Museums for America

Sample Application MA-253105-OMS-23
Project Category: Community Engagement

Pennsylvania Academy of the Fine Arts

Amount awarded by IMLS: $250,000
Amount of cost share: $547,000

The Pennsylvania Academy of the Fine Arts will expand its ongoing partnership with economically underserved elementary schools and community organizations in the Philadelphia neighborhoods of Kensington and Feltonville to continue providing free arts-based educational programming to educators, students, and families. The academy will hire two part-time art educators and add a fourth partner school to the existing year-round bi-lingual services it provides, which include student field trips, teacher professional development, community and parent workshops, virtual tours, and family festival events. Program participants, the majority of whom are newly immigrated to the United States, will gain literacy, critical thinking, and emotional intelligence skills through flexible, responsive learning opportunities that are designed by and for the citizens themselves.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Digital Product Plan
- Performance Measurement Plan

When preparing an application for the next deadline, be sure to follow the instructions in the current Notice of Funding Opportunity for the grant program and project category to which you are applying.

Narrative

1) Project Justification

The Pennsylvania Academy of the Fine Arts (PAFA) seeks a three-year IMLS MFA grant of $250,000 in the Strengthen Community Engagement category to support its School and Community Partnership program.

In 2013, PAFA made a commitment to the Latinx neighborhood of Kensington, one of Philadelphia's most challenged communities plagued with poverty, violence, and a raging opioid crisis. It is the heart of Philadelphia's Latinx immigrant community, where the trials of immigrating to a new country are felt acutely by the parents, students, and school administrators trying to build a safe neighborhood with new opportunities for new Americans. It is also a neighborhood where no other major art museums have forged partnerships or contributed their resources.

PAFA has named its commitment the School and Community Partnership Program (SCP), and this work directly correlates with the IMLS goal around Community Engagement, as the program is hyper-focused on using the resources of the museum to address a critical community need identified by audiences, not museum hubris, and is based on constant, iterative feedback from these stakeholders to fulfill its design. In 2013, teachers and parents told PAFA about their most pressing needs – literacy skill-building for students and finding ways to integrate the community, including parents, into school life and the city's culture at large. PAFA held focus groups with the parents and teachers in the community to iterate the initial design of the program and contracted with Research for Better schools to provide two years of third-party evaluation of the experiences of students, teachers, and parents in the neighborhood. (final report attached as Supportingdoc2). The initial outcomes were positive in all areas, adjusted for greater impact in some (reading and writing, in particular) and for six years, the program met all its basic goals.

Then in Spring 2020, COVID-19 shut down the schools, the community partners, and PAFA itself. The School District of Philadelphia did not adapt well to virtual learning. The students in the SCP program were hit particularly hard, including teachers with no experience teaching online, no academic supplies, no art supplies, and parents trying to support virtual learning without sharing a language with the bureaucrats making decisions and sending emails about zoom links. The students floundered and PAFA's partner schools saw a nearly 50% attrition in attendance almost immediately.

A remarkable thing happened next - the school administrators called PAFA for help. This connection is why PAFA is strategically choosing to (re)invest in this program in a new way and for the next ten years. Principals and teachers from Isaac A. Sheppard School, Feltonville Intermediate, and Gloria Casarez Elementary reached out for help designing online curricula, keeping students engaged virtually, using creativity to process the stress of the pandemic, and most importantly, resourcing these families at home who had nothing, not even paper and pencil, with which to support at-home learning. There is no greater show of support from a community partner than to be perceived as the solution to their need, and PAFA answered swiftly. Even while the Museum remained closed for almost a year, PAFA staff zoomed into their virtual classrooms, designed asynchronous lessons for frightened and overwhelmed teachers to use at their leisure, made bilingual lessons and videos for parents that supported literacy skills at home and ran a campaign that raised enough money to mail school and art supplies to every single student household in every single partner school. Due to the program's deep integration into PAFA's strategic planning priorities, PAFA's entire leadership team and Board committed to this community-building work even when all other aspects of its museum programming ceased to flourish.

The education team also continued to solicit feedback from teachers and parents during this time, and those surveys and infographics inform the program's formal expansion into a hybrid model in 2022-23. With this application, PAFA proposes to continue its commitment to its neighbors by applying the learning from the two years of pandemic shutdown to an updated model that incorporates digital access. Digital access is critical to support families that continue to struggle, teachers who have requested in-classroom help for a newly hybrid educational moment, and to provide students with the opportunity to develop appropriate technology skills through participating in online programming.. These are all key, measurable initiatives in the Strategic Plan that drives all of PAFA's decision-making.

The ultimate beneficiaries of this program will be the 1,300 students currently enrolled, with a plan to expand to 1,600 with the addition of a fourth school by the end of the grant period. This student population is 100% economically underserved, in addition to being largely non-white and with an extraordinarily high percentage of non-native English speakers (85% Hispanic). All participating schools struggle with meeting grade level milestones in all areas, particularly reading. Early data also shows an intrinsic benefit to both teachers' practice and ability to incorporate art education as a teaching modality in other disciplines, and to parents, as they process their traumas and learn to support their students' academic learning at home in new ways.

PAFA is committed to making sure all Philadelphia students have access to safe, empathetic learning environments that prioritize pro-social behaviors and creative expression as part of a good education. PAFA also understands that the challenges facing young

learners are sometimes shared – almost all young people lack "enough" exposure to the arts – but also incredibly specific. NIH research shows that socio-emotional and cognitive skills are affected not just by development age, but also by lived experiences. The SCP program students with whom PAFA works have shared traumas and challenges (as well as shared joys and cultures and opportunities) that are specific to their neighborhood, their family journey, and the holistic network of support in which they are embedded. A curriculum that meets their needs might not work in another 3rd grade classroom somewhere else in the city. By focusing on this specific community of largely first-generation immigrant families, PAFA is making a targeted effort to commit to a stakeholder group overlooked not just by the educational system, but by other cultural organizations in the region.

SCP is designed to grow with students. Students in 4th or 5th grade approaching middle school have been making, writing about, and celebrating art with their community for half of their lives. When they see a painting in a museum or on a screen, they have a profoundly different visual vocabulary and sense of connection than their grade level peers at other schools. By staying with them throughout multiple school years, and bringing their parents along on that journey, SCP is able to deeply embed artmaking and art appreciation into the students' lives.

2) Project Work Plan

Work to prepare for this programmatic expansion is already well underway as both PAFA and the schools emerge from their pandemic crisis modes. PAFA has already begun to build a new team capable of doing this work, with the hiring of Kemuel Martinez-Rios, a bilingual art educator and community organizer, as the School and Community Partnership Coordinator in the spring of 2022. Martinez-Rios joins a team of three other educators already working on audience stakeholder needs. The existing team includes a Coordinator of Family Programs, with a background in fine art, virtual learning and project management, and a Coordinator of K-8 programs, who is a certified classroom teacher and expert in curriculum development. They are overseen by an Assistant Director of Youth and Family Programs who is an expert in visual culture, best practices in informal learning and, importantly, is also an immigrant to the United States.

The work plan for building a hybrid SCP program operates on an academic year calendar, even though the program operates 52 weeks a year, because that allows the team to iterate curricula on the schedule of its school administration partners. That alignment has proved critical in mapping out an action plan that is flexible enough to respond to changing priorities, curricula, resources, and time constraints which change from year to year. This schedule also allows staff to spend summers adjusting program content based on feedback from the previous year, when their day-to-day delivery of experiences to students is less hectic.

In August of 2023, PAFA will expand its team by hiring two part time Art Educators, preferably bilingual in English and Spanish and from the neighborhoods PAFA serves, and will train them to deliver gallery tours and develop lessons for classroom and family use. To create rich and high-standard digital content, PAFA will invest in appropriate technology and will contract with a digital design consultant to improve the quality of the digital delivery overall and ensure it meets all important goals for access, including bilingual closed captions, ADA approved visual descriptions of content when appropriate, and alignment with District protocols for digital lessons created by external partners.

Meeting the changing needs of the community is key to the program's success. Therefore, developing the most responsive set of program deliverables is at the center of SCP planning and execution. At the beginning of each school year, PAFA will initiate an onboarding process for each school and community partner, which functions as a needs assessment for the coming academic months. In spring 2024, PAFA staff will work with the Office of Strategic Partnerships of the School District of Philadelphia (SDP) to identify and initiate onboarding of an additional partner school from the area. In August/September SCP team will meet with principals, teachers, and community partners to actively discuss the needs and resources, schedules, and curriculum development for the 2023-24 school year, and will use that formative feedback to develop lessons and other programs that align with the program goals to develop literacy and 21st century skills in a variety of creative ways.

Based on feedback from the current school partners, PAFA anticipates each school, including the new partner, receiving the programmatic components described below. There will be flexibility on how and when components are delivered at each site based on the specific needs of each location:

Museum visits: Every student will have the opportunity to visit PAFA's galleries on school field trips at least twice per school year, with all transportation costs (the most prohibitive element of public school participation) underwritten by PAFA. Students will engage with artworks through interactive activities, focused on three skills: learning to look, supporting arguments with evidence, and a hands-on

project that includes a writing component. Field trips utilize both the permanent collection and special exhibitions, ensuring that students coming year after year recognize familiar spaces and iconic art works as well as what's new and surprising. PAFA's noted commitment to exhibitions that tell the story of artists of color, in particular, offers an opportunity to reinforce that their experiences as new Americans are celebrated by the institution.

Virtual tours: will be available for occasions when schools or certain classrooms are unable to visit in person. Students will be able to participate from the classroom or from home. This would be especially important in case of quarantine-related home stay. PAFA will invest in setting up gallery smart carts using the new iPads to record tours and live lessons from the galleries. This will also provide flexibility for continued engagement during months when schools cannot leave their campuses, like during standardized testing months, so that teachers can still provide the students with engaging content in their classrooms.

Virtual Gallery Spotlights and at-home family activities: Teacher feedback has led staff to plan the creation of short (10-15 min) Museum gallery spotlights that will be transmitted from the Museum spaces (through the smart carts) that literally bring the Museum into classrooms. PAFA will record at least four spotlight talks a year, some in Spanish and some in English, geared both toward shorter in-class engagements (which are less disruptive to school schedules) and family engagement during afterschool hours. These will be designed to help Spanish-speaking parents engage with art and exercise literacy skills together with their children.

In-School Outreach: Students in all schools will receive at least two outreach lessons that use artworks from PAFA's collection to facilitate inquiry-based discussion, literacy-building exercise, and process-based experimentation with professional art materials. In-school lessons will be connected to the Museum visits, serving as preparation or re-enforcement of the Museum-based experience. These lessons will be available live, presented by museum educators (either in the classroom or virtually) and video-recorded (both in Spanish and English) with accompanying Teacher Guides that will provide teachers with lesson plan and technical guidance. Teachers will be able to use these lessons in their classrooms synchronously and asynchronously, integrating them into their school day at their convenience. The video-lessons can also be shared with parents to continue learning at home. The flexibility of this format offers teachers a seamless way to build on PAFA's content and offers parents an additional opportunity to engage with their children academically on evenings and weekends.

Art supplies: PAFA learned the heartbreaking lesson in 2020 that schools' financial situations often make resourcing art projects impossible. Schools simply do not have budgets for art supplies beyond some basic materials (such as pencils and scissors). In January 2021, PAFA met this need for its partners by completing a separate fundraising drive for art supplies for every SCP school student to take home. Since partner schools and many of the families participating in SCP continue to face challenges in providing their students with supplies, all supplies required for the enrichment art activities will continue to be provided by PAFA and delivered pre-packaged to each classroom, eliminating the need for school administration to deal with the supplies distribution, and ensuring that supplies reach the students. Providing supplies to the classrooms also ensures the yearlong art engagement in the classroom that goes beyond any specific activity.

Online resources. All activities and video recordings will be edited, supplemented with Spanish subtitles, and posted on a user-friendly webpage with incorporated YouTube channel. PAFA is creating a bilingual webpage with activities and resources that parents can do with their children on their own time. This resource connects families with the Museum and promotes wide-ranging opportunities that might not be well communicated by their busy school administrations (like camp scholarships and art therapy workshops for parents). In this way, the Museum hopes to build even more momentum for connecting these new American families to art, to the images of our shared histories, and to a sense of belonging and visibility in the city's oldest cultural institution.

