

**THE
POLICY
INSTITUTE**

KING'S
College
LONDON

Burberry Inspire

Student impact evaluation

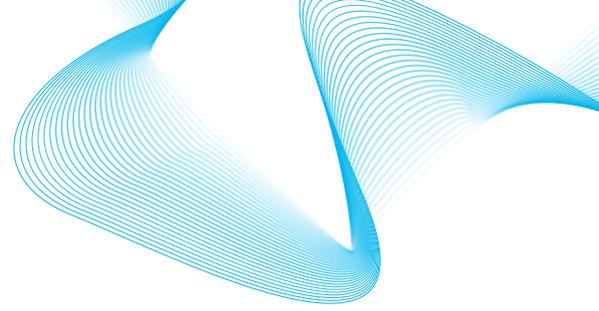
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Thank you to the following people who helped deliver fieldwork and analysis at various points in this evaluation:

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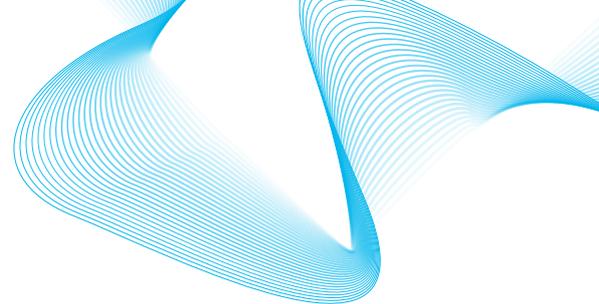
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Executive summary



Burberry Inspire was an arts education programme for Key Stage 3 students that ran from 2018–2022. The programme was designed to offer an innovative model for arts education, reaching over 10,000 students in nine schools in relatively underprivileged areas of West Yorkshire, through over 70,000 individual engagements.

The programme sought to empower students to take part in the creative arts and performance as creators, not just as spectators. Directly linking industry, creative practice and education, Burberry Inspire built partnerships between arts organisations and schools at a local level. It was co-devised by Burberry, the Ideas Foundation and four cultural partners based in West Yorkshire: The Hepworth Wakefield, Leeds Playhouse, Leeds Young Film and Northern Ballet.

Students were offered a suite of cultural experiences, from one-off encounters such as trips to galleries, theatres and performances or careers talks, to much deeper, repeated encounters with artists-in-residence, who were embedded in schools for a full academic year. This included a series of take-overs of art, drama and music lessons, off-timetable projects and afterschool clubs led by professional artists and creatives, among other activities.

The programme was developed as a model for arts education delivery that can in theory be mobilised and scaled-up in other contexts – aspirations that take on greater importance in the context of reducing arts provision in schools. To understand what worked well about this model, the Policy Institute at King’s College London was commissioned to evaluate the impact of Burberry Inspire on students. Our evaluation focused specifically on the extent to which the activities delivered by the four cultural partners improved students’ non-cognitive skills (also referred to as “soft skills”) and the mechanisms that supported this. In particular, we were looking to detect changes in students’ self-esteem, aspirations and “locus of control” (ie if they felt in control of their own destiny).

Over four years, we collected more than 21,000 surveys from students in participating schools as well as over 5,500 surveys from students in two control schools. This enabled us to compare the effect of the programme in schools that took part (“treatment schools”), with comparable local schools that did not (“control schools”) – a quasi-experimental “difference in differences” evaluation approach.

The quantitative monitoring of outcomes was also complemented by annual and longitudinal interviews with students and staff in participating schools and artists-in-residence, totalling 196 interviews in total over the four years of the programme. Interviews with students were specifically focused on those who were highly engaged, having had relatively high levels of exposure to the activities offered.

This qualitative strand of the evaluation helped us to understand what it was about the activities that contributed to the types of outcomes observed. In particular, these conversations helped uncover what aspects of the activities resonated with students, what students saw as the main outcomes and the extent to which taking part in the programme made them think differently about the future.

In response to school closures and restrictions during the COVID-19 pandemic, schools and cultural partners also developed and delivered a range of online and hybrid activities. These included live and pre-recorded online lessons, home activities and projects, the distribution of creative resource packs, online wellbeing and careers resources, and collaborations with artists in New York. As a result, this evaluation also offers reflections on the impact of mode on student outcomes that supplement the original aims of the evaluation.

This report summarises the key findings from the evaluation, with the view to informing policymakers, practitioners and investors who are looking to develop similar models for creative education.

Students emphasised a wide range of characteristics when talking about Burberry Inspire, focusing on collaboration, novelty, fun and creativity, building agency, and gaining insights into a professional world

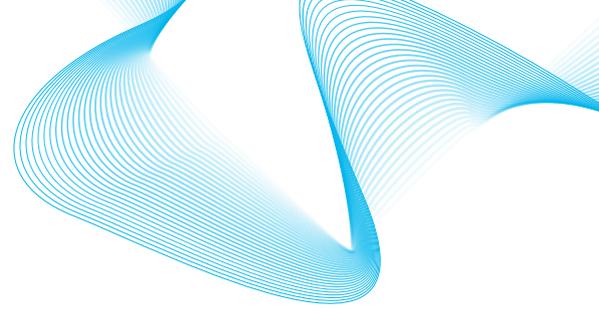
In general, when we asked students to tell us about the activities they took part in through Burberry Inspire, takeovers by artists-in-residence in timetabled lessons, afterschool clubs and fieldtrips tended to be highly memorable. By contrast, most students struggled to recall or reflect at length on remote activities (eg lockdown projects, online challenges or take-home resource packs), signalling they were either less memorable or weren't as connected to the overall programme in the minds of students.

As highlighted in the table on page 9, six themes emerged in how students talked about their experience of Burberry Inspire:

- Collaboration and social connection
- Novelty
- Fun and unusual experiences
- A chance to be creative and come up with their own ideas
- Being challenged and put out of their comfort zone
- Professionalism

Mode of delivery (ie whether activities were delivered in-person, hybrid or self-directed at home) also appeared to influence the ways in which students talked about activities. Students tended to focus more on collaboration and creative agency when talking about activities delivered by the artist-in-residence in-person; whereas when speaking about hybrid delivery, greater emphasis was placed on fun and unusual experiences as well as novelty, despite the activities themselves being broadly similar. This suggests that the conditions for collaboration and creative autonomy were difficult to fully reproduce where the artist-in-residence was not physically present, even when students were working in close proximity – although it's likely that social distancing policies in schools also contributed to this.

While it is harder to reliably detect patterns in relation to the types of self-directed activities that students took part in during the pandemic (owing to the limited time that they spent discussing them), having fun, doing something a bit different and being creative tended to be qualities that were emphasised the most.



CHARACTERISTICS EMPHASISED BY STUDENTS

Collaboration and social connection

A majority of students emphasised the experience of working together, sharing ideas and building social bonds, both with their classmates and the artist-in-residence. For many, the success of the experience was seen to rest on the creation of a learning environment that was conducive to collaboration and sharing, providing opportunities for them to socialise and build new friendships.

“At the end of the day that teamwork was successful because we got to build one big thing and we did it all together.”

Novelty

Students commonly described the activities they took part in as being “something new”, valuing the exposure to new ideas, new techniques and new people. There was a clear sense that the activities represented a break from normal school life, be it the materials they used or tasks completed, having more freedom, less structure or a more social learning environment.

“On a basic school day, you know, you go to lessons. Lesson, break, lessons. But that day was very different.”

Fun and unusual experience

Two-thirds of students simply emphasised that the activities were “fun” or “unusual”. They appreciated the informal, light-hearted and relaxed nature of the activities, such as games, costumes, or simply being encouraged to be uninhibited. Fieldtrips were also described as a chance to experience something fun and unusual, as a break from the intensity of school.

“It’s a very nice, relaxing atmosphere because you can do whatever you want with the work, and it’s just way more chilled compared to other lessons because it’s not the constant stress of work”

Creativity and creative agency

Half of the students interviewed mentioned freedom and autonomy as memorable elements of Burberry Inspire, describing the chance to experiment and develop their own ideas as liberating. A small group also linked the freedom to be creative with engendering a more general sense of independence, or a chance to showcase their talents.

“It has been exciting seeing what we were able to do ... just being able to make a finished product; showing each other what we can do.”

Being challenged and put out of your comfort zone

Roughly two in five students talked about how Burberry Inspire challenged them and put them out of their “comfort zone”. The challenges faced were generally technical, or relating to performing in front of others. Yet while initially daunting, many spoke about how they managed to overcome these challenges through teamwork, practice or determination.

“It was challenging all the way through, but it was enjoyable. ... You know, I wasn’t good at it, but I felt like I was improving every time I did it.”

Professionalism

Around a third of students referenced the value of learning from professional artists using professional equipment, as if “behind the scenes”. Some specifically talked about getting insight into the “outside world”, seeing professional artists’ practice “up close”, and getting “to see what it’s like in the real industry”.

“They really trusted us and because they had that trust in us, we had that trust in them as well, which was really, really good.”

At various points in the programme, we detected modest effects on students' locus of control, self-efficacy and aspirations in participating schools, but these outcomes appear to vary with mode of delivery

In evaluating the impact of Burberry Inspire on students, we focused on three sets of non-cognitive skills in particular: aspiration (the sense of optimism about the future or ambition), locus of control (an individual's perception of their ability to control their own destiny), and self-efficacy (an individual's perception of their own competence or ability).

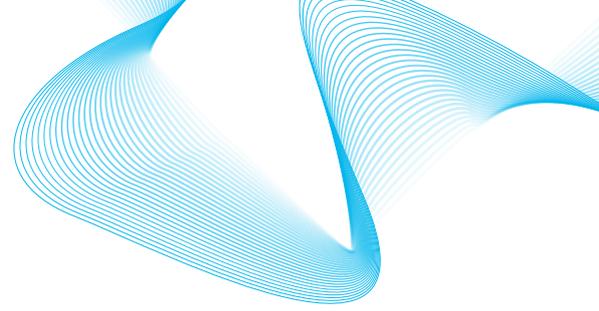
At the "intention to treat" level – that is, among all students who were eligible to take part – we found modest effects on all three outcomes at various stages of the programme, relative to a pre-COVID baseline:

- Locus of control was the outcome on which the programme had the most consistent effect, showing a statistically significant effect in years two and four.
- In year two, we saw a statistically significant effect on students' self-esteem.
- In year three – the year most disrupted by the COVID-19 pandemic – we only saw statistically significant effects on aspiration.

In other words, in the years of the programme that were predominantly delivered in person, taking part in Burberry Inspire seems to have had a small positive effect on the extent to which students in participating schools believe they control their own destiny, as well as initially their self-esteem. The only statistically significant outcome detected during periods of primarily remote or hybrid delivery was on aspirations.

Across all three outcomes, the size of the effect is relatively modest, when we consider it alongside the effects of other school-based interventions. However, this is still a promising finding, given that the analysis captures intention to treat, and offers no guarantees that all students who completed surveys took part in the programme – they were simply eligible to take part.

Without a counterfactual, it is not possible to know whether the project would have continued to show statistically significant effects on locus of control and self-esteem after the second year, yet we can speculate that the types of outcomes that we might expect to see from in-person and remote forms of delivery differ. However, this interpretation needs to be further tested in the design and evaluation of future programmes, to be considered reliable.



Students who engaged the most with the programme frequently observed positive effects on their confidence, self-esteem and skills – though notable minorities also described how it changed their aspirations, how they think and act, and supported their physical and mental health

To better understand how Burberry Inspire impacted those who engaged the most with the activities offered, each year we interviewed samples of students who had a high level of exposure to the activities offered.

The range of outcomes that were spontaneously mentioned by this group of high-exposure students includes:

- Increasing confidence and self-esteem (52 per cent), including feeling equipped to perform or present their work, to build new relationships or the confidence to take risks and embrace imperfection.
- Building skills (50 per cent), including skills for creativity (eg learning specific techniques or competencies), collaboration, communication and leadership.
- Changes to what they aspire to do in the future (38 per cent), including wanting to pursue a career in the creative and cultural sector, gaining transferable skills for careers in other sectors, or wanting to continue with the activity as a hobby or in school.
- Changes to opinions and preconceptions (35 per cent), in widening their horizons to new ideas and experiences, and leading them to re-evaluate what the arts and/or creativity entails.
- New behaviours and mindsets adopted elsewhere in school or at home (28 per cent), such as feeling more focused, motivated and wanting to do well, being more empathetic towards others, better behaved in lessons and more mature.
- Improvements to physical and/or mental health (9 per cent), mostly in terms of learning approaches for stress relief and feeling calmer or happier, though a small number also focused on being more physically active.

Similar themes also emerged in longitudinal interviews, which took a longer-term view of the impact of the programme on students, two or more years after first exposure:

- Strengthening an existing ambition to work in the creative and cultural sector, and providing clarity on routes into this career
- Influencing the types of subjects chosen for GCSE and beyond
- Inspiring participation in extra-curricular activities, such as youth groups and clubs
- Giving students the courage to pursue training or leadership opportunities
- Opening of horizons to new career paths, including those outside the sector
- Providing skills to help them to advance in their careers

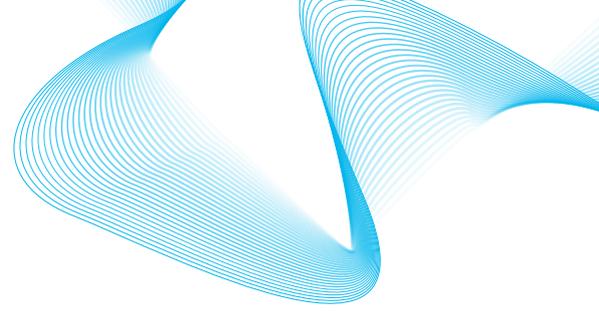
Key takeaways

1. Mode matters. The disruptions to education during the pandemic prompted cultural partners to make an agile and imaginative shift to online modes of delivery to ensure the programme could continue in uncertain circumstances. This unexpected shift in mode brought with it opportunities, such as the potential to scale through the production of digital resources that can be reshared with future cohorts of students as well as removing geographical barriers, which led to collaboration with professional dancers in New York, who performed and filmed choreographies created by students. Though, when looking at the programme in aggregate, our data consistently suggest that in-person forms of delivery are better suited to creative education. They appear to be experienced as more memorable and significant by students, and appear to be associated with more promising improvements in soft skills.
2. Soft skills are important, but having agency over the creative process, collaborating and having fun are undervalued metrics in evaluations of creative programmes. The importance of realising your own ideas and doing something fun in an open and collaborative environment were aspects of the programme that were repeatedly emphasised by students. There was a strong sense that these qualities were a catalyst for the outcomes we observed, particularly in securing sustained engagement and focus from students who might otherwise be disengaged.
3. Having time to build a relationship with their artist-in-residence was highly meaningful for students. Relationships with the artist-in-residence are peppered throughout students' accounts of what they valued the most about Burberry Inspire. Many students spoke about this as a collaborative relationship, in which they were treated with respect and as an equal. They spoke about gaining insight into careers within the sector, valuing the chance to receive expert feedback on their work and have exposure to more innovative and cutting edge approaches and material. The success of this relational dimension therefore appears to be an important foundation for the credibility of the programme for students.
4. Following the longer-term trajectories of students who were most engaged is important in understanding the legacy of these kinds of models. In end-of-year interviews, most of the observations that students made around the impact of the programme on themselves or their peers were grounded in the sessions with artists-in-residence or entirely abstract. This makes it hard to know whether these kinds of self-reported observations have any depth or longevity. Our longitudinal interviews helped to address this, but we should still be cautious in assuming these changes will continue over longer periods. Further research and engagement with students, tracking their education and career trajectories over a longer term, would be required to explore the validity of these observations.





1 The context



Burberry Inspire was an in-school arts education programme for students in years 7-9, delivered in nine schools in West Yorkshire between 2018-2022. The programme was co-devised by Burberry, the Ideas Foundation and four cultural partners based in West Yorkshire – The Hepworth Wakefield, Leeds Playhouse, Leeds Young Film and Northern Ballet – to “support, empower and inspire young people by uniting schools and locally renowned art organisations”, to help young people “unlock their creative potential” (Burberry, 2023).

The Policy Institute at King’s College London was commissioned to evaluate the impact of Burberry Inspire on students, alongside a process evaluation undertaken by Bean Research examining the delivery of the programme in schools. The Policy Institute’s work focused specifically on the extent to which the activities delivered by the four cultural partners improved students’ non-cognitive skills (also referred to as “soft skills”) and the mechanisms that were most important for achieving this.

To do this, we used a quasi-experimental approach, in which changes in attitudes of eligible students were tracked between the beginning and end of each school year, and then compared against those in two control schools with a similar profile. In particular, we were looking to detect changes in students’ self-esteem, their aspirations and “locus of control” (ie if they felt in control of their own destiny). This was complemented by annual interviews with students in participating schools to understand what it was about the activities offered that might have led to the types of impacts observed.

In this report, we bring together insights from over 26,500 surveys and interviews with 196 students, teachers and artists-in-residence over the four years of the programme, expanding on yearly reports delivered to Burberry. We also situate these findings in the context of the policy landscape for arts and creative education in the UK, and offer reflections as to the potential significance of Burberry Inspire in that context.

1.1 Arts and creativity in young people’s education

The delivery of Burberry Inspire was set against the context of reducing arts provision in schools, alongside a growing call to recognise the importance of creativity and the arts to the education of young people:

- In 2021, the Arts Council and Durham Commission published a review of creativity in education, which demonstrated that creativity – both as a feature of the arts or understood more widely – is vital for the “development of individual identity, mobility and wellbeing” in young people. This study also found that creativity is frequently cited by employers as a highly desirable trait (Durham Commission, 2019: 28).
- Research by the Creative Industries Policy & Evidence Centre, led by Nesta, found that creative arts education and teaching provides “significant benefits for young people” by preparing young people to work in the creative industries – a sector that in 2019 was estimated as being worth £115.9 billion to the UK economy – as well as providing skills for wider employability (Williams et al., 2022: 7; DCMS, 2019).
- Researchers at UCL, commissioned by the Department for Digital, Culture, Media & Sport (DCMS), have collected a wide range of compelling evidence to show that creative education and access to the arts have significant benefits for young people’s mental wellbeing (Daisy et al., 2020).

Policymakers have also begun to re-appraise and renew education strategy, advocating for a more central role for culture and creativity. In 2013, the Department for Education (DfE) published a White Paper on cultural education which affirmed that “schools have an essential role to play in introducing cultural experiences to their students as part of a broad and rich curriculum”. The report outlined a range of initiatives and commitments designed to expand access to arts and culture among young people, from offering funding to

attend performances of Shakespeare to a new Cultural Passport (DfE, 2013: 13). In 2021, a further DfE White Paper outlined the government’s vision for education in the UK between now and 2030. Crucially, the report acknowledged the need for “a richer school week”, where creative and cultural opportunities form part of a “broad and ambitious curriculum” in support of children’s wellbeing and wider development, and committed to the development and publication of a new cultural education plan in 2023 (DfE, 2021: 29).

Yet significant barriers persist in ensuring creative, arts-based education is embedded in schools, and that access to cultural education more broadly is equitable. According to the Cultural Learning Alliance, access to arts and creative education in schools is in decline. Their analysis of education workforce statistics shows that the number of teachers in all arts subjects reduced by 22 per cent between 2010-2020, and the overall number of hours of arts subjects taught also declined by 24 per cent in the same period. This decline took place despite a 7 per cent increase in secondary school pupils in England in 2020/21 compared to the school year in 2010/11 (Cairns, 2021).

