

# Delight

Summary evaluation report

2020-21



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## Introduction from the Managing Director

**I am delighted to provide you with an evaluation report outlining some of the key findings from Delight's 2020–21 programmes across partnering schools.**

Our view is that data is only as useful as the purposes for which you use it. But done well, meaningful impact evaluation can help drive meaningful decision making to do more of what is working best, and less of what is not. Hopefully, this report helps provide some summary insights to support that process.

We also want to take this opportunity to say thank you for partnering with us. Please do continue to provide us with your feedback so that we can best develop our way of working with you.

**Owen Carter**  
Co-Founder and Managing Director

*Owen Carter*

## Our Mission

To improve pupil outcomes and life chances by addressing the evaluation deficit in education

### About us

ImpactEd is a non-profit organisation that exists to help evaluate, understand, and improve impact in education. We support schools and those that work with them to reliably understand the impact of the programmes they run. We do this through partnership to build capacity for research and evaluation, and our digital platform which makes monitoring and evaluation easy.



### The Challenge

# £4 billion

ANNUAL INTERVENTION SPEND BY ENGLISH SCHOOLS (INC STAFF TIME)



# 70%

FROM 31 SCHOOLS INTERVIEWED, **JUST ONE** WAS CONFIDENT IN THEIR IMPACT EVALUATION

IMPACT EVIDENCE RATED 'POOR' OR 'AVERAGE' BY PAUL HAMLYN FOUNDATION



## Why do we exist?

'What works' in education is not an easy question to answer. Schools and education organisations invest substantial time, money and energy in different initiatives and interventions to improve outcomes for pupils. These might range from trialling new teaching and learning approaches to curriculum redesigns, to mentoring, academic or behaviour interventions.

Through a range of evaluations, we know that some of these changes will be incredibly effective.

However, we also know that all too often such programmes can work against their intended aims. And it is often extremely challenging for schools and intervention providers to reliably evaluate the effect that their programmes have on pupil outcomes.

We established ImpactEd to help schools and education organisations understand what is and isn't working in their context, giving them access to robust research methodologies to assess impact, and making evaluation quicker, easier and more effective.

## How we work



### Platform

Partners use our unique digital platform to make monitoring and evaluation easy to run, accessing reliable research methods for assessing impact on both academic achievement and a range of broader skills.



### Partnership

We provide a tailored support and training programme that helps partners identify what it is they are trying to improve, how they are trying to do it, and ways in which they might measure this. Our training and ongoing consultation builds staff capacity for research and evaluation.



### Impact

The platform generates live impact reports making it easy to understand what is working, where. We work with partners to discuss findings, informing evidence-based decisions about what is making the biggest difference to pupils, understanding what hasn't, and sharing successes.



## Context for the Evaluation

Delight works to broaden children's horizons, increase self-esteem and learning engagement, and create positive experiences for children, teachers, parents and carers, through the delivery of arts-based learning programmes. By directly working with professional arts organisations and cultural venues through workshops, exhibitions and performance literature programmes, Delight offers quality creative experiences for children, whilst providing continuing professional development for teachers. Delight programmes are child-centred, but to achieve maximum impact they target not only the children themselves, but also the teachers and parents/carers who support them. Teachers benefit from an extended 5-month wrap-around package of CPD before, during and after the in-school project delivery, including CPD days, personal CPD objectives, co-delivery with professional arts practitioners, and tailored resources. For parents/families, each project concludes with a celebratory performance or exhibition, enabling them to share in their child's creative achievements – and providing a positive platform for improved home/school links. Programmes are delivered in partnership with local professional arts organisations who share Delight's values and commitment to quality and inclusivity.

ImpactEd is working with Delight to independently evaluate the project to assess impact on both intended and unintended outcomes, and work with Delight to identify which aspects of their work have the strongest benefit for children, together with the schools, teachers and parents/families who support them. The evaluation process will provide an opportunity for continuous improvement of delivery and practice across the 3.5 years in order to understand what is/is not working and provide recommendations. This report captures findings and recommendations from year 1 of the evaluation

## Programme Objectives

This report highlights the impact of three high-quality inclusive arts programmes: Delight in Shakespeare, Delight in Art and Delight in Dance, all of which aim to provide a novel and sustained experience for pupils to work directly with arts organisations and professionals.

- ▶ Delight in Art is a 6-week long programme that aims to strengthen Year 4 children's wellbeing and life skills through the delivery of visual arts-based activities. Over the course of the programme, children work with a professional artist to explore artistic techniques, before creating and presenting an art piece of their own, to be exhibited at Watts Gallery. It is aimed that this increases each child's confidence, knowledge and skills in creativity. Also known as '**Out of this World**', the pupils created artworks within the theme of outer space.
- ▶ Delight in Dance uses dance as a medium to increase children's engagement with literacy learning. Over the course of 6 weeks, Year 3 students use their current class text to explore various elements of storytelling by creating a dance movement story

that they perform to parents and teachers. It is aimed this helps build each child's resilience and confidence while encouraging the participation in dance. This programme was run with the storyline of '**Dance Detectives**', where pupils acted as either heroes or villains.

- ▶ Delight in Shakespeare aims to strengthen children's learning and life skills by increasing their enthusiasm for drama, storytelling and heritage texts. Delivered within a 6-week programme, children participate in designing sets, making props and costumes and creating their own Shakespearean performance. As a result, it is hoped that each student builds a strong foundation in knowledge of Shakespeare before moving into secondary school. The play that the pupils within this evaluation performed was '**The Tempest**'.

## Executive Summary

As part of an evaluation spanning over a 3-year period, this report provides an overview of the evaluation process and findings from three key Delight programmes over the course of the first year: Delight in Art, Delight in Dance, and Delight in Shakespeare, all of which were analysed to assess changes in pupil social and emotional skills and academic attainment, as well as teacher confidence in utilising arts and creative based teaching modalities.

The programmes were evaluated through several methodologies. A baseline and endline analysis were run on pupil Reading and Writing attainment data, while several non-cognitive outcomes measuring grit, wellbeing and confidence were measured through a pre- and post-survey design. A separate analysis was run on pupils eligible for Pupil Premium. This consisted of a survey measure which was made up of questions aiming to measure artistic, social and academic change over the course of the programme. Teachers completed these surveys in conjunction with each pupil and answered an additional set of questions around parental engagement with the programme. This survey data was then complimented by the analysis of qualitative information, gathered through focus groups and interviews run with both pupils and teachers.

Key findings from this evaluation showed that **pupil confidence increased** over the course of the programmes, pupils eligible for Pupil Premium showed an **increase in artistic and social measures**, and **teachers' confidence and appreciation** for creative learning activities increased.

These findings indicate the Delight is providing a programme which is filling a gap within the standard schooling curriculum, and that for many pupils, it is an enjoyable and confidence boosting experience. Some limitations of the evaluation design include the absence of control groups and the ongoing effects of COVID-19 on programme participation, which need to be kept in mind when interpreting these results. As this evaluation partnership progresses however, these limitations can be addressed as we adapt our evaluation approaches and will build off this existing data.

## Headline Findings

The following insights and findings are discussed in this report to understand the impact of Delight programmes on teachers and pupils:

- ◆ A statistically significant increase in confidence was found in pupils who participated in the Delight in Libraries and Delight in Shakespeare programmes, with **an increase of 13% and 8.6% respectively**.
- ◆ Measures of wellbeing and grit **decreased slightly or remained largely stable** across all three Delight programmes, with no statistically significant change observed. However, the ongoing impact of COVID-19 needs to be kept in mind when reading these results.
- ◆ Results from the **Pupil Premium specific survey** shows that **all three Delight programmes had a positive increase in both social and artistic measures**, with the highest being a 39% increase in artistic measures for pupils participating in the Delight in Libraries programme.
- ◆ **Reading and writing attainment data showed an overall improvement** over the course of the programmes, especially for Year 3 pupils, whose reading and writing attainment increased by 50% and 34% respectively.
- ◆ **Small but significant changes were captured in literacy** among pupils eligible for Pupil Premium. Programmes focussing more on storytelling and reading, such as Delight in Shakespeare and Delight in Libraries in saw a promising percentage increase of 10.6% and 9.8% respectively.
- ◆ Programme **enjoyment was high** amongst Pupil Premium and non-Pupil Premium pupils, with the Delight in Libraries programme receiving the highest level of programme enjoyment.
- ◆ Teachers reported an increase in confidence and use in teaching creative activities. Delight in Libraries saw a **particular increase of 32.27% in confidence in teaching, and 52.27% increase in use of creative arts**.

Additional evaluation measures will be built into future evaluation designs to expand on these findings and existing measures will be revisited. Control groups, additional focus group interviews, and an extensive attainment data collection method will assist in future analyses of these Delight programmes and their effectiveness in delivering successful arts-based learning to pupils.

## Evaluation Design

### Methodology

ImpactEd and Delight worked together to design an initial evaluation of three programmes: Delight in Art, Delight in Dance and Delight in Shakespeare. The evaluation focussed on measuring the following outcomes identified in the Theory of Change, though it must be noted that as the first evaluation in a three-year evaluation project, not all outcomes as identified in the Theory of Change will necessarily be apparent within the first year's analysis.

- ▶ Pupils improve their skills and knowledge of the arts, including through the development of technical vocabulary
- ▶ Pupils are proud of their achievements
- ▶ Pupils improve their teamworking, communication and interpersonal skills
- ▶ Pupils are more confidence in using the arts to express themselves
- ▶ Teachers gain skills and knowledge to increase their confidence in talking about, and teaching, the arts and incorporating it into lessons cross-curriculum
- ▶ Parents and carers deepen their engagement with the arts and with the schools
- ▶ Pupils see arts education and careers as viable options for them

In order to evaluate these intermediate outcomes, an evaluation was designed which consisted of the following:

- ▶ Pre and post questionnaires completed by all pupils who participated in at least one of the Delight programmes.
- ▶ Pre and post questionnaires completed by Pupil Premium students with the assistance of their teachers, who had participated in at least one of the Delight programmes.
- ▶ Focus group discussions with teachers closely involved with the Delight programmes.
- ▶ Focus group discussions with pupils who had attended one of the Delight programmes.
- ▶ Academic attainment gathered from participating schools

Evaluation Activity	Notes	Before	After
All pupil questionnaire	Completed by all pupils who participated in at least one of the Delight programmes.	X	X
Pupil Premium questionnaire	Completed by Pupil Premium students with the assistance of their teachers, who had participated in at least one of the Delight programmes	X	X

Teacher focus group	Discussions with teachers closely involved with the Delight programmes		X
Pupil focus group	Discussions with pupils who had attended one of the Delight programmes		X
English academic attainment data	Provided to ImpactEd from participating schools	X	X

## Questionnaire design

### *General pupil survey*

ImpactEd and Delight agreed upon a blended questionnaire design.

The core question set for the general pupil survey was comprised of a set of academically validated scales to deliver robust, reliable assessment of levels of resilience and wellbeing among participating pupils in the Delight programmes. These scales were chosen as they closely match with the outcomes of the evaluation as outlined in the Theory of Change.

