

Delight

Summary evaluation report

2021 - 2022



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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 2021-22 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)



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

70%

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 programmes 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.



Part 1: Introduction

Context for the Evaluation

Delight works to support the creative development, learning and well-being of children by creating 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 performances, 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, 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 2 of the evaluation, with several additional retrospective comparisons with findings 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 Watts, 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 Dance** uses contemporary dance as a medium to increase children's engagement with literacy learning. Starting with an interactive Dance performance of **the Story Detectives**, over the course of 6 weeks, Year 3 pupils use the narrative of the Hero and the Villian 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 teamworking skills and self-expression while encouraging the participation in dance.

- ▶ **Delight in Watts** is a 6-week long programme that aims to strengthen Year 4 children's visual-arts confidence, wellbeing and life skills through the delivery of visual arts-based activities. Children begin the programme by visiting Watts Gallery – Artists' Village for a gallery tour and taking part in an on-site workshop. Following this, children work with a professional artist in three full day in-school sessions to explore artistic techniques, before creating artwork that is professionally exhibited at Watts Gallery Artists' Village and celebrated in a private view with family and friends. It is aimed that this increases each child's confidence, knowledge and skills in creativity.
- ▶ **Delight in Shakespeare** aims to strengthen Year 5 children's learning and life skills by increasing their enthusiasm for drama, storytelling, and heritage texts. Delivered within a 7-week programme children work with professional actors to learn about scriptwriting, drama, and performance to create their own unique version of a Shakespeare play. As a result, it is hoped that each student builds a strong foundation in knowledge of Shakespeare before moving into secondary school. The pupils within this evaluation watched and performed 'A Midsummer Night's Dream'.

Executive Summary

As part of an **evaluation spanning over a 3-year period beginning in the academic year 2020/21**, this report provides an overview of the evaluation process and findings from three key Delight programmes over the course of **the second 2021/22 academic year**. Findings from the three programmes Delight in Dance, Delight in Watts and Delight in Shakespeare, 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. Furthermore, **analysis comparisons are made between findings from the 2020/21 reporting and this 2021/22 reporting**, showing how change has occurred with pupils over time. Finally, a **case study outlining changes observed in a small cohort of 14 Pupil Premium pupils** across the span of 2020/21 and 2021/22 is presented.

The programmes were evaluated through several methodologies. Several non-cognitive outcomes measuring resilience, wellbeing and confidence were measured through a **pre- and post-survey design**, with a separate analysis being 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 and the wider school. This survey data was then complimented by the analysis of qualitative information, gathered through **focus groups** run with pupils and **qualitative feedback** gathered from 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 arts-based learning activities increased. When comparing measures to the previous year's evaluation of 2020/21, results were mixed, where some measures decreased slightly, while others increased.

Overall, these findings indicate that 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 ongoing effects of COVID-19 on programme participation, as well as the presence of self-report bias, needs 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:

- ◆ **Confidence in arts statistically significantly increased amongst all pupils across all three Delight programmes**, where those attending Delight in Shakespeare improved in confidence by 11.5%, showing pupils felt more able to express themselves through the arts after completing the programme.
- ◆ **Wellbeing and resilience amongst pupils across all Delight programmes remained stable**, where only marginal increases of 1% were shown. This was consistent with the 2020/21 evaluation.
- ◆ Teachers reported an **increase in their level of confidence** in delivering arts-based education to pupils after taking part in any of the three assessed Delight programmes, and teachers associated with Delight in Dance saw an increase of 26% in confidence (n=14).
- ◆ **All three programmes contributed to the development of technical vocabulary and knowledge of the arts amongst pupils**, where several pupils commented on noticing an improvement in their drawing techniques.
- ◆ Delight in Dance and Delight in Shakespeare had a particular effect on pupils' oracy and literacy, where **connections between the art forms and their curriculum learnings were made, especially amongst pupils with SEND**.
- ◆ Delight in Watts had a particular impact on how pupils viewed arts and their future engagement with it, where qualitative findings showed that participating in painting and drawing **enabled pupils to visualise potential careers and understand the transferable skills associated with the arts**.
- ◆ **Similar promising trends of improvement were observed amongst Pupil Premium longitudinally tracked pupils (n=26)**, where between 2020-21 and 2021-22, continued improvements in social, artistic and academic confidence were noted amongst the pupils.

Evaluation Design Methodology

ImpactEd and Delight worked together to design an evaluation of three programmes: Delight in Watts, Delight in Dance and Delight in Shakespeare. The evaluation focussed on measuring the following outcomes identified in the Theory of Change:

- ▶ 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 confident in using the arts to express themselves
- ▶ Parents and carers deepen their engagement with the arts and with the schools
- ▶ Pupils see arts education and careers as viable options for them
- ▶ Pupil oracy, literacy and attitudes to learning improve, and pupil attainment in related subjects improves
- ▶ Pupil wellbeing, resilience and self-esteem improves
- ▶ Teachers gain skills and knowledge to increase their confidence in talking about, and teaching, the arts and incorporating it into lessons cross-curriculum
- ▶ Teachers introduce the arts into other parts of the curriculum

Following the first year's evaluation, it was decided to not go ahead with collecting academic attainment data in favour of retaining a positive working relationship with the schools that Delight partners with. This means that this evaluation report does not report on academic attainment results pertaining to the outcome of "Pupil oracy, literacy and attitudes to learning improve, and pupil attainment in related subjects improves". Several qualitative elements relating to this outcome have been retained however, such as conversations held directly with pupils, and feedback from their teachers.

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

Evaluation Activity	Details	Before	After
All pupil survey	Completed by all pupils who participated in one of the Delight programmes.	✓	✓
Pupil Premium survey	Completed by Pupil Premium pupils with the assistance of their teachers, who had participated in one of the Delight programmes	✓	✓
Teacher survey	Completed by teachers whose class had participated in a Delight programme	✓	✓

Parent survey	Completed by parents of children who had participated in one of the Delight programmes		✓
Teacher qualitative feedback	Written feedback gathered from teachers who were closely involved with the Delight programmes		✓
Pupil focus group	Discussions with pupils who had attended one of the Delight programmes		✓

Sample

Pupils participating in this 2021/22 evaluation were made up of Year 3, Year 4 and Year 5 pupils from Key Stage 2. In this evaluation, pupils in Years 4 and 5 participated in one of the Delight programmes in the 2020/21 programme and subsequent evaluation, while the Year 3 cohort in this evaluation had not participated in any Delight programme prior to 2021/22. Note that in 2020/21, the art programme that pupils participated in was Delight in Art – Out of this World, adapted to work within Covid restrictions including remote delivery, where children explored watercolour painting, composition, and collage. The art programme in 2021/22 was simply titled Delight in Watts, where pupils created their own bespoke art piece exploring acrylic painting, foiling and creating on canvas.

	2020/21	2021/22
Year 3	N/A	Delight in Dance
Year 4	Delight in Dance	Delight in Watts
Year 5	Delight in Art (Out of this World)	Delight in Shakespeare

Survey design

General pupil survey

ImpactEd and Delight agreed upon a blended survey 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.

Grit-S	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. Questions were answered on a 3-point Likert scale
Stirling Children's Wellbeing Scale (SCWBS)	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. Questions were answered on a 3-point Likert scale

An additional set of custom questions was also included to provide further contextual information around the various Delight programmes around constructs of confidence and programme enjoyment. Depending on the programme that each pupil participated in, the wording was adapted accordingly to suit. These questions were structured on a similar 3-point Likert scale as the validated measures above in order to present consistency in pupil usage.

Confidence	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.
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 the constructs of resilience, 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 the development of social and emotional skills 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 or creating 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.

Parent survey

A survey was administered to parents / carers of Delight participants at the end of the programme. The survey aimed to gather parents' perspective on how the Delight programme impacted their child from a home environment perspective. Specifically, questions focussed on pupil confidence, social and emotional skills, and parent's individual ability and desire to participate in the particular activity with their child, whether it be dance, theatre or art.

Response rate

Overall, there was a positive survey response rate for both the pupil and teacher surveys, although a 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. Various factors can contribute to drop off rates, such as end of term/year stressors and demands, or children having moved to other schools. Although the academic year 2021-22 did not feature any lockdowns, the effect and legacy of Covid was still seen in high levels of child and teacher absences and also the realities of the classroom post-Covid which in some cases made teacher communication harder and tracking less likely to be completed. See the section on Limitations for more information.

1041 pupils completed the pre-survey, and 878 completed the post-survey. Of this number, 703 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, 42 teachers responded to the pre-survey, and 34 responses to the post survey, mirroring the drop in response rates as the pupils. Pupil premium students had a much less pronounced drop rate as 119 teacher completed pupil premium surveys were completed during the pre-survey, and 110 completed the post-survey, showing the lowest drop in response of any group. As parents only completed the post-survey, there is no drop to comment on, however the 712 completed surveys represented a strong level of engagement with the evaluation from parents.

		Pre-surveys completed	Post-surveys completed	Both surveys completed (combined)
Pupils	Delight in Watts	207	178	146
	Delight in Dance	384	327	295
	Delight in Shakespeare	450	373	262
	Total	1,041	878	703
Pupil Premium pupils	Delight in Watts	34	34	33
	Delight in Dance	45	37	31
	Delight in Shakespeare	61	57	46
	Total	119	110	71
Teachers	Delight in Watts	8	7	5
	Delight in Dance	13	10	6
	Delight in Shakespeare	21	17	13
	Total	42	34	24
Parents	Delight in Watts	n/a	156	n/a
	Delight in Dance	n/a	247	n/a
	Delight in Shakespeare	n/a	309	n/a
	Total	n/a	712	n/a

Focus groups

Three focus groups were conducted with pupils. The Delight in Dance focus group was run with a group of Year 3 pupils, the Delight in Watts 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 focus groups centred on gathering a better insight into experience of the programme in relation to the evaluation outcomes as set out in the Delight Theory of Change. This included questions around the children's 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.

Of the three focus groups, two were run with children who had participated in a Delight programme in the previous year. The pupils participating in the Delight in Watts focus group had participated in the Delight in Dance programme in 2020/21. The pupils who participated in the Delight Shakespeare focus group had participated in the Delight Out of this World (Art) programme in 2020/21. For these two sessions, several additional questions were asked of the children, around what they had remembered from the previous year's programme, and whether it had influenced them to do more art or dancing in the year since.

Longitudinal pupil cohort

During the initial phase of designing this evaluation, approximately 30 pupils eligible for Pupil Premium were selected by teachers to allow in-depth tracking over the course of the three years of this evaluation. These 30 children make up a mix of ability levels, ranging from lower ability through to higher ability. In addition, these children present a range of additional social and emotional mental health (SEMH), and special education needs and disabilities (SEND), with lower levels of self-confidence and self-worth. *It must be noted that these 30 pupils are part of the general Pupil Premium cohort as included in this report and subsequent analyses, but were specifically chosen for longitudinal analysis, where their responses have been isolated and included in additional longitudinal tracking. Results for these pupils can be found in Part 5 of this report.*

During analysis 26 of these pupils were able to be matched, having complete survey responses for both 2020-21 and 2022-23.

This group of pupils participated in the Delight in Dance programme in 2020/21, and participated in the Delight in Watts programme in 2021/22. Analyses were run to specifically compare these children's data from 2020/21 to this year's data of 2021/22. Furthermore, analysis was done to track whether any change in social, emotional and artistic domains had taken place over the past 1.5 years.

Context of COVID-19

Although this year's evaluation ran from Autumn 2021 to Summer 2022 and did not occur at a time when there were school closures due to COVID-19, several lasting legacy effects of this would nevertheless have impacted the performance, presence, and ability of some teachers to deliver their teaching. Parents and carers may have been similarly affected. Furthermore, the effects of COVID-19 on pupils' emotional, social and mental wellbeing may have continued to affect some pupils, which in turn may have impacted their engagement

with the Delight programmes. Furthermore, although there were no mandatory school closures, many pupils were nevertheless absent for significant periods of time as individual children and their families as well as teachers and school staff caught COVID-19 and had to self-isolate at home.

During 2020/21, Delight adapted the delivery of their programmes to fit within the school closures. Delight in Art - Out of this World 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. Delight in Dance was 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 shared with families and the wider school community. The delivery of Delight in Shakespeare needed to remain fully in-person however, in order to realise the programme content, and as such, was shifted to later in the school year when children were back in schools. As with Delight in Dance, a professional video was created of the children's final performance and shared with family members.

Limitations to consider

Although all efforts were made to mitigate any confounding variables brought about by standard evaluation limitations, several must be noted. Firstly, 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.

Secondly, the focus groups conducted with the pupils required them to sit and engage in a conversation for approximately 40 minutes. Throughout all three conversations, the **pupils began losing focus after approximately 20 minutes**, which was particularly apparent for the Year 3 cohort. Future evaluations could involve splitting the focus group questions into two halves and speaking to a wider variety of pupils for a shorter amount of time.

Thirdly, the **ongoing impact of COVID-19 on teachers and pupils in terms of individual absences** as well as longer-term social and emotional effects, meant that pupil engagement and experience of the programme may have been altered and affected the outcomes and perceptions of the Delight programme.

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.

Part 2: Social and Emotional Development

1

Confidence in arts statistically significantly increased amongst pupils, where those attending Delight in Shakespeare **improved in confidence by 11.5%**, showing pupils felt more able to express themselves through the arts after completing the programme.

2

Wellbeing and resilience amongst pupils across all Delight programmes **remained stable, with only marginal increases of 1%**. Though these results were not statistically significant, they were consistent with the 2020/21 evaluation.

3

Qualitative data showed that pupils improved in their teamworking and communication skills, where **pupils began interacting with peers who they normally wouldn't spend much time with**.

This following section outlines how the three Delight programmes impacted factors to do with the social and emotional development of the participating pupils. In particular, data gathered from both surveys and focus groups was analysed to examine whether pupils' confidence in using the arts and expressing themselves followed a trajectory of improvement. Results indicated that pupils' level of confidence improved after taking part in Delight programmes, with this increase being particularly apparent amongst pupils eligible for Pupil Premium, regardless of which Delight programme they had participated in. Pupil resilience and wellbeing remained largely stable throughout the programme, with both survey results remaining generally the same between pre and post surveys of the evaluation. This was consistent with the evaluation run in 2020/21.

Finding 1a: Pupils showed an increase in confidence and felt more able to use the arts to express themselves, indicating a sense of pride in their achievements

To understand how the Delight programmes have impacted pupil confidence, a set of three questions was asked of pupils in both the pre and post surveys. These questions asked the pupils how often they felt confident 'making art/dancing/acting', 'sharing their art/dance/drama' and 'using their own ideas in art/dance/drama'. Pupils responded to these questions on a 1-3 Likert scale of 'never' to 'most of the time' with 3 representing the most confident response.

