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Centre for Program Evaluation | Melbourne Disability Institute

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Final Report Evaluation of the Bandmates Victoria Program

Maribyrnong City Council

8 February 2019

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# Executive Summary

Bandmates Victoria (the Program) is a program delivered by Maribyrnong City Council (MCC) in partnership with Arts Access Victoria. The Program matches people with disability and/or mental health issues withvolunteers, with the aim of them going to see live music in venues and or at festivals together.

The Centre for Program Evaluation in conjunction with the Melbourne Disability Institute in the Graduate School of Education at The University of Melbourne was asked by Maribyrnong City Council to evaluate the Program.

MCC’s focus of the evaluation was on the perceived value of the Program, in terms of both the effectiveness and the benefits seen by a number of stakeholders. The evaluation looked at program delivery, and as well as the effectiveness and impact of the experience for people with a disability and/or mental health issues. The results of the evaluation will feed into future program design, as well as providing some credible evidence for decision makers.

The Program achieves its goal of providing people with disabilities and/or mental health issues the opportunity to go out to do what the majority of the population is able to, that is go to the live music venue and enjoy music. Based on the interviews with Bandmates, the Program has had positive outcomes of increasing well-being and feeling socially included.

The results of the evaluation indicate it is a successful Program with a combination of high and acceptable scores, as summarised below.

|  |  |
| --- | --- |
| Criteria of Merit | Result |
| Appropriateness | High - All stakeholder groups (6 of 6) could identify if the Program meet the needs of bandmates and volunteers. |
| Impact | High - All stakeholder groups (6 of 6) could identify changes produced by venues/festivals participating in the Program. |
| Effectiveness | High - All stakeholder groups (6 of 6) could identify benefits from participating in the Program. |
| Applicable | Acceptable - Training participants felt they needed some more training/specific information to participate in the Program. |
| Administration | Acceptable - There are certain aspects of the Program administration that could be better delivered with an increase of resources. |

# Introduction

Bandmates Victoria (the Program) is a program delivered by Maribyrnong City Council (MCC) in partnership with Arts Access Victoria. The Program matches people with disability and/or mental health issues withvolunteers, with the aim of them going to see live music in venues and or at festivals together.

It has long been recognised that arts-based activities have a role in the improvement of the health and wellbeing of the population. Participation in the arts allows the possibility for the individual to discover themselves through artistic endeavour and can offer opportunities to increase confidence and expression through that medium. This is particularly important for people with disabilities and mental health issues as the Program supports those involved achieve community and cultural participation.

The Program has three components:

* Matching people with disabilities and/or mental health issues with volunteers to see live music;
* Recruitment and training of volunteers; and
* Music industry development training.

The Program began as a 12-month pilot in October 2016. In 2017 further funding was secured so that the Program could be continued for a further 12 months.

# Background

The Centre for Program Evaluation (CPE) in conjunction with the Melbourne Disability Institute in the Graduate School of Education at The University of Melbourne was asked by Maribyrnong City Council to evaluate the Program.

MCC’s focus of the evaluation was on the perceived value of the Program, in terms of both the effectiveness and the benefits seen by a number of stakeholders. The evaluation looked at program delivery, and as well as the effectiveness and impact of the experience for people with disabilities and/or mental health issues. The results of the evaluation will feed into future program design, as well as providing some credible evidence for decision makers.

Key evaluation questions (KEQ) were:

* KEQ1 What are the key factors that make the Program attractive to participants and volunteers?
* KEQ2 What are the benefits/reactions toward the Program from music venues and audiences?
* KEQ3 What benefits do the stakeholders believe are obtained from the bandmate experience?
* KEQ4 What changes can be made to the training component of the Program (venues/festivals and volunteers) to improve outcomes?
* KEQ5 What changes can be made to the administration of the Program to improve participant experiences?