<b>Grit-S</b>	This scale measures a pupils' personal sense of resilience. This scale tests how diligently an individual works towards achieving their goals, maintaining focus and effort despite having to face adversity and a lack of progress. Individuals who highly score face challenges with stamina when faced with disappointment or loss of interest they maintain focus and stay the course.
<b>Stirling Children's Wellbeing Scale (SCWBS)</b>	This positively worded scale measures the emotional and psychological wellbeing of children aged 8 – 15 years old and is used to assess any changes in children's' individual wellbeing from a mental wellbeing perspective.

An additional set of custom questions was also included to provide further contextual information around the various Delight programmes. Depending on the programme that each pupil participated in, the wording was adapted accordingly to suit. These questions were structured on a similar 5 point Likert scale as the validated measures above in order to present consistency in pupil usage.

<b>Confidence</b>	This question set measured pupils' sense of confidence in expressing themselves through arts, and was adapted to ask about either The Tempest, Dance Detectives or Out of this World.
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## Programme Enjoyment

This set of questions was only included in the final post-survey, as they were intended to capture pupils' reflections on engaging with the Delight programme.

### *Pupil Premium survey*

In line with the evaluation goal set out by Delight, a separate survey to specifically assess the outcomes of pupils eligible for Pupil Premium was devised. This was to ensure that the evaluation accurately captured the specific needs and barriers that pupils with socio-economic disadvantages encounter on a systemic level.

The core question set for the Pupil Premium survey was comprised of a set of custom questions that were devised in collaboration between ImpactEd and Delight. Unlike the general pupil survey, which assessed grit, wellbeing and confidence, these questions aimed to measure academic and social change, as well as artistic engagement and parental engagement among Pupil Premium pupils. Questions pertaining to social and emotional skills development covered areas of engagement, resilience, sense of self-worth, personal pride, confidence, communication, and team-working skills. Questions pertaining to artistic change, covered areas of confidence in expressing themselves through artistic means and create a show or performance.

### *Teacher survey*

The survey that was administered to the teachers aimed to measure any change in teachers' confidence, use and perspective of the value of arts-based learning on their pupils. The questions were devised in collaborating with ImpactEd and Delight in order to best evaluate the specific outcomes that were outlined in the Theory of Change. Although this survey was relatively short, the questionnaire was designed with the focus groups in mind, in that the qualitative data gained from these would triangulate the overall findings.

## Response rate

Overall, there was a positive survey response rate for both the pupil and teacher surveys, although a significant drop off rate was noted between the pre and post survey time points. Drop offs in responses to post surveys are expected however and are a common feature in evaluations using surveys. Furthermore, the presence of COVID-19 and its associated stressors may have impacted the overall response rate amongst both teachers and pupils.

1,382 pupils completed the pre-survey, and 937 completed the post-survey. Of this number, 568 pupils were identified and matched as having completed both the pre and post surveys. This report will refer to this sample group as the 'combined pupils.'

Similarly, 79 teachers responded to the pre-survey, and 51 responses to the post survey, mirroring a significant drop in response rates as the pupils.

		Pre-surveys completed	Post-surveys completed	Both surveys completed (combined)
Pupils	Delight in Art	498	248	168
	Delight in Dance	354	284	135
	Delight in Shakespeare	530	405	265
Pupil Premium pupils	Delight in Art	112	86	63
	Delight in Dance	113	90	74
	Delight in Shakespeare	126	79	39
Teachers	Delight in Art	32	20	16
	Delight in Dance	24	17	10
	Delight in Shakespeare	23	14	9

## Focus groups

Five focus groups were run: three with pupils and two with teachers. The Delight in Dance focus group was run with a group Year 3 pupils, the Delight in Art focus group was run with a group of Year 4 pupils, and the Delight in Shakespeare focus group was run with Year 5 pupils. All focus groups were made of a mixture of pupils who were eligible and not eligible for Pupil Premium. Adopting a multi-faceted evaluation approach allows for a rich and cohesive evaluation to be performed. Qualitative data from focus groups offers a greater insight into the perceptions of participants, while answering the surveys in an anonymous manner allows for genuine, unreserved opinions to be conveyed. The use of qualitative focus groups allows for the 'whys' behind the quantitative survey data.

Questions in the pupil focus groups centred around gathering a better insight into their enjoyment of the programmes, as well as elements in which they may have struggled with, or found not so enjoyable. Questions were also asked to gain more information on what they, as pupils, would have liked to have seen differently.

## Context of COVID-19

The programme took place at towards the end of 2020 and into the middle of 2021. Due to COVID-19 lockdown measures, was therefore delivered in a hybrid of both in person and online formats. The disruption that this may have had on pupils' learning is significant, as many pupils from disadvantaged backgrounds, or requiring SEND support, may not have had the necessary facilities at home to promote smooth and uninterrupted learning. Moreover, pupils' social and emotional wellbeing was potentially compromised during this period, and it would not be surprising to see pupils falling behind in their academic attainment. Furthermore, COVID-19 exacerbated any differences found amongst existing pupil groups. For example, Lockdown Lessons, a report published by ImpactEd at the end of 2020 examined the impact of the pandemic on pupil social and emotional wellbeing based on a national database of over 60,000 pupils in England. Results found that pupils from disadvantaged backgrounds and/or eligible for Pupil Premium, reported lower levels of wellbeing, grit and resilience, and metacognition.

These ongoing school closures, lockdowns and social distancing measures therefore required Delight to alter the delivery of these programmes in order to continue their arts programmes with the same level of quality whilst ensuring the best outcome for children's learning, wellbeing and creativity. Where possible, Delight endeavoured to continue delivery in person, but created a more flexible delivery package of the programmes to ensure as seamless of a delivery during school closures. Delight in Art was most adaptable to home learning and was delivered without alteration throughout all lockdowns, school and bubble closures. Teachers and parents/carers played a significant role in supporting children with the creative activities with artists delivering the majority of workshops live online rather than directly in school. Both Delight in Dance and Delight in Shakespeare were delivered in a hybrid fashion, where children participated in the dance or drama workshops either online or in school. Their work culminated in creating a film of their performance which was distributed to families and the wider school community.

## Limitations to consider

Although all efforts were made to mitigate any confounding variables brought about by standard evaluation limitations, several must be noted. Firstly, the ongoing impact of COVID-19 on schools and pupil participation meant that several of the programmes were run remotely, rather than directly at school. This undoubtedly would have influenced pupil engagement and experience of the programme. For example, half of the children participating in the Delight in Art programme did so from home, where all arts supplies were posted to them, and classes were conducted via online video calls. Although there were no major issues reported around this setup, this resulted in a different learning atmosphere to those students who received in-person classes.

Secondly, although surveys can be a strong and empirical method to collect reliable data, it must be mentioned that for younger pupils within the Year 3 cohort, **comprehension and digital engagement would have acted as confounding variables** in delivering a robust set of reliable data. Furthermore, many of these pupils were within Pupil Premium or English as an

Additional Language cohorts, and so comprehension of survey questions may have been further affected.

Finally, this evaluation does not feature a control group. Therefore, whilst ImpactEd may be able to identify changes in measures between the pre and post surveys, a causal link between these changes and pupils' experiences of the Delight programmes cannot be made. In order to gain a clearer understanding of any links present, it is suggested that further evaluations into the next several years of this partnership should feature a control or comparison group and simplify some of the data collection methods to improve data return rates.

## Part 2: Social and Emotional Development

1

A statistically significant increase in confidence was found in pupils who participated in the Delight in Libraries and Delight in Shakespeare programmes, with **an increase of 13% and 8.6% respectively**.

2

Results from the Pupil Premium specific survey shows that all three Delight programmes had a positive increase in both social and artistic measures, with the highest being **a 39% increase in artistic measures for pupils participating in the Delight in Libraries programme**.

3

Measures of **wellbeing and grit decreased slightly or remained largely stable** across all three Delight programmes, with **no statistically significant change observed**. However, the ongoing impact of COVID-19 needs to be kept in mind when reading these results.

This following section will outline the main findings related to the impact of the Delight programmes on the social and emotional skills of the participating pupils. In particular, the results were analysed to examine whether pupils' confidence in using the arts and expressing themselves followed a trajectory of improvement. Furthermore, it was examined whether pupils showed any improvement in their social skills, such as teamworking, communication and interpersonal skills. Results indicated that pupil confidence significantly improved over the course of the programmes, while pupils eligible for Pupil Premium improved in artistic and social measures. Clear changes in pupils' levels of grit and wellbeing were not as clear however, with some Delight programmes showing marginal decreases throughout the year.

## Finding 1: Pupil confidence improved across all three Delight Programmes

Overall pupil confidence improved across the three Delight programmes evaluated in this report, as seen in Figure 1. Pupils answered several questions pertaining to personal confidence in both the pre and post surveys. These questions centred around whether each pupil felt confident expressing themselves through art, dance or drama, and how comfortable they would feel in exhibiting or creating a performance piece to show other people. As can be seen in Figure 2., the **Delight in Dance programme showed the largest increase in confidence**, where on average, **pupils' confidence increased by 13%** over the course of the programme. Moreover, **this change was statistically significant ( $p = 0.00$ )**.

**bb** "We've got a few boys that have got older brothers. And they're kind of a bit like 'the lads' and they were very reluctant in the first couple of weeks, worrying that everyone would be staring at them, but then by like, the third and fourth session, they were the ones that were getting up and saying, "let's do it like this", or "this is my hero solo" sort of thing. So they were really taking it in and running with it, because it was like, "we're all doing this".

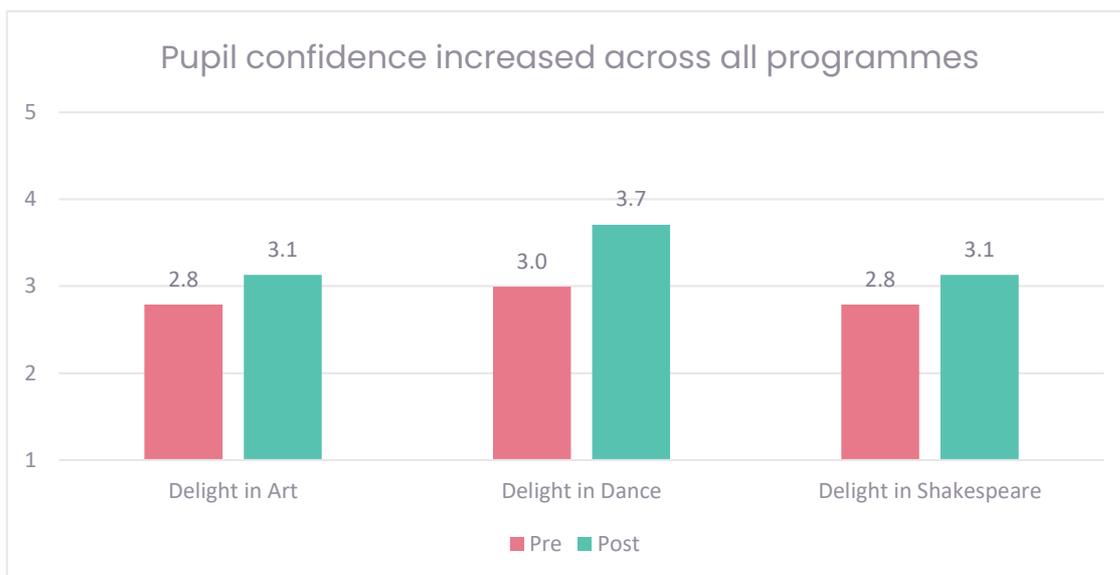


Figure 1.

