**PRSF New Music Biennial**

**Residency Programme – EVALUATION FRAMEWORK**

# Evaluation aims

**Through our evaluation of the New Music Biennial residency programme in Hull we want to:**

* Understand more about what worked, and why, so we can apply it to future work
* Understand more about what didn’t work, and why, for same reason
* Understand and record the impact of the programme on participants, music leaders and composers, teachers, project partners, us (ie. all stakeholders)
* Collect information that enables us to tell the story of the project to a wider audience
* Record key metrics about the programme. These will include: audience/participant numbers; number of new commissions/collaboration; skills developed etc
* Offer participants and partners an opportunity to reflect upon project impact
* Understand the impact on Hull, in the context of the New Music Biennial and the wider Hull2017 programme.
* Through the University of Hull research advocate for policy change where appropriate (e.g. in the approach to music education and the role of the composer in informal learning and participation)

**Evaluation Process**

Our evaluation process has 4 components:

1. We have created this framework for evaluating the impact and learning for participants, composers, musicians and students through quantative and qualitative data. From this we will measure the success of the programme and partnerships, to inform future practice. This framework has been informed by HullCoC’s overarching evaluation framework as well as the PRSF’s existing evaluation process.

2. The impact of Minute of Listening and the accompanying residencies on participating communities and school children in Hull, will be measured via an external evaluation undertaken by Andrew King at Hull University, with support from Dr. Pam Burnard (Cambridge University) whose research focuses on measuring psychological wellbeing as a result of engaging in creative listening. Andrew King will engage a research assistant and link to the broader research Hull University undertakes on behalf of CoC.

3. To identify impact of residencies and minute listening on New Music Biennial audiences (July 2017), the Audiences Agency will conduct surveys to gather information on audiences' demographic, their reason for attending, whether they have been involved in any of the residency programmes and to ascertain their impressions of the live events.

4. We will contribute to and be supported by CoC's overarching evaluation, ensuring that our data collection and methodology is compatible and mutually beneficial.

**Design**

The evaluation will use a mixed-methods approach drawing upon both quantitative and qualitative data. The aim of this project is to investigate the impact of the extended New Music Biennial project as part of the Hull City of Culture in 2017.

Our evaluation will involve the collection and analysis of data (numbers, demographics), questionnaire and interview data, observation by researchers and key team members, depth interviews with participating composers, teachers, music leaders and members of the team.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Project objectives** | **Outcomes (what will be different, and for whom)** | **Performance Indicators (pointers that suggest success)** | **Examples of evidence (things we/others can collect to demonstrate progress/success)** | **Methodology (who will do what and when)** |
| **CREATIVE DEVELOPMENT** To support the creative development of local communities, music leaders and residency composers  | * Participants have developed their creative ability
* New work will have been co-created between composers, music leaders and local communities
* Public performances of work will have showcased material produced
* **There will be legacy beyond the 2-year programme in terms of activity**
* Participants’ progress (e.g. to other arts activity)
 | * Participants will be able to articulate how the programme has developed their interest in creative music making
* Shift in attitudes towards contemporary music
 | * Numbers of projects/events/workshops/participants
* Participant feedback
* Composer and local music leader feedback and evaluation
* Additional activity catalysed by project
* PR coverage
 | * Structured evaluation with participating composers and local music leaders
* Audiences Agency’s ability to demonstrate the extent to which NMB residencies and MoL have attracted new audiences to the NMB weekend
* Participant interviews and observation of workshops (from Hull University)
* NMB/Hull2017 team review
* Robust collection and analysis of quantative data – numbers of workshops run, numbers of participants, demographics
* More general success measured against original project aims, and community development targets; documented by Project Team.
 |
| **SKILLS DEVELOPMENT**To develop the skills of composers, local music leaders, teachers and students through the programme | * A two year CPD programme will have been delivered by James Redwood for local music leaders and students
* Local music leaders will have worked alongside world class composers and musicians
* Students will have direct experience of high quality community music work and will be able to apply what they have learned
* Composers, music leaders and students will have increased their skills and experience of engaging with community groups
 | * Composers, music leaders and students can describe or demonstrate these new skills
* They are demonstrably more confident – attitude, behaviour etc
* Progression routes
 | * Feedback from composers, music leaders, students
* Feedback from composer-mentor
 | * Evaluation with local music leaders
* Self-evaluation process with students
* Evaluation with Hull University teaching staff
* Mentoring notes from James Redwood
* NMB/Hull2017 team review
* Robust collection and analysis of quantative data – number of sessions, number of participants, demographic information
 |
| To improve the skills and psychological well-being of school children and community participants involved in the project | * Teachers will be able to articulate ways in which MoL has directly affected children’s behaviour, skills and abilities
* Teachers will be able to articulate the value of MoL as a tool
* Participants will be able to articulate ways in which the project has supported their skills development and wellbeing.
* Hull University will have published their findings
 |  |  | * Hull University research process: questionnaires, focus groups, interviews with teachers and participants
 |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **AUDIENCE DEVELOPMENT**To develop new audiences for contemporary music | * Participants will have experienced new work
* Local people attend the NMB weekend as a result of engaging with the residency or schools programme
* Attendance at NMB weekend following positive PR and comms activity around the programme.
 | * Number of local attenders at NMB
* Audiences and participants clear about how programme has exposed them to new experiences
* Programme participants attend other music events as part of NMB weekend
 | * Audiences Agency interviews
* Audience data at public events
* Participant feedback
 | * Audience Agency questionnaires and analysis
* University research and interviews
* Interviews with composers, music leaders, participants
 |
| **RELATIONSHIP BUILDING**To foster new relationships and collaborations, contributing to the legacy of Hull2017 | * Music leaders locally will feel better networked
* New collaborations and activity may be underway
* The project team can point to new activity the project has catylised.
 | * Establishment of new networks and/or strengthening of existing ones
* New collaborations and activity
 | * Ongoing activity in groups
* Collaborative project outlines or projects
 | * Team stays in regular touch with participants and asks for updates
* Team stays in touch with musicians/composers
 |

**Links to HullCoC Evaluation Framework**

Through our evaluation process we will be able to identify:

* The number and type of workshops and events as part of the programme - commissions, heritage content (including language and memory), location and dates, digital products
* Participants – roles (e.g. composer, student, local artist, community participant), number of workshop participants, gender balance, community identity (e.g. of interest, geography, employment status etc)
* Audiences – attenders and participant numbers by event/workshop/platform, how they found out about the event (via Audiences Agency data), motivation to attend, whether they are local, whether Minute of Listening of the Residencies has motivated them to attend NMB
* Capacity Building – new and existing partnerships developed, training sessions delivered, mentoring received, significant artistic connections made, new skills/know how acquired, alternative venues/spaces used, number of days local artists employed on programme.
* Schools Engagement – number and location of schools involved, numbers of children engaged through MoL and residencies, number of performance opportunities
* Legacy – identified sustainable legacy project for 2018 and beyond

**Data Capture for Workshops:**

Name of Group:

Location:

Numbers of attendees:

Gender balance:

Constituency represented (may be age, refugee group, homeless, etc)

Any notes on the session: