

Delight

Impact evaluation report
2022 - 2023



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Part 1: Introduction

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 intended 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 four years in order to understand what is/is not working and provide recommendations. This report captures findings and recommendations from year three of the evaluation, with several additional retrospective comparisons with findings from years 1 and 2 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 Watts** 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. Children begin the programme by visiting the Watts Gallery and taking part in an on-site workshop. Following this, children work with a professional artist to explore artistic techniques, before creating and presenting an art piece of their

own, to be exhibited at the local Watts Art Gallery. It is aimed that this increases each child's confidence, knowledge and skills in creativity.

- ▶ **Delight in Dance** uses dance as a medium to increase children's engagement with literacy learning. Over the course of 6 weeks, Year 3 pupils work with professional dancers to 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. This programme was run with the storyline of '**Story Detectives**', where pupils acted as either heroes or villains. Note that in 2022/23, this evaluation split Delight in Dance by region; Delight in Dance Surrey, and Delight in Dance Croydon.
- ▶ **Delight in Shakespeare** aims to strengthen Year 6 children's learning and life skills by increasing their enthusiasm for drama, storytelling, and heritage texts. Delivered within a 7-week programme children work together and alongside professional actors to learn about scriptwriting, drama, and performance. Each child has their own script pack which they can annotate with the line for their part in the 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 performed '**Macbeth**'.

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 third year of this evaluation over the 2022/23 academic year**. Findings from the three programmes Delight in Watts, Delight in Dance (split by region into Delight in Dance Croydon, and Delight in Dance Surrey), and Delight in Shakespeare, were analysed to assess changes in pupil social and emotional skills and academic attainment, teacher confidence in utilising arts and creative based teaching modalities, and parental engagement with their child's interest in the arts. Furthermore, **analysis comparisons are made between findings from the 2020/21, 2021/22 and this year's 2022/23 reporting**, showing how change has occurred with pupils over time. Finally, a **deep-dive outlining changes observed in a small cohort of 14 Pupil Premium pupils** across the span of 2020/21, 2021/22 and 2022/23 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 on behalf of each pupil and answered an additional set of questions around parental engagement with the programme and the wider school. This survey data was then complemented by the analysis of qualitative information, gathered through **focus groups** run with pupils, teachers and headteachers, and **qualitative feedback** gathered from teachers.

Key findings from this evaluation showed that general **pupil confidence in the arts 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 and 2021/22, results were mixed, where some measures such as wellbeing decreased slightly, while others such as pupil confidence 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 presence of self-report bias and the absence of a comparator group, and this needs to be kept in mind when interpreting these results.

Headline Findings

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

- ◆ **Confidence in arts increased up to 11.6 percentage points amongst pupils** for those participating in Delight in Shakespeare, Delight in Dance Surrey, and Delight in Dance Croydon, showing pupils felt more able to express themselves through the arts after completing the programme. These changes were statistically significant.
- ◆ **Wellbeing and resilience** amongst pupils across all Delight programmes **remained stable**, with only marginal decreases of less than 2 percentage points.
- ◆ Qualitative data showed that **pupils improved in their teamworking and communication skills**, as pupils began interacting with peers who they normally wouldn't spend much time with.
- ◆ Teachers reported **an increase in their level of confidence in delivering arts-based education** to pupils after taking part in any of the four assessed Delight programmes, where teachers associated with Delight in Dance Surrey saw the largest increase of 32 percentage points.
- ◆ Following the programme, **teachers' skills and knowledge associated with arts-based learning improved between 19 to 63 percentage points** depending on the programme.
- ◆ Teachers overall reflected positively on the impact and quality of the programmes in the endline surveys, scoring at or above 4.40 out of 5 on these surveys.
- ◆ **Parents saw Delight as a positive experience**, where they believed that taking part in Delight programmes had a positive impact on the social and emotional learning and engagement at home, scoring highly in the endline surveys. **Teacher rated parental engagement for PP pupils increased across most programmes with Delight in Shakespeare** seeing the largest increase in parental engagement by 7.5 percentage points.
- ◆ All four programmes contributed to pupils' view of and confidence in future engagement with the arts, with **Delight in Watts having a particular impact on how pupils' viewed a future in the arts**, with a final only average rating of 2.59 out of 3.
- ◆ Delight programmes had a particular effect on pupils' oracy and literacy, where **qualitative connections between the art forms and their curriculum learnings were made, especially amongst pupils with SEND and Pupil Premium.**

Furthermore, a deep-dive into a cohort of longitudinally tracked pupils showed:

- ◆ **Positive increases were seen amongst the 14 matched Pupil Premium longitudinally tracked pupils**, where pupil confidence in artistic, social and academic domains increased, with the largest increase being 28 percentage points in the artistic domain for 2022/23 academic year.
- ◆ Teacher reported levels of general parental engagement amongst the longitudinally tracked pupil cohort **marginally decreased for this 2022/23 academic year by 8%** compared to 2021/22 academic year results.
- ◆ Although the four outcomes of social, artistic and academic confidence as well as reported parental engagement outcomes did not show as high a change as they did in 2021/22, they were not as low as 2020/21, **indicating a stabilisation of pupil outcomes over time.**

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 improve
- ▶ 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 (2020/21), 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, we carried out the following activities:

Evaluation Activity	Details	Before	After
All pupil questionnaire	Completed by all pupils who participated in one of the Delight programmes, consisting of both pupils eligible for Pupil Premium and those who are not. This data was collected by Delight staff	✓	✓
Pupil Premium questionnaire	Completed by Pupil Premium pupils with the assistance of their teachers, who had participated in one of the Delight programmes. This data was collected by Delight staff	✓	✓
Teacher questionnaire	Completed by teachers whose class had participated in a Delight programme. This data was collected by Delight staff	✓	✓
Parent survey	Completed by parents of children who had participated in one of the Delight programmes. This data was collected by Delight staff		✓

Teacher qualitative feedback	Written feedback gathered from teachers who were closely involved with the Delight programmes. This data was collected by Delight staff		✓
Pupil focus group	Discussions with pupils who had attended the Delight in Shakespeare programme. This data was collected by ImpactEd staff		✓
Teacher focus group	Discussions with teachers whose class participated in a Delight programme. This data was collected by ImpactEd staff		✓
Headteacher focus group	Discussions with headteachers whose school had several classes participating in a Delight programme. This data was collected by ImpactEd staff		✓

Sample

The sample for the 2022/23 evaluation were made up of Year 3, Year 4 and Year 5 pupils from Key Stage 2. The table below depicts each year group and which corresponding Delight programme they have participated in. Pupils in Year 5 have participated in this evaluation since 2020/21, where they participated in Delight in Dance in 2020/21 when they were in Year 3. It is worth noting therefore that a proportion of pupils in this year's evaluation of 2022/23 will have participated in at least one Delight programme in the past. Furthermore, many teachers will have also interacted with Delight as well. This will have an impact on the findings presented in this report.

Note that in 2020/21, the art programme that pupils participated in was titled Delight in Art – Out of this World, with the specific theme of outer space. The art programme in 2021/22 and 2022/23 was simply titled Watts, where pupils created their own bespoke art piece.

	2020/21	2021/22	2022/23
Year 3	Delight in Dance	Delight in Dance	Delight in Dance
Year 4	Delight in Art (Out of this World)	Delight in Watts	Delight in Watts
Year 5	Delight in Shakespeare	Delight in Shakespeare	Delight in Shakespeare

Questionnaire design

General pupil survey

ImpactEd and Delight agreed upon a blended questionnaire design. The core question set for the general pupil survey comprised 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 parents' individual ability and desire to participate in the particular activity with their child, whether it be dance, theatre or art.

Response rate

Although a drop off rate was noted between the pre and post survey time points, overall, a considerable proportion of the original sample sizes were retained in this analysis. 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.

A total of 1,104 pupils completed the pre-survey across all programmes, and 930 completed the post-survey across all programmes. Of this number, 795 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, 56 teachers responded to the pre-survey, and 35 responses to the post survey, mirroring a similar drop in response rates as the pupils. Pupil premium students had a much less pronounced drop rate as 128 teachers completed pupil premium surveys were completed during the pre-survey, and 122 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 645 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	267	169	144
	Delight in Dance Surrey	222	219	182
	Delight in Dance Croydon	126	117	98
	Delight in Shakespeare	489	425	371
	Total	1,104	930	795
Pupil Premium pupils	Delight in Watts	27	27	27
	Delight in Dance Surrey	27	27	27

	Delight in Dance Croydon	15	12	12
	Delight in Shakespeare	59	56	56
	Total	128	122	122
Teachers	Delight in Watts	13	8	8
	Delight in Dance Surrey	11	6	6
	Delight in Dance Croydon	6	5	5
	Delight in Shakespeare	26	16	15
	Total	56	35	34
Parents	Delight in Watts	n/a	174	n/a
	Delight in Dance Surrey	n/a	137	n/a
	Delight in Dance Croydon		88	
	Delight in Shakespeare	n/a	246	n/a
	Total	n/a	645	n/a

Focus groups

In order to gain further understanding of the impact of Delight on several of the key outcomes of this evaluation, three focus groups were run in June 2023. 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.

One focus group was run with six pupils who participated in Delight in Shakespeare, and was made up of a mixture of pupils who were eligible and not eligible for Pupil Premium. A focus group with six class teachers was also conducted, with a range of teachers who were involved in Delight in Dance, Delight in Shakespeare and Delight in Watts. A third and final focus group was conducted with four headteachers to better understand their observations and thoughts on the value of Delight in their school.

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 however, a number of pupils did not have complete data from both the 2020/21 and 2021/22 evaluation matching to the 2022/23 evaluation. In light of this, the analysis therefore comprised of 14 match pupils who had completed the baseline - post survey from the 2020/21 evaluation, the baseline - post survey from the 2021/22 evaluation and the baseline – post survey from the 2022/23 evaluation.

This group of pupils participated in the Delight in Dance programme in 2020/21, participated in the Delight in Watts programme in 2021/22 and participated in the Delight in Shakespeare programme in 2022/23. Analyses were run to specifically compare these children's data from 2020/21 and 2021/22 to this year's data of 2022/23. Furthermore, analysis was done to track whether any change in social, emotional and artistic domains had taken place over the past two years.

Analysis

Quantitative analysis

To understand change in the set outcomes associated with pupils and teachers, pupil and teacher responses were matched from baseline to final. Although this meant that some responses were therefore not included within the final analysis, a matched sample set adds additional strength to the validity of the analysis.

The average difference for each survey set and associated with a certain outcome between baseline and final was then calculated, which was reported as a percentage point change. Where possible, significance testing was then also conducted, using a two-tailed paired sample t-test with the conventional social science significance level of $p=0.00$.

The findings for 2022/23 were then compared to the headline results for 2020/21 and 2021/22 to understand change over time. For this longitudinal lens, Delight in Dance by Surrey and Croydon was combined to enable ease of comparison to the previous two years of Delight in Dance results. Furthermore, please note that for this year-on-year comparison, the aggregated average Likert scale scores were converted to percentages. This is because in 2020/21, survey questions were answered on a 5-point Likert scale, while in subsequent years (2021/22 and 2022/23), questions were answered on a 3-point Likert scale. Therefore, in order to accurately compare aggregated average scores, all scores were converted to a percentage.

For the longitudinally tracked pupils, a similar process was followed, where the 14 identified pupils were matched across all three academic years (2020/21, 2021/22 and 2022/23), and the average change in outcomes was calculated and presented in percentage points.

For parent surveys, responses were only gathered for the endline window only, meaning an average percentage point change could not be calculated, nor any significance testing. These findings nevertheless provide a valuable insight into the journey and experience of parents and caregivers as part of the Delight programme.

Qualitative analysis

Findings from the focus groups with pupils, teachers and headteachers were thematically analysed using deductive thematic analysis. A coding framework was designed informed by the set outcomes as outlined in Delight's Theory of Change.

Context of COVID-19

Although there were no school closures affecting the delivery of Delight in 2022/23, the first year of this evaluation occurred during mandatory school closures, and several Delight programmes were therefore adapted to a virtual delivery. During 2020/21, Delight altered 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

Although all efforts were made to mitigate any confounding variables brought about by standard evaluation limitations, several must be noted. For younger pupils within the Year 3 cohort, **comprehension and digital engagement could have acted as confounding variables** in delivering a robust set of reliable data. Further to this, self-reporting bias amongst participant respondents must be kept in mind.

Secondly, **sample sizes for some of the Pupil Premium survey analyses as well as the teacher analysis** were relatively small. This reduces the reliability of our findings here, since a smaller sample is less likely to be representative of the wider group.

Thirdly, pupil demographic data was not collected. This means that **certain sub-group analyses were not possible**, such as looking at differences between gender and ethnicity.

Finally, **this evaluation does not feature a comparator 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 significantly increased amongst pupils**, where those attending Delight in Shakespeare improved in confidence by 11.6 percentage points, Delight in Dance Surrey improved in confidence by 10.6 percentage points and Delight in Dance Croydon improved confidence by 10.2 percentage points, showing pupils felt more able to express themselves through the arts after completing the programme. Pupil Premium pupils mirrored this trend, showing significant positive changes in academic, social and artistic confidence domains.
- 2 **Wellbeing and resilience amongst pupils across all Delight programmes remained stable**, with only marginal decreases of less than 2 percentage points. Though these results were not statistically significant, they were consistent with the 2020/21 and 2021/22 evaluations.
- 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 associated with the social and emotional development of 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 evaluations run in 2020/21 and 2021/22.

Finding 1a: Pupils showed an increase in confidence and felt more able to use the arts to express themselves following the Delight programmes

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, Delight in Dance Surrey and Delight in Dance Croydon showing statistically significant improvements ($p < 0.05$)**. As seen in Figure 1, the **greatest change was seen in Delight in Shakespeare programme where there was an 11.6 percentage point increase** from the beginning of the year to the end of the year, followed by a 10.6 percentage point increase in average confidence for participants in Delight in Dance Surrey and a percentage point increase of 10.2 for participants in Delight in Dance Croydon.

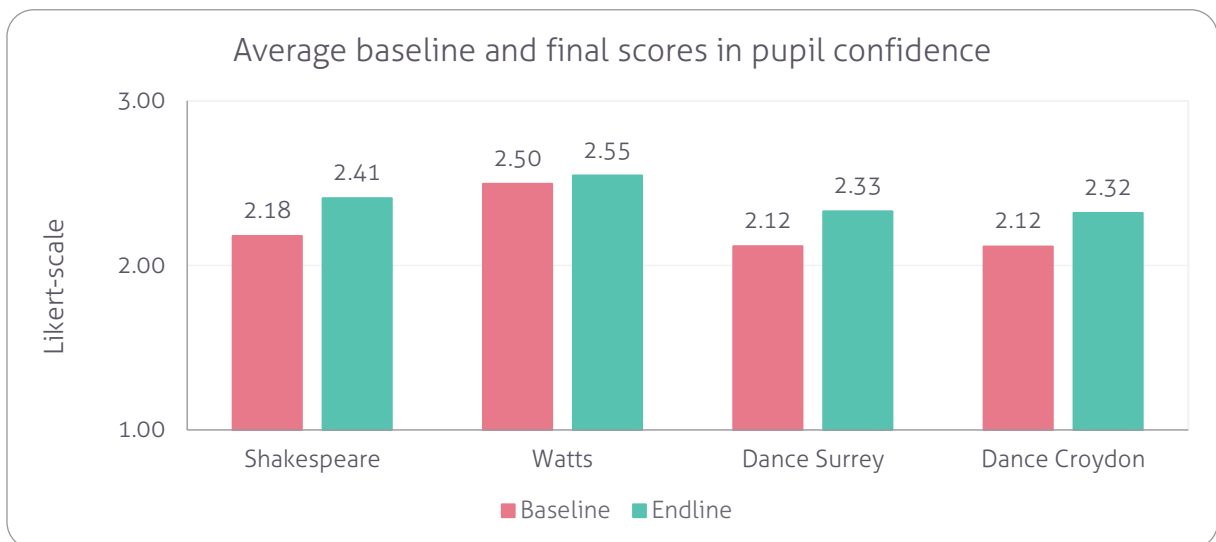


Figure 1: Average pupil confidence across all three programmes from 2022 to 2023 (Shakespeare n=371, Watts n=144, Dance Surrey n=182, Dance Croydon n=98).

This increase in pupil confidence aligns with the findings of the 2020/21 and 2021/22 evaluations, which saw similar increases in general pupil confidence across all three Delight programmes. As can be seen in Figure 2 below, **this year's 2022/23 evaluation saw larger increases in Delight in Shakespeare compared to both the 2020/21 and 2021/22 evaluations**. When comparing Delight in Watts between 2022/23 to the two previous evaluations, participants did not show as much of an increase in confidence. Delight in Dance saw larger increases in 2022/23 compared to last year; however, the greatest increase in general pupil confidence in Delight in Dance was the first year of the programme with an 18 percentage point increase in 2020/21.

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 and 2022/23 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.

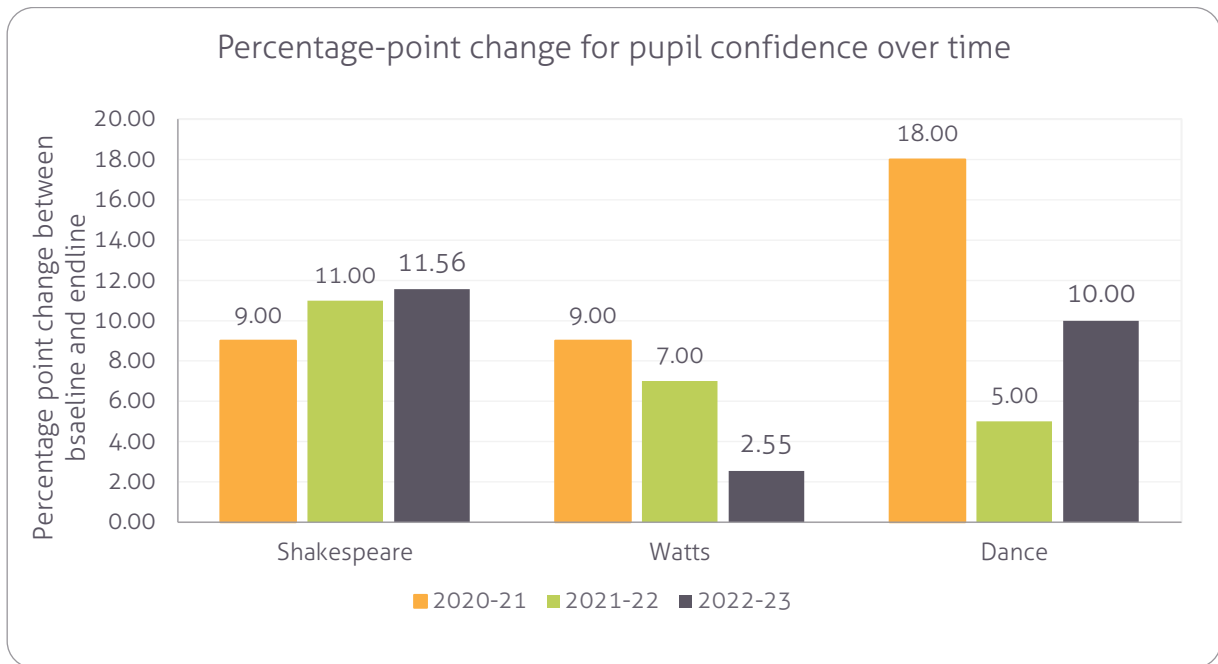


Figure 2: Graph showing the percentage point change between baseline and final for confidence over time for all three programmes

When comparing the average baseline scores across all three programmes over the last three years, a similar trend of change can be seen, where the average baseline score has risen each year. For example, the Delight in Shakespeare programme shows the average baseline score in 2021-21 was 45%, while in 2022/23, the average score was 59%. This is depicted below in Figure 2a.

