

Paul Hamlyn
Foundation

Teacher Development Fund

Embedding learning through the
arts in the primary curriculum

An independent evaluation of the Year 1 Pilot
Programme by the Centre for the Use of
Research and Evidence in Education



“The best continuing professional development I have ever experienced – the staff (leading and taking part in training) were all so supportive. I cannot even begin to put into words how much using the rehearsal room techniques has inspired, motivated and engaged the learners in my classroom”



Pupils take part in film making and literacy session

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Introduction

Paul Hamlyn Foundation helps people to overcome disadvantage and lack of opportunity so that they can realise their potential and enjoy fulfilling and creative lives.

We are committed to gathering evidence, learning from it and sharing our findings to further understanding amongst others.

In this report, CUREE sets out the key findings from its independent evaluation of the Year 1 Pilot Programme for the Teacher Development Fund.

Improving people's education and learning through the arts is central to the Teacher Development Fund (TDF). This Fund aims to enable teachers and school leaders to develop their skills, knowledge and experience in order to embed learning through the arts in the primary curriculum. The TDF was initially developed as a two-year pilot programme running from September 2016 to July 2018.

This report, by PHF's evaluation partner the Centre for the Use of Research and Evidence in Education (CUREE), gives an overview of learning from the first year of the pilot programme in which seven organisations led projects involving 280 teachers, 125 school leaders, 95 artist practitioners and 4,000 pupils.

The Teacher Development Fund as a vehicle for embedding learning through the arts in the primary curriculum



School leader observes film and literacy work in the classroom

Why embed learning through the arts?

The arts play a vital role in enriching children's learning and educational experiences. Learning through the arts can engage and inspire children, support their key educational outcomes, and enable them to develop skills for life beyond school. For many young people, especially those experiencing the most disadvantage, the only opportunity to gain access to arts-based learning is at school, and that is increasingly constrained.

Although there has been extensive investment in supporting arts-based learning across the UK, in the form of supported partnerships between teachers and artists/arts organisations, not enough of this has focused on:

- **Embedding learning through the arts** in order that schools can reach a point where teachers instigate this in their everyday practice.
- **Embedding learning from the practice of professionals** involved across the school, through the active participation of school leaders in modelling and promoting learning through the arts in the curriculum, and in the Continuing Professional Development (CPD) support they offer to teachers, on an ongoing basis.

Why focus on teacher development?

There is robust evidence that well-structured Continuing Professional Development and Learning (CPDL) for teachers, accompanied by specialist and peer support, can directly accelerate pupil learning (Cordingley et al, *Developing Great Teaching*, 2015). The TDF aims to provide schools and teachers with the skills to access and evaluate external support for CPDL, making use of specialist arts expertise in ways that build sustainable capacity. Through its grantee programme, the TDF supports the provision of specialist-supported CPDL for teachers, school leaders and artist practitioners by drawing on detailed evidence about what works in designing and facilitating CPDL so that it benefits pupils as well as teachers.

The TDF was designed to build upon and apply an established body of expertise, practice and experience in CPDL to help embed learning through the arts in the primary curriculum. Embedding learning through and in the arts is complex. Obstacles include competing priorities in schools and the belief that arts-based learning experiences are difficult and expensive to implement. There is also often a lack of relevant expertise amongst staff – and a lack of confidence, rather than a lack of appreciation of the value of the arts.

Project evaluation

The TDF pilot programme was launched for the academic year 2016–17, incorporating seven projects from across the four home nations. A second pilot year for six of the original projects began in September 2017, in preparation for the roll-out of the Fund in 2018–19. During this pilot period, the Centre for the Use of Research and Evidence in Education (CUREE) was contracted by PHF to ensure that evaluation was built into the programme through a robust research framework. CUREE have fed back ongoing learning to project participants throughout the pilot through progress reports and national sharing events where projects come together to discuss their learning and celebrate their successes. This report summarises key findings from this formative evaluation activity.



Teachers receive film making training during Into Film and Nerve Centre's first development day in Northern Ireland

Recommendations

From the findings from Year 1, a list of key recommendations for the 2018–19 roll-out of the Fund have been developed. These are fully outlined at the end of this report, but can be briefly summarised as a need for projects to:

- make **strategic use of school leaders**, involving them as lead learners;
- focus on **identifying and removing barriers for learners experiencing disadvantage**;
- take advantage of **sharing events as a vehicle for learning** across the programme;
- retain a **focus on teacher agency**, by limiting direct contact between pupils and artist practitioners;
- **position all participants as co-learners**, contributing to the formative evaluation of the programme; and
- aim to **develop a logic model or theory of change** towards the end of their first year.

