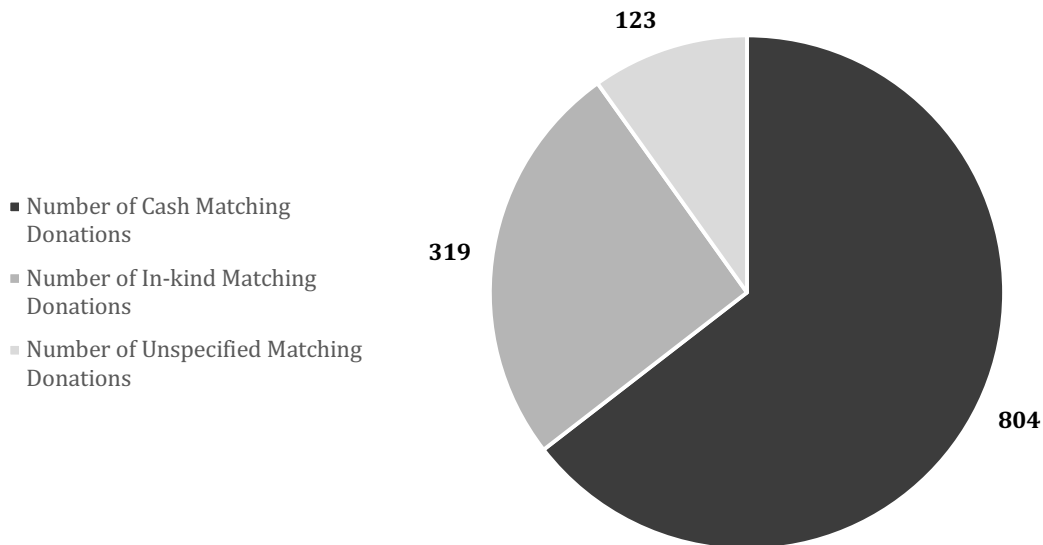
Between 2006-07 and 2016-17, the 264 matching funders donated more than $19 million to grantees, with an average donation of $17,746. Matching funders donated $16,702,011 in cash and $2,569,645 in in-kind donations (Table 13). As Figure M shows, the amount donated by matching funders grew steadily after 2009-10, reaching a peak of $2,522,473 in 2014-15, before declining slightly in 2015-16 and 2016-17. Nevertheless, donations in 2016-17 totaled more than four times the amount donated in the first year of the Partnership for the Arts & Humanities.

Table 13. Amount contributed by matching funders, 2006-2017.

Funding Cycle	Amount Contributed by Matching Funders (Cash)	Amount Contributed by Matching Funders (In-kind)	Amount Contributed by Matching Funders (Total)	Average Matching Donation Amount
2006-2007	$535,522	NA	$535,522	$5,950
2007-2008	$883,866	$282,896	$1,166,762	$17,950
2008-2009	$774,503	$126,735	$901,238	$15,539
2009-2010	$1,052,945	$244,494	$1,297,439	$13,803
2010-2011	$1,347,848	$434,993	$1,782,841	NA
2011-2012	$1,875,693	$182,224	$2,057,917	$22,866
2012-2013	$2,141,308	$286,450	$2,427,758	$11,901
2013-2014	$2,123,777	$248,882	$2,372,659	$14,293
2014-2015	$2,274,087	$248,386	$2,522,473	$16,595
2015-2016	$1,817,807	$186,266	$2,004,073	$12,000
2016-2017	$1,874,655	$328,319	$2,202,974	$13,769
Totals	**$16,702,011**	**$2,569,645**	**$19,271,656**	**$17,746**

**Figure M.** Amount contributed by matching funders, 2006-2017.
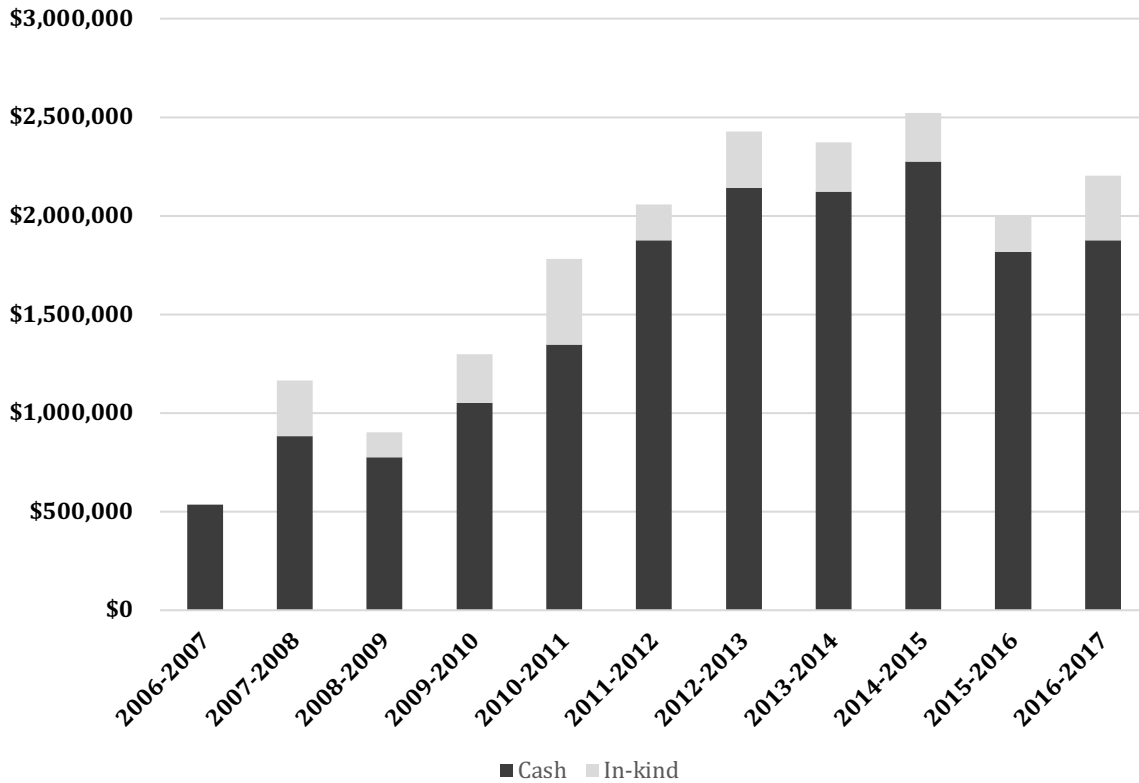
1.8 How much money has been leveraged as a result of Milwaukee Public Schools funding and the Partnership for the Arts & Humanities' dollar-for-dollar matching requirement?

