**Transcript from Teacher Development Fund webinar, 21 October 2021**

**Julia Lawrence**: Welcome to this webinar introducing round five of the Teacher Development Fund. My name is Julia Lawrence, and I'm a member of the Education and Learning through the Arts team here at Paul Hamlyn Foundation, and my first job today as host of this session is to talk you through a couple of points of housekeeping.

So, first off, in terms of access we have enabled closed caption so you should be able to toggle those on the bottom of the screen. We will also produce a transcript of this session which should be available in the next day or so and we'll put it up on our website, alongside a recording of this webinar. We will also endeavour to describe any visuals including slides and images on presentations. And we will also describe ourselves… so to that end, I am a white woman in my fifties, I've got short hair, I'm wearing headphones with a microphone, and I'm sitting against a white wall, and the image on the screen is a group of teachers engaging in a task as part of a cohort learning session, and I'll talk about this later.

So first up, the structure of today's session. This is just bullet points and I going to talk through these. We're going to introduce the Teacher Development Fund (TDF) and set it within the context of Paul Hamlyn Foundation, and the purpose of the Foundation.

I will talk you through some of the resources and materials that are on the TDF pages of the Paul Hamlyn Foundation website. We've got a wealth of resources that are there for you to help shape your thinking and develop your application form.

I'll also talk you through the next steps. We will look at the timeline, and when the application deadlines are and when you'll hear the outcome of applications. And then we will have time for some questions and hopefully some answers too. So, as we are in webinar format, we'd like you to use the Q&A function at the bottom of the screen. I have my colleague, Charlotte here on the screen, who is going to be trying to answer them as they come in. She will do her best on that and we'll also take some of those forward to the end of the session. We will use the questions that come in to update our FAQ section on our website, and I'll show you where that is when we look at the website’s resources. So, all the questions we answer today and any that we haven't got around to answering, we will make sure that they are updated to the FAQ section.

So first up, I would like to introduce you to my colleague, Catherine Sutton, who is the Head of Programme for Education at Paul Hamlyn Foundation and she's going to talk you through the fund. I'm going to stop sharing so Catherine can share her screen.

**Catherine Sutton**: Right… now I’m unmuted, which is helpful! Thank you, Julia and welcome to everybody. Thank you very much for coming along to this webinar. I'm just going to spend the next 10/15 minutes or so talking about our approach to funding arts-based learning in schools, focusing in on the background of the Teacher Development Fund and its priorities and principles in a little bit more detail. So I'll just share my screen and then get going with the presentation.

Right. Okay, so I'll just start off, also by saying that to audio-describe myself, I'm a white woman in my 50s with curly red hair, and I am sitting in South London in my kitchen with the backdrop of the sun coming in through the window. I hope it's not too glaring but it's nice to see some sunshine! So just to start off: before I turn to the Teacher Development Fund, I just wanted to give a very quick bit of background in general information about the Paul Hamlyn Foundation because it might provide some helpful context for our approaches. Paul Hamlyn was born in Berlin in 1926, and he came to Britain in 1933 is a Jewish migrant escaping Nazi persecution. He had a very humble start selling books from a barrow in Camden Market, and from that he built Hamlyn Publishing, becoming one of the most successful publishing entrepreneurs of the 20th century. He had a lifelong commitment to social justice, and on his death in 2001 he bequeathed his estate to the Paul Hamlyn Foundation.

So, what do we actually do? I will just say the slides that are here I am explaining what I am saying is a much-broadened version of the bullet points that are on the slides, so I won't read the bullet points on the slides, because you're getting a much fuller version from my narrative. The bullet points are very distilled, so I won't read them. By listening, you will gain everything that is on the slides.

So, the Foundation’s overarching vision is for a just society in which everyone, especially young people can realise their full potential and enjoy fulfilling and creative lives. The key word here is ‘just’. We recognise the structural inequity in society that underpins inequality and disadvantage. We support a wide range of interventions that support those who are experiencing disadvantage. And we're particularly interested in approaches that explore and promote system change. So, on the slide is a reference to those with lived experience being at the heart of leading change and designing solutions. At PHF we focus on an asset-based, rather than the deficit model. We see our role as a funder as being a partner to the individuals and organisations who are experts in their own fields.

So, moving to the next slide, which is about our strategic priorities. We have a very brief look here at the areas that we focus on at PHF. They all reflect Paul Hamlyn’s own background and interests; his personal history as a refugee is reflected in our current commitment to issues around migration and integration. His passion for the arts comes through in our programmes supporting arts and education and arts participation, children and young people are priorities across all of our funds. Paul Hamlyn’s entrepreneurship is reflected in a programme that supports individuals and small businesses with early-stage ideas for social change.