After-school Community Workshops: Monthly 90-minute workshops will be offered throughout the year at community centers where families from partner schools spend their free time. They may be scheduled with libraries, churches, community centers and other neighborhood partners, and will serve the broader neighborhood community.

Parent Workshops: Monthly 90-minute classes will be offered at partner school locations or online, using art to help parents explore what it means to be a parent, develop their own personal creativity through the process of art-making, and learn new ways to bring creativity into the home. They will help parents to build skills and resources to support activities as a family, with low-cost options to enhance the daily routine of family life with art and reflect as a group on why it is important.

Bilingual Art therapy workshops: will be offered twice a year by a professional Art Therapist. Partners expressed interested in future activities that incorporated elements of art therapy, in direct response to the increasing manifestation of stress, mental illness and community-wide anxiety in the city that does not stop at school walls but comes inside with the students (and the staff). PAFA is more

than happy to explore ways of incorporating art therapy and literacy into future programming and will consider this a core value in the next school year.

Teacher Professional Development: Teacher Professional Development workshops feature resources to support teachers in making connections to their classroom curricula using outreach lessons and Museum visits. PAFA will host professional development sessions virtually or onsite, to engage teachers with how art can be utilized to teach subjects such as language arts, science, math, and history, and to support classroom conversations around social justice issues. Teachers will learn about inquiry-based discussion techniques and building visual literacy and critical thinking skills with their students. All workshops emphasize how visual art can relate to student learning and academic goals. Some workshops may provide teachers with Act 48 credit, the PA Department of Education professional development credits required for teacher advancement and certification. PAFA will offer at least one workshop during a School District in-service day at each partner school to establish relationships and learn about teacher's academic priorities. Teachers will also be invited to attend other Educators' Events throughout the year, where they can tour PAFA galleries with curators and museum educators, learn how the exhibitions relate to student learning, and participate in art lessons that connect the artworks with student learning goals.

Family Arts Academy: Every month, PAFA hosts free weekend workshops to support family communication through art-making. PAFA will underwrite bus transportation from the partner schools to Center City for at least four programs, helping the whole family explore their city.

Spring Community Festival/Festival de Primavera: At the end of each academic year, PAFA invites all the families and neighbors from the partner community to its center city location for a day-long festival celebrating diversity. PAFA provides free transportation to this event from the partner school locations and organizes a day of art-making demonstrations and activities, performances, exhibitions, tours, scavenger hunts and other fun for the family, with vendors and performers sourced as often as possible from the neighborhoods themselves.

End-of-Year Community Art Showcase: Each academic year concludes with an exhibition of the artwork created by community members throughout the year and is mounted inside PAFA's Historic Landmark Building, just like any other exhibition. The element of "exhibiting," and thereby celebrating the ongoing growth of the community's investment in the arts publicly, adds an important validating component for participants as they share their work with the larger museum community.

The polyvalent nature of this program means that it is capable of adapting to many different school and community schedules, but staff have learned there is a basic rhythm to the planning and implementation that is anticipated in the schedule of completion. Parts of July, August and September are onboarding and planning months, working on scheduling, curriculum development, and supply purchasing. October through December are intensive months for outreach lessons, creation of virtual content and the beginnings of field trips. January tends to offer a time for curriculum and scheduling resets, after feedback from the fall comes in from teachers, and February through June are heavily focused on delivering more classroom outreach, additional virtual content and even more field trip experiences (the spring semester is longer than the fall). The one exception is April, which is standardized testing month in Philadelphia, when the team anticipates a heavy use of virtual content due to school scheduling limitations. This break allows PAFA staff to focus on planning the Spring Community Festival that traditionally takes place in May.

While the program goals and learning outcome for students have been assessed heavily in the past, PAFA believes in ongoing, rigorous, audience-directed feedback for all programs, especially ones focused on meeting the needs articulated by the community itself. To that end, PAFA will implement a number of quantitative assessment strategies to ensure that specific learning goals are being met, including teacher surveys of student learning outcomes for all field trips and classroom lessons, end-of-year teacher surveys for overall program implementation, and a series of formal and informal assessment techniques to measure increased levels of visual literacy in student participants described below. Teacher feedback serves as the main way to measure students' learning outcomes, since District protocols prevent PAFA from collecting any information about the academic achievements of minors. Evaluation focuses not just on gains over a semester or single academic year, but on the longitudinal effects of a multi-year exposure for students, which the Museum believes will show exponentially greater impact as students and families graduate through different levels of involvement with the partnership.

