

Pennsylvania Academy of the Fine Arts School & Community Partnership Final Evaluation Report (2015-2018)

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Executive Summary

The Pennsylvania Academy of the Fine Arts (PAFA) received funding from the Institute of Museum and Library Services and William Penn Foundation to operate the School and Community Partnership (SCP), which aimed to:

- strengthen community-based arts education;
- increase 21st Century skills related to visual literacy, critical thinking, and creativity;
- assist teachers in incorporating art into curricula; and
- educate parents about how to assist children in art-making activities at home.

Implementation at four Philadelphia public schools and the surrounding neighborhoods between 2015 and 2018 included a wide range of activities, such as classroom art outreach lessons and museum visits, teacher professional development, summer camp activities in partnership with the City's Parks and Recreation Department, family classes at public libraries, school-based parent art classes, and community arts showcases. This program was particularly needed in the site schools, which School District of Philadelphia climate surveys showed had relatively low teacher morale and student satisfaction in 2016.

Research for Better Schools at PHMC (RBS) evaluated the SCP's implementation and impact by gathering a wealth of information through the use of quantitative and qualitative research methods. They analyzed information collected through interviews and surveys with parents, teachers, students, and program staff; observations of activities; and reviews of student worksheets and other artifacts, and program records. Evaluators addressed the following six formative and summative questions about participants' experiences and outcomes:

1. What were teachers' and students' reactions to the museum field trips and art outreach lessons? (formative)
2. What were participants' levels of satisfaction with the initiative? (formative)
3. Did students' visual literacy and other 21st Century skills improve? (summative)
4. Did students experience growth in their interest in looking at and discussing art that enhances their learning in other disciplines? (summative)
5. Did students enjoy making and/or creating art on their own? (summative)
6. Did parents visit PAFA and/or other art installations and indicate that art was an important part of their children's lives? (summative)

This report captures information that RBS collected about activities occurring between January 2015 and June 2018. The following are key findings from this final report:

- **Teachers increasingly reported incorporating art in their classrooms with each advancing year of SCP participation.** For example, in 2016, 32% of 28 teachers reported incorporating art into their lessons monthly; in 2018, 12 of 25 (48%) reported doing so. The percentage of teachers incorporating art daily into their lessons rose from 7% in 2016 to 20% in 2018.
- **Participants rated the SCP extremely highly every year.** All (100%) teachers across 204 surveys in Years 1 through 3 reported that museum visits met their goals, and 88% to 100% agreed each year that the visit connected to the school curriculum in visual arts, history, English Language Arts, or in other subjects.
- **Teachers were confident they would continue to schedule museum trips.** Using an 8-point response scale that ranged from “not likely at all” to “very likely,” teachers’ mean ratings for the likelihood of scheduling future museum field trips were 7.8 to 7.9 mean points (SD = 0.4 to 0.6) every year.
- **Teachers noticed improvements in their students’ 21st century skills each year.** The percentage of teachers who reported that the art activities improved their students’ skills in expressing and supporting opinions rose from 85.7% of 28 teachers in 2016 to 100% of 26 teachers in 2018. In fact, the percentages of teachers reporting that students’ skills improved in many other areas (i.e., drawing and describing) tended to rise annually.
- **Students of all ages were satisfied with their participation in the SCP.** Information provided in students’ thank you notes and art outreach worksheets indicated that students had fun and were eager to do similar activities in the future, both at home and at school. The qualitative student data presented throughout this report offer details about learning outcomes.
- **Parents consistently reported positive attitudes about SCP activities.** For example, responses on 98.3% of 177 parent surveys over the years showed that parents saw learning about art as helping their children draw connections to, and solve problems in other academic subjects.

In addition to the above outcomes, the following themes emerged throughout the yearly evaluations:

SCP Activities Connected to Curricula and 21st Century Skills

Teachers overwhelmingly valued the program. Across its lifespan, all but one teacher felt that museum visits connected to their curriculum in some way. Analyses of 204 teacher surveys

administered over three years showed that teachers saw their students engaged in the following during museum visits: describing (95%), group discussions (94%), drawing (88%), writing (87%), expression (86.5%), and comparing (77%). At art outreach lessons, teachers appreciated lessons' connections to literacy ("explain what they see, make connections, and...predictions"), math ("patterns and shapes"), and many other academic skills ("listening", "creativity, "following multi-step directions"). As one teacher stated:

"The partnership with PAFA is exceptional. I consider it to be a vital part of our students' education. They are able to access both art and curriculum in vital ways. They are fully engaged during school-based art lesson/activities and during our visits to PAFA. Even our most timid students and our ELLs come alive in discussions about art."

Programming was Appropriately Age-Specific

As a program that serves students from Kindergarten to 8th grade, the SCP has expertly tailored outreach lessons and museum visits to age groups. The SCP connected younger students' lessons to stories read aloud and older students' lessons to social justice issues and free expression. For example, the SCP coordinator reported great success among middle school students with a crown-making project focused on the black history of America.

Teachers of elementary and middle school students appreciated and responded to the age-appropriateness of lessons. One Autistic Support Teacher said, "The art project was perfect for their level of academic and physical capabilities."

Students also responded in age-appropriate ways to the SCP activities. Following an outreach lesson, one eighth grader learned that, "You can express feelings, thoughts, and messages through art." Other older students reported similar emotional connections. As one eighth grader reported, "I got to make a sign that made me feel better about dealing with a death."

Activities were Consistent and Engaged Community Members

The SCP's support of two neighboring communities—Feltonville and North Kensington—has often enabled them to reach students in more than one context. It is not uncommon for students to transfer among the four SCP schools. One child who was moving from Sheppard to DeBurgos expressed excitement when learning that he could continue in the SCP. (He jumped up and down with joy!)

Educators frequently reported that students familiar with the partnership were excited to find PAFA art activities either at their new school or at an afterschool program (Wyoming Library or Episcopal Services). Located in or adjacent to Feltonville Intermediate and Wyoming Library, respectively, SCP educators noticed groups of students who regularly attended the community

afterschool activities. As one educator described:

“When you’ve had students—it’s right across from Feltonville Intermediate and Arts and Sciences... you see them hanging out in the library, so we’ve been doing projects with them. And they’re just getting used to seeing us and expecting us and doing projects and they’re excited because we’re like, ‘Oh we’ll be working with you soon’ and they’re like, ‘When?’ and they’re eager!”

Students have been able to build and maintain connections with specific art educators over the course of the partnership. In their notes after museum visits and art outreach lessons, educators frequently noted things like, “They recognized us, PAFA, and remembered what they had seen!” During RBS’ observations, we witnessed students remembering educators’ names and art they had seen at PAFA in the past. This continuity, in the eyes of the SCP coordinator, shows the community that “we’re here to stay.”

The Partnership with Teachers was Successful

SCP teachers have become some of the most engaged teachers who visit the museum. Compared to non-SCP schools, one educator said, “I almost always get a response of ‘Yes, we’re working on this and we want you to help incorporate it.’ There’s much more of a parallel between what’s happening in their classroom and what’s happening here on tours.” Furthermore, SCP teachers tend to be “more helpful with behavior management” than non-SCP teachers. In classrooms, teachers are often inspired by the engagement art fosters within their students. After an art outreach lesson, one teacher wrote, “I plan to design activities similar to the felt board activity. The felt board enabled students who do not draw to produce a piece of art.” The SCP Coordinator reports that teachers are increasingly using art to teach history or math in their classrooms.

This engagement with teachers contributed to the program’s success. In a true test of these relationships, one school was not able to fully participate in fall 2017. In spring 2018, when the program returned, educators were warmly greeted by teachers and welcomed into classrooms “as if no time had passed.”