Along with matching funding and MPS funding, we also examined the total funding leveraged by the Partnership for the Arts & Humanities through both MPS grants and dollar-for-dollar matching donations (Table 14, Figure N). Overall, the Partnership for the Arts & Humanities has provided $29,993,342 in grant funding and matching cash donations over the past 11 years to support arts and humanities-related programming for youth and families in Milwaukee. When in-kind donations are included, the total amount leveraged throughout the history of the Partnership for the Arts & Humanities rises to $32,562,987.

Table 14. Total funding (MPS and matching), 2006-2017

Funding Cycle	Total Funding (MPS and Matching)	Total Cash Funding (MPS and Matching)
2006-2007	$1,493,622	$1,493,622
2007-2008	$2,288,757	$2,005,861
2008-2009	$1,787,576	$1,660,841
2009-2010	$2,278,933	$2,034,439
2010-2011	$2,936,147	$2,501,154
2011-2012	$3,295,040	$3,112,816
2012-2013	$3,705,193	$3,418,743
2013-2014	$3,789,305	$3,540,423
2014-2015	$3,968,937	$3,720,551
2015-2016	$3,417,203	$3,230,937
2016-2017	$3,602,274	$3,273,955
Totals	**$32,562,987**	**$29,993,342**

Figure N. Total funding (MPS and matching), 2006-2017
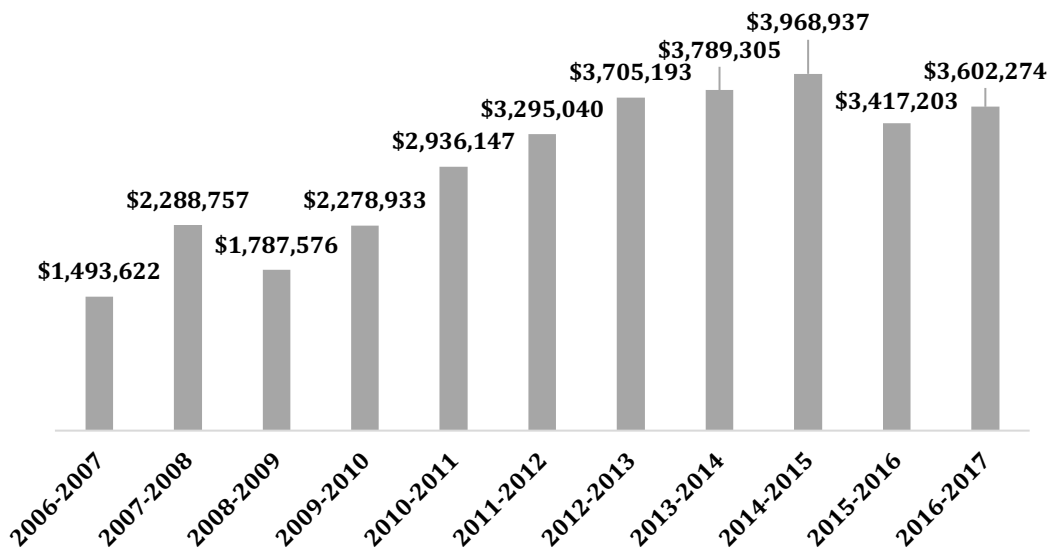
Question 2: What kinds of information have been collected by MPS to help document the impact of the Partnership for the Arts & Humanities upon Milwaukee students, families, communities, and partner organizations? (Goal 2)

Goal Two of the Partnership for the Arts & Humanities relates to the program's impact on both students and community-based partner organizations. In order to understand this impact, in this section we examine data collected by Partnership for the Arts & Humanities staff documenting the impact of grants on Milwaukee students, families, and communities. We also use social network software to explore the networks of organizations created or bolstered by the program.

2.1 How many grantees submitted final reports?

As part of their participation in the Partnership for the Arts & Humanities, each grantee is asked to submit a final report at the end of each funding cycle. Although the specific requirements of the final reports have changed over time, the Partnership for the Arts & Humanities generally asks for information on the number of activities completed, the number of participants reached, and general demographic information on participants. As shown in Table 15 and Figure O, there has been a positive trend in the percentage of grantees who submitted final reports, going from 57% of grantees in the first year of the program to 100% in 2016-17.

Table 15. Final reports submitted, 2006-2017

Funding Cycle	Number of Final Reports Submitted	Number of Grantees in Years with Final Report Data	% of Grantees Submitting Reports
2006-2007	17	30	57%
2007-2008	NA	NA	NA
2008-2009	NA	NA	NA
2009-2010	NA	NA	NA
2010-2011	22	31	71%
2011-2012	24	33	73%
2012-2013	35	40	88%
2013-2014	40	42	95%
2014-2015	40	41	98%
2015-2016	36	38	95%
2016-2017	39	39	100%
Totals	253	294	86%