Overall, there was an increase in pupils who felt confident expressing themselves through art, dance and drama with **increases in Delight in Shakespeare and Delight in Dance showing statistically significant improvements ($p < 0.00$)**.

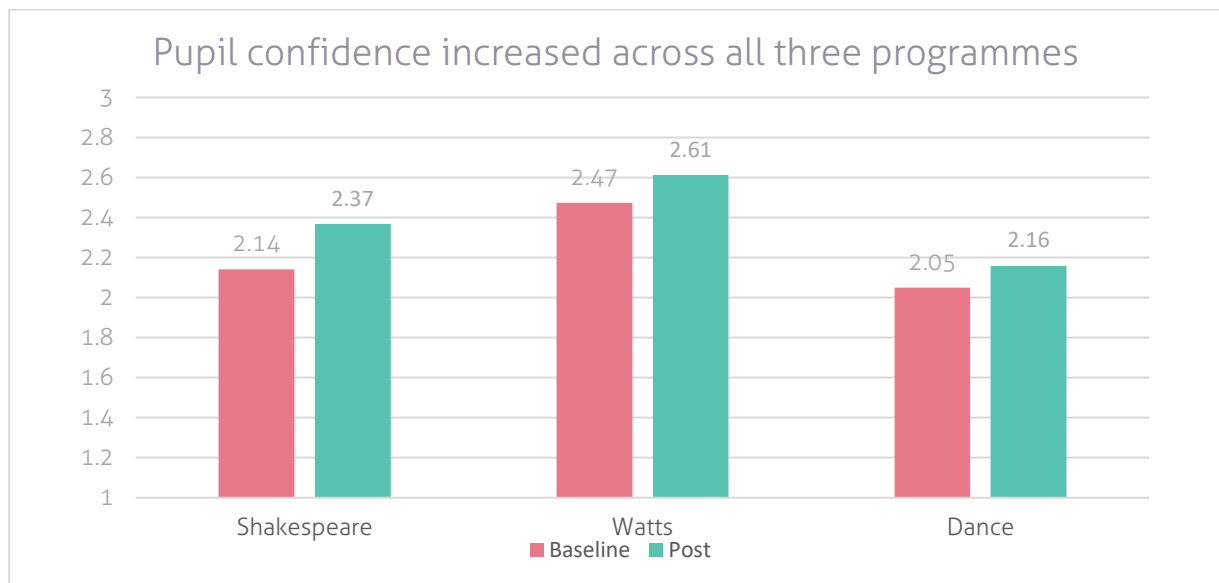


Figure 1: Average Pupil Confidence (Shakespeare n=262, Watts n=147, Dance n=269)

As seen in Figure 1, the greatest change was seen in the Delight in Shakespeare programme where there was an 11.5% percentage point increase from the beginning of the year to the end of the year, followed by a 7% percentage point increase in average confidence for participants in Delight in Watts and a percentage point increase of 5.5% for participants in Delight in Dance.

This increase in pupil confidence aligns with the findings of the 2020/21 evaluation, which similarly saw increases in general pupil confidence across all three Delight programmes. As can be seen in Figure 2. below, this year's **2021/22 evaluation saw larger increases in Delight in Shakespeare and Delight in Watts compared to the 2020/21 evaluation**. When comparing Delight in Dance between 2020/21 and 2021/22, it can be seen that participants did not show as much of an increase in 2021/22 compared to the previous year.

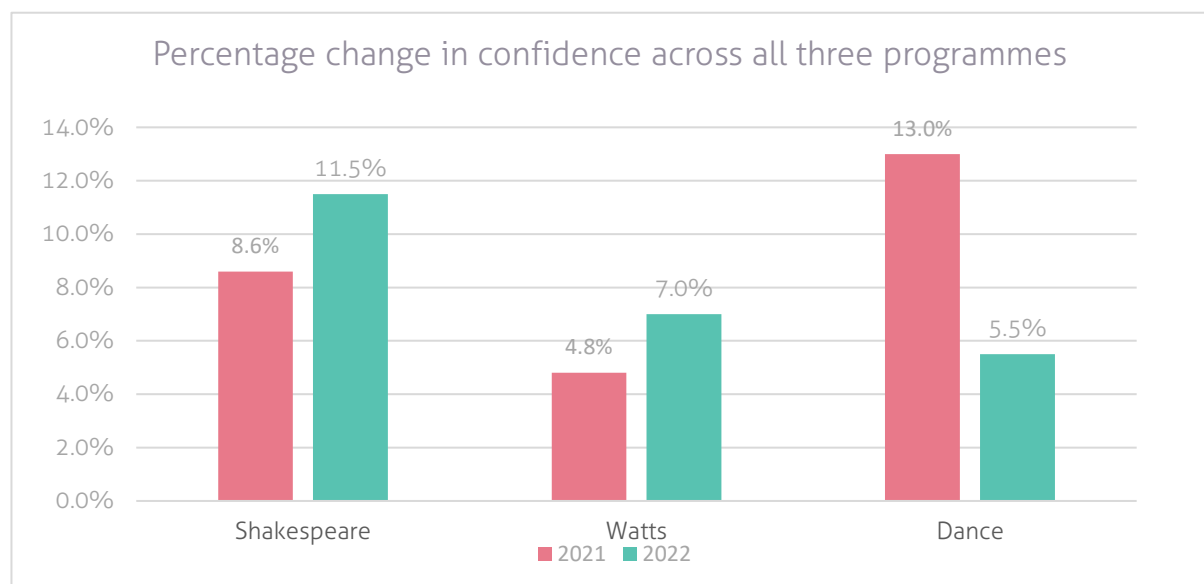


Figure 2: (Shakespeare n=262, Watts n=147, Dance n=269)

One reason for this could have been the fact that in 2020/21, Delight in Dance culminated with the pupils creating a video recording of their dance which was then distributed to their families. In 2021/22 however, the pupils finished the programme with a live performance for their families. The difference in final performances could have impacted their lasting

feelings of confidence, due to additional factors of performance anxiety in the knowledge that if a mistake were made, they would not be able to stop recording and start again.

Finding 1b: Teachers reported an improvement in social, artistic and academic confidence amongst Pupil Premium pupils

For the Pupil Premium specific survey, teachers were asked questions pertaining to confidence in academic, social and artistic domains. Survey results showed increases in all three of these domains, with the greatest increase seen in artistic confidence. Teachers were asked to record how well pupils' behaviour and character matched statements pertaining to these three domains on a 1-5 Likert scale ranging from 'never displays this' to 'always displays this' with 5 representing the most confident possible response.

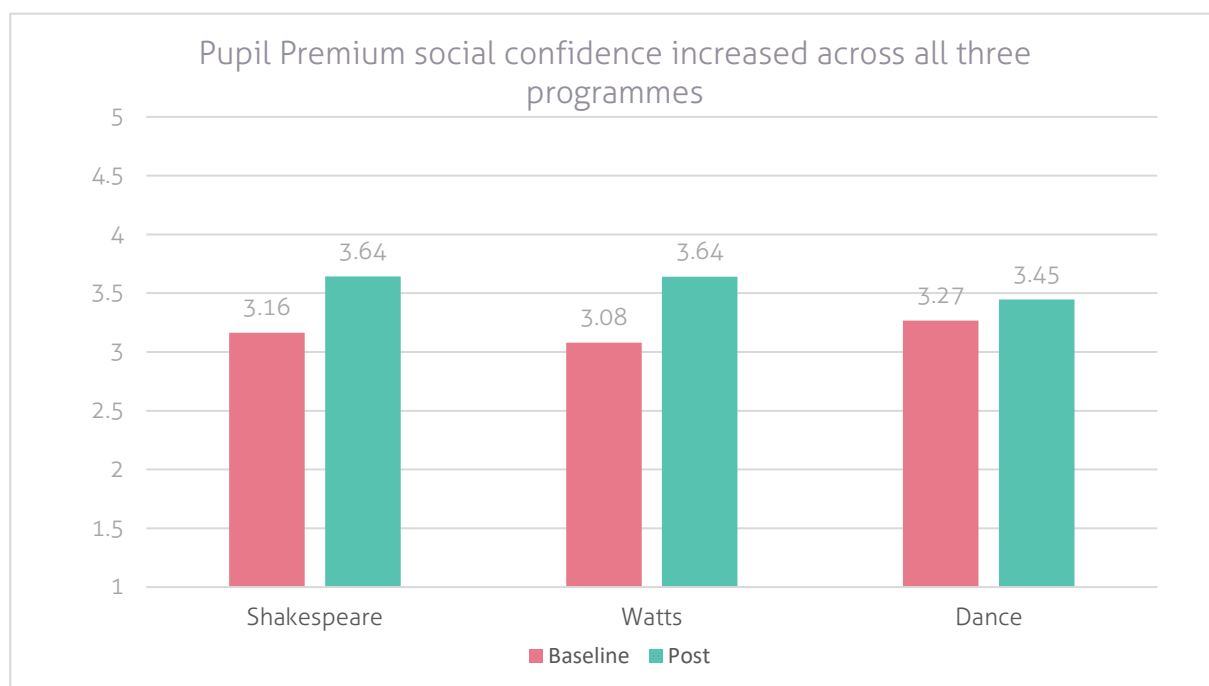


Figure 3: (Shakespeare n=46, Watts n=33, Dance n=31)

Results showed an **increase in average social confidence amongst Pupil Premium pupils** who participated in all three programmes. The largest increase was seen in **Delight in Watts with the average response seeing a 14.1% percentage point rise**, followed by a 11.9% percentage point increase in Delight in Shakespeare participants and a 4.5% increase in Delight in Dance participants. These increases were all determined to be **statistically significant ($p < 0.05$)**.

Similarly, there were increases in artistic confidence amongst all Pupil Premium pupils regardless of the programme that they participated in. These represented the highest increases seen in any of the confidence measures with the largest change being a **26% percentage point increase in artistic confidence among Delight in Shakespeare participants**, followed by a 24% percentage point increase in artistic confidence amongst Delight in Dance participants and a 22% percentage point increase amongst Delight in Watts participants.

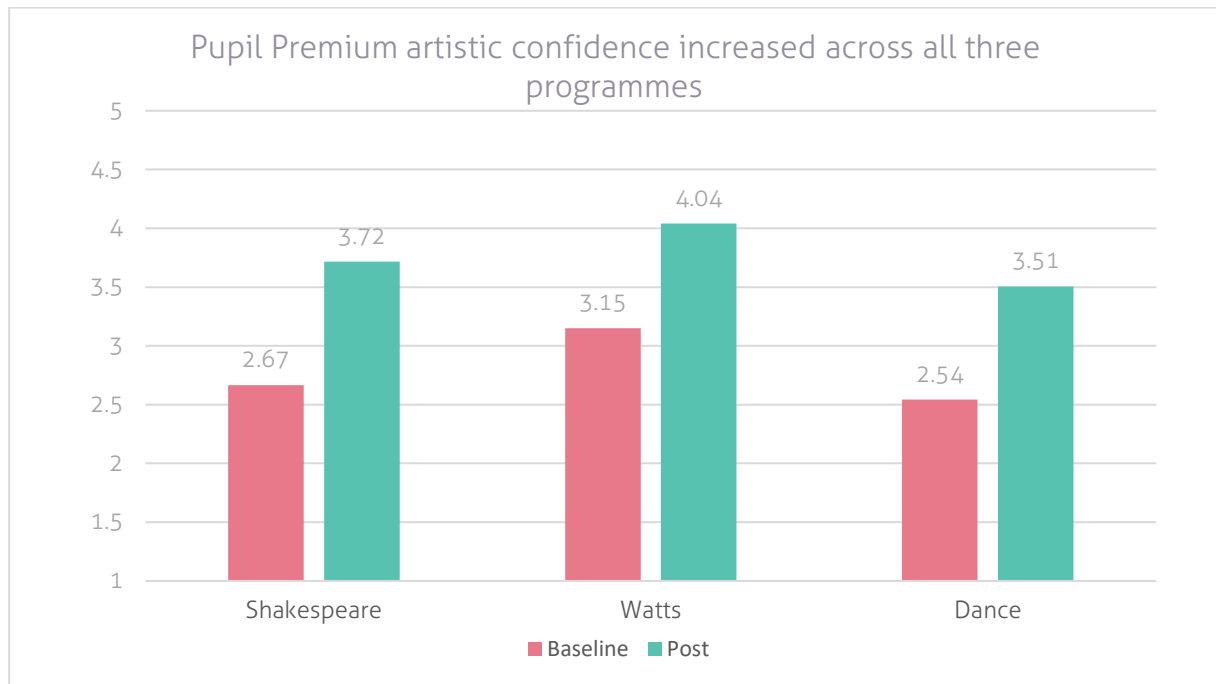


Figure 4:(Shakespeare n=46, Watts n=33, Dance n=31)

Pupil premium academic confidence was also assessed, using eight statements centring on academic performance and confidence. Teachers were asked to record how well pupils' behaviour and character matched these statements on a 1-5 Likert scale ranging from 'never displays this' to 'always displays this' with 5 representing the most confident possible response.

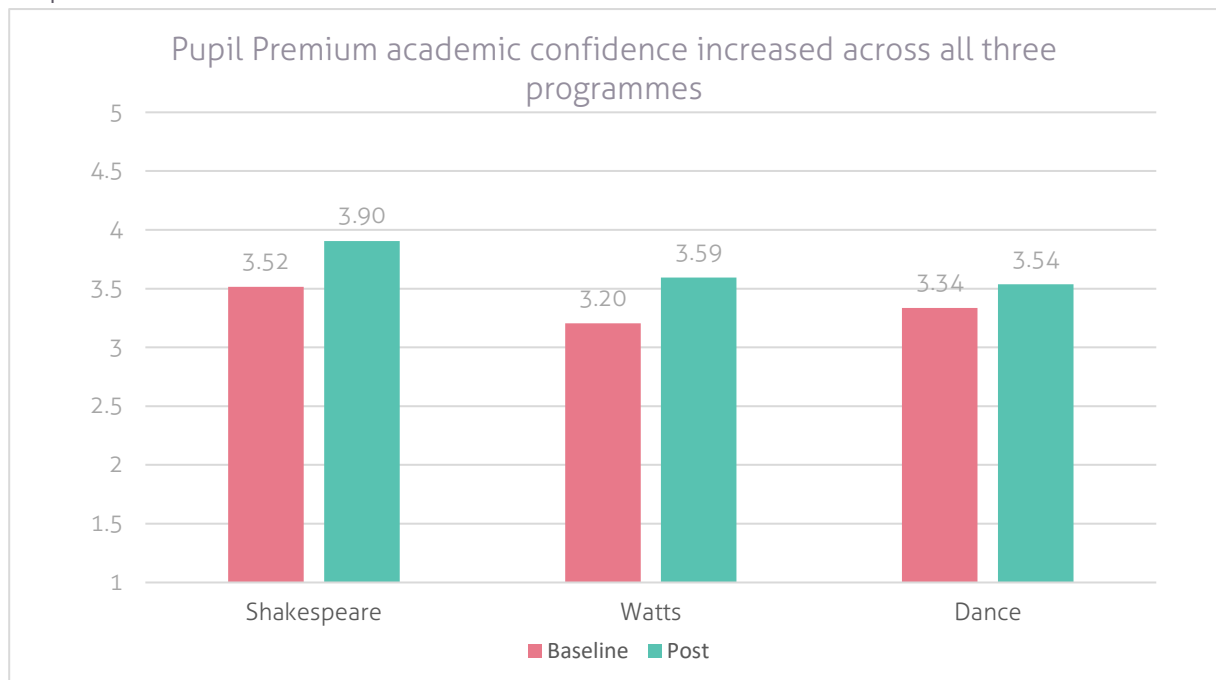


Figure 5:(Shakespeare n=43, Watts n=33, Dance n=31)

There were **statistically significant ($p < 0.05$) increases in academic confidence across all three programmes from the baseline to the post survey**. Increases were similar across all three programmes with Delight in Watts having a percentage point increase of 9.8% from 3.20 to 3.59, Delight in Shakespeare having a percentage point increase of 9.7% from 3.52 to 3.90, and Delight in Dance having a percentage point increase of 5% from 3.34 to 3.54.

