

Inspire



Impact Assessment Project

Third Draft

Version 1.0

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for

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Synopsis

The purpose of this impact assessment is to provide an external qualitative view of the impact of Inspire Youth Arts' work, through anecdotal evidence provided by a selection of key project partners.

The project used a series of semi-structured interviews and conversations with project leaders. These were conducted by students from Nottingham Trent University, participating in a virtual work experience project as part of Grads4Nottm 2021.

In the report we highlight inferred psychological and social impacts, rather than economic impact. Such impacts are both direct and indirect.

Inspire Youth Arts works with many individual artists and projects directly, whilst many young people experience benefits indirectly through their participation in projects and productions.

Conclusion

Inspire Youth Arts creates impact through the application of deeply-held, shared Core Values

It is our view that the key to Inspire Youth Arts' beneficial impact lies in the application of deeply-held, shared Core Values. These values are:

- deeply held and upheld.
- based on a vision that *"all children, young and disabled people are empowered to access life-changing arts experiences"*.
- Validated by being recognised as representative of best practice and consistent with Positive Psychology models such as PERMA (Seligman, 1989) and Hierarchy of Needs (Maslow, 1943).
- consistent with models of Leadership, such as Kouzes and Posner (1987-present)

It is clear that Inspire Youth Arts and the project leaders with whom we spoke all have a deep passion for their work, with a belief that the work is not only beneficial but potentially life-changing.

Inspire Youth Arts succeeds because the shared values are immutable and challenging, leading to goals that are beyond what one might believe to be possible.

This success might be described by the Japanese philosophical concept of Ikigai – working at the sweet-spot intersection of passion, talent, and potential to benefit others - see Appendix 2 – Impact and Shared Organisational Values

Summary of Impacts

These ten themes have emerged as common threads across the interviews and various notes

- 1. Dependency** – We couldn't have done it without you
Achievement begins at the starting line. All of the projects state that they would not be here without Inspire Youth Arts' support.
- 2. Enabling Others** – Inspire Youth Arts says 'YES'
Inspire Youth Arts listens openly, plants seeds of ideas, creates opportunity by looking at possibility, asking "what else and what if". They make it happen, by creating ideas and working to devise projects that will be impacting, sustainable and that meet criteria for support. Saying Yes is a shared value - '*I Can ...*' – which encourages all participants to believe in themselves, their aspirations and their abilities.
- 3. Funding in Kind** – Professionalism builds esteem and aspiration
Funding not just about finance. It is also the provision of facilities, people and resources. "*It is much more than a financial investment.*" Funding in kind comprises professional facilities, opportunities to perform on prestigious stages, strategic development, process, people, talented professional artists, and moral support.
- 4. Relationship** – How we work with you
The nature of relationships is frequently cited as a key enabler, using words such as selfless, comfy, easy, informal, consistent and sustainable. For many commercial businesses, both in business-to-business and consumer environments, 'making it easy to do business' has become a cornerstone of development strategy. It is about creating an exceptional customer experience.
- 5. Empowerment** – Allowing projects to happen
Buy-in and commitment is increased when people feel ownership of their ideas and efforts, which in turn breeds a sense of belonging, self-esteem and ultimately, self-actualisation – one of Inspire Youth Art's core values is enabling young artists to be everything that they can be.
Also when an Arts group feels empowered, fuelled by this shared value, it is highly likely that individual participants will also feel empowered.
- 6. Core Values** – Guiding principles and beliefs
It is important to state that the values are not the impacts; they are the drivers that make a difference and define the areas of impact that are important.
- 7. Aspirational Values** – more than participation, about making a difference
Beyond core values are those aspirational principles or high-ideals that set many high performing organisations aside from the rest. These include:

- Challenging thinking at a societal level, creating wider impact in changing attitudes and perceptions.
- Professionalism – about giving people the belief that a career in the arts is possible, and about creating excitement and passion through working in professional spaces with professional people.
- Sustainability – an ambition to do things differently and to create sustainability, ensuring that impact is long-term for participants and repeatable.
- Changing perceptions among contributing artists – young people demonstrating what they CAN DO has shifted perceptions about what is possible.

8. **Community** – Making community opportunity

There is a recognition of the power of community across both Inspire Youth Arts and contributing projects. Strong community and social networks are significant contributors to social identity and to long-term mental health and wellbeing.

9. **Identity** – not just personal or group, but for the Region

The success of innovative Arts projects can create a sense of pride and identity on a regional level, and an aspiration to have an impact on a wider stage.

10. **Pandemic Support** – A lifeline to normality

It is clear that the COVID19 pandemic presented an existential challenge. Inspire Youth Arts is credited with enabling these organisations to continue, with attendant expansion of normal benefits.

Introduction

Summary of Aims

“Inspire Youth Arts is an award-winning team with over 20 years of experience and we have developed our own unique approach to delivering the arts. All our work is delivered with professional artists and support staff.

Young people are at the heart of everything we do and we believe they should all have the opportunity to access the highest quality arts, explore their own capabilities and have the chance to make the unimaginable happen.”

In discussion, Andy Dawson says:

“We have a pretty good idea about the impact that we have. We can quantify the financial assistance we have provided to many partner projects, and we have many case studies of young people who we and our partner projects have supported on a professional pathway in the arts.

What we are not so sure about is exactly what we do that creates the difference.”

The purpose of this assessment is to provide an external qualitative view of the impact of Inspire Youth Arts’ work, through anecdotal evidence provided by a selection of key project partners. This will enable IYA to map a methodology or artist pathway onto its vision, in order to bring clarity when promoting the organisation, both for funding and outreach.

Scope

The overarching question is: “How has Inspire Youth Arts impacted on the arts & cultural sector in Nottinghamshire / Regionally / Nationally?”

Definitions

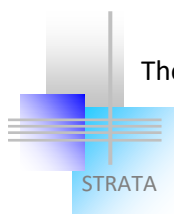
Defining Impact: Impact can be defined in many ways, broadly categorised into psychological, social and economic affecting individuals and groups. These can be aggregated to provide a snapshot of impact of the arts and culture sector on communities more widely.

The report highlights psychological and social impacts that can be inferred from anecdotal evidence.

It does not cover economic impact directly other than that inferred from the creation of employment opportunity for young people, as teachers / facilitators and as practising artists. However, Inspire Youth Arts’ provision is summarised and quantified elsewhere, for example on their website:

- *deliver around 50 weekly projects across the country*
- *run over 40 events and festivals throughout the year*
- *run an extensive summer school programme*
- *host a series of professional theatre, shows and music gigs*
- *offer commercial and community recording sessions*
- *offer a range of work experience opportunities and placements*

These are unarguable in terms of numbers.



Direct Impact vs Indirect Impact: Inspire Youth Arts works with many individual artists and projects, for whom the benefits are experienced directly.

Those young people and projects also create impact on the participants they work with, who experience Inspire Youth Arts' work indirectly.

The report covers direct and indirect impacts together because they arise out of common values shared between IYA and their partner projects.

Defining the Arts & Cultural Sector: Four audience groups have been identified:

1. Children and young people, disabled people, their families and community
2. Key funding partners
3. Inspire (the parent body)
4. Key arts and CYP organisations, partners and artists

The report covers groups 1 and 4 – the impact on young people themselves (group 1) and the people facilitating the enabling projects (group 4).

Defining the Geographical Area: All the projects covered in the discussion are local to Nottinghamshire / East Midlands. However, some have already achieved national recognition and most have ambitions to do so.

Assumptions

The report makes the following assumptions:

1. That Inspire Youth Arts knows each referenced project well and its coordinators uniquely, so neither the purposes of those projects and their detailed work nor the financial effects need to be restated here in detail.
2. That anecdotal evidence provided by any one of the projects is also well-known to IYA.
3. That notable individual successes within any project are well documented elsewhere.
4. That the benefit to IYA comes from:
 - a. independent listeners hearing the anecdotes - those being Ken Scott, the report author, and the team of students from Nottingham Trent University who conducted the interviews.
 - b. an independent analysis and categorisation of the anecdotes, seeking patterns and themes that support the wider aims.
5. In terms of impact, that the benefits of arts and community provision to the wellbeing for young people of all ages and abilities are given. These are well established through psychological research (Maslow, Seligman etc.) The report does categorise some specific benefits using the PERMA model (Seligman, See Appendix 2 for more detail ...) but does not seek to justify these links.

Impact Analysis in Detail

These ten themes have emerged as common threads across the interviews and various notes

1. Dependency – We couldn't have done it without you
2. Enabling Others – Inspire Youth Arts say YES
3. Funding in Kind – Professionalism builds esteem and aspiration
4. Relationship – How we work with you
5. Empowerment – Allowing projects to happen
6. Core Values – Guiding principles and beliefs
7. Aspirational Values – more than participation, about making a difference
8. Community – Making community opportunity
9. Identity – not just personal or group, but for the Region
10. Pandemic Support – A lifeline to normality

1. Dependency – We couldn't have done it without you

First and foremost, projects mention a fundamental dependency on their relationship with IYA. It goes without saying that achievement begins with being able to be at the starting line.

Without these projects (any projects) there is little or no impact. Many say that they would not be here without Inspire Youth Arts' spotting of opportunity and creation of ideas, project initiation, and support and funding.

2. Enabling Others – Inspire Youth Arts says 'YES'

A common theme in our interviews was that "Inspire Youth Arts always says 'Yes'". What does that mean?