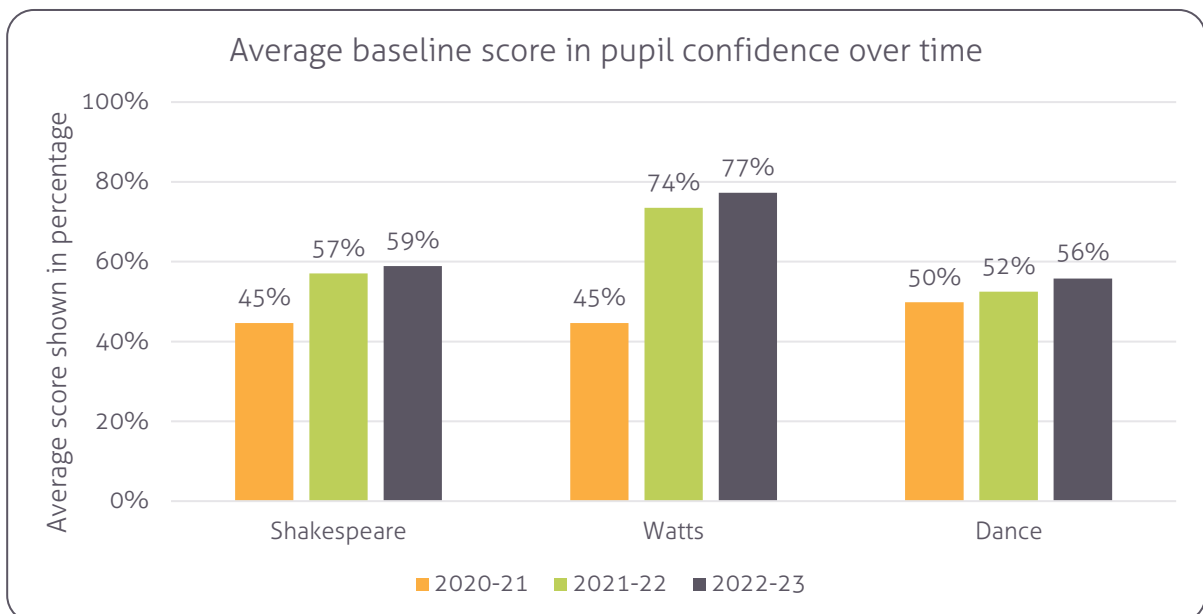


Figure 2a: Graph showing the average baseline score shown in percentages for each Delight programme over the past three years.

Finding 1b: Pupil Premium pupils were reported by teachers to have developed an improvement in social, artistic and academic confidence

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.

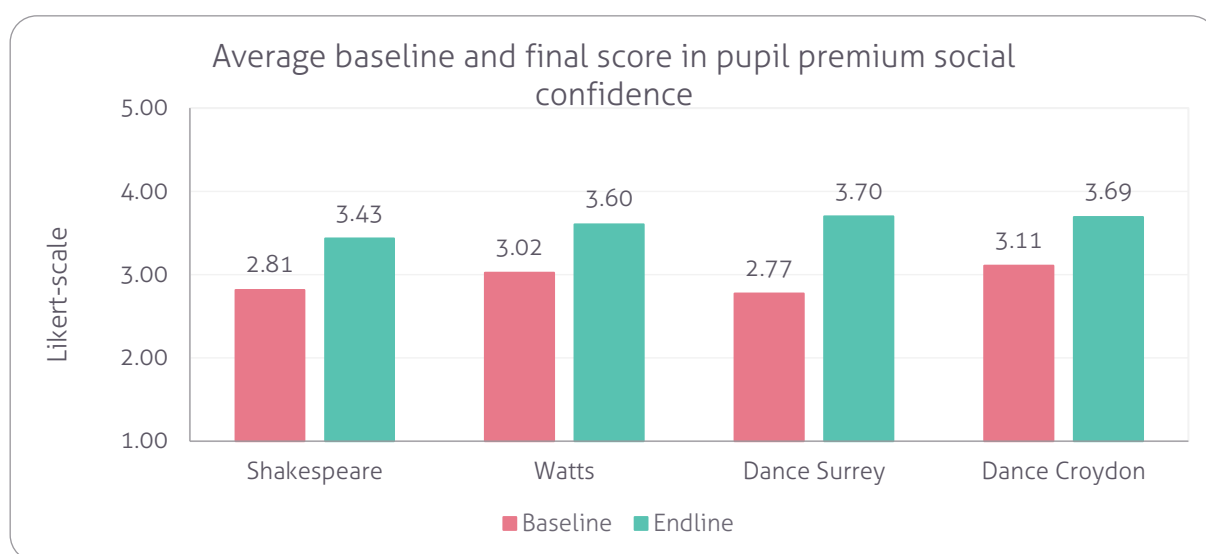


Figure 3: Average pupil premium social confidence across all three programmes from 2022 to 2023 (Shakespeare n=56, Watts n=27, Dance Surrey n=27, Dance Croydon n=12).

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 Dance Surrey with the average response seeing a 23.2 percentage point rise**, followed by a 15.5 percentage point increase in Delight in Shakespeare participants and a 14.6 percentage point increase in both Delight in Dance Croydon and Delight in Watts participants. These increases were all determined to be **statistically significant ($p < 0.05$)**. This change was echoed by several teachers whose qualitative feedback expressed that although many Pupil Premium pupils were reluctant to engage in the Delight programme to begin with, by the end of the programme they were confidently expressing themselves in class, striking up new friendships, and confidently speaking in front of the class.

Similarly, increases in Pupil Premium artistic confidence was also found, 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 **40.7 percentage point increase in artistic confidence among Delight in Dance Surrey participants**, followed by a 31.3 percentage point increase in artistic confidence amongst Delight in Dance Croydon participants, a 28.9 percentage point increase amongst Delight in Shakespeare participants and a 17.0 percentage point increase in artistic confidence for Delight in Watts participants.

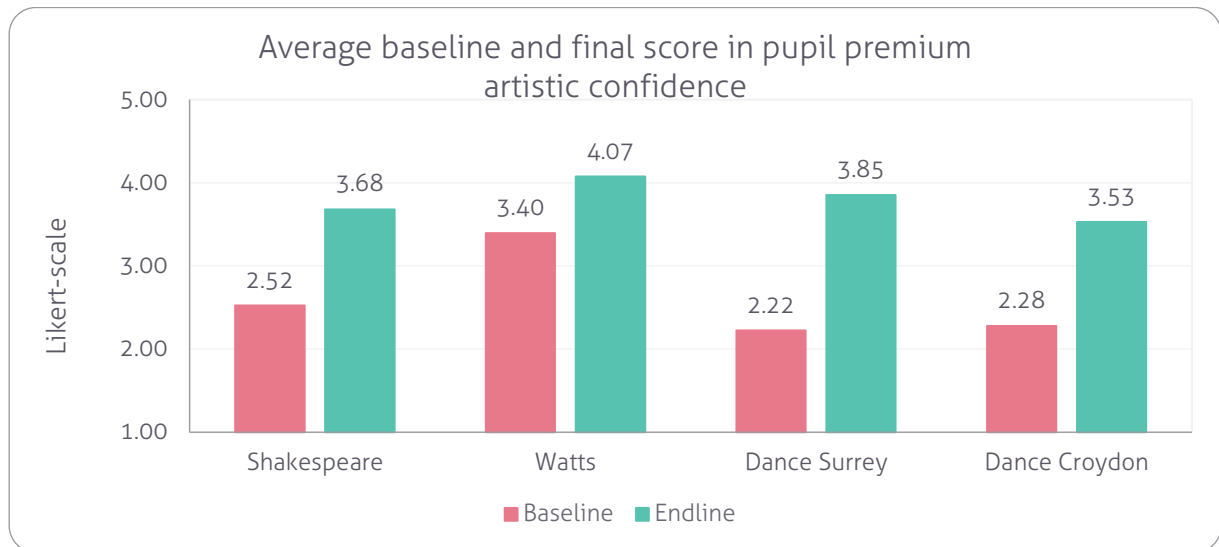


Figure 4: Average pupil premium artistic confidence across all three programmes from 2022 to 2023 (Shakespeare n=56, Watts n=27, Dance Surrey n=27, Dance Croydon n=12).

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.

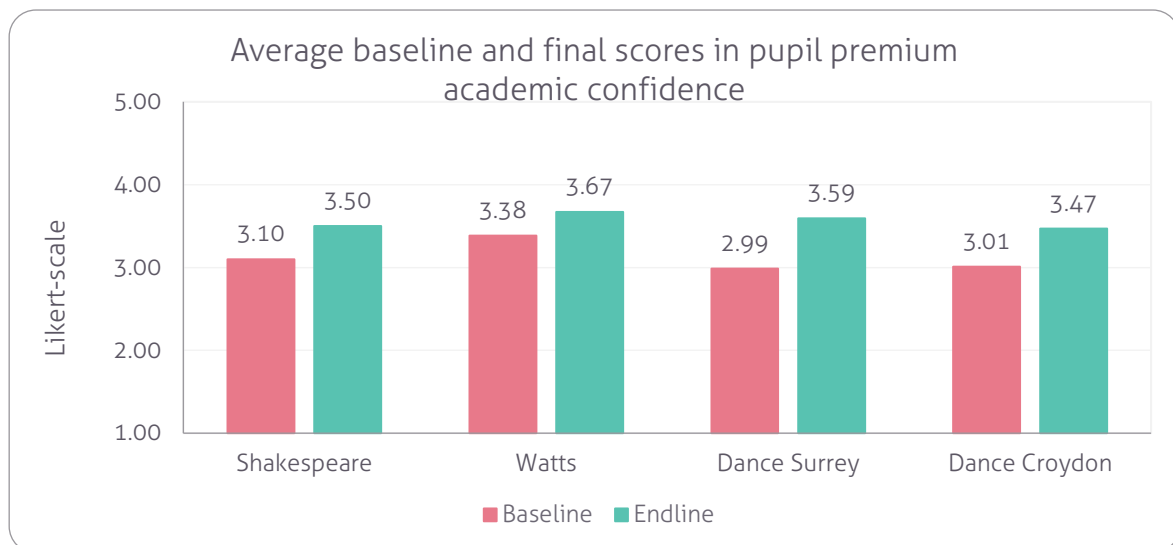


Figure 5: Average pupil premium academic domain across all three programmes from 2022 to 2023 (Shakespeare n=56, Watts n=27, Dance Surrey n=27, Dance Croydon n=12).

There were **statistically significant ($p < 0.05$) increases in academic confidence across all three programmes from the baseline to the endline survey**. Increases were similar across all four programmes with Delight in Dance Surrey having a percentage point increase of 15.2 from 2.99 to 3.59, Delight in Dance Croydon having a percentage point increase of 11.5 from 3.01 to 3.47, Delight in Shakespeare having a percentage point increase of 10 and Delight in Watts increasing by 7.2 percentage points.

Compared to the 2020/21 and 2021/22 evaluations, the increases in social confidence for 2022/23 were generally higher, with a greater increase in all three programmes (Figure 6).

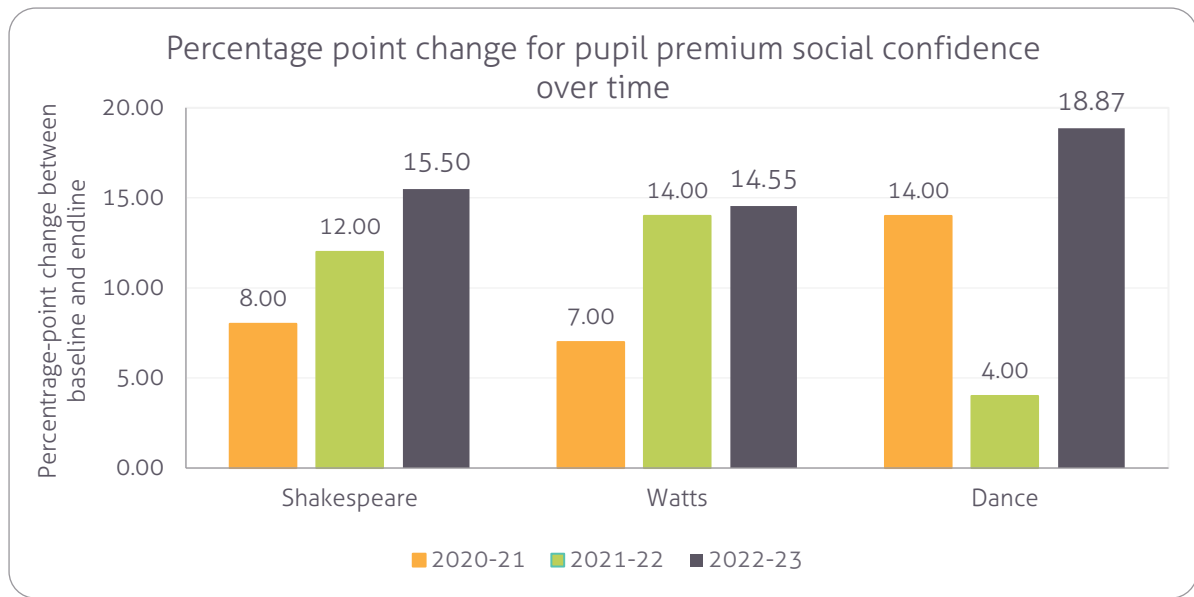


Figure 6: The difference in percentage point change from baseline to final for PP social confidence in 2020-21, 2021-22 and 2022-23.

When comparing the average baseline scores across the Delight in Watts and Delight in Dance programmes over the last three years, a similar trend of change can be seen, where the average baseline score has risen each year. For example, the Delight in Watts programme shows the average baseline score in 2021-21 was 52%, while in 2022/23, the average score was 57%. This is depicted below in Figure 6a.

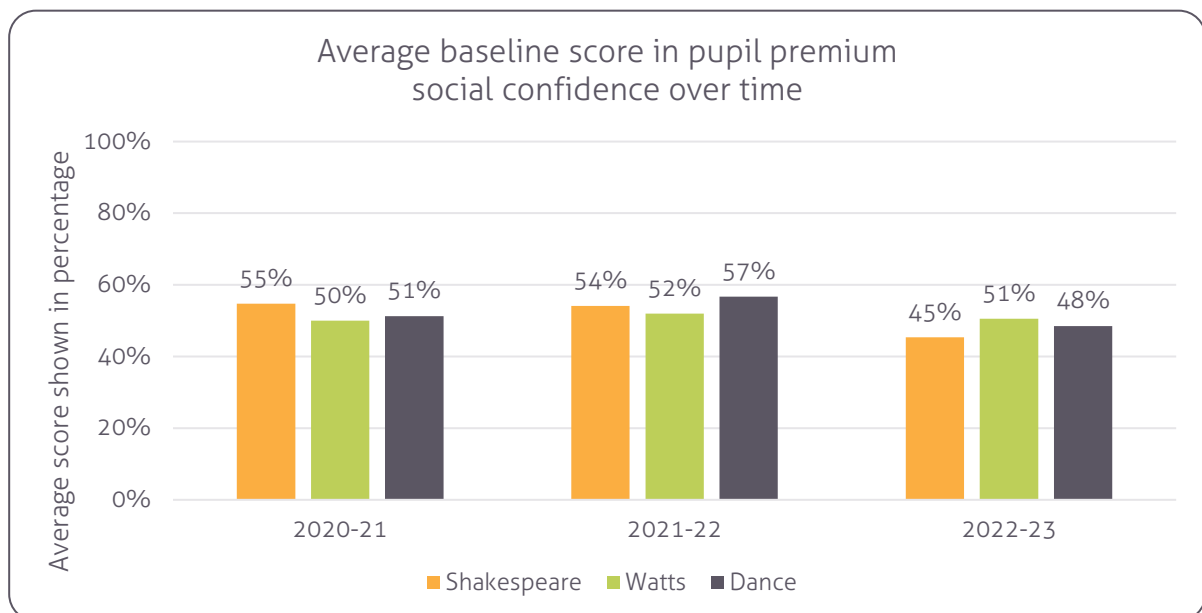


Figure 6a: Graph showing the average baseline score shown in percentages for each Delight programme over the past three years.

Conversely, the 2021/22 evaluation showed the greatest increase in artistic confidence for the Delight in Watts programme, with both the Delight in Shakespeare and Delight in Dance showing an improvement compared to the 2021/22 evaluation (Figure 7).

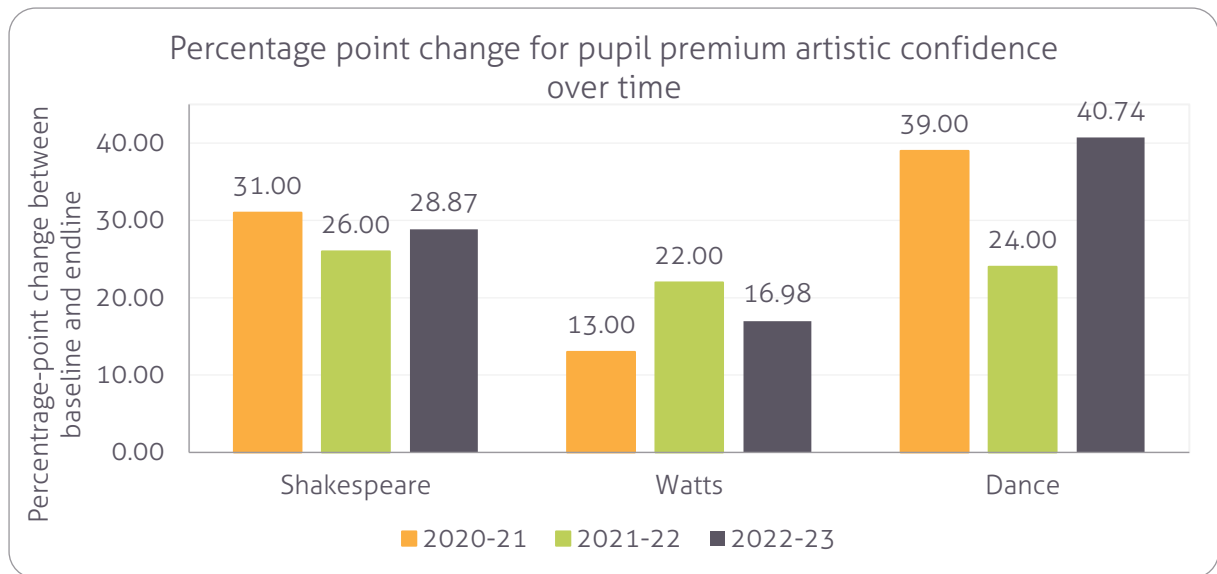


Figure 7: The difference in percentage point changes from baseline to final for PP artistic confidence in 2020-21, 2021-22 and 2022-23.