Key features of the Fund

Continuing Professional Development and Learning

The purpose of the Teacher Development Fund is to provide effective CPD support to teachers, school leaders and artist practitioners to embed learning through the arts in the curriculum. The TDF defines CPD as the specific support which is offered. CPDL, meanwhile, refers to the processes and activities that participants undertake as they take part in and respond to CPD, use new knowledge and skills in their teaching and understand the impact this may have on their pupils. Many teachers will have previously experienced arts-based CPD as ‘one-off’ events – such as a day-long event with access to written materials or online resources as a follow-up. Alternatively, they may have collaborated with or observed an artist delivering sessions directly to pupils. The TDF differs from this pattern in that the programme puts the relationship between schools and artists at the heart of a joint and extended inquiry-based school development project.

Learning through the arts

The TDF embraces learning experiences which incorporate arts-based content and/or use arts-based processes to secure access to and enhance engagement with the curriculum. During the Year 1 Pilot, different projects took different approaches to this – for example, one project emphasised the instrumental use of drama techniques, while others put a strong emphasis on arts skills such as film making or singing.

What is meant by ‘curriculum’?

Schools often mean different things when they say ‘curriculum’. Some are referring to subject areas, or topics; others think beyond this to (for example) metacognitive or social development. The TDF defines curriculum as all of the learning experiences schools offer to their pupils.

Embedding learning through the arts in the curriculum

Embedding this learning is a crucial aspect of the fund. The aim of a TDF project is to work at sufficient depth and over a sufficient duration to effect sustainable change – both at individual teacher and whole school level.

Supporting learners experiencing disadvantage

The Fund specifically aims to offer support to learners experiencing disadvantage. Projects are able to demonstrate what the needs of their learners are, and how their approach can help.

What is meant by ‘disadvantage’?

PHF funds work which supports learners experiencing disadvantage and those encountering specific barriers to accessing arts-based learning opportunities. PHF’s construct of disadvantage covers a wide variety of circumstances – for example, looked-after pupils, learners with special educational needs or those attracting Pupil Premium; barriers to accessing arts-based learning might include rural isolation or economic deprivation. The TDF focuses on the notion that disadvantage is long-term and systemic.

Involving school leaders

TDF projects position school leaders (a term incorporating members of staff involved in curriculum planning, including head teachers alongside subject, year or phase leaders) as lead learners, closely involved in planning, delivery and reflection activities. Projects in the Year 1 Pilot found that engaging with school leaders as lead learners was a new and challenging aspect of the Fund. Encouraging dialogue between school leaders, arts organisations and artist practitioners, and understanding what this relationship might look like when it is working well, is a priority for Year 2.

Learning for artist practitioners

In TDF projects, the role of the artist practitioner is to support teachers to achieve a sustainable approach to embedding learning through the arts in the curriculum. This is a crucial but also challenging aspect of the programme. Artist practitioners are more accustomed to working directly with pupils. TDF projects support artist practitioners in developing a deeper and more strategic understanding of how the curriculum works and how disadvantage and progress intersect, in order to position learning through the arts as a strategic driver of school improvement, by involving themselves as participants in an ongoing inquiry that builds teachers' capacity.

What are artist practitioners in this context, and what do they do?

Artist practitioners are the arts specialists learning about and helping teachers to embed learning through the arts in the curriculum. During the Year 1 Pilot, some artist practitioners solely worked with teachers to build their knowledge, skills and capacity to embed learning through the arts in the curriculum through a specific approach based on a particular art form. Others also worked with pupils, in partnership with teachers, to introduce, model and/or enhance practices, and gradually hand over control. Towards the end of the year, artist practitioners started to work with school leaders to support the embedding of new practices in the curriculum more broadly.

Reflective practices embedded in CPDL processes

TDF projects are inquiry-based. They have a defined process whereby participants reflect, both separately and together, on the effectiveness of the CPD contributions, how the work is influencing teachers' practice, and the outcomes for pupil learning.

Developing partnerships

TDF projects are partnerships between schools, arts and cultural organisations and artist practitioners in which all partners are positioned equally as learners. Such partnerships are currently rare – there are few examples of equal partnerships and few arts-based projects engage school leaders (as opposed to individual teachers) as lead learners. There have also been challenges in giving priority to shared reflection as opposed to guided or practical help. The TDF prioritises projects which are developed collaboratively and where all of those involved see themselves as learners.

The Year 1 Pilot

Whilst the key features described above are common to all TDF projects, the projects involved in the Year 1 Pilot differed widely in the art forms, focus and range of partnerships they encompassed. The brief descriptions below offer a flavour of the grantees involved and their richness and diversity.

British Council Wales and BBC National Orchestra of Wales

In Wales, Cerdd Iaith/Listening to Language explored new approaches to music and language learning. Year 6 classroom teachers from 10 primary schools in South West Wales worked with orchestral musicians to pilot a new approach to the teaching of modern foreign languages through sound components such as pitch, rhyme, repetition and rhythm, embedding these within music. The project was a partnership between British Council Wales and BBC National Orchestra of Wales with the University of Wales Trinity Saint David School of Education and Communities, and Ein Rhanbarth ar Waith.



Section 1: Context and rationale

Creative Scotland

In Scotland, the Art of Learning programme focused on supporting teachers to embed a range of arts-based practices which allow pupils to develop their executive functions and creativity skills. Thirty-six hours of pre-designed activities to develop executive functions were based on a theory of learning; these stressed the value of complex tasks which simultaneously engage children socially, emotionally, physically and intellectually, and the importance of high-functioning learning. The project was formed of a partnership between Creative Scotland, Education Scotland, and Creativity, Culture and Education.

Into Film and Nerve Centre

In Northern Ireland, Full Steam Ahead was designed as a year-long intervention working with colleagues from ten schools to increase teacher confidence in using film and film making as an aid to raising pupil attainment in literacy, numeracy and information, communication and technology.

Royal Shakespeare Company and IVE

A collaborative partnership between the Royal Shakespeare Company and IVE (formerly Cape UK) focused on using rehearsal room approaches and theatre-making to teach Shakespeare at primary level, with the aim of developing teachers' skill, confidence and ambition, to impact on students' literacy and language development and to use reflective practices and action research to encourage teachers to consider how to apply this across the curriculum.

Royal Society of Arts and Arts Connect

Performing Pedagogy focused on building the skills, confidence and capacity for innovation amongst primary teachers, and supporting their use of drama and theatre to improve students' literacy, language development and storytelling abilities. Primary school teachers participated in a series of workshops supported by the project leads and by the artist practitioners to introduce and share approaches to drama-based pedagogies. They then worked collaboratively with artist partners skilled in drama with children to co-design and evaluate drama-based interventions for pupils.

Concordia

Concordia aimed to 'increase the confidence of teachers to lead singing with children so that they can successfully transform the learning environment of their schools'. This project was distinctive in that it was school-led; the grantee was a primary school whose head teacher has a track record in singing and music and strong local school networks. Teachers and senior leaders from 16 schools across Newcastle participated in the project.

Bath Cultural Education Partnership

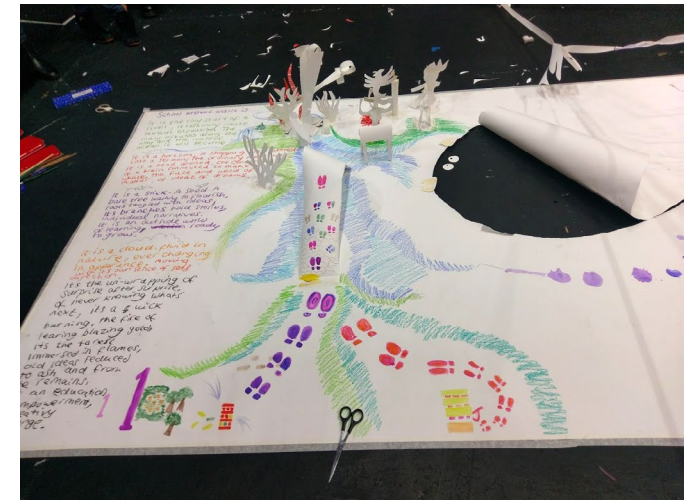
School Without Walls aimed to transpose 'school' into an arts environment or cultural setting, inviting teachers and children to interrogate and reshape teaching and learning in and through the arts. The programme sought to transform teachers' 'philosophies as educators' and give children ownership to explore and express their ideas and engage with the arts and culture in their locality. The project was run by the Bath Cultural Education Partnership – a partnership between 5x5x5=Creativity, the Egg Theatre, Bath Festivals, Mentoring Plus and Bath Spa University Institute for Education.