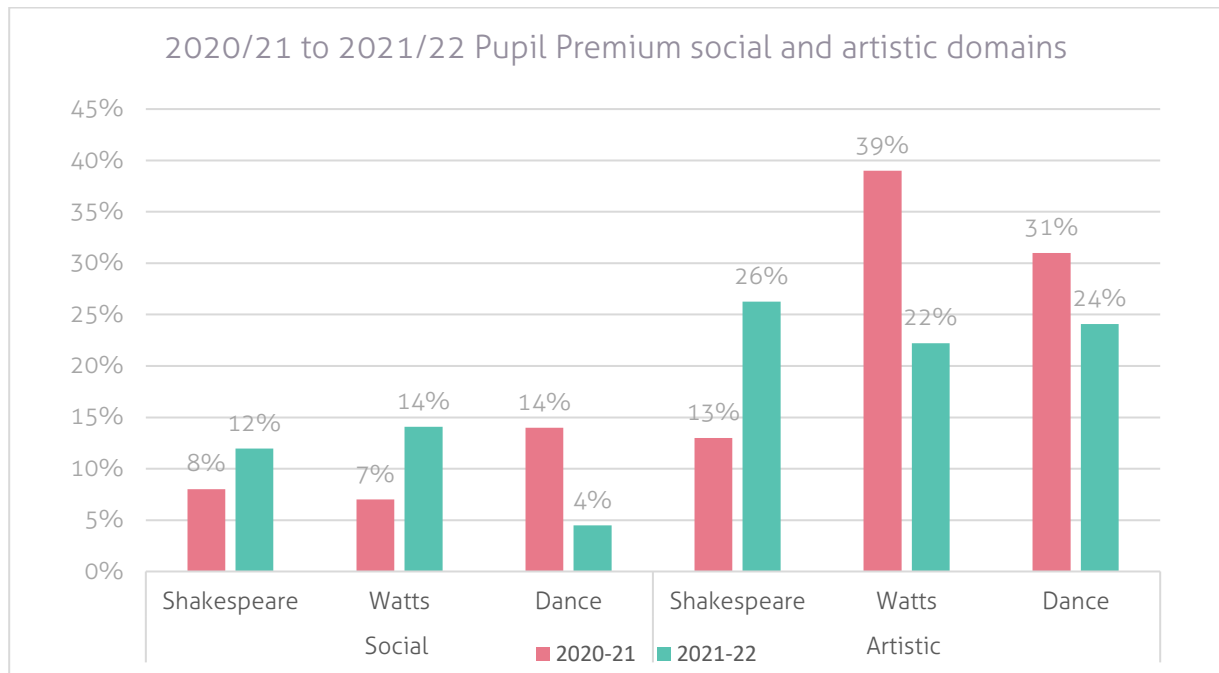


Figure 6:(Shakespeare n=43, Watts n=33, Dance n=31)

Compared to the 2020/21 evaluation, the increases in social confidence for 2021/22 were generally higher, with a greater increase in both Delight in Shakespeare and Delight in Watts. Conversely, the 2020/21 evaluation showed a greater increase in artistic measures for both Delight in Watts and Delight in Dance, with only Delight in Shakespeare showing an improvement of 13% in this year's 2021/22 evaluation.

One reason for this could be the legacy impact of COVID-19 on the participating children. For instance, the programmes run in 2020/21 were delivered in small groups, remotely or in a hybrid fashion. This may have impacted the capacity for pupils to properly learn and absorb artistic skills in a productive way. In the 2021/22 evaluation however, where all programmes were delivered in person, confidence in artistic measures were far higher. This indicates that pupils may have more easily been able to absorb the learnings and skills imparted to them during the Delight programmes

Finding 1c: Pupils expressed an increase in confidence, pride and self-awareness following the Delight programmes

bb It helped show me who I am a little more and my personality more, so in the future it might help me make friends...

Pupil from Delight in Watts

Conversations with a mixture of both non-Pupil Premium and Pupil Premium pupils during focus groups revealed that the programmes helped pupils gain more self-awareness in their confidence and self-expression. For instance, those who partook in Delight in Watts noted that it **helped them understand themselves better**, which in turn, helped them communicate and empathise with others.

It also provided pupils with an outlet through which to channel their emotions, where they could use art to cope with challenging circumstances and express how they are feeling.

Another child said that it made them feel calm: *"I find painting peaceful and calm, so if I want to get away from people and have time to myself it'd be really calming"*.

Furthermore, pupils who partook in the Delight in Shakespeare programme reported that they were now performing more at home. This boost in inspiration led to pupils creating, enacting, and filming their own stories, showing an increase in creativity and self-expression through numerous forms of art.



Recently in my room I've been making films of my acting. I've done two and I've got a third one in mind. I'm really good at acting.

Pupil from Delight in Shakespeare

Pupils also commented on the steep learning curve they experienced, particularly those attending Delight in Watts. Several pupils commented that drawing and painting was initially difficult, but that the programme taught them patience and persistence, encouraging them to keep honing their skills. This helped them build a strong sense of pride in their work, with all pupils reporting that they had a boost in confidence as a result of the programme. Overall, it was apparent that Delight motivated a strong sense of pride and achievement in these pupils, leading to an increase in confidence, both arts and in general.



I was proud of myself because I'm not really confident with art, but I was happy at the end. [...] I needed to restart a couple of times then I was happy where I ended up.

Pupil from Delight in Watts

A similar sense of pride amongst pupils in the skills that they learnt during the Delight programme is also reflected in several survey responses as seen in Figure 7 below. In the final survey following the completion of the Delight programme, pupils were given two statements about their experience with Delight: 'I feel proud of what I achieved in Delight in Shakespeare' and 'I enjoyed taking part in Delight in Shakespeare' and asked to rate these statements on a Likert Scale of 1-3 from 'disagree' to 'agree'. Overall **pupils were positive about the social and emotional impact of taking part in Delight programmes with Delight in Watts seeing the highest average of 2.8**, followed by Delight in Dance at 2.7 and Delight in Shakespeare at 2.6.

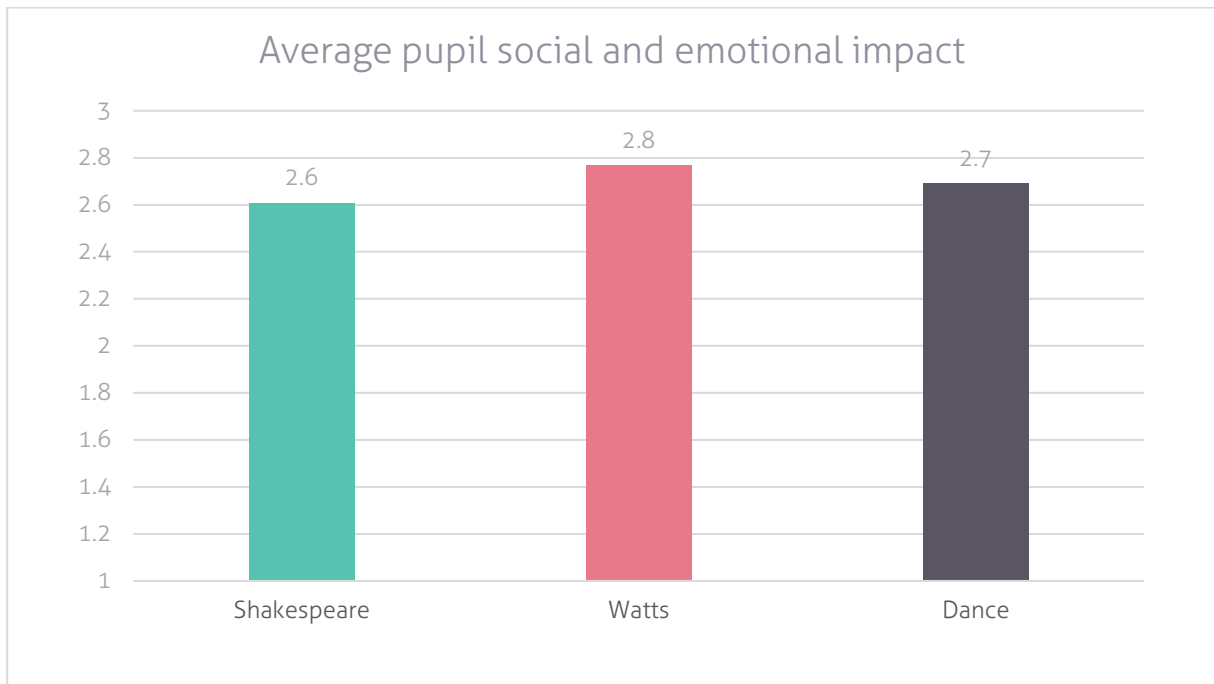


Figure 7: (Shakespeare n=262, Watts n=147, Dance n=269)

Finding 2: Pupil wellbeing, resilience and self-esteem remained stable throughout the programme

Throughout the evaluation pupil wellbeing and resilience remained stable with no clear changes across all three assessed programmes.

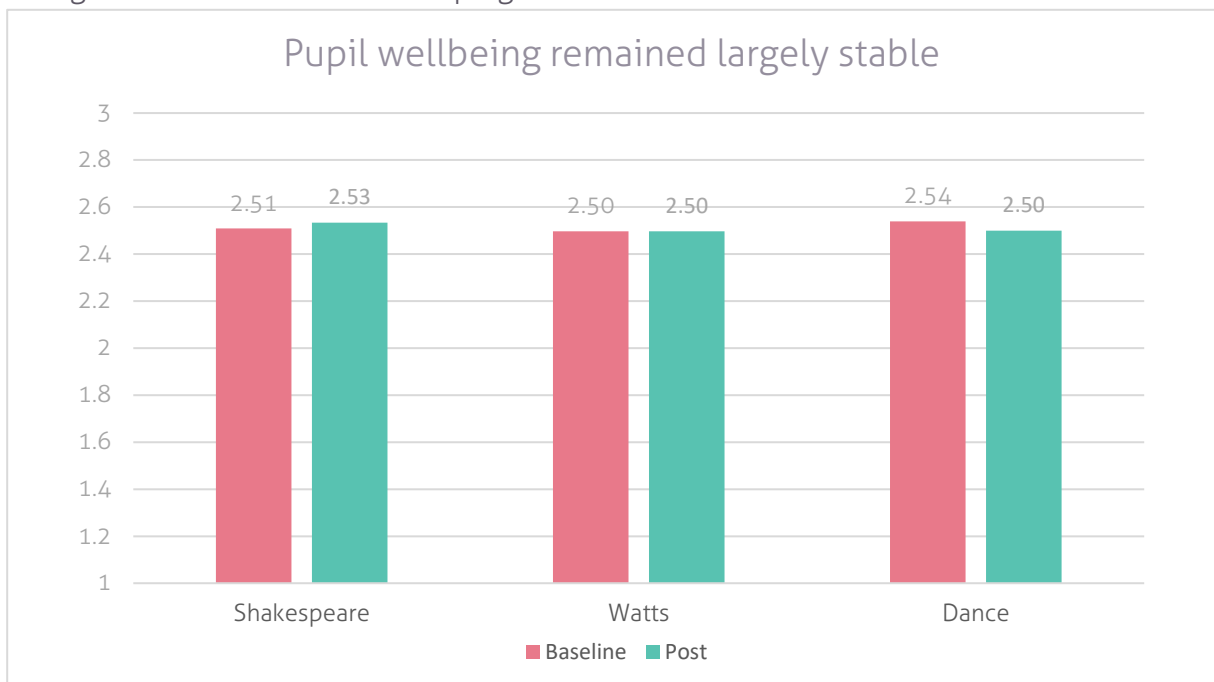


Figure 8:(Shakespeare n=262, Watts n=147, Dance n=269)

To assess levels of pupil reported wellbeing, pupils completed the Stirling Wellbeing survey which consisted of statements regarding various aspects of their emotional and social wellbeing. Pupils answered the questions on a 1-3 Likert scale ranging from 'never' to 'most of the time' with 3 representing the highest possible answer.

There was little to no change among the average responses to these statements from either baseline to post or across different programmes. There was a **slight percentage point increase of 1% in average wellbeing among Delight in Shakespeare** participants from 2.51 to 2.53 as well as a **slight percentage point decrease of 2% from 2.5 to 2.50 among Delight in Dance** participants. There was no change in Delight in Watts participants average wellbeing which remained at 2.50 in both the baseline and post survey. **None of these results were determined to be statistically significant ($p < 0.05$).**

Resilience was assessed using the Grit-5 survey with statements referring to different aspects of perseverance and ambition. On the same Likert scale ranging from 1-3, results showed little change in average resilience amongst responses between either the baseline and post surveys or the different Delight programmes. There was a **slight percentage point increase of 1% from 2.43 to 2.45 in Delight in Shakespeare** respondents and a very small percentage point increase of 0.5% from 2.39 to 2.40 Delight in Watts participants.