Last year, a major review of the role of the arts in schools similarly concluded that the arts are systematically deprioritised in England’s education system, peripheral to a “knowledge-centred approach” (Tambling & Bacon, 2023). As case in point, while recent government messaging has emphasised the importance of creativity and the arts in education, in 2021 the government announced its decision not to deliver on a planned £90 million investment in an arts premium for secondary schools, followed by further funding cuts to arts subjects in Higher Education (Whitaker, 2021; Office for Students, 2021).

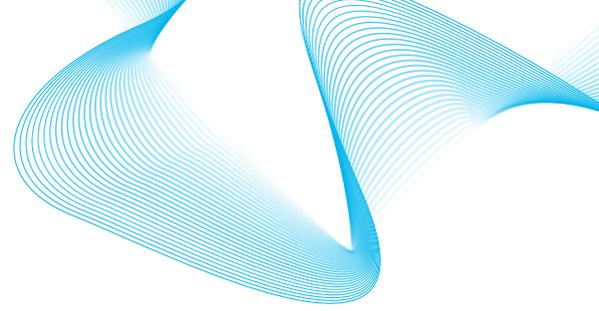
More generally, secondary education in the UK faces significant budgetary challenges due to static funding levels and inflationary pressures (Education Policy Institute, 2022; Sibieta, 2022). Arts organisations, too, are facing significant financial challenges, which some claim have been worsened by controversial decisions to defund major arts organisations in London (London Councils, 2023) as well as the after-effects of the COVID-19 pandemic (Comunian and England, 2021).

DEFINITIONS

Creativity in education can refer to any form of teaching or learning that encourages creative thinking or expression across any subject, including traditional subjects, such as science, maths, and history, as well as the creative arts.

Arts education refers specifically to teaching and learning across the creative arts – dance, music, visual art, and other forms.

This report focuses specifically on arts education, but acknowledges how they are closely linked and analyses the importance of the arts in fostering creative thinking in young people’s lives.



1.2 Burberry Inspire: a new model for creative education?

As a key part of the community in West Yorkshire and a large and culturally significant employer there, Burberry Inspire was conceived as part of the company’s commitment to its local community and to improving people’s lives through culture, fashion and the arts. The programme was intended to offer an innovative model for arts education, supporting eight schools in relatively underprivileged areas, many of which had a limited arts education offer. Directly linking industry, creative practice and education by facilitating key partnerships between arts organisations and schools at a local level, the programme sought to create a model for arts education delivery that can in theory be mobilised and scaled-up in other contexts.

Burberry Inspire consisted of four years of bespoke creative learning and education activities, such as visits to galleries, theatres and studios, in-curriculum sessions, extra-curricular clubs, careers events, live performances and Cultural Runways. The activities were delivered by artists-in-residence from the project’s four cultural partners (see page 18), who were embedded in two schools each year. This meant that each cultural partner had undertaken a year’s residency in each school by the end of the programme. In response to school closures and restrictions during the COVID-19 pandemic, years two and three also saw cultural partners adapting to provide remote learning resources and teaching for use in school and at home.

The project reached over 10,000 students, facilitating over 70,000 individual interactions and supporting 60 per cent of eligible students to be “actively engaged” in the activities offered (that is, participating in a classroom or project activity, afterschool club or performance (Burberry, 2022)). To understand how effective this model was in improving outcomes for the students who took part, the Policy Institute was commissioned to undertake an independent evaluation to establish the programme’s impact on improving educational outcomes and non-cognitive skills – sometimes referred to as “soft skills”.

Research on comparable programmes finds that social and educational interventions for school-aged children, especially those based within schools, can have a positive effect on students’ immediate educational attainment and soft skills (Aviles et al., 2006; Cortina & Fazel, 2015). Such improvements are also believed to be linked to positive social, economic and health outcomes later in life (Viner et al., 2012). This report summarises the key findings from the evaluation, with the view to informing policymakers, practitioners and investors who are looking to develop similar models for creative education.

1.3 Evaluation design

Over four years, we collected more than 21,000 surveys from students in schools participating in Burberry Inspire, as well as over 5,500 surveys from students in two control schools. Surveys were collected at the beginning and end of each school year to compare the effect of the programme in schools that took part (“treatment schools”), with other local schools that did not (“control schools”). This is known as a quasi-experimental “difference in differences” evaluation approach, which we used to estimate the effect of the programme on students’ self-esteem, aspiration and internal locus of control (ie the extent to which students believe they control their own destiny).

Alongside this, we conducted qualitative interviews with students who had a high level of exposure to the activities offered, as well as interviews with cultural partners and staff members from the treatment schools who were involved in delivery to verify and contextualise what we heard from students. The qualitative data helped uncover what aspects of these activities resonated with students, what they saw as the main outcomes of taking part and the extent to which they changed how they see the future.

THE CULTURAL PARTNERS

LEEDS PLAYHOUSE | With an international reputation for producing theatre and a cultural hub for the north for 50 years, Leeds Playhouse aims to demonstrate that theatre is vital in a young person's life, no matter what path they might find themselves on. Their in-house creatives, educators and artists-in-residence work with over 12,000 people every year, holding bespoke workshops and award-winning projects. Students who worked with Leeds Playhouse through Burberry Inspire had the opportunity to watch live performances and take part in extracurricular activity, bespoke workshops and performances, creating the space for students to express themselves and have their voices heard under the skilled guidance of a Creative Engagement team.

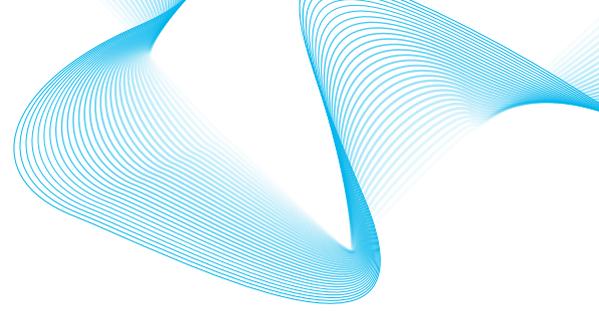
LEEDS YOUNG FILM | With an ethos that exploration of moving image brings cultural, educational, economic and social benefits for all, Leeds Young Film was founded in 1999 as part of Leeds City Council's City Development Department. In Burberry Inspire, Leeds Young Film gave students the opportunity to work with industry guests, who shared skills, knowledge and career stories, opening new ways of thinking about the future. Filmmaking workshops (including VR, documentary, music video, social media and vlogging) advanced students' technical, problem-solving and communication skills. Students also contributed to a screening during Leeds International Film Festival and held a showcase celebrating their achievements. This relationship continues through the Leeds Young Film Festival and Independent Directions Film Festival.

THE HEPWORTH WAKEFIELD | Named after Barbara Hepworth, one of the most important artists of the 20th century who was born and brought up in Wakefield, this award-winning gallery presents major exhibitions of the best international modern and contemporary art. It is also home to Wakefield's growing art collection – an inspiring resource comprising outstanding works of modern British and contemporary art. Their learning programmes engage over 30,000 participants a year, supporting young people into employment in the creative industries. In Burberry Inspire, The Hepworth Wakefield supported students to engage in artist-led workshops at the gallery and in the classroom, after-school art clubs, careers events, projects during home learning and lockdowns, and collaborations with artists to produce large-scale sculpture and performances for the annual cultural runway celebrations.

NORTHERN BALLET | Breaking down barriers to world-class ballet is at the heart of Northern Ballet's mission. As the UK's leading narrative ballet company, they tell unexpected stories to reach as many people and places as possible, through touring, digital work, children's ballets and their Academy, which trains over 1,000 people annually. Each year the Company's Learning Team engages over 18,000 people, challenging preconceptions about who can access ballet. In Burberry Inspire, students who worked with Northern Ballet took part in dance workshops, watched full-length ballets at the theatre, and created their own dance films, leading on choreography, performance, and the design and creation of sets and costumes.

MANAGING PARTNER

IDEAS FOUNDATION | Today's children and young people are the future changemakers of business and society and they need to be ready. We collaborate with schools and colleges to seek out and nurture the next generation of skilled creative thinkers – the adaptable, resilient, problem solvers and innovators wherever they may be in the UK. We break down subject silos and bring our powerful, award-winning educational programmes to young people. They learn to value their ideas, see their career potential and ignite new creative energy in our partner organisations. From the classroom to the boardroom, we are educating a new creative class. In Burberry Inspire, Ideas Foundation designed and programme managed the initiative, working closely with Burberry and the four partners and also helped to launch the programme in New York.



Qualitative interviews took two forms:

1. Annual end-of-year interviews with students, school staff and cultural partners to capture what experiences stood out for students and why, and whether taking part had led to any changes for themselves or their classmates.
2. A set of longitudinal interviews in the final year of Burberry Inspire with students who had participated in earlier years of the programme, structured around a creative drawing exercise. These interviews were designed to explore the medium- and longer-term impacts on educational and professional pathways for students who delivery partners identified as being most impacted by the programme.

Evaluation participation rates for each school and cultural partner can be seen in Figure 1. Further details about the evaluation design can be found in the Technical Appendix.

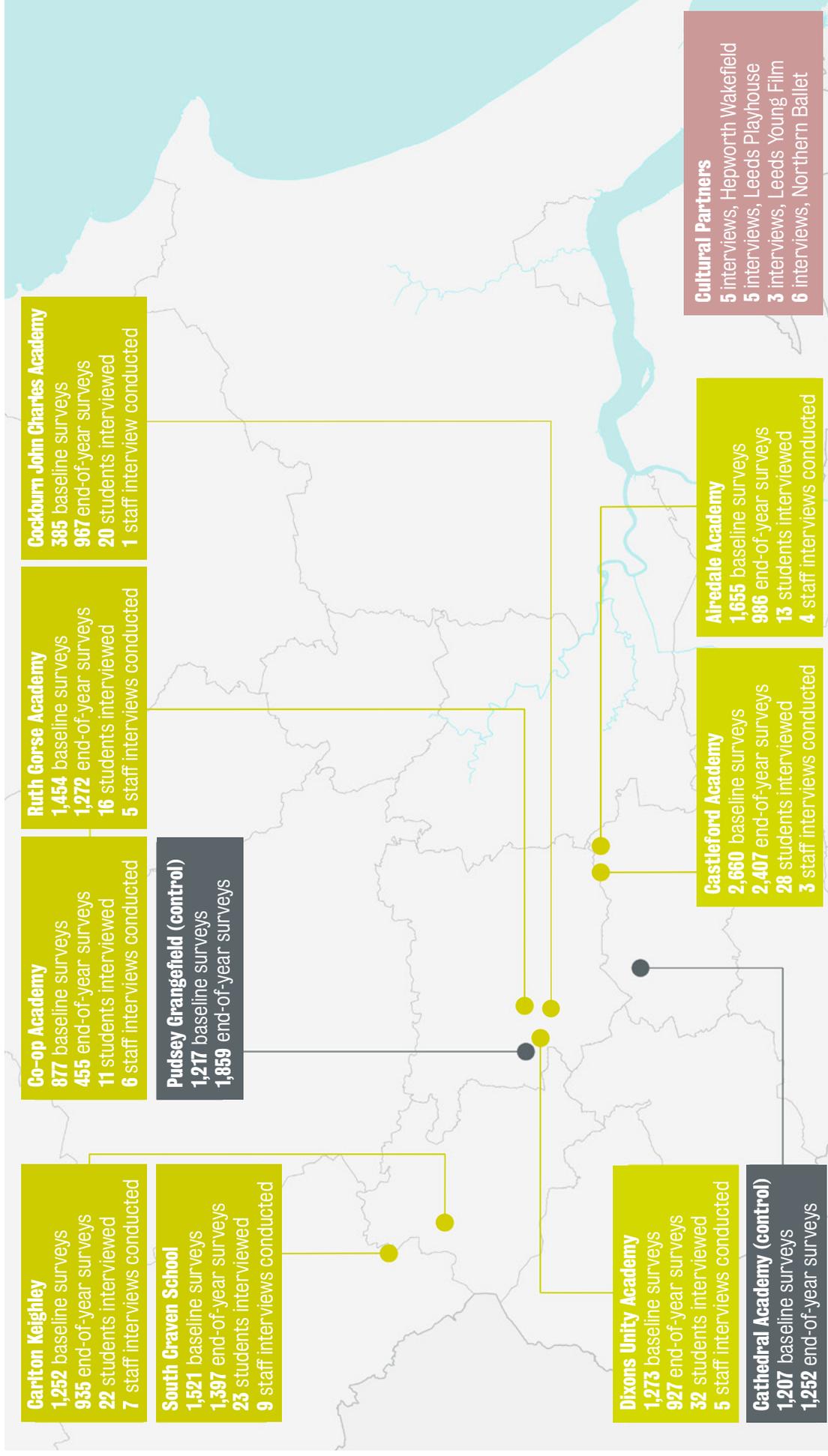
1.4 Acknowledgements

This evaluation would not have been possible without the support from our contacts in schools, who provided high quality data at a particularly challenging time. Particular thanks to Tim-Tim Chambers and James Podlewski (Airedale Academy), Isobel Perrings (Carlton Keighley), Kathryn Chippendale (Castleford Academy), Andy Russell and Sally Cimadoro (Cockburn John Charles Academy), Jane Johnson and Marcus Philpott (Co-op Academy), Bryan Pearce and Angie Alderson (Dixons Unity Academy), Jack Smith and Rhiannon Gully (Ruth Gorse Academy), Karen Higson (South Craven School), Sally Robertson (Cathedral Academy) and Helen Fisher (Pudsey Grange field).

Thanks also to our contacts at the cultural partners, who were the cornerstone of delivering the programme within schools and provided us with vital support, insights and data throughout the evaluation. We are also grateful to The Burberry Foundation, who funded and supported the evaluation, and to Richard Mason, Cheryl Robinson, Giulia Njonga, Vikki Speed and Nicole Lovett in particular. Thanks also to Benedict Wilkinson (KCL / RAND), Heather MacRae, Helen Poole (Ideas Foundation) and Charlotte Turner (Bean Research), who have helped to guide the design and implementation of the evaluation.

And most importantly, we would like to thank the students who gave up their time to fill in our surveys and share their experiences of the programme and ideas for how it could be improved.

Figure 1: Evaluation participation rates







2 What did students value about Burberry Inspire?

According to estimates by Bean Research, Burberry Inspire reached 10,170 students over four years of delivery, making up 73,007 individual interactions between the Burberry Inspire programme and students (Burberry, 2022).

These engagements were delivered across a diverse set of activities facilitated by artists-in-residence from the project's four cultural partners. These included lighter touch activities for large groups, such as assemblies, fieldtrips and cultural experiences, alongside more engaged in-curriculum activities, classes and workshops, and afterschool clubs for smaller groups. In the first and final year of the programme, select students also had the chance to take part in live "Cultural Runway" events showcasing their projects, performances and creations from their current year of activities with Burberry Inspire.

In March 2020, with the announcement of lockdowns and school closures due to the COVID-19 pandemic, schools and cultural partners had to adapt this delivery model swiftly to maintain provision of cultural and creative activities. This meant that, while assemblies, fieldtrips and Cultural Runway events were postponed in the second and third year of the programme, schools and cultural partners also developed and delivered a wider and more flexibly delivered range of online and hybrid activities as part of, or in addition to, the planned programme. These included live and pre-recorded online lessons, home activities and projects, and the distribution of creative resource packs, as well as online wellbeing and careers resources.

The rapid adaptation required by the restrictions placed on schools, cultural venues and trips created significant challenges as well as opportunities for students and schools. In interviews with teachers following the second year of the programme, we heard that the potential for online provision to reach a wider audience of students was welcome. Online engagement also enabled cultural collaboration as partners in Yorkshire cooperated with their counterparts in New York to provide physical Creativity Kits to 7,000 students in both places, each of which contained three creative activity prompts for students to try at home, along with the equipment needed to complete them.

However, our interviews with students and staff in 2020 also highlighted significant challenges brought by the pandemic. Teachers in all seven of the schools we interviewed that year mentioned unequal access to adequate internet connection or digital devices had affected students' capacity to engage. This included students without access to a laptop, smart phone or tablet, and sharing devices with home-working parents or siblings; and students with limited data allowances or without access to an internet connection at all. Unequal and uncertain levels of engagement from students also made assessing the impact of online activities difficult. Teachers and cultural partners interviewed in 2020 also expressed a preference for in-person engagement with students, especially for subjects in the creative arts, citing the importance of face-to-face relationships.

The quality of those relationships that you build ... that has a huge impact; that encouragement, that inspiration and that trust that builds up between the adult and the child. You just haven't got that remotely have you? Because even if the child does that, uploads it, the teacher sees it, albeit an hour later, you know, they've gone on their Xbox. It's gone. That moment's gone, and it's not likely to be an hour. It's likely to be a day, two days, a week."

School Staff, 2020

What types of activities were delivered?

Assemblies, both in-person and digital, allowed cultural partners and schools to reach a larger audience of students in a lighter-touch way, providing insights into a range of creative and cultural subjects. For example, in year four, students and teachers in two schools working with Leeds Young Film received an introduction to filmmaking from a Yorkshire-based filmmaker during their assemblies. And in year three, when visits to schools were still not allowed under COVID-19 restrictions, The Hepworth Wakefield delivered virtual assemblies – pre-recorded videos made on-site – to open the year’s activities and provide students with a visual snapshot of the art gallery.

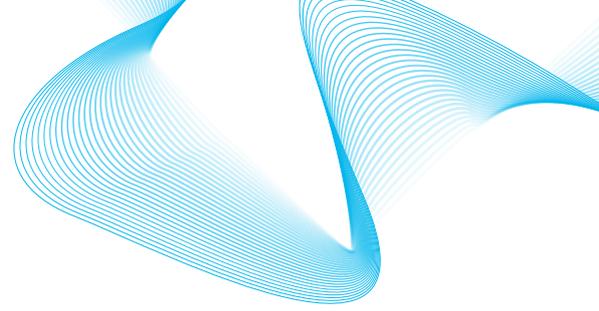
The core of Burberry Inspire was delivered via a diverse set of in-curriculum “take-over” lessons led by artists-in-residence. These school-based activities were delivered across all year groups (from Year 7-9) and a variety of subjects or classes, depending on the schools and their needs, as well as the requirements of activities themselves. In the second and third year of the programme, schools and cultural partners sought to respond rapidly to the impact of COVID-19 by developing and delivering a range of remote-learning activities, through which they continued to offer activities led by artists-in-residence as part of the in-school offering. As this report outlines later, take-up by students was initially limited in the second year of the programme but, by the third year, a wider and more flexible range of in-school activities – both digital and in-person – were being delivered: from home activities and hybrid workshops in classrooms, to the use of creative resource packs by students both in school and at home.

The scale of the project means that a full account of the many different kinds of curriculum takeover activities delivered over four years – both digitally and in person – is not possible. Broadly speaking, however, these activities included workshops or lessons delivered in class, with groups of students taking part in active and creative learning, often collaborating on projects over sustained periods of time, culminating in completed artworks or performances. During periods of COVID-19 restrictions, these activities were sometimes facilitated by online or hybrid forms of delivery but the majority of these activities were delivered in person and were led by artists-in-residence. Some indicative examples include:

- A series of dance choreography, performance and film making lessons with students taking place over 12 weeks with Northern Ballet;
- Drama, poetry and art lessons led by Leeds Playhouse with students in English classes using drama and poetry exercises and games to boost knowledge of English literature;
- Workshops in classes with artists-in-residence from The Hepworth Wakefield taking place over multiple half-terms, engaging students with sculpture techniques, drawing, printmaking, fabric and textiles;
- Filmmaking workshops with Leeds Young Film with groups of students over a series of weeks working on scriptwriting, rehearsals, and filming off-site, and editing.

