

Embedding Learning Through the Arts in the Curriculum: Lessons from the Paul Hamlyn Foundation Teacher Development Fund Pilot Evaluation

CUREE

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Project Background

- Paul Hamlyn Foundation – UK-wide charity whose mission is “to help people overcome disadvantage and lack of opportunity, so that they can realise their potential and enjoy fulfilling and creative lives”
- PHF- funding 6 strategic priority areas, one of which is to “improve people’s education and learning through the arts”



Teacher Development Fund

- Paul Hamlyn’s objective was to create a fund which would succeed in:
 - “Building the skills, knowledge, confidence and interconnectedness of teachers. Funding continuing professional development & learning, across the four Home Nations, which could support teachers to embed learning through the arts in the curriculum”



Overview of projects

- Lots of art forms:
 - Bath Cultural Education Partnership
 - Creative Scotland
- Some
 - British Council Wales (singing & drama)
 - RSA Arts Connect (drama & creative writing)
- One
 - Into Film (film)
 - Concordia (singing)
 - RSC/Ive (rehearsal room techniques, centred on Shakespeare)



Projects (1)

- Bath Cultural Education Partnership
- Schools Without Walls – participating schools supported to transpose class from school to arts setting (NB sometimes leaving school, sometimes temporarily changing school context)
- Schools worked with whole-school enquiry questions, while BCEP focused on helping transform educational environments based on pupils' thoughts and ideas



Projects (2)

- British Council Wales
- Cerdd Iaith – exploring new approaches to music and language learning in primary schools in SW Wales
- Piloting a new approach to the teaching of Modern Foreign Languages (specifically English, Welsh, and Spanish simultaneously) through sound components (eg rhyme, repetition, rhythm and pitch) embedded in music



Projects (3)

- Concordia
- Aimed at increasing the confidence of teachers to lead singing with children through coaching singing and leading of singing in the classroom, to transform schools as a learning environment
- Distinctive as the only school-led intervention – grantee partnership centred on two primary heads administering the programme



Projects (4)

- Creative Scotland
- Supporting teachers to embed a broad range of arts-based practices, which enabled pupils to develop Executive Function and creativity skills
- Executive Function – based on a theory of learning which stresses value of complex tasks which stretch pupils socially, emotionally, physically and intellectually



Projects (5)

- Into Film
- Full STEAM Ahead – in partnership with Nerve Centre Belfast
- Year-long intervention for schools working with disadvantaged and/or vulnerable young people, aim was to build teachers' skills, knowledge and confidence and interconnectedness to maximise the impact of film in the curriculum for young people



Projects (6)

- RSA Arts Connect
- Focus on building skills, confidence, and capacity for innovation amongst primary teachers, and supporting their use of drama and creative writing to improve pupils' literacy, language development and storytelling abilities
- Worked collaboratively with specialist drama teachers to co-design and evaluate drama-based interventions for literacy



Projects (7)

- RSC/IVE
- RSC artists provide teachers with CPDL in using rehearsal room techniques, through immersion in the techniques and reflection on what they mean
- Followed up by coaching and action research support provided by Ive to help practitioners contextualise it in their classroom



Methods/Scope

- Formative evaluation – conducted using documentary analysis, carefully-designed data collection tools (presented via a menu approach), interviews with providers, session visits, surveys (of leaders, teachers, and artist CPD practitioners)
- Evaluating the Fund as a whole rather than individual projects
- Formative feedback provided through cross-project sharing events throughout the year, as well as direct & indirect reporting



A selection of findings from Year 1 (1)

- Focus on quality & impact – different projects focusing variously on inputs, processes, outputs and outcomes.
- Some have particularly clear indicators of success in view, others have less direct focus on pupil outcomes but use journals or tools to capture evidence of this
- Evaluation team think it would be useful to focus on those elements that are not currently foregrounded as their projects develop, as the way this intersects with development and impact



A selection of findings from Year 1 (2)

- Learning from and participating in self-evaluation and enquiry - grantees have the collection of various sources of evidence built into their own plans, in addition to the TDF formative evaluation tools
- We think a useful area for the evaluation to explore is how the resulting evidence is fed back into the project and the extent to which teachers and school leaders are active agents in this process



A selection of findings from Year 1 (3)

- Project aims and understanding pertaining to disadvantage – different projects are constructing their understanding of disadvantage quite differently and this is a focus for development across the projects in year 2
- We think it may be important to use these to map similarities and differences and to ensure that the programme as a whole addresses PHF priorities in this respect in depth



A selection of findings from Year 1 (4)

- Harnessing expertise – in a number of projects the extensive expertise of school leaders and their roles **is not well understood or harnessed by the arts and cultural sector in general or by these projects, as yet**
- **A key sharing event for school leaders from across the projects in July has laid a strong foundation for development**
- It will be important to track how the extensive expertise, commitment, and experience revealed in leader surveys **& the sharing event** is being harnessed to explore the different approaches to positioning them as lead learners and the impact of doing so



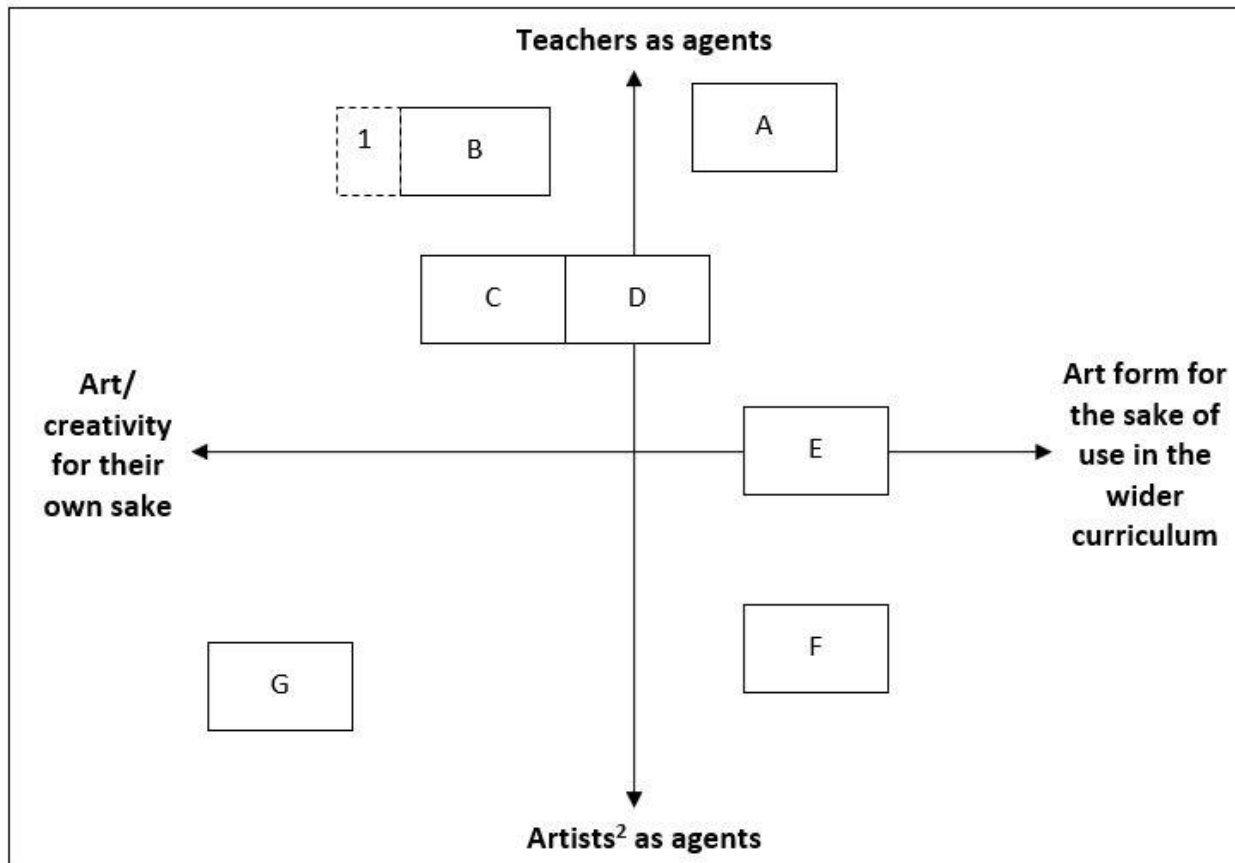
An illustration of snapshot of Fund as a whole

- Following are two anonymised versions of graphic illustration from analysis
- Presented
 - a) to demonstrate depth of difference across the Fund in multiple intersecting areas
 - b) to show the ways in which evaluators are cross-examining progress in the Fund for projects and as a whole
- NB that positions represent a snapshot in time and positions change as projects learn and evolve