Figure O. Percent of grantees submitting final reports, 2006-2017

Chart showing percentages by year: 2006-2007: 57%, 2010-2011: 71%, 2011-2012: 73%, 2012-2013: 88%, 2013-2014: 95%, 2014-2015: 98%, 2015-2016: 95%, 2016-2017: 100%
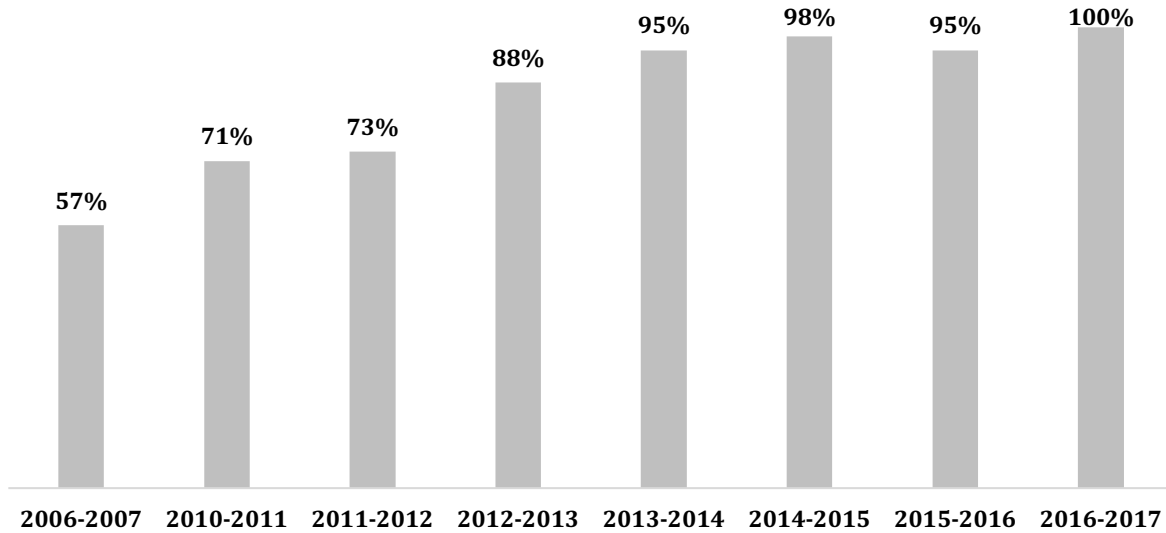
2.2 How many partnerships between grantees and community-based organizations have been created?

In addition to funding and participation data, the Partnership for the Arts & Humanities has also tracked the number of community-based organizations- which include MPS public schools, private schools, afterschool programs, and community organizations- that have hosted programming funded by the Partnership for the Arts & Humanities.[9] After three funding cycles of decline between 2006-07 and 2009-10, grantees served a growing number of community-based organizations every year between 2009-10 and 2014-15 (Table 16 and Figure P). The number of community-based organizations partnered with grantees has declined from a peak of 249 in 2014-15, but the 2016-17 total remains above any total from the program's first seven years. Overall, the Partnership for the Arts & Humanities has led to programming that reaches youth and their families at 347 unique community-based organizations, and has created an average of five partnerships between community-based organizations and grantees for each grant that the Partnership for the Arts & Humanities has given.

Table 16. Number of community-based organizations supported (partnerships created), 2006-2017

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[9] Some grantees were designated as "citywide" and did not include specific community-based organization partners. Since these grantees were serving community-based organizations that are not tracked here, these numbers are artificially low.

Funding Cycle	Number of Grants Awarded	Number of Community-based Organization and Grantee Partnerships	Average Number of Partnerships Created or Sustained per Grant
2006-2007	41	170	4
2007-2008	33	147	4
2008-2009	24	130	5
2009-2010	35	100	3
2010-2011	38	108	3
2011-2012	38	118	3
2012-2013	40	220	6
2013-2014	42	224	5
2014-2015	41	249	6
2015-2016	38	237	6
2016-2017	39	208	5
Totals	409	1911 (347 unique community-based organizations)	5

Figure P. Number of community-based organizations supported (partnerships created), 2006-2017
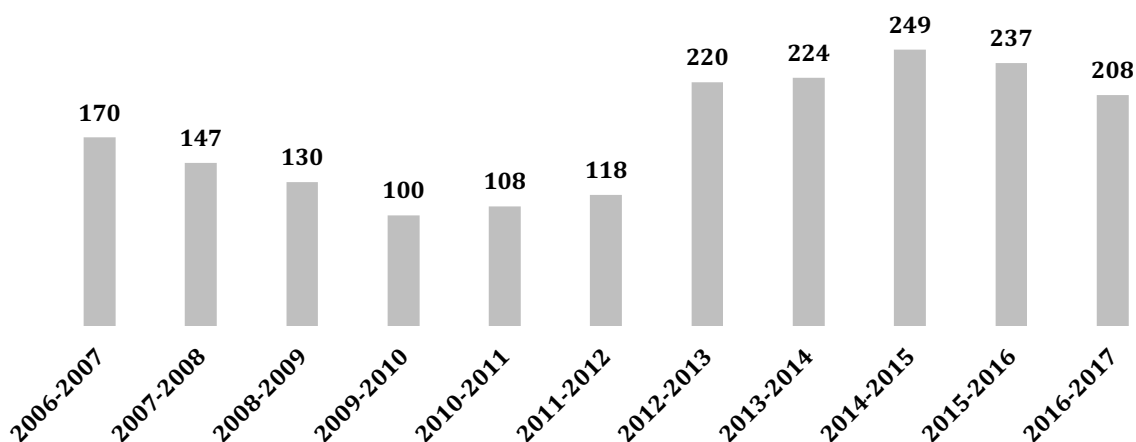
2.3 What does the network of all organizations participating in the Partnership for the Arts & Humanities look like?

Leveraging selected network analysis metrics, we can also say something about the extent to which organizations which have been a part of the Partnership for the Arts & Humanities (including grantees, matching funders, and community-based organizations) have established high or low levels of connectivity with other organizations. Table 17 shows the top ten organizations with the largest Size from 2006-07 through 2015-16. Size in this context refers to the number of other organizations an organization is directly connected to. For the most part, organizations in the top ten have been part of the Partnership for the Arts & Humanities community for most, if not all, of the years being measured. Interestingly, some organizations (such as Keep Greater Milwaukee Beautiful) have a relatively large Size in relation to their years of participation in the program. Additionally, organizations that function in

more than one role (matching funder, grantee, or youth-serving organization) occupy the majority of this top ten list. When considering which organizations have the smallest Size, we have listed 10; however, there are 187 organizations with a Size of 2. This indicates that this organization has connected with one (and only one) other organization for the entirety of their participation in the Partnership for the Arts & Humanities. It is not unusual that those new to the Partnership for the Arts & Humanities community might have smaller Size, but organizations which have been part of the community for more than two years (and still only have a Size of 2) have been less successful, for whatever reason, in establishing connectivity with other organizations.