Students also had the opportunity to take part in afterschool activities, which worked to supplement the lessons and workshops they received as part of timetabled activities during the school day. These “afterschool clubs” offered a more in-depth and focused experience for students who sought to take part in additional creative activities. Examples include an afterschool art club with The Hepworth Wakefield, where students worked with textiles and printing, and an afterschool dance club with Northern Ballet.

Students had the opportunity to take part in a wide range of cultural experiences away from their classrooms via fieldtrips and cultural experiences. These included, for example:



- Trips to The Hepworth Wakefield to take part in workshops, classes and engage directly with the gallery’s artworks;
- Visits to Leeds Playhouse and Leeds Grand Theatre to watch live performances;
- Fieldtrips to Northern Ballet to take part in a “residency day” that included workshops and talks; and
- A visit to a cinema to view a film screening as part of students’ engagement with Leeds Young Film.

Throughout these activities – of which this is only a small, indicative sample – students had the opportunity to engage with professional artists-in-residence, using professional equipment and materials, and were exposed to real-life examples of artworks on which to base their own activities.

How did we analyse students’ experiences of these activities?

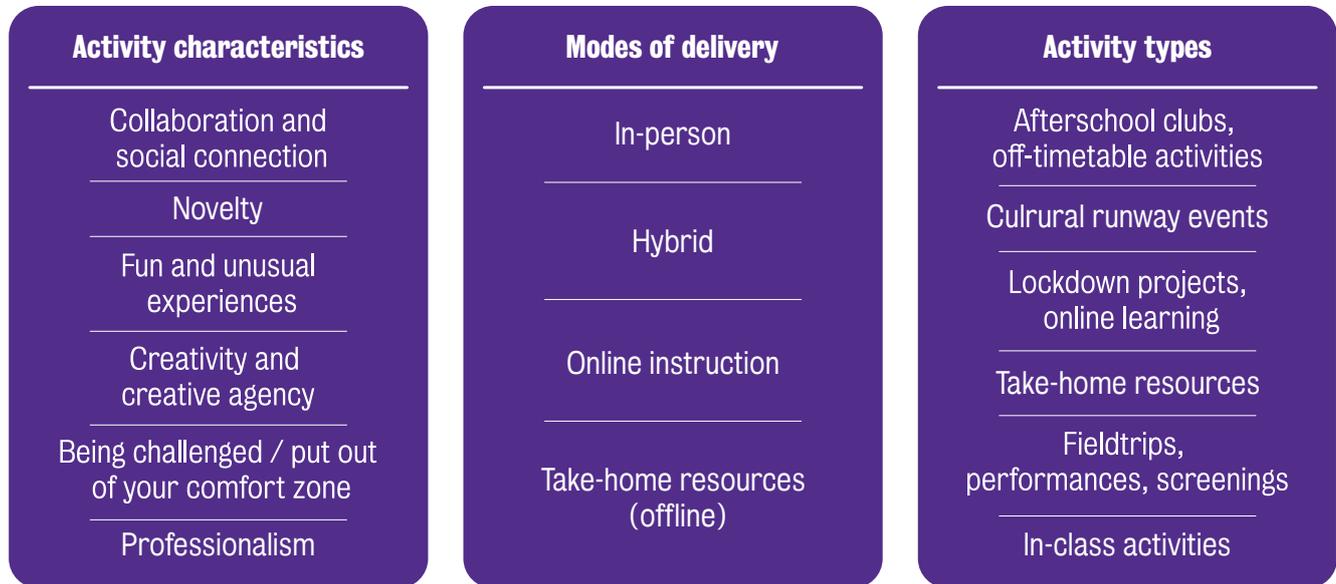
The following section uses data from interviews with students who had high levels of exposure to understand what aspects of the programme were most memorable and why, and whether this differed according to the type of activity or its mode of delivery. This is particularly important given the context of the programme in its second and third years, during which the COVID-19 pandemic caused significant disruption for students, schools and cultural partners, and necessitated a rapid shift to online learning.

These interviews took place at the end of each academic year, in which students were asked to reflect on the activities they had taken part in that year, what they thought of them, what they enjoyed or found challenging, and how the activities could be improved. Three types of information are generally present in how students talked about their experiences:

- **Activity type(s)**, ie the task delivered by cultural partners. Some of these were planned from the beginning of the programme, such as in-class activities, afterschool clubs and fieldtrips. Others, including online learning and take-home resource packs, emerged as responses to COVID-19 restrictions in the second and third year of the programme.
- **Mode(s) of delivery**, ie how the activity was delivered. Mode encompasses whether it was in person, online, take home resources or a hybrid form of in-person and online delivery (usually students and their teacher(s) would take part in school, and the artist-in-residence via video call).
- **Characteristics emphasised by students** in their descriptions of their experiences, the activities they took part in, and the artists-in-residence who taught them.

The range of activity types, modes of delivery and characteristics that students highlighted in these interviews are summarised in Figure 2. However, it should be noted that students were prompted on whether they took part in remote forms of delivery, as most initially focused on activities delivered in school (be it in-person or hybrid) when asked what they had taken part in. Moreover, even when prompted, most students did not recall having access to remote learning resources – though these lower levels of recall may simply reflect the disruption and stress of the period of school closures for students. Overall, the balance of emphasis in this chapter is therefore heavily skewed towards in-person activities, as this was the main mode that students spoke about.

Figure 2: Activities, characteristics and modes of delivery recalled by students who took part in Burberry Inspire



2.1 Characteristics of the activities emphasised by students

Across the interviews we conducted with high-exposure students, six common themes emerged in how they talked about their experiences (see Figure 3).

The most frequently mentioned characteristics were opportunities to work together and connect, the novelty of the activities that students took part in, the fun and unusual nature of the experience, and the chance to be creative and come up with their own ideas – all themes that surfaced in a majority interviews with high engaging students. Yet notable minorities of the students we interviewed also focused on how the activities challenged them and put them out of their comfort zone as well as the professional nature of the experience – be it in reference to being entrusted with industry-standard equipment, having “behind the scenes” access, or being treated as an equal by a creative professional.

The following paragraphs examine each of these characteristics in further detail, offering direct testimony from students that add further qualitative depth to these overview figures.

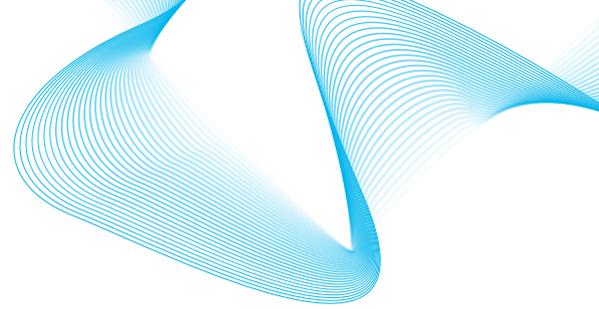
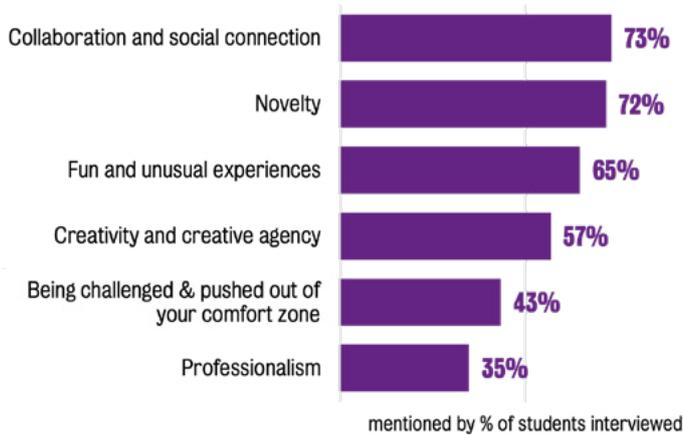


Figure 3: Characteristics of Burberry Inspire activities described by students



Collaboration and social connection

Almost three quarters of the students we interviewed (73 per cent) emphasised the importance of working together, sharing ideas and building social bonds, both with their classmates and the artist-in-residence. For many, the success of the collaboration was seen to rest on a learning environment that was conducive to collaboration and sharing. Students emphasised how “everyone was allowed to pitch in their own ideas [in] group creations” (2018-19, Student, Year 8) and how working in these groups meant that they could collaborate and share skills: “whatever we were good at and whatever they were good at, we could put them together and make one huge thing” (2018-19, Student, Year 8). And while aspects of working in teams was considered a challenge by some students, the opportunity to work collectively provided the basis for some students to learn how to manage disagreement and improve teamwork:

“We definitely worked on, like, teamwork because we all had different opinions on how to build the sculptures. So, we had different opinions, then we had disagreements and agreements and then we got to work in a team which is quite a good-, it is a good skill to have and we got on with each other and then at the end of the day that teamwork was successful because we got to build one big thing and we did it all together.”

2018-19, Student, Year 9

As well as working collaboratively with their classmates, roughly a third of students we interviewed said they valued working with professional artists-in-residence, whose skill and sensitivity to the needs of students was noted by them. Students described how despite expecting these artists or instructors to be “big and scary”, they were instead “nice and inviting”, “helpful”, “enthusiastic” and inclusive.

Students particularly appreciated how artists-in-residence were able to help them through the technical challenges of the activities, providing “step-by-step” support and expertise, as well as tips on how to improve:

“[She] really supported us by letting us take the script and learning it at home and she gave us tips on how to learn about it. [She] said that we could listen to us – record us reading it – and then when we go to school we can listen to it or we can recite it with our parents, and it did really help”.

2021-22, Student, Year 9

Other students talked about how working with their artist-in-residence helped them feel empowered to develop their own ideas and to continually improve, particularly underlining how artists' efforts to "engage with" and "get to know" students made them feel like they cared about them (2021-22, Student, Year 9).

In the same vein, around two in five students told us that the activities they took part in created opportunities for them to socialise and build new friendships. When working in groups, students appreciated the opportunity to talk to friends and be social while also working on creative projects. One student described the most important part of their work with Leeds Young Film as being the "actual social interactions you have with your classmates, your peers, your teachers, those around you. It was really good to just be there, talk, work and that made it really enjoyable" (2021-22, Student, Year 8). For another, the collaborative nature of working on an art project with peers provided them with an opportunity "to discuss with people what you were doing, and you were able to just have a fun time with your friends while you were doing it as well" (2018-19, Student, Year 7). Others spoke about making new friends, particularly those with whom they might not have engaged with otherwise, such as in other year groups: "I got to try new things and I got to meet some really cool people actually, I've made quite a lot of friends" (2018-19, Student, Year 9).

Overall, then, collaboration and sociality form an important part of what students thought was important about the Burberry Inspire programme.

Novelty

A large proportion of students commented on the novelty of the activities they took part in. Students repeatedly described activities in positive terms as "something new", a "new experience", or "something I've never really done before", and described how they valued learning new ideas and techniques and meeting new people – be it the artist-in-residence or other students in their school.

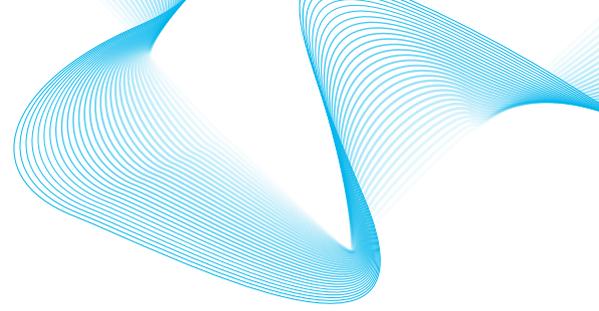
A key component of this novelty was a sense that the activities in which they took part represented a break from normal school life or study. Roughly two in five of the students interviewed said that they valued the activities they took part in because they differed from their everyday experience of school. One in particular mentioned how working with The Hepworth Wakefield gave them the opportunity to use new materials in their art classes – "special things" such as copper sheeting, straw or other unusual resources.

Students also described how the creative nature of Burberry Inspire offered a break from their day-to-day experience of regimented learning and a sense of freedom: "on a basic school day, you know, you go to lessons. Lesson, break, lessons. But that day was very different" (2021-22, Student, Year 8). While another student described Burberry Inspire as a more unstructured form of learning, compared to their typical school day:

"It's a little bit different because in school you get a structure. They'll say, 'Do this,' and you have to remember stuff. But with art it's not about remembering, it's about thinking of something new, because you don't want the same thing, you want something new and different."

2019-20, Student, Year 9

Yet novelty also posed challenges for students. Roughly half of the references to activities being challenging came from students with no prior experience of the artform or activity in which they took part. However, challenges in the context of Burberry Inspire were not always considered negative. Rather, they were often described as positive aspects of the programme, pushing students to achieve or develop resilience (more on this below).



Some students also linked this sense of novelty with the social and collaborative nature of the experience. Around half of all references to the importance of working together and sharing ideas came from those for whom these activities were entirely new. As one student pointed out, the novelty of activities did not isolate students with less experience of art or creative activities but brought them together:

“Normally in lessons, there’s ... a couple of people who just stand out because they have more experience with certain things, whereas in this topic, you all felt you were together because everyone was struggling, because no one had done it before. So, people were talking more, asking how to do it, and working better together than they’d be in your maths class or something.”

2018-19, Student, Year 7

The novelty of the activities, therefore, not only provided students with a sense of excitement and a break from the norm, but also seemed to provide students with an opportunity to experience positive challenges, as well as a sense of shared purpose along with their peers.

Fun and unusual experiences

A key characteristic of Burberry Inspire for around two-thirds of students was simply that the activities were “fun” or “unusual”. Although in many cases, they were not able to articulate precisely why an activity was fun, students in this group described activities as “exciting”, “energising”, “interesting”, “relaxing” or “special”. Students described feeling “amused” and seeing people “laughing and smiling” during activities, and a sense of enjoyment in relation to “weird”, “funny” or “crazy” lessons or experiences.

This reaffirms the importance for students of how Burberry Inspire represented a different experience to their usual school day. One student described the relative inactivity of normal school lessons contrasted with the active and stimulating nature of their dancing classes with Northern Ballet:

“You’re just, like, sat down, usually [in school]. You just feel not good in yourself, but then when you’re dancing and stuff, and you’ve got the music, you feel more happy in yourself and you think of more things to do.”

2020-21, Student, Year 8

Students also appreciated the informal and light-hearted elements of the activities, such as games, costumes, using art resources or simply to perform and be uninhibited or silly in the context of drama exercises. One student focused on the opportunity to shout out loud as a particular part of the activities that had stimulated them and their class: “my group were shy but it [was] funny because everyone was laughing and joking because we had to project our voice and like scream” (2020-21, Student, Year 7).

Other students focused on fieldtrips, such as viewing performances, screenings, or participating in on-site workshops. One student mentioned how visiting Northern Ballet and getting the chance to dance in their studios made their experience “fun” and “exciting” (2018-19, Student, Year 8), while another described how attending a performance at Leeds Playhouse was fun and enjoyable because of the chance to mix with their peers: “all of the [afterschool] club went and we got to see people. It was very enjoyable” (2018-19, Student, Year 7). These kinds of visits also offered students a chance to experience something unusual or new. One student described their excitement at discovering an art installation at The Hepworth Wakefield, emphasising the importance of the physical, material encounter with art:

“Just seeing the rooms in the Hepworth Museum, it was just knowing that there was a different type of art to what I actually thought there was. It was just a bit crazy for me. [...] I was like, ‘How could this be art?’ Until she explained it to me, and then I was like, “Whoa. Even rice can be art.”

2019-20, Student, Year 8

This is also linked to the way students perceived the wider set of activities as being distinct from the everyday experience of school. Describing their participation in art classes, one student articulated how Burberry Inspire activities afforded an enjoyable buffer from the pressures of study: “It’s a very nice, relaxing atmosphere because you can do whatever you want with the work, and it’s just way more chilled compared to other lessons because it’s not the constant stress of work” (2020-21, Student, Year 7).

Creativity and creative agency

Half of the students we interviewed spoke about creativity and creative agency (ie a sense of freedom and autonomy to be creative) as key components of what was memorable about Burberry Inspire. Of that group a majority mentioned specifically the value of using their creative capacities to come up with their own artworks, ideas or performances. Students appreciated how Burberry Inspire allowed them to be experimental, to use their own ideas without having “to follow a certain [script] and let your mind go free and you do what you want” (2020-21, Student, Year 9).

This freedom to be creative without strict instruction tended to be seen as liberating. One student described how dance workshops freed them from a worry about being correct or incorrect: “[with dance] it’s not right or wrong, you just do what you do. You won’t get a wrong answer or a right answer, it’s just fun” (2018-19, Student, Year 7).

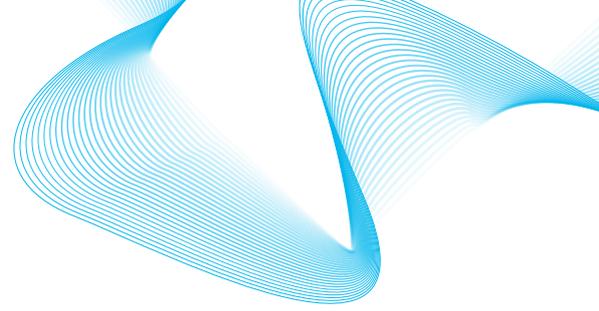
Other students found the need to be creative challenging in a positive way, with creative tasks pushing them to think in new ways. One student, when queried about the most difficult part of the programme, answered: “I think it was [...] how creative I had to be, because it was all our input, and I didn’t really have all the ideas, like, when I needed them, I just had to think about more things that I normally would, and be more organised” (2018-19, Student, Year 8). Another student described how working without strict guidance forced them to try and be original and not copy others: “I wanted a brand new idea” (2018-19, Student, Year 9).

A small group of students linked the freedom to be creative with a more general sense of autonomy and independence. Two students described how being afforded space to be creative encouraged independent learning. One told us that in their workshops with artists-in-residence, instructors “didn’t give much help unless we asked for it, but that’s good, because it challenges you and you need challenge to succeed” (2018-19, Student, Year 9). Another student described how “not being treated like children” helped them to learn independently: “if you had someone over your shoulder, telling you what to do over and over again, you’re not learning anything. So, together, we learned a lot more” (2018-19, Student, Year 9).

For a small number of others, an additional benefit of creativity and the autonomy it afforded was the opportunity to showcase their talents or completed projects. For one student, the opportunity to perform in front of peers allowed them to challenge how they felt their peers saw them:

“[They’ll say,] ‘Oh, I was wrong, they do have talent.’ You’ll just be able to show people that you’re not what they’ve originally said that you are.”

2018-19, Student, Year 8



While other students articulated how they felt pride when seeing their finished work, reflecting more broadly on their achievements with Burberry Inspire: “It has been exciting seeing what we were able to do and building structure there, and... just being able to make a finished product; showing each other what we can do. We were just happy to see what we could do” (2020-21, Student, Year 8).

Being challenged and put out of your comfort zone

Roughly two in five students talked about how Burberry Inspire challenged them and put them out of their “comfort zone”. The types of challenges they faced were generally technical in nature, with two-thirds of students describing specific difficulties with new creative techniques, ideas or using new equipment. One student who took part in weaving activities with The Hepworth Wakefield described their experience of being challenged in this way:

“When I was doing it, I kept messing up. What you had to do is every time you had to change colours, you had to tie a knot and I’m not too good at tying knots. Then you had to pull it through and go again in different directions. I kept messing up a bit and I kept going over two and then under one and it was just a bit frustrating and a bit confusing and also exciting, at the same time.”