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Introduction

The School and Community Partnership (SCP) operated by the Pennsylvania Academy of the Fine Arts (PAFA) with funding from the Institute of Museum and Library Services (IMLS) and William Penn Foundation aimed to strengthen community-based arts education and students’ visual literacy skills in two bilingual Philadelphia communities. Evaluators at Research for Better Schools at PHMC (RBS) designed a mixed-methods evaluation that addressed questions about implementation, participant satisfaction, and areas for improvement, as well as questions about the impact of participation on the community of students, parents, and teachers. This report presents evaluation results from the duration of the program and includes information that RBS and PAFA collected between January 2015 and June 2018. RBS has broken down much of the information in this report by year (Figure 1).

Figure 1. Organizational timeline of this report

January 2015	January 2016	January 2017	June 2017	June 2018
Year 1	Year 2	Year 3	Year 3 extension	
<ul style="list-style-type: none"> • Isaac Sheppard joins • Julia DeBurgos joins 	<ul style="list-style-type: none"> • Feltonville School of Arts and Sciences is added • Feltonville Intermediate is added • Isaac Sheppard and Julia DeBurgos continued to be served. 	<ul style="list-style-type: none"> • All four schools continued to be served 		

PAFA designed the activities to support arts education in school curricula and reflect the skills that IMLS identified as relevant for libraries and museums, such as visual literacy, creativity and innovation, and critical thinking. In Year 1, SCP offered museum workshops, classroom-based art outreach, art festivals and other activities to families, teachers, and students from Isaac Sheppard and Julia de Burgos elementary schools. In Year 2, the SCP offered the same school-based programming to Feltonville School of Arts and Sciences and Feltonville Intermediate. Year 2 also saw the expansion of the SCP’s community-based programming through partnerships to extend art workshops to adults and families particularly in the North Kensington and Feltonville communities surrounding these schools.

Throughout the program, SCP offered museum workshops, classroom-based art outreach, art festivals and other activities to families, teachers, and students from the following schools:

- **Isaac Sheppard (SH)** K – 4th
- **Julia de Burgos (DB)** K – 8th
- **Feltonville Intermediate (FI)** 3rd – 5th
- **Feltonville Arts & Sciences (FV)** 6th – 8th

The SCP also offered programming to the surrounding community at the following sites:

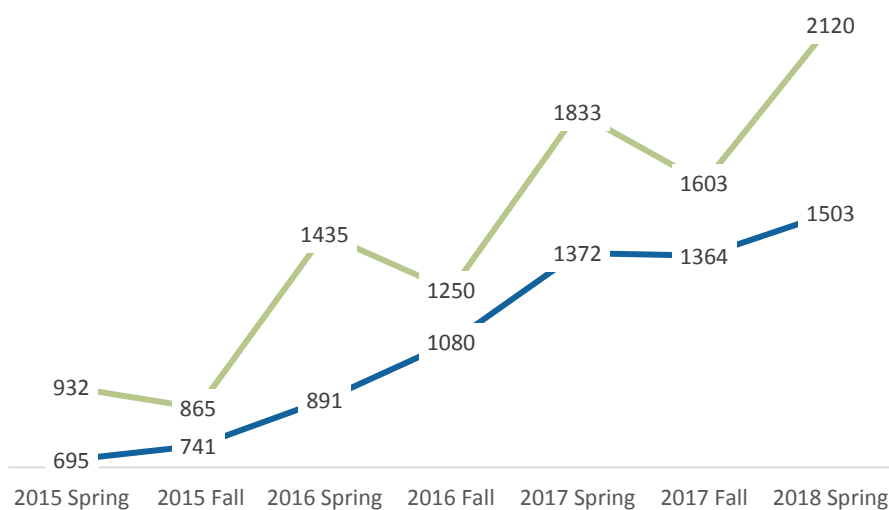
- **COMHAR Latino:** Art Outreach lessons for adults with intellectual disabilities
- **Episcopal Community Services Out of School Time Program:** Afterschool art projects for youth
- **Taller Puertorriqueño:** Community fair for all ages
- **Wyoming Library:** Afterschool art projects for youth and families
- **Providence Center:** Afterschool art projects for youth

Briefly, the SCP sought to:

- provide a sustained, community-based infrastructure for improving students’ visual literacy and 21st Century skills;
- increase the investment among Hispanic community members in the importance of visual arts and interest in looking at, discussing, and creating art to enhance learning
- provide the intellectual scaffolding for parents and teachers to become comfortable discussing and investigating art concepts; and,
- gauge whether sustained outreach can change community attitudes about the relevance of an art museum in people’s daily lives.

Each year, the SCP increased its reach, and by Year 3 served an impressive 2,210 students during outreach lessons and 1,503 students through visits to the museum (Figure 2). Students in several special needs and autistic support classrooms also participated in museum visits and art outreach lessons. In the community, more than 1,300 students, parents, and community members participated in outreach events that the SCP conducted with the above organizations.

Figure 2. Students served by museum visits and art outreaches.*



The number of students **receiving outreach lessons** each year grew over time.

The number of students **visiting the museum** continued to grow as the SCP added schools and remained constant after all schools were added in spring 2017.

* Feltonville Intermediate students participating in Hispanic Celebrations each fall were excluded in art outreach counts to avoid double-counting students within one semester.

Evaluation Design

Figure 3 presents the evaluation questions related to students, teachers, and parents that we included in the evaluation design. Additional questions not included in the figure that we posed were related to participants' and staff members' suggestions for improvement.

Figure 3. Evaluation Questions

Students	Teachers	Parents
<p>What were students' reactions to:</p> <ul style="list-style-type: none"> the museum field trip? art outreach lessons? 	<p>What were teachers' reactions to:</p> <ul style="list-style-type: none"> the museum field trip? art outreach lessons? PAFA professional development workshops? 	<p>To what extent did parents:</p> <ul style="list-style-type: none"> believe that art is an important part of their children's lives?
<p>To what extent did students:</p> <ul style="list-style-type: none"> improve their visual literacy and other 21st Century skills? experience growth in their interest in looking at and discussing art that enhances their learning in other disciplines? enjoy making and/or creating art on their own? 	<p>To what extent did teachers:</p> <ul style="list-style-type: none"> indicate that they perceive changes in their students, particularly when considering 21st Century skills? believe it is important to teach their students about art? report being comfortable discussing art with their students and their student's families? 	<p>To what extent were parents:</p> <ul style="list-style-type: none"> perceiving changes in their children, particularly when considering 21st Century skills? comfortable discussing art with their children? engaging in art-making with their children? visiting PAFA and/or other museums or installations?

Figure 4 summarizes the information that RBS collected for the evaluation, such as parent surveys, interviews with teachers, and field notes from event observations. They gathered collected most of the information between spring 2015 and the end of School Year 2017; in 2018, they gathered information about program activities, interviewed the SCP coordinator, and collected/analyzed final teacher follow-up surveys.