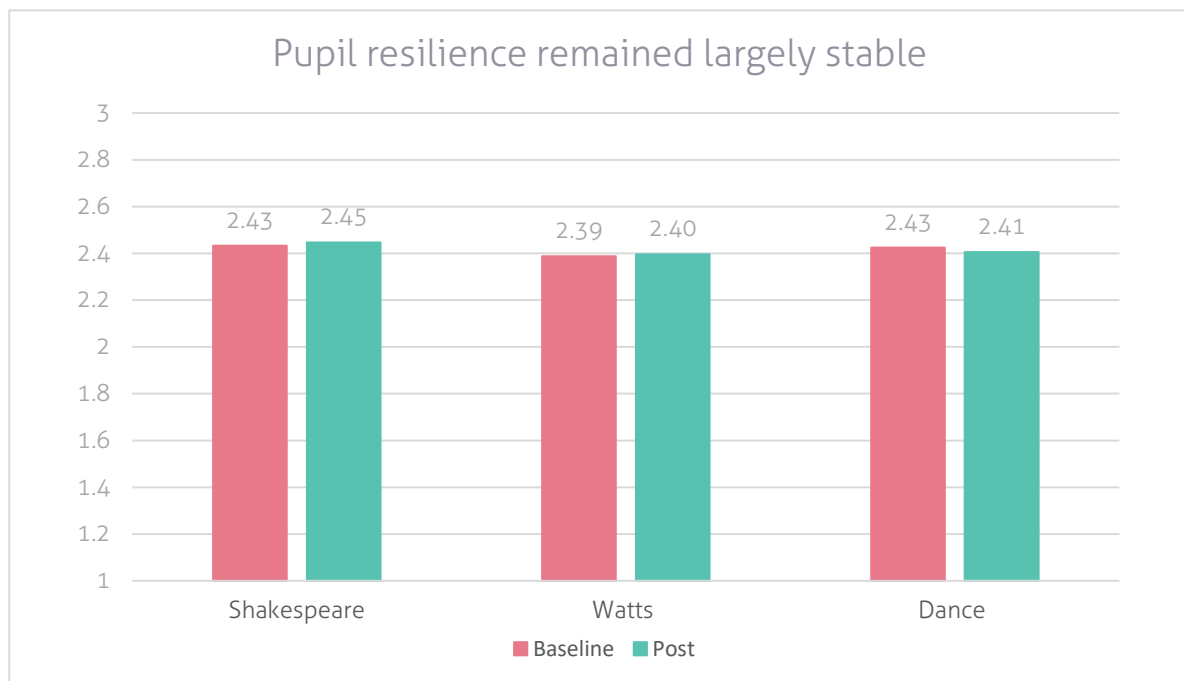


Figure 9: (Shakespeare n=262, Watts n=147, Dance n=269)

As illustrated in Figures 9 and 10, there was a **slight decline in resilience among Delight in Dance participants with a percentage point decrease of 1%** from 2.43 to 2.41. None of these changes however were shown to be statistically significant ($p > 0.05$). These findings were largely consistent with the 2020/21 evaluation, showing overall stability with minor and non-significant fluctuations. Social and emotional developmental factors can often contribute relative uncertainty and instability to children's lives during this period. Seeing that no significant change was observed indicates that the Delight programmes may have played a role in contributing to a sense of familiarity and stability for these pupils.

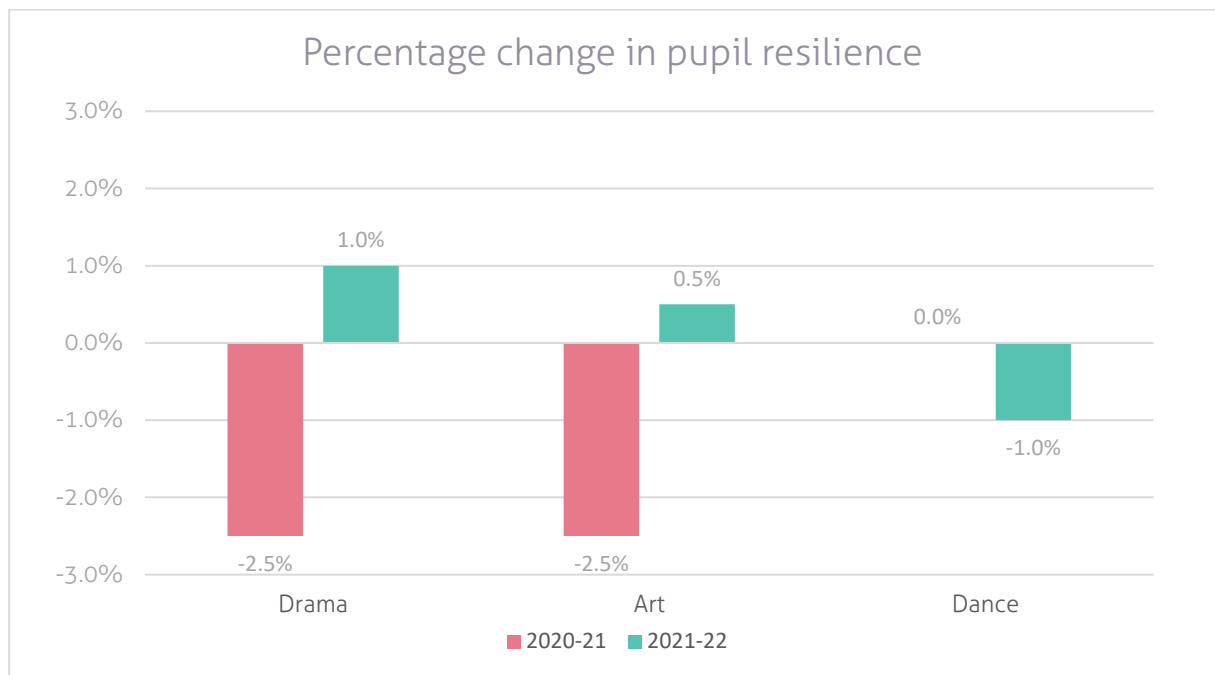


Figure 10: Pupil Resilience percentage change compared between 2020-21/ 2021-22

Findings from the qualitative focus groups however, indicated that pupils found the Delight programmes to be a positive experience in helping them with improved wellbeing and levels of resilience. For example, one child who had participated in the Delight in Shakespeare programme demonstrated a level of resilience when they said: *"If I do it again, I won't be that scared, because if I do mess up, I can just re-do it"*. Pupils also noted the satisfaction that came from trying and succeeding at workshops they initially found challenging. This helped them have a more optimistic mindset about future endeavours, where they learnt that the key was persistence and confidence.



I want to do more of these workshops because they help me with my fears [...] I sometimes think my work is bad and then teachers come up to me and say, 'it's not bad, it's amazing', and that makes me want to do more.

Pupil from Delight in Shakespeare

As a result, there was evidence that partaking in Delight led to an improvement in pupil resilience and self-esteem, where they were excited about future challenges, rather than apprehensive. This in turn motivated an overall wellbeing boost, where they felt more confident and capable in themselves.

Finding 3: Teamwork, communication and interpersonal skills saw an improvement amongst pupils

Data gathered to address this outcome was primarily gathered qualitatively via focus groups with pupils and feedback gathered from teachers.

Findings showed that the extent to which pupils felt their interpersonal skills improved was connected to the programme they partook in. For instance, there were varied views on how

bb I would prefer to do [this activity] individually because in the room it got really crazy: people were moving tables or knocking you when you're painting, so you mess up.
Pupil from Delight in Watts

successful Delight in Watts was in encouraging interaction. While some reported that they enjoyed working with their classmates because *'I had people with me on the table, where if they're good at art they can help me'*,

others noted that working individually on a piece of art made it harder to interact with others, or concentrate in a noisy classroom. Furthermore, the more static nature of the activity meant they had limited opportunities to interact with children beyond their table, therefore did not feel they developed new friendships.

Conversely, both Delight in Shakespeare and Delight in Dance provided pupils with opportunities for teamwork and increased communication with a wider variety of pupils. Those who experienced Delight in Dance especially relished this level of interaction, noting that it was a high point of the programme because they developed their ability to work with others outside their immediate circle.

bb I liked it because the 'heroes' were in one team and the 'villains' were in another team...everyday someone was off so we got to work with different partners.
Pupil from Delight in dance

It was apparent that pupils appreciated the opportunity to work with others in a creative manner, developing their interpersonal skills in the process. Theatre and Dance catered for this, but there is the potential to further develop Delight in Watts to encourage more teamwork and collaborative artwork.

Qualitative feedback gathered from teachers echoed a similar response to that of the pupils, in that during and following the programmes, an increased sense of teamwork and communication was apparent amongst the pupils. Several teachers commented that the programmes created a more "level playing field" in the pupils who would not normally interact or even avoid each other, began to spend time with one another. Furthermore, one teacher mentioned that both high achieving and lower achieving pupils who normally "zone out" or "coast" in the classroom, actively teamed up to work together, and felt proud of themselves on an equal level.

bb The groups were slightly different to normal, so the children were talking to new children which opened up the gateway a bit more for the class as a whole.
Teacher from Delight with Watts

A similar picture emerged from specific questions asked in the pupil premium quantitative survey, where teachers reporting that pupils 'worked well with their peers' across all three programmes. The increases across each programme were relatively consistent, with **Delight in Shakespeare seeing the largest increase of 11.4 %**, followed by Delight in Watts at 9% and Delight in Dance at 6.5%, all these increases were also **shown to be statistically significant (P<0.05)**.

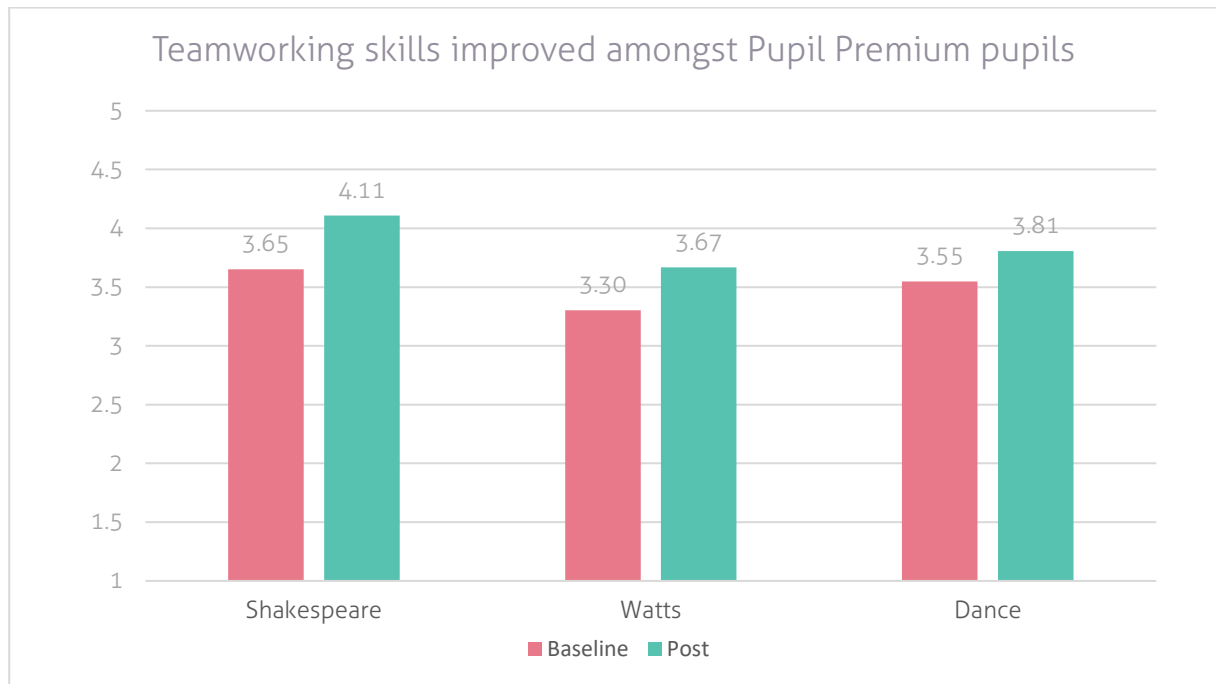


Figure 11: ((Shakespeare n=46, Watts n=33, Dance n=31)

The pupil premium survey also asked teachers to record to what extent pupils 'communicate clearly with their peers'. Results showed a similar increase of 12% percentage points in Delight in Shakespeare pupils and 9.9% for Delight in Watts pupils and a 1% increase in Delight in Dance participants.

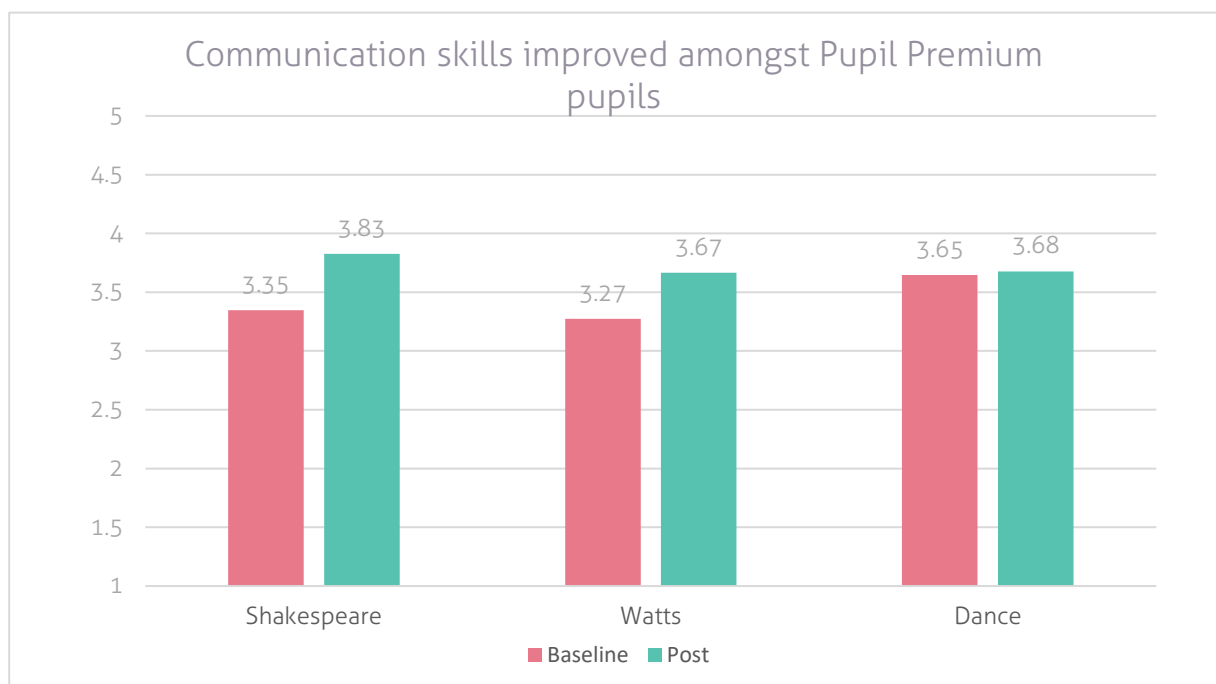


Figure 12: (Shakespeare n=46, Watts n=33, Dance n=31)

It can therefore be seen that data gathered both qualitatively and quantitatively indicates that regardless of which Delight programme pupils participated in, they experienced an improvement in inter-personal skills. Differences show however that while the general cohort of pupils reported some difficulty in engaging with their peers in the Delight in Watts programme, teachers rated that the Pupil Premium pupils attending Delight in Watts specifically saw an improvement in their ability to communicate and work with others.