Two teachers who helped facilitate the Delight in Dance programme explained that they both had a group of boys that were slightly reluctant to participate at the start of the programme, as they had misconceptions about what dancing would entail and if it would be for them: "It's not a show piece. It's not ballet, it's not dancing as they know dance to be". Although the increase was less than that for the Delight in Dance programme, pupils participating in the Delight in Shakespeare programme showed a **statistically significant increase ( $p = 0.00$ ) in confidence**, which is also reflected in the **8.6% percentage increase**.

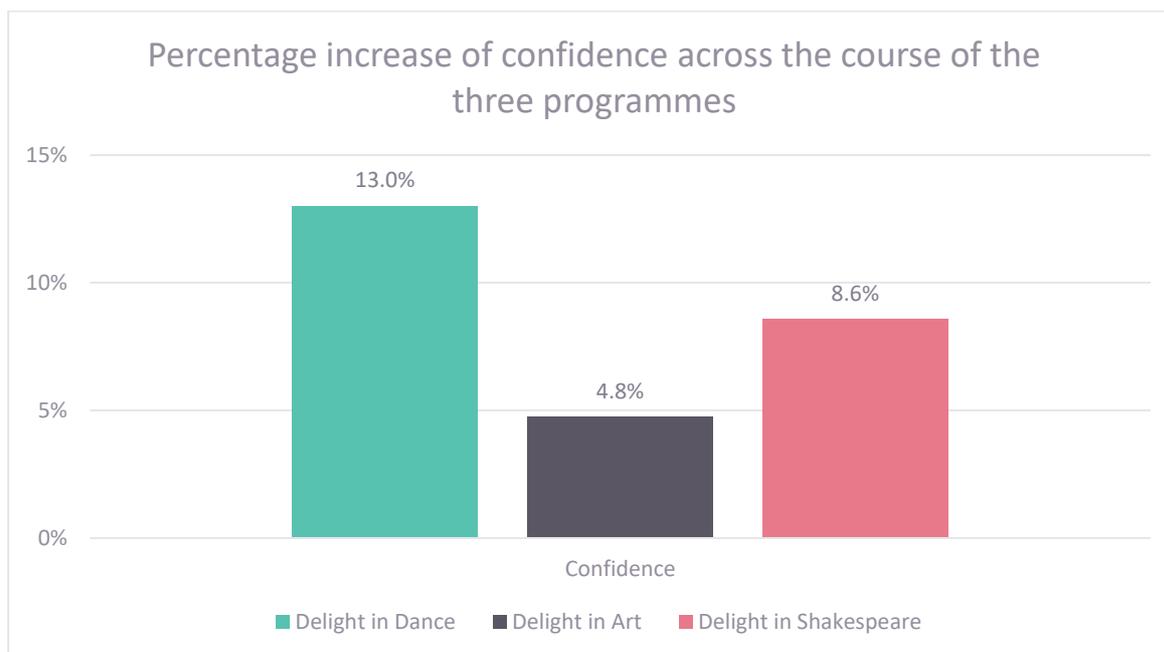


Figure 2.

Compared to the Delight in Dance and Delight in Shakespeare programmes, the Delight in Art programme **did not show a statistically significant ( $p = 0.06$ ) increase** in confidence, with only a **4.8% percentage change**. This smaller and non-significant increase in confidence could be due to the fact that this programme involved independent work and many of the pupils participated from home. Teachers involved with this Delight in Art programme expressed that pupils were slightly apprehensive in the beginning, especially as many pupils had not been exposed to meeting new people in some time due to the pandemic. However, pupils quickly became excited and really engaged in the activity and with the Delight teacher. Pupils were particularly proud of what they were able to create, and to share this both at home and with their friends. This was very strongly echoed by pupils themselves as well, as they expressed feeling great pride in showing their parents the final art piece.

## Finding 2: Results from the Pupil Premium specific survey shows that all three Delight programmes had a positive increase in both social and artistic measures.

The separate survey administered to pupils eligible for Pupil Premium showed an increase in both artistic and social measures across the course of all three Delight programmes, as seen in Figure 3. **The majority of these changes were statistically significant ( $p = 0.00$ ), apart from the social measure for the Delight in Shakespeare programme which was not statistically significant ( $p = 0.14$ ).** The questions which measured this artistic change focussed on each pupil's movement, confidence in performing, and ability to convey a story through art, drama or dance. These results therefore indicate that the Delight programmes were successful in fostering this ability within each pupil. Although the changes in the social measure were smaller, they still convey that pupils improved in areas of team work, self-worth and engagement in learning.

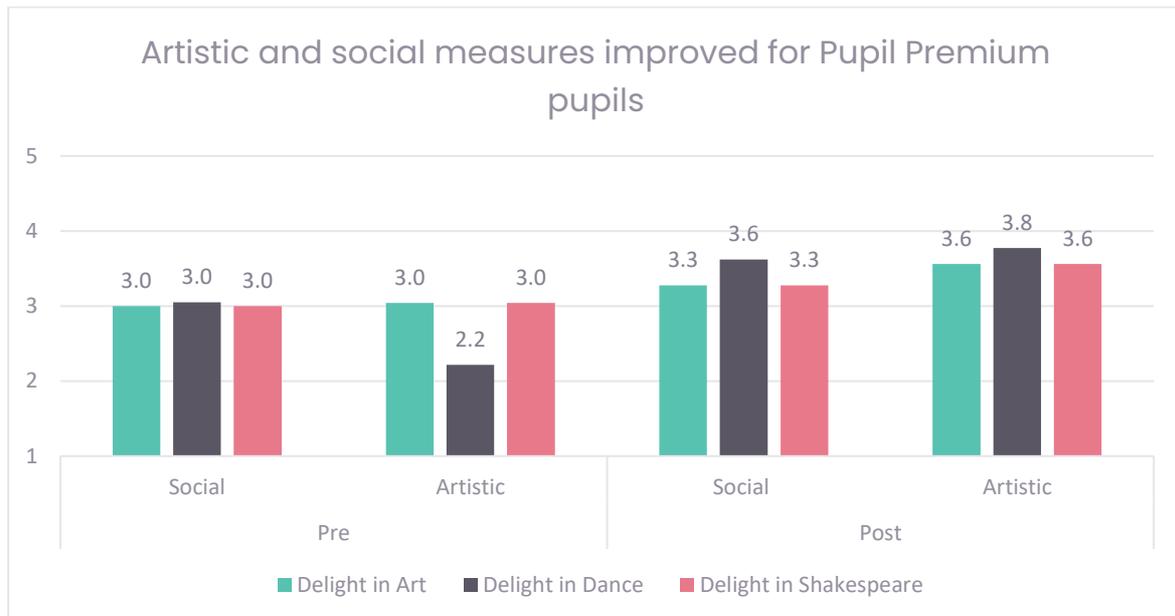


Figure 3.

Furthermore, Figure 4. illustrates that the percentage change was considerable for all three programmes, especially the measure assessing any artistic change in Pupil Premium pupils participating in the Delight in Dance programme, where an **increase of 39% in artistic measures** was observed. This was closely followed by an **increase of 30.9% for Pupil Premium pupils participating in the Delight in Shakespeare programme.**

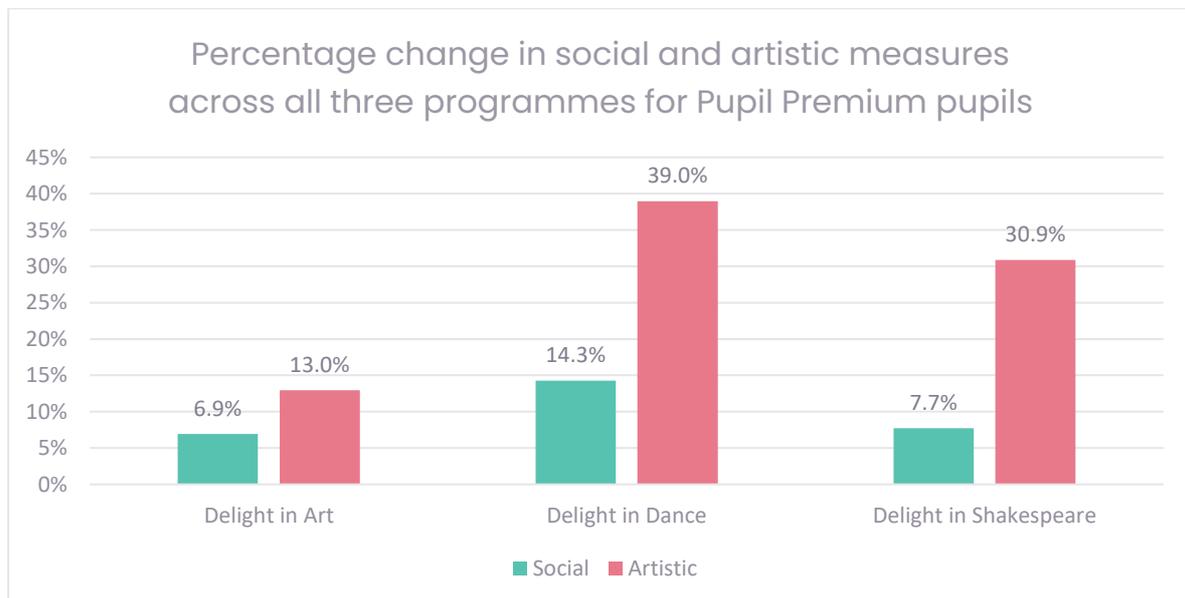


Figure 4.

However, these results must be read with the knowledge that teachers assisted the pupils in completing these surveys. Although this assistance may well have often been required, pupils may have felt moved to exaggerate their feelings of improvement and accomplishment over the course of the year. These are some limitations of administering surveys in this way, especially with a younger cohort. Of course, although teachers would have explained to each pupil prior to completing the survey that these answers would remain anonymous and not be assessed, this anxiety could well have remained as a subconscious bias in the answers that pupils provided.

### Finding 3: Measures of wellbeing and grit decreased slightly or remained largely stable across all three Delight programmes.

Unlike the measure of confidence, the survey outputs showed **relatively little and non-statistically significant change in the outcomes for both wellbeing and grit across all pupils**. Several reasons could explain this. First, wellbeing and grit are relatively **long-term and stable factors**, which can take considerable time to develop and change within a person. Second, unlike the measure of confidence, which asked specific questions about the programme in relation to each child's level of confidence, these measures were not directly and overtly linked to the Delight programmes.