PAFA anticipates the following data collection and assessment tactics to be in play, with adjustments necessary as more information about the structure of the year comes into focus:

- Individual teacher assessment of virtual content, allowing for qualitative improvements

- Statistical analysis of participation in each programmatic element, to make sure that all participants are receiving all elements of the program
- Surveys and in person feedback completed by teachers after Museum trips and outreach lessons assessing the programs' impact on students
- Surveys completed by parents and community members after workshops assessing skill development and overall impact.
- Observational notes on skill development collected from PAFA staff after Museum trips
- Annual Teacher Surveys at the end of the school year

PAFA is well positioned to accomplish this work after a decade of learning how to truly embed the community in the programs it plans. This program is lauded by PAFA's Board as a way of modeling new and transformative community work and has leadership's assurance the work will continue beyond the grant period. The two major challenges to the program are ones shared by almost all ambitious community-oriented work with public schools. The first is that with a small, specialized team, a single employee moving on can create a ripple effect lasting several months. Because PAFA privileges bilingual educators, particularly ones who understand the challenges of immigration, these positions can take time to fill, and the skills are often not widely transferrable to another teammate. The second is the challenge of working with the District itself, which has contemplated closing some of these schools in the past due to resource allocation. Budget-motivated school closing would most likely impact Isaac. A. Sheppard School and would require PAFA to work with the District and nearby schools to identify an appropriate new partner and build that relationship from the ground up.

3) Project Results

The most important results of this project will be the impact on student learning and socio-emotional development, and the sustained and deepened relationship between America's first museum of art and Philadelphia's Latinx community. But there are several evergreen results as well, that will allow PAFA to invest in this community and perhaps other bilingual communities, for the long term.

Tangible results include a slate of highly produced virtual lessons for grades K through 5 that demonstrate how art can be used to teach literacy skills that are available not just to this community, but to any family or teacher who needs them. They also include new Teacher Guides and workshops for teachers, exhibitions of work by community members inside the Museum proper, and bilingual versions of all in-gallery and in-classroom lessons developed over three years.

As PAFA continues working with its partners over the proposed period covered by this grant request, it anticipates that:

- 1,600 students will have completed 3 years of lessons designed to build and reinforce literacy skills through artmaking.
- 1,600 students will display progress talking about art, making arguments about visual culture and having personal responses to creative opportunities that exceed their grade-level peers.
- 60 teachers will respond affirmatively that they include more art-making and art appreciation in their lessons regardless of disciplinary focus than they did before.
- 300 or more family members of students at four partner schools will leave their neighborhoods and travel to PAFA and see their own culture, language and students celebrated in the museum where American art was and continues to be, defined for the world.

Schedule of Completion

ACTIVITIES	(AUG)	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG
YEAR 1													
			2023					**2024**					
Communication and Planning with existing Partner Schools	yellow	red											red
Communication with Strategic Partnerships office to identify additional partner school								red	red	red			
Communication with potential new partners									red	red	red		
Onboarding process with the School District of Philadelphia of exiting partners	yellow	red											red
Outreach Lessons and Museum Tours Ongoing			red	red	red	red	red	red		red	red		
Virtual Tours and gallery spotlight talks available			red	red	red	red	red	red	red	red			
Teacher professional development				red		red		red					
Afterschool and Summer Workshops Available to Partners				red	red	red	red	red	red	red	red	red	
Parent/Caregiver art and art therapy workshops				red	red	red	red	red					
Family Arts Academy workshops		red	red	red	red	red	red	red					
Spring Family Festival										red			
End of the Year Community Art Showcase										red	red	red	red
Summer Camp Scholarships Offered to Partners							red	red	red	red			
Summer Camp											red	red	red
Digital content created, published and archived (ongoing)		red	red	red	red	red	red	red	red	red	red	red	red
Program Evaluation (Ongoing)		red	red	red	red	red	red	red	red	red	red	red	
Pre-award Activities	yellow												
Project Implementation Phase	red												