# Methodology

The following methodology was used to undertake the evaluation:

1. A literature review was undertaken to inform the evaluation, specifically to:
   * Increase the knowledge of the evaluation team of the issues faced by music fans who have disability and or mental health issues when accessing live music;
   * Inform the program logic model; and
   * Inform the data collection questions used in the evaluation
2. A program logic exercise was undertaken to enable the causal relationships between inputs, activities and outcomes to be explained and understood by all involved in the Program. The logic exercise also enabled the researchers to develop the key questions prior to the development of the data collection instruments.
3. An ethics application was completed prior to the collection of data. This is an essential requirement for projects involving the collection of data from humans, and particularly from those of a more vulnerable nature.
4. Interview schedules were developed for the various groups of stakeholders. We particularly want to acknowledge assistance from the Melbourne Disability Institute who provided their expertise in the development of schedules for the Bandmates and Volunteers.
5. The main method adopted in the evaluation process has been qualitative. Semi-structured interviews have been held with a number of the main stakeholder groups.
6. Once the interviews are completed, a thematic analysis will be performed, and a draft report written for MCC review prior to finalisation.

# Literature Review

A literature review was undertaken to inform the evaluation of the Program. Findings of the literature review were used to:

* Increase the knowledge of the evaluation team of the issues faced by music fans who have a disability or mental health issues when accessing live music;
* Inform the program logic model;
* Inform the data collection questions in the evaluation; and
* Inform the development of the rubric to assess the value of the Program.

Key learnings from the literature review for the evaluation:

* People are music fans first, then people with a disability or mental health issues who may need support to see live performances.
* There are physical and mental health benefits of seeing live music.
* Seeing live music with someone else can lead to social inclusion and an increase in wellbeing for the person with a disability or mental health issues but it is dependent on the ‘someone’ and the venue.
* The importance of people with a disability being able to easily access live music, starting from ticket purchase through to getting home.
* Events/venues being open and inclusive rather than meeting ‘minimum’ legislative requirements. It is the staff as well as the infrastructure.
* Universal access is encouraged by Music Victoria.

The full literature review is provided in Appendix 1.

# Program Logic Exercise

A program logic exercise was held at the MCC offices in Footscray in October 2018. Stakeholders who participated in the exercise were Program staff, MCC staff, and Music Victoria. Researchers from the Centre for Program Evaluation at The University of Melbourne facilitated the exercise with support from Melbourne Disability Institute.

A program logic exercise assists the stakeholders to understand how the elements of a program (i.e. inputs, outputs and outcomes) relate to each other. It also assists in understanding the program itself and as well helped to clarify the desired outcomes of a program. For the researchers, it also helped in the development of research questions.

The completed program logic exercise is in Appendix 2.

# Data Collection

A number of stakeholder groups were involved in the data collection phase, (see table below).

Each of the participants were given a plain language statement (PLS) explaining about what was entailed in the interview process. As well they were given an informed consent form which each participant signed to give their consent for the interview. Only qualitative data was collected during the interview. Copies of the PLS, information and consent forms and interview schedules are contained in Appendix 3, 4 and 5 respectively.

There were two main data sources for the evaluation:

* Results of the program logic workshop; and
* Interviews with a range of stakeholders involved in the Program.

Program and MCC staff invited Bandmates and volunteers to participate in the evaluation and coordinated the interview times. Interviews were conducted by the two researchers from Melbourne University in person or over the telephone from the MCC library in Footscray or at the University of Melbourne. Interview questions were e-mailed to those Bandmates and volunteers who had indicated an interest in participating in an interview but weren’t able to conduct an in-person or telephone interview. A breakdown of the interviews per stakeholder group is shown below.

| Stakeholder Group | Number of Interview participants |
| --- | --- |
| Bandmates | 2 |
| Volunteers | 9 |
| Venues/Festivals | 0 |
| BMV staff | 1 |
| MCC staff | 3 |
| BMV Steering Committee members | 3 |
| Arts Access Victoria | 1 |

# Data analysis

The data analysis framework aligned the data sources with evaluation questions. A thematic analysis for each stakeholder group was then undertaken. A summary of the data analysis framework is shown below.

| Key Evaluation questions | Program logic workshop | Stakeholder group | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Bandmates | Volunteers | Venues/ festivals | BMV staff | MCC staff | MCC staff | BMV S/C | AAV |
| KEQ1 What are the key factors that make the Program attractive to participants and volunteers? |  | 🗸 | 🗸 |  |  |  |  |  |  |
| KEQ2 What are the benefits/reactions toward the Program from music venues and audiences? | 🗸 | 🗸 | 🗸 | 🗸 |  |  |  |  |  |
| KEQ3 What benefits do the stakeholders believe are obtained from the bandmate experience? | 🗸 | 🗸 | 🗸 | 🗸 |  |  |  |  |  |
| KEQ4 What changes can be made to the training component of the Program (venues/festivals and volunteers) to improve outcomes? | 🗸 |  | 🗸 | 🗸 | 🗸 | 🗸 | 🗸 |  | 🗸 |
| KEQ5 What changes can be made to the administration of the Program to improve participant experiences? | 🗸 | 🗸 | 🗸 | 🗸 | 🗸 | 🗸 | 🗸 | 🗸 | 🗸 |