Evaluation approach

Throughout the Year 1 Pilot, CUREE collected and analysed the evidence and information about project activities and progress, the principle sources of which were as follows:

- **Participant surveys:** Participants were asked to complete three surveys across the year – a baseline survey to capture attitudes at the beginning of project and create a ‘baseline’ against which progress could be measured; a midpoint survey in March to track emerging successes and obstacles; and a final survey in June to identify what had been achieved over the course of the year and capture thoughts on sustainability.
- **Teacher and leadership inquiry tools:** These evaluation tools, provided by CUREE to the project participants, were most useful in enabling the evaluation team to track the impact of project learning and activity for participants across schools (pupils, teachers and school leaders). Where these were used longitudinally they allowed valuable insight into learning and progress.

- **Interviews with project leads and project final reports:** All projects were asked to submit final reports to PHF, which CUREE used to gain insight into the projects’ own self-assessment of the successes and progress made during the pilot year, improvements still to be made and plans for continuation. To supplement this, CUREE also conducted phone interviews with project leads from May-June 2017.
- **Project applications for the Year 2 Pilot:** Projects were required to reapply for a second year of funding for the Year 2 Pilot. The applications provided a useful source of data for evaluating how aims and objectives of projects had evolved during the Year 1 Pilot, and how projects were strategically planning in order to build on successes and overcome obstacles in Year 2.



Teachers’ visual map of Bath Cultural Education Partnership’s School Without Walls project

What have we learned?

Learning across the first year of the pilot programme has been built into the TDF's expectations of the projects as they move into Year 2. The ongoing evaluation activities will also inform the roll-out of the programme as it expands beyond the pilot phase.



Pupils work in a group to explore inference, deduction and prediction during a literacy lesson

Some early promising outcomes

For participants, these included:

- A significant increase in the teaching time participating teachers commit to embedding learning through the arts in the curriculum.
- A confidence amongst teachers and artist practitioners that pupils' interest in and identification with learning through the arts has grown alongside increases in their confidence, skills and creativity.
- Improvements in teachers' confidence and skill in using the specific art form(s), techniques and/or resources that they have encountered through the Fund, alongside, in some cases, improved confidence and interest in exploring other art forms.

'The quality of the Singing Leaders course was outstanding. All three members of staff who attended the beginners' course loved it'

- Positive changes in participating teachers' perceptions of the benefit of embedding learning through the arts into their practice, including, in several projects, increased reflectivity and confidence to innovate.
- Increased confidence and skill levels for artist practitioners in supporting high quality, sustained CPDL in embedding learning through the arts for teachers, and a thirst for greater involvement in CPDL, in particular CPDL to help them embed learning through the arts in the curriculum at whole school level.
- Some examples of more enthusiastic and knowledgeable leadership of embedding learning through the arts in the curriculum within schools, and, towards the end of the year, at the level of the individual projects.

Section 2: What have we learned?

For the grantees, these included:

- Learning about the different elements of effective support for teacher development in learning through the arts and about the importance of scaffolding reflection.
- Plans for Year 2 with a much stronger emphasis on deepening reflective practices and working with school leaders to embed learning from Year 1 in the curriculum more broadly in Year 2.
- A growing disposition amongst most projects to learn with and from each other and on behalf of the TDF as their confidence in their own individual project has grown.
- Learning taking place within and across all four home nations.
- Development and/or strengthening of partnership work between arts (and in some cases education) organisations.

'The artist involved in the project was very engaging and brilliant to work with. Her ideas and motivation aligned really well with ours. She investigated areas of learning through drama allowing plenty of time to explore in depth and spent a huge amount of time investing in our [understanding of] drama-based learning'

For schools, these included:

- Improvements in whole-school understanding and tackling of embedding learning through the arts in some schools, particularly in the minority of schools where school leaders had been directly and actively involved.
- The development of powerful lessons and schemes of learning materials by specialists and participants.