Results

This section first presents the results related to summative outcome questions about whether students learned specific skills, parents showed engagement in art, and teachers were comfortable discussing art with students and families. The second section presents findings

Figure 4. Type of Information Collected by Timeframe

	2015		2016		2017		2018
	Spring	Fall	Spring	Fall	Spring	Fall	Spring
Focus Groups							
School Teachers	Green	Grey	Green	Grey	Grey	Grey	Grey
PAFA Educators	Grey	Green	Grey	Green	Grey	Green	Grey
Surveys							
Teacher Baseline*	Green	Grey	Green	Green	Grey	Grey	Grey
Teacher Follow-Up*	Grey	Grey	Green	Grey	Green	Grey	Green
Teacher Museum Visits	Green	Green	Green	Green	Green	Grey	Grey
Teacher Art Outreach	Green	Green	Green	Green	Green	Grey	Grey
Family Arts Festival	Green	Grey	Green	Grey	Green	Grey	Grey
Family Survey	Grey	Green	Grey	Green	Green	Grey	Grey
Documents							
Thank You Letters	Green	Green	Green	Green	Green	Grey	Grey
Student Worksheet	Green	Green	Green	Green	Green	Grey	Grey
Observations							
Art Outreach	Green	Green	Green	Grey	Green	Grey	Grey
Museum Visits	Green	Green	Green	Grey	Green	Grey	Grey
Community and After-School Events	Grey	Grey	Grey	Green	Grey	Grey	Grey
Program Records							
Program Activities	Green	Green	Green	Green	Green	Green	Green
Coordinator Interview	Grey	Green	Grey	Green	Grey	Grey	Green

Note: Green indicates that RBS collected data of that type in that semester.

*Teachers completed baseline surveys when their school joined the SCP. All participating teachers were invited to complete follow-up surveys in the spring of 2016, 2017 and 2018.

related to questions about participants’ experiences and satisfaction with the SCP, particularly with regard to activities that activated students’ learning, helped teachers understand how to integrate art into content instruction, and reinforced a sense that art was important.

Summative Outcomes

The results presented in the following sections are organized by evaluation question.

1. To what extent did K-8 students' visual literacy and other 21st Century skills improve?

"It was fun...going to the museum... because we got to see a lot of abstract paintings. Everyone saw something different in those paintings. That shows me art can be different and unique to everyone." – Middle School Student

"One of the reasons why I enjoyed the tour so much is because it made me explore my imagination by seeing different stories art could tell." – Middle School Student

Throughout the life of the program, PAFA educators observed students' visual literacy skills and 21st century skills improving as they participated. In 2015, one educator noticed that in the second year of one school's participation, students no longer needed the prompt of "what is it that makes you say that?" as they would "state the observation and immediately cite why they said it. In subsequent years, educators noticed this same development in students from other schools. As a result of these visual evidence discussions, educators found SCP students to be more "tolerant of different opinions" than most other Philadelphia public school classes that visited the museum. Educators also said that with increased interactions with the SCP, they grew more talkative about art and patient about art making. The SCP nurtured students' emerging creativity, a key 21st century skill, along with literacy skills. Though writing remains a challenge for students, the SCP continued to center literacy in all museum and outreach activities. As the SCP Coordinator said, "Kids tend to feel like they're on a field trip and why should they work hard?"

Most teacher survey respondents reported student improvements in all areas of interest, with the respondents rating the highest levels of improvement in students' ability to express and support opinions, describe and draw. At least half of respondents, rated their students' skills improving a lot in describing (50.0%) and drawing (61.5%). Though teachers have reported the lowest levels of improvement in students' writing skills, it is encouraging that three-fourths of the teachers saw some improvement in that area in 2018, as a result of participating in SCP activities. See Table 1 for more information.

2. To what extent did students experience growth in their interest in looking at and discussing art that enhances their learning in other disciplines?

Evidence suggests that many students experienced a growth in interest in looking at and discussing art, and all teacher respondents agreed about the links between those activities and

other disciplines. Students’ remarks indicated a new awareness about art, the world, or some

Table 1. Percentage of Teachers Reporting that Participating in Art Activities Improved Students’ 21st Century Skills in Various Areas

To what extent did participating in art activities improve your students skills in:	2016 (n = 28)	2017 (n = 18)	2018 (n = 26)
Expressing and supporting opinions	85.7%	83.3%	100.0%
Describing	82.1%	83.3%	95.9%
Drawing	81.4%	77.8%	91.7%
Comparing	89.3%	82.4%	91.3%
Group discussion	92.8%	88.9%	86.9%
Writing	62.9%	66.6%	78.2%

Source: Teacher surveys completed for all schools in June 2016-2018.

Note: The percentages include those who reported that skills improved a lot or somewhat.

or some social movement—such as World War I propaganda—about which students were learning. For example, some students stated:

“Before I went on this tour, I didn’t know how many different kinds of art there were.”

“Some of the work I saw influenced me to have more colors in my drawings, and draw things that come to mind.”

“[I learned] about propaganda and how they use it.”

“The fact that we have PAFA is a good learning source because in the pictures in the museum have a meaning to it so you have to find what is happening or happened.”

Both teachers and educators provided examples of how the initiative linked artwork with the school curriculum. The World War I and American Art exhibit connected to history, and their inclusion of written poems connected with Language Arts content. Teachers found connections to science (botany, weather, animals) and math (shapes, patterns) curricula as well. Teachers often described how something they recently covered in class, such as poetry or biographies, connected perfectly to a piece of art on a museum visit. Educators encouraged students to compare and contrast, describe characters in artwork, and use new vocabulary. Students also became more fluent in art language; they used appropriate vocabulary including sculpture, texture, dimension, cool colors and glazed ceramics. Several SCP teachers made connections

between art activities and work they do with students related to their lessons. They stated,

“Although it had a WWI theme, we are discussing many similar ideas post-election 2016.”

“The museum visit connected with our curriculum by asking students to identify details, predict, make inferences, and write a story.”

A thank you letter from a kindergarten teacher in spring 2016 noted that SCP activities were age-appropriate and read, “I loved the way you explained art appreciation and art terminology on a kindergarten level.”

Table 2 shows that all teachers responding to the 2018 follow-up survey indicated that students experienced growth in their interest in looking at and discussing art, as well as an enhancement in their learning in other disciplines. Most teachers who responded to the 2016 and 2017 survey agreed as well. Teachers felt more strongly about the impact of the art activities on their students’ cross-disciplinary learning this year than they did in previous years.

Table 2. Teachers Agreeing that their Students were Interested in Art and Enhanced their Learning in Other Disciplines*

Do you agree that your students’ ...	2016		2017		2018	
	(n = 28)		(n = 18)		(n = 25)	
	#	%	#	#	#	%
Experience growth in their interest in looking at and discussing art as a result of the art activities (museum and classroom visit)?	28	100.0%	16	88.9%	25	100.0%
Participation in the art activities (museum and classroom visit) enhances their learning in other disciplines?	26	92.9%	17	94.4%	27	100.0%

Source: Teacher surveys completed for all schools in June 2016-2018.

3. To what extent did K-8 students enjoy making and/or creating art on their own?

Overall, students enjoyed creating art. They appreciated being exposed to new techniques and types of art that they had never done before. In addition, the safe, judgement-free space allowed them to be creative and honest. As mentioned earlier, educators noticed that with time in the SCP, students grew more accepting of their own mistakes and developed longer attention spans for art making. Students learned techniques for creating art, like using spray paint,

painting with watercolors, and creating origami art. On art outreach worksheets, a few students asked where they could acquire certain materials, such as water color paper, and indicated that they would like to do a similar project again, even on their own. They stated,

“I would like to create a beautiful picture of the sea and teach others how to create their own creation.”

“I would like to know how to do more photos like these at home if I didn't have the materials.”

“How to do the colors because I want to do one at home.”

Students, who were often proud of their art projects, learned that art is about creativity and meaning rather than perfection. One student wrote: “I learned that you can make anything you want to and to use your imagination.” Students were inspired by the PAFA visit and curious about how the PAFA educators came up with these projects. Many were eager to share their excitement with others; some said they would like to be art teachers when they grow up. Another said, “I would like to bring my family there and we can all learn more.” Students had a host of requests for future PAFA projects including making “messy projects”, “draw[ing] a character that describes me,” tie-dye, and “mak[ing] abstract art.”