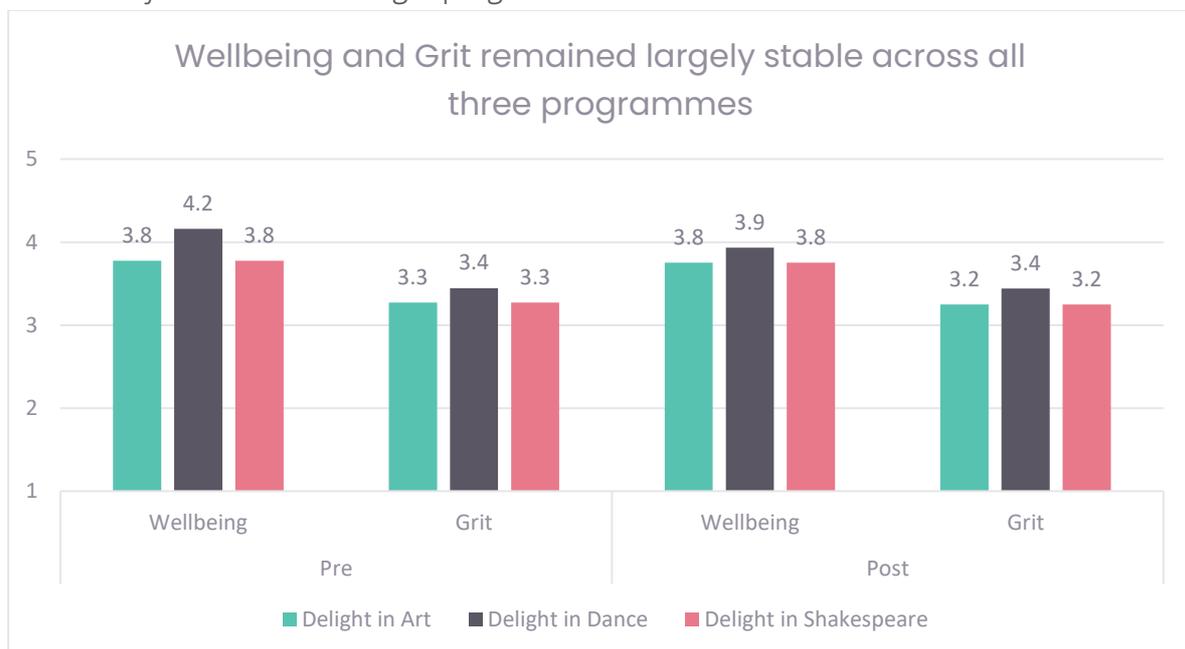


Figure 5.

Finally, the presence of **COVID-19 related challenges** could well have impacted pupils' level of personal wellbeing and grit in a larger manner than the Delight programmes could have. Factors such as learning in isolation, lack of peer group interaction, and any additional family stressors may well have acted as confounding variables in this evaluation. Future evaluations in the coming years can help stabilise some of these disruptions and provide a better picture of change against the identified outcomes.

Although several measures decreased slightly, such as the measure of wellbeing for Delight in Dance, none of these changes were statistically significant, and should therefore not be seen as a causal link.

## Part 3: Engaging in Learning

1

Reading and writing attainment data showed an overall improvement over the course of the programmes, especially for **Year 3 pupils, whose reading and writing attainment increased by 50% and 34% respectively.**

2

Small but significant changes were captured in literacy among pupils eligible for Pupil Premium. Programmes focussing more on storytelling and reading, such as **Delight in Shakespeare and Delight in Libraries** in saw a promising percentage increase of **10.6% and 9.8% respectively.**

Both the Delight in Shakespeare and the Delight in Dance programmes were developed in conjunction with the English curriculum, with the aim in assisting in pupils' literacy learning. To measure this, academic attainment data was gathered from 8 participating schools, comprising of a total of 409 matched pupil grades. Baseline academic data was collated from the Autumn term 2020, just as pupils were beginning their participation in a Delight programme, and the final academic data was gathered from Summer 2021, just after the final groups of pupils had finished participating in their Delight programme. Considering that this period covers school closures due to the ongoing COVID-19 pandemic, any positive changes reflect well on the overall attainment trajectory of the pupils.

ImpactEd analysed the attainment data of English reading and writing, to see whether any difference could be found along with any difference found in the social and emotional measures. It must be noted however, that this data was limited, and that on the whole, pupils naturally follow a trajectory of improvement over the course of an academic year, and so any changes are simply correlational, and cannot be inferred as causation.

### Finding 1: Reading and writing attainment data showed an overall improvement over the course of the programmes

Attainment data was submitted to ImpactEd with a range of grading systems, and so a universal grading system was created for analysis, where 'Working Towards' became a unit of 1, 'Working at Grade' became a unit of 2, and 'Working at Greater Depth' was converted to a unit of 3. These units have been plotted out in Figures 6. and 7. below.

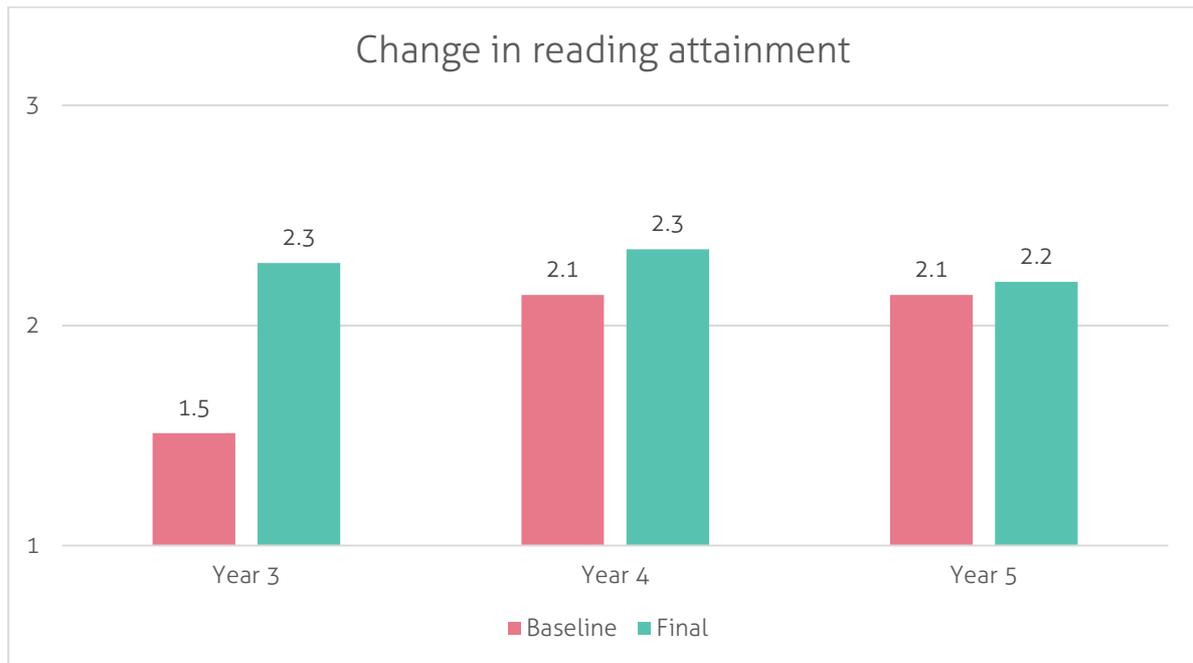


Figure 6.

As can be seen in Figure 7., all pupils' attainment in reading improved over the course of the programme, especially pupils in Year 3, where the percentage changes was **50.3%**. In comparison, the change was not as stark among pupils in Years 4 and 5, where the percentage change was 10% and 12.1% respectively.

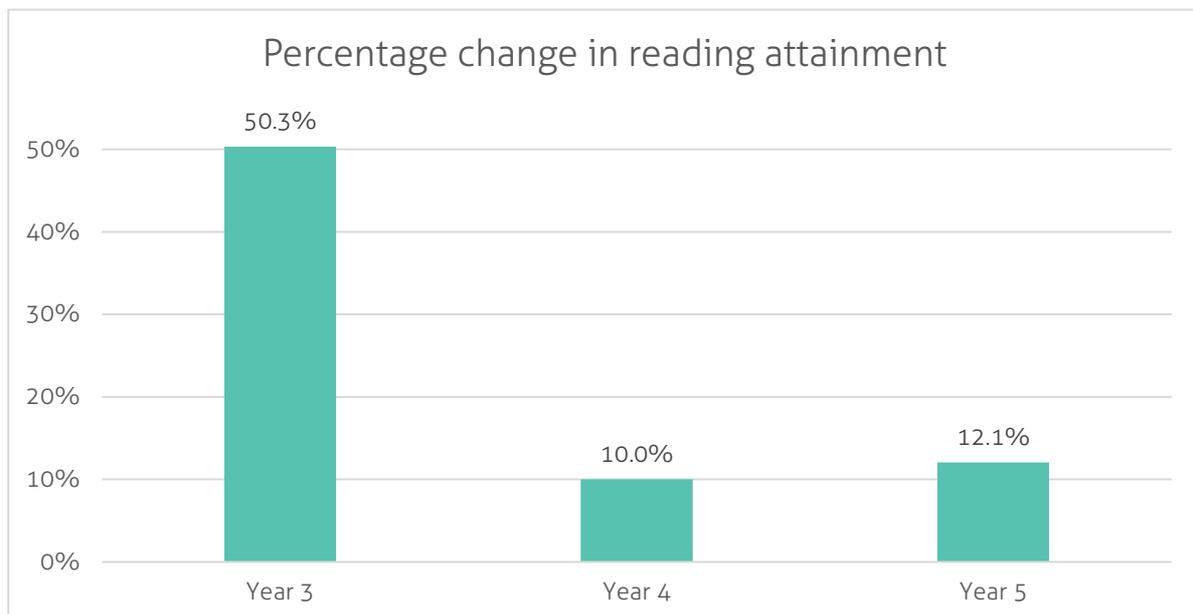


Figure 7.

Figure 8. highlights the change among pupils' writing attainment. Like reading attainment, the change is less for Years 4 and 5 than it is for Year 3. This is reflected in the percentage change increase as highlighted in Figure 9.

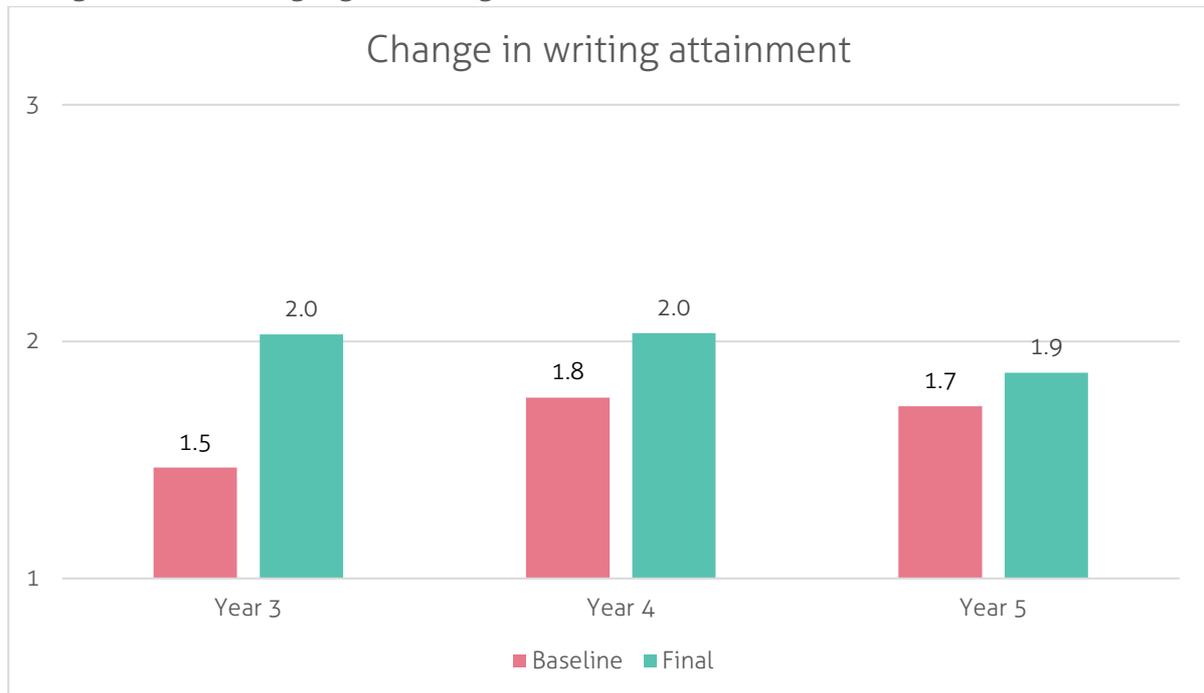


Figure 8.

It must be noted however, that these figures are derived from teacher assessed grades for the pupils from up to 13 schools and does not include data from any standardised assessments.

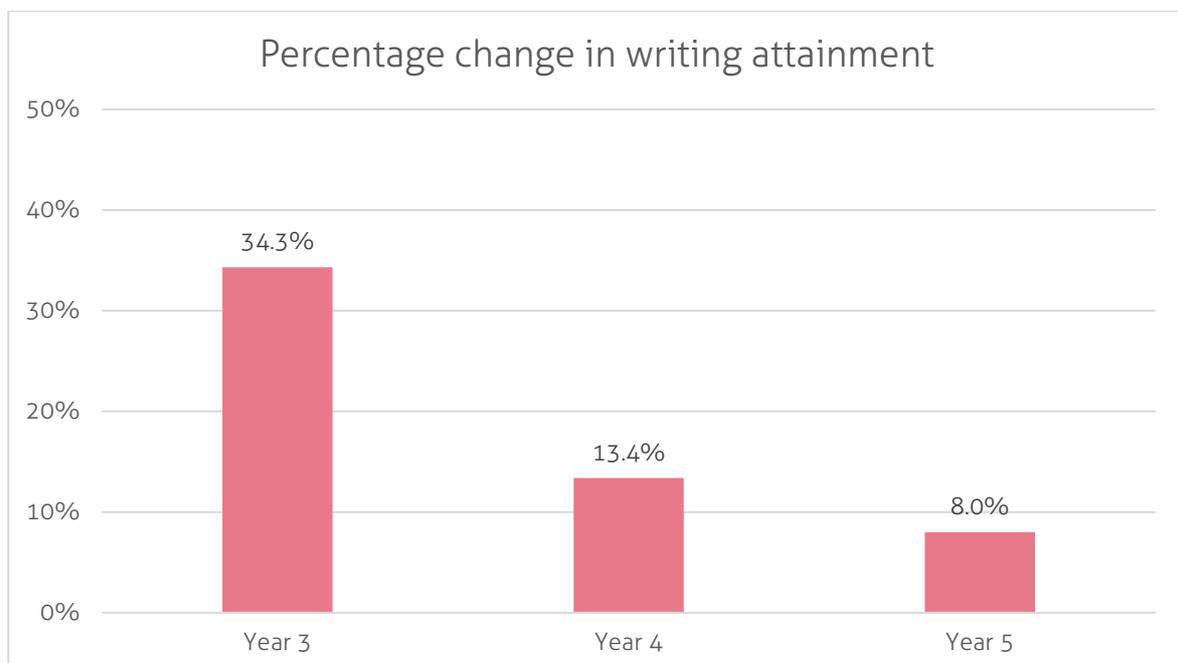


Figure 9.

Qualitative data gathered from the teacher focus groups showed that there were **mixed views on the Delight Programme's impact on pupil literacy**, with those saying it did not improve their literacy due to not embedding programme content sufficiently enough into

their English curriculum. Some teachers explained that **pupils' writing skills had taken a hit during the COVID-19 lockdowns**, so it was hard for the Delight programmes to directly address this. However, the programmes did give pupils shared talking points, which was particularly relevant if the topic of the programme was related to the English curriculum content, such as Delight in Dance.

Furthermore, a teacher whose class had participated in the Delight in Dance programme explained that as they embedded elements of the villain and hero descriptions in their curriculum, this was seen as really beneficial for pupil performance. Additionally, some pupils taking part in the Delight in Shakespeare programme expressed that they felt **they learned many new words that they did not know before** having now read the story of The Tempest.

## Finding 2: Small but significant changes were captured in literacy among pupils eligible for Pupil Premium

These findings are also reflected in the Pupil Premium cohort. This data was gathered through the collection of questions asking teachers of their observation of their Pupil Premium students from before their participation in the Delight programme began, to after it had ended.

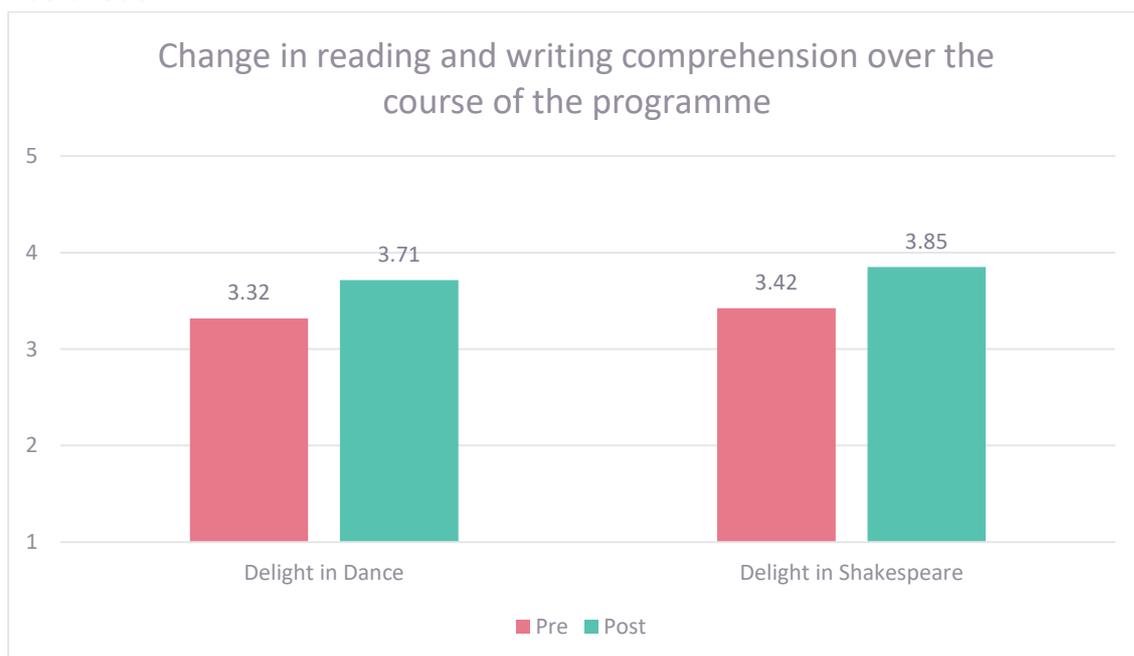


Figure 10.

As can be seen in Figure 10., all pupils' measures of reading and writing comprehension improved over the course of the programme. Noticeably, pupils participating in **Delight in Dance**, which was a programme specifically catered to improving children's' enthusiasm for storytelling and imagination through dance, **saw an improvement of 9.9%**. This is promising and indicates that through the medium of dance and storytelling, pupils' interest in reading and writing may have improved enough to motivate them to engage more thoroughly with English lessons.

A similar trend is also noticeable among Pupil Premium pupils who participated in the **Delight in Shakespeare programme, where the percentage change of 10.7%** indicates that the participation and act of engaging with the story of *The Tempest*, may have assisted pupils in other areas of their schooling. The changes seen in both *Delight in Dance* and *Delight in Shakespeare* aligns with the programme content, where the two programmes were directly integrated into the current English curriculum of the pupils, and comprised of tangible storytelling.

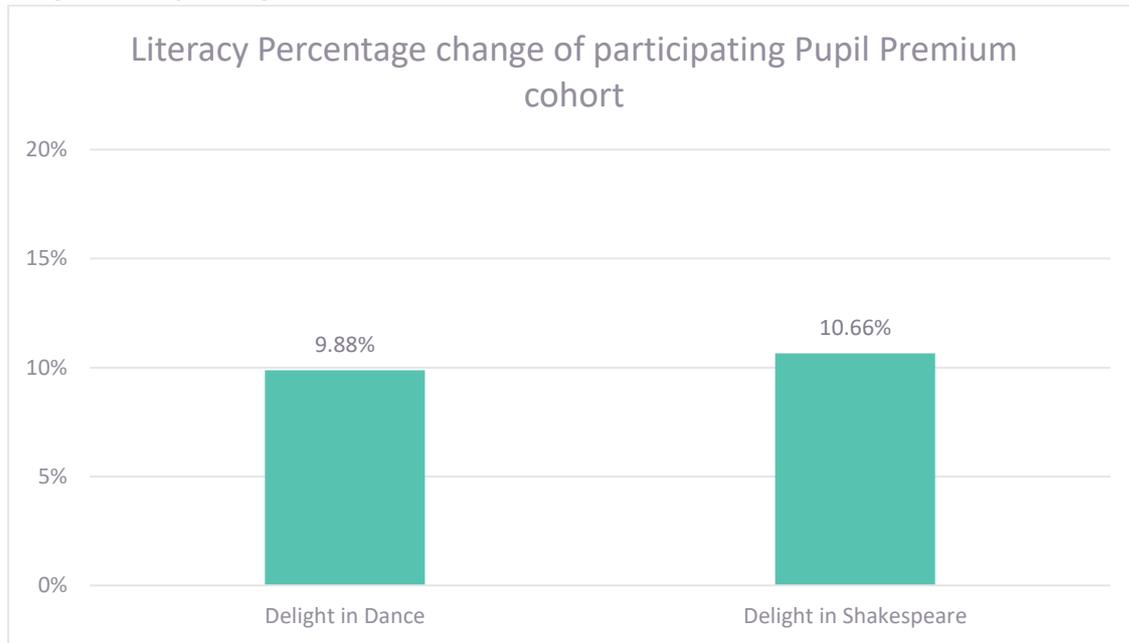


Figure 11.

Data gathered from the teacher focus groups corroborates with this, where several teachers mentioned that **the programmes did give pupils shared talking points, as the programmes were directly related to the English curriculum content.**



*I had a new child start with me in October. He only arrived in the country during the first lockdown. He literally knew no English at all and now he is fluent in conversational English. And it's kind of that acquisition of language as well that I thought was fantastic for children like him as well. We saw that across all three classes".*

For example, a teacher whose class had participated in the *Delight in Dance* programme, explained that as they embedded elements of the villain and hero descriptions in their curriculum, this was seen as beneficial for pupil performance. More specifically, one particular teacher explained that the *Delight in Dance* programme had a really positive impact on the progress of their EAL pupils.

## Part 4: Broadening Horizons and School-based Arts Embedment

1

Programme enjoyment was high amongst Pupil Premium and non-Pupil Premium pupils, with **the Delight in Libraries programme receiving the highest level of programme enjoyment.**

2

The Delight programmes **broadened the horizons of pupils**, by exposing them to **new perspectives and experiences around the creative arts and its associated industry.** Moreover, teachers reported that a 'levelled playing field' allowed more pupils to engage with the programmes.