Areas for further development

Reading across the thematic analysis and the individual project profiles and plans, the overall pattern in areas for development can be summarised as a need to develop:

For participants:

- **Increased CPDL for artist practitioners** to help them position their contribution more strategically and through stronger and more confident links with school leaders.
- **Greater emphasis on teacher agency** for the majority but not all of projects.
- **Greater reflection and use of/engagement with formative evaluation**, both as part of CPDL and as part of the project as a whole.

- **Strategic involvement of school leaders** to embed learning through the arts more deeply, beyond direct participants and in other areas of the curriculum.

For grantees:

- A deeper and shared **understanding of disadvantage and the ways embedding learning through the arts intersects with it** and can address challenges and a range of strategies for keeping the need to support progress for the pupils experiencing the most disadvantage front and centre of attention in the midst of complex projects.
- A **shared understanding of what the curriculum element** in the aim of embedding learning through the arts in the curriculum does and could mean.
- An increased **focus on supporting pupils through supporting teachers**, in order to achieve a sustainable approach to embedding learning through the arts in the curriculum that nonetheless emphasises the unique contributions of arts specialists and practitioners.

Understanding the role of the artist practitioner

An early obstacle which emerged in the Year 1 Pilot was a variation in understanding across projects of the role of the artist practitioner. Some artist practitioners understood their role as being to demonstrate their art to participants; where artist practitioners contextualised their role in this way, this sometimes led to them looking for opportunities to be creative themselves, rather than developing teachers or pupils. Other projects struggled to establish an explicit definition of the artist practitioners' role and interaction with teachers, and hence in some cases to build the necessary relationships.

For one project, where the artists had little previous experience of working in schools, an intermediary was brought in midway through the pilot year to direct the artists and lead on resource creation, in order to bridge the gap between arts expertise and teacher development. Projects which were most successful in this area operationalised artist practitioners as CPD facilitators, whose principal role was to enable teachers to become agents in delivering arts-based learning to their pupils, and to learn with teachers about how to embed learning through the arts in the curriculum.

Prior experience working in schools often helped artist practitioners and teachers to build such successful partnerships.

A significant proportion of TDF artist practitioners also had experience as teachers, and their prior experience in schools seemed to shape the range of roles and partnerships adopted, and the pace of development. However the art form, and the extent to which the art form related to a recognisable pedagogy such as rehearsal techniques or conducting singing, also played an important part in shaping the roles adopted by artist practitioners.



Teachers discuss the implementation of new learning and skills at a CPD event

Understanding the role of school leaders

In the baseline evaluation survey, it became clear that whilst participating teachers were generally inexperienced in integrating the arts into the curriculum, 80% of the school leaders involved did have significant experience in this area.

The wider evidence suggests that involving leaders directly, and ideally as lead learners, is particularly important when addressing key curriculum design principles and approaching the task of embedding learning.

In practice, the contributions made by leaders tended to fall into one of two categories: acting in an organisational problem-solving capacity, and in an important minority of cases, acting as lead learners.

This under-exploited opportunity was increasingly recognised during the Year 1 Pilot and identified as a key priority for Year 2. A cross-project leadership sharing day towards the end of Year 1 further contributed to this, reinforcing the picture of school leaders having an appetite to make a strategic contribution to the programme.

Section 2: What have we learned?

Understanding disadvantage

Although it was a core goal for the programme to address the needs of pupils experiencing disadvantage, and there is extensive evidence about increases in enjoyment and engagement, the evidence from project activities revealed little direct or in-depth reflection on particular strategies for using learning through the arts to support progress for this particular group of learners. It is possible this is because the projects were successful in meeting the needs of all pupils and therefore did not provide the incentive to reflect specifically about outcomes for learners experiencing disadvantage. However, the wider evidence shows it is crucial to look specifically at removing barriers to learning for disadvantaged pupils.

So it is a priority for the programme as a whole in the Year 2 Pilot to focus on building a shared account of the ways in which embedding learning through the arts intersects with and addresses progress for pupils experiencing disadvantage.

Overcoming obstacles

Three main approaches to overcoming obstacles both during and beyond the Year 1 Pilot were identified by participants:

- Both teachers and artist practitioners reflected on the important of **good communication** between different participants and within schools.
- The **buy-in of school leadership** was identified by teachers, artist practitioners and school leaders themselves as key in enabling the sustainability of the learning developed during the projects.
- This was linked to the **sharing of practice** across schools and the ability of school leaders to facilitate this.