Part 3: Embedded in Schools

1

Teachers reported an **increase in their level of confidence** in delivering arts-based education to pupils after taking part in any of the three assessed Delight programmes, where teachers associated with **Delight in Dance** saw an **increase of 26% in confidence**.

2

Following the programme, **teachers' skills and knowledge associated with arts-based learning improved between 20% to 44% depending on the programme**. There was also an increase in teachers who felt that arts-based learning was integrated as part of the wider-school curriculum.

3

Parents saw Delight as a positive experience, where they believed that **taking part in Delight programmes had a positive impact** on their confidence in engaging with arts-based learning, where teacher rated **parental engagement increased by 12%**.

Teacher surveys and qualitative feedback was 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. Teacher surveys 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 qualitative feedback indicates that the experience for teachers and parents was largely positive. It is important to note however that due to the small sample sizes of the teacher surveys it is not possible to assess any results for statistical significance.

Finding 1: Teacher confidence in integrating arts-based learning into lessons and cross-curriculum increased

Surveyed teachers were given 5 statements covering different aspects of arts education delivery in schools. Themes of confidence, receiving external support and empowerment in delivering and integrating arts-based learning into the curriculum were covered. Teachers were then asked to respond to these on a 1-5 Likert scale from 'never' to 'all the time' with 5 representing the highest possible confidence in delivering arts education.

There was a **clear increase in teacher confidence in delivering arts-based learning across all three programmes**. The largest rise was seen among teachers associated with Delight in Watts, where there was a **percentage point increase of 25% from 3.72 to 4.72**, while teachers associated with Delight in Dance showed a percentage point increase of 22% from 3.47 to 4.33. This was followed by Delight in Shakespeare which saw a percentage point increase of 12% from 3.74 to 4.05.

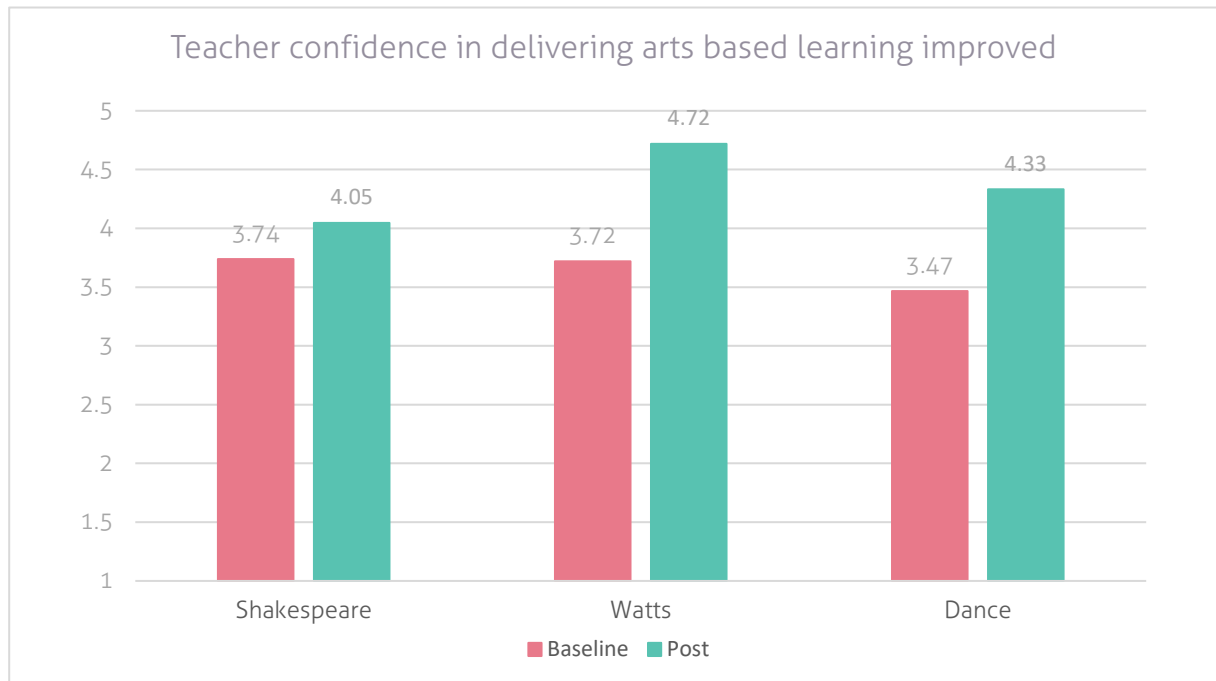


Figure 13: (Shakespeare n=13, Watts=5, Dance =6)

These increases were similar to findings from the 2020/21 evaluation, where teachers reported large increases in confidence in delivering arts-based learning in schools following the Delight programmes. The increases in Delight in Shakespeare were almost identical across both the 2020/21 and 2021/22 years, while the change in Delight in Watts was larger in 2021/22 year being 10% greater at 25% in 2021/22 compared to 15% in 2020/21.

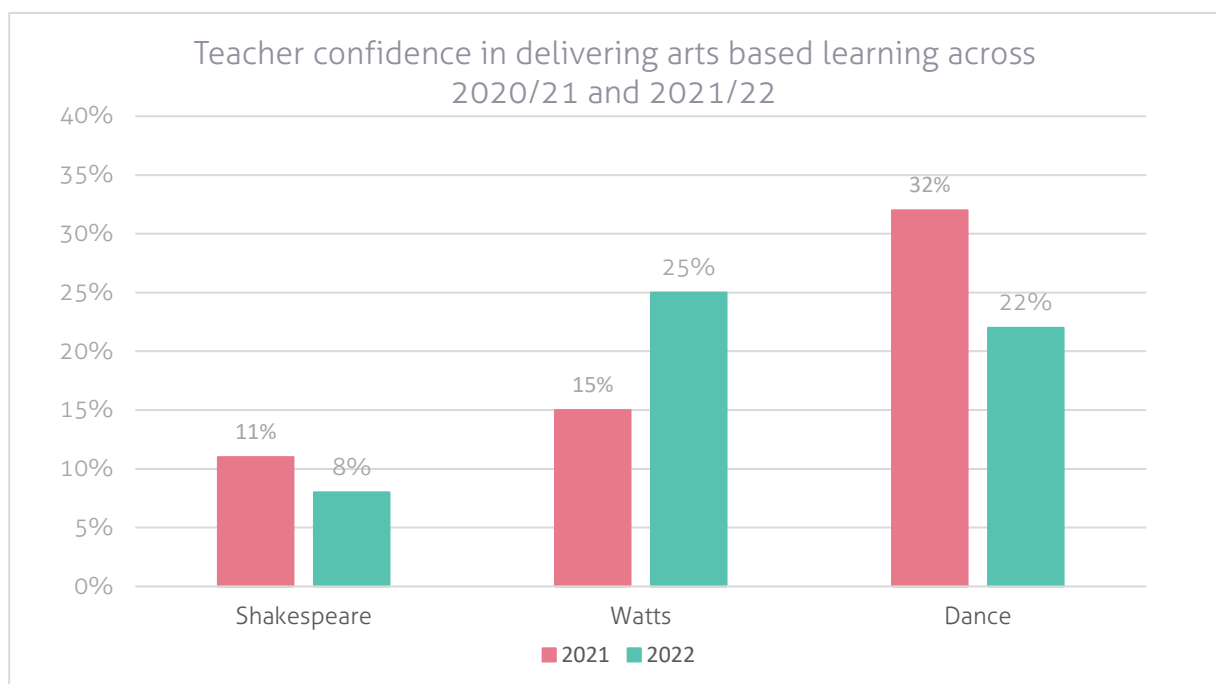


Figure 14: (Shakespeare n=13, Watts=5, Dance =6)

Teachers associated with Delight in Dance reported a slightly lower increase in confidence in 2021/22 compared to the previous year. In 2020/21 they reported an average of a 32% increase, while in 2021/22 they reported a 22% increase from before to after the programme, showing a 10% difference. A possible reason for this could be that the

involvement of teachers in 2021/22 could have been greater compared to last year. In 2020/21, teachers facilitated the organisation and filming of the dance performance of their pupils, while in 2021/22, teachers were required to facilitate a live performance. The logistics and behaviour management of this would have demanded more energy and time of teachers and could have contributed to a slight decline in confidence.

Feedback gathered qualitatively from teachers showed a relative reported increase in personal confidence in delivering arts-based learning to their pupils. Moreover, this was



[I] am excited to let go and build on how I can better do that and teach drama in the lessons.

Teacher from Delight in Shakespeare

specifically linked in having confidence that their pupils would enjoy and actively engage in the activity, and many teachers reported having to “let go” and trust that their pupils would learn and develop

skills during the process. A teacher associated with Delight in Watts commented that they now trusted the process to let the children make art, while a teacher associated with Delight in Shakespeare commented that they were more “open minded” and able to let the pupils lead. Another teacher associated with Delight in Watts commented that the programme had helped them build their confidence in delivering arts-based learning and that they were more confident in giving their pupils the “freedom of techniques and permission” to take things in any direction that they wished.

Finding 2: Teachers showed an improvement in skills and knowledge associated with arts-based activities and learning

Teachers were also asked about how they used and viewed arts-based learning in their general delivery of teaching. Teachers were presented with one statement about the use of arts-based learning in the pre and post survey: in the pre ‘I currently deliver arts sessions for pupils’ and in the post ‘I will use the art skills I have learned this term in my teaching practice’. Teachers were able to respond to this statement on a 1-5 Likert scale from ‘never’ to ‘all the time’ with 5 representing the highest possible confidence in delivering arts education.

Looking at Figure 15 below, there was a difference in how teachers viewed the use of arts-based learning at the start of the programme and in how they intended to use arts-based learning in their own teaching at the end of the programme.

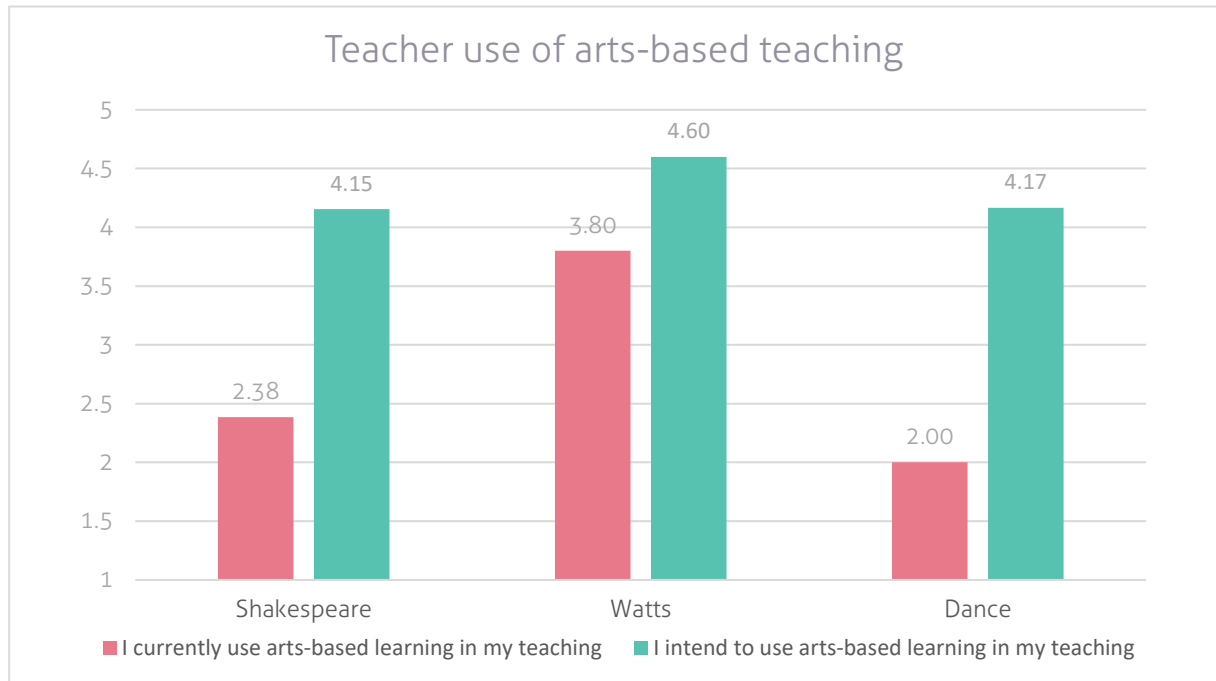


Figure 15: (Shakespeare n=13, Watts=5, Dance =6)

The baseline survey showed that most surveyed teachers used arts-based education infrequently in their teaching with respondent averages of 2.23 for Delight in Shakespeare and 2.0 for Delight in Dance. **Delight in Watts indicated the highest baseline response of 3.80.** A possible reason for this, is that art type activities such as drawing, painting and scrap booking are simpler to integrate into standard curriculum subjects and activities.

Following the Delight programmes however, teachers were far more positive when asked how often they intended to use arts-based learning in their teaching in the future. For example, **teachers associated with Delight in Shakespeare were 44% more likely to introduce arts-based learning into their curriculum, and those associated with Delight in Dance being 54% more likely.** Although teachers associated with Delight in Watts only showed a 20% increase, this is likely due to the fact that many teachers were already using art and painting as an activity and learning medium within their classes.

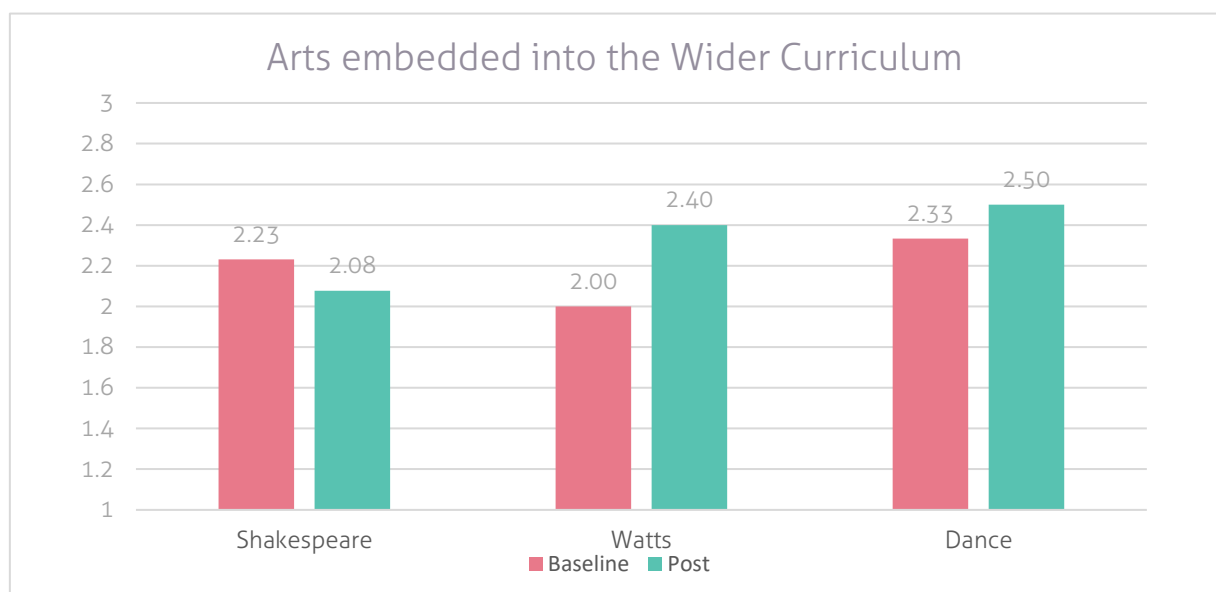


Figure 16: (Shakespeare n=13, Watts=5, Dance =6)

Teachers were also asked about how well they thought arts-based learning was integrated into the wider school curriculum. Teachers in each programme were asked 'do you feel that arts-based learning is embedded within the wider school curriculum?' in both the baseline and post survey and responded on a 1-3 Likert scale from 'No' to 'Maybe' to 'Yes'.