Firstly it means listening openly to ideas, planting seeds of ideas, creating opportunity, looking at possibility, asking "what else and what if".

Secondly it means "making it happen".

"They make it happen, it's not just talk" – First Light

The essence of this impact is described by Inspire Youth Arts' Jon Bevan with reference to several projects (Unanima, Xzibit, Digit Music / Able Orchestra, Pulp Friction). When a project asks for help and support to get started or to develop, if it does not initially meet the criteria for funding, Inspire Youth Arts will work to devise a project that does.

"I devised an inclusive project with [them] ... that met everyone's needs, funders, ours and [their] vision"

The possibility approach enables opportunities and connections, as some described: "*seeing opportunity we did not know was there*". For example, observing young people at Portland College making incoherent sounds with iPads, and a core belief that more is possible, led to the development of Able Orchestra – young disabled people composing and performing their own music using adapted technology.

It is important to recognise Inspire Youth Arts' role in seeing opportunities and creating projects from the ground up. This often means taking measured risks and being patient as projects develop.

Saying Yes is a shared value. 'I Can ...' Projects want to say Yes to their participants and to encourage participants to believe in themselves and their abilities. Inspire Youth Arts looks for ways to say YES to their partner projects.

3. Funding in Kind – Professionalism builds esteem and aspiration

Funding is a critical and first thought of benefit. But it is not just about finance. It is also the provision of facilities, people and resources.

"It is much more than a financial investment."

Facilities: Projects cite rehearsal and performance space at The Old Library, and office space, which have practical benefit but also contribute to a sense of identity – somewhere we can call our own, which professionalises what we do.

Inspire Youth Arts also creates opportunity for performances to happen on large and prestigious stages, such as the Able Orchestra performance at the Royal Albert Hall.

Strategy: Assisting with development of robust arts strategy based on Arts sector specialism, that helps projects to achieve their own visions.

Process: for example the recruitment process for Portland College's Newstart Theatre.

People: for example the provision of an arts consultant, who is now a trustee at Flying High.

Artists: A number of projects also mention a cycle of young people who come full cycle from participants to return to work with Inspire Youth Arts or directly, as a source of teachers, musicians, mentors, performers; home-grown young people who can go on to inspire future generations.

Finding the right artists to work with the right projects requires an understanding of the skills and personal qualities needed. These skills will be beyond talent within the art itself, such as leadership, tenacity and empathy. Projects cite the importance of working with talented, professional artists who inspire and are role models for their participants.

Moral Support: Support is crucial in leaving a legacy; it creates a partnership. Examples include Inspire Youth Arts "*being there on our selection or showcase days*" – Xzibit; and "*keeping us focused on our core purpose*" – First Light.

4. Relationship – How we work with you

The nature of the relationships between IYA and project partners is frequently cited as a key enabler, using words such as selfless, comfy, easy, informal, consistent and sustainable.

For many commercial businesses, both in business-to-business and consumer environments, ‘making it easy to do business’ has become a cornerstone of development strategy. It is about creating an exceptional customer experience.

Inspire Youth Arts stresses the need sometimes to be tough in insisting on living and applying shared values. This requires a strong belief and assertiveness.

5. Empowerment – Allowing projects to happen

Beyond the nature of the relationship is principle that buy-in and commitment is increased when people feel a sense of ownership for their ideas and efforts. This in turn breeds a sense of belonging, self-esteem and ultimately, self-actualisation – one of Inspire Youth Art’s core values is enabling young artists to be everything that they can be.

It is exactly consistent with the value that young people participating in the Arts – and also Sports, Sciences, Adventure, any other domain of endeavour - can achieve more when they have a sense of control and opportunities to go out on their own.

Therefore it makes total sense that Inspire Youth Arts encourages ownership of its associated projects. If an Arts group feels empowered, fuelled by this shared value, it is highly likely that individual participants will also feel empowered.

Groups cite being encouraged to achieve more, such as to achieve Arts Council NPO status, to believe in their visions, to expand beyond their original remit, to be ‘artists in our own right’.

“... allows me to be brave because they listen and seek out all possibilities” – First Light

“They empower – they work with ideas and let the originator run – collegiate – build it together; Passionate about growing together” – Unanima

Inspire Youth Arts say themselves:

“It’s about letting go of control; they can grow more than we can”

And specifically about Digit Music:

“Able Orchestra has evolved because YOU have”

That said, there are opportunities too. It is important to ensure that working relationships are tailored. Some projects and organisations may require support and encouragement to go alone; others may look for a closer and more strategic partnership.

6. Core Values – Guiding principles and beliefs

Achievement of lasting and meaningful impact begins with sets of values that are at the core of everything a project or organisation does.



Values come from individuals. Organisation values develop out of those individual passions. In other words, it is all about people and their core beliefs.