ACTIVITIES	YEAR 2											
	2024				2025							
	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG
Communication and Planning with Partner Schools, including new partner	🟥											🟥
Onboarding process with the School District of Philadelphia	🟥											🟥
Outreach Lessons and Museum Tours Ongoing		🟥	🟥	🟥	🟥	🟥	🟥		🟥	🟥		
Virtual Tours and gallery spotlight talks available		🟥	🟥	🟥	🟥	🟥	🟥	🟥				
Teacher professional development			🟥		🟥		🟥					
Afterschool and Summer Workshops Available to Partners			🟥	🟥	🟥	🟥	🟥	🟥	🟥	🟥		
Parent/Caregiver art and art therapy workshops			🟥	🟥	🟥	🟥	🟥	🟥	🟥			
Family Arts Academy workshops	🟥	🟥	🟥									
Spring Family Festival									🟥			
End of the Year Community Art Showcase									🟥	🟥	🟥	🟥
Summer Camp Scholarships Offered to Partners					🟥	🟥	🟥	🟥	🟥	🟥		
Summer Camp										🟥	🟥	🟥
Digital content created, published, and archived (ongoing)	🟥	🟥	🟥	🟥	🟥	🟥	🟥	🟥	🟥	🟥	🟥	🟥
Program Evaluation (Ongoing)	🟥	🟥	🟥	🟥	🟥	🟥	🟥	🟥	🟥	🟥	🟥	
Pre-award Activities	🟨											
Project Implementation Phase	🟥											

ACTIVITIES	YEAR 3											
	2025				2026							
	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG
Communication and Planning with Partner Schools	■											
Onboarding process with the School District of Philadelphia	■											
Outreach Lessons and Museum Tours Ongoing		■	■	■	■	■	■		■	■		
Virtual Tours and gallery spotlight talks available		■	■	■	■	■	■	■	■			
Teacher professional development			■		■		■					
Afterschool and Summer Workshops Available to Partners			■	■	■	■	■	■	■	■	■	
Parent/Caregiver art and art therapy workshops			■	■	■	■	■					
Family Arts Academy workshops	■	■	■	■	■	■	■	■				
Spring Family Festival									■			
End of the Year Community Art Showcase									■	■	■	
Summer Camp Scholarships Offered to Partners					■	■	■	■	■	■		
Summer Camp										■	■	
Digital content created, published and archived (ongoing)	■	■	■	■	■	■	■	■	■	■	■	
Program Evaluation (Ongoing)	■	■	■	■	■	■	■	■	■	■	■	■
Pre-award Activities	▨ (yellow)											
Project Implementation Phase	■ (red)											

Type - What digital products will you create?

To supplement and expand the impact, discoverability, and accessibility of PAFA's School and Community Partnership (SCP) program, the live and recorded virtual programs and support materials will be edited and made available for easy online access by SCP partners and by a wider audience of educators, parents, and general public nationwide during the 3 years of this project. These virtual materials will be provided via a dedicated webpage on PAFA's institutional website, with links to other digital resources created by PAFA (such as digital images collection and recorded public programs). PAFA will contract with a digital design consultant to ensure the quality of the digital products and to meets criteria for access, including bilingual closed captions, ADA-approved visual descriptions of content when appropriate, and alignment with school district protocols for digital lessons created by external partners.

PAFA will create:

- Virtual school tours (60 min. in length; both synchronous/live and pre-recorded): Schools will be able to reserve live virtual tours for their students and for teacher development (number of tours may vary). Total of 6(2 each year) virtual tours will be recorded for asynchronous use by teachers and the broader K-5 community (one for a special exhibition; one based on permanent collection).

- Virtual Gallery Spotlights Talks (synchronous and recorded): To provide teachers and broader educational community with options for a shorter, and thus more flexible student engagement. A total of 12 (4 each year) 15-20 minutes long spotlight talks focusing on one painting or a theme will be recorded and uploaded online for easy access. Teachers and community partners will also be able to reserve these talks as virtual activities conducted live by PAFA art educators.

- Full-length video lessons (6 total, 2 each year): Each year, students in all partner schools will receive 2 recorded 45-min long Art and Literacy Enrichment lessons customized to the school-specific curricular requirements with emphasis on literacy skills.