So, to focus a little more on Education and Learning through the Arts, and a bit more detail on the approaches and interests that we have in this area. This image here on the screen, which is the one that we use on the website, is of a group of primary school pupils who are doing a visual arts activity. There is a lot of movement in that image; they're sitting cross legged on the floor and drawing wide sweeping circles.

So as a Foundation, we believe that the arts play an important role in enriching young people's learning and educational experiences, and that there are a whole range of benefits associated with engaging in the arts. Some well-evidenced examples include language and communication skills, creativity, critical thinking, and problem solving. For many children participating in the arts offers an opportunity for building confidence self-esteem and social skills, which in turn support identity as a learner and engagement in learning and resilience. But we also know that for many young people, and particularly those who are experiencing the most disadvantage, the only opportunity to gain access to the arts is in school. So, while access to the arts should be an entitlement, in terms of the benefits it affords for children and young people, there is significant inequality, and inequity in terms of who has access.

So, as everybody who's already had a good look at the Teacher Development Fund’s priorities and principles will be aware, we prioritise inequity and disadvantage within the fund, that's one of our core priorities. I'll just pull it out and talk a little bit more about it at this point. In the Teacher Development Fund, we prioritise applications whose ambition is to support pupils experiencing systemic inequity and disadvantage to overcome barriers to learning. Now, by systemic inequities and disadvantage, we mean inequalities, which are structural, and which are long-term.

There are many circumstances which result in pupils facing barriers to learning. These could include socio-economic disadvantage, having special educational needs and disabilities (SEND), perhaps being in the care system, racial inequity, or perhaps living in an isolated rural community. There are many more which might link to specific local/personal contexts. We also recognise that some children and young people experience inequity in multiple ways. For this reason, we encourage our projects to take an intersectional approach, and consider how inequity plays out in ways that connect and intersect across areas such as race, gender, class, disability and other characteristics. I would also note here that PHF is committed to being an anti-racist funder, and the core principle of the Teacher Development Fund is that organisations we support also have a commitment to anti-racist practice.

The strongest projects, and the strongest applications, are of those that demonstrate an understanding of the link between inequity and pupils’ barriers to learning. This also extends to the ones that articulate how an arts-based approach in particular, can support pupils experiencing inequity to overcome those barriers to learning.

So, to talk a little bit more now about the Teacher Development Fund, which I will abbreviate now to TDF, and how it came about. The image on the screen here is very simply an artist and a pupil working together. So, how did it come about and what importantly were the starting points for its design? At PHF, we're really interested in how arts-based learning and teaching can be deployed across the curriculum. We fund work that facilitates strong partnerships between arts and cultural organisations and schools to do this. Arts and cultural organisations have a long history of working in schools in pupil-facing delivery and they often offer training opportunities to teach us as well. But we felt that there was more to explore in these partnerships and that they could go deeper in creating sustainable change.

So right back in 2015, we asked ourselves the question: How can the arts and cultural sector and primary schools work together to develop a workforce that is skilled and confident, to deliver high quality arts-based learning in the classroom, and embed arts-based content and pedagogy across the curriculum? Also, to add to that, how can we do this with particular attention paid to the needs of pupils experiencing inequity and disadvantage?

We began with a pilot, which was initially one year but extended to two years, in which seven arts and cultural organisations each worked with up to 10 primary schools to develop teachers’ continuing professional development and learning programmes. Each programme aimed to develop teachers’ art-skills, arts’ subject knowledge, and arts-based pedagogical knowledge, to be deployed across the curriculum. There were deliberately a wide range of approaches and art forms with work situated in very different curriculum areas. Programmes took place across the UK because we needed to understand the contextual differences between the four nations: in Scotland, a multi-art form project explored development of higher order thinking skills; in Wales, music supported trilingual language learning; in Northern Ireland, links were made between film literacy and writing; and in England, two programs explored the use of drama and literacy.

Now, a key input for our thinking was the Department for Education’s [Standards for Teachers’ Professional Development](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/537030/160712_-_PD_standard.pdf), which draws on a systematic review of evidence concerning effective teacher continuing professional development and learning, which I'm now going to abbreviate to CPDL (as that's much, much easier to say). The key points that the Standards highlight are focused on pupil outcomes, evidence-based approaches, collaboration between schools and external subject experts, and also duration. It promotes these as key ingredients for effectiveness, but really importantly, the Standards also highlight the role of the school leadership in supporting a strong professional learning environment.

Now we know that many of you who are on the call today will be headteachers, senior leaders, and teachers, so these Standards will already be very familiar territory. It might be a bit less familiar to colleagues and arts and cultural organisations, and we strongly encourage you as you do your application to engage with the Standards because it absolutely underpins a lot of our thinking, a lot of our principles and the practices within the fund.

It is very difficult to audio-describe this particular slide. Text reads as art makes you powerful. This is a really fantastic think-piece that was done by one of the teachers in a project in our first round. She is a very visual learner who visually mapped her journey through the two-year project through some very beautiful diagrams.

I want to just talk a little bit more now about ingredients for effectiveness. The Teacher Development Fund has been open now for five years. We've made 36 grants: involving over 280 primary schools from the Isles of Scilly to Dundee. Underpinning the funds design are a number of priorities and principles which we believe are key to the successful development of professional learning communities which can drive whole school change. Rather than running through each of the priorities and principles in turn, which you can find on the website, I'm going to give an overview of how we're thinking about effective practice in the fund, the rationale for that thinking, and what we've learned so far. Hopefully this will be helpful as you look further at the principles over the next few weeks, and as you come to answer the questions that we asked on the application forms.

So firstly, an inquiry-based approach: the programs that are working best are those where there is purposeful inquiry rooted in what schools want learning or learning outcomes to look like for their pupils. This will almost always reference the needs of pupils experiencing disadvantage in particular. A school might ask: how can we improve people's acquisition and retention of vocabulary? Then in response, the TDF program could explore what the curriculum might look like to support that. What arts-based pedagogy might help? What specialist art subject knowledge might teachers need to develop?

Secondly: strong partnerships between arts organisations, and schools. You'll notice in everything that we write that we emphasise the importance of a co-constructed approach. We found that the best results come from equal partnerships where artists and teachers are expert co-inquirers each bringing their own knowledge and skills to the work. The artists bring subject knowledge and subject specific pedagogy. Teachers bring a knowledge of their pupils, of curriculum planning, and a variety of pedagogical approaches. It's through the meeting and exchange of these skills, and the exploration of possibilities that real developmental practice occurs.

Thirdly: effective see CDPL models in terms of length and ingredients. The DfE Standards reference length. Whilst we found that this is crucial, we initially envisaged the TDF programme as being one year long. But while this enabled teachers to get quite far in terms of confidence, subject knowledge, and trying out approaches in the classroom, a second year was needed for them to start to embed new approaches more widely across the curriculum. Also, the second year was also crucial for schools to cascade practice to the whole staff and incorporate into curriculum design for the longer term.

Time was also needed for the teacher and artist relationship to move through a series of phases. Often characterised by initial skills transfer, then co-planning and team teaching and the earliest stages, followed by co-coaching, and finally, much lighter artist-mentoring as teachers became autonomous in their own delivery by the end.

This is also a good moment to highlight our interest in blended CPDL approaches. This time last year, when we were launching Round Four, we introduced a new priority around blended models, which included elements of both digital and face-to-face CDPL activities. When Covid-19 arrived in March 2020 there was an immediate interest in the potential of digital and blended learning, and we wanted to explore best practice in this area. This year, for Round Five, we are retaining the interest in blended models, but we are now thinking of it as one of our established principles of effective practice. You will find a lot more resources about blended CDPL models on various areas of the website; you can access this equivalent [webinar](https://vimeo.com/471428203) from last year, which had a much stronger focus on blended learning. There are also a number of other resources that are assigned posted on the [TDF website](https://www.phf.org.uk/funds/tdf/#blended-delivery-resources).

Fourthly, the involvement of school leaders. Where projects make the most progress there are senior leaders also positioned as co-inquirers, thinking with teachers and artists about the place and purpose of arts in the curriculum and its relationship to a school's individual challenges or needs. Perhaps too often, in regard to arts projects, senior leaders are positioned as gatekeepers or facilitators of logistics, and their full potential as a key partner and stakeholder is not developed. The TDF positions them instead as lead learners.

Finally, we emphasise the importance of embedded reflection, evidence gathering, and formative learning, which keeps the impact of arts-based approaches to teaching and learning, particularly for pupils experiencing inequity and barriers to learning, firmly in view all the time.

So, I've only got a couple of minutes left, so I'm going to focus on an example project. The slide that is just up now is again noting the 36 projects so far, 280 schools from the Isles of Scilly to Dundee, and just noting, some areas that we have found projects have tended to focus on. There are many more areas than these but there are these recurring themes: vocabulary development, critical thinking, oracy, creativity, writing, metacognitive skills, school readiness, representation, self-expression and wellbeing, cultural capital, resilience and growth mindset, social skills.