A match of values is critical – despite the assertions that ‘IYA always says yes’, this would be unlikely if a project seeking support from Inspire Youth Arts did not demonstrate a matching set of values.

“At IYA we are leaders in music, dance and digital arts. We are Imagineers! We believe that everyone has the right to access high quality arts experiences. We use authentic, innovative & accessible arts projects to take children, young and disabled people as far as they want to go in creativity/creatively. Our vision is that all children, young and disabled people are empowered to access life-changing arts experiences”

Inspire Youth Arts’ “Four Pillars are demonstrated anecdotally in these citations across all the participating projects:

- a) Unlocking Creativity
- b) Arts and Health Wellbeing
- c) Sector Development (inclusion of music, dance, theatre and digital arts for all, including physical and learning disabled young people)
- d) EDI - Equality, Diversity and Inclusion

So, passionate belief in these values, shared across organisations and the communities they serve, is the driving force behind creating lasting impact in these areas.

Common threads emerging are these:

“We need to put learning disabled actors out there. We need to make more noise about disability issues in general. It’s about equality; similar rights and opportunities for everyone. We need to be as ambitious and as challenging for these people as for anyone else” – Unanima

“We pay attention to young people’s development so that they can go out on their own” – First Light

“Our core principles are more about process than outcome; about being the best they can be, building the next generation of creatives” – Xzibit

“We’re very children centred. We don’t teach skills until there is need; we let them begin themselves, to become confident, comfortable in their own skin; letting the children build their own identity” – Flying High

“It’s not about replacing traditional instruments (e.g. with Control 1), but creating opportunities to get people excited. It’s about what you do with technology, not the technology itself” – Digit Music

“We have success stories in all areas, not just performance. They are becoming artists in their own right” – Xzibit

“Young people will always remember this time in their lives. It’s much more than music provision; it is about self-esteem, providing a safety net” – First Light



“We want to take young people as far as they want to go. If the young person wants it and we can provide pathways then it is a partnership. Everything from fun to pro. We can’t take credit but we can be part of the story. It’s our mission to make great art. Art comes first, the rest supports it” – Andy Dawson IYA

It is important to state that these are not the impacts; these are the drivers that make a difference and define the areas of impact that are important.

It is never about justifying an organisation’s core values. Core values at their most powerful are when they are seen in action, not just framed behind a reception desk.

7. Aspirational Values – more than participation, about making a difference

Core values are an essential beginning. Beyond core values are those aspirational principles that set many high performing organisations aside from the rest; that make a special difference.

Challenging our Thinking – Many of these additional values challenge conventional thinking at a societal level. There is significant wider impact in changing attitudes and perceptions, among young people and project leaders alike, not to mention the wider public:

“We want to challenge audiences to think differently about disability, to challenge perceptions in diversity. It’s not just to create opportunities but to open up LDA within ANY production company, so people get used to seeing LDA people there” – Unanima

“Culture is only culture if all members of society are creating that. Able Orchestra is already of National significance” – Digit Music

“We have moved away from a HAVE culture – have qualifications in order to DO and then BE. We focus on BEING first – allowing children to be themselves, be mindful, be comfortable and part of a group – to BE present and mindful, then we can DO, safely in the right mindset, and HAVE fulfilment and opportunity” – Flying High

“What does young people leading really mean? There are many tokenistic views of working with young people, but with this it is about the young people doing the work, in the driver’s seat. We don’t have one of our guys in the middle playing lead line” – Digit Music

Professionalism – this is about more than community participation in music, dance or theatre; it is about giving young people the belief that a career in the arts is possible by creating career pathways.

It is also about the excitement and long-term passion that arises out of working in professional spaces – studios, theatres – with professional artists – musicians, choreographers, actors, technicians, fellow creators.

“It’s lazy to do what’s been done before. We owe it to young people to create new pathways into music and creativity. It is essential for there to be pathways for professional work” – Digit Music

“Disabled people might get to experience the work generally but here they are supported by professional actors and service. Aspirational for actors to have a professional space” – Unanima

“Able orchestra stands out; it works with pro orchestras and producers; it opens up doorways and routes to employment, but for disabled working with pros is very visible. Disabled people don’t look at creative industries as viable, so this breaks that perception” – Digit Music

“We are providing more industry sessions; opening pro contacts (Island A&R, Virgin); creating projects where industry pros talk with young people” – First Light

“I wanted it to feel real and authentic; a development label providing close growth and development for artists, including A&R; not just banging out tracks” – First Light

Sustainability - There is ambition to do things differently and to create sustainability – ensuring that impact is long-term for participants and repeatable:

“I want a legacy, which is why I want to establish our presence in the wider community to ensure its continuation” – Flying High

“If you’re not leaving a legacy, if you parachute in and don’t leave anything, that’s worse than parachuting in” – Digit Music

Changing Perceptions among practitioners – young people demonstrating what they CAN DO has shifted perceptions for some (all probably) about what is possible, leading to more ambition and creativity:

“[I thought he] was too disabled – this was a turning point for me in removing my own ignorance and biases. It’s not what they can’t do; it’s what they can do” – Digit Music

“It’s about how you communicate with them regardless of ability” – Andy Dawson IYA

8. Community – Making community opportunity

There is a strong recognition of the power of community across both Inspire Youth Arts and these projects. Strong community and social networks are widely recognised as significant contributors to social identity and to long-term mental health and wellbeing.

All of the projects provide community for their young people; this is about Inspire Youth Arts also creating community among themselves and their partners.

“Rather than just hire a venue to put on a show, we have been inclusive – come and join us – be part of the wider community rather than being insular in our own company. For young people to be aware of all the enrichment that is out there and to find their own direction” – Flying High

“IYA DO Community. They bring opportunities to so many people who maybe didn’t even know they wanted it” – Unanima

Individual empowerment, among the thousands of participants covered by these projects, is more difficult to spot. But these examples illustrate powerfully:

“She was a closed tin. We acted like a tin opener and let out what was insider of her. She’s a hard worker but her tenacity came through – she would not have had the confidence to have taken the lead without this opportunity” – Digit Music

“Can you bang a tambourine? It doesn’t matter what you do with it; so long as you can pick it up, you’ve achieved something. Is this all there is? Why didn’t I have the same opportunities as my siblings? Then IYA said ‘we can teach you how to play music with iPads’; I was sceptical – ‘you’re having a laugh, it will just be making more noise’, but it changed my life” – Jess Fisher / Able Orchestra

“He said ‘I don’t like music!’ His expectations were that he wasn’t going to enjoy it. Today he showed me a tune he had written from start to finish” – Digit Music

“The last thing you want is for them to fail. If you don’t get opportunities to try and fail, you’ll never know what failure is. I need to know as a human that I can fail; nobody’s perfect” – Jess Fisher / Able Orchestra

9. Identity – not just personal or group, but for the Region

A sense of impact beyond the immediate participants came through strongly in these instances. The success of these innovative Arts projects has built a sense of pride and identity, and an aspiration to have an impact on a wider stage.

“Some kids are afraid to go into the city centre. I’d love to find ways to work together across Nottingham city and the wider County” – Flying High

“Fantastic for Mansfield to have a funded, disabled-led theatre group – a sense of identity, to do better for the arts and for Mansfield, to create a unique brand identity for Notts” – Unanima

“I wanted First Light to be a stamp on the map for the North; it’s not London! A noticeable brand” – First Light

That is not limiting, though. The pursuit of Arts Council National Portfolio Organisation status and wider funding indicates an ambition on behalf of several projects to expand beyond geographical boundaries and to enable greater outreach

10. Pandemic Support – A lifeline to normality

It is very clear that the COVID19 pandemic presented an existential challenge. Inspire Youth Arts is credited with enabling these organisations to continue, with attendant expansion of normal benefits.

“Inspire Youth Arts provided huge support during COVID – The LDA community went from already isolated to super-isolated, scared and vulnerable. They helped us to come back into the space, opened up at first opportunity, worked with us. Without that we wouldn’t have a new production. IYA were a lifesaver” – Unanima

“COVID was and still is a brick wall – Inspire Youth Arts helped us survive, fought for continuation of schools and studio activity by Zoom. In isolation people really needed us – being on a Zoom call helped enormously – benefits all aspects of life. They fought really hard to keep the schools songwriting sessions etc going on Zoom. Personally too, IYA is the sole reason I’m still here; I don’t know where I would be without that” – First Light

“Just seeing them on zoom calls brought some form of normality for the [young people]. They really needed us. So important. Bigger than music” – First Light

Appendix 1 – Methodology and Projects

This project has adopted a series of semi-structured interviews and conversations from which to derive anecdotal evidence.

The interviews were conducted by three students from Nottingham Trent University, Sarah Bonser, Ida Kouadio and Takwonda Phiri, participating in a virtual work experience project as part of Grads4Nottm 2021.