Students learned new perspectives while at PAFA; while viewing the World War I art exhibit, for example, some wrote that they had learned how people advertised before the invention of television, the role of women as nurses instead of soldiers, and how propaganda was used to generate support for the war. Some students appreciated how they could use art to express their opinions about important current issues like climate change and even other conflicts such as what occurs in the Middle East. Many students learned that art is everywhere and can be made out of any material.

4. To what extent were teachers comfortable discussing art with their students and students' families?

As Table 3 shows, teachers' comfort with discussing art was moderately high with over two-thirds of teachers rating themselves as being at least somewhat comfortable with discussing art with their students (69.2%) and over half (56.0%) of teachers rating themselves similarly when asked how they felt talking about art with their students' families. In past years, more teachers reported being uncomfortable discussing art with their children's families. Additionally, more teachers reported being very comfortable discussing art with both groups than in 2016 or 2017.

Table 3. Teachers' Comfort with Discussing Art with Students and their Families, 2018 (N = 25)

How comfortable are you discussing art with ...	Very comfortable		Somewhat comfortable		Fairly comfortable		Not comfortable		Not Applicable	
	#	%	#	%	#	%	#	%	#	%
your students?	9	36.0%	9	36.0%	5	20.0%	2	8.0%	--	--
students' families?	6	24.0%	8	32.0%	5	20.0%	0	0.0%	6	24.0%

Source: Teacher surveys completed for all schools in June 2018

5. To what extent were parents comfortable discussing art with their children?

Of those attending parent workshops at Sheppard ($n = 46$) and Feltonville Intermediate ($n = 12$) throughout the program, all (98.3%) but one parent discussed art and creativity at home. The parents sometimes (24.1%), often (32.8%), or always (41.7%) discussed art with their children. The fact that the majority of parents discussed art with their children suggests that they are at least somewhat comfortable doing so. It is also worth noting that at Sheppard, where the program has existed for the longest period of time, each year of the program brought a smaller percentage of parents who said they never discussed art with their children. In a pre-program survey conducted by PAFA in 2013, 9% of parents reported that they never discussed art with their children. In 2015, 4% of surveyed parents never discussed art with their children and in 2016 and 2017, all Sheppard parents reported discussing art in some way with their children.

6. To what extent did parents indicate that they engaged in art-making with their children?

While parents at the art therapy workshop were not directly asked if they engaged in art-making with their children, we asked them if their child made art and expressed themselves creatively at home. Most parents indicated that their child always (46.6%) or often (32.8%) made art. One parent remarked that his or her children liked painting and drawing very much and made artwork with “the brush and crayons.” RBS collected accounts via observation and analyzed educators’ notes of parents participating in SCP after-school activities with their children. One educator said that, “The families or the parents make just as much work as the kids when they come to those [afterschool] workshops.”

7. To what extent did parents visit PAFA and/or other art museums or installations?

Asked if they and their families had visited PAFA this year, approximately half (55.6%) of parents at the art therapy workshop said they had. Of these parents, 38.5 percent had been to the museum once, 38.5 percent had been twice, and 23.0 percent had been three or more times.

RBS asked Sheppard parents if their families had participated in any PAFA art programs at their child’s school this year. Eight in ten (82.1%) had done so; over half (55%) had participated more than once (i.e. 2 to 4 times). In a 2016 focus group, one educator noted that parents’ actions spoke louder than their words in terms of their enjoyment of PAFA activities:

“I’ve never had any parents say, ‘this is awesome and now I’m going to go home and make art with my kid.’ But the fact that they come back each time, and the fact that we get a pretty loyal following of the people who sign up who are going to wake up early on a Sunday and ride down on a bus with their kids...[is evidence of impact].”

8. To what extent did parents indicate that art was an important part of their children’s lives?

We asked parents at the Family Art Festival and art therapy workshop ($N = 181$) about the importance of art for children’s emotional development and for their problem solving and learning in other academic subjects (Table 4). Almost all parents (96.7%) believed that art is always important or very important to children’s emotional development. Similarly, nearly all parents (98.3%) indicated that art was always important or very important for problem solving in other school subjects. Generally, parents who participated in PAFA activities, whether at the museum or at schools, thought that art was an important part of children’s lives and development.

Table 4. Percentage of Parents Agreeing with Statements about the Importance and Helpfulness of Learning about Art

Learning about art...	Number	Percent
is important for the emotional development of children ($n = 181$)	175	96.7%
helps my child connect to solving problems in other academic subjects ($n = 177$)	174	98.3%

Sources: Poster Surveys and Family Surveys. Poster Surveys were conducted in May 2015 ($n = 19$), May 2016 ($n = 21$), October 2016 ($n=21$) and May 2017 ($n = 39$). Family Surveys were conducted November 2015 ($n= 27$), December 2016 ($n = 19$), and January 2017 ($n=10$).

Scales: Parents responded using either a four-point scale ranging from “never” to “always” or from “not very important” to “very important.”

Participants' Experiences

The following results, which indicated that participants found the museum trips, personal tours, and art outreach lessons very worthwhile, are organized by evaluation question and draw on analyses of surveys, focus group interviews, and, when available, students' artifacts for answers.

9. What were teachers' and students' reactions to the museum field trips?

"I've been coming here since second grade, so I know how to be mature about art."
- Student

"Students were able to learn more about creative thinking or how to think more critically and see things from different perspectives." - Teacher

"Students were able to explore paintings, and sculptures beyond what their naked eye saw!" - Teacher

Most students and teachers thoroughly enjoyed visits to PAFA. Data from students, teachers, and SCP educators indicated that students engaged with both art and the SCP lesson on museum visits. Teachers generally hoped for their students to be "exposed" to different types of art, and were often pleasantly surprised by the level of engagement with art inherent to the SCP museum tours. One teacher said that "students became active participants in art." Students were often pleasantly surprised by the visit. An educator noted a student who said "that she thought she would be bored today but she [actually] had a lot of fun and can't wait to come back."

Teachers rated their students' museum experience very highly and were nearly certain that they would schedule future trips (Table 5). This speaks to the remarkable adaptability and consistency of the partnership. Notably, teachers from Sheppard and DeBurgos rated their students' experience highly and were certain they would continue to schedule future trips throughout the entire program.

Table 5. Teachers' Mean Ratings about Students' Museum Experiences and the Likelihood of Visiting Again (N = 201)

		2015		2016		2017	
		Mean	SD	Mean	SD	Mean	SD
Please rate your students' overall museum experience	<i>Sheppard</i>	7.9	0.4	7.9	0.2	7.9	0.3
	<i>DeBurgos</i>	7.8	0.5	7.8	0.6	7.8	0.6
	<i>Felt. A&S</i>			7.3	0.9	7.5	0.9
	<i>Felt. Intermediate</i>					7.8	0.5
	All schools	7.8	0.5	7.7	0.6	7.8	0.6
How likely are you to schedule a future field trip?	<i>Sheppard</i>	8.0	0.2	8.0	0.0	8.0	0.0
	<i>DeBurgos</i>	7.8	0.5	7.9	0.5	8.0	0.0
	<i>Felt. A&S</i>			7.8	0.5	7.6	0.7
	<i>Felt. Intermediate</i>					7.6	0.8
	All schools	7.9	0.4	7.9	0.4	7.8	0.6

Source: Teacher surveys completed after PAFA museum visits in 2015 (n=62), 2016 (n = 81), and 2017 (n=59)

Note: Teachers were asked to respond on an 8-point scale. Note: In 2015, 3 teachers did not rate their students' overall experience. In 2017, 1 teacher did not rate their likelihood to schedule a future field trip.