Just a note to say that we give curriculum a wide definition. We consider it to mean all of the learning experiences a young person has in school, not just a list of subjects. You will see that many of the areas, this listed here track back to literacy and to a wider theme about identity and engagement as a learner.

So, one of our original pilot projects involved artists from the Royal Shakespeare Company working with schools in Hull on some drama-based approaches to support pupils’ writing skills. The Royal Shakespeare Company has a developed pedagogy, which I describe as a rehearsal room pedagogy, which mirrors the processes used in a professional rehearsal room to support pupils and exploring text, vocabulary, ideas and forms of expression, in order to develop their confidence and identity as writers.

This is a very short video extract, about two and a half minutes, but it very helpfully centres, the barriers to learning that the pupils in this context are experiencing, and just have some short sound bites from the teacher, the headteacher and a couple of pupils so talking about the project.

**AUDIO TRANSCRIBED FROM A VIDEO PLAYED WITHIN THE WEBINAR**

**Teacher – addressing camera:** So, the way that they are disadvantaged is that they don't have a lot of real life experiences. So, if we ask them to write about being on the beach for the day, or we asked them to write about going to a farm they have not necessarily been there. **Teacher addressing her pupils:** So, what you've got to think of, and all these little twists and turns, is think about how those characters were feeling so that when you come to write your diary entries and your setting descriptions, and then finally a version upon that have your own - you've got that plot in your head. **Teacher addressing the camera**: So the rehearsal room techniques are techniques that the actors for the Royal Shakespeare Company use in order to prepare to put on a play. So, it's the things that they will do to get into character and to understand the story, and to understand the plot and setting. **Pupil one, year six student, girl – addressing camera:** We sat in a circle and go through it and we talk about it and sometimes after we will talk about it some more. It helps us picture the story. **Pupil two, year six student, boy – addressing camera:** So when we are writing it we can think it in our heads and picture the full story… **Pupil one:** … and imagine it. **Pupil two:** We do this so we can set our minds to the text and know it fully so we can understand it clearly. **Headteacher addressing camera:** There were two reasons we decided to take part in this project: one, is that it fits in very nicely with the work around talk that we've done, and the approaches that we that we've used because our children have such a lot of language deficits.We have always looking for something that can enhance that. We don't want to do a project that is totally unrelated to what we believe is working for our children.So, this fits in very nicely. It also fits in nicely with our belief that whatever we introduce has got to upskill staff, and not have someone come in and do something exciting and then leave the school, taking the skills with them - and this lends itself very nicely to that.

**AUDIO FROM THE VIDEO ENDS**

**Catherine Sutton:** Great. Okay, I'm going to leave it there and hand back to Julia, please put your questions into the Q&A section. Remember that some of them might already be answered. Over to Julia.

**Julia Lawrence:** Right, thank you, Catherine, I'm just going to bring my screen back up. So, I'm now going to talk you through some of the resources materials that we've got on the TDF pages of the Paul Hamlyn Foundation [website](https://www.phf.org.uk/funds/tdf/). The next few slides are all just screenshots, taken from the website.

So, [this is the landing page for TDF](https://www.phf.org.uk/funds/tdf/), and you can see that we have, I think, it's about 10 sub-headings down here on the left. We have a further five down here on the right. All of headings on the left and right contain materials and resources that can help you in your thinking around your idea for a TDF and support you in submitting a strong application. I'm not going to talk about them all, but I just picked out a few. I advise you just to take a good look through all of them.

So first up, [the priorities](https://www.phf.org.uk/funds/tdf/#priorities), and [what we must see in your application](https://www.phf.org.uk/funds/tdf/#what-we-must-see-in-your-application), are two areas that Catherine has been covering in her talk. We have a lot of material on here, some of which we've written. We've also commissioned blogs and films, as you've seen, and other materials from current TDF cohort members, and also alumni cohort members, to exemplify some of these priorities and principles; for example; what does it look like in a TDF project… what does it look like in the classroom. So, you can link to some of these through the priorities page, and also through what we must see in your application and you can see even in this first section we've already linked to the DfE Standards document; the original principles that Catherine talked about.

In the subheading ‘[who we’ve funded’](https://www.phf.org.uk/funds/tdf/#who-weve-funded) it goes into more detail into who we have funded over the years, including the pilot round. It is good to have a little look through there to see the breadth of the projects Catherine drew attention to and some of the curriculum areas. Do have a look through here so you can find out more. I think it's worth noting that in terms of who we have funded, you probably saw the film clip was from the RSC, that we have funded large scale national organisations. But we have also funded, much, much smaller local organisations working in a very focused way in their locality. In terms of schools, we have funded multi academy trusts, we've got a teaching school alliance here on the Round Two page. We've also got projects that have been led or are being led by small local authority primary schools. I think we've got one that is being run by a single form local authority primary school. So, as long as you can show there is capacity to lead a project, then we're open to any organisation - as long as it meets the criteria of the fund.