Projects and Interviews covered were:

- **Unanima** – Tracy Radford
Unanima Theatre is a Mansfield-based professional theatre company working with a cast of learning-disabled adults and young-people to create unique, provocative theatre on relevant, contemporary themes.
- **First Light Music** – Nina Smith
First Light is Inspire Youth Arts' not-for-profit artist development project designed to support young music artists to succeed in the music industry. Work includes writing, recording, performing to release and how to progress in the music industry.
- **Xzibit Young Creatives** – Gareth Woodward
Xzibit Young Creatives is an intensive programme for aspiring young choreographers and dancers, with mentoring from internationally renowned choreographers and the opportunity to present to live audiences in professional venues around the East Midlands.
- **Flying High Expressive Arts** – Carrie Bird
Flying High Expressive Arts CIC is an award winning, not for profit company with over 160 members (ages 4 – 19). Flying High provides inclusive, high-quality, low cost workshops in Dance, Drama, Musical Theatre and Singing with an emphasis on working as a team to develop creativity, confidence, performance skills and an appreciation of Theatre and the Creative Arts industries.
- **Digit Music** – Si Tew
Digit Music is a pro-audio company that aims to inspire disabled young people through music, principally the Control One device, an adapted wheelchair controller that enables disabled young musicians to compose and perform music freely. This was born out of collaboration with Inspire Youth Arts' Able Orchestra, who performed at the BBC Proms at the Royal Albert Hall in 2016 with the BBC Philharmonic Orchestra.

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Additional Interviews and Notes:

- Digit Music – conversation between Andy Dawson, Si Tew and Owain Wilson
- Jess Fisher (Able Orchestra) – Interview recording
- Portland College – Impact Statement for Inspire Award Nominations

The student team developed questions under our guidance and conducted the interviews. The guiding questions were:

- How has IYA helped you? What have been the benefits:
 - To you as an organisation?
 - To individual artists?
 - Economically / Socially / Personally
 - Direct and Indirect
- Was there one key thing that made a difference?
- Could IYA have done anything more or differently?
- What are your challenges going forward?
- How might IYA be of further help? What future opportunities would you like to pursue?

The analysis has been conducted by listening without preconceptions or reference to organisational values.

This form of qualitative listening for phrases and meaningful quotations has allowed us to infer what is important to the client projects and their participants. These can then be highlighted, categorised and sequenced into a coherent order.

Appendix 2 – Impact and Shared Organisational Values

This extraction summarises in broad terms the causal flow of impact. It is in a loose way consistent with the philosophical idea of ikigai – the Japanese idea of finding a purpose in life, a sweet-spot intersection of passion, talent, and potential to benefit others. This idea is represented by a well-known ikigai diagram:

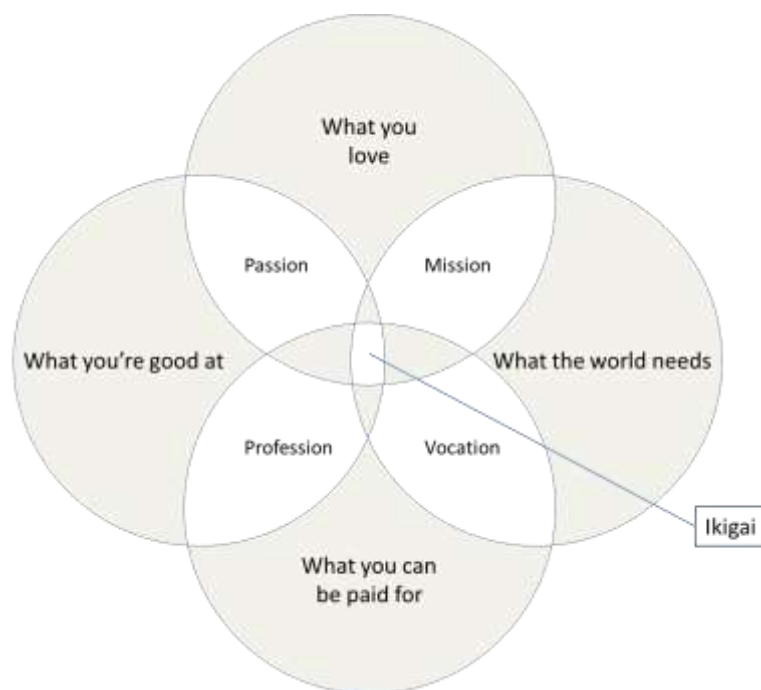


Figure 1 - Ikigai

All four elements are evident anecdotally in everything Inspire Youth Arts does, and were illustrated in every interview. 'What you can be paid for' is an essential element in life, of course, but perhaps among artists is the least important driver.

Taking a similar view and using the same idea of intersection, we can see a sweet-spot of shared values between Inspire Youth Arts, partner Art projects and the young people who benefit – passion, expertise and need.

The causal flow can be described as:

1. The values shared by Inspire Youth Arts and their partner Arts projects are generally recognised as being at the forefront, by organisations such as the Arts Council. As such, they can be considered best practice. They are also consistent with recognised Positive Psychology models such as PERMA.

For this purpose *"Our vision is that all children, young and disabled people are empowered to access life-changing arts experiences"*.

Core Values tend to emerge from long-held personal beliefs and experience; it is unlikely that Core Values will be enduring if they are written to meet extrinsic needs.