Museum visits gave students experience at various expressive activities, such as describing, expressing and supporting opinions, and writing. This self-expression, without right or wrong answers, may be especially important for middle school students, who according to the SCP Coordinator, “want their opinions to matter and want to be listened to.” Across all program years, teachers most commonly observed students describing (95.2%) and discussing in groups (94.2%). Drawing and writing feature more prominently from 2015 to 2017, where group discussion declines. See Table 6 for observations of all expressive activities.

Table 6. Teachers' Observations of Student Activities during Museum Visit

	2015		2016		2017		Total	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Describing	62	98.4%	81	95.3%	54	91.5%	197	95.2%
Group discussion	63	100.0%	77	91.7%	54	81.5%	194	94.2%
Drawing	56	88.9%	72	84.7%	53	91.4%	181	87.9%
Writing	52	82.5%	74	87.1%	55	93.2%	181	87.4%
Expressing and supporting opinions	59	93.7%	71	83.5%	49	83.1%	179	86.5%
Comparing	53	84.1%	64	75.3%	42	71.2%	159	76.8%

Source: Teacher surveys completed after PAFA museum visits in 2015 (n=63), 2016 (n=85), and 2017 (n=59). Teachers chose as many activities as applied when reporting which activities students took part in as they looked at art. Note: Total n=207.

In 2016, there is 1 missing entry for Group Discussion and in 2017, 1 missing entry for Drawing.

Teachers often remarked on the visits’ connections to literacy. Some noted that the visit supported the development of students’ “literary vocabulary,” where others felt their students began to understand art as a method of expression, as stories are. They often noted the “academic” nature of the questioning and activities. When asked about the curricular connections of the visit, many teachers noted that comparing, contrasting, describing, and making inferences were 21st century literacy skills that students had a chance to practice in another context. Teachers found connections to their curricula not only in art and language arts, but in history (World War I and the Civil Rights Movement), science (animal habitats and botany), and math (shapes and patterns). Students engaged with difficult topics during the museum visit, from war and immigration, to gender, race, and identity. Overall, the SCP coordinator and educators felt that students connected deeply to these topics.

As Table 3 shows, every teacher surveyed throughout the program agreed that their museum visits met their goals, an accomplishment representing accurate expectations and consistent delivery. Almost every teacher agreed that their visit to PAFA connected to school curricula in some way (Table 7). In 2017, there was a miscommunication with teachers at Feltonville Arts & Sciences around preparation for the World War I lesson; art educators and the program coordinator resolved this with the school’s administration.

Table 7. Percentage of Teachers Reporting that Museum Visits Served their Goals and Connected to Curricula (N = 204)

Did the museum visit...		2015		2016		2017	
		Number	Percent	Number	Percent	Number	Percent
serve the goals you had in mind in bringing your students to the museum?	<i>Sheppard</i>	22	100.0%	18	100.0%	10	100.0%
	<i>DeBurgos</i>	40	100.0%	44	100.0%	20	100.0%
	<i>Felt. A&S</i>			21	100.0%	8	100.0%
	<i>Felt. Intermediate</i>					19	100.0%
	All schools	62	100.0%	83	100.0%	57	100.0%
connect to your school curriculum in visual art, history, language arts or another topic?	<i>Sheppard</i>	22	100.0%	18	100.0%	9	100.0%
	<i>DeBurgos</i>	40	100.0%	43	100.0%	18	100.0%
	<i>Felt. A&S</i>			18	94.7%	5	62.5%
	<i>Felt. Intermediate</i>					20	100.0%
	All schools	62	100.0%	79	98.8%	52*	94.5%

Source: Teacher surveys completed after PAFA museum visits in 2015 (n=62), 2016 (n=83), and 2017 (n=59). Each year, there were one to five missing entries per question. All percentages reflect the number of teachers who responded to the question.

*Missing entries were removed from this percentage calculation such that 52 of 55 equals 94.5%.

SCP educators observed that a majority of teachers engaged with the museum tour, asked many questions, and offered connections to the curriculum, more so than other teachers who were not part of the program. In addition to describing this visit as their “favorite trip,” teachers enjoyed seeing a different side of their students. Many expressed the desire to spend more time, and be able to see additional portions of the museum. Logistically, teachers appreciated having a bilingual guide and acknowledged how the educators controlled the groups by explaining the rules at the beginning of the tour.

SCP educators and teachers often noted that students who visited the museum after a classroom art outreach lesson or students returning to the museum in subsequent years remembered previously-studied artists and past activities. Furthermore, they brought a familiarity with the environment of an art museum and the experience of interacting with art:

“The fact that they are familiar with PAFA made a difference in terms of how to behave and view a gallery.”—SCP educator

“Every year they get more connected with the work.”—Teacher

For the most part, staff observed very enthusiastic students on the tours, even when the exhibit presented difficult subject matter (such as identity, discrimination, or World War I), or when the timing of the visit occurred on a day of significant social impact, such as the day after the 2016 presidential election. Teachers commonly described the tour as an “immersive” experience for their students where they could “look at and experience the emotions and motivations with art.”

Students conveyed their enjoyment of their visits to PAFA through thank you letters to the program’s staff. From abstract art, to the beauty of the “200 year old building” itself, students were inspired by their tours. The works of art on the tours moved students to share memories of their childhood, consider history in a new way, and create artwork at home. In the eyes of the SCP Coordinator, reactions to the museum differed slightly by age; where younger students were more likely to say “PAFA is fun”, older students were more likely to say, “I felt something when I went to the museum.” Students hoped to visit the museum again, either with their class or their families. Almost universally, students expressed gratitude for including transportation so everyone in their class could visit, rather than just those who could afford the trip. The following excerpts from letters submitted by de Burgos seventh and eighth graders exemplify these points:

“The fact that we have PAFA is a good learning source because the pictures in the museum have a meaning ...so you have to find what is happening or happened.”

“One of the reasons why I enjoyed the tour so much is because it made me explore my imagination by seeing different stories art could tell.”

“At first I was a little bummed that we had to do work on a trip. But then I enjoyed it because we got to do different things. For example, we got to make a story about the painting and also draw a sculpture.”

“I was speechless about the painting of flowers because I love flowers. I remember about how my grandma used to give me flowers in Puerto Rico.”

“I like the art of Norman Lewis. It made me draw when I got home.”

“I want to go back [to PAFA] with my family [so] that they can learn about the importance of the paintings.”

10. What were teachers’ and students’ reactions to art outreach lessons?

Before we discuss reactions to SCP outreach, it seems important to report that the program provided a good continuity of services: for example, 190 of 206 (92%) of students across four schools who completed a worksheet about their art outreach lesson had experienced a PAFA art class at school previously. Only half (53%) of those students had ever done at home the arts and crafts that PAFA implemented in class, which suggests that art outreach is adding new experiences to participants’ lives.

Students responded enthusiastically to art outreach lessons. They regularly remembered the educators, often by name, and artwork from previous years or semesters. In some instances students remembered activities from the previous year. Similar to at the museum, students who were not always engaged in school activities actively participated in the outreach lessons. For example, the program coordinator recalled a middle school teacher’s shock that two of her students, who were usually completely disengaged, participated in the PAFA outreach activity from start to finish. Students enjoyed the often personal art projects, such as visual autobiographies or a self-portrait collage that educators led in their classrooms; educators noted often that students eager to discuss what they had created. Students liked the hands-on activities, and took pride in their creations. The literacy components of outreaches were also well-received; students enjoyed storytelling-focused lessons as well as books read-aloud by SCP educators.