2018-19, Student, Year 7

Of the 22 students who described being out of their comfort zone, a significant contributing factor was the experience of having to perform in front of an audience of peers, parents or artists. Students described this as “uncomfortable”, “hard” and “nerve-wracking”, with one student finding performing “probably one of the hardest things to do. Because if you get something wrong, or you don’t do something right, or someone in your group does something wrong, or you’ve forgotten, then it’s kind of embarrassing” (2020-21, Student, Year 8).

At the same time, the challenge of performing was considered by many as a catalyst for improved confidence and self-esteem. Students described how performing – while initially daunting – helped them to “face my fear of going in front of people” (2021-22, Student, Year 9). Successful performances and practice also became mutually reinforcing, precipitating a sense of not being “fearful” because “I knew that I could do all the moves and I probably wouldn’t screw up” (2021-22, Student, Year 7).

Among students who described challenges with activities in more general terms, experiences such as these were also mentioned as an opportunity to overcome challenges through teamwork, practice or determination. As one student put it, “it was challenging all the way through, but it was enjoyable, in a way, because it felt like I was in a position that I needed to be. [...] You know, I wasn’t good at it, but I felt like I was improving every time I did it” (2018-19, Student, Year 9).

Professionalism

Just over a third of students interviewed referenced the value of learning from professional artists, which was linked to being given the opportunity to work as if “behind the scenes”, using professional equipment, and working alongside accomplished creative practitioners.

Students valued the opportunity to work in a professional setting and gain insight into how the professional world of creative arts and performance functions. Some described the experience in terms of working in the “outside world”, seeing professional artists’ practice “up close”, and getting “to see what it’s like in the real

industry”. One student articulated the importance of gaining this access to an otherwise unseen world of arts, a particularly important characteristic in the context of schools and students who may not have significant levels of access to arts and culture: “So it’s, like, you’re not just giving us a little bit, but they’re actually showing us what it’s like instead of just trying to hide it.” (2021-22, Student, Year 9)

Another key aspect of the professional experience for students was the chance to use professional equipment. Recalling once more the sense of autonomy afforded to students by the programme, one student underlined the importance of being trusted to use professional camera equipment:

“They let us use proper equipment and sometimes I feel like other people, they would be like, ‘Oh, it’s really expensive so we don’t want to use this because we’ll break it.’ They really trusted us and because they had that trust in us, we had that trust in them as well, which was really, really good.”

2018-19, Student, Year 9

Another key element of professionalism emphasised by students was working with specialists. Around one in five students noted how they appreciated engaging with professional creatives who in their eyes possessed valuable information and experience unavailable elsewhere. Students noted how they appreciated drawing on the expertise of the artists-in-residence, listening to them speak about their work and observing them using their professional equipment. For one student, watching a professional ballet dancer allowed them to envisage themselves – and their peers – as professionals too:

“I feel like some of the dancing inspired some of the dancers here to do better because it’s like, well, if they’ve danced for that long and they can do that, if we dedicate ourselves long enough, we might be able to do something like that.”

2018-19, Student, Year 8

2.2 Mapping characteristics onto activity type

On the surface, the types of activities that students talked about in interviews seem to reflect overall levels of participation across the programme, which we have estimated using data on engagement from Bean Research (see Figure 4).

A majority of the students we interviewed focused on taking part in activities that took place as part of their timetabled lessons, such as in drama, art or music lessons (52 per cent of references to activities in interviews), which is roughly equivalent to estimated engagement levels overall (59 per cent). This suggests that timetabled in-school activities were the more memorable activity for students. By contrast, cultural runway activities account for comparatively small proportions of the activities that students referred to in interviews (2 per cent), though this also reflects estimated levels of participation (1 per cent).

However, there are some notable discrepancies. A much higher proportion of the students we interviewed talked about fieldtrips and performances (21 per cent) compared to the proportion of the programme dedicated to these (6 per cent). Similarly, one in five activities mentioned in interviews related to afterschool clubs (19 per cent), while only 4 per cent of engagement accounts for these activities. This suggests that participation in these activities is overrepresented in our sample of high-exposure students.

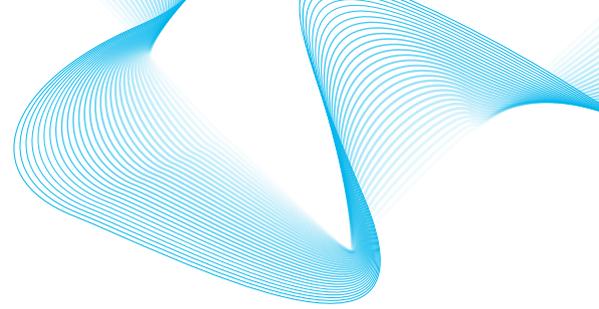
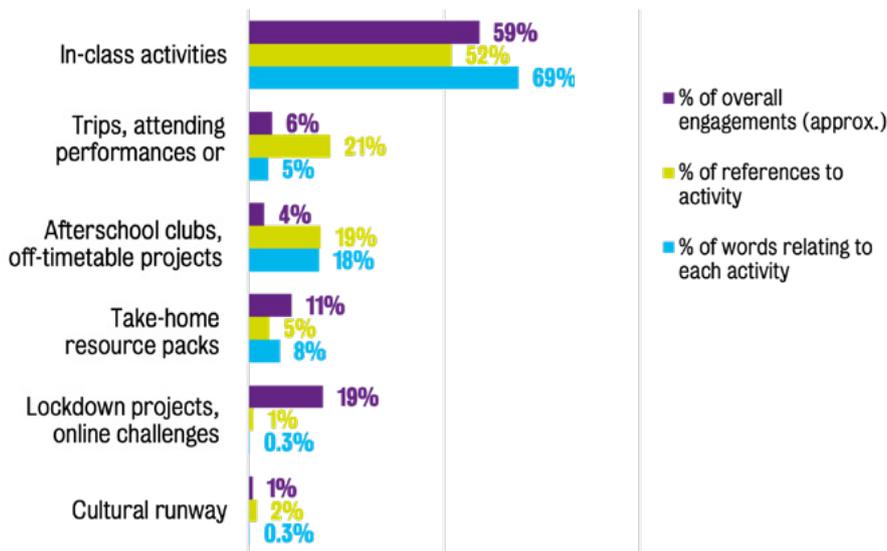


Figure 4: Activities that students talked about taking part in vs overall participation rates



By contrast, while only 1 per cent of activities mentioned in interviews related to lockdown projects and online challenges, these activities accounted for 19 per cent of the programme’s overall engagements. Likewise, in interviews only 5 per cent of activities mentioned related to take-home resource packs, whereas they accounted for 11 per cent of the overall engagements. This may be because in-person learning is more memorable for students and/or because online projects undertaken during periods of lockdown were comparatively light touch.

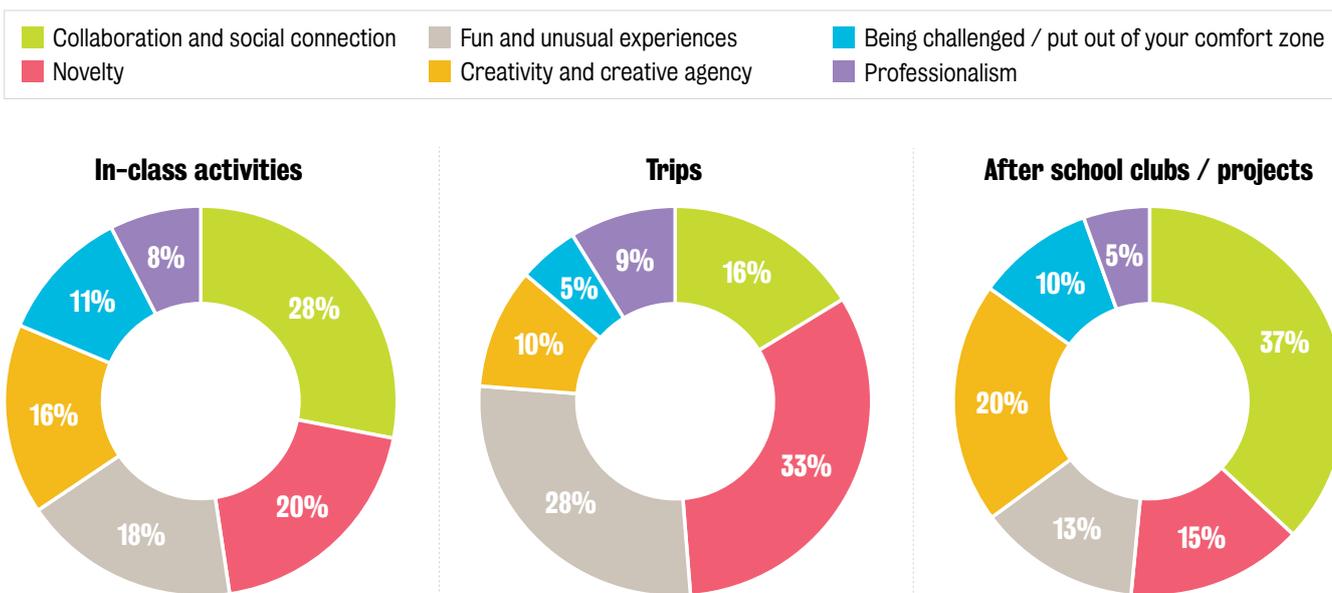
These trends can be further examined with data on the amount of time that students spent talking about different activities in interviews (calculated according to word count in verbatim transcripts). This kind of data is important because students were not prompted to discuss specific types of activities, so the relative emphasis on different types of activity, as indexed by word counts, helps to suggest what kinds of activities were most memorable and salient for them.

Again, in-class activities (69 per cent) dominated the word count of student interviews, suggesting that students had the most to say about these and, thus, that they were highly salient. By contrast, the amount of time students spent talking about the Cultural Runway and lockdown projects each accounted for less than 1 per cent of interviews, and take-home resources 8 per cent. Relative to the proportion of students who mentioned them, these percentages are notably lower, suggesting that students we interviewed did not spend much time discussing them.

By contrast, while afterschool club activities only account for 4 per cent of total engagement levels, the word counts for students talking about afterschool clubs represents 18 per cent of the content of student interviews. This may be an artefact of having interviewed a highly engaged cohort of students as opposed to a less engaged but more diverse student population. However, the consistency of this trend does suggest again the low salience of lockdown activities versus more involved in-person afterschool activities. Word count data also suggests that the number of students who mentioned fieldtrip activities (21 per cent) over-represents their salience (c. 5 per cent of discussions in interview). It is also possible, too, that students who took part in fieldtrips found them important enough to mention but that they may have had less to say or could remember less due to the one-off nature of these activities in contrast with term-length repeated workshops and projects.

The way students spoke about activities also varied by type – particularly the three activity types that underpinned the pre-pandemic model of Burberry Inspire: in-class activities, fieldtrips, and afterschool clubs. The breakdown of the characteristics for each of these activity types is illustrated in Figure 5.

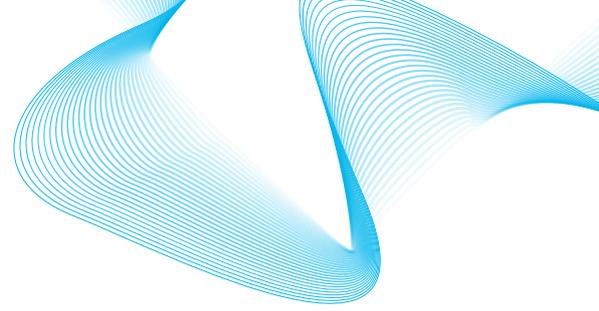
Figure 5: Core activity types, by characteristics emphasised by students



Students who spoke about trips predominantly focused on their novelty, or the fun and unusual nature of the experience, whereas those who spoke about afterschool clubs tended to focus more on aspects relating to collaboration and social connection. And although responses for in-class activities followed similar patterns to those reported in Section 2.1, it is notable that there is more of a balance of characteristics mentioned. This wider balance of characteristics for in-class activities suggests that in-class activities elicited a more subjective or individualised response.

A small proportion of student responses to these types of activities emphasised their challenging nature. As might be expected, this is higher in the activities where more active and involved engagement from students is expected (in-class activities and afterschool clubs) than it is for trips. However, trips such as visits to galleries, theatres, or performances, were associated with gaining insights into the professionalism of the arts and cultural sector to a similar degree as in-class activities.

Supporting the creativity and creative agency of students was also mentioned more often in reference to afterschool clubs, relative to in-class activities and trips. These kinds of activities tended to attract students with a higher level of interest and experience in the given creative activity (for example, existing members of dance clubs or acting classes). Of the 23 students we spoke to about afterschool clubs, twelve had some level of prior experience with the artform. Students who took part in these activities particularly appreciated the additional space provided by afterschool clubs, away from the constraints of the school day, to be creative. As one student who took part in an afterschool club described:



“I just enjoyed how it let you be as creative as you want. Like, even though it had a set theme and a set object. You could still make it however you want, be as creative, add colours. It just allowed you to do anything with what you were making.”
2018-19, Student, Year 9

References to the types of self-directed activities that students took part in during the pandemic and the Cultural Runway events are considerably lower in number. This makes it difficult to identify reliable patterns of responses regarding the differences in the way students talked about these activities. However, when it comes to the creative resource packs and lockdown projects, having fun, doing something a bit different and being creative tended to be qualities that were emphasised the most.

These kinds of activities are also different from the three core activity types planned at the outset in that they are generally set up for students to work individually at home rather than in school with a group. However, students did also remark on the way that creative resource packs, in particular, fostered social connections, either online or with people at home. One student described receiving a resource pack “on a call with a bunch of friends [...]; we all got our masks and decorated our masks together, so it [was] good to see friends and then to have fun with your friends while you still can’t be near each other” (2020-21, Student, Year 7). Another student outlined how receiving creative materials allowed them and “all [their] brothers and sisters” to take part and get “really involved in it” (2020-21, Student).

2.3 Student response to mode change during the COVID-19 pandemic

Burberry Inspire was originally planned as a programme that would be delivered in-person, by artists-in-residence embedded in schools. However, this was disrupted due to the closure of schools during the COVID-19 pandemic and subsequent restrictions in many schools on allowing external visitors on site. As a result, schools and cultural partners worked swiftly to adapt and expand the modes of delivery to include:

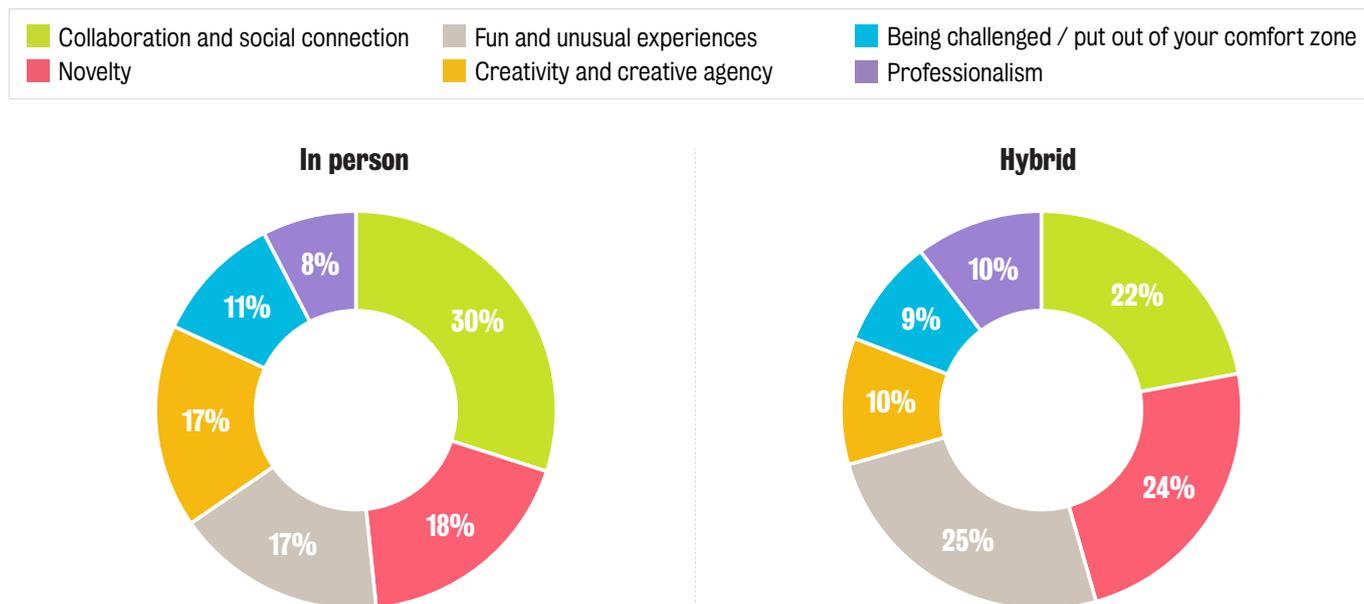
- In-person – Activities that took place entirely in person in school, at a cultural venue, or elsewhere
- Hybrid – Activities that involved a mixture of online and in-person delivery, usually via video call
- Online instruction – Activities that took place via instruction shared online (typically through recorded videos and worksheets), and completed remotely in students’ homes
- Take-home resources (offline) – Physical materials or ideas for tasks that students could use at home (eg Creativity Kits), without any specific assignment attached

In general, these modes of delivery map neatly onto activity types. In student interviews, references to afterschool clubs, off-timetable projects, trips to galleries, performances or screenings, and the Cultural Runway all relate to activities that took place in-person. Whereas lockdown projects were all delivered via online instruction and resource packs were largely described as being used at home (though a small number of students did say they used them in school). The only exception are activities delivered as part of timetabled lessons, most of which refer to in-person modes of delivery, yet a small proportion relate to hybrid modes, home resources and online instruction.

Across the four years of the programme, students overwhelmingly spoke about activities that were led by an artist-in-residence – be it in person or online: specifically, three-quarters of students spoke about taking part

in activities in-person, and around one in ten about hybrid activities, where in-person classroom activities were led or facilitated by artists-in-residence via video link. By contrast, only one in five students spoke about more self-directed modes of activity, despite prompting, across both online forms of instruction or take-home resources.

Figure 6: In person and hybrid modes of delivery, by characteristics emphasised by students



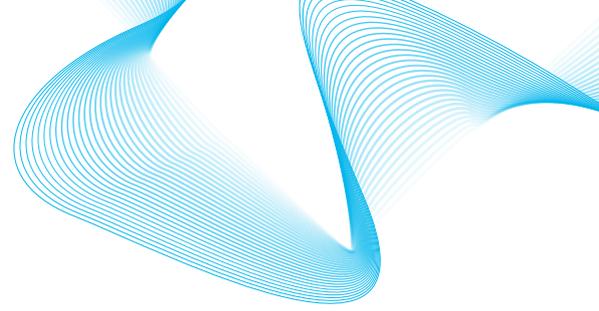
The different balance of characteristics that students mentioned when talking about in-person and hybrid forms of delivery offers important context for thinking about the potential impact of COVID-19 on the outcomes of the programme.

Students tended to focus more on collaboration and social connection when talking about activities delivered in person, whereas when speaking about hybrid forms of delivery students placed greater emphasis on fun and unusual experiences as well as novelty (see Figure 6). This suggests that the conditions for group-work and collaboration were difficult to fully reproduce in an online setting, even when students were working in close proximity.

This was particularly the case with active, performance-based work, such as dance or theatre, where the physical presence of an artist-in-residence as well as groups of students working together was key. One student working with Northern Ballet described the way in which they particularly appreciated working in groups with the support of an artist-in-residence:

“They were just taking us through everything step by step and just made sure we were comfortable in the dance and stuff. Just working together with, like, groups, some people knew how to do something, which other people didn’t know how to do, so everybody was helping each other. It was fun, because everybody was working together, it was a good time.”