Table 17. Organizations with the largest and smallest Size (network analysis metric)

Organization	Size	Years of Data	Roles[10]
Largest Size:			
Arts @ Large, Inc.	83	9	Grantee
Boys and Girls Club	78	10	Matching Funder, Grantee, Community-Based Organization
Danceworks, Inc.	75	9	Matching Funder, Grantee
Milwaukee Public Theatre	58	10	Matching Funder, Grantee, Community-Based Organization
Milwaukee Repertory Theater, Inc.	51	10	Grantee
Express Yourself Milwaukee, Inc.	50	8	Matching Funder, Grantee, Community-Based Organization
Walker's Point Center for the Arts	48	9	Grantee
Keep Greater Milwaukee Beautiful	45	5	Grantee, Community-Based Organization
Artists Working in Education, Inc.	40	9	Matching Funder, Grantee
First Stage Children's Theater	29	9	Matching Funder, Grantee, Community-Based Organization
Smallest Size:			
Arcos Milwaukee	2	2	Matching Funder, Grantee
North American Montessori Teachers Association	2	1	Matching Funder
Waukesha Symphony Orchestra	2	1	Matching Funder
MacDowell School PTO	2	1	Matching Funder
Brady Corporation	2	1	Matching Funder
RedLine Milwaukee	2	4	Matching Funder
Gilder Lehman Foundation	2	1	Matching Funder
Milwaukee Arts Museum	2	1	Matching Funder
Private Industry Council	2	1	Matching Funder
(178 other organizations with a Size of 2)			

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[10] Some grantees and community-based organizations provided small amounts of in-kind or cash-matching support and are thus considered matching funders for the purposes of network mapping analysis.

In addition to Size, a second useful metric for examining connectivity and networking among organizations is Reach. In our analysis, Reach tells us the portion of the ten-year network for which an organization is connected, within two connections (direct and indirect). Table 18 shows the top ten organizations with the largest and smallest Reach from 2006-07 through 2015-16. Again, we notice that the majority of the top ten organizations have participated in the program for most of the years in measurement, but those with the smallest Reach are *not* necessarily those who have been in the program the *shortest* amount of time. Additionally, we find that every member of the top ten list is a matching funder to at least one grantee. This primarily occurs when matching funders fund multiple grantees. For example, the Greater Milwaukee Foundation funded 22 different grantees over 9 years. Reach measures the portion of the network of these 22 connections, as well as for which these 22 different grantees also directly partnered with. When evaluating the efficacy of connecting organizations over time, we notice examples such as Golda Meir School and Elm Creative Arts School, which both have a reach of .002 over the span of 10 and 9 years with the program, respectively.

Table 18. Organizations with largest Reach (network analysis metric)

Organization	Reach	Years of Data	Roles[11]
Largest Reach:			
Greater Milwaukee Foundation	.460	9	Matching Funder
Helen Bader Foundation	.442	9	Matching Funder
Northwestern Mutual Foundation	.387	8	Matching Funder
United Performing Arts Fund	.310	9	Matching Funder
Milwaukee Arts Board	.308	9	Matching Funder
Wisconsin Arts Board	.293	8	Matching Funder
Hertzfeld Foundation	.279	9	Matching Funder
Boys and Girls Club	.260	10	Matching Funder, Grantee, Community-Based Organization
Forest County Potawatomi Community Foundation	.227	6	Matching Funder
Jane Bradley Pettit Foundation	.213	5	Matching Funder
Smallest Reach:			
UWM School of Continuing Education	.002	2	Grantee
La Causa School	.002	7	Grantee , Community-Based Organization
MATA Community Media	.002	1	Grantee
Ronald Wilson Reagan High School	.002	8	Grantee , Community-Based Organization
Elm Creative Arts School	.002	9	Grantee , Community-Based Organization
MacDowell Monetssori School	.002	5	Grantee , Community-Based Organization
Pulaski High School	.002	4	Grantee , Community-Based Organization
Golda Meir School	.002	10	Grantee , Community-Based Organization
Arcos Milwaukee	.004	2	Matching Funder, Grantee
Project Non-Violence	.004	1	Grantee

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[11] Some grantees and community-based organizations provided small amounts of in-kind or cash-matching support and are thus considered funders for the purposes of network mapping analysis.

2.3 How have grantees impacted the eight Common Outcomes for Milwaukee youth who have participated in funded programming? To what extent do grantees appear to have had a positive impact on the cognitive, social, and emotional development and overall well-being of participating youth?

Participant outcomes were analyzed in two different batches, as outcome reporting requirements for grantees changed starting with the 2013-14 funding cycle. Between 2010-11 and 2012-13, grantees were asked to create an outcome measure and goal designed to measure the impact of their programming on participants, and then to report whether they met that goal. Of the grantees that provided their final outcome results, 71-76% reported reaching their participant outcome goals in each of these three funding cycles, as illustrated in Table 19. Because grantees were asked to create their own measures and goals, it is difficult to determine the quality of these measures or the actual impact of grantees on individual participants during these years.
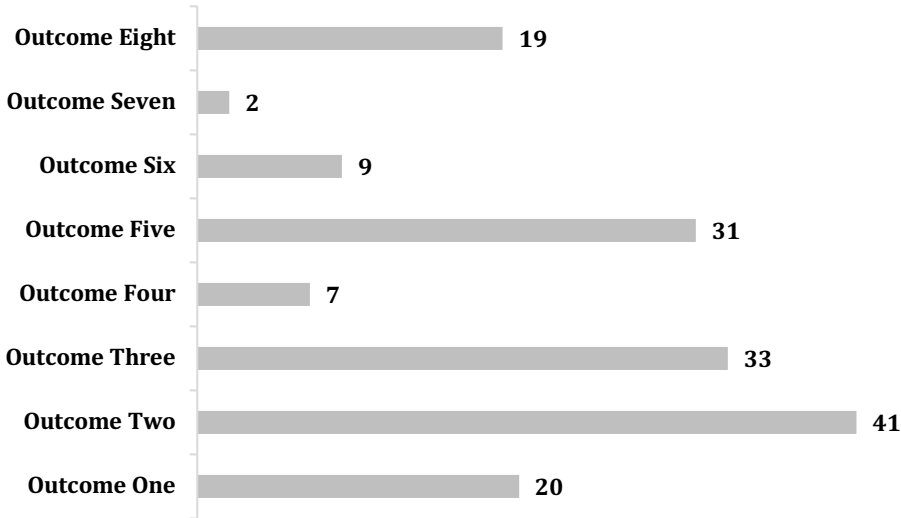
Table 19. Percent of grantees that submitted and achieved an outcome goal, 2010-2013.