Following art outreaches, students wrote about the endless possibilities in creating art. As one student wrote, “art is everything.” Echoing this, another wrote that he or she learned that “you can make anything and it will always be art.” Students also remarked on a feeling of freedom after the outreach lesson, writing things like “there [are] no wrong or right answers” in art, “drawing can be a way for you to relax”, or “we can do anything in art.” One student said, “if you

make a mistake, you can learn and you can make something out of mistakes.” Older students noted that “messages can be held in pictures” and wrote about “express[ing] our feelings” through art. One student said simply, “I got to talk about me.” Students learned that art can be personal and judgement free. Educators wrote notes about students using the art outreach projects to express their feelings on topics such as families, cancer, and Black Lives Matter.

When asked about what they learned during this activity, students wrote about both learning a technique and learning something about the world (Figure 5). Some of their newfound knowledge was applicable in and out of the art context, such as the importance of listening to directions and “that you should do rough drafts for art, not just writing.”

Figure 5. Selected Student Descriptions about what they Learned at Art Outreach

Techniques	Content
<i>I learned:</i>	<i>I learned:</i>
“You can put tape on a printed picture and the picture would be printed on the tape.”	“I learned that raccoons come out at night so I used that for the night side of the faces.”
“When you do art work, it is best to start with the lightest color first then as you are going let the color get darker.”	“How people before television advertised wars and other things.”
“[I learned] more about portraits.”	“What flags stand for.”
“How to make pieces of paper symmetrical.”	“That women couldn't battle in war, and they had to be nurses.”

Source: A sampling of hundreds of worksheets completed in 2016 and 2017.

Teachers commented on how interactive, well-scaffolded, and age-appropriate the lessons were. They also agreed that lessons tended to connect with other classroom lessons, whether through patterns (math), visual analysis (literacy), or social skills (listening, following directions). Throughout the program, teachers saw a multitude of connections between the outreach lessons and their curriculum, from poetry to geometry and antonyms to animal habitats. A few teachers remarked that they “plan to design activities similar to the [outreach lesson].” The educators and the SCP Coordinator described situations in which the teacher would do the activity along with his/her students and then would proudly display their work in the hallways.

Across schools and grade levels, teachers saw their students engrossed and enthusiastic about

the art they made. One teacher described his/her students as engaged and said, “They talked about what they were making. The students also helped each other and discussed their creations.” Another teacher agreed, saying, “All students were active participants. They showed pride in their work.” Yet another teacher was pleased that a Spanish-speaking student was able to “express himself through art.” The SCP coordinator noticed that art outreach allowed middle school teachers, in particular, to see their students in a new light as they use a new communication style. She stated,

“In middle school, teachers see the same students at the same time of day, for the same subject. This allows them to get a fresh perspective on their student’s interest and engagement.”

In fact, responses on 103 of 121 (85%) teacher surveys administered in spring and fall 2016 underscored students’ high level of engagement. Responses on all 121 (100%) teacher surveys indicated that students enjoyed the lessons and were willing to participate.

While teachers reported that students very much enjoyed the outreach lesson activities, many asked for more time. Several teachers made suggestions around how to maximize the time spent making art. For instance, during activities where only a few students could do a key piece at a time, such as printmaking, teachers reflected on the lack of activities for all the students. Students waiting for their turn had nothing to work on. Two teachers also suggested ways that educators could help students with time management: one teacher suggested a timer to signal visually how much time is left.

Though some teachers wrote about how they continued the activity in their classroom after the educators left, one teacher suggested educators might leave behind take-home materials, such as flashcards of the new words learned. Teachers appreciated the bilingual support for students with limited English proficiency. Relatedly, they suggested more projected images and visual directions for students with low literacy or limited English.

Thank you letters written by students emphasized how much students PAFA’s classroom art lessons. The students thoroughly enjoyed the activities which included making booklets, creating tote bags, and reading stories. For the students whose art outreaches connected to the WWI exhibition, the activity helped them to connect to this chapter of history. Interactions with PAFA held special meaning for some students, and encouraged them to pursue art education or expand their definition of art. Almost all students wrote about their hope to have another PAFA activity soon. The following excerpts from letters submitted by de Burgos seventh and eighth graders exemplify these points:

“I have a dream of becoming an artist.”

“Now I’m interested in art, but I wasn’t before. So I’m thankful for coming and helping us with the trip and the tote bags.”

“I just want to keep on thanking you for having a wonderful time with us and teaching us that WWI was very important.”

“The best thing I liked was when we put the picture on the tape. That was the best one to me because it’s something I never did before and it’s something I could teach other people.”

“Art is like a history class but with pictures and photos, glue, markers and many more items.”

“We all had so much fun showing off our tote bags and making designs on them. I did not expect to have that much fun on that day because it was very dreary and I had an attitude. But with the fun we had together, it made my day so much better.”

11. How satisfied were participants with the program overall?

Students of all ages were satisfied with their participation in the SCP. We know from thank you notes and art outreach worksheets that students had fun and were eager to do similar activities in the future, both at home and at school.

Teachers were very satisfied with the program, as Table 8 shows. Where all but a few teachers expressed satisfaction in 2016 and 2017, all teachers responding to the 2018 follow-up survey were satisfied with the program, and most were very satisfied.

Table 8. Teachers Satisfied or Very Satisfied with the SCP

	2016 (n = 28)		2017 (n = 18)		2018 (n = 26)	
	Number	Percent	Number	Percent	Number	Percent
Very satisfied	23	82.1%	14	77.8%	22	84.60%
Satisfied	4	14.3%	2	11.1%	4	15.40%

Source: Teacher surveys completed for all schools in June 2016-2018.

The SCP Coordinator saw improvements in teachers’ engagement with the program the longer they and their schools participated in the program. For context, in 2018, teachers reported a mean of almost 3 years of participation (SD = 1.16). She noticed teachers, who were originally skeptical about art lessons in their classrooms, later ask, “When are you coming back?” and “Will you be coming again this semester?” She found that teachers were seeing value in having kids express themselves in different ways.” On the year-end teacher survey, almost all teachers

agreed that art was “very important” for children’s intellectual and emotional development; the rest agreed that art is “somewhat” or fairly” important for children’s development (Table 9). She had also seen teachers grow more comfortable using art (e.g. structuring a literature lesson around a painting) as a new way to engage students in the subject matter.

Table 9. Teachers’ Ratings of the Importance of Art for Children’s Emotional and Intellectual Development

	2016 (n = 28)		2017 (n = 18)		2018 (n = 26)	
	Number	Percent	Number	Percent	Number	Percent
Emotional Development						
<i>Very important</i>	24	85.7%	15	83.3%	24	92.3%
<i>Fairly important</i>	0	0.0%	3	16.7%	2	7.7%
<i>Somewhat important</i>	4	14.3%	0	0.0%	0	0.0%
Intellectual Development						
<i>Very important</i>	26	92.9%	16	88.9%	24	92.3%
<i>Fairly important</i>	1	3.6%	2	11.1%	2	7.7%
<i>Somewhat important</i>	1	3.6%	0	0.0%	0	0.0%

Source: Teacher surveys completed for all schools in June 2016-2018.

Each year, teachers increasingly reported incorporating art more frequently in their classrooms. Where only seven percent of teachers incorporated art in their classrooms daily in 2016, 20 percent of teachers did so daily in 2018 (Table 10). All teachers who responded to the 2018 follow-up survey incorporated art in their classrooms at least monthly. Though we cannot say for sure whether this is entirely due to the SCP, the partnership is supporting school cultures that are becoming increasingly artistic.