An overview – Art mode & mediation

Figure 1 – Main purpose for the use of art and creativity against the main agent to achieve this

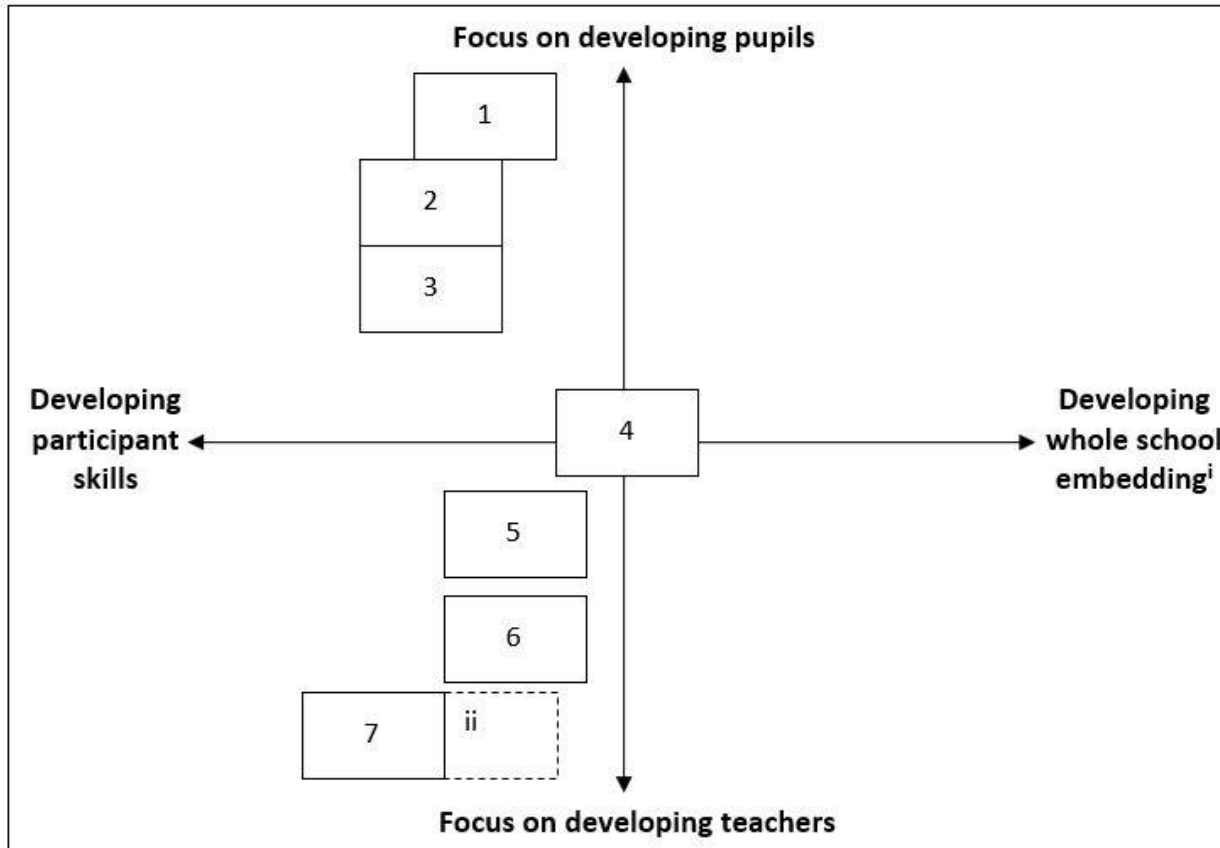


- ¹ A portion of the participant schools were further towards the use of music for its own sake
- ² Including arts organisations



Overview - focus and mediation (2)

Figure 2 – Balance in the focus of development between a) pupils versus teachers and b) participant skills and whole school embedding.



i In the first pilot year whole school embedding efforts were preliminary

ii Although not a development focus, many project 7 schools pursued whole school embedding opportunities



What's happening next

- Evaluators –
 - currently finalising first year report for Foundation and
 - Co-constructing/ negotiating a more differentiated/ tailored formative evaluation plan for year 2
- Six projects are continuing into the second year
- Focus will be on exploring more deeply *how arts learning can be embedded in the curriculum*
- A full roll out of the programme is being planned in the light of learning from the first pilot year, for 2018- 19





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Please contact us if you have further questions