# Results

The section discusses the answers to the key evaluation questions based on the data collected as part of the program logic workshop and stakeholder interviews.

## KEQ1 What are the key factors that make the Program attractive to participants and volunteers?

The Program was designed by people with disabilities and/or mental health issues who had identified a need or opportunity for people with disabilities to see a live performance (gig) with someone who was not their parents or carers.

Factors that made the Program attractive to Bandmates were the ability to “be out and about” and “meeting or hanging out with people with similar musical interests”. One Bandmate explained

*“I thought it was cool. I found it interesting because I haven't really found people who like the same music as I do, but I found them which is good.”*

Another Bandmate said:

*“Because it's all about going out and going to concerts, I live for concerts.”*

Factors that made the Program attractive to volunteers included (either individually or combination of):

* The Program’s flexibility, it was up to the Bandmate and the volunteer to decide where and when they went to gigs
* That the Program offered an opportunity to do something they already enjoyed doing (going to gigs) but with someone new
* That the Program provided experiences of being with people with a disability or mental health issues and this fit in with the volunteer’s career aspirations of wanting to work or volunteer in the disability sector
* The Program provided an opportunity to give something back to society or do something positive

One volunteer explained:

*“I have only been involved this year, so probably about twelve months ago or so. I remember reading about it at some point and I felt really positive towards it. I just thought it was a really great thing to do to do locally here in Melbourne to get a group of people who probably didn't have the same opportunities to engage in an activity that I do probably far too often myself, getting out to see live music.”*

Another said:

*“I honestly thought what an awesome idea. Being involved in helping people with disability get out and see more live music just sounded like a winwin situation. I am a disability support worker, love my job and also love going to gigs so it was a no brainer!”*

Some of the volunteers had ‘previous experience’ either being a musician, having a family member with a disability or a mental health issues or being a volunteer.

## KEQ2 What are the benefits/reactions toward the Program from music venues and audiences?

No staff or management from venues or festivals participated in the evaluation. The researchers did contact a venue for a conversation but did not hear back from them. In lieu of this, feedback from other stakeholders included:

* Increase in knowledge (from attending venue/festival training)
* Understanding of existing access opportunities and how to market them
* Increase in number of customers/patrons to the venue or festival leading to an increase in revenue
* Increase in the diversity of customers

## KEQ3 What benefits do the stakeholders believe are obtained from the bandmate experience?

A bandmate experience is defined as the activity of a Bandmate and a volunteer attending a live music venue or festival together. There were a range of benefits identified by each of the stakeholder groups.

Benefits obtained from the bandmates experience from each of the different stakeholder perspectives are listed below.