Final Thoughts

We offer the following insights for SCP implementers who may be planning for future programming:

1. **Consider the maturity of the program.** As the program continues over time, consider how to deepen engagement with teachers and students who have been participating in the partnership for a number of years. Could veteran SCP teachers achieve a “teacher

Table 10. Teachers’ Frequency of Incorporating Art into the Lessons They Teach

	2016 (n = 28)		2017 (n = 17)		2018 (n = 25)	
	Number	Percent	Number	Percent	Number	Percent
Daily	2	7.1%	3	17.6%	5	20.0%
Weekly	11	39.3%	5	29.4%	8	32.0%
Monthly	9	32.1%	5	29.4%	12	48.0%
About 3–5 times each year	5	17.9%	3	17.6%	0	0.0%
Less than 3 times each year	1	3.6%	1	5.9%	0	0.0%

Source: Teacher surveys completed for all schools in June 2016-2018.

leader” status in the program? Perhaps teacher leaders could receive additional professional development and train others. Could veteran SCP students be engaged in summer programming as paid employees through the Work Ready program? During the school year, what improvement in Visual Thinking Skills look like for students in their fourth or fifth year of SCP participation?

2. **Consider forging new partnerships across schools and community organizations.** As the partner schools and community organizations are located very near one another, would it be feasible to build new partnerships among these organizations? In future phases of the SCP, what might it look like to blend school, family, and community partnerships? Are there other creative or social justice programs operating at these same sites with whom the SCP might partner?
3. **Consider engaging evaluators with the community dimension of the program.** If PAFA continues to deliver a similar program model, then evaluators can collaborate with program staff to gather data specifically about the strength and expansion of community partnerships. RBS has found partnership tools to be very useful in assessing the impact of partnerships and is happy to share those resources with PAFA. As the program expands, the evaluation team might survey community participants, interview community partners, or observe family workshops for additional insight into impact.

Appendix A: Data Collection

Focus group interviews. Teachers offered additional information about changes in their students in a focus group interview; at other times, teachers completed a survey after a professional development workshop about their experience and knowledge gained. RBS observations of art outreaches, museum visits, and community programs offered insight about students' and teachers' behaviors. Educator focus groups and coordinator interviews generated insights about teacher behavior and how teachers' participation might lead to any changes in practice.

Teacher Surveys. After both art outreach and museum visits, teachers completed survey items about students' engagement during activities and how/whether the activity related to their students' learning and improved their 21st Century skills. The baseline survey was administered when the school first joined the partnership and the follow-up survey was administered each year at the end of the school year.

Family Surveys. SCP families were surveyed after various PAFA family activities. In some instances this was a traditional paper survey with a few questions and at the Family Arts Academy, families responded to a one-question poster-survey. Finally, parents attending a Family Art Festival and Art Therapy workshop completed surveys about the importance of art for children's emotional development, problem-solving, and learning. PAFA's educators and the program coordinator also reported their impressions of parent and family engagement in SCP activities.

Program Documents. Typically after each art outreach class, student survey respondents reported whether they have participated in a PAFA art class at school before and whether they have done similar art projects at home. Student worksheets also respond to the following questions: "During PAFA art class, I learned...", "What I liked about PAFA art class was...", "What would you like to know about the activity you did during PAFA art class?", and "What would you like to do during PAFA art class in the future?" Thank you notes that some classes sent to PAFA staff also provided insight into program effects. RBS also obtained PAFA's program documents tracking their activities and number of community members affected and notes that PAFA educators documented after conducting art outreach classes and museum visits; often, these notes mentioned whether or not students were exhibiting 21st Century skills during the lesson.

Observations. RBS Staff attended several outreach lessons, museum visits, and community events over the course of the partnership. This contributed to the evaluation team's understanding of the program.

Appendix B: Teachers' Baseline Survey Responses

As PAFA added each of the four schools to the partnership, teachers responded to questions on a baseline survey with their answers presented Tables C-1 through C-6. In all schools, teachers shared barriers that prevented them from incorporating art into their classrooms (see Table C-1). Across all schools, teachers most commonly reported that there simply was not enough time in the calendar for artistic activities. Teachers also felt that their school did not have money for the necessary art supplies. About a third of teachers reported the additional barriers of feeling insecure about their own art abilities and feeling unsure about how to incorporate art into lessons.

A majority of teachers reported visiting Philadelphia museums about once a year and agreed that learning about art concepts and skills was very important for both the emotional and intellectual development of children.

Findings also show:

- Nine out of ten teachers believed that learning about art concepts and skills can connect to solving problems in other subjects such as reading, math, or science.
- Incorporating art into the classroom varies by teacher and school, but most teachers report incorporating art about every month.
- All but one teacher was interested in learning more about how to incorporate artistic creativity into lesson plans; over half of all teachers were *very* interested in this.

Table B-1. Teachers' Barriers to Incorporating Art Activities in their Classrooms (N = 85)

What are some of the barriers that prevent you from incorporating artistic activities in your classroom?	DeBurgos (n = 25)	Sheppard (n = 10)	FSAS (n = 26)	Feltonville Intermediate (n = 24)
There is not enough time in the calendar	68.0%	90.0%	53.8%	70.8%
My school doesn't have money for art supplies	72.0%	50.0%	50.0%	54.2%
I don't know how to incorporate art in my lessons	28.0%	40.0%	60.8%	33.3%
I feel insecure about my own artistic abilities	36.0%	40.0%	26.9%	37.5%
I don't know how to relate art to my subject area	28.0%	20.0%	26.9%	12.5%
Another reason	0.0%	0.0%	11.5%	8.3%

Source: Baseline teacher surveys completed at all schools, various years

Table B-2. Teachers' Personal Visits to Cultural Institutions (N = 86)

How frequently do you (personally) visit...	School	Once a month	Once a year	Less than once	Never
museums or other cultural institutions in central Philadelphia?	DeBurgos (n = 27)	25.9%	51.9%	18.5%	3.7%
	Sheppard (n = 10)	10.0%	90.0%	0.0%	0.0%
	FSAS (n = 25)	0.0%	76.0%	16.0%	8.0%
	Feltonville Intermediate (n = 24)	12.5%	79.2%	8.3%	0.0%
art museums, galleries, or other showings (regardless of location)?	DeBurgos (n = 27)	14.8%	63.0%	18.5%	3.7%
	Sheppard (n = 10)	10.0%	90.0%	0.0%	0.0%
	FSAS (n = 25)	0.0%	76.0%	12.0%	12.0%
	Feltonville Intermediate (n = 24)	20.8%	58.3%	12.5%	8.3%

Source: Baseline teacher surveys completed at all schools, various years

Table B-3. Teachers' Reporting that Art Concepts and Skills are Very Important for the Emotional and Intellectual Development of Children? (N = 90)

How important do you think learning about art concepts and skills is for the ...	DeBurgos (n = 27)	Sheppard (n = 10)	FSAS (n = 27)	Feltonville Intermediate (n = 26)
emotional development of children?	81.5%	90.0%	74.1%	88.5%
intellectual development of children?	85.2%	100.0%	81.5%	88.5%

Source: Baseline teacher surveys completed at all schools, various years

Table B-4. Teachers' Assessment on Learning about Art Concepts and Skills can Connect to Solving Problems in other Subjects (N = 90)

How strongly, if at all do you believe that learning about art concepts and skills can connect to solving problems in other subjects such as reading, mathematics, or science?	DeBurgos (n = 27)	Sheppard (n = 10)	FSAS (n = 27)	Feltonville Intermediate (n = 26)
Very Strongly	55.6%	80.0%	59.3%	69.2%
Strongly	40.7%	20.0%	33.3%	26.9%
Not very strongly	3.7%	3.8%	7.4%	3.8%
Not strongly at all	0.0%	0.0%	0.0%	0.0%

Source: Baseline teacher surveys completed at all schools, various years

Table B-5. Teachers' Frequency of Incorporating Art Activities into their Lessons (N = 86)