- Supplementary materials and activities will be produced to accompany virtual programs. They will include lesson plans, technical guidance, art project templates, and extended PAFA collection and exhibitions connections to classroom subjects.

Video Recordings will be formatted with the quality standard for upload being a minimum of 720p HD at 30 fps (1280 x 720) with a maximum of 1080p HD recording at 60fps (1920 x 1080). Sampling rate will be kept at YouTube's recommendation of 44.1kHz.

Supplemental Materials and Activities will be digitalized as downloadable PDFs at a 300-dpi resolution. Some partners may receive .docx file versions (Google Doc or Microsoft Word File) to accommodate their access capabilities for classroom and community use.

Images from PAFA's collection will be included in the PDFs or provided as .jpg files at a minimum of 72 dpi with links to online collection database.

Equipment: (3) 11-inch iPad Pro (for live virtual tours and for editing recorded content); (1) Tour Smart Cart for virtual tour/spotlight talks and recording in Museum galleries; (1) Nikon D5300 DSLR camera (in PAFA's possession) to record video in 1080P (HD) and in MPEG4 file format.

Software: Annual subscription iPad-compatible editing software (such as Screencast-O-Matic or Adobe Premiere Pro)

Availability - How will you make your digital products openly available (as appropriate)?

PAFA provides access to its digital content using the museum's website. All digital content, resources, or supplemental materials made for the SCP program will be published online using a Creative Commons 0 license. PAFA will create a

dedicated SCP webpage on its institutional website (www.pafa.org) that will serve as the central repository for all created content and resources to be openly available online. The webpage will also promote PAFA's relevant workshops, classes, and community events to its partners.

New materials made for the SCP community such as grade-appropriate lessons or activities related to a specific museum tour, may also be sent directly to those audience members. In addition, after appropriate editing, these lessons and supplemental materials will be uploaded to the SCP webpage and made available to the public for free, in easily accessible file types, (such as .MP4 file and/or downloadable PDF files) through standard web browsers and most mobile devices, and will require no specific software. Video recordings will be uploaded to PAFA's YouTube channel to allow greater discoverability, access, and use by not only SCP's immediate audience, but also a larger nation-wide population. (Currently 3.5k subscribers at https://www.youtube.com/channel/UCIXvJ1QgLbmt172gaWtt2KQ).

Access - What rights will you assert over your digital products, and what limitations, if any, will you place on their use? Will your products implicate privacy concerns or cultural sensitivities, and if so, how will you address them?

Matching the spirit of IMLS's 2022-2026 Strategic Plan, all digital products created by PAFA for this grant project will be released with a Creative Commons Zero (CC0) license. While PAFA will be the copyright holder of the digital contents, PAFA will impose no copyright control over the digital contents, enabling the widest possible access and use of the contents. As a result, there will be no access or use restrictions to the digital products created during the grant project.

While the digital products will be accessible on PAFA's website which have separate terms of use (https://www.pafa.org/legal), Museum staff will clearly indicate that the specific digital contents created with IMLS funds will have a CC0 license and that users are free to use the digital content as they please.

All program participants who may be included in digital products, such as virtual tours, videos, or photography, will have a signed Photography, Video, and Images Statement Release (in case of the minors, it will be signed by their parent and/or guardian). Those who do not agree to signing a release form will not be included in recordings of the program.

SCP content is created for and with PAFA's partners and while it may reference historically sensitive topics, these areas are handled with empathy and with understanding of the grade and audience appropriate approaches.
PAFA's "Statement of Potentially Harmful Content" will be included on the SCP webpage: "PAFA collects and oversees collections of art, archives, and library materials that document history from various cultures and time periods. As a result, some of the content in these collections may be considered harmful or difficult to view. Collections presented online may reflect outdated, biased, offensive, and possibly violent views and opinions."

Sustainability - How will you address the sustainability of your digital products?