| Stakeholder Group | Benefits of having a bandmate experience/supporting the Program |
| --- | --- |
| Bandmates | * Going out * Going to concerts * Listening to music that you like * Meeting people who like the same music * Meeting new people * Having a friend * Gaining the confidence to go out   *“The fact that we would be going out and listening to music that you like and just getting out and about, which is really good.”*  *“Meet new people, to enjoy and experience with someone who has the same interests as you, the same taste in music.”* |
| Volunteers | * Experience of volunteering in the disability sector * Community involvement * Involving people with a disability in Melbourne’s live music scene * Having someone to go and see live gigs with * Meeting new people * Supporting disability sector awareness * Live music having a larger and more diverse audience * Supporting Melbourne’s live music industry * Changing the perception of people with disabilities and mental health issues   *“I really want to support it. I am big on giving back.”*  *“I am into community involvement and I really want to work in the disability sector one day, so I just thought this is a great opportunity to work with people who have a disability and to expose them to live music in Melbourne.”* |
| Venues/Festivals | No staff or management from venues or festivals participated in the evaluation. |
| BMV staff | * Benefits for parents/carers   *“It can be really interesting, especially talking with parents, parents of PWD throughout this process. Because you will find, they quite often are the hesitant party in all of this because they are essentially signing up for their child to go out and do stuff by themselves, at night, with someone they don't know in bars. I completely understand all the concerns. It's a conversation I've had to have many times with parents on numerous occasions. To just try and quell those fears and make sure they understand exactly how it is going to work and they can come and meet the volunteers and we talk all about the logistical kind of stuff. That has been a real ongoing benefit, a flow on benefit we probably don't talk about very much, because once they break through that barrier, and they feel a lot more comfortable about it, there are a whole lot of benefits for the parents as well. Because they get that time for themselves, they get to see their child go out and start becoming independent and do those things they've been wanting to do, which would be great to see.”* |
| MCC staff | * Inspiring people with disabilities and/or mental health issues to go out and see gigs/live music * Benefits for volunteers * Ongoing friendships between Bandmates and volunteers * Increased awareness for inclusive spaces for people with disabilities and mental health issues   *“ …their relationship* [between the Bandmate and volunteer] *and how that has broadened out into extended family, other friendships. So really what we were thinking of was just one particular experience, but as their relationship has developed, its broadened into other areas of their lives, so that has been really good.”* |
| BMV Steering Committee members | * Increased knowledge of issues facing and opportunities for people with disabilities and/or mental health issues across participating Councils * Increase in number and diversity of people participating in the music community * Increasing interest from venues/festivals to participate in the Program * Increasing visibility of the Program and people wanting to support it   *“ … the visibility and the general supporting community of the program. So, the people I have been calling 'friends of bandmates'. People who just want to support the program without actually engaging in the formal way of the program.”* |
| Arts Access Victoria | * Inspiring parents/carers to see live music as alternative to their usual routine or activities. |

## KEQ4 What changes can be made to the training component (venues/festivals and volunteers) of the Program to improve outcomes?

There are two training components of the Program:

* Training for venues/festivals; and
* Training for volunteers.

As staff or management from venues or festivals were able to participate in the evaluation, feedback from other stakeholders on the training for venues/festivals has been included. Feedback was:

* The need to include bouncers in the training as they are the first people at the venue or festival
* The importance of continuing to build and maintain the relationship was between the Program staff and the Victorian Music Industry to encourage participation in the training

One Steering Committee member provided the following comment on the venue/festival training:

*“It has been well received and well engaged in program I think definitely. But I am not sure if the training has resulted in more attendance yet or whether it has resulted in, I assume the staff being much more skilled and comfortable with the issues that affect people with a disability and music fans with a disability. I say yes generally but I don't know for a fact that it has actually resulted in a hard and fast outcome yet a more long term outcome.”*

All volunteers provided positive comments on their training, with a particular appreciation for the real-world case studies. They suggested more of a focus on real world examples and the practicalities of going to a gig with someone with a disability or mental health issues, particularly for those people who haven’t had that experience before.

Comments from volunteers about their training included:

*“I really enjoyed that. It was really special. I think the lady who ran it was visually impaired and she was really down to earth and very open with her disability and how people treat her. So that for me was really eye opening as well and definitely helped me to see that, to have a friendly vibe rather than having to babysit the bandmates, if that makes sense. And I do realise to be friends rather than look at the differences.”*

*“I think one of the standout for the training was looking at some of the real world case studies and that only seemed to be a component of the training at the end of the day, that for me was probably the most relevant part of the training. As I said, done volunteering elsewhere so I get the rigmarole of the paper work and why we volunteer and all that kind of stuff so that's not particularly new news for me, it more what do I need to know for this program or how do I build up my skills so I can get thing underway for a bandmate relationship.”*

## KEQ5 What changes can be made to the administration of the Program to improve participant experiences?

The different stakeholder groups suggested changes to the administration of the Program to improve participant experiences, as outlined below.