Funding Cycle	% of Grantees that Submitted a Goal	% of Grantees that Achieved Goal
2010-2011	64.5%	71.1%
2011-2012	72.7%	76%
2012-2013	92.5%	76.4%

Beginning in 2013-14, however, the Partnership for the Arts & Humanities created new outcome reporting requirements and provided new resources for grantees to track and report outcome goals. From the 2013-14 funding cycle onward, grantees were asked to choose between eight Common Outcome goals[12] and report what percentage of participants achieved that outcome goal. As Figure Q shows, Outcome 2 (increased understanding of responsibility to wider community) was the most commonly chosen outcome among grantees, followed by Outcomes 3 (increased ability to communicate through a specific medium) and 5 (increase in self-confidence to perform a task). The outcomes selected by the fewest number of grantees across these years were Outcomes 7, 4, and 6 (see definitions in footnote below).

Figure Q. Number of grantees selecting each of the 8 Common Outcomes, 2013-2017.

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[12] The 8 Common Outcomes are: 1) increased self-discipline/self-direction, 2) increased understanding of responsibility to wider community, 3) increased ability to communicate through a specific medium, 4) increased understanding of differing cultures, 5) increase in self-confidence to perform a task, 6) increased ability to reflect upon abilities and performance, 7) increased ability to assess situations from multiple perspectives, and 8) increased cooperative and collaborative behaviors.

Outcome	Value
Outcome Eight	19
Outcome Seven	2
Outcome Six	9
Outcome Five	31
Outcome Four	7
Outcome Three	33
Outcome Two	41
Outcome One	20

Based on that percentage and the total number of participants in each program, we calculated the total number of students achieving these outcome goals. As Tables 20 and 21 (and Figure R) show, a total of 60,065 participants achieved one of the 8 Common Outcome goals. In other words, the Partnership for the Arts & Humanities had a measurable impact on 60,065 students and families in Milwaukee, as reported by grantees. The outcomes achieved by the greatest number of students were Outcomes 2-4, while Outcome 6 and Outcome 7 were achieved by the fewest number of students. 2016-17 saw the greatest number of students achieving one of the 8 Common Outcomes (17,146), while 2013-14 saw the fewest (11,335). It is important to note that we can't say much about whether grantees picked the "right" outcome, nor make any comparisons in terms of the rigor of goals established by grantees.

Table 20. Number and percent of participants who achieved 8 Common Outcome goals, 2013-2017

Funding Cycle	Outcome Goal	Average % of Students Achieved Outcome	Number of Students Achieved Outcome
2013-2014	1	72%	2322
2013-2014	2	83%	3260
2013-2014	3	83%	443
2013-2014	4	53%	313
2013-2014	5	65%	3084
2013-2014	6	80%	82
2013-2014	7	NA	NA
2013-2014	8	42%	1831
2014-2015	1	69%	1466
2014-2015	2	65%	2569
2014-2015	3	84%	3595
2014-2015	4	82%	7907
2014-2015	5	74%	814
2014-2015	6	80%	270
2014-2015	7	NA	NA
2014-2015	8	71%	521
2015-2016	1	76%	1191
2015-2016	2	81%	2769
2015-2016	3	79%	5135
2015-2016	4	91%	1591
2015-2016	5	83%	1520
2015-2016	6	88%	279
2015-2016	7	NA	NA
2015-2016	8	65%	1957
2016-2017	1	71%	66
2016-2017	2	70%	2657
2016-2017	3	74%	5434
2016-2017	4	84%	281
2016-2017	5	85%	3929
2016-2017	6	94%	134
2016-2017	7	76%	24
2016-2017	8	80%	4621
Totals			60065

Table 21. Number and percent of participants who achieved 8 Common Outcome goals, 2013-2017

Outcome	2013-14		2014-15		2015-16		2016-17		2013-17
	%	N	%	N	%	N	%	N	N
1	72%	2322	69%	1466	76%	1191	66%	66	5045
2	83%	3260	65%	2569	81%	2769	70%	2657	11255
3	83%	443	84%	3595	79%	5135	74%	5434	14607
4	53%	313	82%	7907	91%	1591	84%	281	10092
5	65%	3084	74%	814	83%	1520	85%	3929	9347
6	80%	82	80%	270	88%	279	94%	134	765
7	NA	NA	NA	NA	NA	NA	76%	24	24
8	42%	1831	71%	521	65%	1957	80%	4621	8903
Totals		11335		17142		14442		17146	60065