Teachers explore rehearsal room pedagogy with Royal Shakespeare Company and IVE

Priorities for Year 2

‘To ensure we understand and meet the needs of different schools and teachers, we will draw on the expertise, commitment and staff knowledge held by senior leaders in co-designing CPDL activities and relationships, and working with artists to explore and challenge their assumptions about how children learn’

Project plans for Year 2 carried a much stronger emphasis on deepening reflective practices and working with school leaders to embed the learning from Year 1 more broadly into the curriculum.

‘Early meetings with artist practitioners will be held to examine their understanding of teacher and pupil needs and professional learning, particularly focusing on teacher confidence and autonomy’

Plans for the Year 2 Pilot reflected the learning that had taken place during the first year, and an increased self-awareness from all projects. In particular, projects identified the following three strategic objectives:

- **Strategies to promote teacher confidence and agency.** It is important for embedding learning through the arts in the curriculum that teachers learn more than just the techniques involved in using different art forms. If teachers can become more autonomous in using these art forms in the classroom, they are more likely to have the confidence to make decisions and judgements in different areas of the curriculum.
- **Increased CPDL for artist practitioners** to help them to position their contribution more strategically, through stronger links with school leaders. Artist practitioners themselves identified a need for more CPDL, particularly around the curriculum and their role as coaches and facilitators for teachers.
- **Strategic involvement of school leaders** to embed learning through the arts across the school.

The role of cross-project sharing events

During the Year 1 Pilot, the PHF and CUREE teams facilitated four cross-project sharing events – three for project grantees, and one which focused specifically on the learning and role of school leaders. These proved an invaluable source of learning for grantees, participants and PHF alike, for sharing experiences and overcoming obstacles across the four home nations – indeed, several project-to-project site visits took place following connections made at these events.

The School Leaders’ Day in particular captured not only the considerable skills of this sub-group of participants and ideas about how they could be used across the programme, but, for many, ignited their enthusiasm to be more directly involved in a lead learner capacity – and, in a few cases, moving towards leading CPD sessions themselves.

The sharing events have continued into the second year, beginning with a reflection on key learning and evaluation practices in October, and, moving into 2018, days with a specific focus on the learning of artist practitioners and teachers.

‘To create a group of “expert teachers” who will become champions within their school and/or school cluster, and can act as ambassadors and exemplars of arts-based learning practice’

Recommendations for the 2018-19 roll-out of the Fund

From the key findings of the Year 1 Pilot evaluation, the evaluation team have drawn together the following recommendations for the roll-out of the TDF programme in 2018:

- TDF projects need to make strategic use of participating school leaders, provide support to them and deepen their engagement. This should be approached in the spirit of inquiry, with a focus on capturing participant learning.
- Projects need to keep the issue of disadvantage front and centre. Throughout this, there needs to be a focus on identifying and removing barriers to learning through the arts specifically in relation to the progress of pupils experiencing disadvantage. This should be done in ways that are and remain visible.
- In areas such as those where pilot projects have faced challenges and needed support, evidence-rich sharing events will remain an important vehicle for learning across the programme.



Pupils work on storyboarding their own film

- Projects should aim to keep the amount of direct contact between artist practitioners and pupils as low as possible, to increase the focus on developing teacher learners' agency.
- Projects need to position all participants as co-learners in the endeavour of making embedding learning through the arts in the curriculum successful. All participants should contribute to formative local evaluation; however, the evaluation demands on teachers and pupils in particular need to be carefully considered in the context of the evaluation of the Fund as a whole. Similarly, there is a need for participants to be guided about the role of enquiry tools and resources in support of CPDL.
- Project grantees should aim to develop a logic model/theory of change for their CPDL programme towards the end of the first year.

'The project has been excellent and I really cannot thank PHF enough for facilitating the funding of this. The opportunity to meet colleagues from across the UK was super and has given me lots of ideas for other arts projects. Thank you!'

Paul Hamlyn Foundation

With thanks to the grantees who have designed and delivered our Year 1 Pilot projects:

Bath Cultural Education Partnership

**British Council Wales and
BBC National Orchestra of Wales**

Concordia

**Creative Scotland, Education Scotland,
and Creativity, Culture and Education**

Into Film and Nerve Centre

Royal Society of Arts and Arts Connect

Royal Shakespeare Company and IVE

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