3

Teachers reported an increase in confidence and use in teaching creative activities. **Delight in Libraries saw a particular increase of 32.27% in confidence in teaching, and 52.27% increase in use.**

The following section discusses the results from analysing the data in relation to pupil, teacher and parental experiences of the three Delight programmes, and how these fostered a wide understanding and appreciation of the arts. In relation to pupils, it was examined to see whether they improved in their skills and knowledge of the arts, as well as if they had developed a greater range of technical vocabulary. Teacher surveys were analysed to understand whether teachers had gained new knowledge and skills to increase their confidence in talking about and teaching arts and incorporating it into lessons cross-curriculum. Finally, the results were also examined to determine whether parents and carers' engagement with the arts and their child(ren)'s school had deepened throughout the course of the Delight programme.

Data gathered from both the surveys and focus groups indicates that the experience for teachers, parents and pupils was largely positive. Regardless of the programme, pupil enjoyment and teacher confidence and an appreciation for the arts was high or increased in the post-surveys.

### Finding 1: Programme enjoyment was high amongst pupil premium and non-pupil premium pupils.

The overall and general consensus gathered from the data, was that **both teachers and pupils enjoyed participating in the programmes and saw the clear benefit that they brought with them.** All pupils were asked in the post-survey to rate their level of programme enjoyment on a scale ranging from 1 to 5. Questions asked pupils to rate their level of pride in the creative piece that they had created, their level of enjoyment, and their appetite and confidence to continue dancing, acting or doing art after the programme had ended. As can

be seen in Figure 12., Pupil Premium pupils and pupils in general were positive about these questions, and displayed enthusiasm for both the programme and a desire to continue exploring such activities.

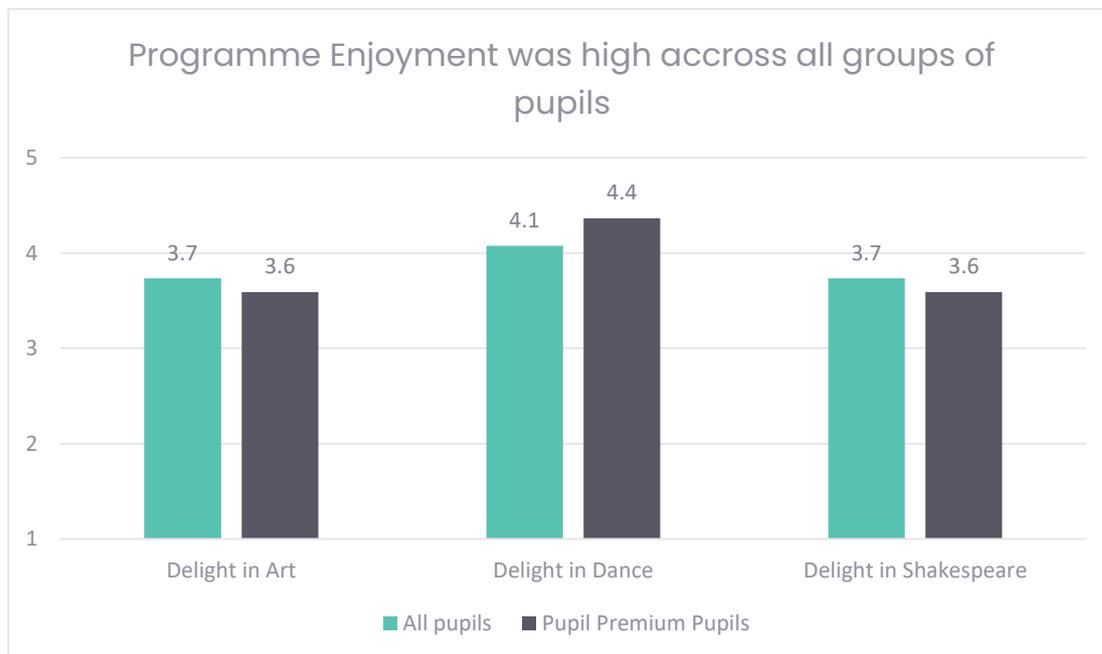


Figure 12.

Several teachers explained that drama, art and dance are not normally incorporated in the curriculum, so the Delight Programmes provided a welcome breath of fresh air, especially during lockdown and after children came back to school. Furthermore, teachers expressed that many pupils seemed anxious due to the pandemic and that the **Delight programmes felt like a relief – a time of the week that pupils really looked forward to.**

This was the case across the three programmes. Most pupils similarly expressed enthusiasm for the sessions, saying that they always looked forward to their upcoming sessions. Figure 12. above does show that the **Delight in Dance programme produced the highest level of enjoyment amongst the pupils.** Several reasons can be inferred from this. Firstly, unlike the other two programmes, Delight in Dance was the most 'team-based' programme, where pupils largely had the same dance routine to do, and so was a largely even playing field to perform on. In contrast, the Delight in Art programme was made up of more independent work, and several pupils even participated in this from home due to COVID-19 measures. The Delight in Shakespeare programme also involved more individual performances and roles, which may have incurred some levels of nervousness. Secondly, this may be an effect of the fact that out of the three activities, both drama and art are experiences that are more typically integrated into the general curriculum, while dance is less so. The novelty that the dance programme provided for the pupils therefore, may well have added to the high levels of enjoyment that they expressed in the survey. The difference in pupil enjoyment between these three programmes is slight however, and it can still be inferred that overall, all three Delight programmes were met with enthusiasm and enjoyment by the pupils.

When asked to describe their overall experience in teaching drama, art or dance as part of the Delight programme, teachers largely responded with 'Excellent'. This response mirrors those of the teachers in the focus groups. Of interesting note, is that for those teachers who were involved with teaching Delight in Dance, there were no 'Average' responses, as noted in Figure 13. This may be because this programme involved the least amount of cooperative work between pupils and did not require a great amount of teamwork between pupils. Coordinating group work between pupils can sometimes pose a challenge for teachers, and unlike the Delight in Shakespeare and Delight in Art programmes, teachers facilitating Delight in Dance may have found this programme slightly easier to run.

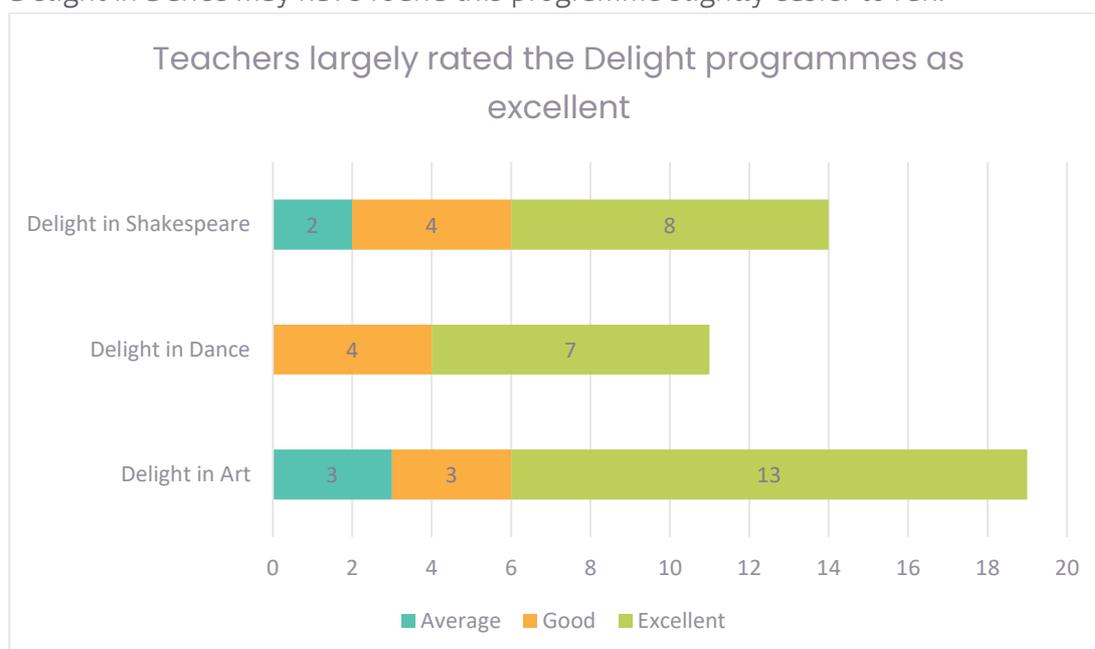


Figure 13.

## Finding 2: The Delight programmes broadened the horizons of pupils around creative arts and its associated industry

During the focus groups, teachers expressed that the Delight programmes helped children be exposed and learn about the creative industry. In this way, the programmes gave pupils the opportunity to be exposed to new perspectives and experiences that they otherwise would not have had the chance to. This was seen as particularly **helpful for children who normally would not have the opportunity to engage with the creative industries by, for example, going to the theatre or museums.** Seeing dance, drama and art as wider career opportunities by engaging with real artists, inspired children and broadened their perspective of what types of jobs were available.

**bb** *For some of our pupil premium pupils, for someone to come into their life and tell them something new, I just think that opened their minds to possibilities of things they hadn't seen before. And so they really did embrace it. And I think it's made a difference in their minds about what is possible, what they are capable of. And also a little bit of what people do in the world."*



*The children definitely had more self-esteem. Because of the type of art, there not being a right or wrong way of doing it, it helped this age group. It was lovely to see my refuser come in on a Monday, which he particularly struggled with."*

Furthermore, **most teachers commented that all pupils were able to equally engage in these creative activities, which levelled the traditional playing field.**

All pupils were generally able to join in, making it a very unifying experience. Teachers observed that some pupils who did not normally take leadership roles in class, were now acting as leaders, and suggested that considering that the nature of creative activities is very different to being good at reading or maths, opened a new area for children to flourish in, and explore different dynamics within the class. This therefore helped in creating a more level playing field, as it was reported that those who normally struggled academically, got better with these creative activities. A pupil who participated in the Delight in Art Programme expressed that they particularly liked that art was not about being right or wrong and therefore felt more confident in participating. Moreover, these activities allowed pupils to socialise more, and gave them the opportunity to engage in a shared experience, which was seen as particularly valuable during the pandemic.

### Finding 3: Teachers reported increased confidence and use in teaching creative activities at school, reflecting school-based arts embedment

Teachers also reported an increase in confidence and use of teaching the art form that they had helped facilitate in their class. By comparing results from both the pre and post surveys, it is evident that the exposure to these activities inspired teachers to integrate dance, art or drama further into their curriculum.