When we look at artistic confidence by the average baseline scores across the past three years (Figure 7a), we see that across programmes. Delight in Watts saw the largest average baseline score over all three years, while Delight in Dance saw the lowest, sitting between 31% and 39%.

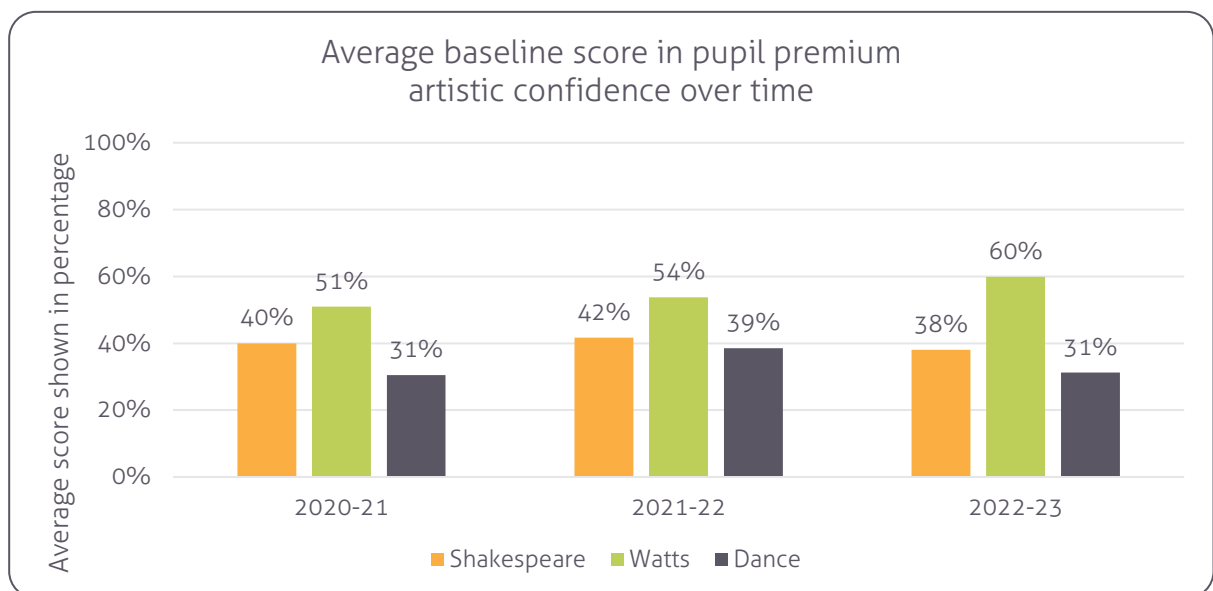


Figure 7a: Graph showing the average baseline score shown in percentages for each Delight programme over the past three years.

Pupils participating in Delight in Dance showed the largest percentage point increase in academic confidence, where from baseline to final in 2022/23, they increase in academic confidence by 13.31 percentage points, as seen in Figure 8 below.

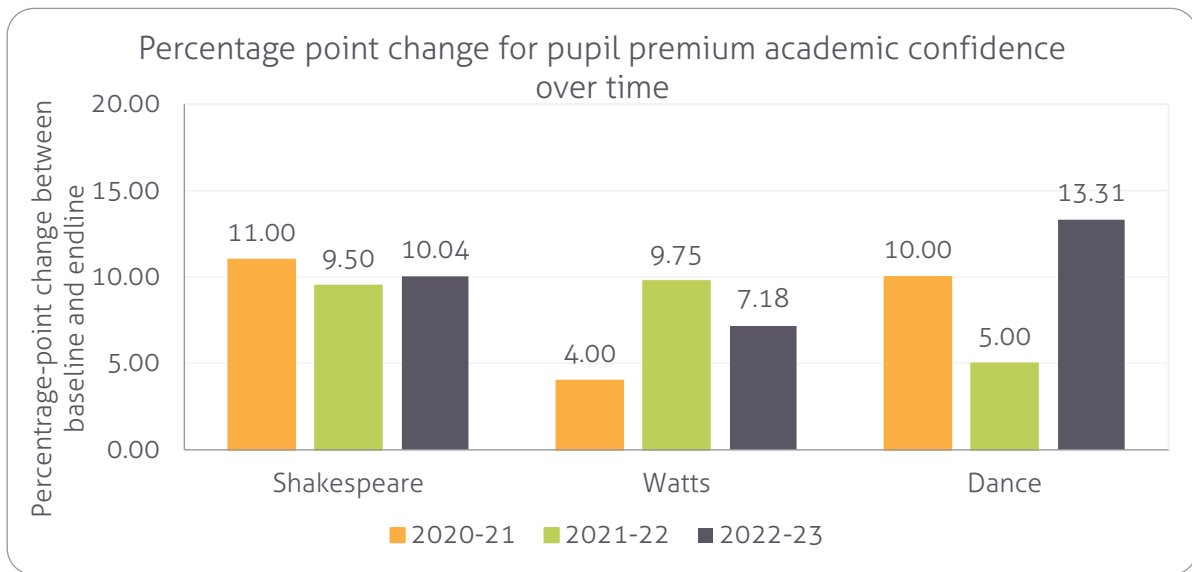


Figure 8: The difference in percentage point changes between baseline and final for PP academic confidence in 2021-22 and 2022-23.

When we look at the average baseline scores for each programme across the three years, we see that Delight in Watts has been steadily rising from 59% in 2020/21 to 60% in 2022/23. As seen in Figure 8a below, Delight in Shakespeare and Delight in Dance have shown a slight drop in the average baseline.

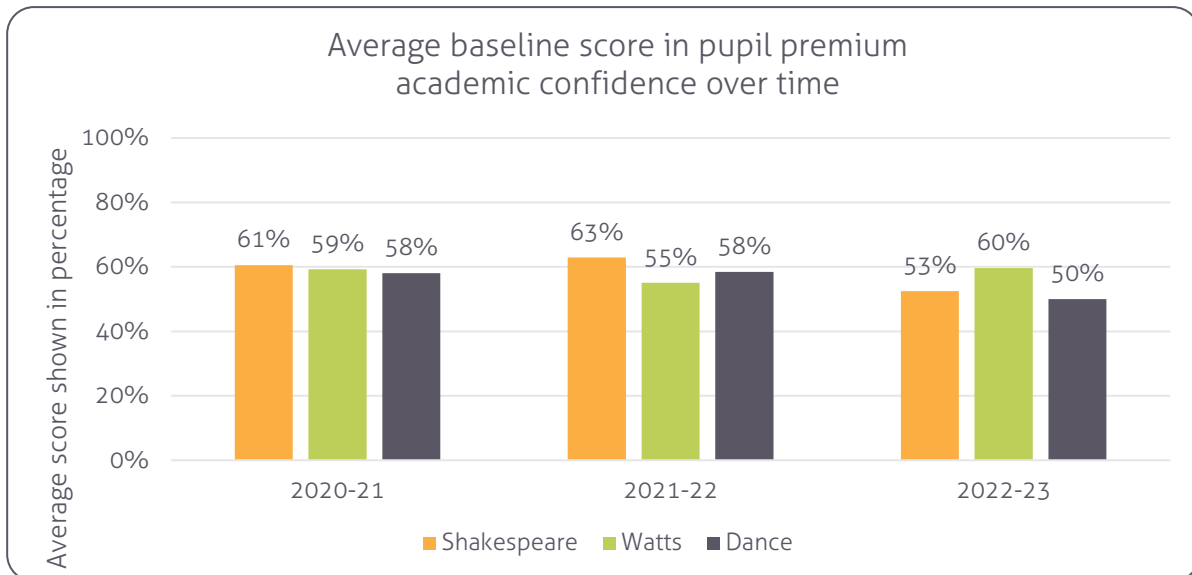


Figure 8a: Graph showing the average baseline score shown in percentages for each Delight programme over the past three years.

Across Figures 6, 7 and 8, we see that **in 2022/23, Pupil Premium pupils participating in Delight in Dance showed the largest increases** in social confidence (18.87 percentage points), artistic confidence (40.74 percentage points) and academic confidence (13.31 percentage points) compared to the two previous year’s evaluations.

Finding 1c: In general, pupils expressed an increase in confidence, pride and self-expression following the Delight programmes

Conversations with a mixture of both non-Pupil Premium and Pupil Premium pupils during the pupil focus group revealed that the programmes helped pupils gain more self-awareness in their confidence and self-expression. Pupils were unanimous in the sense of

bb I used to be really shy singing in front of people, especially my cousins. But now that we performed Macbeth it has made me a bit stronger and brighter, and I can sing in front of my cousins or friends now"

Pupil from Delight in Shakespeare

pride and satisfaction they felt by participating in the Delight for Shakespeare programme, with one pupil noting "it's an experience I'll remember for my life." Many pupils noted that they had to overcome some sense of nervousness, but that only added to their satisfaction and accomplishment once they had finished the performance successfully. Performing in front of an audience if anything boosted confidence levels even further for pupils though. For instance, pupils who partook in Delight in Shakespeare noted

that they gained confidence in a variety of ways. For some pupils this encouraged them to feel more comfortable expressing themselves in public through singing. One pupil felt that the Delight in Shakespeare programme had given them the extra boost to express themselves as a singer, a goal they had for themselves but felt more confident in pursuing after the Delight programme. Other pupils had shared positive reflections from the programme. One pupil noted that the programme was "wonderful, and it really helps you."

bb Delight just made me more confident about myself"
Pupil from Delight in Shakespeare

Overall pupils reflected positively on their experience with all four Delight Programmes in a final reflection survey. In survey, following the completion of the Delight programme, pupils were asked to answer two statements about the impact the programme had on them: 'I feel proud of what I achieved in Delight in [programme: Watts/Dance/Shakespeare]' and 'I enjoyed taking part in Delight in [programme: Watts/Dance/Shakespeare]' and asked to rate

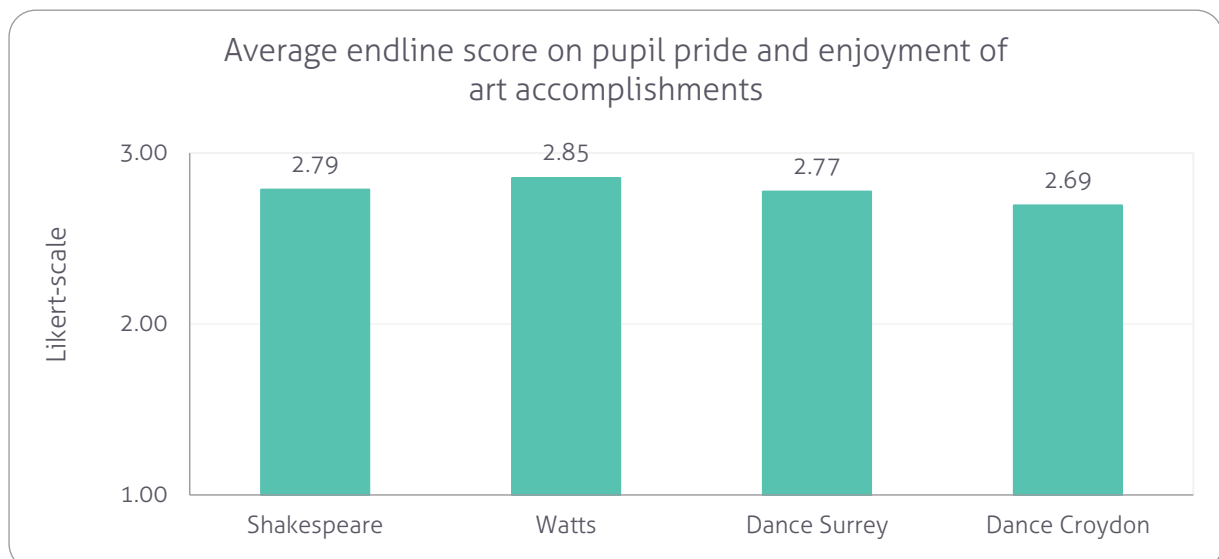


Figure 9: Average pupil experience with delight across all three programmes from 2022 to 2023 (Shakespeare n=371, Watts n=144, Dance Surrey n=182, Dance Croydon n=98).

these statements on a Likert Scale of 1-3 from 'disagree' to 'agree'. Pupils participating in the **Delight in Watts** reported the highest average scores of positive experiences with **Delight** scoring on average **2.85 out of 3**. Pupils participating in **Delight in Shakespeare** also shared positive experiences with average scores of 2.79, followed by 2.77 on average for **Delight in Dance Surrey** and 2.69 on average for **Delight in Dance Croydon**.

Finding 2: Pupil wellbeing and resilience remained stable throughout all three **Delight** programmes

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

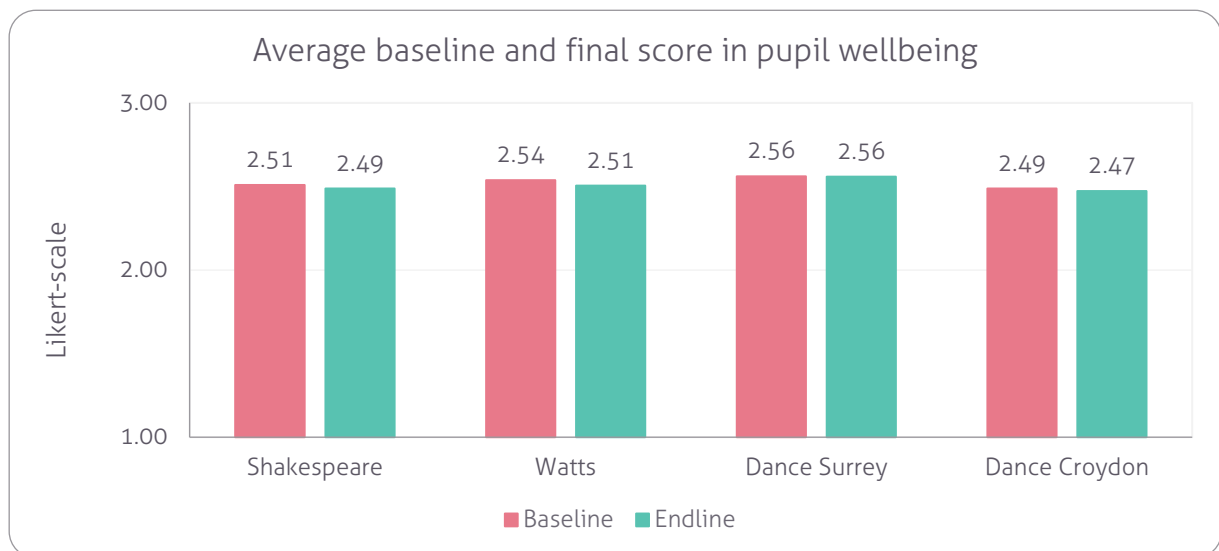


Figure 10: Average pupil wellbeing across all three programmes from 2022 to 2023 (Shakespeare n=371, Watts n=144, Dance Surrey n=182, Dance Croydon n=98).

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 decrease of 1.6 in average wellbeing among Delight in Watts** participants from 2.54 to 2.51 as well as a **slight percentage point decrease of 1.1 from 2.51 to 2.49 among Delight in Shakespeare** participants, as well as an even smaller **percentage point decrease of 0.8 from 2.49 to 2.47 in Delight in Dance Croydon** participants. There was no change in **Delight in Dance Surrey** participants average wellbeing which remained at an average of 2.56 out of 3 in both the baseline and post survey. **None of these results were determined to be statistically significant.** These findings were largely consistent with the 2020/21 and 2021/22 evaluations, showing overall stability with minor fluctuations (Figure 11).

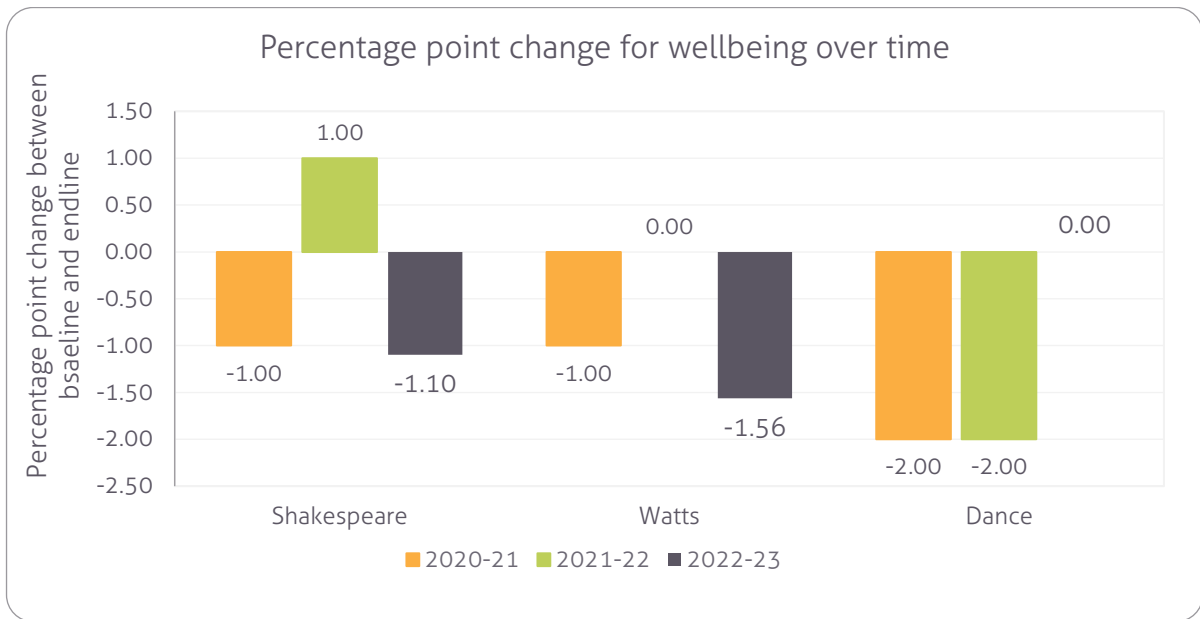


Figure 11: Graph showing the percentage point change between baseline and final for wellbeing over time for all three programmes.

Figure 11a below shows similar trends, where the average baseline scores remained relatively stable from 2021/22 to 2022/23, with some minor increases across Delight in Watts.

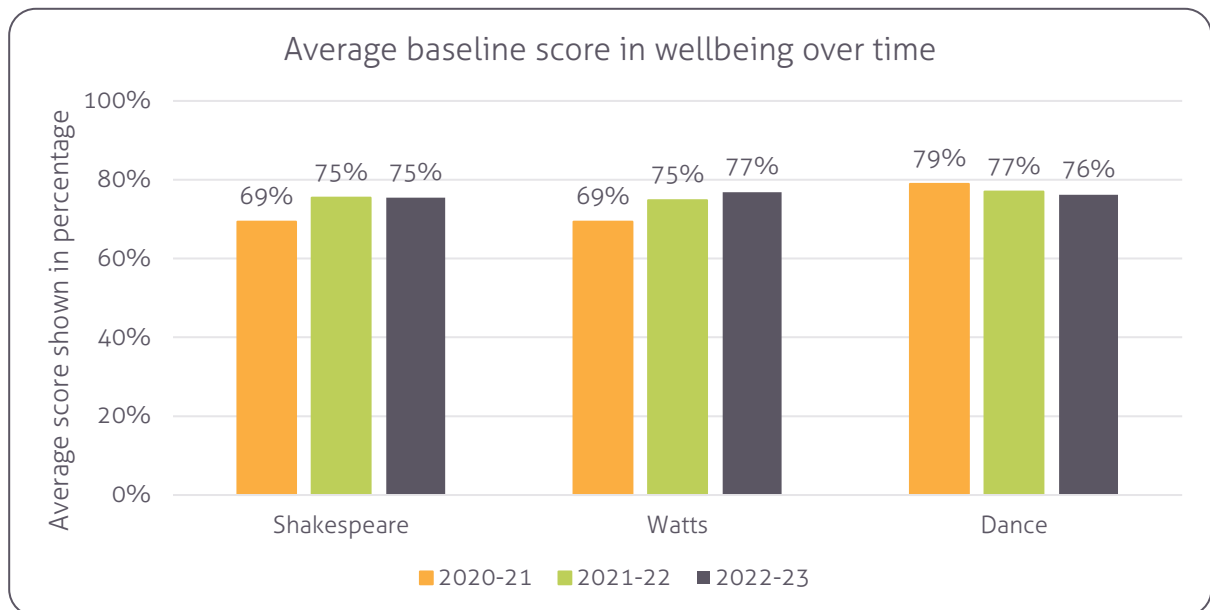


Figure 11a: Graph showing the average baseline score (shown in percentages) for each Delight programme across the last three years.

Resilience was assessed using the Grit-S 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 1.3 from 2.37 to 2.40 in Delight in Dance Croydon** respondents. There was no change in Delight in Dance Surrey participants average resilience which remained at an average of 2.46 out of 3 in both the baseline and post survey.

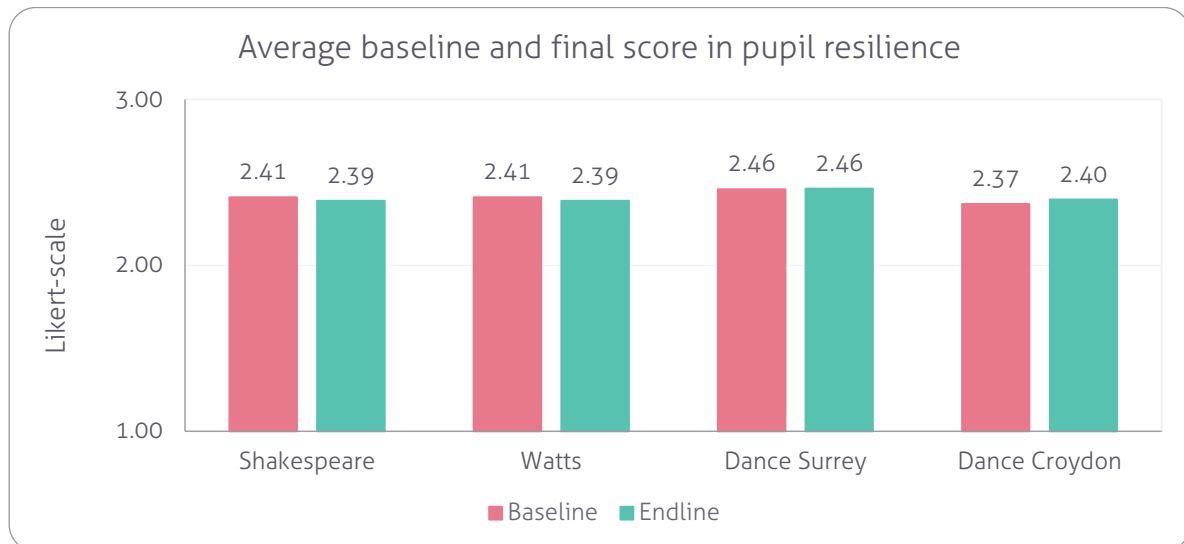


Figure 12: Average pupil resilience across all three programmes from 2022 to 2023 (Shakespeare n=371, Watts n=144, Dance Surrey n=182, Dance Croydon n=98).

As illustrated in Figure 12 above, there was a **slight decline in resilience among Delight in Shakespeare and Delight in Watts participants with a percentage point decrease of 1.1** from 2.41 to 2.39. None of these changes however were shown to be statistically significant ($p > 0.05$). Similarly to wellbeing, these findings were largely consistent with the 2020/21 and 2021/22 evaluations, showing overall stability with minor fluctuations (Figure 13).

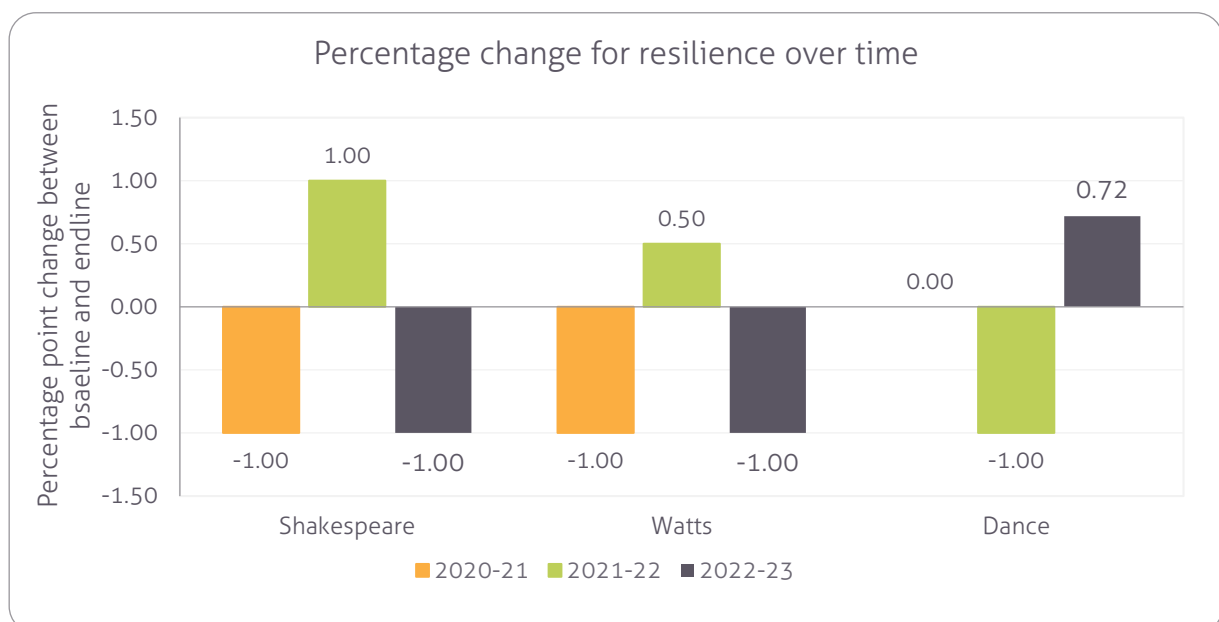


Figure 13: Graph showing the percentage point change between baseline and final for resilience over time for all three programmes.

When looking at the changes in average baseline score across the past three years, Figure 13a shows that the average baseline score for resilience jumped considerable from 2020/21 to 2021/22, though remained relatively stable from 2021/22 to 2022/23. The presence of COVID-19 and the additional stressors on pupil's sense of resilience could have had a role to play in this.

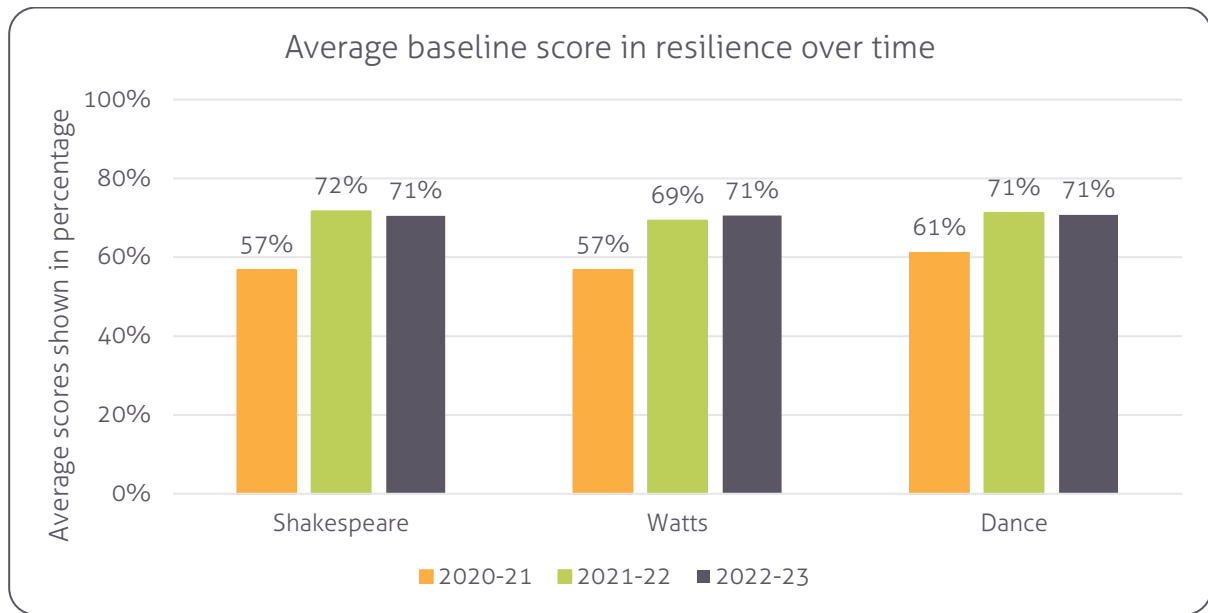


Figure 13a: Graph showing the average baseline score (shown in percentages) for each Delight programme across the last three years.

Feedback gathered from teachers showed a slightly different story to the survey findings above, where it was reported that pupils' resilience had improved. One teacher observed that following the Delight in Watts programme, their pupils were not worried about making mistakes, and were expressing a sense of pride in what they had achieved. Another teacher mentioned that their pupils "had grown in their mindset, that [making a mistake] wasn't necessarily a bad thing" and that mistakes can sometimes lead to outcomes that are even better than what they may have previously imagined or anticipated.



The children managed to drop their inhibitions, [and realised] that mistakes are part of the learning journey"
Teacher, Delight in Shakespeare

Finding 3: Pupils were observed to have increased in their teamwork, communication and interpersonal skills

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




[to] be on stage with children who aren't necessarily in their direct friendship group...so they realise "hey we actually get on..."
Teacher

Teachers reflected that the Delight programmes provided an environment that fostered new friendships amongst groups of children who would usually not interact. One teacher described a situation where they had cast two

children in parts alongside each other who "did not like each other" at the beginning of the year and by the end of the programme they had become good friends.

Another teacher commented that **the Delight programme positively contributed to a sense of teamwork in their classroom**. This teacher even noted how some pupils “emerged as leaders” and effectively supported other pupils who felt less confident, making it **evident that the Delight programmes also had a notable impact on pupils’ encouragement of other pupils**. One teacher from the Delight in Watts programme described a moment when the Delight’s teacher would hold up each of the pupil’s painting to the classroom and ask the pupils for feedback and what they liked about each of their peers’ work. The teacher described their surprise and joy at watching the pupils take turns saying, “such lovely and positive things about each other’s pupil’s work” in turn fostering strong interpersonal skills amongst their peers. Headteachers echoed this in focus groups findings stating that **Delight programmes were effective in promoting inclusivity within their school**.

One headteacher from a school with a high rate of pupils with SEND, felt that the Delight programme provided an environment in which all pupils could participate in something equally. Although some teachers noted that pupils could feel at first that the distribution of roles in the Delight in Shakespeare programme was “unfair,” the pupils easily soon understood the “collective nature” of producing a play and ultimately worked together to produce a “great” piece of work.

 **the children worked beautifully with one another. They weren’t always sat in friendship groups and found their own ways of working with new people, which was lovely to see”**
Teacher, Delight in Watts

On final reflection, headteachers felt the Delight programmes increased pupil confidence which extended beyond being able to perform. Headteachers felt pupils increased their willingness to “have a go and experience a [new] area” where pupils know that although they may not be overly successful in their artistic endeavour, pupils will have a positive experience, nonetheless. Overall, headteachers felt that Delight really encouraged and fuelled their pupils’ sense of aspiration amongst the arts. Headteachers also noted that whilst some parents’ lack of personal aspirations can “rub off” on their children, once parents saw their children’s performances has led to a restoration of self-belief in both parents and pupils.

Part 3: Embedded in Schools

1

Teachers reported an **increase in their confidence** in delivering arts-based education to pupils after taking part in any of the four assessed Delight programmes, where teachers associated with **Delight in Dance Surrey** saw an increase of **32 percentage points in confidence** for the 2022/23 academic year.

2

Following the programme, **teachers' skills and knowledge associated with arts-based learning improved between 19 to 63 percentage points 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

Teachers overall reflected positively on the impact and quality of the programmes in the endline surveys, scoring 4.40 or more out of 5 on these surveys.

4

Parents saw Delight as a positive experience, where they believed that **taking part in Delight programmes had a positive impact** on the social and emotional learning and engagement at home, scoring highly in these endline surveys. Teacher rated parental engagement for PP pupils increased across most programmes with **Delight in Shakespeare seeing the largest increase in engagement by 7.5 percentage points**.

Teacher surveys and qualitative feedback 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. Additional endline teacher surveys assessed teachers' overall reflections on the impact and quality of the programmes. Parent surveys and teacher surveys were also examined to determine the impact on social and emotional learning and at home and 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.

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 four programmes**. The largest rise was seen among teachers associated with Delight in Dance Surrey, where there was a **32 percentage point increase from 3.03 to 4.30**, while teachers associated with Delight in Shakespeare showed a percentage point increase



The programme has helped me as a teacher and uplevel my art skills"
Teacher referencing **Delight in Watts**

of 16 from 3.66 to 4.29. This was followed by Delight in Watts, which saw a percentage point increase of 10 from 4.05 to 4.45.

Increases across these three (Delight in Shakespeare, Watts and Dance Surrey) programmes were also **shown to be statistically significant ($p < 0.05$)**. Teachers delivering Delight in Dance Croydon also reported an increase (9 percentage points) in their confidence by the end of the programme, although this difference was not statistically significant.

These increases were **similar to findings from the 2020/21 and 2021/22 evaluations, where teachers reported notable increases in confidence in delivering arts-based learning in schools following the Delight programmes**. The change in Delight in Watts was the largest in the 2021/22 evaluation year compared to the two other evaluation years, being 10 percentage points greater at 25% in 2021/22 compared to 15% in 2020/21.

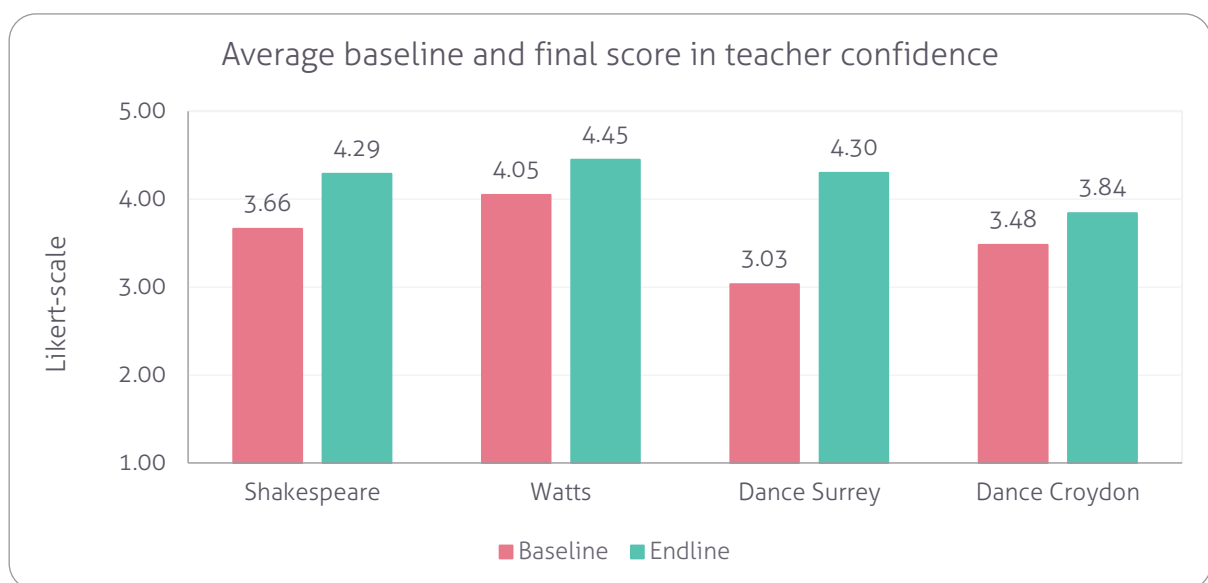


Figure 14: Average teacher confidence across all three programmes from 2022 to 2023 (Shakespeare n=15, Watts n=8, Dance Surrey n=6, Dance Croydon n=5).