Figure R. Number of participants who achieved 8 Common Outcome goals, 2013-2017 (8 Common Outcomes)
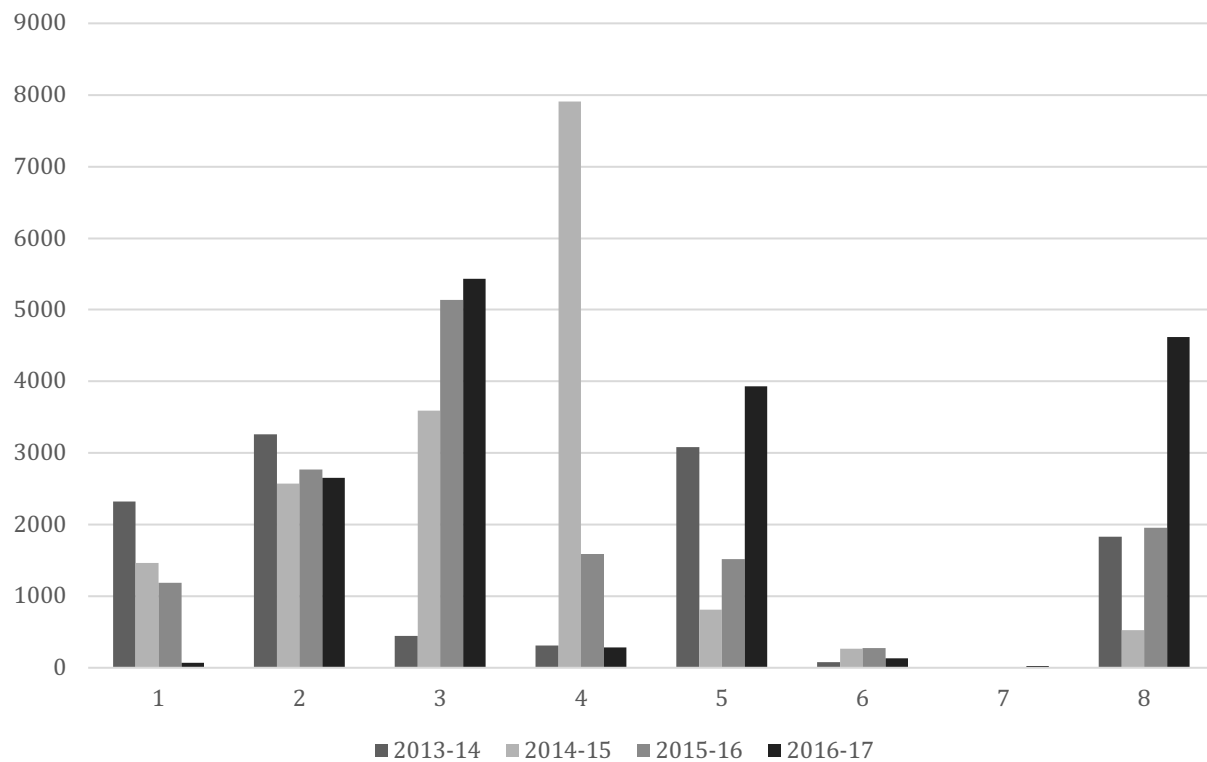
Question 3: What benefits have grantees gained as a result of both the Partnership for the Arts & Humanities and the program's dollar-for-dollar matching requirement? What challenges have grantees experienced as a result of participation in the Partnership for the Arts & Humanities? How do grantees describe the grant requirements, application processes, and evaluation requirements? (Goal 3)

Qualitative data collected by Dr. Rachel Lander provided valuable insight on the perceptions of grant recipients on key aspects of the Partnership for the Arts & Humanities, including the uses and benefits of grant funding, the matching requirement, and the application and evaluation processes. These stakeholder perceptions, gathered during two focus groups with grantees held in October, 2017 are described in three sub-sections below.

3.1 Uses and Benefits of Grant Funding

Grant recipients reported a wide variety of uses for funding, and made it clear that much of the work funded would not have happened without Partnership for the Arts & Humanities funds. Several grantees stated, in fact, that taking into account their overall budgets, Partnership for the Arts & Humanities funding was essential. One potential concern here, particularly in the case of organizations that have received funding for years, is that they become dependent on any specific source of funding which is not guaranteed to be renewed, although this undoubtedly represents the day-to-day reality of many small non-profit organizations.

One of the main areas Partnership for the Arts & Humanities funds and/or matching funds were used for was day school, afterschool, and summer programming. Several grantees shared that this grant funded an entire program that they could not have offered otherwise. Funding was also used to provide elements needed to make programming work, such as transportation and other resources including artists and interns. Funding covered specific programs that allowed for: the creation of, and knowledge about, art in public spaces, the use of arts to learn about caring for the environment, and opportunities to combine art and service learning. Most of the funding was reported to go toward children and youth, but some funding also covered work with the community and families.

Another main area of use of funds was providing opportunities to participate in a variety of arts education for students who face barriers of access and equity. Funding enabled students to participate in direct arts training as well as outreach programming for students who have financial barriers to program participation. Scholarships were funded to cover programming during the school year as well as summer programming. Grantees reported that such programming led to the advancement of students' arts education, and addressed students' cognitive, social and emotional growth.

Grantees shared that funding was key to maintaining relationships with schools and other community-based partner organizations. Several grantees shared that this funding allowed them to stay connected to schools and community-based organizations over multiple years and allowed the continuity of working with the same students, schools, and neighborhoods for a continuous time span.

This funding covered opportunities for grantees at many different stages of programs' lifecycles. It allowed grantees to grow programs as well as create and offer new programming. The funding allowed grantees to innovate and also provided sustainability. Grantees were also able to use the grant funds to leverage other funding sources.

3.2 Matching Funds and Partner Requirements

Participants also shared their views about the matching funds requirement. Grantees appreciated the flexibility regarding the matching funds requirement, and expressed the necessity of this flexibility in meeting the requirement. One logical point made by several grantees was that they understood the

need for getting matching funds, but they would like to get the funds without having to take the extra step of getting the form signed. Given all of the steps involved in the grant application and the busy nature of this work and process, getting the forms signed was a burdensome step for many grantees. One grantee shared that because of the step of getting the form signed, their organization relies on the same funder for the matching requirement over and over again (an unintended consequence of this requirement). A few grantees shared that they would like to know if the match could be less than 100%, such as 25% or 50%. Grantees would also prefer if they could use in-kind funding from their own organization to meet with requirement, such as covering the executive director's time. Grantees talked about the importance of having multiple funders and a diverse group of funders.

With regard to the community-based partner organization requirement, all of the grantees expressed the consistently productive nature of their work with community-based organizations. This requirement of the grant fits into the way grantees do their work, and grantees spoke about the strong trust and dialogue necessary for robust partnerships. As with the matching funds requirement, grantees appreciated the flexibility from the MPS grants office. For example, one grantee shared that they at first had a partnership that was not a good fit and were able to find different partners and build a solid foundation of collaboration. Another grantee shared an experience where a community-based partner organization was not able to follow through with the program, and they were allowed to find a new partner after this occurred.