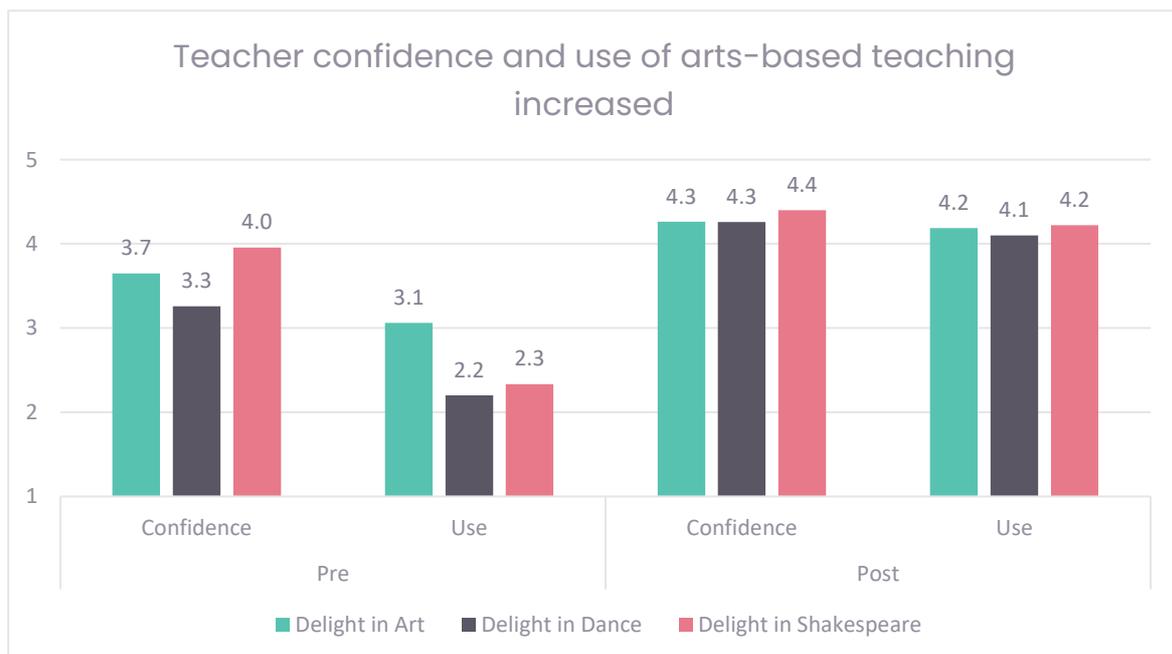


Figure 14.

Figure 14. indicates that before the Delight programmes began, teachers reported to already feel relatively confident and positive in their ability to teach arts-based learning into their

class. This is reflected in the focus groups, where **several teachers interviewed reported that they had a background in a creative field**. Despite this however, the survey shows that many reported that they were not currently enacting this confidence by integrating either dance, art or drama into their lesson plans.

Following the Delight programmes however, **teachers reported that they would use the skills that they had learnt in their teaching practice in this coming term**. As reflected in Figure 15., teachers were much more likely to integrate arts-based learning into their teaching practices after having completed the Delight programme. It must be noted however, that this indicates what teachers intended on doing, compared to activities that they were already running.

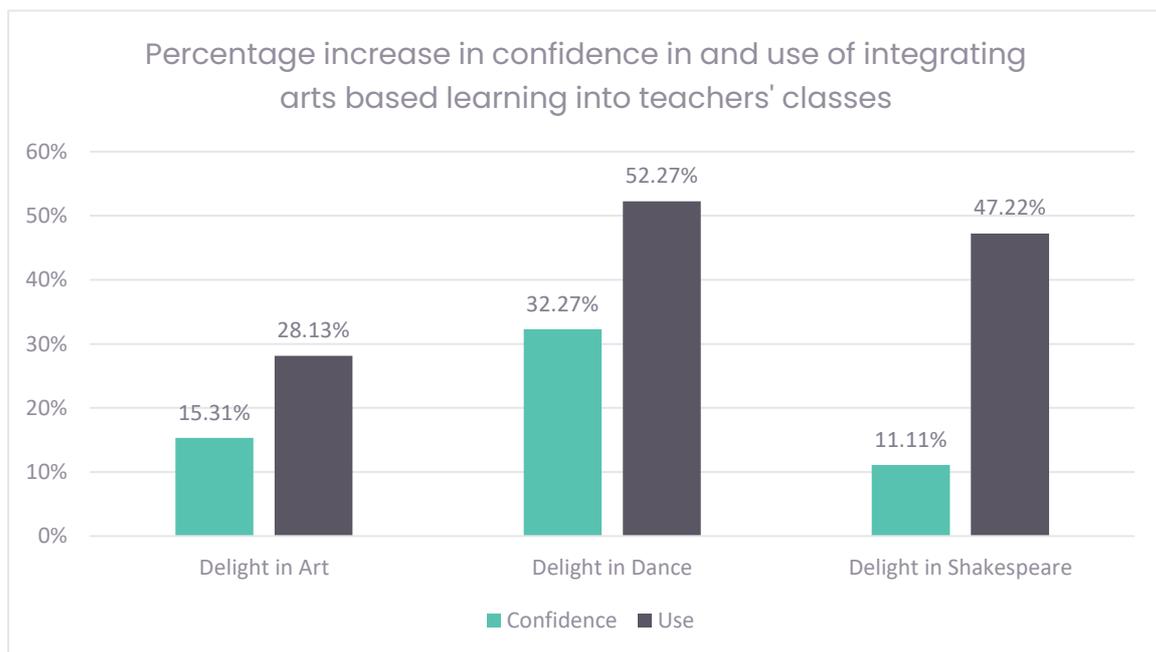


Figure 15.

During the focus groups, those teachers who mentioned that they held no prior arts-based teaching experience, explicitly stated that the **Delight Programme had helped them get out of their comfort zone and engage more comfortably with arts and dance**. For example, there was one male teacher who said he himself had some stereotypical misconceptions about using dance in the classroom, but after this experience he felt “100% more confident” and thought it was great how “you can kind of blow those misconceptions of what dancing is out of the water”.

**bb** *I felt really nervous before the first teacher led session [Delight in Libraries] but the children were so engaged I really fed off that, their energy really helped me feel more confident”*

Another teacher expressed that they learned that “the more active, the better” and that “if we can find the time to incorporate that sort of process into everything we do, then you’d be winning”.

**bb** *I am definitely way more confident. Just from watching the artists, their approach. Delivering stuff, myself, I feel a lot more confident. I had never used some of the skills before. Usually, we have 30 minutes to make art. I loved doing it over many sessions and giving it an end point and context. "*

A teacher whose pupils participated in the Delight in Art programme explained that the way the programme was taught and broken down made them feel more confident in integrating that into their own lessons and being able to make links between art and literacy.

Finally, when asked about the additional training that Delight provided for teachers, teachers responded that they found that the training sessions and booklets were especially helpful as it helped them to support their pupils appropriately during the sessions and integrate their new learning into their own lessons going forward. Having access to the booklets means they have the resources to replicate elements of the programme in future years too.

## Finding 4: Parents of Pupil Premium pupils increased in engagement with their child's learning, while those of pupils in Delight in Art, dropped in engagement

As part of the collaborative survey completed by teachers and pupils eligible for Pupil Premium, teachers answered several questions pertaining to each child's parental engagement with their child's learning. This comprised of whether the parent and/or carer participated in school events, supported, and engaged with their child's learning from home, and whether they had regular contact with their child's teacher. As can be seen in Figure 16., parental engagement increased for Delight in Dance and Delight in Shakespeare but decreased slightly for Delight in Art. Furthermore, these changes were statistically significant ( $p = 0.00$ ).

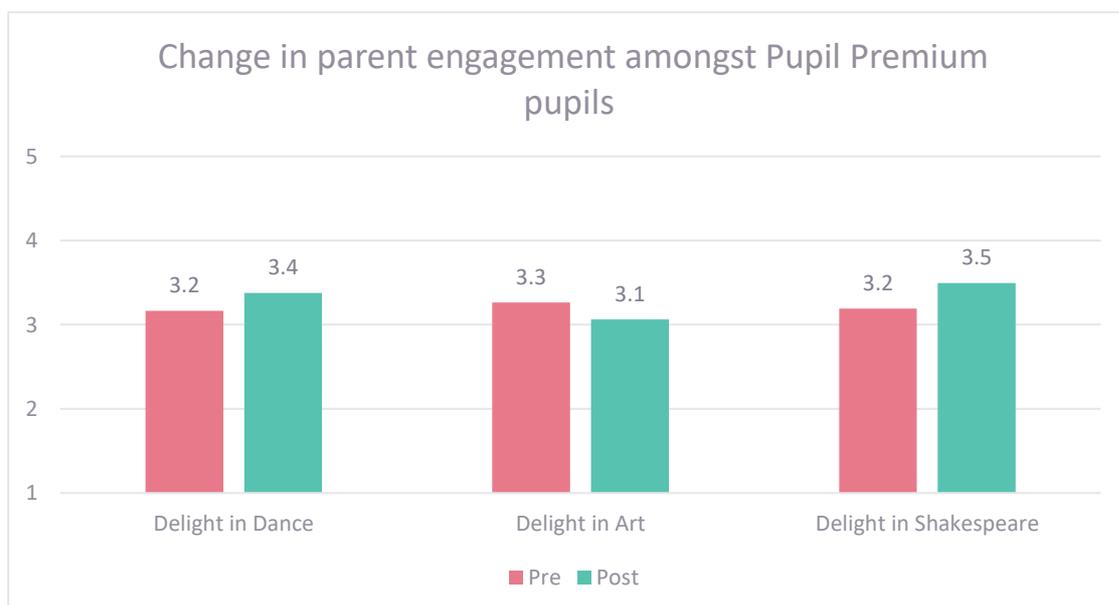


Figure 16.

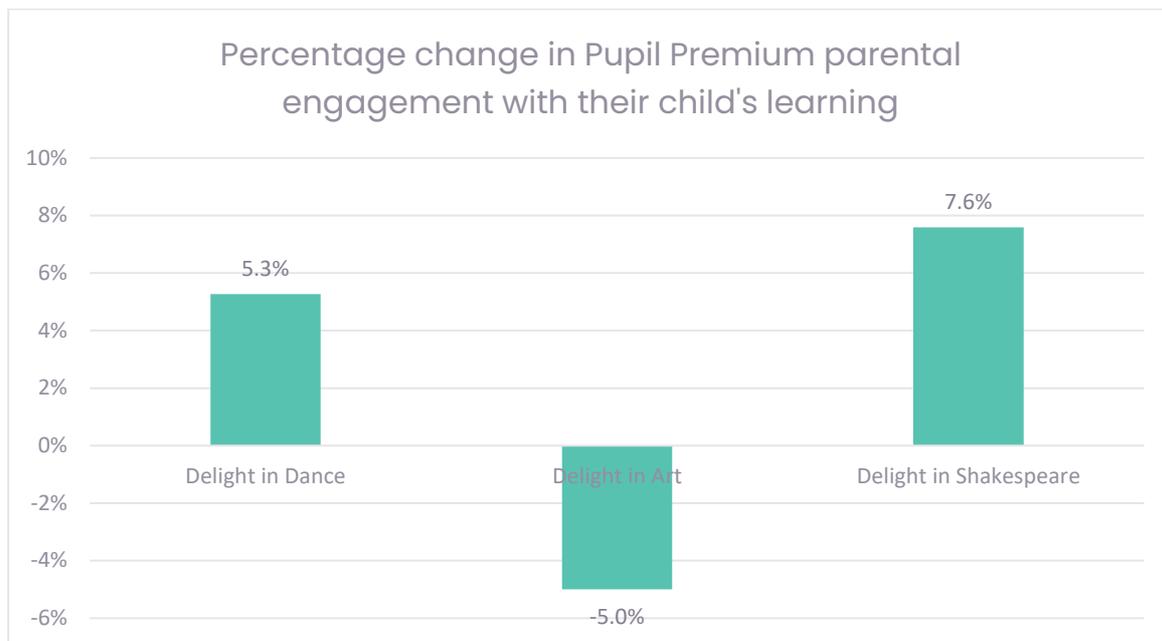


Figure 17.

**Parental engagement amongst pupils engaging with the Delight in Art programme decreased by 5%.** A proportion of pupils engaging in this programme did so from home, which involved heightened parental and/or carer support. Over a period of time, parents could have experienced some fatigue in providing this ongoing support, amongst the other pressures that COVID-19 presented. Findings from the teacher focus groups corroborated with this, where teachers expressed that good parent engagement was necessary for pupils to fully participate in the programme when they were at home. Those who had parents support their children at home were able to follow along similarly to peers in school, while those who had poor parental engagement often were not able to finish the work.

Overall, however, the increase in parental engagement amongst pupils from the Delight in Dance and Delight in Shakespeare programmes indicates that **the programmes may well have encouraged the pupils to talk about what they were learning at home**, which in turn precipitated greater parental engagement with school events, activities and engagement with their child's learning. These findings must be read with the knowledge that this data is gathered from self-reports of teachers. Several questions, such as how much the parent and/or carer engages with their child's learning at home, may not always be information that a teacher may have full access to. Of course, teachers can sometimes infer this information through the pupil's engagement with learning and academic progression at school, but this nevertheless needs to be considered when reading these results.

**bb** *...they [pupils in school] completed the activities, whereas some of them at home, there may have been a parent working. So, they weren't able to get on the live zoom. And maybe someone wasn't super motivated to kind of encourage them to complete the session. So there were some children who didn't create a finished piece or hadn't really done very much."*

# Part 6: Conclusion

## Summarised Findings

This evaluation aimed to explore the effects of three Delight programmes on pupils' social and emotional skills and literacy attainment, as well as the experience and confidence that teachers experienced in helping to facilitate the programmes. Run between Autumn 2020 and Summer 2021, this evaluation showed that overall, the Delight programmes were correlated with several positive outcomes.

- ▶ Self-reported **confidence reported by pupils improved across all three Delight programmes**, was statistically significant for the Delight in Dance and Delight in Shakespeare programmes. Although the Delight in Art programme did not result in a statistically significant change, it is nevertheless a good indication that **through arts and creative based activities, young people are able to access a new level of creative confidence in what they create and produce.**
- ▶ **All three Delight programmes had a positive increase in both social and artistic measures for pupils eligible for Pupil Premium**, where most improvements were statistically significant.
- ▶ **Reading and writing attainment data showed an overall improvement over the course of the programmes.** It must be kept in mind however, that pupils naturally follow a trajectory of improvement over the course of an academic year, and so any changes seen cannot be inferred as causation.
- ▶ Programme enjoyment and excellence ratings was high amongst both pupils and teachers, with **the Delight in Dance showing the highest rating of enjoyment.** This could perhaps be due to factors surrounding the storyline of the 'Dance Detectives' theme, as well as the close teamwork that this activity would have naturally required of the pupils.
- ▶ **Teachers reported an increase in confidence in teaching and using creative based lessons with their pupils.** Findings from both the focus groups as well as the surveys showed that following the programmes, teachers reported that they not only appreciated what creative activities offered their pupils, but that they were more confident and interested in incorporating such activities into their lessons moving forward.
- ▶ **Parents and carers deepened their engagement with their child's learning** amongst the Delight in Dance and Delight in Shakespeare programmes. Parents whose children participated in the Delight in Art programme however, decreased in engagement over the course of the programme.

As previously discussed, several limitations need to be kept in mind when interpreting these results. A significant limitation to note, is that the pupils who responded to the surveys were relatively young and may therefore not have interpreted and understood all survey questions properly. This, along with the natural occurrence of self-report bias, which is inevitable in any survey administration, may well have skewed the data slightly. Secondly, it is acknowledged that the presence of COVID-19 meant that some of the Delight programmes evaluated in this report would not have been running as they normally would

have. This means that some pupils would have received a modified version of the programme. Finally, it must be noted that it is easier to see changes in teachers and adults compared to younger pupils in the short-term. Therefore, more longitudinal follow up with schools and pupils will enable ImpactEd to understand change across more long-term pupil outcomes. Future evaluations over the next two years of this multi-year evaluation will help draw out these long-term narratives and will contribute to a richer understanding of the impacts that the Delight programmes have on pupils' learning and development in response to arts-based activities.

## Recommendations

As a result of the findings set out in this report, we would propose a number of recommendations for programme design and delivery:

**Recommendation 1:** Having a clearer link between Delight programmes and the school's English curriculum is likely important for seeing improvements in literacy performance. Although this link exists, several teachers mentioned that it could be strengthened. This would give not only the pupils greater context and ability to link their creative activity to their school learning but would also aid Delight in evaluating the effects of their programmes on English attainment.

**Recommendation 2:** Incorporating more collaborative and peer work components across all programmes might support in improving pupil social and emotional development and enjoyment.

Additionally, Delight may wish to consider the following recommendations related to programme evaluation:

**Recommendation 3:** Future evaluations could incorporate a teacher measure for all pupils' changes in wellbeing and grit. Seeing that this measure remained largely stable within this evaluation, it would be interesting to triangulate this finding by assessing teachers' observations of these pupil factors.

**Recommendation 4:** Setting up a control or comparison group at the schools could provide a helpful way to understand the differential impact of the programme on participating pupils over a longer period of time.

**Recommendation 5:** Using a more robust method for collecting attainment data would allow for a stronger analysis of pupils' attainment grades. This in turn, would facilitate a more robust analysis of any correlations between the Delight programmes and their impact on pupils' English attainment.

**Recommendation 6:** Directly assessing parent engagement and feedback from parents and/or carers themselves, would assist in further triangulating these findings. Furthermore, gaining a perspective from parents on their child's development at home may aid in the analysis of changes in social and emotional wellbeing

**Recommendation 7:** To further tailor the survey measures to target the more nuanced outcomes as outlined in Delight's Theory of Change, such as pupils' development of technical vocabulary.

# Appendix

## Graphs

The graphs and figures used in this report present a visualisation of the results analysed from this evaluation of three arts-based programmes run and delivered by Delight.

This report contains two different kinds of graphs: the average response for each before and after survey, and the percentage change. The first, displays a **visualisation of the average of answers given by pupils and/or teachers on a Likert scale ranging from 1 to 5**. In this case, 1 correlates with a negative answer, and a 5 correlates with a positive answer. For example,

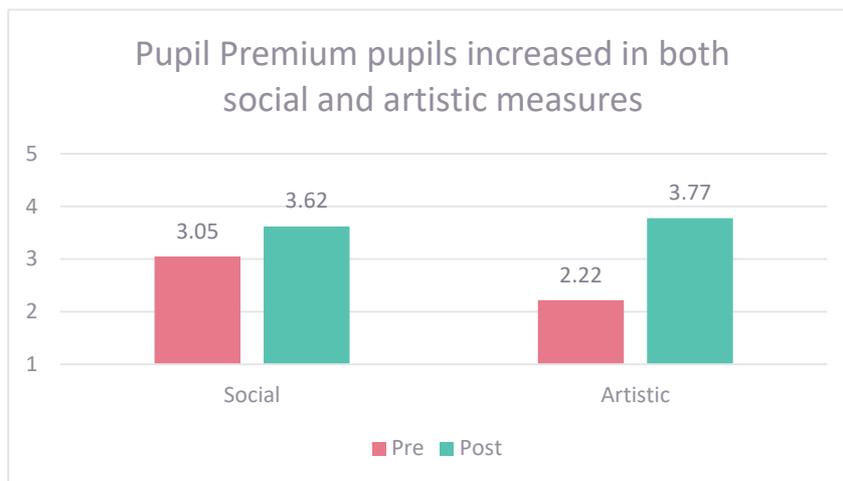


Figure 1a.

Figure 1a. shows that before participating in the Delight programmes, on average, teachers selected a 2.22 out of a 5-point Likert scale based on their observations of their students' capacity in artistic measures. After having participated in the programmes however, the teachers responded a higher number of an average 3.77 out of a 5-

point Likert scale. This therefore suggests that the Delight programmes had a positive effect on Pupil Premium's sense of artistic competence.

The second type of graph used in this report is a **visualisation of percentage change**. This means that when comparing the pre and post survey responses, the respondents indicated a certain amount of change in their response. For example, Figure 1b.

below indicates that for Delight in Dance, parents were 5.3% more engaged with their child's learning after the programme than before the programme. Similarly, parents whose children participated in the Delight in Shakespeare programme were 7.6%

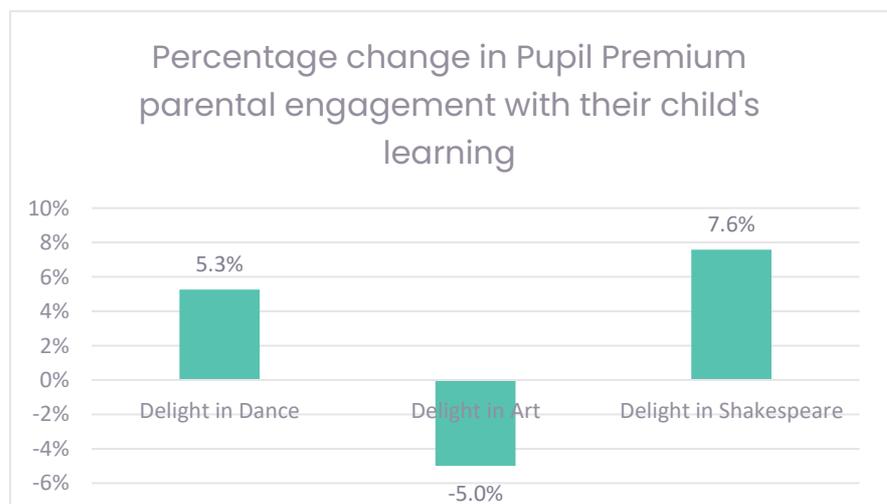


Figure 1b.

more engaged with their child's learning than before the programme commenced. Delight in Art however, shows that parents' engaged 5% less at the end of the programme as compared to the beginning of the programme.

## Statistical significance

This report also ran several statistical analyses to determine whether any changes seen between the before and after surveys were statistically significant. This means **whether the observed change was due to random chance, or whether the difference observed was an effect of the relationship between the variables under examination**. In this case, the variables being examined were the evaluation outcomes as identified in the Delight Theory of Change.

To assess statistical significance, a statistical measure called the p-value is used, which helps determine whether or not a hypotheses can be rejected. **P-values are used to ascertain whether the results of an evaluation are within the normal range of values for the events being observed.**

In order to reject the null hypothesis (the assumption that there is no relationship between two groups), a level of statistical significance is chosen. By default, this is 5% or 1% ( $p=0.05$ ,  $p=0.01$ ). If a statistical test results in a p-value smaller than the significance level, the null hypothesis can be rejected. In the case of this report, the p-value chosen was 0.05, meaning that **any result with a p-value lower than 0.05 indicated that this was not by chance, but rather as an effect from the Delight programme.**



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DAME SUE JOHN, Executive Director,  
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