| Stakeholder Group | Changes to Program administration |
| --- | --- |
| Bandmates | * Assist Bandmates and their volunteers to go to gigs as groups rather than individual pairs.   *“If they had more people, instead of just one person, other people who have the same interests so then you can go out in a group together.”* |
| Volunteers | * Having more Program organised events and gigs * Allow volunteers to have multiple bandmates * Create a platform, (social media), where bandmates and volunteers can communicate, e.g. can organise for a group to all go to the same gig, provide feedback on venues/festivals * Advertise the Program more widely to get more volunteers and decrease the wait time * Provide more support to build friendships with bandmates, including more clarification on roles and responsibilities of both the Bandmate (their parents/carers) and the volunteer e.g. facilitated discussions about who pays for what * Speed of the matching process (taking too long) * Provide support for the parents/carers so they are comfortable with the process * Provide some education and awareness training for volunteers for the disability or mental health issues their bandmate has   *“… the speed of the process. I signed up last year, in November, I was contacted in February or March, the training was in July, I met my bandmate in September, so it's almost a year. And I know it’s a yearly program so, we're running out. I am still excited about it but I think finding a way that you can actually streamline the process a bit more and finding out how at least, I am sure there are really good reasons why it takes that long, but just looking at it in detail and seeing what are the road blocks and what can we do to remove them?”*  *“… keeping us more in the loop as well … there's maybe a Facebook Group, maybe a WhatsApp group or something like this, keeping engagement in and also inter-bandmates connection between. I met a couple of other volunteers at the training and at the events, it would be good, just to set up the platform and then whoever wants too can join. Through Facebook or, I shouldn't say Facebook because I am not on Facebook but WhatsApp, Snapchat or all these things you can set up nice ways to communicate, just setting up the structure and let them talk and then share lots of information.”* |
| Venues/Festivals | No staff or management from venues or festivals participated in the evaluation. |
| BMV staff | * Increased and secure funding so more time can be put into matching and supporting bandmates and volunteers * Acknowledge the high level of administration required to deliver the Program (e.g. training and background checks for volunteers) plus the time to facilitate pairings between Bandmates and volunteers |
| MCC staff | * The Program needs to have secure funding, support and a location to operate from |
| BMV Steering Committee members | * A wider marketing so all potential bandmates can be reached. |
| Arts Access Victoria | * Challenges presented by most of the Bandmates living in the outer city areas and volunteers living in inner city areas – harder to match people living in different geographical areas * The amount of time it takes to make matches * Change/turnover of staff |

Each of the stakeholder groups were aware of the challenges of delivering the Program and understood the delays associated with:

* Volunteer selection process
* Volunteer training
* Matching Bandmates and volunteers
* Setting up initial meetings between Bandmates and volunteers and
* Ongoing support.

BMV staff, MCC staff, AAV and Steering Committee Members identified the need to for ongoing and secure funding to ensure the Program’s sustainability as well as the Program having a permanent and suitable ‘home’ outside local government. These stakeholder saw that once funding and a ‘home’ had been organised, the administrative issues could begin to be addressed so the processes became more efficient.

# Rubric

A rubric has been developed in order to determine the merit of the Program. The logic used to develop the rubric is provided in an Appendix 6. Given the purpose of the evaluation to focus on the perceived value of the Program, in terms of both the effectiveness and the benefits seen by a number of stakeholders, the rubric reflects the stakeholder groups who participated in the evaluation.

|  |  |  |  |
| --- | --- | --- | --- |
| Criteria of Merit | Standard | | |
| **High** | **Acceptable** | **Low** |
| Appropriateness | All stakeholder groups (6 of 6) could identify if the Program meet the needs of bandmates and volunteers. | Most (stakeholder groups (3 to 5 of 6) could identify if the Program meet the needs of bandmates and volunteers. | A limited number of stakeholder groups (1 to 2 of 6) could identify if the Program meet the needs of bandmates and volunteers. |
| Impact | All stakeholder groups (6 of 6) could identify changes produced by venues/festivals participating in the Program. | Most (stakeholder groups (3 to 5 of 6) could identify changes produced by venues/festivals participating in the Program | A limited number of stakeholder groups (1 to 2 of 6) could identify changes produced by venues/festivals participating in the Program. |
| Effectiveness | All stakeholder groups (6 of 6) could identify benefits from participating in the Program. | Most (stakeholder groups (3 to 5 of 6) could identify benefits from participating in the Program. | A limited number of stakeholder groups (1 to 2 of 6) could identify benefits from participating in the Program. |
| Applicable | Training participants felt prepared to participate in the Program | Training participants felt they needed some more training/specific information to participate in the Program. | Training participants did not feel prepared to participate in the Program. |
| Capacity | There is the capacity to administer the Program. | There are certain aspects of the Program administration that could be better delivered with an increase of resources. | A requirement to significantly increase resources to administer the Program. |

# Conclusions and Suggested Recommendations

This section draws conclusions by aligning the results with the rubric. It also draws some overall conclusions and makes some recommendations.