2021-22, Student, Year 8



Moreover, the development of creativity and creative agency was also a theme that was more prominent in relation to in-person modes, compared to hybrid. A small number of students spoke directly about how the tangible, in-person nature of activities was important to them in the context of creativity. For example, one student spoke about how, when being physically present at an art gallery:

“The most enjoyable bit about it was probably doing, like, the physical things, so like the clay and then making things, and the tour, really, just looking around and seeing some things that were made and the ideas behind it, because you would never think of it before they told us about it. So, it was interesting to see everything.”

2018-19, Student, Year 9

The lower salience of self-directed activities offered during the early months of the COVID-19 pandemic may reflect the limited duration and challenging circumstances of the lockdown periods, during which students had competing pressures and limited access to devices or other resources. However, engagement with these modes of delivery may also be under-reported due the limited size of our sample and the logistical difficulty of arranging interviews with students during periods of lockdown, as well as students potentially not associating these resources with the Burberry Inspire programme (ie believing they were part of the general work assigned by their school). As our analysis of data provided by Bean Research shows, there were significant levels of engagement with activities during lockdown periods, however, this is potentially not feeding through into our analysis.



3 How did Burberry Inspire impact the students who took part?

Social and educational interventions that are targeted at children and adolescents, especially those based within schools, are understood to have a range of potential educational, cognitive, mental health and behavioural impacts. Beyond improvements in grades, it is also possible to measure the impact of an intervention on “non-cognitive” skills – a “set of attitudes, behaviours and strategies that are thought to underpin success in school and at work, such as motivation, perseverance, and self-control” (Gutman & Schoon, 2013).

In evaluating the impact of Burberry Inspire on students, we focus on three sets of non-cognitive skills in particular:

- **Aspiration:** the sense of optimism about the future or ambition that may enhance an individual’s achievements (Murray & Cousens, 2020; Sellar, Gale, & Parker, 2011)
- **Locus of control:** an individual’s perception of their ability to control their own destiny (Rotter, 1966)
- **Self-efficacy:** an individual’s perception of their own competence or ability (Marsh & Craven, 2016; Bandura, 2011)

We chose to focus our evaluation on the development of these skills as they have not only been shown to improve academic outcomes (Meece & Holt, 1993; Elliot & Harackiewicz, 1996), but are also associated with improved health, social and economic outcomes for young people later in life (Gutman & Schoon, 2013). In this section, we investigate the outcomes of Burberry Inspire for two different population groups:

- All students who were eligible to take part in the programme (ie all students in years 7-9) – this is called an “intention to treat” effect. This group has a wide range of levels of exposure, from those who have only heard about Burberry Inspire in passing, if at all, to those who have had repeated contact with artists-in-residence across one or more years.
- Students who have had a high degree of exposure to the activities offered through repeated encounters with their artist-in-residence (eg via an afterschool club, in their regularly timetabled lessons, working on an off-timetable project over a series of weeks, or through engaging in multiple types of activities).

The outcomes for the former “intention to treat” group are studied through a quantitative “difference in differences” approach, which assesses the impact of the programme on students in participating schools, relative to those in control schools, on the three key non-cognitive skills mentioned above: aspiration, self-esteem and locus of control.

To understand the impact on the second group, we report on themes that emerged organically from conversations with high-exposure students about their experiences of Burberry Inspire, collected via interviews at the end of each academic year. We also sought to capture if and how the outcomes reported by high exposure students have endured over the longer-term via longitudinal interviews with students we had spoken to in previous years, taking stock of their plans for the future two or more years after they had first taken part in Burberry Inspire. Both sets of interviews importantly allow us to detect outcomes that were meaningful to students, but which were not specified in the quantitative approach.

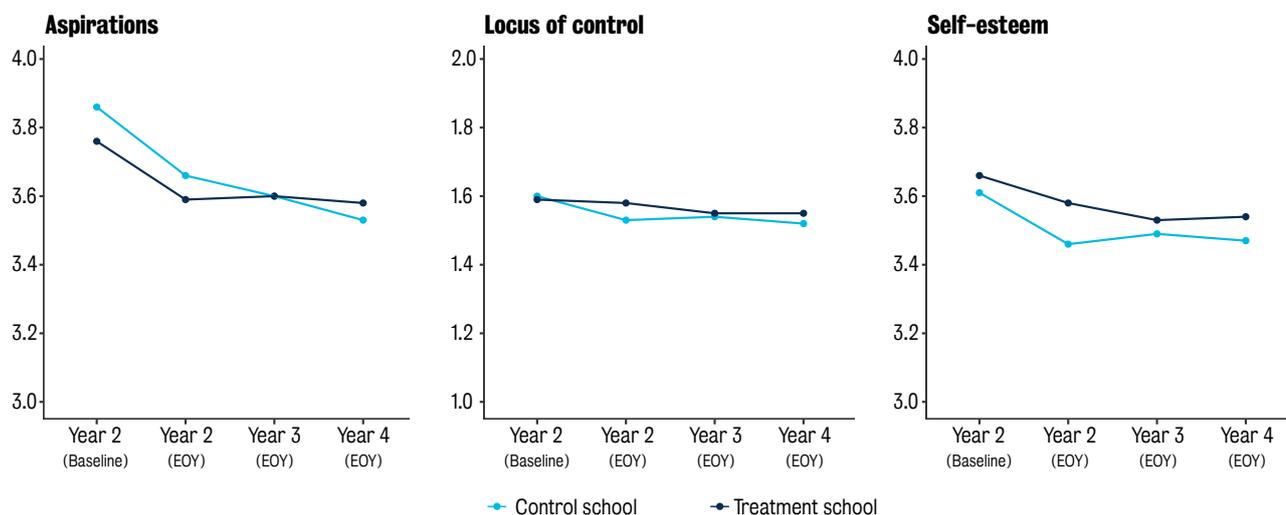
3.1 Impact on non-cognitive skills among all eligible students

Surveys were collected at the beginning and end of each school year to compare the effect of Burberry Inspire in schools that took part (“treatment schools”), with other local schools that did not (“control schools”). Control schools were selected on the basis of matching a similar demographic profile via nearest neighbour statistical matching, based on: proportion of students who were white, proportion who were eligible for free school meals, similar patterns of educational attainment, and Ofsted ratings. This means we can estimate the effect of taking part on students’ non-cognitive skills, relative to what the counter-factual might have been had they not taken part in the intervention.

The results for all three outcomes can be found in Figure 7. In each, the trend for schools that took part in the programme (“treatment schools”) is indicated in dark blue, while trends for control schools are marked in lighter blue. Using the start of year two (Oct-Nov 2019) as a baseline, the trend estimates the effect at three timepoints: the end of year two (June-July 2020), the end of year three (June-July 2021) and the end of year four (June-July 2022). This means that at each time point, we are estimating the effect of Burberry Inspire on students’ aspirations, locus of control and self-efficacy relative to a pre-COVID baseline.¹

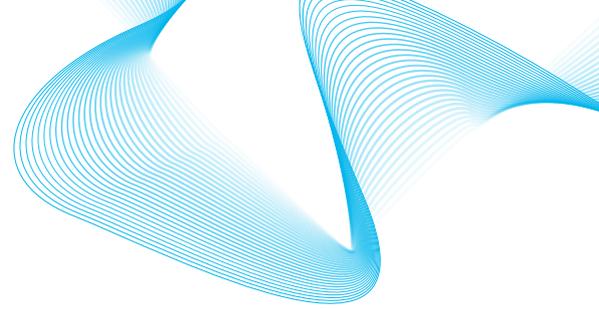
To derive the levels of these outcomes in each time period, we specified three separate linear regression models, with self-esteem, aspiration and locus of control as dependent variables. In each model, the main explanatory variable was the intervention group (coded as 1 for the treatment schools and 0 for schools in the control group). We also included year group, year of survey and school fixed effects (ie individual schools) as control variables.

Figure 7: Impact on students aspirations, locus of control and self-esteem



As the lines tracking these measures in the charts demonstrate, each of these outcomes generally trended downwards between 2019-2022 in both the treatment and control schools. This pattern is similar to that seen in analysis of the “Next Steps” dataset, previously known as the Longitudinal Study of Young People in England (Chowdry, Crawford & Goodman, 2009). These negative trajectories may also be capturing a broader effect following school closures during the COVID-19 pandemic, which caused significant disruption

¹ Data for year 1 (2018-19) was excluded as the control schools were not recruited until mid-way through the 2018-19 academic year, so cannot provide a reliable comparison point.



to participating schools and students towards the end of the 2019-20 academic year and almost the entirety of 2020-21. But when we compare the yearly trajectory of the treatment schools to the control line, we see that students in the treatment schools have generally shown a more favourable trajectory in all three non-cognitive skills at different stages of the programme.

For example, while students in the control schools ranked higher on aspiration at the start of the trend, they followed a negative trajectory into the 2020/21 and 2021/22 academic years, whereas the treatment schools stabilised at the end of the 2019/20 academic year. Similarly, both sets of schools started the trend in a similar position when it comes to locus of control. However, from the end of year two onwards, locus of control was consistently higher in the treatment schools until the end of the programme – though only notably at the end of years two and four. And while both lines follow a similar trajectory on self-esteem, the gap between them, again, widens in years two and four, with a slight uptick in the treatment schools in the final year of the programme.

To what extent do these differences in trajectories represent real effects? Table 1 assesses whether the observed differences between treatment and control schools at each time point are statistically significant – that is, whether they are likely to be capturing a real effect or whether they fall within an accepted range of uncertainty, given estimates generated from samples are never fully precise and have a certain margin of error.

Table 1: Assessment of statistical significance

Year	Aspiration	Locus of Control	Self-esteem
2019-2020 (year 2)	No effect	Statistically significant effect	Statistically significant effect
2020-2021 (year 3)	Statistically significant effect	No effect	No effect
2021-2022 (year 4)	No effect	Statistically significant effect	No effect

Of the three measures that we focused on, locus of control emerged as the outcome on which the programme had the most consistent effect, showing a statistically significant effect relative to the Oct-Nov 2019 baseline in both years two and four of the programme. And in year two, we also saw a statistically significant effect on students' self-esteem. In year three – the year most disrupted by the COVID-19 pandemic – we only saw statistically significant effects on aspiration.

In other words, in the years of the programme that were predominantly delivered in person, taking part in Burberry Inspire seems to have had a positive effect on the extent to which students in participating schools believe they control their own destiny, as well as initially their self-esteem. (Note: while lockdowns and school closures came into effect in March 2020, most activities planned for 2019-2020 had already been delivered by this point, particularly trips, hence we treat this school year as being primarily taught in person.) The only statistically significant outcome detected during periods of predominantly remote or hybrid delivery was aspiration, yet this is in the context of a marked and consistent decline in the control schools.

It is not possible to know whether the project would have continued to show statistically significant effects on locus of control and self-esteem after the second year, yet we can speculate that the types of outcomes that we might expect to see from in-person and remote forms of delivery differ.

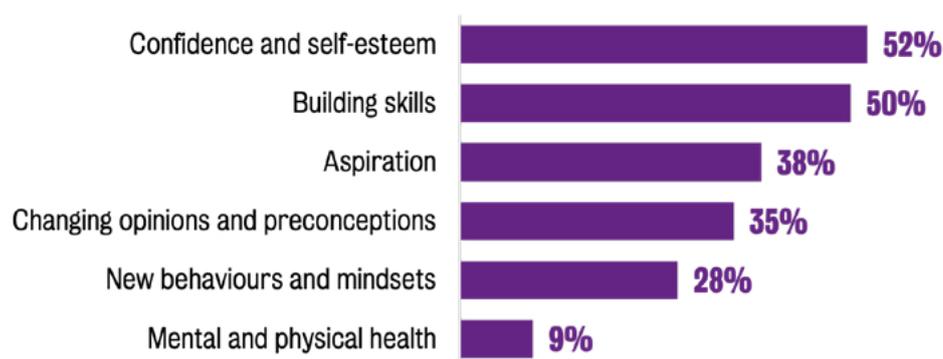
In all three cases, the size of the effect is relatively modest, when we consider it alongside the effects of other school-based interventions, though this set of comparisons includes the effects of much larger and more expensive interventions. However, this is still a promising finding, given that the analysis captures intention to treat, and offers no guarantees that all students who completed surveys took part in the programme – they were simply eligible to take part. And if they did, the depth of their interaction with what was offered could vary considerably, from a student who spent one day at a gallery to another who had repeated interactions with their artist-in-residence across multiple weeks or months. Therefore, that we even detect statistical significance offers promising signs as to the effect of the programme overall for the schools that took part.

3.2 Outcomes reported by high-exposure students

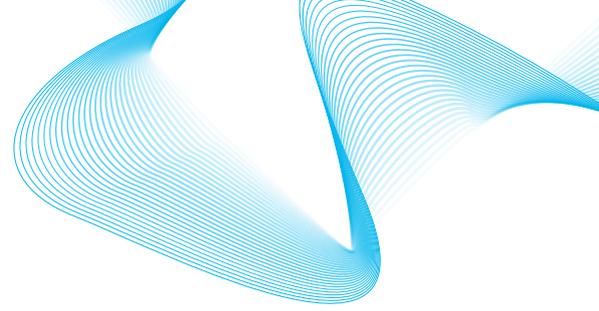
Over four years, we interviewed 141 high-exposure students. As part of these interviews, students were asked whether they were doing anything differently since taking part in Burberry Inspire as well as if they'd seen any changes in their friends and classmates.

The range of outcomes that students mentioned complements, yet expands on, the outcomes measured at the intention to treat level. Increased confidence/self-esteem and building skills were the most common outcomes mentioned by students, noted by around half of the students we spoke to (see Figure 8). Yet large minorities also spoke about changes to what they aspire to do in the future (38 per cent), changes to their opinions and preconceptions (35 per cent) and new behaviours and mindsets they have adopted elsewhere in school or in their home lives (28 per cent). A small but important group also mentioned the impact that taking part in Burberry Inspire had on their physical and mental health (9 per cent), encouraging them to be more active, to take time to destress or learn strategies to unwind.

Figure 8: Self-reported outcomes by high-exposure students mentioned in interviews (n=141)



The longevity of these outcomes was also explored through an additional set of in-depth interviews with 31 students across six schools undertaken in February 2021 – 17 of whom were re-interviewed two or more years after we first spoke to them about Burberry Inspire. This allowed us to develop a more individualised and detailed understanding of the ways in which the lives of students who engaged the most with the programme had been impacted over a longer period.



These interviews were structured around a creative drawing exercise where students were encouraged to reflect on the past, present and future, and on how the activities they had taken part in through Burberry Inspire fit within the wider context of their social, educational and creative lives. Through drawing and discussion, students were able to trace how these aspects of their life had developed since taking part and to what extent they linked these developments back to their experiences in the programme. This element of our evaluation was particularly concerned with examining whether Burberry Inspire had contributed to students' short-, medium- and long-term choices with regards to careers and education, and the concrete steps they have taken to achieve these.

Improvements in their creative lives, whether in the form of enhanced creativity or an increased appreciation of the arts, was a dominant theme in these interviews, with three-quarters of the students we reinterviewed mentioning this as a longer-term outcome for them. However, more than half also credited Burberry Inspire with having shaped their ambitions for the future. More detailed findings from these in-depth, longitudinal interviews are interspersed as case studies, to illustrate the lasting impact that the programme had on a select group of students.

Confidence and self-esteem

Building confidence and self-esteem was a key outcome for around half of the students we interviewed (52 per cent). Overwhelmingly, students' reflections on improved confidence and self-esteem were mentioned in conjunction with activities that were delivered in-person – particularly interpersonal forms of confidence (for example, feeling more confident to make friends or speak to new people), which were almost always mentioned in reference to in-person activities. And it was more often students who described themselves as not being creative or having no direct experience of the artform who tended to focus on this type of outcome.

Around half of the students who talked about confidence and self-esteem mentioned it in the context of feeling better equipped to express themselves in front of others, including performing and displaying their work. For some students, encouragement from the artist-in-residence helped them to come out of their “comfort zone” and feel at ease with sharing their work with others – particularly with the assurance that “not everything's perfect, and you can always develop on your idea” (2018-19, Student, Year 7). A student who worked with The Hepworth Wakefield similarly told us how:

“Before I went into art class with my little sketch pad, my blazer tucked like this, trying to hide my art – like, ‘none of you can see’. Because the people in The Hepworth have, like, talked to me and ... showed me where it's good, where I can improve, I'm more confident with showing people my art now. ... I find it much easier to, like, take in the criticism”.

2018-19, Student, Year 9

Others emphasised working through performance nerves. One student noted how in the past they would have been “nervous, like really nervous – as if I was going to be sick” when they were preparing to perform in front of others, but they now feel “less nervous because of all the training I've had with the class” (2020-21, Student, Year 7). Another student noted how not feeling as shy when performing in front of others stemmed from being more prepared, that they would now “know what I need to do first and how to prepare for it” (2018-19, Student, Year 9).

For others, simply learning not to be afraid of looking silly in front of their friends was freeing. One student working with Leeds Playhouse remembered how:

“At the start of the lesson, I didn’t really enjoy it. I was just like, what if people laugh at me, what if people think that I’m being really stupid. But now, I’ve realised that if people are laughing at you, that’s the whole point: that they think that you’ve done it well, that they think that you’re funny.”

2020-21, Student, Year 7

Students who observed improvements in the confidence or self-esteem of their classmates tended to speak about this through a broader interpersonal lens, often in reference to those who tend to be quieter. In most cases, they observed how these students grew in confidence, showing a “different side of themselves” (2020-21, Student, Year 9) or “came out of their shell a little bit more” (2020-21, Student, Year 7). Two students who had been working with Leeds Playhouse observed the incremental nature of this change for one student in their class:

[Student 1] “She’s quite shy, but she started adding more ideas in and saying, ‘We could do this, we could do that,’ and started adding more dialogue in this character. She doesn’t like speaking in front of people that much, but she started to get more confidence and eventually started to speak more and bring more ideas into the whole performance.

[Student 2] ... Watching their performance was nice because she doesn’t really-, she keeps herself to herself and she’s [normally] like, ‘Oh I don’t want to do this,’ or, ‘I don’t want to say anything in front of people,’ but during the performance she was really out there, and I think it’s nice to see.”

2020-21, Students, Year 9

Warm-up and confidence building exercises, such as those delivered by Northern Ballet and Leeds Playhouse, were often singled out as important mechanisms for encouraging quieter people to come out of themselves. Yet there was also a clear sense that simply the act of meeting new people and trying new things helped to build confidence, particularly when students reflected on their own behaviours. Some students who took part in afterschool clubs singled out the experience of working with students in other year groups as an especially important factor:

“At first, I wasn’t that confident and I was shy, but now I feel really confident. I’m not really shy anymore. ... Because, like, Year 7s and Year 9s have been working together, and that made me more confident because then I could talk to more people and not just talk to my friends. That helped me make more confidence to talk to other people and the people I don’t know.”