In the baseline survey, results in Figure 16 shows that each programme trended at the midpoint line of 'maybe', with an average of 2.23 for Delight in Shakespeare, 2.0 for Delight in Watts and 2.33 for Delight in Dance. There was an **increase in the post averages for Delight in Watts and Delight in Dance** which saw percentage point increases of 20% to an average of 2.4 and 4% to average of 2.5 respectively. However, there was 12% percentage point decrease in the post average for Delight in Shakespeare participants which fell from 2.23 to 2.0.

Findings for these measures were similar to those from last year, where teachers intending to use arts-based learning in their teaching also increased considerably after taking part in a Delight programme. When looking at the overall percentage point increase from before to after the programme, the increases seen for each programme in both evaluation periods were very similar. Delight in Shakespeare saw an increase of 44% in 2020-21 and a slight rise to 47.5% in 2021-22, while Delight in Watts increased by 20% in 2020-21 and rose to 27.5% in 2021-22. Delight in Dance however saw a greater increase in 2020/21 with a 62.5%, while in 2021/22 it rose slightly less by 54%.

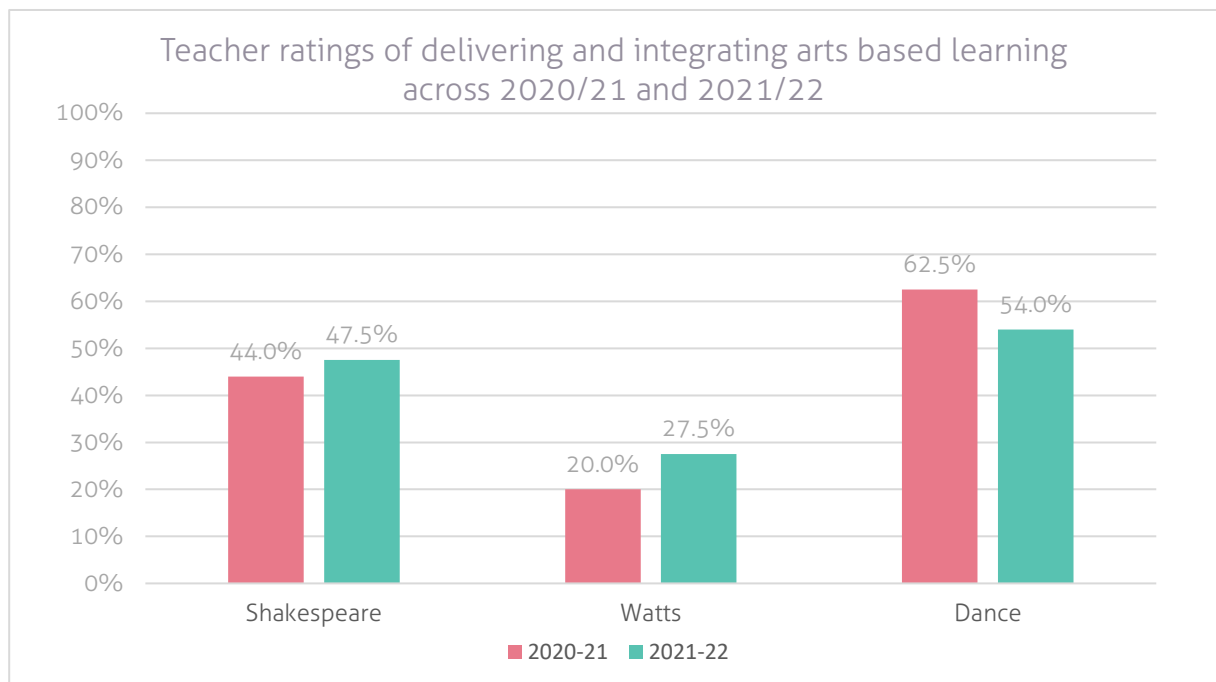


Figure 18: 2020-21/2021-22 Comparison Use of Arts Based Learning

Qualitative feedback gathered directly from teachers indicated a strong increase in skills and knowledge gathered in teaching and facilitating arts-based activities and learning. Factors such as gaining skillsets on the logistics of facilitating and managing arts-based learning and activities were mentioned several times, as well as teachers having refined their skills and knowledge base of which art materials or techniques to use was also mentioned.

Teachers also praised the fact that they learnt how to better integrate arts activities into learning activities and the curriculum, such as integrating the story of dance or theatre into



[It] brought art to the forefront of our minds. [The] experience of using different materials and arts activities that come together to make one piece was very useful.

Teacher from Delight in Watts

English lessons and literacy learning. Another teacher asked the pupils to think about which body parts they were using during their dance in an effort to teach them about muscles and the body.

Finding 3: Parents saw an increase in confidence in and engagement with the arts and their child's school

Parents were asked to complete a survey following their children's participation in the Delight programme. The survey contained two measures, one was a set of 3 statements assessing to what extent parents saw Delight as a positive experience for them and their child and a second set of 2 statements which assessed the impact Delight had had in their home. Parents were able to respond to the statements on a 1-5 Likert scale from 'Never' to the 'All the time'. **Parents overall were very positive about their experience of all three Delight programmes**, with an average response of 4.38 for Delight in Shakespeare, 4.32 for Delight in Watts and 4.03 for Delight in Dance.

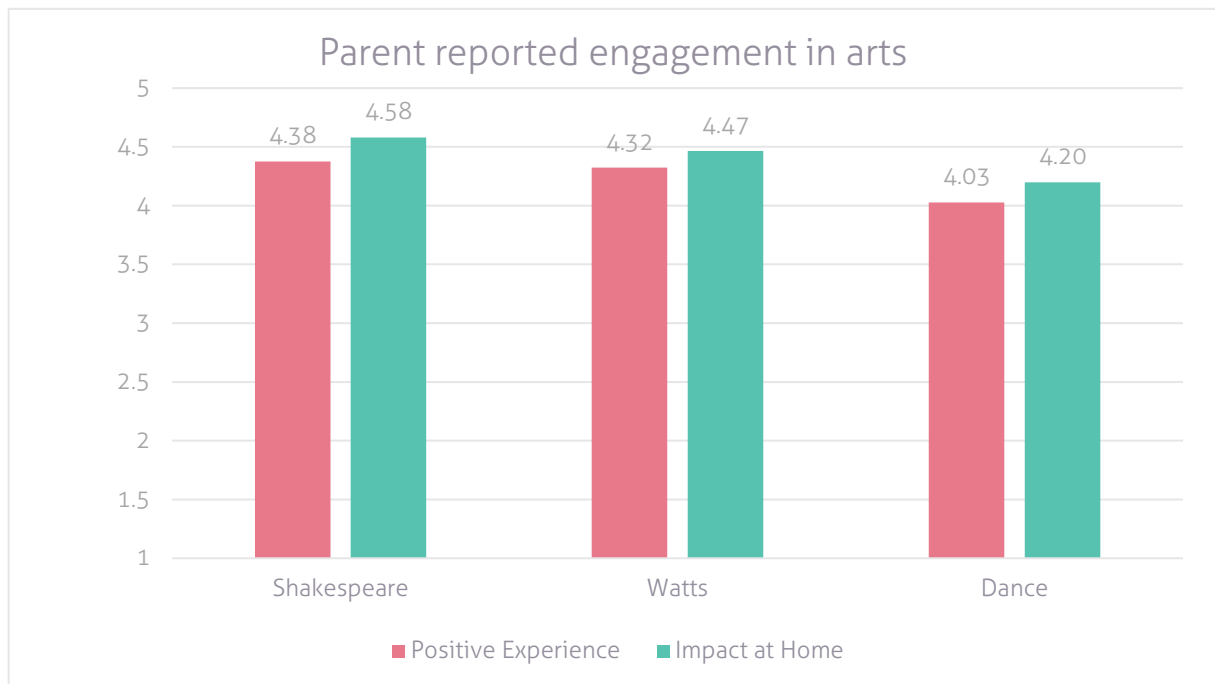


Figure 19: (Shakespeare n=309, Watts=156, Dance =247)

Parents gave marginally higher responses for how they perceived the Delight programme to have impacted their home. Through the two questions of "I am more encouraged to do something creative with my child on a regular basis" and "My child has talked about their Delight programme experience at home", parents reported an average response of 4.58 for Delight in Shakespeare, 4.47 for Delight in Watts and 4.20 for Delight in Dance.

As part of the Pupil Premium surveys, teachers answered several questions as to the extent of the engagement that each child's parent(s)/carer(s) had with the child's learning and their school. Figure 19 below shows that there was an increase in the reported level of parent engagement across all three programmes with **the largest increase seen amongst Delight in Shakespeare Pupil Premium pupils where the average rose by 12% percentage points from 3.24 to 3.76**. This was followed Delight in Watts where the average rose by 6.8% percentage points from 3.24 to 3.52 and finally Delight in Dance where the average rose by 5.2% from 2.88 to 3.09.

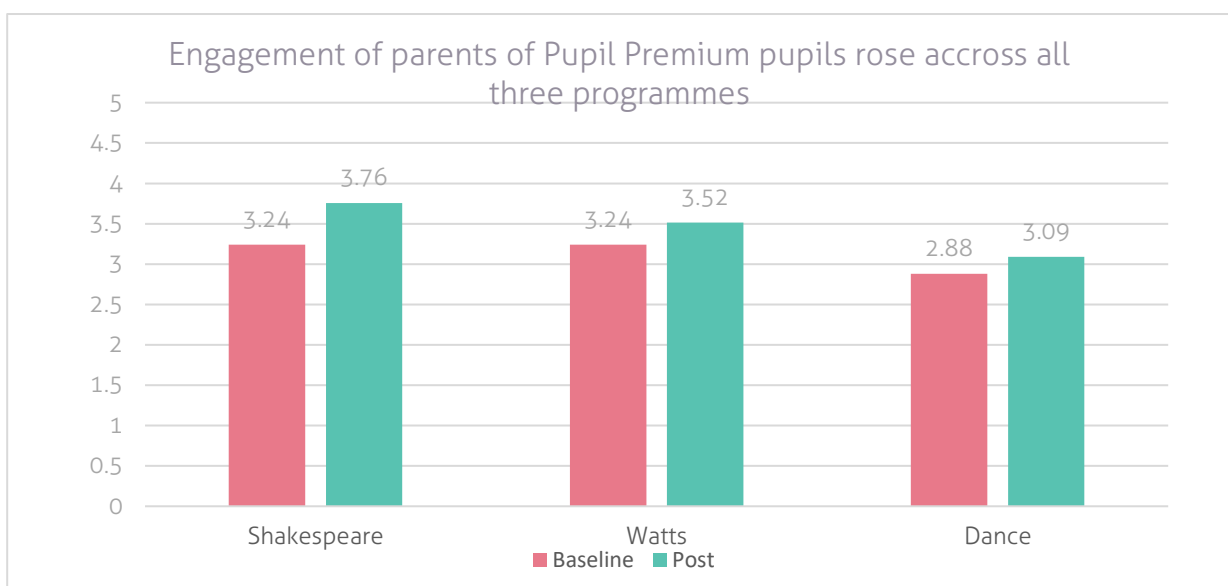


Figure 20: (Shakespeare n=46, Watts n=33, Dance n=31)

Part 4: Broadening Horizons

1

All three programmes contributed to the development of technical vocabulary and knowledge of the arts amongst pupils, where several pupils commented on noticing an improvement in their drawing techniques.

2

Delight in Watts had a particular impact on how pupils viewed arts and their future engagement with it, where participating in painting and drawing **enabled pupils to visualise potential careers and understand the transferable skills associated with the arts.**

3

Delight in Dance and Delight in Shakespeare had a particular effect on pupils' oracy and literacy, where **connections between the art forms and their curriculum learnings were made, especially amongst pupils with SEND.**

Survey, teacher qualitative feedback and focus group data was examined to see whether any changes were observed amongst pupils' development of technical skills associated with arts-based activities, its impact on their literacy and oracy development, and how well pupils could envision how the arts could be applied to activities, careers and occupations beyond the direct Delight programme. Results showed promising increases in all three areas, where both pupils and teachers reported a change in pupils' understanding of the arts and how this transferred to their wider lives.

Finding 1: Pupils improved their skills and knowledge of the arts, including through the development of technical vocabulary

While the pupil surveys did not specifically focus on this outcome area for pupils, skills and knowledge gained from learning about art, dance and drama were spoken about during the pupil focus groups.



[Since partaking in Delight in Dance] I go to acting, drama, singing and dancing and I go on stage twice a year.

Pupil from Delight in Dance

and dance schools, and these were sources of inspiration for them.

Nearly all pupils across all three programmes noted that their skills had improved in the areas covered by their programme. All noted that they were now aware of wider resources connected to the arts, such as art galleries, theatres,

Those who participated in Delight in Watts noted a particular increase in skills, as they reported seeing an improvement in their drawing technique. They were able to identify technical vocabulary connected to their improved skill, by identifying different forms of

painting such as water colour, and different aspects of the drawing process such as 'sketching' and 'shading'.



When we started learning we went to the art gallery. I saw other people's art who were famous, and it got me into doing art more [...] Now I add lots of detail to my art, like shadow and shading.

Pupil from Delight in Watts

It was therefore apparent that the Delight workshops helped pupils improve their wider awareness of the arts and develop technical knowledge and vocabulary.

Finding 2: Delight positively impacted pupils' view of future engagement with the arts

To understand how the three Delight programmes impacted pupil's desire to engage with the arts into the future, both qualitative and quantitative data was analysed. Within the final surveys, two future orientated questions on art were asked of all pupils. The questions focussed on whether the pupils wanted to continue arts activities in the future such as participating in dance classes, learning more about art, and taking drama as a subject in future years at school. They were also asked whether they considered arts to be a viable career path for them. Pupils responded to these two statements on a Likert scale of 1-3 from 'disagree' to 'agree'.