2. Inspire Youth Arts and partner Arts projects come together out of shared values. Some projects originate within Inspire Youth Arts and develop as their own entities; others

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approach Inspire Youth Arts for creative and resources support. It is unlikely that any creative relationship would work in the absence of shared values.

Inspire Youth Arts maintains values at its core, for example that all artists with whom they work should have industry experience as practising artists and not solely as tutors or facilitators.

3. It is not necessary to demonstrate whether or why participation in the Arts creates these beneficial impacts; only that Inspire Youth Arts and their partner Arts projects are delivering activity and opportunity that is consistent with their values
4. Arts projects rely on support in order a) to exist at all and b) to function and to follow through on their vision. Support can come in many forms, such as Finance, Facilities, Strategy, Process, People, Artists and Moral Support.
5. Inspire Youth Arts' specialist expertise, coupled with their values, enables them to work with artists to mould their ideas into projects that CAN attract funding, as well as coming up with their own starters that develop further and become independent – 'artists in their own right'.
6. Inspire Youth Arts, in developing and providing support to projects with shared values, and by providing access professional facilities and opportunity, is therefore contributing both indirectly and directly to the experience of young people in the arts.

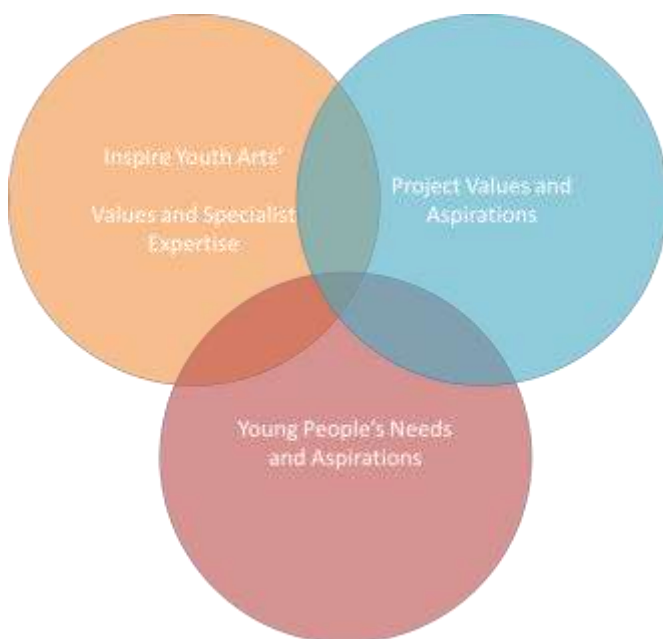


Figure 2 - IYA Shared Values

Appendix 3 – Psychological Validation

Perma



This mapping to PERMA provides an alternative view of the impacts.

PERMA is the model devised by psychologist Martin Seligman in 2012, featuring five components that people pursue because they are intrinsically motivating and contribute to wellbeing.

The five components are:

1. **Positive emotion:** Positive emotion is a prime indicator of flourishing, and can be cultivated or learned to improve wellbeing and resilience (Fredrickson, 2001).

Evidence: Positive emotion can be measured by tests and can apply in the moment or over a longer term. But it would be evident to anyone listening that all of the project leaders interviewed displayed a huge passion for their projects and for their relationships with Inspire Youth Arts. Their answers to the interviewers' open questions appeared genuine and enthusiastic, and had no dependency – for example, answers given to create a good impression in order to secure benefit. Resilience was evident in their stories.

A much broader study would be required to ascertain evidence of positive emotion across participants. But it is likely, supported by the shared values, that the positive emotion displayed by the interviewees will be contagious among their people and participants in a positive way

2. **Engagement:** Engagement is most closely associated with the idea of 'Flow' (Czikszentmihalyi, 1989), – 'losing oneself or being totally absorbed in an activity, such that it feels effortless and a sense of time disappears'. Being in the present moment means other concerns and worries are put on hold (and with practice manageable in the long term). Flow is elusive but can be attained when people play to their strengths in activities that they really love.

Evidence: Engagement cannot be measured directly by the conversations involved in this study. Nonetheless it can be inferred confidently from the anecdotes of young people maintaining their involvement over the long term and then returning as contributing artists.

3. **Relationships:** Humans are inherently social creatures. Strong social networks have been found to play a critical role in preventing cognitive decline, and contribute to better physical health among older adults.

Evidence: Everything about this study is evidence of positive relationships, both among Inspire Youth Arts and the projects, and by inference for the young artists themselves: Dependency, Enabling, Working relationships based on Empowerment, creating Community and a sense of Identity, which comes from groups themselves and from having a place – rehearsal, creation and performance spaces – that they can call their own.

4. **Meaning:** According to Seligman, having a purpose in life helps individuals focus on what is really important in the face of significant challenge or adversity. That purpose in life is different for everyone. A strong sense of purpose, especially for those who may be disadvantaged, can be life changing.