As part of The School and Community Partnership's performance measurement plan, digital products will be included in PAFA's annual assessment for effectiveness, efficiency, quality, and timeliness. Assessment of the program will consider how many times online resources have been accessed by audiences, satisfaction of school and community partners through surveys, and efficiency of time used in the creation and maintenance of digital products. Digital content will be preserved, updated or removed based on the results of this assessment. PAFA will invest in marketing the resources to a wide audience via professional conferences, social and printed media as well as through direct communication with school districts nation-wide. All recordings and files will be archived on network servers both on and offsite for the duration of the SCP program and will be evaluated annually for relevance of the files. PAFA will maintain a three-year schedule of assessing current condition and accessibility of the digital documentation and its associated metadata, anticipating needs for digital migration as software and technologies develop

Performance Measurement Plan

Applicant: The Pennsylvania Academy of the Fine Arts
Project Title: *School and Community Partnership*

Performance Measure	Data We Will Collect (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings)	Source of Our Data (e.g., members of the target group, project staff, stakeholders, internal/ external documents, recording devices, databases)	Method We Will Use (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis)	Schedule (e.g., daily, weekly, monthly, quarterly, annually, beginning/end)
Effectiveness: The extent to which activities contribute to achieving the intended results	*Example: At the end of each month, using a report prepared by the registrar, we will compare the cumulative count of rehoused objects against the total number proposed for the project.* *Example: At the end of each project year, our external consultant will present results of the ongoing observation-based evaluation and compare them against our intended project results.* 1. At the end of each academic year, using data tracked by school administrators on student attendance and class size, staff will assure that all students visited the Museum at least twice and engaged with virtual content at least twice. 2. At the end of each academic year, all SCP teachers will have had the opportunity to participate in professional development with an option to earn Act 48 credit and will complete surveys and/or focus groups identifying the ways in which they incorporated art-making and literacy skills into other disciplines. 3. In May, when PAFA hosts La Festival de Primavera, at least 100 families will leave their neighborhoods to celebrate with their students in Center City, demonstrating an investment in the program during out of school time.			
Efficiency: How well resources (e.g., funds, expertise, time) are used and costs are minimized while generating maximum value for the target group	*Example: Twice per year, we will assess our expenditures for program supplies on a per-person-served basis.* *Example: Each quarter, we will calculate the dollar value of volunteer hours contributed to the project as recorded in our online volunteer management system.* 1. At the end of each project year, PAFA assesses project expenditures to ensure the budget remains on track. In particular, schools are contacted as part of the annual budgeting process to alert staff to any major changes in class size, school staff size or school curriculum priorities, so that PAFA can anticipate those key changes and adapt its budget from year to year as their needs evolve. 2. Each semester, PAFA will track the number of "uses" of its asynchronous virtual content on its YouTube channel – both the number of views and amount of time viewed - to help understand how frequently, and how thoroughly, families are using the content during outside of school time. Highest valued content will be expanded in the next school year and lowest valued content retired, assuring that students, parents and teachers are working with the most effective lessons from year to year.			

Quality: How well the activities meet the requirements and expectations of the target group	***Example:*** *At the beginning, the mid-point, and end of the project, we will administer a satisfaction survey to staff who have participated in the training.* ***Example:*** *We will gather opinions about our online services through questionnaires provided to every 20th user.*
	1. After each program, teachers fill out surveys assessing the skill development they observed in students, which are reviewed by PAFA staff on ongoing bases. These forms are entered into a database to compare the effectiveness of individual lessons and program components from semester to semester, so that major adjustments or remediation can be done quickly and constantly. 2. Each July, PAFA staff assess feedback from annual teacher surveys summarizing the year of programs, as well as the individual surveys generated from each classroom and museum visit (roughly 150/annually) to make sure that teachers are reporting evidence of literacy skills like reading, writing, and making an argument are being demonstrated by at least 80% of students in all program components.
Timeliness: The extent to which each task/activity is completed within the proposed timeframe	***Example:*** *Every six months, our Project Director will assess the fit between our proposed Schedule of Completion and actual activity completion dates.* ***Example:*** *Each quarter, each project partner will submit to our Project Director a templated report showing their progress on meeting project milestones.*
	1. At the beginning of every school year, in-person meetings with teachers and principals will generate a school-specific implementation timeline of program components; in January, any issues with timeliness discovered in the fall semester can be remedied and/or adjusted for the spring semester. 2. Every 2 weeks, the SCP Program Coordinator reviews the progress of each aspect of program development and reports on any delays or challenges at a biweekly team meeting.