Continuing on this page, underneath the pilot round section, you will find the short film we just viewed. It's just eight minutes long, and I advise you just to take a look at this in its entirety. It was shot at the end of the second year and as well as interviews with the lead teacher, the children, and the headteacher, there are a couple of interviews with teachers who were involved in that cascade year that Catherine talked about. So, what that looked like and what that felt like to be a teacher involved in that. I urge you to take a look.

Finally, in the right-hand section, are the [frequently asked questions](https://www.phf.org.uk/funds/tdf/#frequently-asked-questions). I'm assuming we're doing really well on these because I think the Q&A function is quite quiet! I'm hoping that we've answered just about everything on this Frequently Asked Questions section. We add to each year, so any questions that do come up in this session we will add in, and we hope to update this in the in the next few days. This is definitely one if you have any questions at all over the process of writing your application, we have probably already responded to it so do take a look at the FAQs.

So, over to the right side of the page with the orange tabs: most of them are self-explanatory. I'm guessing you've all registered for the webinar, so you've realised what these do. The fourth one down is the [Teacher Development blog](https://www.phf.org.uk/news/?select-fund%5B%5D=tdf&hidden-current-page=1) and again I urge you to take a look at this because it's another opportunity to sort of gain an insight into what the Teacher Development Fund looks like in the classroom. We've just recently uploaded a blog from a multi-academy trust involved in Round Three, and they're talking about delivering their program through the challenges of Covid and we've got various other blogs on there so have a look.

Once you are happy with the materials; you have sorted your idea and you have looked through all the resources that we've got on the website, I recommend that you then go to the [our funding page](https://www.phf.org.uk/our-funding/). You can do this either through the search function or clicking the button at the top of every Paul Hamlyn Foundation webpage. Once you click on that, it brings you up with this page titled ‘What we fund’. If you scroll down, the left-hand side at the bottom there are [sample application forms](https://www.phf.org.uk/our-funding/#sample-application-forms). If you click on that, you can access a word version of the first stage application form. It is a good idea to see what's ahead of you - you can have a look at the questions in advance before you have to log on to the online application platform. On the application form there are a number of contact and organisational questions, and I think there are four or five questions in the main/rationale section. That is where you will spend most of your time with the application form.

So, if you decide to proceed, you will need to submit your brief online first stage application. The deadline is the Tuesday 23rd November, at 1200hrs. We intend to respond to you within two weeks to let you know whether or not you've been successful, and whether we'd like to take your application forwards. If we do, we will then arrange for you to have a discussion with one of the Grant Managers. They will give you some feedback on the first-stage application form, and then they'll invite you to make a full application. This full application needs to be in by the Wednesday 12th January, at 1700hrs. Your application will then go through several reviews and through our advisory group. We have an advisory panel just for Teacher Development Funds and [details of who's on the group](https://www.phf.org.uk/about-phf/people/?select-person-type%5B0%5D=advisors), representatives from both education and the arts and cultural sector, is on the PHF website. Your application will then go to the PHF grants panel. You will hear if you've been successful by the end of the spring term - that process takes about two and a half months.

So, what does the fund offer? Well, obviously, it offers funding, up to £150,000 over the two years, and that's to work with between five and 10 schools. If you're working down the lower end of that with fewer schools, we would expect the request to be proportional unless there's a good reason. What the fund offers: you will be joining, as Catherine said we have over 200 schools involved in the TDF, so you'll be joining a huge community of practice across hundreds of teachers, artists, arts organisations, and schools that are exploring arts-based learning and professional development in arts-based learning. They are all exploring this together and each grantee is supported by a Grant Manager will work alongside you. We also want to also learn from you. This is learning for all of us and we're learning more each year as the TDF progresses.

You will join a cohort learning program, where each of the grantees in Round Five will come together several times each year to learn with and from each other, and with and from us. We will also have opportunities for senior leaders to come together, as well as teachers, and also the artists. Some of these meetings will be face-to-face but obviously online meetings allows us to involve more teachers and more artists, etc.

There are also project sharing opportunities. There is a small amount of money available as additional funding to allow projects to visit others either within your round, who are working on similar programs or maybe something different. You could also visit a project from a previous or future round so you can see what year two to might look like in practice. So that's what we offer and that's how to apply. We hope you found that useful.