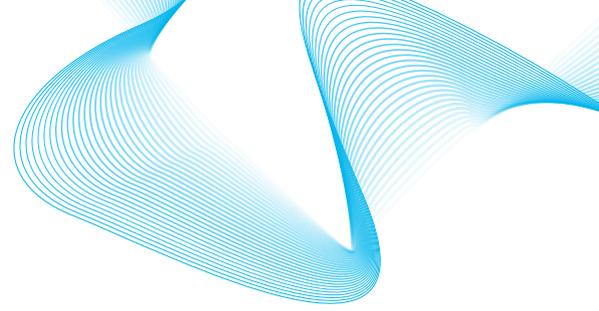
2018-19, Student, Year 7

For another student who worked with Leeds Young Film, the experience helped them to gain confidence in talking to adults:

“It taught me to stop being such an introvert, and actually just talk to more people. ... Because I also hated talking to adults. I hated talking to adults because they might judge me because I’m a kid. ... It just made me be more comfortable around talking around adults and everything, and just interacting with them more and just stop being such a baby, basically.”

2018-19, Student, Year 9

Around one in five students who mentioned impacts on confidence and self-esteem spoke about how the experience had given them the confidence to take risks, or to think big and be okay with pushing themselves to take on daunting tasks. Several students mentioned this through the lens of feeling a sense of pride in what they



achieved, describing themselves as being “shocked” or “a bit surprised at what I was able to do” (2021-22, Students, Years 7-8). As one student put it, “I think I’ve learned to have more trust in myself and not to think, ‘Oh I can’t do this, I’ll just give up.’ I’ll keep trying at it until I find that I’ve done it okay and that I’m happy with it” (2020-21, Student, Year 8).

Often this came from students who had limited or no exposure to creative subjects before. One student who had been working with Leeds Young Film described how the process of being selected and working with other people who had more experience was initially daunting, but eventually they felt they had made an important contribution to their film and built solid relationships with their peers and the artist-in-residence. For this student in particular, the experience gave them “more confidence, like, probably in the future, and to be able to stand out and do even better, and get my message across even better as a leader and do amazing things again” (2018-19, Student, Year 8).

Others emphasised how the experience helped them to have the confidence not to worry too much about doing things perfectly. Two students who had been working with the creative resource packs provided by The Hepworth Wakefield during the pandemic remembered how “we had our Zoom lessons, and over time, I started seeing all the progress of how much I’d actually done with these kits. ... I liked seeing all of the progress that I could make without the stress, it’s like you can be really relaxed with it” (2020-21, Student, Year 9). Two other students who had been working with Northern Ballet similarly associated this freedom to make mistakes with feeling more capable:

[Student 1] “Everyone was really, like, encouraging and they didn’t really care if it went wrong because you always make mistakes and no one is ever perfect. It just gave me the courage, even though sometimes it might be hard, that I can always push myself to the limits.

[Student 2]: Yes, first I thought, ‘Oh, ballet, that’s really hard. It’s just like really hard and it’s not really for everyone,’ but then after that experience and I’ve actually gone through that – I mean, it’s not easy but it’s not difficult – like you can learn it and you are capable.”

2021-22, Students, Year 8

Most of the observations that students made around confidence and self-esteem were in reference to the sessions themselves or a general statement about feeling more confident. Just ten students gave tangible examples of things they were now doing differently, or how they intended to apply their increased confidence in the future. Six of these students spoke about changes in the short-term, such as feeling better equipped to read aloud in English, to perform in drama, or to take part in extra-curricular activities such as a choir or acting in the school musical. Four students thought instead about how they could apply these skills in the longer term, framing their application around feeling better equipped to make a positive impression in interviews or helping them to feel more prepared for interactions in the workplace.

“It did help me face my fear of going in front of people, because I do get nervous when I act in front of people. ... It did help me face my fear and definitely I could do it again.”

2021-22, Student, Year 9

“The more you did it, the more confidently you did it. I’m pretty sure when we did our first gig ... I was terrified to go up then, but we’d done that warm-up thing a couple of times, and it, sort of, got me more used to speaking in front of different people and not to just, sort of, like, crawl back and whisper.”

2018-19, Student, Year 7

“I would be a bit nervous about doing things in art, because not wanting them to look weird or funny. But doing this has definitely made a difference, yes.”

2020-21, Student, Year 8

“I would think that this has given some people more confidence because some people started off really quietly, but near the middle of it they were really confident and they were really hands-on and helping.”

2019-20, Student, Year 8

“Well, now I’m a bit more confident, because I can put my point across and say what I think, and I didn’t really do that before. ... I was, kind of, a bit quiet, and I’d just sit back, but now I know what I want, and how I think things should be going.”

2018-19, Student, Year 8

“When we wrote the storyboard, I thought it would be like, that would just be the story and then the film wouldn’t be as good. But when we filmed it and watched it back, after editing it, it looks even better than we thought. So it makes you proud of your work. ... I didn’t think I could do something like that, and I can. So, it’s more confidence in myself.”

2018-19, Student, Year 9



Building skills

The opportunity to build skills was mentioned by around half of the students we interviewed, with a strong focus on in-class activities. While there was a clear focus on creative practice, which was mentioned in reference to all modes of delivery, students also spoke more generally about softer skills such as collaboration, communication, and leadership, and skills linked to learning almost exclusively in reference to activities undertaken in person.

Roughly half of the students who spoke about building skills mentioned it in relation to creative practice, typically focusing on learning specific techniques or competencies. This was particularly common for students who had worked with Leeds Young Film, who described gaining a wide range of skills – many of which for the first time. This included working with equipment such as cameras, lighting and microphones, learning how to plan a story, write a script and set the pace of a scene, and how to edit footage. One student who worked with Leeds Young Film in the first year of Burberry Inspire noted how the artist-in-residence struck a good balance between demonstrating these skills and then giving students the independence to apply them, which cemented their learning:

“I didn’t know how to edit before. I was new to it, but I knew I wanted to see what it was like because I like computers and everything. ... He just showed us how to snip everything and how to put them together, how to put different clips in, and if you want music inside, he would show us how to do that. He just let us do it on our own so then we were independent in a way, and to do more teamwork together because if you had someone over your shoulder, telling you what to do over and over again, you’re not learning anything. So, together, we learned a lot more.”

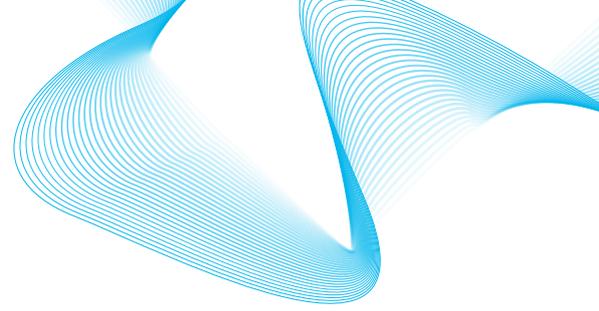
2018-19, Student, Year 9

For students who already had an established interest in creative subjects, taking part in Burberry Inspire also helped them to gain new perspectives on their creative practice. For example, one student talked about how working with Northern Ballet “opened up new ideas to me, because I’ve never done anything ballet related before. It showed me other possibilities and different types of dance” (2020-21, Student, Year 7). Similarly, students working with Leeds Playhouse variously spoke about how the experience helped them to feel more comfortable diverging from a script and improvising, to pace and energise their performance, and add depth to their characters.

Likewise, students working with The Hepworth Wakefield noted gaining skills “like how to hold a paint brush, how to be steady when you’re painting, ... shading in properly” (2021-22, Student, Year 7), along with opening their mind to more innovative ways of doing things, such as working with natural dyes like coffee or beetroot.

Yet around two in five students who spoke about building skills did so with reference to a wider set of transferable, soft skills, particularly learning how to collaborate well. Often this was linked to engaging in teamwork, learning “how to cooperate with people and take other people’s ideas” (2021-22, Student, Year 9). Some students linked this to specific activities. For example, a student working with Leeds Playhouse in the final year of Burberry Inspire recalled how with “shadow acting, it took a lot of teamwork to synchronise with three other people, which definitely improved it when we then came on to the pieces, because we know how to work together” (2021-22, Student, Year 7). Yet most students spoke about collaborative skills more generally, as being something a bit different from what they would normally do in school:

“It was something really different because it’s not something that we usually do, normally. ... It got a lot of people out of their comfort zone and there was people who I haven’t even spoken to yet, in my year and in my classes, and I work



with them and I was like, 'Wow, I can work with different people.' ... I can work with different people besides my friends."

2018-19, Student, Year 9

Other students who emphasised soft skills spoke more about how the experience helped them learn to lead. One student framed this as learning to "feel more confident about having to take charge of a group" (2020-21, Student, Year 9), and another told us how it helped them to learn "to show my vision, to show what I had in mind and to create something that, with the help of my teammates, proves to the professionals that we're capable of doing something" (2018-19, Student, Year 8). Two students also talked about resilience, how "no matter how difficult some things can be, you can always overcome it by using your resilience" (2019-20, Student, Year 8). While others told us how taking part in Burberry Inspire had encouraged them to use their imagination (2019-20, Student, Year 8) and to "see things with a creative perspective" (2020-21, Student, Year 9).

A small number of students also spoke specifically about developing skills linked to learning. This ranged from learning to focus, memorise things and to be more reflective to applying learning about character to other lessons, such as reading novels in English.

Of all the outcomes reported by students, building skills had one of the highest incidences of examples that were situated beyond the immediate sessions with the artist-in-residence, with around one in five references to skills touching on things they do differently in other lessons or outside of school, or what they plan to do in the future. For example, one student spoke about how improved collaborative skills were being applied in English classes, with "the whole class, like, helping each other, getting on with their work. ... If someone's really good, we'll be like, 'Oh, can you read it out?' Then we'll get some ideas from that" (2018-19, Student, Year 9). Another student spoke specifically about how the opportunity to lead a team while working with Leeds Young Film gave them the push to seek out more leadership roles with the school:

"I used to run for senior leadership and everything, but I never got it and that used to make me think that maybe I shouldn't run for it. But then when I got the Burberry Inspire, ... it just made me feel that I should have another go."

Student, Year 8

In our longitudinal interviews with students, around a third of interviewees reported specific changes in their educational lives to which, in their mind, Burberry Inspire had contributed. These included three students who felt that Burberry had influenced their subject choices for GCSEs, with students seeking to continue their creative education formally in drama, performing arts, and English.

For other students, taking part in Burberry Inspire contributed to further education choices or extra-curricular activities in areas not directly related to the creative arts: these included joining youth groups, discussion clubs, courses on training and leadership, and courses in engineering. For example, the subject of Case Study 1 highlighted how Burberry Inspire had provided them with the communication skills necessary to engage in activism and charity work. Another student, who had taken a course in engineering, had spent time working with The Hepworth Wakefield and told us that the experience had given them the impetus to try something new: "I feel like, if I do something I wouldn't normally do, like working with a gallery, I'm sure I can give that a go. ... I'd say it's that, it has given me courage to try stuff I wouldn't normally do" (Student, Year 10).

“I think definitely the things that they showed us with tracking the highs and lows of your performance, that’s definitely something that I think I’ll think about more now that I’ve done this because it really lets you see more what you need to improve and what little adjustments you need to make on energy of your performance.”

2020-21, Student, Year 9

“I remember when we were doing the play, I asked her [ie the artist-in-residence] if this was good. She gave me an honest answer saying that I need to improve it by making the characters more involved, which made me think more about the characters. So, then the next week I did brilliant. ... It helped me improve a lot, like, improve my acting skills.”

2021-22, Student, Year 8

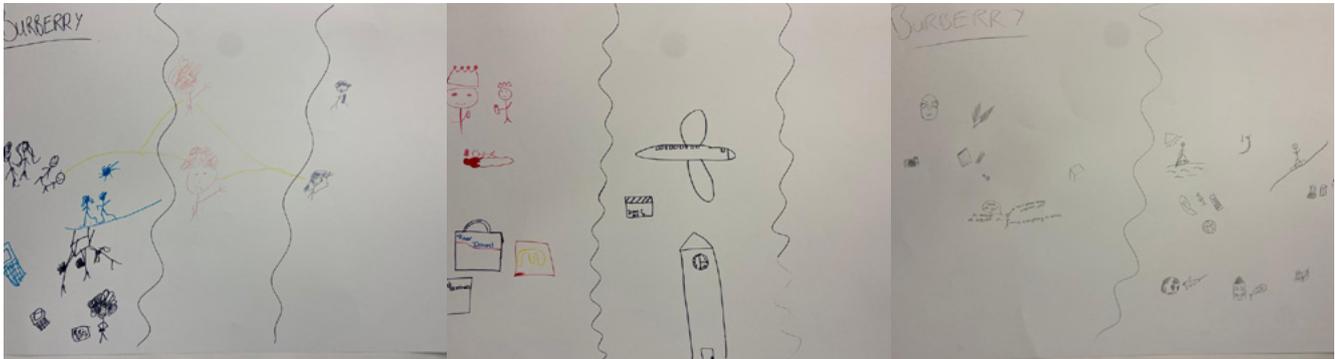
“At the start, we did not work well at all. ... [But] since it’s gone along, it’s like, we’ve got better with our communication and with working together. We have stronger bonds and stuff with people who you wouldn’t really expect.”

2018-19, Student, Year 8

“Now that I’ve done it more, I see that not everybody’s perfect in drama, and that this is the type of thing where you kind of can’t fail. ... Now if I do mess up, I try and fix it. I try and do it a different way.”

2020-21, Student, Year 8





CASE STUDY 1: BUILDING CREATIVE COMPETENCIES

Communicating creativity

We interviewed this student after they had taken part in Burberry Inspire for two years, in dance workshops with Northern Ballet and sculpting activities with The Hepworth Wakefield.

Although this student described how they had an existing and keen interest in creativity and music, they also outlined how the experience with Burberry Inspire contributed to a broader understanding of how different forms of artistic expression can be used in storytelling. In their mind, this learning helped to develop their own expressive and creative capacities while working with Northern Ballet, which had knock on effects for their communication skills more widely.

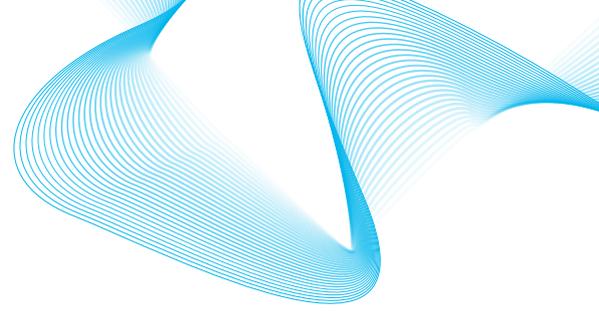
The “big thing they taught us”, they reported, “was how to communicate with each other”. They felt it made their communication “much more clear” in a creative context and beyond.

Creative career choices

This student was inspired by learning that one can “literally make art out of pretty much everything”. “[Working with The Hepworth Wakefield] made you look at the things that are around and think oh yeah you could use this, and makes you think in more of a creative way, which makes life more exciting.”

This student also articulated how Burberry Inspire had helped catalyse their desire to forge a career in theatrical music production and that they were planning their further education choices based on this. While music had always been an interest to them, it was only once this student “broadened [their] horizon with different types of art,” via Burberry Inspire, that they realised their ambition to pursue it as a career.





Aspiration

Just over a third of the students we spoke to in end-of-year interviews mentioned aspects of aspiration. This included aiming to pursue a career in the creative and cultural sector, gaining transferable skills for careers in other sectors, or simply wanting to continue with the activity. Students overwhelmingly talked about their own aspirations, rather than those of their classmates.

Relative to most other outcomes, a higher proportion of references to aspiration were mentioned in the context of taking trips; though in-class and afterschool clubs were also important touch points for raising aspirations. While we heard this from students with a wide range of prior exposures, those who described themselves as not really being creative mentioned impacts on aspiration relatively less frequently than those who already had an interest in creative subjects.

The most common way in which Burberry Inspire influenced aspirations related to continuing to pursue similar activities as a hobby or in school, being touched upon by just under half of the students who talked about aspiration. In most cases this was somewhat abstract, with students saying they'd like to do more creative things because they were fun or that they now continue to edit, play music, draw, act or dance at home in their free time. Some spoke specifically about how they are now either considering joining, or have joined extra-curricular clubs, such as an in-school drama club, are taking drama or dance classes outside of school or intend to study a related subject in college or sixth form.

One student in particular spoke about auditioning for a place at a specialist dance school as a direct result of taking part in the workshops with Northern Ballet:

"I wasn't a dancer before, I wasn't a dancer before at all. ... Due to the Northern Ballet workshop that we had at the start of the year, we did another workshop with the Northern School of Contemporary Dance. And then I went to an audition for that school, and then I passed that audition. [Our artist-in-residence] teaches at the school sometimes, so she was the one to tell me what I need to do, give me motivation, tell me what I need to focus on in the audition, and stuff like that. So, it was, like, the main source of education and information that I wouldn't have learnt if I'd gone into it by myself."

2021-22, Student, Year 9

Around two in five students who spoke about changes to their aspirations talked specifically about wanting to pursue a career in the creative and cultural sector. For some, the experience had opened their mind to new career paths that they'd never previously considered. "It's like, before the trip, or before they came in, we wouldn't have really thought about a future in the arts, like as a career. Because you do think, 'Oh, that might be an interesting job when you're older,' so it does make you think about it" (Student 2018-19, Year 9).

Another student spoke about how seeing the job satisfaction of the artist-in-residence was infectious, particularly if you're not sure of what you want to do in your career:

"Like, everyone at the moment doesn't know what they want to do in the future, but to take part in something like this can give you this, like, feeling of, 'Oh, this is what I want to do in the future.' ... Seeing the professionals themselves being happy, enjoying it, that can change your way of thinking as well. It can make you feel like, 'Oh, yes, if they can enjoy it, it's a good working place. I'd probably enjoy it too.'"

2018-19, Student, Year 8

For some students who were already considering careers in the creative and cultural sector, Burberry Inspire helped them to understand more about routes into the sector. For one student, working with Leeds Playhouse helped them to learn that “there is a pathway to actually get me there, because people are thinking I want to take acting but where do I start? And I think Burberry coming in has given me a pathway to think, ‘I could go there or I could have a look at that option’” (2020-21, Student, Year 9). Similarly, a student who had worked with Leeds Young Film described how the experience had reinforced their intent to pursue a career in the film and television industry, that “this is kind of the path that I want to go down” (2021-22, Student, Year 9).

In the longitudinal interviews, aspiration also emerged as an important longer-term result of students’ participation in the programme. Just over half of the students we interviewed credited specific activities with shaping their ambitions for the future. This influence, broadly speaking, is broken down into three types:

1. **Providing specific skills to aid them in their future creative or non-creative careers**, such as having improved their acting or confidence in presentation skills.
2. **Opening of horizons to new career paths in the creative arts**, particularly the diversity of potential careers in the creative arts beyond performance. As one student put it, Burberry Inspire “widened my options for the future” (Longitudinal, Student, Year 11).
3. **Strengthening an already existing desire to work in the creative arts** by underscoring their enjoyment of such activities, and, in some cases, by contributing to concrete steps such as acting classes or taking part in performances.

In the end of year interviews, a small number of students (11 students) also talked about how Burberry Inspire could help them in careers beyond the creative sector. One student who told us they aspire to work in science, anticipated that the experience of generating and expressing original ideas through art would be transferable to scientific forms of experimentation (2019-20, Student, Year 7). Similarly, another student spoke about how learning to be resilient and to work with others in an empathetic way could be transferable to their ideal career as a psychologist:

“To be a school psychologist, you’ve also got to, in a way, be diverse and think of other people’s minds and the way they view things and ways to help them. Which, in other words, would be like with the [Burberry Inspire] projects, ... ways to overcome the difficulties I faced when I couldn’t get something right. And I could pass that on to someone else and help them, maybe.”