A few grantees shared that the specifics regarding this requirement weren't always clear or consistent from year to year in terms of the exact requirements of the letters from community-based organizations, however. For example, if letters were needed from every potential site or if an overall letter from one main leader was sufficient. Also similar to the comments about the matching funds requirement, grantees found the process of documenting the partnerships, or getting the letters signed, cumbersome. Given the timing of the grant's due date, it has not always been easy for some grantees to get these documents signed and can be a lengthy process in making these connections at that time and securing documentation. In addition, there are often changes to the people in the roles who sign the letters between the signing process and the grants awarded. While grantees appreciate the process of securing community-based organization partners, the grant is often due too far in advance to make this step and timing work effectively. In addition, due to the documentation requirement, sites can misunderstand and still count on programming even if funds are not awarded or are not awarded at the requested amount which can hurt relationships moving forward. Grantees suggested the possibility of requiring signatures and documentation once funding is awarded as a requirement before funds are provided.

3.3 Application and Evaluation Process

Focus group participants agreed that the Partnership for the Arts & Humanities application instructions are clear and the system overall is smooth. They also agreed that the grant program officers are flexible, responsive, and understanding. Several grantees shared that the grant program officers went above and beyond in providing assistance and even visiting their programs to learn about them, which was much appreciated.

Grantees generally felt that the new Partnership for the Arts & Humanities website provides an overall effective process, although they identified a few technical issues (while noting that grant program staff helped to navigate these problems when they occurred). Several noted, for example, that it was

confusing at times not be able to access the application from different computers, which was cumbersome when grantees were collaborating with different people in their organization to fill out the grant application. Grantees also wondered if it could be possible to log into a website that multiple users could access simultaneously (through something similar to Google docs). Grantees also requested a copy of the online application, so that they could work on the questions without having to scroll through each question on the online application.

Another specific area raised by several grantees involved the word count limits on the application. Grantees expressed that there are limited word counts for responses and therefore they try their best to answer each question within these word count limits. Reviewer comments, however, are often critical of the lack of detail provided. Grantees expressed a desire to have the word count increased and/or to have review panels better understand this limitation. In addition, grantees indicated that reviewer feedback at times seems to give negative critiques about items not included on the application. Similarly, some grantees expressed that there can be a disconnect between what reviewers use as criteria and the list of goals that are given to prospective grantees in the application process. Grantees would like to know in advance what the reviewers will be focusing on before applying, and would like more information about what is being prioritized in the selection process. Several grantees reported large changes in funding from year to year without clear notions of why this occurs, which is challenging in attempting to sustain program and partnerships. In addition, grantees would like to be given more feedback after the application and review process so that they understand why they weren't funded, and how they can improve in the future. Several grantees, similarly, expressed uncertainty and frustration with the review process. Specifically, grantees perceived a lack of consistency in funding decisions from year to year; several reported applying for very similar programming but receiving vastly different funding amounts without understanding why this occurred. Accordingly, grantees expressed a desire for consistency in the panel review process.

Similar to participants' perceptions about the application process, grantees also found the evaluation process, requirements, and rubric clear and effective. Grantees who had attended training in the past about the evaluation system and evaluation tools found it very helpful, and wondered if it would be possible to offer such training more often. Focus group participants overall were satisfied with the combination of data and narrative required in the evaluation.

There were a few items in the evaluation that grantees found challenging. Focus group participants found it difficult, for example, to match pre- and post-data, as there is fluctuation in student participation. In general, the pre- and post-survey data often doesn't match well enough to be truly meaningful. In addition, some questions that students were asked don't feel reflective of the program, and grantees felt a focus group might be better in their particular settings.

Grantees also requested the possibility of connecting the application and evaluation processes. For example, it seemed disconnected to some to have evaluation results not be considered by the review panel for future funding. Grantees would like the review panel to have access to previous evaluations in considering new funding. Additionally, the application does not ask whether it is a continuing study, and as a result, reviewers are unable to identify how successful a program has been. Overall, grantees shared that they feel that good evaluations should be considered in future funding. This, of course, could give an advantage to previous grantees over new ones.

We also asked focus group participants about the possibility of adding alternative modes to the application and/or evaluation process (such as visual options or videos). There were mixed responses

from grantees. Some participants would like to explore the option of having alternative options. They felt that it would give them more capacity to show the benefits of their programs via options such as a video, book, or sample works of arts. Other focus group participants, however, were not favorable toward this possibility. They worried that the options would be too subjective in terms of the review process, and thought that the current process provides a more level playing field they would prefer to keep in place.

Recommendations

Although data quality improved over the course of the Partnership for the Arts & Humanities' history, continuing to fine-tune these data collection and management practices will allow Partnership for the Arts & Humanities staff to better assess and communicate the impact of the program and the grantees it supports. Accordingly, we offer several recommendations related to improving data collection and management:

- Consider collecting participation counts of English Learner (EL) status of program participants: this would augment existing data collection on students' race/ethnicity and economic status, and would allow MPS to track whether any issues related to equity in terms of home language exist
- Continue gathering perceptions of grantees, ideally through a combination of annual surveys and regular (perhaps bi-annual) focus groups: participants for focus groups could be selected to provide an appropriate balance between new vs. repeat recipients, different areas of the arts, larger vs. smaller organizations, etc.
- Consider adding surveys and/or focus groups of matching funders, in addition to grantees: this could help identify reasons why funders support many (or few) applicants, how they perceive the impact of their funding, and suggestions for overall program improvement
- Monitor submission of final reports: while compliance with this requirement has improved substantially in recent years, MPS may wish to consider non-compliance as a possible factor in future awards, so that complete information about the impact of the Partnership for the Arts & Humanities can be documented
- Continue monitoring the degree of connectivity and networking for Partnership for the Arts & Humanities grants: whether with Kumu or a similar tool, it is useful to continue assessing key networking metrics such as Size and Reach.
- Consider eliminating the "Citywide" designation for grantees (or de facto equivalents, such as "MPS schools"): as noted previously, this is essentially a worthless designation in terms of being able to map program impact
- When measuring the geographic impact of Partnership for the Arts & Humanities grants, we were limited to mapping only the location of the community-based organizations. If measuring the number of students served at each location is important, however – and it would seem useful to know this – then counts of students served would need to be collected at the site level, rather than simply by grantee.
- Consider removing or revising Common Outcomes 4, 6, and 7, as few grantees selected these Outcomes in their current format.