How frequently do you incorporate art activities into the lessons you teach your students?	DeBurgos (n = 27)	Sheppard (n = 10)	FSAS (n = 25)	Feltonville Intermediate (n = 24)
Daily	3.7%	0.0%	12.0%	4.2%
Weekly	22.2%	3.0%	20.0%	50.0%
Monthly	25.9%	70.0%	20.0%	20.8%
About three to five times a school year	37.0%	0.0%	20.0%	12.5%
Less than three times each school year	11.1%	0.0%	28.0%	12.5%

Source: Baseline teacher surveys completed at all schools, various years

Table B-6. Teacher's Interest in Learning how to Incorporate Art into Teaching (N = 89)

How interested are you in learning more about how to incorporate artistic creativity in your lesson planning?	DeBurgos (n = 27)	Sheppard (n = 10)	FSAS (n = 26)	Feltonville Intermediate (n = 26)
Very interested	66.7%	100.0%	50.0%	80.8%
Fairly Interested	25.9%	0.0%	34.6%	19.2%
A little interested	7.4%	0.0%	11.5%	0.0%
Not interested at all	0.0%	0.0%	3.8%	0.0%

Source: Baseline teacher surveys completed at all schools, various years

Appendix C: SDP School Profiles

The four schools involved in the SCP are all located in North Philadelphia: Isaac Sheppard Elementary (Grades K-4), Julia de Burgos (Grades K-8), Feltonville School of Arts and Sciences (Grades 6-8), and Feltonville Intermediate (Grades 3-5). Information about the context in which these schools operate is provided by the School District of Philadelphia’s (SDP) 2016-17 data collection about leadership, parent/community ties, capacities, school climate, and instruction. While there are limitations in the data, the profiles help provide a larger picture in which to locate our evaluation results.

Table C-1. Teachers’ Perception on Teacher Morale at their School

Teacher morale is high at my school.	Number	Strongly disagree	Disagree	Agree	Strongly agree
Isaac Sheppard	16	18.8%	37.5%	43.8%	0.0%
Julia de Burgos	14	21.4%	35.7%	42.9%	0.0%
Feltonville School of Arts and Sciences	27	18.5%	25.9%	22.2%	33.3%
Feltonville Intermediate	34	8.8%	14.7%	58.8%	17.6%
All District and Charter Schools	6125	19.1%	32.6%	34.0%	14.3%

Source: SDP District-Wide School Teacher Survey 2016-2017, Question 8g.

Table C-2. Teachers’ Identification of Challenging Factors – Cultural Difference

To what extent do you consider each of the following factors a challenge to student learning in your school: Cultural differences between home and school.	Number	Not a challenge	A slight challenge	A moderate challenge	A great challenge
Isaac Sheppard	17	11.8%	23.5%	17.6%	47.1%
Julia de Burgos	15	0.0%	40.0%	33.3%	26.7%
Feltonville School of Arts and Sciences	27	14.8%	18.5%	25.9%	40.7%
Feltonville Intermediate	33	21.2%	42.4%	21.2%	15.2%
All District and Charter Schools	6119	24.2%	26.4%	31.8%	17.7%

Source: SDP District-Wide School Teacher Survey 2016-2017, Question 10e.

Table C-3. Teachers' Reflection on Student Learning Strategies

My students are aware of different strategies for learning.	Number	Never	Rarely	Occasionally	Most or all of the time
Isaac Sheppard	15	0.0%	11.8%	35.3%	52.9%
Julia de Burgos	16	0.0%	25.0%	50.0%	25.0%
Feltonville School of Arts and Sciences	24	0.0%	20.8%	45.8%	33.3%
Feltonville Intermediate	34	0.0%	8.8%	47.1%	44.1%
All District and Charter Schools	6421	1.9%	11.9%	45.3%	40.9%

Source: SDP District-Wide School Teacher Survey 2016-2017, Question 4f.

Table C-4. Teachers' Assessment on Principal's Action in Engaging Community

The principal at my school promotes parent, guardian, and community involvement in the school.	Number	Strongly disagree	Disagree	Agree	Strongly agree
Isaac Sheppard	17	0.0%	0.0%	47.1%	52.9%
Julia de Burgos	16	6.3%	0.0%	68.8%	25.0%
Feltonville School of Arts and Sciences	28	0.0%	3.6%	35.7%	60.7%
Feltonville Intermediate	34	0.0%	2.9%	23.5%	73.5%
All District and Charter Schools	6280	4.2%	10.1%	45.1%	40.6%

Source: SDP District-Wide School Teacher Survey 2016-2017, Question 6c.

Table C-5. Students' View on Level of Empathy by Teachers

My teachers really care about me.	Number	Never	Rarely	Occasionally	Most or all of the time
Isaac Sheppard	62	3.2%	9.7%	16.1%	71.0%
Julia de Burgos	340	3.8%	9.1%	17.6%	69.4%
Feltonville School of Arts and Sciences	300	5.0%	7.7%	27.3%	60.0%
Feltonville Intermediate	244	9.4%	11.1%	17.2%	62.3%
All District and Charter Schools	60,185	4.6%	9.9%	24.0%	61.5%

Source: SDP District-Wide School Student Survey 2016-2017, Question 1g.

Table C-6. Students' Attitude towards being in School

I enjoy being in school.	Number	Never	Rarely	Occasionally	Most or all of the time
Isaac Sheppard	63	14.3%	4.8%	22.2%	58.7%
Julia de Burgos	372	19.9%	20.7%	30.4%	29.0%
Feltonville School of Arts and Sciences	380	10.8%	16.8%	31.1%	41.3%
Feltonville Intermediate	257	19.5%	20.6%	21.4%	38.5%
All District and Charter Schools	67,959	15.2%	17.9%	31.1%	35.8%

Source: SDP District-Wide School Student Survey 2016-2017, Question 3f.

Table C-7. Students' Feeling of Neighborhood Safety

I feel safe in the neighborhood surrounding my school.	Number	Never	Rarely	Occasionally	Most or all of the time
Isaac Sheppard	60	33.3%	5.0%	18.3%	43.3%
Julia de Burgos	323	17.3%	24.8%	24.5%	33.4%
Feltonville School of Arts and Sciences	287	7.3%	16.4%	41.5%	34.8%
Feltonville Intermediate	246	19.5%	20.7%	28.5%	31.3%
All District and Charter Schools	65,622	10.6%	13.9%	27.3%	48.2%

Source: SDP District-Wide School Student Survey 2016-2017, Question 6a.

Table C-8. Parents' Assessment on Scheduling Conflicts for School Activities

Parent activities are scheduled at times that I can attend.	Number	Strongly disagree	Disagree	Agree	Strongly agree
Isaac Sheppard	136	1.5%	8.1%	37.5%	52.9%
Julia de Burgos	n/a	n/a	n/a	n/a	n/a
Feltonville School of Arts and Sciences	209	1.4%	11.0%	61.2%	26.3%
Feltonville Intermediate	189	5.3%	16.4%	50.3%	28.0%
All District and Charter Schools	29,199	6.0%	13.8%	48.8%	31.4%

Source: SDP District-Wide School Parent & Guardian Survey 2016-2017, Question 2a.

Table C-9. Parents' Feelings on being Welcome at School

I feel welcome in my child's school.	Number	Strongly disagree	Disagree	Agree	Strongly Agree
Isaac Sheppard	137	1.5%	1.5%	34.3%	62.8%
Julia de Burgos	n/a	n/a	n/a	n/a	n/a
Feltonville School of Arts and Sciences	242	0.4%	0.4%	43.8%	55.4%
Feltonville Intermediate	192	1.0%	2.1%	43.8%	53.1%
All District and Charter Schools	29,970	3.7%	2.8%	42.3%	51.2%

Source: SDP District-Wide School Parent & Guardian Survey 2016-2017, Question 2f.