2019-20, Student, Year 9

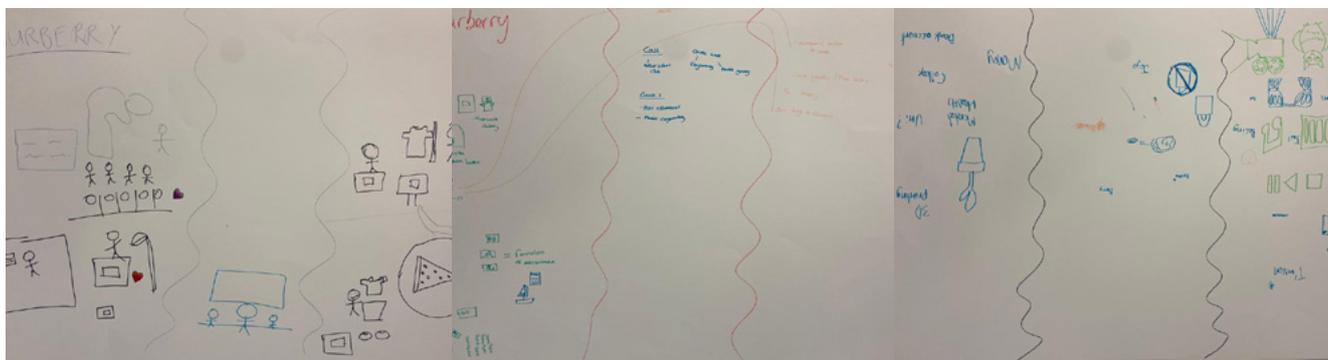
Aspiration had the highest incidence of students giving specific examples of things they’re doing differently, with around a third of references to aspiration being paired with tangible examples. On balance, this tended to focus on more abstract or longer-term ambitions, such as influencing careers or further study, rather than shorter-term changes. Our longitudinal interviews, too, surfaced tangible examples of change and suggest that some students intend to take action towards longer-term progression in their careers and education based on their experiences of Burberry Inspire. However, the small sample size and the relatively short amount of time that had elapsed between student engagement with the programme and our interviews with them should lead us to be cautious in assuming these changes will continue over longer periods. Further research and engagement with students would be required to explore these questions.

“I’ve been thinking about joining, like, a dance club because I’ve proved to myself that I’m actually quite good at dancing and I’d like to do dancing outside of school too.”

2021-22, Student, Year 7

“Because of the Hepworth, ... it’s like, ‘I want to be like that, I want to be like them. This is what I want to do.’”

2018-19, Student, Year 9



CASE STUDY 2: CATALYSING CREATIVE CAREERS

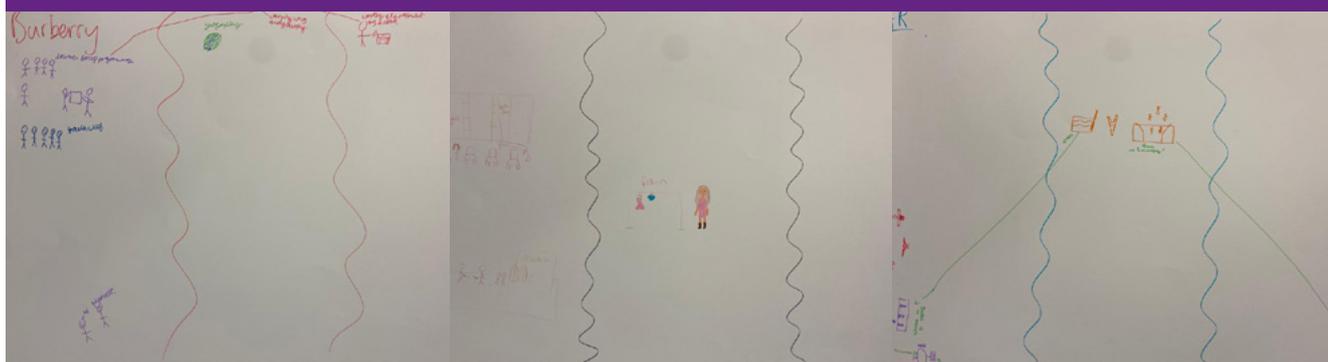
Creative Experience

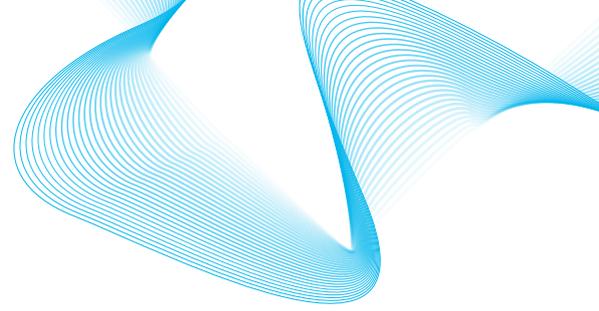
We interviewed one student with a keen interest in acting who at the time of our interview had taken part in two years of the Burberry Inspire programme, working with both Leeds Young Film and Leeds Playhouse. By contrast with many other of the young people we interviewed, this student was already experienced in drama and performance, having taken part in extra-curricular acting classes, performances, and competitions prior to taking part in Burberry Inspire.

Despite this pre-existing knowledge and experience, this student still found significant value in the work they did through Burberry Inspire – in particular, working with professionals from Leeds Young Film. Drawing storyboards, filming on location and acting all provided this student with an experience that illuminated the level of skill required to be successful: “you watch films nowadays of like Tom Hardy, the Rock, all those people, and you think ‘Oh, how do they do it? They’ve got to be really skilled.’ And [through Burberry Inspire] you get to actually be there, see how they do it”.

Industry Exposure

In addition to deepening their understanding of acting and filmmaking, this student also mentioned that their experience interacting with industry professionals was a key part in further boosting their desire to pursue a professional route in acting. These positive experiences, they reported, were instrumental in pushing them to take the next step with their career. “I was just thinking of signing up for the casting agency ... and then we did this, and I really enjoyed it, and I thought: ‘I’m going to do it’”. More than a utilitarian decision, Burberry Inspire helped them imagine how a career in film and acting would help them “achieve their dreams” as part of a holistic and fulfilling life that would enable them to meet new people and start a family.





Changing opinions and perspectives

Around a third (35 per cent) of high-exposure students noted a “widening of horizons” to new ideas and experiences, and a broadened understanding of the arts and/or creativity. This was most common among students who had worked with The Hepworth Wakefield and Northern Ballet, but was mentioned to a lesser extent in relation to other partners as well. And, with one exception, a change in opinion or preconception was always discussed in reference to in-person activities, especially timetabled lessons and trips.

Two-thirds of the students brought up changing opinions and preconceptions focused on re-evaluating what art and/or performance entails. Those working with The Hepworth Wakefield often emphasised how they had previously seen art as just drawing, painting, colouring or galleries, and that they had “never really imagined things like sculptures” (2018-19, Students, Year 7). Others told us how they now appreciate that “anything could be art, and I just have to look at it well enough just to see the beauty of the art” (2019-20, Student, unknown year group).

Students also remarked on how much hard work goes into a creative process, particularly those working on developing their own film project with Leeds Young Film. One student described how, coming into the experience, they “just kind of thought they filmed it and then it was ready” (2019-20, Student), but went on to build an awareness of everything that goes on behind-the-scenes. Similarly, students working with Northern Ballet often mentioned how ballet is “so much harder than it looks” (2021-22, Student, Year 9), requiring “a lot of time, ... a lot of energy and hard work to do” (2021-22, Student, Year 9). This was often an important step for students in seeing these creative practices as more of a profession than a hobby.

Equally, however, for other students, Burberry Inspire challenged their preconceptions simply by being more fun than they had anticipated. Students working with Northern Ballet noted how they thought the activities would be “strict” and “what posh people do” (2020-21, Student), but found it to be “a really fun thing to learn and it comes with surprises along the way” (2021-22, Student, Year 9).

A small number of students also spoke more generally about how the experience had led them to look at things differently (6 per cent) and had opened their horizons to new experiences (7 per cent). One student told us that they had learnt “not to judge things”, after initially feeling disappointed that, as a writer, they would only have a small, unimportant input, but came to find their role was central to the film they ended up producing (2018-19, Student, Year 8). Others spoke about being “more open to things” (2020-21, Student, Year 8), learning “how to do things out of their comfort zone” (2018-19, Student, Year 9), and about how the experience “broadened our minds” (2020-21, Student).

“I personally thought art was more drawing and painting and colouring and things, but I didn’t really know art would go so beyond that.”

2019-20, Student

“Before doing it ourselves, we never realised how much stuff went into a movie. It took weeks just to record a few minutes of something. Of course, we never thought it would take as long and we never realised how much hard work it took.”

2019-20, Student

New behaviours and mindsets

Roughly three in ten students interviewed spoke about the development of new behaviours and mindsets through Burberry Inspire. This included feeling more focused, motivated and wanting to do well, having a better understanding of others, being better behaved in other lessons and feeling more mature.

Roughly half of the references to new behaviours and mindsets came from students who described themselves as not being creative before taking part in the programme. However, there was a notable focus on the behaviours of others; though of those who did reflect on changes in their own behaviour and mindset, there was an unusual focus on the outputs delivered during the periods of COVID-19 related restrictions.

The main focus for students who talked about new behaviours and mindsets was on being focused, motivated and wanting to do well, mentioned by just over half of the students who talked about this outcome. In general, this tended to be described in reference to others, where students who were “really rowdy” or “didn’t focus” were seen to “settle down”, “concentrate”, “be really engaged in the work”, “listen” and “want to work hard”. One student attributed this to them being “focused on getting it right” and being “intrigued” by the task (2018-19, Student, year 9). Another attributed it to autonomy:

“I think it’s because we got to actually experience what it’s like, doing stuff on our own. Also, having set instructions. They didn’t give us much help unless we asked for it, but that’s good, because it challenges you and you need challenge to succeed.”

2018-19, Student, Year 9

Around one in five students who talked about new behaviours and mindsets spoke about gaining a better understanding of others and a greater willingness to “help each other out more”. For one student, who told us that they used to just “have my own opinion and not listen to anyone else”, this took the form of being able to take on board other people’s ideas (2018-19, Student, Year 9). For another, collaborating with people they wouldn’t usually talk to helped them to see past stereotypes:

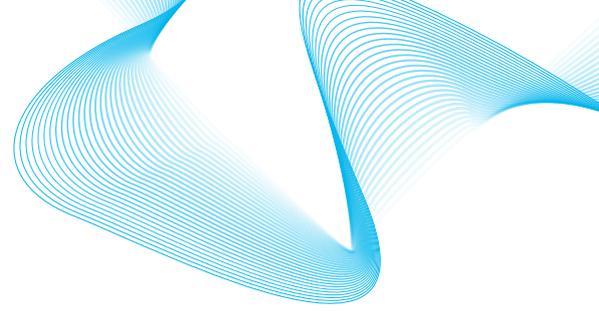
“In our other classes, we were kind of like, ‘Oh yeah, this person’s that and that person’s that.’ But, after doing the drama with the Playhouse, and being in groups we wouldn’t necessarily be in, we got to learn a lot more about them and break those stereotypes and kind of form a lot more bonds.”

2021-22, Student

Two students, interviewed together, also spoke about becoming more mature as a result of taking part. For them, it was the experience of “just getting treated as adults, by another adult” while working on a film with Leeds Young Film:

“I feel like people listen when I’m speaking now and [they’re] not listening to me because they feel like they have to listen to me because I’m talking. They actually listen to me and understand what I’m saying. Like, I feel like now I have a bit more respect, as a younger person, as a young adult, than I did before.”

2018-19, Student, Year 9

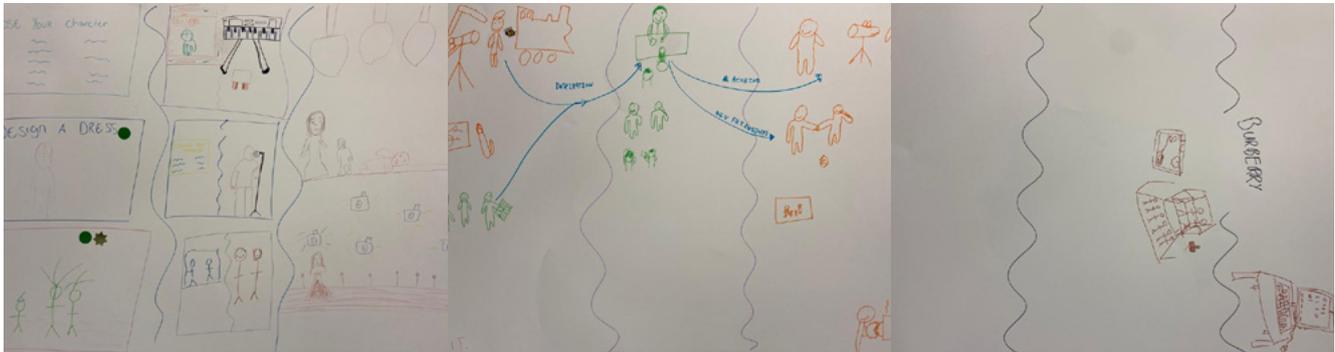


“I’m not sure, but I can tell they acted very different when making this. Some people, when they were in class, they probably didn’t focus as much, but when it came to making it you could tell they had a lot of ideas, they really wanted to work hard in it. Some people, they displayed things in making the movie that we didn’t think they would be able to do.”

2019-20, Student

“I think, some of the people in my class, obviously in like normal classes, might not behave very well and like not doing their work. But some people that were in the projects really like, got into it, like proper made an effort. And I think those- I mean they clearly liked it, they clearly enjoyed it, and yes, I think it showed.”

2021-22, Student, Year 9



CASE STUDY 3: BOOSTING CIVIC ENGAGEMENT

The long chain of impact

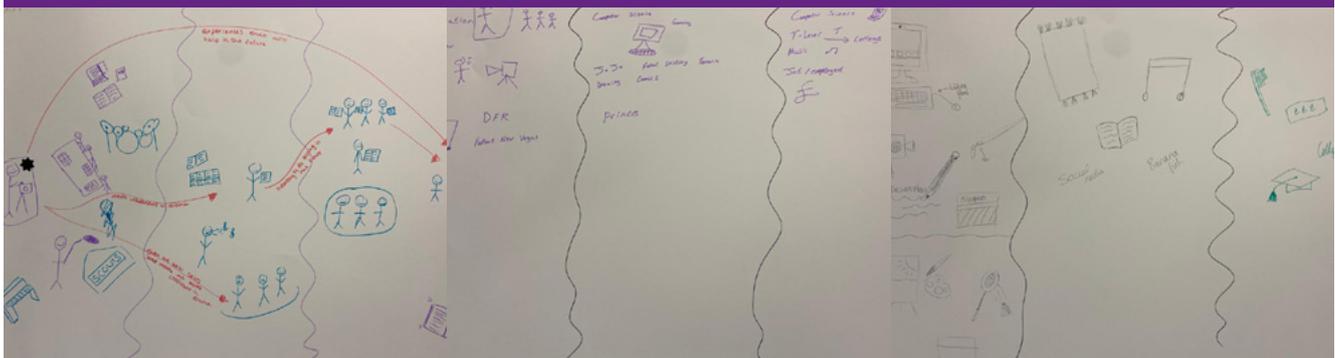
The student we interviewed for this case study took part in just one year of Burberry Inspire, working with Leeds Young Film on acting, production, and recording. However, their experience and subsequent actions point to the potential for long-lasting change, in the life of the student and society.

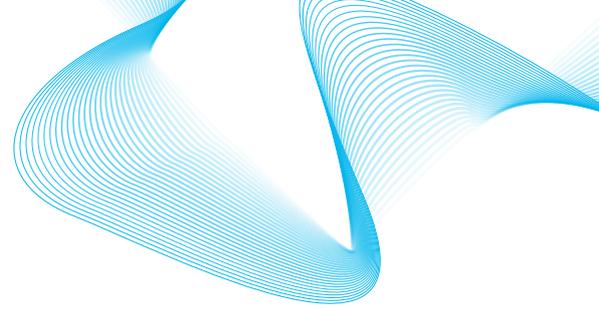
This student had no prior experience of engaging with extracurricular clubs or activities – creative or otherwise. Despite this apparent lack of experience, their comparatively limited exposure to the programme led to a range of connected outcomes, including skills development, taking up new civic and volunteering activities, and influencing their career aspirations – which the student described as “like a long chain of linking” impacts.

Creating social change

For this student, a key aspect of working with Leeds Young Film was not the development of specific creative skills but the enhancement of transferable soft skills. They described how the activities, which included acting, helped enhance teamwork, communication, and leadership – a “lot of the life skills you need to use in the future ... even if you don’t do filmmaking”.

These skills, in turn, led to improving the student’s confidence to help out with fundraising or doing assemblies, student parliament, and charity work. They described how their improved skillset led them to take further interest in issues of social justice, such as racism. Burberry Inspire, they said, “helped me become more confident and speak out more; communicate, ... voice out my own opinions on what I believe in.”





Mental and physical health

A small group of students we interviewed spoke about changes to their mental and physical health – around one in ten. Most of these focused on learning approaches for stress relief and feeling calmer or happier, though a small number also focused on being more physically active. This was typically mentioned most in reference to activities delivered by Northern Ballet and The Hepworth Wakefield, yet across a range of in-person and remote activities.

Impacts on mental health were something students first spoke about during the years affected by COVID-19. Some students spoke about how lockdown projects “got rid of the stress of lockdown more than anything else did” (2020-21, Student, Year 7); while others spoke specifically about learning mindful activities in class to calm themselves (2020-21, Student, Year 8), with one student noting how it “did help calm us all down I think and ... it made us more willing to do it and give something new a try” (2020-21, Student, Year 9).

The physical nature of the activities was also linked by a small number of students to their physical health. Students working with Northern Ballet spoke about being flexible, feeling more “active” and “energised”. Whereas others spoke to us about channelling stress from their school day into physical activity in dancing:

“Well, sometimes I’d have, like, a really stressful day, doing tests and then being really anxious of what score I got... but then I come to the Northern Ballet and as soon as I walk through the door I’m just relaxed, yes. ... Like when you dance you can just relax and just be calm.”

2021-22, Student, Year 9

Almost all of these references to mental and physical health were, however, focused on the short-term context of the lessons students took part in. Whether students continued to practice these skills is unclear.

“I felt more energetic than I did before. I’m not usually like that.”

2018-19, Student, Year 9

“You’re putting the stress into your dance... instead of building it up in your mind. Then it’s just releasing into the dance as energy and stuff.”

2021-22, Student, Year 7

3.3 Summary

At an intention to treat level, Burberry Inspire had a small positive effect on each of our three outcomes of interest at particular stages of the programme. Locus of control emerged as the outcome on which the programme had the most consistent effect, showing a statistically significant effect relative to the Oct-Nov 2019 baseline in years two and four. In year two, we also saw a statistically significant effect on students' self-esteem and in year three on aspiration. Students in participating schools, therefore, at moments across the programme, experienced small improvements in their self-worth, their sense of aspiration for the future and their feeling of agency in relation to their own lives, relative to the control schools.

These results are important for a couple of reasons. First, the years in which Burberry Inspire seems to have had the strongest (albeit still small) effect are those in which the programme was delivered in-person as originally planned – either before or after the most significant disruption of COVID-19. Second, because these results derive from the intention-to-treat population (that is, from a large population of students with highly variable levels of engagement), any statistically significant outcome is a promising sign of impact.