Evidence: Aspirational Values that make a difference to the projects and to young people, disabled and disadvantaged young people in particular, such as Challenging Thinking, Professionalism, Sustainability and Changing Perceptions. This can be seen in several ways as described above, such as creating and making music as opposed to making sound.

Meaning has been undoubtedly sustained through the Pandemic through enabling and encouraging projects to continue their work. When our whole way of living was turned upside down in an instant, several cited how their work brought a sense of normality and presence in the face of extraordinary difficulty for which nobody was prepared.

5. **Accomplishment:** Accomplishment can come from achieving goals, becoming competent or better in a new skill, or creating something meaningful. These accomplishments need not be preconceived in the sense of predetermined goals; they can arise out of discovery through trying new activities.

Evidence: many examples were cited of young people achieving success at a professional level both as artists and as returning tutors. But it is also evident how Inspire Youth Arts' values accommodate every young person achieving everything that they can be, as an individual. Accomplishment is a continuum with no ceiling. Helping young people to be '*artists in their own right*' and '*everything that they can be*', including the creation of pathways to the highest levels.

Maslow's Hierarchy of Needs

The efficacy of the shared value set is also consistent with the Hierarchy of Needs published in 1954 by Abraham Maslow. Maslow argues that evolution has prepared humans to take care of their most important needs in a hierarchical manner:

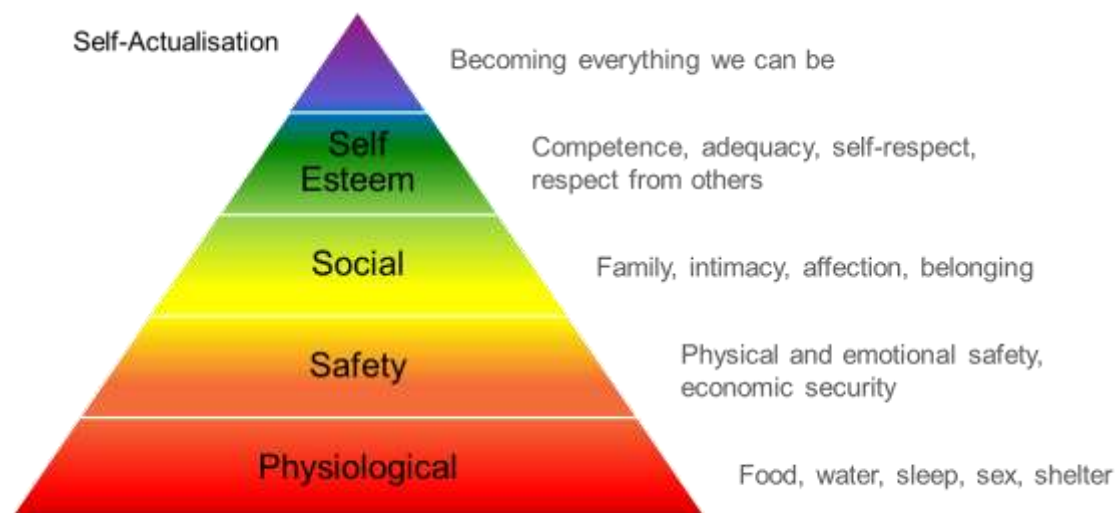


Figure 3 - Maslow's Hierarchy of Needs

Our most basic needs for *Physical Survival* and *Safety* precede all others. At the top of the hierarchy is a need which has no end point, a need for *Self-actualisation (self-fulfilment)*, or to become everything that we as individuals are capable of becoming.

By this model it is not possible to achieve at one level unless the preceding levels are satisfied. If needs at one level are not met, they become preoccupying, hence they are described as 'Deficiency Needs'. They are not sufficient in themselves; as each need is met people naturally move upwards seeking higher levels of satisfaction – i.e. we have a tendency towards self-actualisation.

Some people are naturally more resilient and self-motivated than others, and are able to exhibit emotionally-intelligent self-management, even when core needs are deficient. Challenges are kept conscious and solutions are sought actively with initiative in a positive way. People who are less resilient might 'fall victim' to deficiencies.

The Inspire Youth Arts Relevance

For many young people, physical and emotional safety are deficient in their lives. Arts provision is a significant step in providing an opportunity to rebuild a sense of safety, to feel belonging.

Unanima described learning disabled young people as being 'neglected', and in relation to the support received through the pandemic:

"The LDA community went from already isolated to super-isolated, scared and vulnerable"

Inspire Youth Arts
Impact Assessment Project

The impact of Arts provision through Inspire Youth Arts begins with enabling Safety for groups and for young people who otherwise might never find it. That in turn provides opportunities to feel part of a community and to build self-esteem in their own right, and ultimately to be everything that they can be.