## KEQ1 What are the key factors that make the Program attractive to participants and volunteers?

There were a number of features that made the Program attractive to Bandmates and volunteers, however the main attraction for both groups was the opportunity to see live music. A key determinant of attractiveness for Bandmates identified by the evaluation team was that the Program was developed by people with a disability for people with a disability.

The criteria of merit for this KEQ was appropriateness. The appropriateness of the Program was considered to be high as each of the stakeholder groups could identify if the Program meet the needs of bandmates and volunteers.

|  |  |
| --- | --- |
| Criteria of Merit | Result |
| Appropriateness | High |

## KEQ2 What are the benefits/reactions toward the Program from music venues and audiences?

No staff or management from venues or festivals participated in the evaluation. The researchers did contact a venue for a conversation but did not hear back from them. In lieu of this, feedback from other stakeholders was utilised, e.g. feedback from MCC/Program staff who undertook the training with venues/festivals.

The criteria of merit for the KEQ was impact. The impact of the Program was considered high as each of the stakeholder groups could identify changes produced by venues/festivals participating in the Program. It was noted that these changes were short term, however there is an expectation that long term changes will occur over time.

|  |  |
| --- | --- |
| Criteria of Merit | Result |
| Impact | High |

## KEQ3 What benefits do the stakeholders believe are obtained from the bandmate experience?

Benefits from the bandmate experience go beyond the individual Bandmates and volunteers, they extend to their families and friends, the venues/festivals, participating Councils, Arts Access Victoria and the broader Victorian music industry.

The criteria of merit for this KEQ was effectiveness. The effectiveness of the Program was considered high as each of the stakeholder groups could identify benefits from participating in the Program.

|  |  |
| --- | --- |
| Criteria of Merit | Result |
| Effectiveness | High |

## KEQ4 What changes can be made to the training component of the Program (venues/festivals and volunteers) to improve outcomes?

There were suggestions made to both the venues/festivals and volunteer training components of the Program. For the venues and festivals, suggestions included inviting bouncers to participate in the training and for volunteers, it included more real-world examples of attending a gig/live music with someone who has a disability and/or mental health issues. As this feedback was offered by the volunteers after attending a gig/live music venue with their Bandmate, more training about the specific disability or mental health issues their Bandmate would be appreciated, particularly if the volunteer had no experience with this disability or mental health issues before.

The criteria of merit for this KEQ was applicability. The applicability of the training component of the Program was considered acceptable with participants feeling like they needed some more information to participate in the Program.

|  |  |
| --- | --- |
| Criteria of Merit | Result |
| Applicable | Acceptable |

## KEQ5 What changes can be made to the administration of the Program to improve participant experiences?

The Program is only in its second year of operation (after the first year pilot). Given the ‘youth’ of the Program, it is expected that there will be suggestions to how the administration can be modified to improve the experience of Bandmates and volunteers.

Feedback from BMV staff and MCC staff include the unexpected level of administration associated with the Program which was hindering the ability to match and support Bandmates and volunteers.

Based on the suggestions from each of the stakeholder groups there are a number of areas of administration that could be improved, including:

* Pre-matching – the time it takes for volunteers to be screened and trained
* Matching – availability of Bandmates and volunteers in the same geographical area
* Post matching – ongoing communication between the Program and Bandmates/volunteers

The criteria of merit for this KEQ was capacity. The capacity of the Program was considered acceptable as there were certain aspects of the Program administration that could be delivered better with an increase of resources. This is not a reflection on the Program staff or Steering Committee’s commitment to the Program, more a reflection on the lack of increased and secure funding and a permanent home.

|  |  |
| --- | --- |
| Criteria of Merit | Result |
| Capacity | Acceptable |

## Overall conclusion

The Program achieves its goal of providing people with disabilities and/or mental health issues the opportunity to go out to do what the majority of the population is able to, that is go to the live music venue and enjoy music. Based on the interviews with Bandmates, the Program has had positive outcomes of increasing well-being and feeling socially included. The results of the evaluation of the Program indicate it is a successful Program with a combination of high and acceptable scores, as summarised below.