It is also encouraging to see that our qualitative analysis of interviews with highly engaged students echoed these results, while at the same time offering a more nuanced and complex picture of how and why Burberry Inspire affected them:

- We found in our quantitative analysis a statistically significant effect on students' self-esteem in the second year of the programme. Related ideas of improved confidence and self-esteem were mentioned by just over half of the high-exposure students we interviewed. Linked strongly to in-person activities, the students we interviewed reported feeling more confident as a result of taking part in Burberry Inspire and a greater sense of self-worth as well as in public speaking, performing, and learning new things.
- In year three, we captured a statistically significant shift in students' aspiration in our survey data. Similarly, just over a third of the high-exposure students we spoke to spontaneously talked about improved aspiration, when asked to reflect on whether they do anything differently since taking part in Burberry Inspire. Many of these students spoke about a desire to pursue careers in the creative and cultural sector, the acquisition of new transferable skills for careers in other sectors, or simply wanting to continue to pursue creative practice in their lives beyond the end of the programme.
- In our quantitative analysis, locus of control emerged as the outcome on which the programme had the most consistent effect – appearing as a statistically significant effect in two years of the programme. Several related themes recurred in interviews. Students we interviewed spoke about the development of new behaviours and mindsets, including feeling more focused, motivated and wanting to achieve, as well as being better behaved in lessons and feeling more mature. Around half of the students we interviewed also reported improved skills – both creative and wider soft skills – with a number of students reporting new leadership skills.

The greater visibility of self-esteem and aspiration in our qualitative data in comparison with our quantitative analysis is likely a function of the different population levels each method assessed: less change was detected in a large population of more variably engaged students and more change detected in a comparatively small group of more highly engaged participants. However, that the qualitative findings are surfacing similar themes to those of the quantitative analysis is a positive sign that our outcomes of focus resonate with how students experienced the programme and the influence they felt it had on them.

4 Reflections

The stated aims of Burberry Inspire were “to support, empower and inspire young people” through in-school arts and cultural education, using an innovative model of local partnerships between schools and cultural partners. On these basic terms, the programme can be looked on as delivering on these fundamental objectives.

Working with a model co-devised by Burberry and the Ideas Foundation, the programme’s four cultural partners – The Hepworth Wakefield, Leeds Playhouse, Leeds Young Film and Northern Ballet – delivered high-quality, accessible and innovative arts and cultural education, empowering the students they reached to take part in the creative arts and performance as creators, not just as spectators. And our evaluation of the impact of Burberry Inspire on students has shown – both through qualitative and quantitative means – that students were “inspired”: creatively inspired by being exposed to new forms of art and modes of expression but also inspired to be ambitious, to pursue new career paths, to develop new behaviours, to build their skillsets, and more.

In the years of the programme that were predominantly delivered in person, taking part in Burberry Inspire seems to have had a positive effect on the extent to which students in participating schools believe they control their own destiny, as well as initially their self-esteem. The only statistically significant outcomes detected during periods of remote or hybrid delivery were on aspiration, yet this is in the context of a marked and consistent decline in the control schools. It is not possible to know how these trajectories would have evolved had COVID lockdowns not disrupted the delivery of the programme, yet we can speculate that the types of outcomes that we might expect to see from in-person and remote forms of delivery differ.

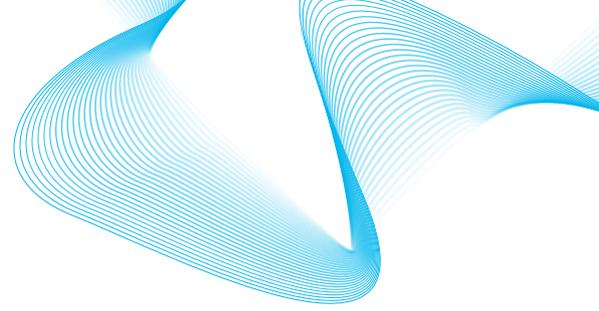
Highly prominent themes across all interviews were the importance of creativity for students and doing something fun in an open and collaborative environment, underpinning many of the outcomes we report above. For others looking to evaluate similar schemes, we would encourage consideration of building these types of indicators into the evaluation from the outset.

The unexpected changes to programme delivery in the context of the COVID-19 pandemic also enabled us to reflect on how mode of delivery influenced outcomes. One of our strongest findings is that students and staff tended to give greater weight to in-person delivery relative to online or remote activities, though this should be understood against the context of a more stressful and uncertain time in general for students during periods of school closures. Moreover, it should also be noted that online and remote activities did enable wider access to a larger population of students and provided a vital lifeline for the wider Burberry Inspire project at a time of significant disruption, with a small number of students highlighting the importance of these activities for them during lockdown.

Similarly, in proxy interviews with teachers, we know that some remote activities offered unique and highly impactful opportunities for students – specifically the opportunity to work remotely with performers from American Ballet Theatre in New York, who performed and filmed choreographies created by students in Castleford. Though across the full set of interviews, these kinds of activities did not appear to make the same mark across the entire cohort of students’ lives as in-person work with cultural partners.

Relatedly, while students did highlight their enjoyment of fieldtrips and other extra-curricular activities, we found that the longer-term, project-focused collaborative activities delivered as part of the school curriculum and afterschool clubs, and led by professionals in the creative arts, were what they valued most.

This report, then, shows that Burberry Inspire did achieve its aims, making what appears to be a significant impact on students across West Yorkshire through creative and cultural education. Our evaluation shows



limited but promising results on the schools that took part overall, and reveals through its qualitative data the significant impact made on a smaller group of students who were highly engaged in the programme.

Reflections for policy and practice

The introduction to this report offers a troubling picture of the present and future of arts and creative education in schools in the UK. Budget constraints and government policy seem to have diminished the presence of arts and creative learning in schools in recent years, despite widespread agreement among key stakeholders – including government – that the arts, culture and creativity are vital to the success of the UK’s schools, students and the country’s globally admired creative and cultural sector. The future, too, looks uncertain: significant and long-term changes to funding levels and government priorities for education will be required to re-embed in schools the creative and arts-based learning that so many stakeholders value.

Yet, Burberry Inspire may offer some points of optimism. If not for immediate translation into national government policy, then certainly for practitioners, arts organisations and third-sector funders of the arts seeking new partnership-based models for arts education which can be scaled-up and, crucially, their impact evidenced using robust evaluation methods.

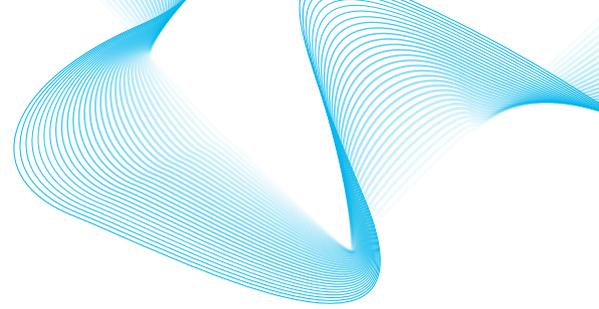
Our evaluation shows the positive impacts of the Burberry Inspire model on students. This should offer food for thought for other organisations besides Burberry, whether in the private or third sector, or among philanthropic actors, who seek to support the development of the arts and the development of young people in the UK. The partnership model of arts and creative education innovated by Burberry Inspire is replicable and scalable – and the evaluation undertaken by us at King’s College London, and our partners at Bean Research, holds many lessons for future iterations of the Burberry Inspire template to further refine the model. For one, evidence suggests that in-person, in-school interventions are the most effective form of delivery. Though due to the rapid shift to remote learning during COVID, we now also know that flexible online, and hybrid forms of delivery can be used to supplement this central offering and widen access beyond a core group of participants.

With future iterations and improvements on the Burberry Inspire model should also come further evaluation and evidence – as well as improvements in the way we assess creative or arts-based interventions. Collecting further quantitative and qualitative data will further boost the reliability of our findings, while the addition of further longitudinal assessments could provide insight into the durability of these types of intervention over longer periods of time.

Such evidence is vital in making the economic as well as the social, educational, and cultural argument for arts and cultural education in schools. For while many in the arts and cultural sector rightly emphasise the intrinsic value of the arts, the fact remains that policy stakeholders require robust quantitative modes of evaluation. It is our hope that this report represents a small step towards the development of mixed-methods forms of evaluation that respect the intrinsic value of the arts, via the direct experiences and perceptions of the students that participated, as well as examining the wider social and economic picture using metrics that can be quantified.

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Technical appendix

Quantitative methodology

The quantitative element of this impact evaluation focused on investigating whether and to what extent taking part in Burberry Inspire influenced students' non-cognitive or so-called "soft skills". Sometimes also called 'socio-emotional' skills, non-cognitive skills are distinct from measures such as intelligence or general cognitive ability, and can be defined as "personality traits, goals, character, motivations, or preferences" which are linked to certain behaviours as well as longer-term social, economic, and health outcomes (Norris, et al, 2021; Gutman & Schoon, 2013). Moreover, it has been suggested specifically that creative school-based interventions such as that employed in Burberry Inspire can improve a range of non-cognitive abilities (Aviles et al., 2006; Cortina & Fazel, 2015).

Our evaluation set out to measure three such non-cognitive skills to investigate the impact of Burberry Inspire on students in participating schools:

- Self-esteem: a sense of self-worth and confidence in one's own abilities
- Aspiration: levels of ambition in relation to education and career
- Locus of control: the extent to which students believe they control their own destiny

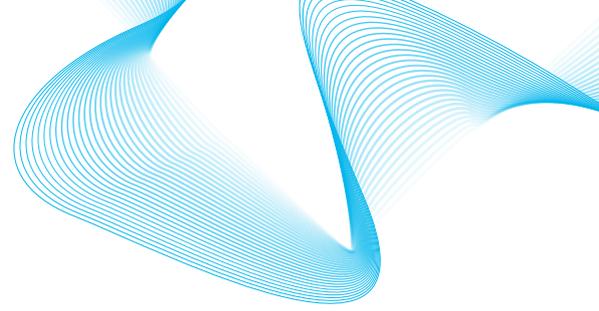
Each of these were measured by using validated survey instruments designed to investigate whether students' capacity in these areas has improved over the period of the Burberry Inspire programme and whether any trends or changes can be linked specifically to their participation in the programme.

We had also initially planned to explore links to educational attainment, using data held by the Department for Education in the National Pupil Database (NPD). However, due to the effects of the COVID-19 pandemic on attainment and grades, access to the database was paused for key periods of this project, with some data (ie the 2019-20 and 2020-21 academic years) still under embargo at the time of analysis. As a result, it has not been possible to conduct this analysis within the reporting period for this evaluation.

We used what is known as a quasi-experimental "difference in differences" evaluation approach. Over the four years of the programme, we collected more than 21,000 surveys from students in schools participating in Burberry Inspire, as well as over 5,500 surveys from students in two control schools. These surveys contained a combination of questions, derived from relevant questionnaires designed to measure each of the non-cognitive skills mentioned above.

These surveys were delivered to schools twice a year: baseline data was collected at the beginning of the academic year, prior to exposure, and endline data towards the end of the school year, once students had completed the majority of the activities. Surveys were filled in by all eligible students (ie any student in years 7-9): that is, from students who may have only attended an assembly or a single performance to those who took part in more intensive weeks-long creative workshops with artists-in-residence. These yearly surveys sought to understand the impact of the programme on a large population of students, regardless of their level of engagement. Completed surveys were collected and the data analysed on a yearly basis to compare the effect of the programme in schools that took part ("treatment schools"), with other local schools that did not ("control schools").

Throughout the duration of the Burberry Inspire project, we produced yearly reports evaluating how the programme was impacting students in these areas. However, for the analysis in this final report, we have combined these data to construct a larger longitudinal dataset. This uses the baseline data for Year 2 (2019-20)



and three endline points (ie endline data for Year 2 (2019-20), Year 3 (2020-21) and Year 4 (2021-22)). The data for Year 1 (2018-19) were excluded due to the recruitment of the control group being delayed, meaning there is not a reliable baseline measure in that survey wave. Baseline data for Years 3 and 4 are excluded from the analysis in order to accurately reflect the effect of the programme over time.

To derive the levels of the identified outcomes in each time period, we then specified three separate linear regression models with self-esteem, aspiration and locus of control as dependent variables. In each model, the main explanatory variable was the intervention group (coded as 1 for the treatment schools and 0 for schools in the control group). We also included year group, year of survey, and school fixed effects (ie individual schools) as control variables.

Qualitative methodology

In parallel with our quantitative data collection and yearly analysis, we conducted a series of end-of-year interviews with students, school staff, artists-in-residence, and cultural partner coordinators, in all four years of the programme. Our quantitative data collection and analysis was designed to establish whether, and to what extent, students' non-cognitive abilities were impacted by participating in Burberry Inspire. By contrast, qualitative interviews allowed us to directly examine students' and other stakeholders' experiences and perceptions of the programme, and from that to investigate what features of Burberry Inspire activities may have led to certain outcomes. Moreover, these interviews also allowed us to consider and evaluate a wider range of student-reported outcomes than was present in our quantitative evaluation, and to explore possible longitudinal impacts over the four-year period of the intervention and beyond.

Our quantitative and qualitative evaluation focused on distinct but overlapping treatment populations. Quantitative data was collected from students at all levels of engagement with the programme. Qualitative evaluation interviews focused instead on "high-exposure" students. This approach does entail some limitations, limiting the representativeness and size of our sample to students who engaged to a significant degree with the programme. It also introduces potential biases as students may seek to represent their experiences in positive light to interviewers perceived as authorities or may remember their experiences in a disproportionately positive light with the benefit of retrospection. Moreover, in the absence of further longitudinal data, it is not possible to impute the long-term impacts of activities on students beyond the period in which the data was collected.

Nevertheless, focusing on high-exposure students was a deliberate choice driven by logistical practicalities as well as to ensure students were able to report in detail on their experiences of the programme and its activities, where less-engaged students were unable to do so due to limited exposure. This had the benefit of generating rich and in-depth qualitative evidence to inform our analysis. Our reporting also seeks to account for potential biases in interviews by acknowledging the limits of this evidence where appropriate.

Yearly interviews

Annual end-of-year interviews were organised with students, school staff, and cultural partners (both artists-in-residence and coordinators) in order to collect detailed qualitative data on the impact of the programme on students. Student interviews were semi-structured and focused on students' experiences and perceptions of the activities in which they took part, allowing interviewers to establish the key features of these activities as well as students' self-reported outcomes. Interviews with school staff and cultural partners were used to

corroborate and expand our understanding of reported student experiences, as well as to collect feedback on programme delivery.

At the beginning of the evaluation, interviews were planned to take place in person and did so in the first year of the programme. However, due to national and local restrictions introduced in response to the COVID-19 pandemic, and the ongoing impact of the pandemic and associated restrictions in schools, the large majority of all subsequent interviews with students, school staff, and cultural partners were conducted online via video call.

The data from these interviews was analysed on a yearly basis and fed into the four annual impact evaluation reports delivered to Burberry and related stakeholders. The analysis of the qualitative data featured in this report collates all 141 interviews with high-exposure students, and presents analysis conducted in NVivo using a grounded theory approach.

Case study (longitudinal) interviews

To supplement our yearly interviews, in the final year of the programme, we conducted a series of additional longitudinal interviews with students by interviewing those who had taken part in Burberry activities across multiple years. These interviews were intended to explore whether their combined experiences of Burberry Inspire had led to observable changes in their social, educational, professional or creative lives.

Students interviewed for this report were also “high exposure”, having either shown significant levels of interest and engagement in specific activities and/or worked with numerous cultural partners over the three-year period of the programme thus far. This was a deliberate choice to ensure that our interviews captured students who were likely to have been most impacted by the programme and examine how and in what way Burberry Inspire contributes to concrete outcomes in their lives.

Researchers from the Policy Institute interviewed 31 students from six schools in a mixture of individual and group interviews over a two-week period in February 2022. These interviews were framed around three themes:

1. Burberry Inspire activities and how they fit within the overall context of students' lives.
2. How the social, educational, and creative lives of students have changed since taking part in Burberry Inspire and whether Burberry Inspire has shaped these changes.
3. To what extent and how student aspirations for their future have been shaped by these experiences.

To support students' recall and ability to articulate and explore their experiences of Burberry Inspire, interviewers used an innovative interview method that combined semi-structured interview questions with a set of creative sketching exercises for students. This allowed them to sketch their memories, relevant features of their experiences, and draw connections between their lives before, during, and after their participation in the programmes, as well as their visions of their lives in the future.

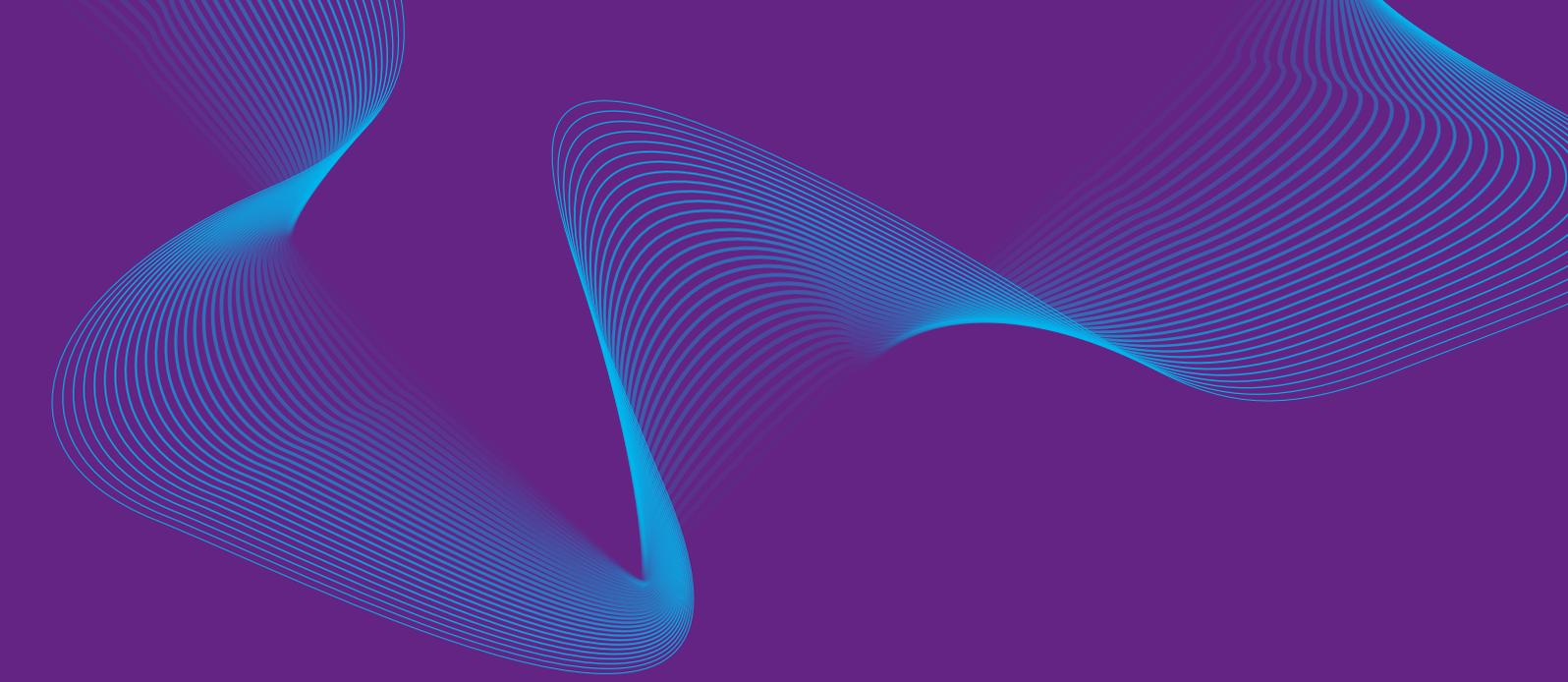
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