An additional suggestion to promote improved data quality would be to include common definitions of key terms and to institute a coding system for key entities. It was not always clear in the data what counts as a community-based organization or a matching funder, which makes consistent data tracking

challenging. Year-end summaries, for example, did not always clearly differentiate between grantees and programs, or between grantees, matching funders, and community-based organizations. Some of these changes are likely due to the long time-span of the Partnership for the Arts & Humanities. Nevertheless, these issues could be ameliorated by explicitly defining terms and using them consistently going forward. In addition, the names of community-based organizations and matching funders often changed subtly from year to year, making it difficult to track relationships between grantees, matching funders, and community-based organizations across years. Instituting a coding system in which each entity is assigned a unique code and consistently matched with that code in all data sources would help alleviate this issue.

Continuing to automate reporting and tracking systems, especially for final grantee reports, could also help create more consistent and useful data. Having each grantee input the final number of sites served (as well as the addresses of each site), the number and demographics of unduplicated participants at each site, and the student outcomes achieved at each site into an automated reporting system would help improve the ability of Partnership for the Arts & Humanities staff to understand and communicate the impact of the program. Finally, further limiting the number of options grantees have for tracking student outcomes could help ease the burden of gathering this type of data on grantees, which could in turn lead to higher quality data on student outcomes. Partnership for the Arts & Humanities staff have made significant efforts to support grantees in tracking outcomes in the past (as evidenced by the creation of the 8 Common Outcomes), and we recommend continuing to provide support for grantees on choosing, tracking, and reporting relevant outcome measures whenever feasible.

In reviewing the network model, our evaluators also identified some grantees that have higher connectivity to funders that are not well-connected to other grantees. We recommend the Partnership for the Arts & Humanities consider how best to learn from these grantees and their success building a foundation of funders that other grantees have not accessed. In addition, the Partnership for the Arts & Humanities could consider how to integrate these funders across the network to support other programs in need of resources.

Two overall additional recommendations stood out from the focus groups. The first concerned the commitment, responsiveness, and involvement of the grant office staff. Grantees expressed a consistent notion that the grant office staff has been very helpful to grantees in terms of learning about their programs, reaching out to grantees, and answering all questions in an engaged and timely manner. The recommendation here was simply to keep up this level of connection.

The second recommendation involved the desire on the part of grant recipients for a strategic vision and enhanced communication. Focus group participants suggested developing an overall strategic plan for the Partnership for the Arts & Humanities, rather than what they viewed as a series of disconnected individual grants. One specific example could be an asset map to see where arts education exists currently and where there may be a need for more equitable distribution of arts programming. A related suggestion is for greater collaboration among grantees to meet the needs of the city. Grantees would like more communication about what this funding has accomplished, what it intends to accomplish, and how it ties to other initiatives such as the Year of the Arts in MPS. Additional communication and public relations would help grantees speak to their different stakeholders about what is being accomplished.

Conclusion

Since its inception in 2006, the Partnership for the Arts & Humanities has made considerable progress on its three primary goals: increasing opportunities for City of Milwaukee children, youth, and their families to engage in arts and humanities-related experiences; creating new partnerships and bolstering existing partnerships between community-based organizations, matching funders, and grantees; and supporting arts and humanities education in order to better serve youth and families. As this retrospective examination of the impact of the program illustrates, over the past eleven years the Partnership for the Arts & Humanities has infused a significant amount of resources directly into community organizations in Milwaukee, both through direct funding and the program's dollar-for-dollar matching requirement. For example, the Partnership for the Arts & Humanities has awarded 409 one-year grants totaling $13,291,331 to 88 unique grantees. In addition, matching funders have donated $19,271,656 to grantees over the Partnership for the Arts & Humanities' history. During focus groups, grantees reported that this funding was essential, and that much of the funded programming would not have happened without Partnership for the Arts & Humanities funds.

The Partnership for the Arts & Humanities has also helped create new and bolster existing connections between the various entities involved, including grantees, schools, CLCs, foundations, and other matching funders. Specifically, the Partnership for the Arts & Humanities has led to 347 unique community-based organizations partnering with grantees, and 264 unique funders providing matching funds to arts and humanities-related organizations.

As a result, many students and families in Milwaukee have participated in arts and humanities experiences over the past eleven years that would not have been possible otherwise. Grant recipients, for example, provided 197,502 total hours of arts and humanities programming, and reached 322,903 Milwaukee children and families through programs funded by the Partnership for the Arts & Humanities. Finally, 60,065 Milwaukee students achieved educational, social, and emotional outcome goals during their participation in programming funded by the Partnership for the Arts & Humanities.

Appendix 1: Focus Group Questions

1. In general terms, what have you gained overall from having a Partnership for the Arts and Humanities grant?

2. What did the Partnership for the Arts and Humanities funds allow you to do that you wouldn't have been able to do otherwise (specific, what did the funding cover)?
   a. Specifics: support community artists, programming, Organizational/operational support, personnel.
   b. How has the funding helped you with your overall funding capacity/portfolio? (overall outcomes, capacity, stability)?
   c. What would have happened without this funding?

3. What is the value of the dollar for dollar <u>matching</u> requirement?
   a. Are you using the matching funds for day programming, after school programming, In kind contributions?
   b. Did the partnership help you leverage additional funding/get matching funds (from new sources)

4. What is the value of the partner requirement?
   a. What was the process of meeting the partner requirement? Were there natural partnerships? Innovative or creative new partners?
   b. What were the benefits in working with these partners?
   c. What were the challenges of finding and working with these partners?

5. Describe your experience with the application process overall.
   a. Were the instructions clear?
   b. Would any additional information or support have been helpful?
   c. Are there any recommendations you have to make the process easier?

6. As you know, there is an evaluation process included with this funding. Describe your experience with the evaluation process.
   a. Were the instructions clear?
   b. Would any additional information or support have been helpful? What are your recommendations to make the process easier?
   c. How did the evaluation tools that are part of this grant compare to other grants and internal evaluation?
   d. Overall, how well do you think the evaluation requirements allowed you to tell the story of your grant?
   e. Did the evaluation process help to get funders to give you funds?

7. What are your thoughts about the potential to include a visual component as part of the application or evaluation process?

8. Do you have any other recommendations for improvement about the Partnership for the Arts and Humanities and its processes?