Although pupils were overall relatively positive about participating in arts and pursuing arts careers in the future, this response was not evenly distributed across each programme.

Participants in Delight in Watts were the most positive about arts in the future with an average of 2.67 out of a total possible number of 3. This was followed by Delight in Shakespeare at 2.38 and Delight in Dance at 2.29. These two lower averages represent average responses closer to a 2 or 'neither agree/disagree' than a 3 or 'agree' to statements about continuing arts in the future.

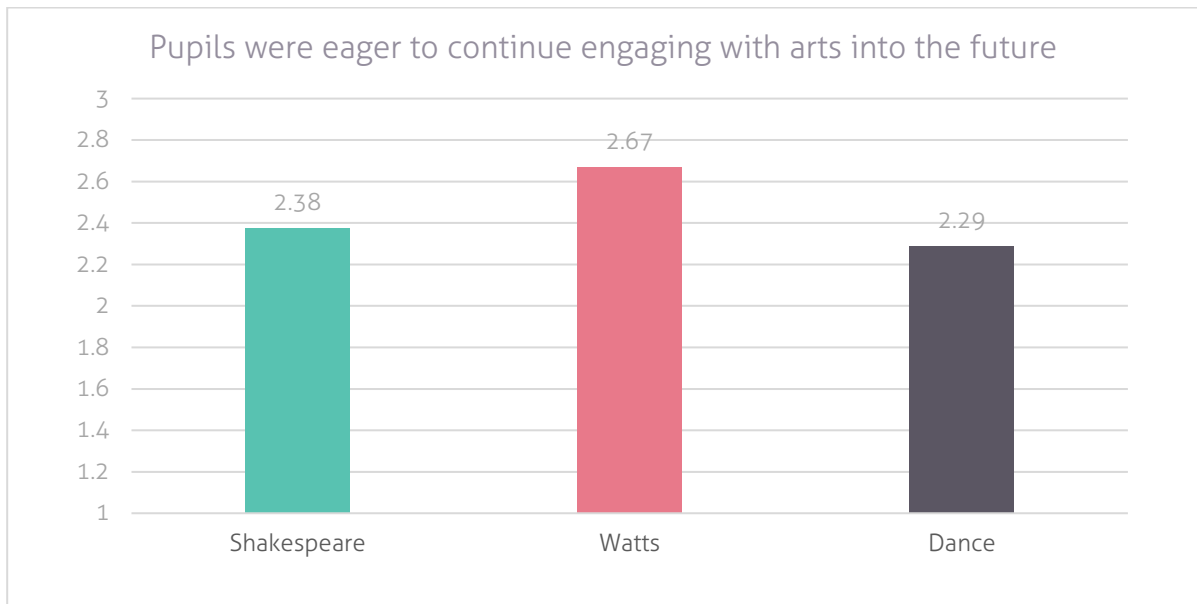


Figure 21: (Shakespeare n=262, Watts n=147, Dance n=269)

This same trend was apparent when speaking to the pupils in the focus groups. Like the quantitative survey responses, pupils varied in their attitudes depending on which programme they had participated in. For instance, those who partook in Delight in Shakespeare and Delight in Dance struggled to see how they could utilise these skills in jobs beyond the theatre, and as a result found it more difficult to see how they could work in these industries in the future.

bb There'd be more pressure if you were an actor doing it in a theatre, because there's a bigger audience and there's more pressure on you.

Cordwalles School, Delight in Shakespeare

For example, they worried that if they weren't 'good' at acting or dancing it would be more difficult to be successful in the industry, and that their current fears may be magnified if they were to pursue this career path. Conversely, pupils who partook in Delight in Watts were more successful at visualising potential careers in the art sector beyond what they focused on with Delight, including YouTube creation and engineering. They were able to identify the transferable skills they learnt through Delight in Watts and apply them to a range of industries.

bb My job will be to be an engineer and technically if you make stuff you have to be good at measuring and drawing stuff... [You could use art in] like YouTube....to make all the thumbnails, the videos and framing...

Pupils from Delight in Watts

The tangible nature of drawing and painting – where pupils were able to see their improvements over time – meant that they were able to consider how they could utilise these skills in the future. More could be done to encourage pupils to understand how the skills developed through drama and dance could be used in a range of potential career paths, beyond simply appearing on stage.

Finding 3: Pupils saw an improvement in attitudes to learning, making connections between the arts and oracy and literacy

Through focus groups and qualitative feedback gathered from teachers, compiled data indicates that pupils began to broaden their understanding of arts, and how learning is interconnected between “schoolwork” and creative activities. During the focus groups, it was apparent that pupils were able to consider the role of art beyond arts-based subjects, noting how they could utilise the skills built during the Delight programme across key subjects. For example, pupils who partook in Delight in Watts could clearly see how they could

transfer their new skills across other subjects, where art could help them express their ideas and better understand material in subjects such as Languages, History and Science.

Others noted that they were now more comfortable speaking in class and answering questions. This was attributed to the confidence discovered while performing on stage during Delight in Shakespeare and Delight in Dance.

bb It really helped me with my schoolwork because it gave me more confidence with speaking in front of my class.

Pupil from Delight in Dance

The only downside identified by a minority of students was that they were so inspired by the creative aspects of Delight that they became distracted in other classes, with one child who had participated in Delight in Shakespeare saying “*It’s made my work plummet! My imagination has made me way more distracted... I can’t just work on one thing now...*” This highlights the importance of continuing to have a creative outlet beyond the Delight programme, so that pupils can continue to feel inspired to use their new skills in a practical manner, rather than deeming them a distraction.

Qualitative feedback from teachers mirrored that of the pupils, where all three programmes saw an improvement in pupils’ oracy and literacy. Teachers of pupils who participated in the Delight programmes reported that their pupils had improved verbally, whereby speaking about their paintings or performance pieces and explaining the depictions, steps or script, pupils were gaining technical vocabulary about the arts which boosted their confidence in speaking about the topic. Another teacher commented that their pupils’ readings was now done with more confidence and expression, where an increase in confidence saw an improvement in the sharing and verbalisation of ideas.

bb We’ve been learning about France and different countries, and sometimes we draw flags [...] In science we sometimes have to draw in our science books [...] Art helps us with lots of different things.

Pupil from Delight in Watts

bb They now know what the words capricious and depict mean. I was really impressed with this.

Teacher from Delight in Shakespeare

The programmes had a particular impact on pupils with SEND, with some becoming very creative in the ways that they engaged with the programme. One child with dyslexia who participated in the Delight in Shakespeare programme created their own character and ad-

bb It was a joy to see those children (SEND) thrive in a different arena

Teacher from Delight in Shakespeare

libbed their lines to the joy of the other children. Another Delight in Shakespeare child with SEND who was mute began to speak and verbalise their thoughts, with the teacher exclaiming at how confident they now are. Lower ability children participating in the Delight in Watts programme were

reported to produce improved written work. One teacher whose pupils participated in the Delight in Dance programme reported that their pupils really enjoyed writing in their dance journal, and that although their class often exhibited considerable poor behaviour, the dance journal motivated the pupils to sit and concentrate on their writing for 20 minutes. A significant number of other teachers from Delight in Dance pupils however reported that the programme was difficult to link up with the curriculum, and that "*it was quite a lot of writing for Year 2 pupils*" and that for lower ability pupils it was inaccessible. Furthermore, one teacher commented on the difficulty in understanding whether their pupils' writing skills had improved as a result of the Delight in Dance programme or other subjects of the curriculum.

Despite this however, teachers mentioned that the writing that their pupils produced was "beautiful" and that the journals were useful in stimulating learning.

bb It [the Story Detectives performance] was cleverly written to be accessible and push the children's understanding of the concept of rhyming, pushing their vocabulary and understanding of storytelling.

Teacher from Delight in Dance

Part 5: Deep dive on longitudinal pupils

1

Similar trends of improvement were observed amongst Pupil Premium longitudinally tracked pupils, where between 2020-21 and 2021-22, improvements in social, artistic and academic confidence were noted amongst the pupils.

2

Teacher reported levels of parental engagement amongst this cohort increased, where **parents were reported to engage more with their child's school by 13%** at the end of 2022 compared to at the end of 2021.

3

The **average baseline for all 2021-22 pupils was higher than in 2020-21**, indicating a baseline improvement amongst social, artistic and academic confidence amongst longitudinally tracked Pupil Premium pupils.

A longitudinal evaluation was carried out as part of this evaluation, comparing the results of a set of pupils who took part in a Delight programme in both 2020-21 and 2021-22. All the pupils in this cohort were Pupil Premium students with varying levels of ability. These pupils' teachers completed the same 22 question survey in both 2020-21 and 2021-22, before and after participating in a Delight programme. The survey assessed four main areas of pupil impact: social, artistic, academic and parent engagement using questions answerable on a Likert scale of 1-5 with 5 being the most positive response.

	Lower ability	Middle ability	Higher ability
2020/21	9	11	6
2021/22	8	11	7

One matched cohort group was created, made up of 26 pupils who had completed the both the pre and post surveys in both 2020-21 and 2021-22. This cohort of pupils were made up of 21 pupils who had participated in Delight in Dance in 2020-21 and Delight in Watts in 2021-22, and 5 pupils who had completed Delight in Art (Out of this World) in 2020-21 and in Delight in Shakespeare in 2021-22. Overall, **similar trends of improvement were observed between the 2020-21 and 2021-22**, where improvements in social, artistic and academic confidence were noted amongst the pupils.

Longitudinal cohort overall findings

Teachers were given 7 statements asking about the social confidence of pupils. Figure 22 below shows pupils made considerable progress in both years, where in 2020/21, they progressed by 25%, while in 2021/22 they progressed by 13%. Although the increase was

slightly less in the later year, it should be noted that the **pupils started out at a better baseline of an average of 3.11 out of 5 compared to the previous year of an average of 2.66.** This indicates a possible cumulative effect of Delight programmes on pupil's overall social confidence.

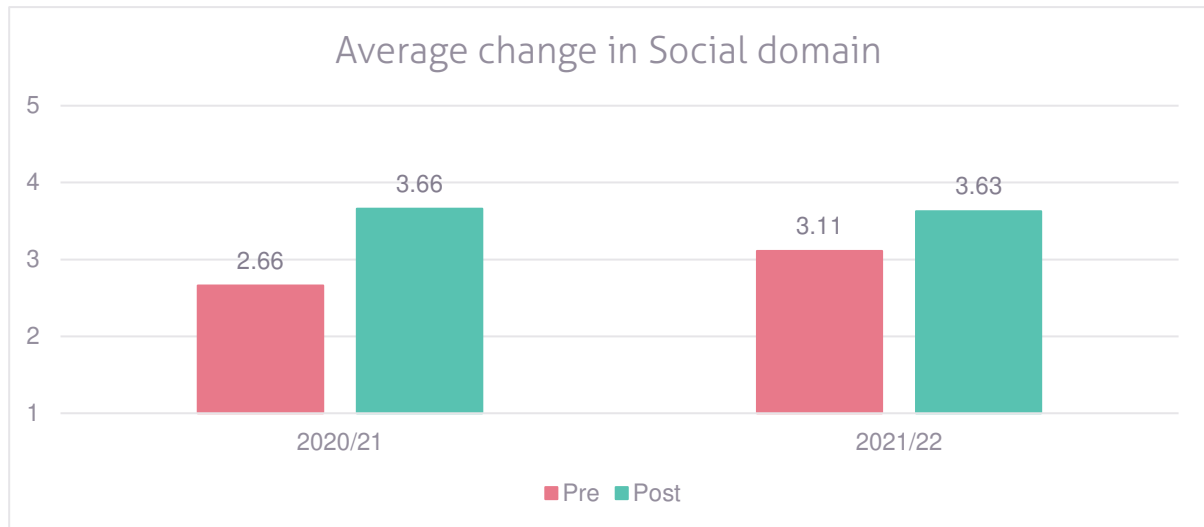


Figure 22: Social confidence n=26

Several teachers reported that the programme really helped their pupils in gaining social confidence and noticed an increase in engagement in classes.



[Child] managed to work with an unfamiliar partner and engaged socially throughout the program. This is quite a big step for such an introverted young man.

Teacher about longitudinal matched pupil from Delight in Dance

A similar trend was observed when looking at artistic confidence. Teachers were given three statements about how confident pupils felt expressing themselves artistically. Between 2020-21 and 2021-22 pupils showed a similar trajectory, where although the change in improvement was larger in 2020-22 by 36% compared to 22% for 2021-22, **pupils' baseline and final scores for 2021-22 were higher than both the baseline and final of 2020-22.**

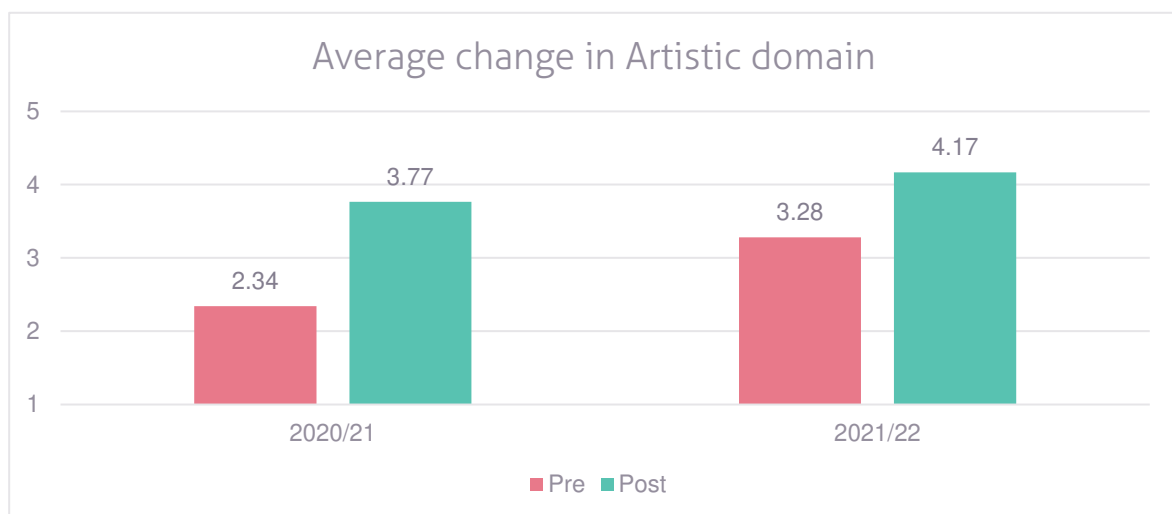


Figure 23: Artistic confidence n=26

A slightly smaller increase in academic confidence amongst the longitudinally matched cohort was seen in 2021-22 compared to 2020-21. Teachers were asked to assess how academically confident participating pupils were against a set of 8 statements, where 2020-21 saw a 19% improvement in academic confidence from 3.11 to 3.85, while 2021-22 saw a 9% increase from 3.35 to 3.70.

bb I most enjoyed being the villain in the dance. I least enjoyed filling in the booklet.