|  |  |
| --- | --- |
| Criteria of Merit | Result |
| Appropriateness | High - All stakeholder groups (6 of 6) could identify if the Program meet the needs of bandmates and volunteers. |
| Impact | High - All stakeholder groups (6 of 6) could identify changes produced by venues/festivals participating in the Program. |
| Effectiveness | High - All stakeholder groups (6 of 6) could identify benefits from participating in the Program. |
| Applicable | Acceptable - Training participants felt they needed some more training/specific information to participate in the Program. |
| Administration | Acceptable - There are certain aspects of the Program administration that could be better delivered with an increase of resources. |

The Program had an acceptable level of sustainability with the relevant stakeholders articulating their desired goals and being able to describe what a sustainable Program would look like and how to meet training and administrative challenges. However there is still a lack of clarity in terms of a permanent home for the Program, and lack of sustainable funding is still apparent.

## Recommendations

* Clarity the role of parents/carers and how to involve them in the next evaluation
* Missing link between the venues/festivals completing the training and bandmates/volunteers not being told about it (opportunity lost?)
* Having a baseline on which to measure any changes
* Speed up the matching process for volunteers/Bandmates
* Need to work on the sustainability of the Program including sustainable funding and a permanent home for the Program

# Appendix 1 Literature review

*Updated to include literature as suggested by Maribyrnong City Council.*

**Executive Summary**

Key learnings from the literature review for the evaluation:

* People are music fans first, then people with a disability and/ or mental health issues who may need support to see live performances.
* There are physical and mental health benefits of seeing live music.
* Seeing live music with someone else can lead to social inclusion and an increase in wellbeing for the person with a disability or mental health issues but it is dependent on the ‘someone’ and the venue.
* The importance of people with a disability being able to easily access live music, starting from ticket purchase through to getting home.
* Events/venues being open and inclusive rather than meeting ‘minimum’ legislative requirements. It is the staff as well as the infrastructure.
* Universal access is encouraged by Music Victoria.

**Introduction**

A literature review was undertaken to inform the evaluation of the Bandmates Victoria Program. The purpose of the evaluation is to identify the various Program’s stakeholder’s perception of the Program’s value. The Evaluation will look at the delivery of the program, as well as determining the effectiveness and impact of the experience. The results from this Evaluation will feed into future program design, as well as providing some credible evidence for decision makers.

The findings of the literature review were used to:

* Increase the knowledge of the evaluation team of the issues faced by music fans who have a disability or mental health issues when accessing live music;
* Inform the program logic model;
* Inform the data collection questions in the evaluation; and
* Inform the development of the rubric to assess the value of the program.

**Bandmates Victoria**

Bandmates Victoria (the Program) is a program that matches people over the age of 18 with disability and/or mental health issues with volunteers to see live music in Melbourne venues (AAV 2017). The aim of the Program is to create foundations that facilitate social access, build community connections and enhance wellbeing by accessing popular and independent arts and culture (Maribyrnong City Council, 2018).

Arts Access Victoria (AAV) co-designed the Program with people with disability and volunteers and developed by lead partners Maribyrnong City Council and Arts Access Victoria, supported by Vic Health, Music Victoria and Darebin, Moreland, Port Phillip, Yarra and Melbourne City Councils (AAV 2017).

According to AAV (2017), the Program is a unique cultural capacity building program focusing on individuals, venue staff, music industry stakeholders, musicians and performers underpinned by universal access. AAV work with the music industry to build awareness around disability and mental health issues in order to increase the capacity of venues to connect with the audience and deliver accessible and inclusive experiences (AAV 2017).

**Methodology**

Information used in the literature review includes:

* scholarly literature such as research journals (with a focus on published literature reviews); and
* grey literature, including documents and videos produced by government, advocates, business and industry and published on the internet.

Topics researched were:

* Social inclusion for people with a disability or mental health issues;
* Music and young people;
* Benefits of seeing live music; and
* Barriers for people with a disability or mental health issues accessing the arts.

**Key findings – understanding the Program context**

***Importance of social inclusion***

“Inclusive communities” is one of its four priorities and actions in the Victorian Government’s Absolutely Everyone: State disability Plan 2017 – 2020 (the Plan). The Plan states the experience of inclusion is central to social interaction, sharing information and having everyday experiences.