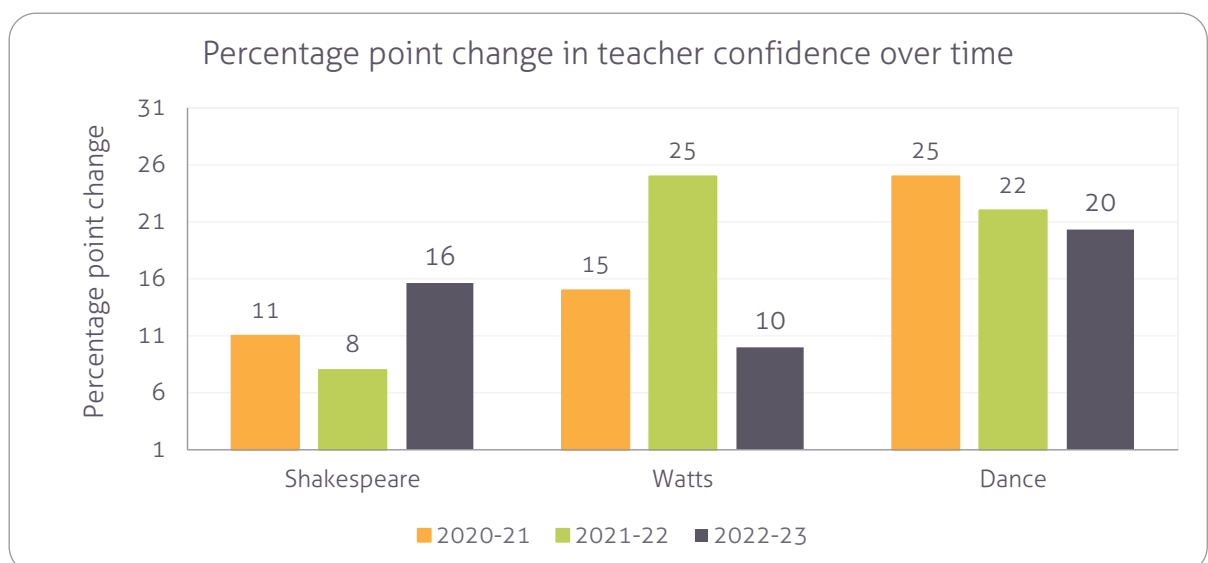


Figure 15: Percentage point change between baseline and final in teacher confidence over time from 2020 to 2023.

Teachers associated with Delight in Dance reported a slightly smaller average increase in confidence (20 percentage points) in 2022/23 compared to the two previous years. In

2020/21 teachers reported an average of a 25 percentage point increase, while in 2021/22 they reported a 22 percentage point increase from before to after the programme. Furthermore, teachers in this year's evaluation reported the lowest increase in confidence, with only a 10 percentage point increase compared to a 25 percentage point increase in 2021/22. Figure 15a below shows a similar trend. Highlighting the average baseline score (shown in percentages) for each programme across the three years, it can be seen that teacher's baseline level of confidence has remained more or less stable.

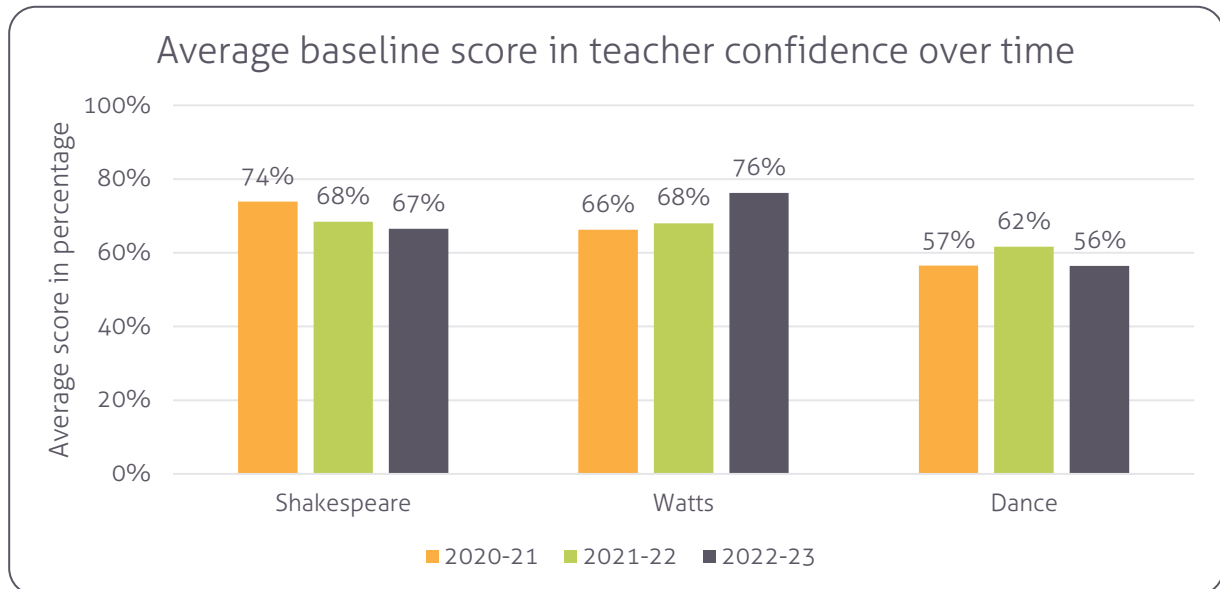


Figure 15a: Average baseline scores for teachers (shown in percentages) across the last three years.

Feedback gathered qualitatively from teachers showed a **relative reported increase in personal confidence in delivering arts-based learning to their pupils and an increased likelihood of incorporating the arts into lessons cross-curriculum**. Headteachers unanimously agreed that after participating in the Delight programme, teachers in their



I think the CPD that is given really enhances their teaching and then that can spread across other areas of curriculum as well"

Headteacher referencing Delight Programmes

school had an improved sense of confidence and knowledge in delivering arts-based learning and incorporating this cross-curriculum.

Headteachers also felt that although the Delight

programme was not technically "integrated" into the curriculum, teachers nevertheless found ways to link it directly to lessons. Many teachers echoed this observation expressing that the Delight programmes encouraged the arts across other curriculums. One teacher described how they integrated a technique of using foam materials from the Delight in Watts programme into a science lesson on fossils and ammonites. In addition to the teacher CPD Days, **headteachers and teachers shared that their skills and knowledge in teaching the arts had noticeably improved by observing the Delight arts partner professionals running the programme sessions**. All headteachers agreed that although they saw Delight contributing great positive continued professional development for their teachers, they wanted to continue working with Delight for the greater benefit of having an "outside expert" come into the school. The headteachers noted that the outside experts created excitement for the whole school and teachers really valued the chance to see their pupils

respond to “outside” teachers. One headteacher even noted that although, “the teachers are skilled up, I think for the children as well, [it’s] having that fresh face coming in” which fuels the “excitement around the project.”

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

Teachers were also asked 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-survey ‘I currently deliver arts sessions for pupils’ and in the post-survey ‘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 16 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. The baseline survey showed that most surveyed teachers used arts-based education infrequently in their teaching with respondent averages of 2.75 for Delight in Shakespeare and 1.83 for Delight in Dance Surrey and 2.40 for Delight in Dance Croydon. **Delight in Watts indicated the highest baseline response of 3.63.** 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.

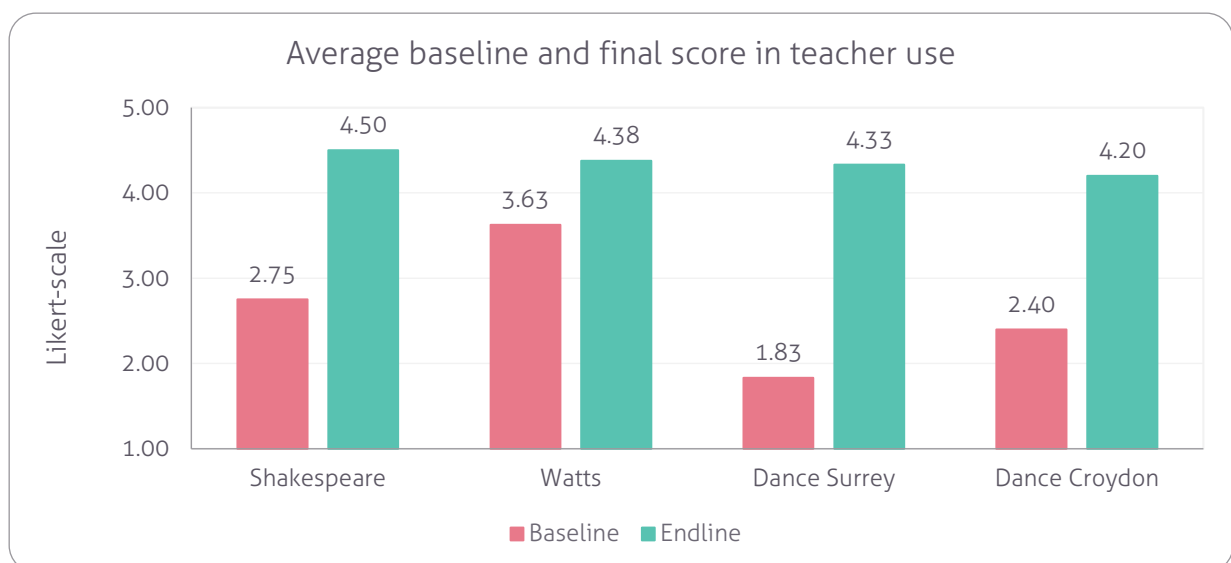


Figure 16: Average teacher use across all three programmes from 2022 to 2023 (Shakespeare n=15, Watts n=8, Dance Surrey n=6, Dance Croydon n=5).

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 Dance Surrey were 63 percentage points more likely to introduce arts-based learning into their curriculum,** and those associated with

Delight in Dance Croydon being 45 percentage points more likely. Teachers associated with **Delight in Shakespeare** saw statistically significant ($p<0.05$) changes in their use of arts-based learning, reporting a 44 percentage point increase by the endline. **Changes in teacher usage of arts-based learning was statistically significant ($p<0.05$) for these three programmes.** Although teachers associated with Delight in Watts only showed a 19 percentage point 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.

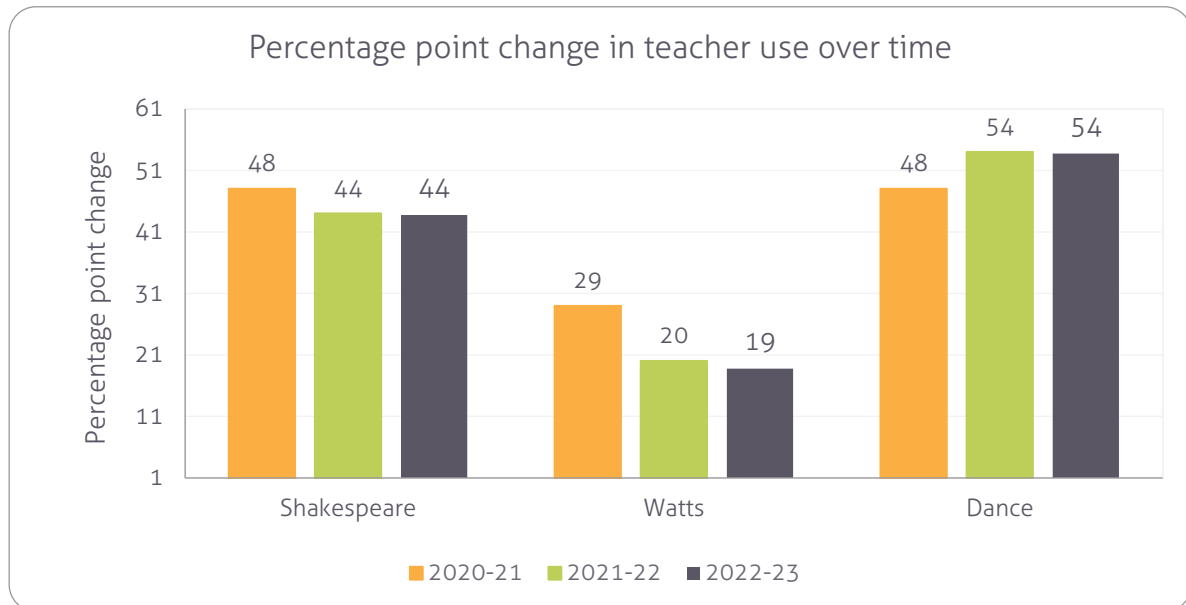


Figure 17: Percentage point change between baseline and final in teacher use over time from 2020 to 2023.

These increases were similar to findings from the 2020/21 and 2021/22 evaluations, where teachers reported large increases in usage of arts-based learning in schools following the Delight programmes. The increases in Delight in Shakespeare and Delight in Dance were almost identical across both the 2021/22 and 2022/23 years, while the change in Delight in Watts slightly lower in 2022/23 at a 19 percentage point increase. However, a slightly lower percentage point (of 19) change for Delight in Watts in 2022/23 does not mean that teachers engaging with Delight in Watts were not engaging with the skills they had learned. Figure 17a below shows that teachers involved with Delight in Watts were still showing the highest use of teachers across all three programmes.

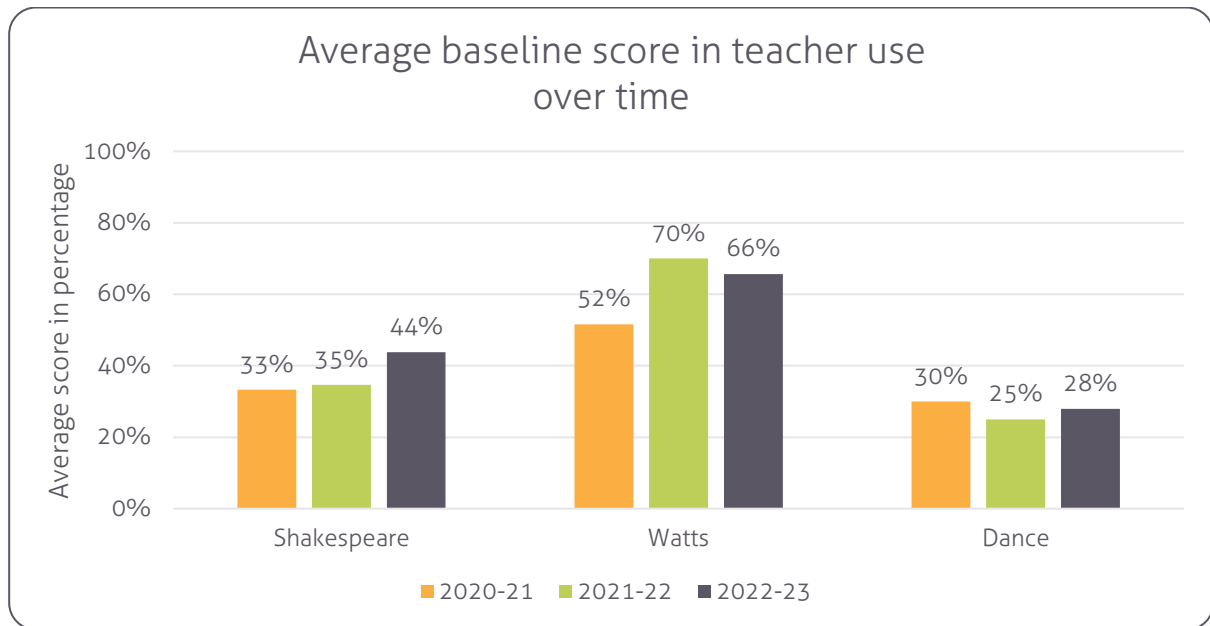


Figure 17a: Average baseline scores for teachers shown in percentages across the last three years.

Nevertheless, teachers who had engaged with a Delight programme of any sort showed positive improvements in their use of arts-based teaching methods. Qualitative feedback gathered directly from teachers and headteachers as well as written feedback from teachers indicated a strong increase in skills and knowledge gathered in teaching and facilitating arts-based activities and learning. Teachers shared that their skills and knowledge in teaching the arts had noticeably improved while observing the Delight teachers run the programme. One teacher noted the “major strength” of the Delight programme was the ability for teachers to learn alongside arts teacher professionals. Another teacher felt that by participating in the Delight programme several times now and observing the same structure/technique several times had resulted to an increased confidence to apply the same techniques to other areas of their teaching. Written feedback showed a strong theme of teachers expressing how they have gained many new ideas associated with arts based learning. This ranged from practical skills such as the value of prop and costume use, and how to facilitate print making, to how to teach art in breaking down the process step by step, incorporating warm ups in the rehearsals and overall process.

bb the experiences I had with [Delight programme, inspired me to do] collages... I absolutely know how we would create our own colour pieces of art”

Teacher referencing Delight in Watts

bb At [our school] it has become a bit of a right of passage, we do Delight in Shakespeare in Year 4, and children lower down [in] the school look forward to doing Shakespeare...I think that’s amazing that we’ve got the aspiration amongst the whole school community”

Headteacher referencing Delight in Shakespeare

Furthermore, teachers were very positive about the fact that Delight programmes offer a platform where their pupils can learn a skill from a professional trained in that specific area of expertise. One teacher expressed that they personally felt they did not have the expertise

and skills to effectively teach Macbeth and that their pupils were very responsive in learning from a “real actor” whilst at the same time teachers were able to gain insight. Headteachers echoed similar statements about how beneficial an “outside expert” can be for both pupils and teachers and wanted to continue working with Delight.

Headteachers felt that teachers in primary schools are not art or drama specialists and so to expect teachers to participate in a Delight programme one time and then go on to deliver a similar programme independently and of high quality would be challenging. Further headteachers agreed that although they saw Delight contributing greatly to the continued professional development for their teachers, teachers “enjoy the wow factor” of working with artists as much as the pupils do.

Finding 3: Teachers rated the quality and impact of the Delight programmes as high

Teachers also reflected positively on the impact and quality of the Delight programmes in two different final reflection surveys. In one survey, following the completion of the Delight programme, teachers were given two statements about the impact the programme had on them: ‘I feel arts based learning had a positive impact on me’ and ‘I feel that working with professional artists/actors/dancers had a positive impact on me’ and were asked to rate these statements on a Likert Scale of 1-5 from ‘disagree’ to ‘agree’. Overall teachers were positive about the impact the programmes had on them, reporting high scores across all four programmes. **Teachers associated with Delight in Shakespeare reported the highest average scores of positive impact scoring on average 4.75 out of 5.** Teachers associated with Delight in Watts also shared positive impact average scores of 4.56, followed by 4.50 on average for Delight in Dance Surrey and 4.40 on average for Delight in Dance Croydon.

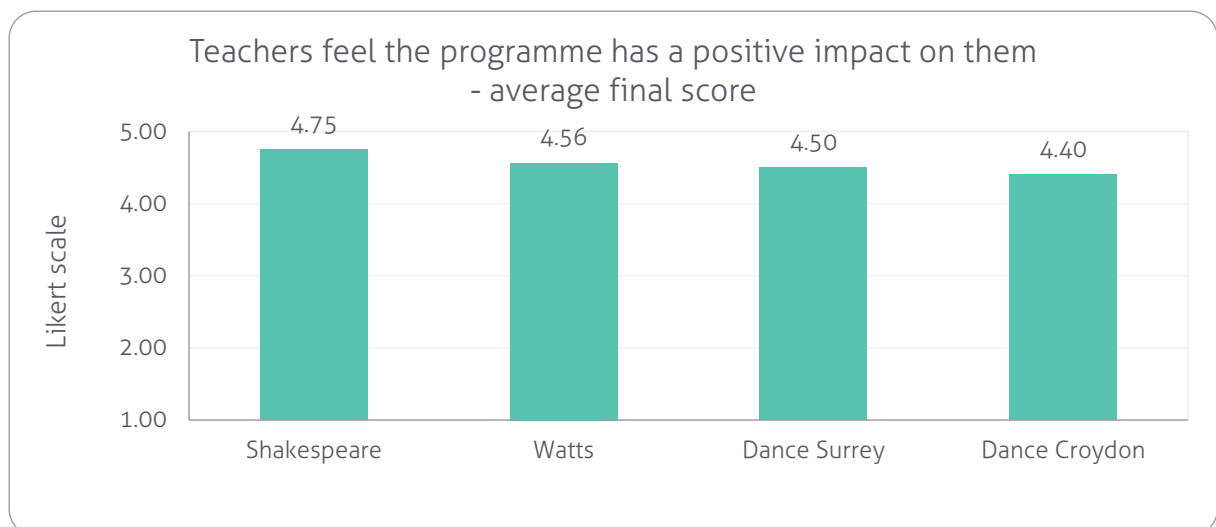


Figure 18: Endline only: Average impact on teachers across all three programmes in 2022 to 2023 (Shakespeare n=15, Watts n=8, Dance Surrey n=6, Dance Croydon n=5).

Following the completion of the Delight programme, teachers provided their thoughts about the quality of the programmes by answering one question ‘I feel that the Delight programme resources helped me deliver the programme effectively’ on a Likert Scale of 1-5 from ‘disagree’ to ‘agree’. Overall teachers reflected positively about the quality of the Delight programmes, reporting high scores across all four programmes. As seen in Figure 19 below,

teachers associated with Delight in Dance Croydon reported the highest average scores of programme quality scoring on average 4.80 out of 5. Teachers associated with Delight in Shakespeare also shared positive impact average scores of 4.75, followed by 4.67 on average for Delight in Dance Surrey and 4.50 on average for Delight in Watts.

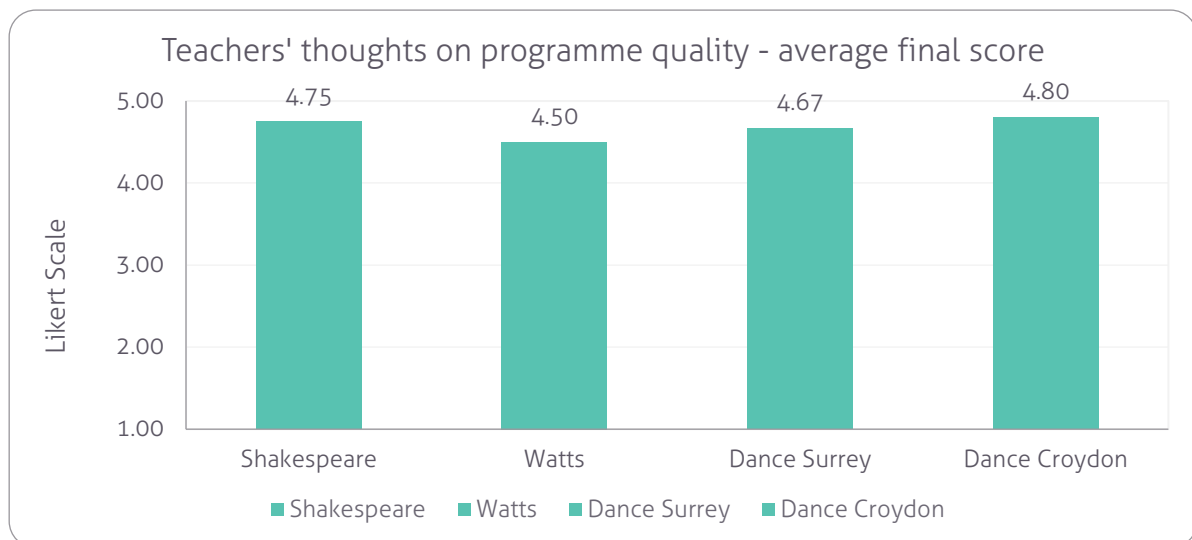


Figure 19 Endline only: Average teachers' thoughts on programme quality across all three programmes in 2022 to 2023 (Shakespeare n=15, Watts n=8, Dance Surrey n=6, Dance Croydon n=5).

In the headteacher focus group conducted in Summer 2023, headteachers also remarked on the impact and quality of the Delight programmes. **Several headteachers expressed how valuable Delight programmes were for their pupils**, explaining that many of their pupils come from deprived areas, and if it were not for Delight, they would likely not have the opportunity to engage with the arts. Headteachers also noted that although they did not technically have drama, visual art and dance integrated into their wider curriculum, they saw their relationship with Delight as being the key arts-based learning experience their pupils needed. Furthermore, all four headteachers in this focus group reflected that they saw great benefit in having specialist artists teachers for their pupils as opposed to school teachers, as they felt this dynamic encouraged greater aspirations amongst the pupils.

bb We've had a very positive experience with Delight...it's really good for our cultural capital, as we come from a really deprived area"

Headteacher

Finding 4: Parents reported a positive impact on their child's social skills, and their own ability to facilitate creative activities at home

Following the completion of their child's participation in the Delight programme, parents were asked to complete an endline survey. The survey contained two measures, one was a set of three statements assessing to what extent parents felt Delight had a positive impact on their child's social and emotional skills and a second set of two 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'. Data was collected only at

the end of the programmes. Overall, parents showed positive reflections about the social and emotional impact and impact at home for all four Delight programmes. For social and emotional impacts, parents reported high scores of 4.4 or more out of 5 across all four programmes. Similarly, parents reported high scores ranging from 4.2 to 4.3 out of 5 for impact at home across all four programmes.

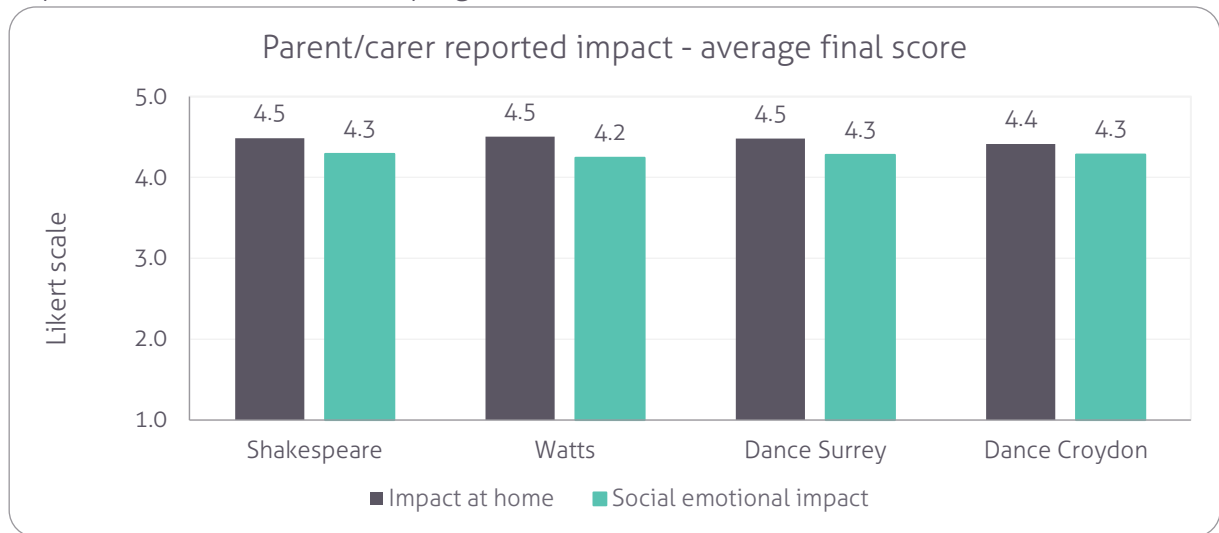


Figure 20: Graph showing the endline data for parent/carer responses for emotional impact and impact at home

These increases were similar to findings from the 2021/22 evaluations, where parents also reported high scores for impact at home (Figure 21) and high scores for social and emotional impact (Figure 22) following the Delight programmes.

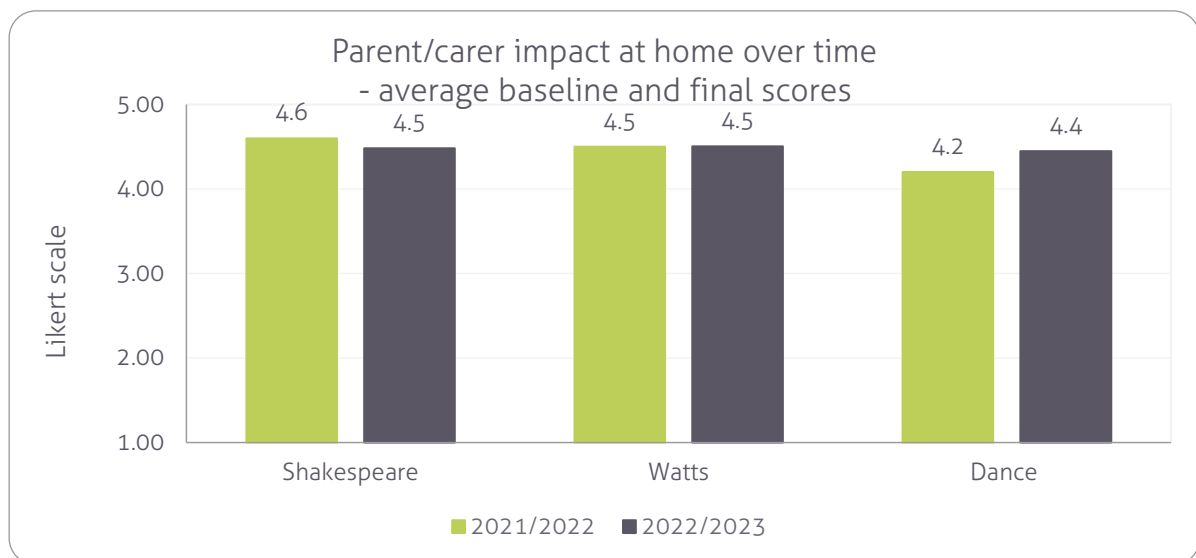


Figure 21: Graph showing the responses of parents and carers on impact at home from 2021 to 2023

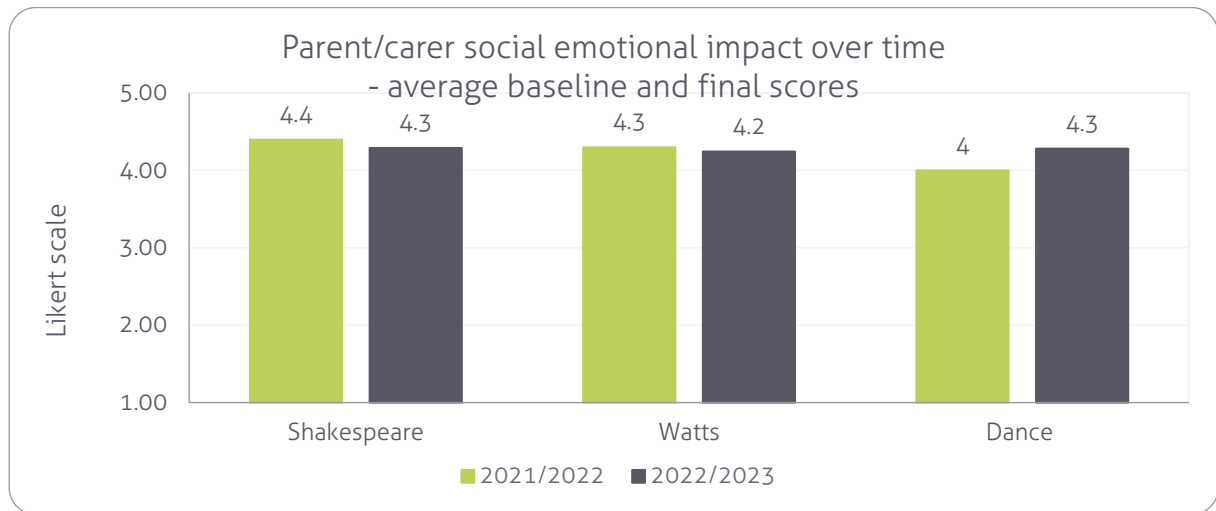


Figure 22: Graph showing the responses of parents and carers on impact at home from 2021 to 2023

Finding 5: Parents of Pupil Premium pupils saw an increase in engagement with the arts and their child's learning

As part of the Pupil Premium surveys, teachers answered several questions as to the extent of parental engagement that they observed with their child's learning. Figure 23 below shows that parents reported an increase in the reported level of parent engagement across most of the programmes with **the largest increase seen amongst Delight in Shakespeare Pupil Premium pupils parents, where the average rose by 7.5 percentage points from 3.04 to 3.34**. This was followed by Delight in Watts where the average rose by 6.9 percentage points from 2.88 to 3.16 and finally Delight in Dance Surrey where the average rose by 5.3 percentage points from 3.38 to 3.59. **Changes in Pupil Premium parent engagement were statistically significant ($p < 0.05$) for these three programmes**. There was no change in Pupil Premium parent engagement for Delight in Dance Croydon programme.

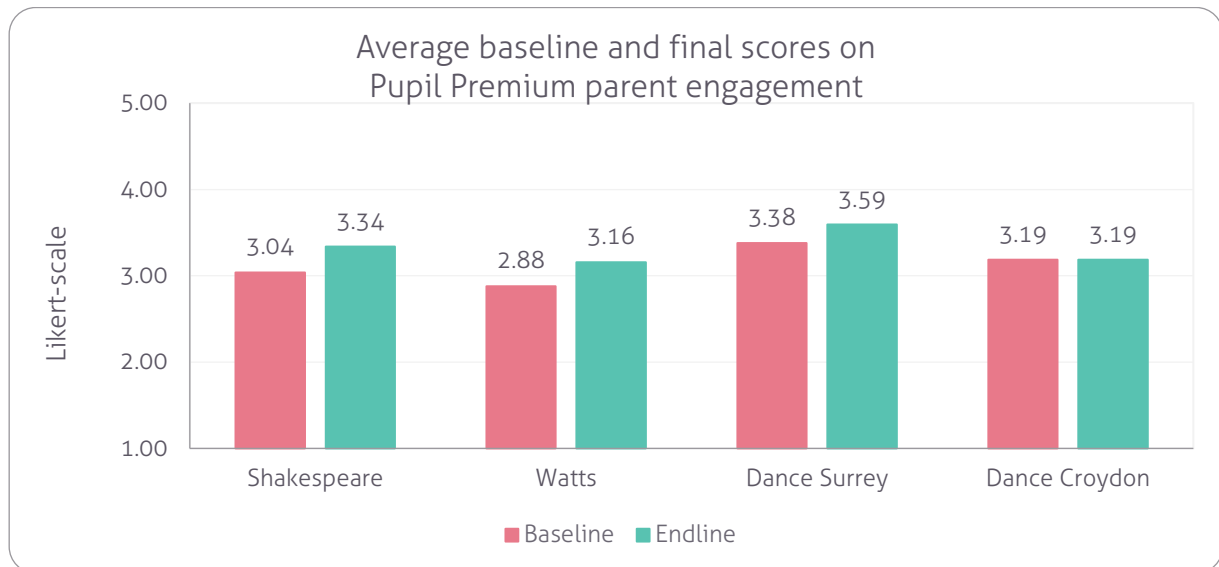


Figure 23: Average pupil premium parent engagement across all three programmes from 2022 to 2023 (Shakespeare n=56, Watts n=27, Dance Surrey n=27, Dance Croydon n=12).

These increases were similar to findings from the 2020/21 and 2021/22 evaluations, where teachers reported increases in parent engagement for Pupil Premium pupils in schools following the Delight programmes. The increase in Delight in Watts was identical across both the 2021/22 and 2022/23 years, while the change in Delight in Watts decreased in 2020/21 year by 5 percentage points. Teachers also reported an increase in parent engagement of Pupil Premium pupils for Delight in Shakespeare and Delight in Dance for 2022/23 but these increases were smaller compared to previous years' evaluations.

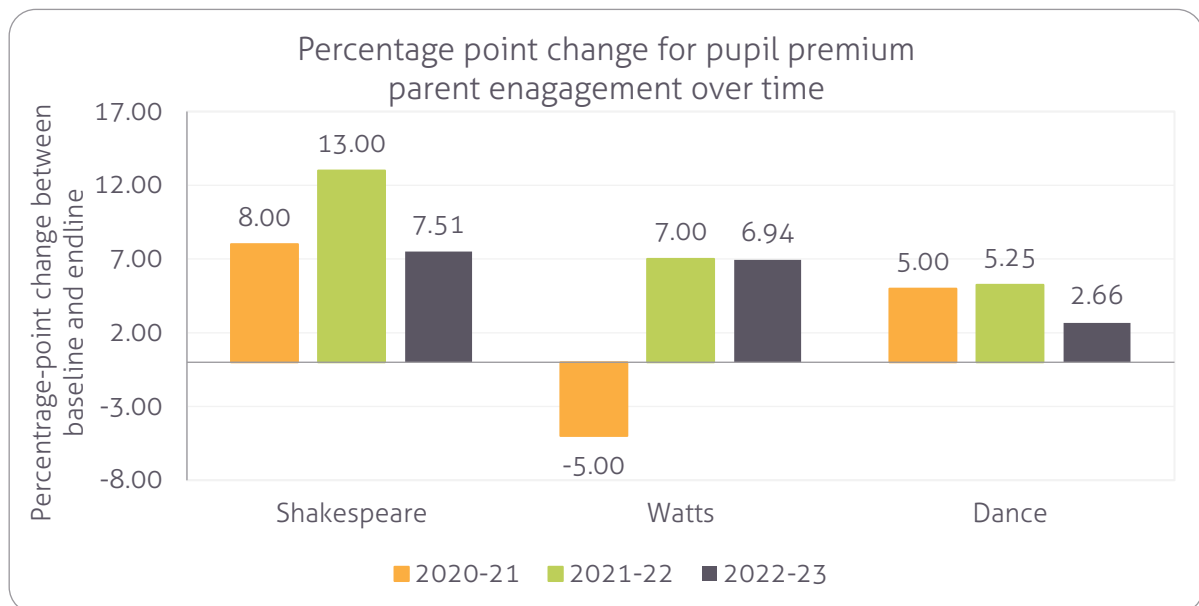


Figure 24: The difference in percentage point changes from baseline to final for PP parent engagement in 2021-22 and 2022-23.