Longitudinal matched pupil from Delight in Dance

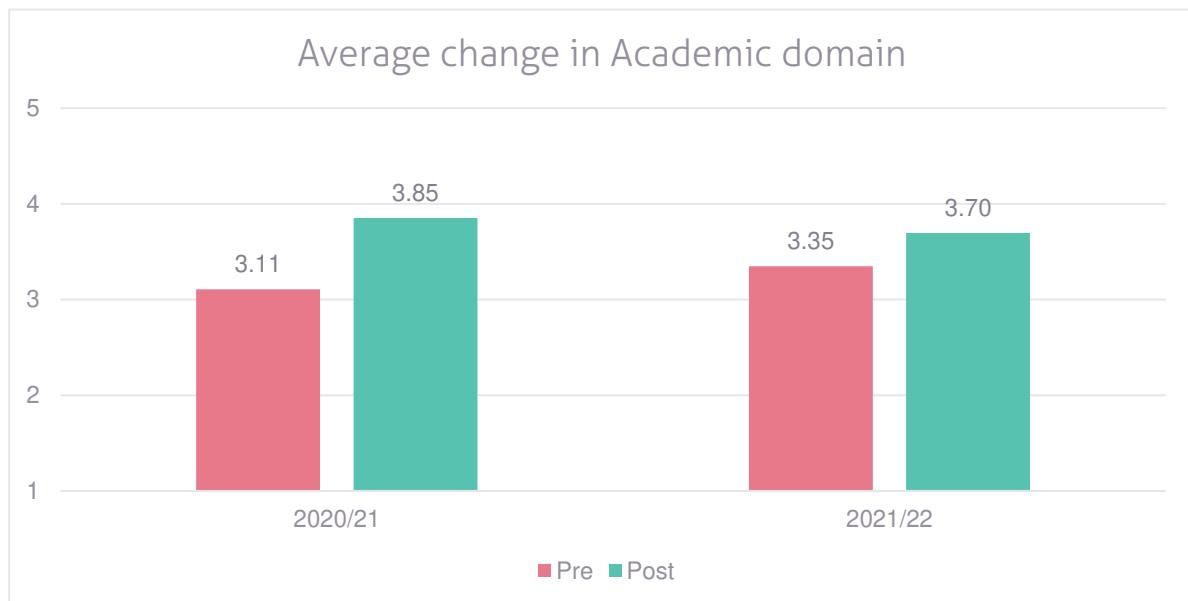


Figure 24: Academic Confidence (n=26)

Several comments directly from the pupils participating in Delight in Dance nevertheless indicated that they enjoyed the programme, and that although challenging, the activity of the dance journal added an additional enjoyable aspect to the programme.

Other pupils however did express their worries and concern before embarking on the Delight programme in anticipation of the written element in the programme.

bb I'm quite confident at learning. I'm really good at Maths. I feel less confident at writing. I hope we'll all be good at dancing. I am worried that I probably won't be able to dance, but I'll try my best.

Longitudinal matched pupil from Delight in Dance

Conversely, there was an **increase in parent engagement from 2020-21 to 2021-22**. Teachers were given a set of 4 statements about the level of parental engagement for each pupil. **While in 2020-21 parental engagement dropped by -2%, it increased by 11% in 2021-22**. A multitude of factors could have influenced this, such as a practical capacity for parents to engage following the lifting of COVID-19 restrictions. However, an alternative factor could be the fact that following a previous and successful year engaging with a Delight programme, parents were more aware of the benefits that participating and engaging with their child during the Delight programme could have on their child.

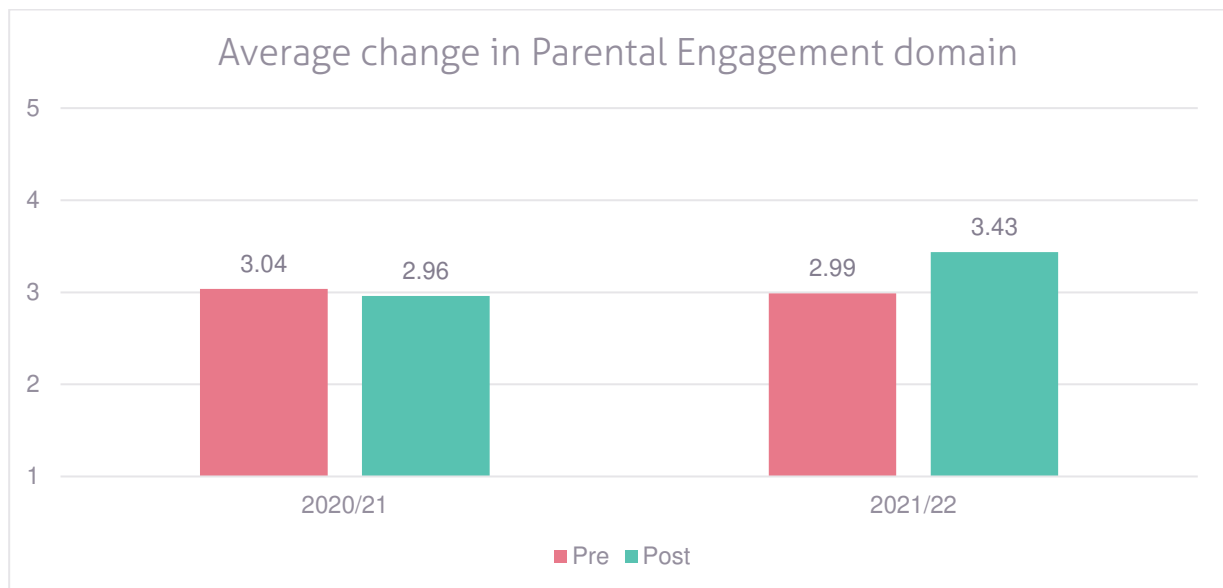


Figure 25: Parent Engagement (n=23)

Longitudinal cohort summary

Overall, it can be seen that in **all social, artistic and academic domains, a similar trend of improvement was observed amongst the matched pupils**. Although the percentage point of rate of improvement for all three domains were slightly smaller in 2021-22 compared to 2020-21, they nevertheless showed promising rates of upward improvement. Furthermore, **the baseline starting point for all domains in 2021-22 were higher than baselines for 2020-21**. Natural developmental changes and improvements do need to be kept in mind here, however these increases are still a promising trend. Parental engagement saw a decent increase, where on average, parents were engaging with their child's learning 13% more in 2021-22 than they were in 2020-21.

There are several limitations to consider when interpreting these results however.

Firstly, this longitudinal cohort is made up of a relatively small sample of 26 pupils. Small sample sizes often present difficulty in garnering a wholistic and representative picture of the wider population in question. This sample size also does not allow for statistical significance testing, and so the analysis here was not able to control for confounding and external variables.

Secondly, different teachers completed these surveys on behalf of the pupils from between the 2020/21 and 2021/22 academic years. Although teachers endeavour to act as un-biased as possible, it is still possible that interpretations of the survey questions as well as interpretations of the overall observations with the pupils would have differed, and that therefore the responses may have been slightly different year on year.

These findings are nevertheless useful in gaining a decent understanding of how participating in a Delight programme twice in a row across the span of 2 years indicates an upwards progression and improvement in academic, artistic and social confidence. It is

Delight's goal to continue tracking this set of pupils to gain a better sense of how pupils experience the journey of Delight across the three programmes which span three years. Data gathered in the 2022/23 academic year will help in illuminating any additional changes.

Part 6: Conclusion

Summarised Findings

This evaluation aimed to explore the impact of three Delight programmes on pupils' social and emotional skills, cognitive skills, as well as the experience and confidence that teachers experienced in helping to facilitate the programmes. Run between Autumn 2021 and Summer 2022, it was **apparent that all pupils gained new skills through their experiences with the Delight workshops**. All programmes led to a confidence boost and provided pupils with the opportunity to work hard at and overcome a challenge. This led to an increase in self-esteem and provided them with resilience that can be used across their other subjects at school and in future endeavours. Further and more longitudinal analysis of the 2021/22 academic year to the previous 2020/21 academic year provided additional insight into the more long-term impact of the programmes, showing a similar and positive trend amongst pupils. Differences between the varying Delight programmes were apparent, but age differences amongst participating pupils need to be considered when interpreting these results.

Each programme was able to achieve the outcomes in Delight's Theory of Change, but with different levels of success. For instance, Delight in Dance and Delight in Shakespeare helped pupils build their teamworking and interpersonal skills and find more confidence in speaking in front of other people. Delight in Watts helped pupils improve their sense of self and find creative outlets to work through potentially difficult feelings and express themselves through art.

- ◆ **Confidence in arts increased amongst all pupils**, where those attending Delight in Shakespeare improved in confidence by 11.5%, showing pupils felt more able to express themselves through the arts after completing the programme.
- ◆ **Wellbeing and resilience amongst pupils across all Delight programmes remained stable**, with only marginal increases of 1% were shown. This was consistent with the 2020/21 evaluation.
- ◆ Teachers reported an **increase in their level of confidence** in delivering arts-based education to pupils after taking part in any of the three assessed Delight programmes, where teachers associated with Delight in Dance saw an increase of 26% in confidence.
- ◆ **All three programmes contributed to the development of technical vocabulary and knowledge of the arts amongst pupils**, where several pupils commented on noticing an improvement in their drawing techniques.
- ◆ Delight in Dance and Delight in Shakespeare had a particular effect on pupils' oracy and literacy, where **connections between the art forms and their curriculum learnings were made, especially amongst pupils with SEND**.

- ◆ Delight in Watts had a particular impact on how pupils viewed arts and their future engagement with it, where participating in painting and drawing **enabled pupils to visualise potential careers and understand the transferable skills associated with the arts.**
- ◆ **Similar trends of improvement were observed amongst Pupil Premium longitudinally tracked pupils**, where between 2020-21 and 2021-22, improvements in social, artistic and academic confidence were noted amongst the pupils.

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 and frequent staff and pupil absences meant that some of the Delight programmes evaluated in this report may have been disrupted due to team members and peers being off sick, or teachers being unable to assist in the facilitation of the performance or art piece. Finally, it must be noted that it is easier to see changes in teachers and adults compared to younger pupils in the short-term. This report includes the first year of matching a more longitudinal follow up of several pupils to track more specific changes. The following evaluation as part 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 ongoing programme design and delivery:

1. There is the **potential for Delight to adapt certain aspects of their programmes to ensure all outcomes are met**. Delight in Watts could develop activities to encourage more teamwork and interaction, ensuring the development of more interpersonal skills. Delight in Shakespeare and Delight with Dance could offer more practical insight into how the skills developed in these programmes could be used in everyday life and in future careers, encouraging pupils to utilise their newfound creativity beyond the stage.
2. Delight to **consider a journal or equivalent task for lower ability and younger pupils as part of the Delight in Dance programme** to ensure that all pupils are included and able to access the programme to its fullest. Furthermore, this would better integrate the cognitive learning element of the programme.
3. Future evaluations could **incorporate a teacher measure for all pupils' changes in wellbeing and resilience**. Seeing that this measure remained largely stable within both 2020/21 and 2021/22 evaluations, it would be interesting to triangulate this finding by assessing teachers' observations of these pupil factors.
4. **Ensure that all longitudinally tracked pupils have completed pre and post surveys** in the upcoming academic year. This will allow more in-depth analysis of any trends and progress that this cohort of pupils will make.
5. **Adapt the focus groups to speak to more pupils, but in smaller groups which last only 20 minutes**. This will mitigate any restlessness or loss of distraction on the part of the young pupils.

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,

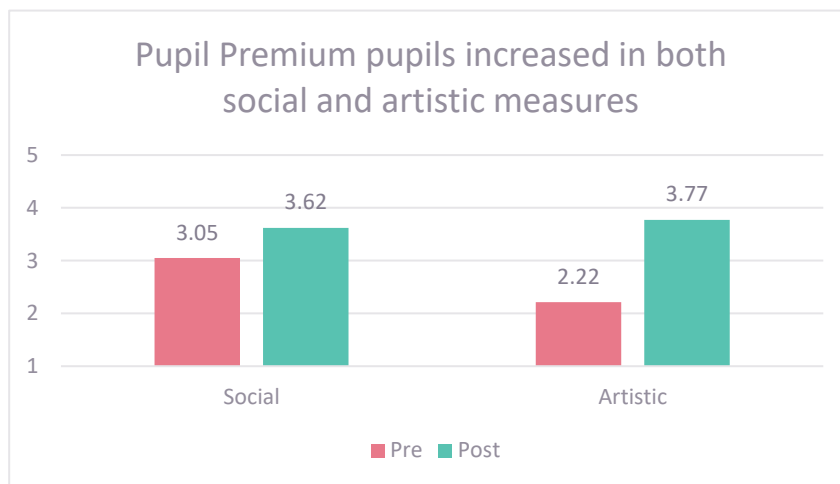


Figure 1a.

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 pupils' 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

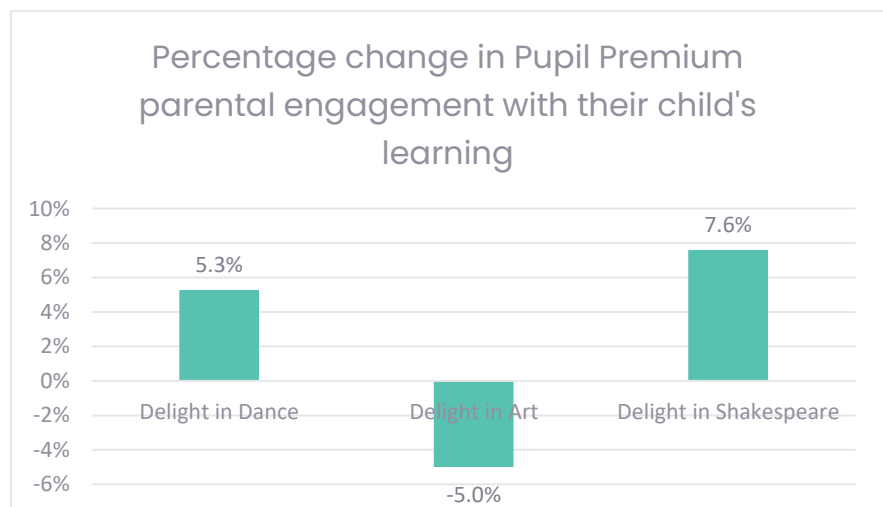


Figure 1b.

programme were 7.6% more engaged with their child's learning than before the programme commenced. Delight in Art - Out of this World however, shows that parents' engaged 5% less at the end of the programmes 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.**

Several factors influence whether a result will result as statistically significant or not, such as larger sample sizes, randomisation of the sample, and the overall effect size.



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