When we look at the average baseline scores for parent engagement over the three programmes and across the last three years, we see that in 2022/23, all programmes had lower average baseline scores than in previous years. This is more in line and in trend with the Figure 24 above, showing that the percentage point changes between baseline and final surveys over the last three years have been steadily decreasing.

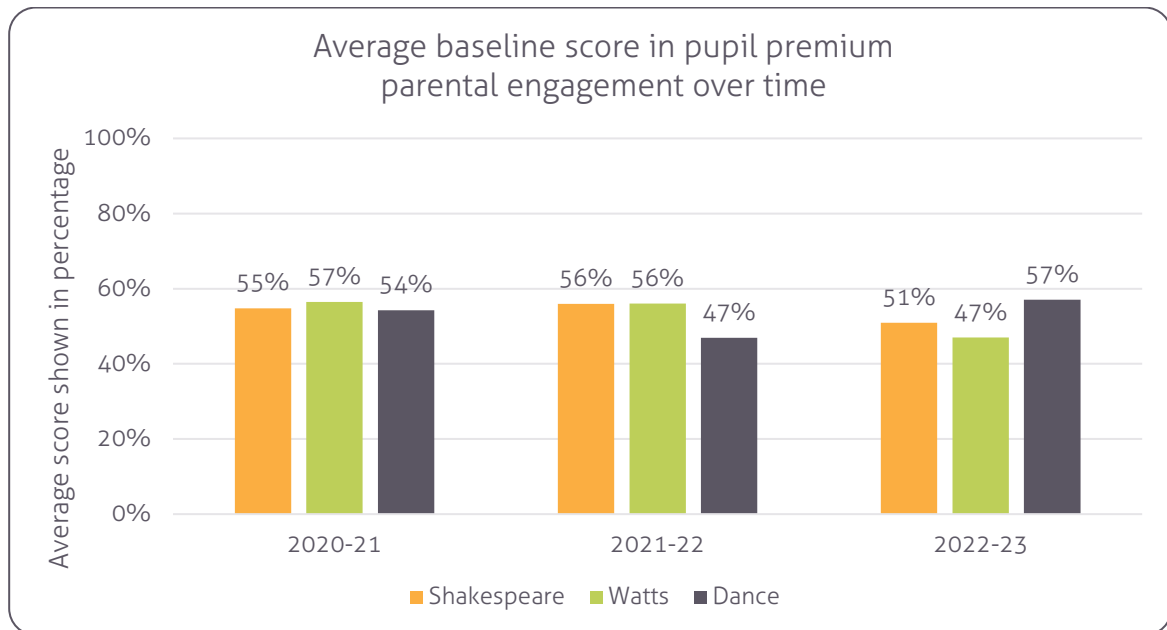


Figure 24a: Graph showing the average baseline score shown in percentages for each Delight programme over the past three years.

Qualitative findings with headteachers and teachers indicated the impact the Delight programmes had on increasing parent engagement. Some teachers reflected that **the Delight programmes encouraged impressively high level of engagement amongst parents and carers despite the hardship families face.** Headteachers

reflected on the high attendance at the Delight in Watts exhibition and how some families even returned a second time with more family members. Teachers echoed this sentiment that while it wasn't always easy to get parents "through the doors" on most occasions, when it came to the Delight programmes, parents were very committed to being a part of it for their children, recognising what a "brilliant opportunity [it] was." **Other headteachers reflected different experiences in parent engagement due to the "tough circumstances" of some of the families.** Further headteachers from schools in more deprived areas expressed that parents and carers often did not have the time or energy to engage with anything "additional" that their child may be participating in, particularly Delight performances that were difficult to travel to. One headteacher explained that because the Delight in Watts gallery exhibition was relatively far away from where the pupils lived it presented a challenge for parents and carers to attend.

bb Around 97% of parents came to the gallery for the exhibition which [was] wonderful for our children, just to see their faces and sharing that learning, that they're so proud of that"

Teacher referencing Delight in Watts

Part 4: Broadening Horizons

1

All four programmes contributed to pupils' positive view of the arts and their future engagement with the arts, with **Delight in Watts having a particular impact on how pupils viewed a future in the arts**, with a final only average of 2.59 out of 3.

2

Qualitative teacher feedback and pupil focus groups indicated that all **Delight programmes had a positive effect on pupils' attendance, engagement, and attitudes towards learning**. In particular, teachers observed a positive impact of all Delight programmes **amongst pupils with SEND and Pupil Premium**.

Surveys, teacher qualitative feedback and focus group data were examined to see whether any changes were observed amongst pupils' viewed the arts, and their confidence in engaging with it to the extent that they saw the arts as a viable career option. Furthermore, analyses were run to understand the impact of Delight on pupils' attendance, engagement, and attitudes towards learning. This data also examined the impact on the literacy and oracy development of pupils, 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: Delight positively impacted pupils' view of confidence in the future and 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 engaging with the arts in the future, this response was not evenly distributed across each programme. Participants in Delight in Watts were the most confident about their future engagement with the arts, showing an average of 2.59 out of 3. This was followed by Delight in Shakespeare at 2.40, Delight in

Dance Surrey at 2.39 and Delight in Dance Croydon 2.37. These three lower averages represent average responses closer to a 2 and therefore indicating a more neutral response, rather than a 3 indicating a positive and certain response.

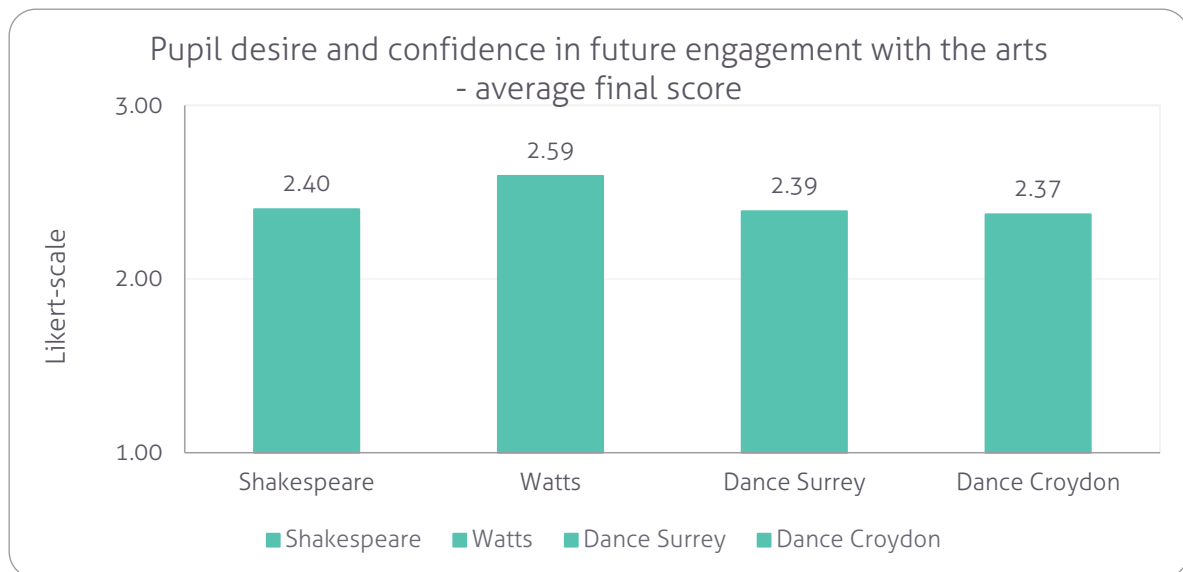


Figure 25: Average pupil confidence in the future across all three programmes from 2022 to 2023 (Shakespeare n=371, Watts n=144, Dance Surrey n=182, Dance Croydon n=98).

During the pupil focus group, **pupils reflected on the benefits of the Delight programmes but were not overly positive on the arts as viable options for them in the future.** All pupils saw the programmes as beneficial to them even if they do not aspire for a career in the arts. Pupils indicated that the programmes encouraged many transferable skills to other fields outside of the arts. Pupils also noted the likelihood to continue to participate in drama for fun or as a hobby with one pupil reflecting that drama was not necessarily something for “work or a career, but for memories and progress of course.” This indicates pupils felt they couldn’t see arts education as a viable option for their future but still felt that arts held significance in their life, nevertheless. Another pupil reflected that though they may not desire to become an actor professionally, they sometimes acted at home, stating “you can still technically do drama, just by trying to act the character randomly, that’s something I’ve done occasionally.” A small portion of pupils did however mention that they enjoyed learning and performing Macbeth so much so that they could envision continuing drama as they grew up.




And I just knew drama would be really fun...So maybe in the future or whenever, I’d like [to be] doing more drama”

Pupil from Delight in Shakespeare


Finding 2: Teachers observed an improvement in pupil attendance, engagement and attitudes to learning, while pupils made connections between the arts and oracy and literacy

Through focus groups and qualitative feedback gathered from headteachers, teachers and pupils, compiled data indicates that pupils began to broaden their understanding of arts, and how learning is interconnected between “schoolwork” and creative activities. During pupil focus groups, pupils reflected that the skills used in the Delight programmes were useful to them in other courses. One pupil mentioned that they felt inspired to read some of the dictionary after having learnt new words for the Macbeth script reflecting, “I had the genius idea...why don't I...why don't I try and read the dictionary?” Another pupil felt **the Delight programme had helped them be more confident in maths and English**, explaining that after having performed in Macbeth they were more confident and less shy amongst their peers and as a result were more likely to volunteer to demonstrate a maths problem to the class. Another pupil mentioned that after learning the script in the Delight in Shakespeare programme, they realised that **“sometimes you can write your own story and in your own story can write about anything”**: a realisation which this pupil felt helped them in understanding their overall learning.

 It has helped me be more confidence in maths and English”

Pupil from Delight in Shakespeare

Teachers unanimously agreed that they had observed an increase in the quality of writing that their children were producing. One teacher engaging with the Delight in Shakespeare programme, felt that the increase in literacy and writing skills could be attributed to the fact that pupils were “immersed” in the stories they were learning and by acting out every part of the story the pupils in turn were able to make better connections with story structures. Another teacher also commented that the repetitive act of learning lines as part of the Delight in Shakespeare programme, had resulted in **pupils’ oracy skills to improve along with an increase in vocabulary, projection of public speaking voice, and speaking more eloquently in front of their peers.**

 It's had a real impact on their writing, especially in terms of vocabulary...they're keen to employ the language that they've seen or read in the play”

Headteacher referencing Delight in Shakespeare

Headteachers noted that although they were unable to make clear connections between the Delight programmes and an improvement in pupils’ oracy, literacy and attitudes towards learning, the headteachers still felt that there were several clear encouraging factors of the Delight programme to support pupils’ learning.

Headteachers did reflect on the increased creative writing of pupils who had participated in the Delight in Shakespeare programme and as a result a positive effect on pupils’ writing and vocabulary development. In this sense, headteachers reflected that pupils would “come alive” through other areas of the curriculum, indicating renewed interest and engagement in school.

Both headteachers and teachers felt that **pupils with SEND (special educational needs and disabilities), Pupil Premium pupils and pupils from disadvantaged backgrounds really benefited from the Delight programmes.** Headteachers felt that pupils with SEND and/or disadvantaged backgrounds benefitted from the repetitions and physical representation in the stories in both the Delight in Dance and Delight in Shakespeare programmes.

Headteachers felt these pupils became more comfortable in sharing their ideas which encouraged these pupils to engage more fully in their lessons. Teachers reflected that the diverse representation amongst the Delight programme facilitators helped exemplify diversity in the arts to pupils, particularly for Pupil Premium pupils.

Finally, both headteachers and teachers reflected on the overall impact of the programme on pupil engagement and attendance. Headteachers felt pupils participating in Delight programmes “enjoy[ed] school more” and

noticed that attendance for participating pupils increased by the end of the programme. Headteachers attributed this attendance to the different type of learning environment the Delight programmes offer their pupils which increases engagement for harder-to-reach pupils. Teachers also felt that the participation in Delight programmes had led to a noticeable increase in

attendance and class engagement both within the Delight programme but also in

general classes. One teacher remarked that at the beginning of the year, **pupils had a general attendance rate of 70% and after the programme this had risen to just under 100%.**

Another teacher remarked that Delight in Dance had helped their pupils’ level of attentiveness in class, where they were better able to listen to teacher instructions and put their hand up to ask questions. Teachers felt overall the Delight programme helped increase pupils’ attendance, pupils’ attitude, and motivation to learn due to the highly engaging nature of the programmes.

bb ...they [pupils] recognised themselves within that woman [Delight programme facilitator] ...it was like they were seeing themselves finally being highlighted and looking like skilled professionals and it increased their engagement and their attention”

Teacher referencing Delight in Dance

Finding 3: Baseline data indicated that pupils were most likely to have seen a professional theatre performance as opposed to a dance performance or having visited a gallery.

In the 2022/23 baseline survey, two additional questions were introduced. The first question “Have you ever met or talked to an artist / dancer / actor?” aimed to gather insight into how exposed pupils were to artists and creatives within their life. The second question “Have you been to a gallery / seen a professional dance/theatre performance before?” aimed to understand how exposed pupils were to engaging with and watching the arts. Figure 26 below shows that pupils as part of Delight in Watts were mostly unsure (58%) as to whether they had spoken to an artist before, while the majority (50%) of pupils as part of Delight in Shakespeare reported that they had not spoken to an actor before. Interestingly, the split between Delight in Dance Croydon and Delight in Dance Surrey shows that **pupils**

living in Croydon were more likely to have met a dancer (45%) than their Delight in Dance peers in Surrey (28%).

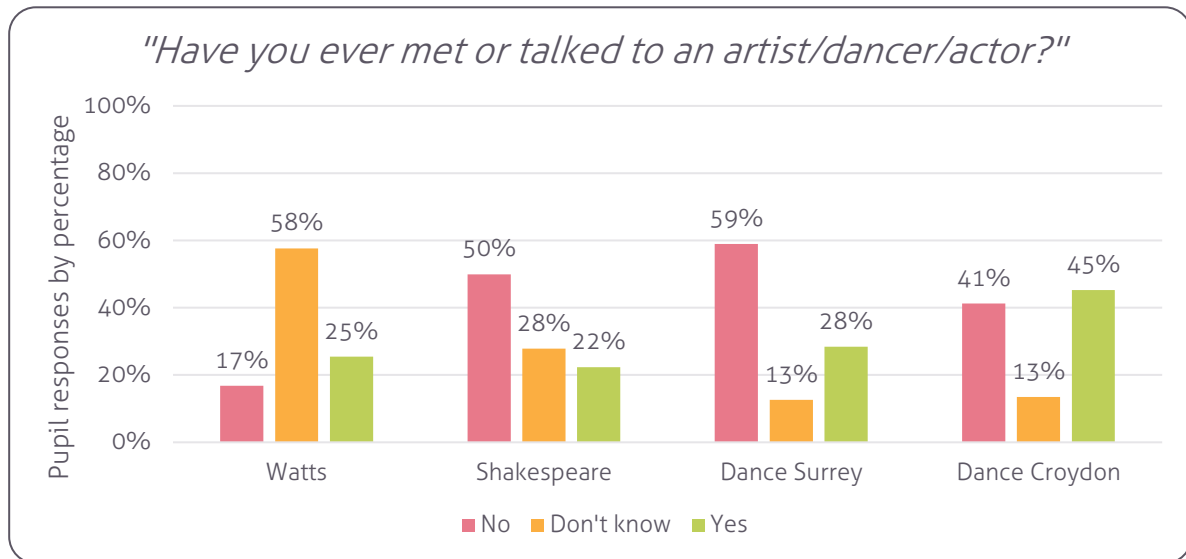


Figure 26: Responses by percentage across the three programmes. (Shakespeare n=489, Watts n=216, Dance Surrey n=222, Dance Croydon n=126).

The picture changes slightly however when we look at whether pupils had been to an art exhibition or a professional performance. Figure 27 below shows that **going to a theatre performance (56%) was the most common experience reported**, followed by seeing professional dance performances. As before, pupils as part of the Delight in Watts programme were mostly unsure (51%) as to whether they had been to an exhibition before.

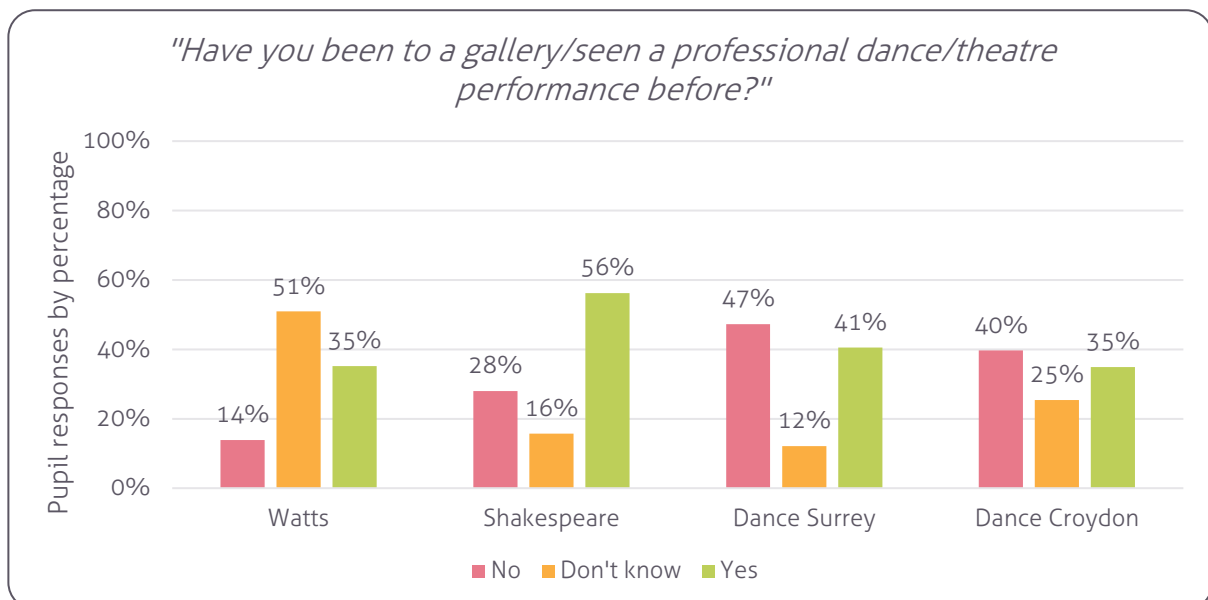


Figure 26: Responses by percentage across the three programmes. (Shakespeare n=489, Watts n=216, Dance Surrey n=222, Dance Croydon n=126).

Future evaluations where responses for these questions will be collected will help tease out this data and indicate any influence that the Delight programmes have on pupils long-term in relation to their exposure to and awareness of the arts.

Part 5: Deep dive on longitudinal pupils

1

Positive increases were seen amongst the 14 matched Pupil Premium longitudinally tracked pupils, where pupil confidence in artistic, social and academic domains increased, with the largest increase being 28 percentage points in the artistic domain for 2022/23 academic year.

2

Teacher reported levels of parental engagement amongst the 2022/23 cohort marginally decreased by 8 percentage points compared to 2021/22 academic year results.

3

Although the four outcomes of social, artistic and academic confidence as well as reported parental engagement outcomes did not show as high a change as 2021/22, they were not as low as 2020/21, indicating a stabilisation of pupil outcomes over time.

A longitudinal deep-dive was carried out as part of this evaluation, comparing the results of a set of pupils who took part in Delight programmes across 2020-2023. 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 all three evaluation years, 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. **In total, there were results for 14 matched pupils for this longitudinal study.**

Overall, **there were limited differences between 2020-2023** in the longitudinal survey of 14 matched pupils, with a slight to moderate increases seen in the degree of impact across all evaluation years and measures except for the parental engagement measure in 2020/21 evaluation year which decreased by 2 percentage points.

Longitudinal cohort overall findings

Social Confidence

Teachers were given 7 statements asking about the social confidence of pupils. Figure 26 below shows **pupils made considerable progress in social confidence across all three years**, with the largest progress made in 2020/21 by 22 percentage points for matched pupils. It can be seen that the increase was slightly less for 2021/22 (at 11 percentage points), and that this change slightly increased again in 2022/23, where Pupil Premium pupils showed an average increase in social confidence by 13 percentage points. It should be noted however that matched pupils had a better baseline (3.08) and final endline score (3.52) in 2021/22 compared to these scores for the other two years (of 2020/21 and 2022/23).

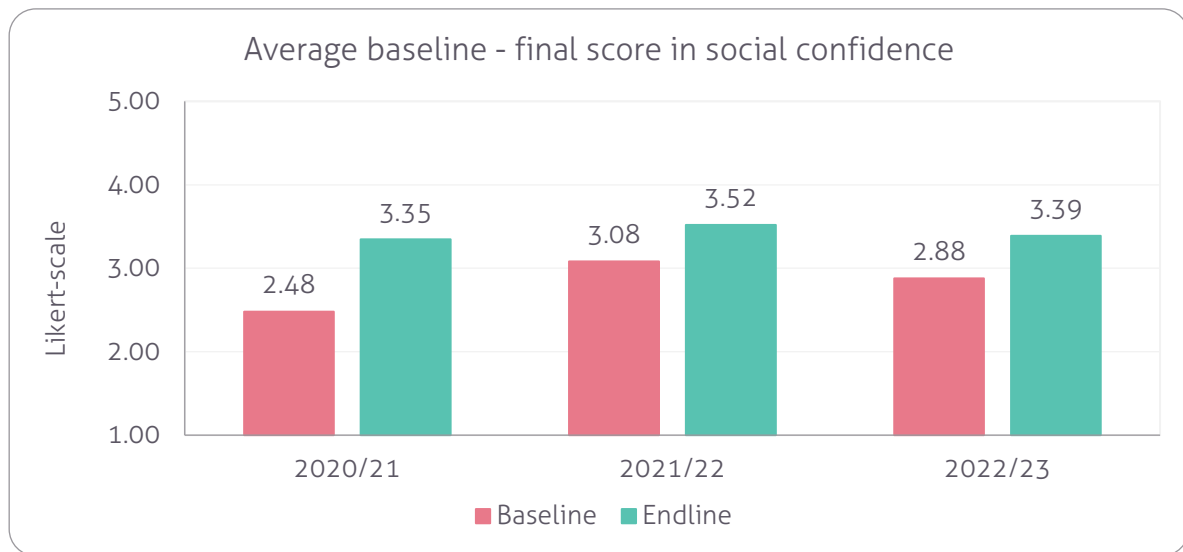


Figure 26: Average change in social confidence from 2020 to 2023

Artistic Confidence

A similar trend was observed when looking at artistic confidence. Teachers were given three statements about how confident pupils felt expressing themselves artistically. Figure 27 below shows that **pupils made notable progress in artistic confidence across all three years**, with the largest progress made in the first year (33 percentage point increase for matched pupils). 2022/23 also showed notable increases in matched pupils' artistic confidence with a 28 percentage point increase. Although the 2021/22 evaluation results indicated the lowest progress in artistic confidence for matched pupils (at a change of 19 percentage points), matched pupils in 2021/22 evaluation had the highest baseline score (3.45) and endline score (4.21) compared to the other two years (of 2020/21 and 2022/23).

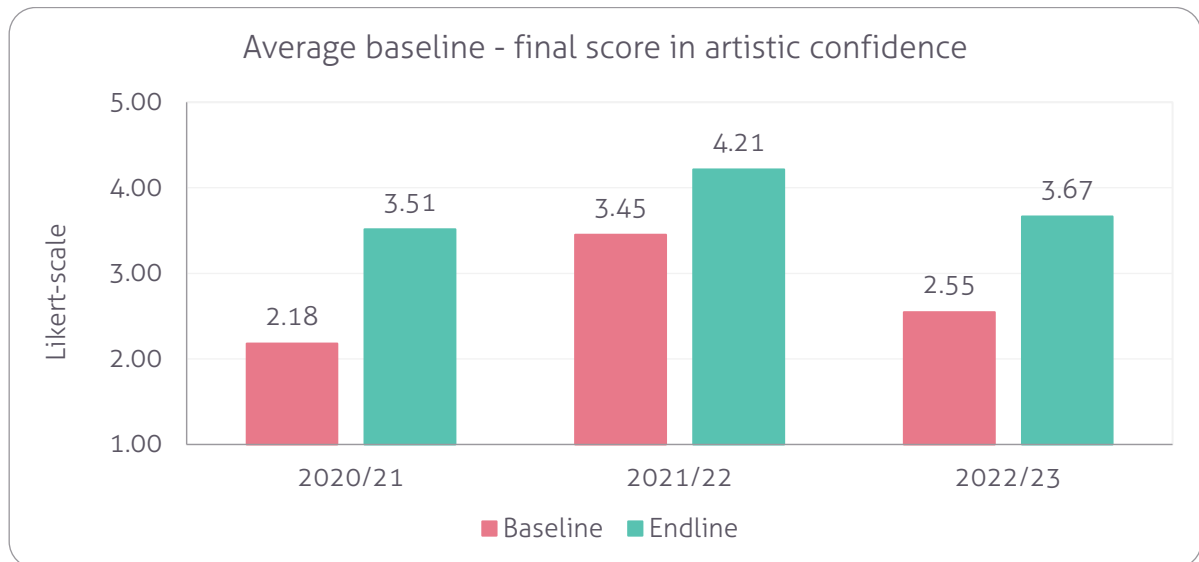


Figure 27: Average change in artistic confidence from 2020 to 2023

Academic Confidence

Small increases in academic confidence were also noted amongst the longitudinally matched pupils across all three years. Teachers were asked to assess how academically confident Pupil Premium pupils were against a set of eight statements, where **2020/21 saw the largest average increase of 18 percentage points** (from 2.67 to 3.38), while **2022/23 saw a 9 percentage point average increase** from 3.10 to 3.47 for matched pupils. As can be seen in Figure 28 below, matched pupils in 2021/22 saw the smallest average increase in academic confidence by 6 percentage points; however, baseline and endline scores for this year were higher than the other those for the other two years (2020/21 and 2022/23).

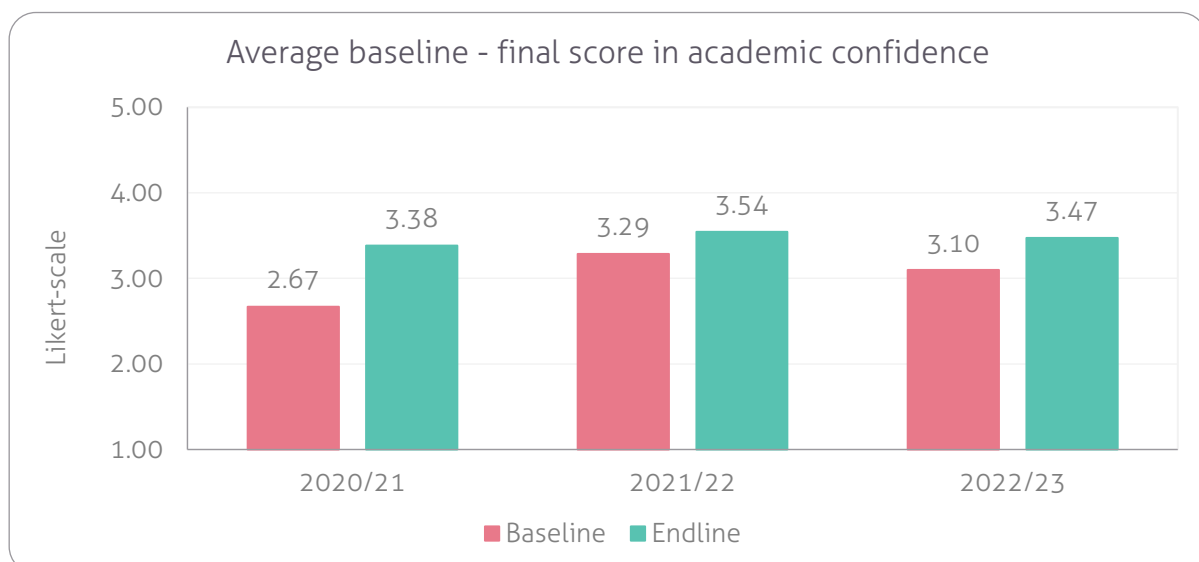


Figure 28: Average change in academic confidence from 2020 to 2023

Parental Engagement

To assess the level of parental engagement amongst the tracked Pupil Premium pupils, teachers answered a set of four statements on the level of parental engagement for each pupil. While in 2020/21 parental engagement dropped by -2 percentage points, it increased by 11 percentage points in 2021/22 and by 3 percentage points in 2022/23. 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. This year in 2022/23, teachers also reported higher baseline parental engagement scores for matched pupils (3.46 out of 5) compared to the two previous years further indicating the increased awareness of the Delight programme among parents.

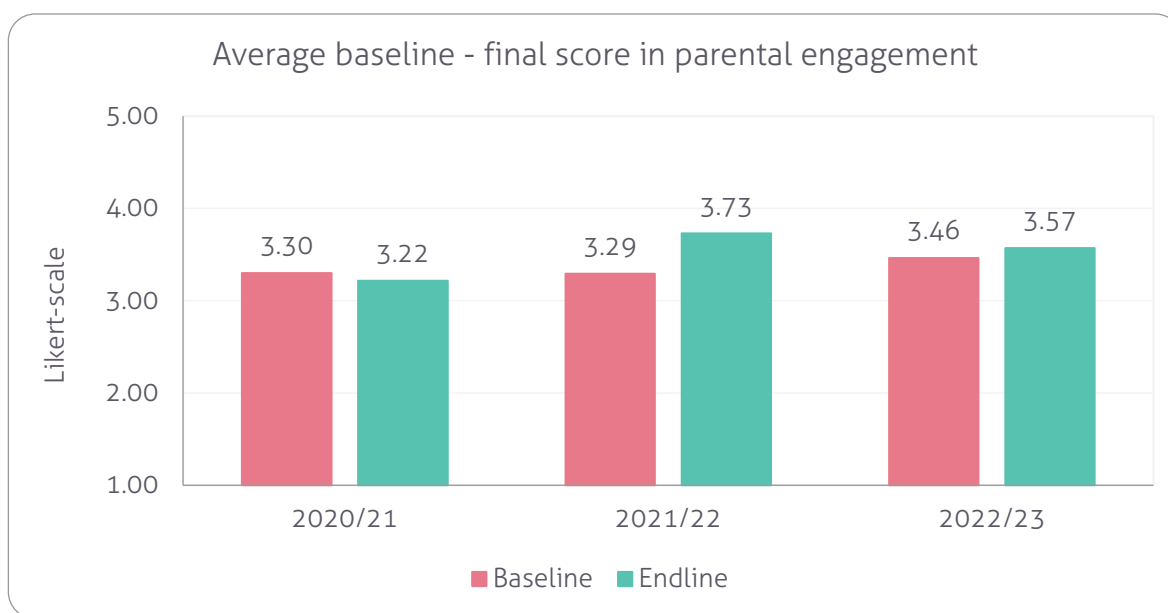


Figure 29: Average change in parental engagement from 2020 to 2023

Longitudinal cohort summary

Overall, in all social, artistic and academic domains for all three academic years, there was a **positive increase** amongst Pupil Premium students whose teachers completed both a post programme surveys from 2020-2023. For parental report engagement, teachers reported a slight decrease in average responses in the 2020/21 academic year, a sharp increase of 11 percentage points in 2021/22, and a smaller increase in 2022/23. It can be seen that 2021/22 had the highest level of improvement amongst all outcomes associated with Pupil Premium pupils, and that although 2022/23 did not show as high results as the previous year, the outcomes did not dip as low as that of 2020/21, indicating a positive stabilisation in Pupil Premium associated outcomes over time.

It is important to keep the small sample size (n=14) of this cohort in mind when interpreting the results. Small sample sizes often present difficulty in garnering a holistic and representative picture of the wider population in question. In this case with 14 matched responses, each individual response contributed a higher weighting, and in the case of any outliers, could have had considerable effects on the overall average of the results.

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 2022 and Summer 2023, 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 and 2022/23 academic years to this 2022/23 academic year provided additional insight into the more long-term impact of the programmes, showing an overall stabilisation in positive outcomes 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 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, while Delight in Dance helped pupils improve in their overall social confidence.

- ◆ **Confidence in arts increased up to 11.6 percentage points amongst pupils** for those participating in Delight in Shakespeare, Delight in Dance Surrey, and Delight in Dance Croydon, showing pupils felt more able to express themselves through the arts after completing the programme. These changes were statistically significant.
- ◆ **Wellbeing and resilience** amongst pupils across all Delight programmes **remained stable**, with marginal decreases of less than 2 percentage points.
- ◆ Following the programme, **teachers' skills and knowledge associated with arts-based learning improved between 19 to 63 percentage points** depending on the programme.
- ◆ Delight programmes had a particular effect on pupils' oracy and literacy, where **qualitative connections between the art forms and their curriculum learnings were made, especially amongst pupils with SEND and Pupil Premium**.
- ◆ **Positive increases were seen amongst the 14 matched Pupil Premium longitudinally tracked pupils**, where pupil confidence in artistic, social and academic domains increased, with the largest increase being 28 percentage points in the artistic domain for 2022/23 academic year.
- ◆ For the longitudinally tracked pupils, although the four outcomes of social, artistic and academic confidence as well as reported parental engagement outcomes did not show as high a change as 2021/22, they were not as low as 2020/21, **indicating a stabilisation of pupil outcomes over time**.

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. In addition, the absence of a comparator group makes it more challenging to firmly connect the impact shown as being a result of the Delight programmes.

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,

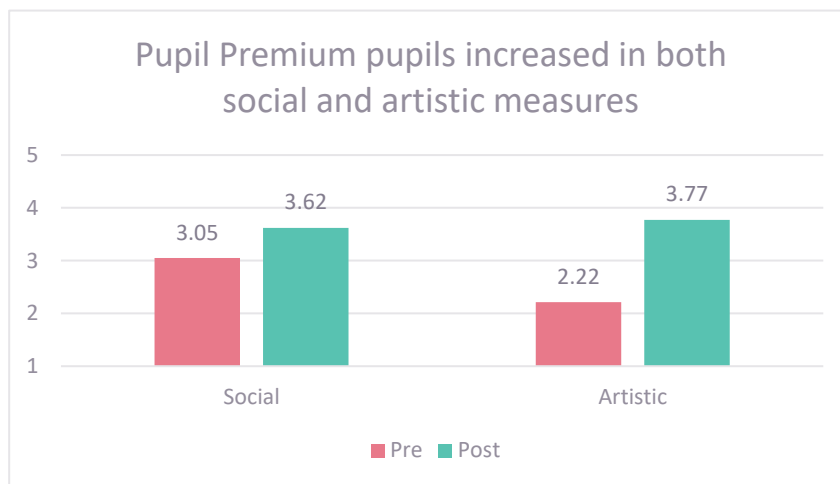


Figure 1a.

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 percentage points more engaged with their child's learning after the programme than before the programme. Similarly, parents whose children participated in the Delight in

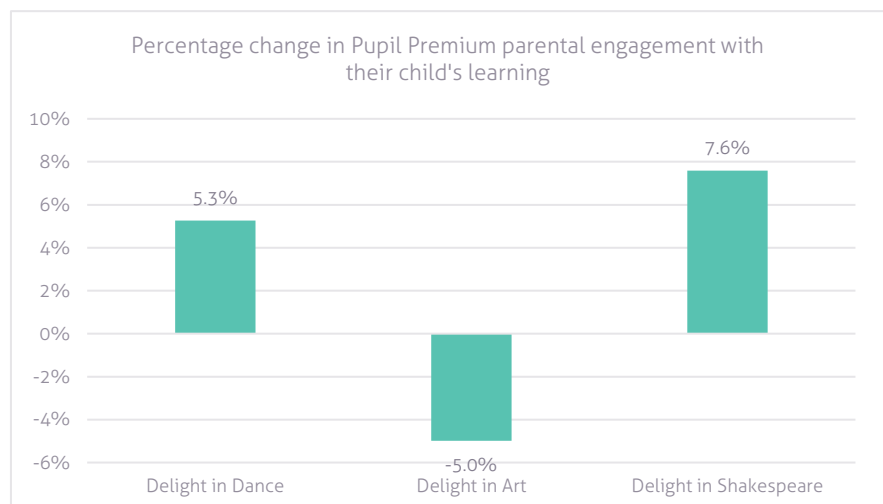


Figure 1b.

Shakespeare 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 0.00, meaning that **any result with a p-value lower than 0.00 indicated that this was not by chance, but likely an effect of the Delight programme.**



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