The opportunity to experience acceptance and belonging and develop meaningful social relationships and participation in social activities is essential for adults with an intellectual disability (Van Asselt *et al* (2015).

Gooding *et al* (2017) identified several themes under the term of social inclusion for people with a disability (physical and intellectual). These themes are relevant to understanding the current context/environment which influence the lives of people with disabilities in Australia:

* Deinstitutionalisation – More people with a disability are living in the community based on a model of ‘community care’ rather than being in an institution.
* Paid support staff play a vital role in promoting and/or obstructing social inclusion for some people with a disability, and particularly people with an intellectual disability.
* Importance to have opportunities to actively participate in community organisations and the role of leadership attitudes and social processes within the organisations to facilitate social inclusion for people with disabilities.
* Promotion of ‘socially valued roles’ including employment, volunteering and consumer transactions.

In their research, Van Asselt et al (2015) found when young adults with an intellectual disability had a choice and control in identifying, attending, and actively engaging in events hosted by regular volunteers and/or occupying a volunteer role where they could coordinate events (e.g., organising and hosting an activity) themselves, their experience of social inclusion was enhanced.

Pegg and Patterson (2002) identified that leisure plays an important role in determining a person’s sense of personal control and self-efficacy. Through leisure (which is assumed to include going to a ‘gig’ or seeing live music), people with a mental health issues may develop positive beliefs about their abilities to successfully perform activities to interact effectively with co-participants and for greater personal fulfilment and satisfaction with life.

The Office for Disability (2010) explained the contribution made by the arts to improving social inclusion for people with a disability, and to community health and wellbeing in general is a widely accepted and is reflected in government policy and planning at all levels of government, both overseas and in Australia.

***Music and young people***

According to Papincazak *et al* (2015), after exercise, music is the second most commonly used mood regulation strategy in young people and has the potential to assist them with achieving optimal functioning and wellbeing. Papincazak *et al* (2015) summarised the various areas of academic research on the relationships young people have with music:

* Music is used to claim cultural space -both in public and in homes - such as when adolescents select a genre and volume of music to set up a barrier between themselves and other family members.
* Music is used to explore and establish identity, and adolescents attribute personality characterises to other on the basis of their musical preferences.
* The connections between the sounds of music and the social or cultural groups of people that produce and consume it.

***Benefits of attending a ‘gig’ or seeing live music***

There were no studies found identifying the benefits for young people with a disability or mental health issues attending live music venues. There were numerous studies found on the benefits for older people (e.g. who had been diagnosed dementia) attending live performances, the benefits for people with a disability or mental health issues participating in music therapy or creating music as an artist, however these were considered outside the scope of this literature review. Because of this, a search of the literature was broadened to the benefits of attending live music for all people, not just people with a disability.

Whitner (2018) listed number of benefits of seeing live music and it has been assumed that these benefits would include people with a disability and/or mental health issues:

* Physical movement and exercise;
* Reduces stress;
* Increases mood;
* Feeling of togetherness;
* Improve general sense of wellbeing;
* Source of energy – release of dopamine;
* Relieve pain;
* Escape from everyday life;
* Something to look forward to; and
* Improve existing or create new social connections.

Weinberg and Joseph (2017) found that engaging with music by dancing or attending musical events was associated with higher subjective wellbeing than for those who did not engage with music in these forms. The findings of their research also emphasised the important role of engaging with music in the company of others with regard to subjective wellbeing, highlighting an interpersonal feature of music.

***Barriers to accessing the arts***

According to the Cultural Ministers Council (2009) and the Office for Disability (2010) people with a disability can face a range of barriers preventing them from accessing facilities, services and resources, both as audiences and as participants.

* Physical access to venues and facilities, such as parking and drop-off points, building location and design (for example wheel chair access and hearing loop technology), access to interpreters (for example interpreters for the deaf and hearing impaired) seating arrangements and limited access to backstage areas.
* A lack of information in accessible formats about the availability and accessibility of events and venues, a lack of established information sharing networks, and inaccessible booking and ticket options.
* Diminished quality of artistic and cultural experiences due to issues as inadequate signage, sign language interpreting and assistive technologies such as audio induction loops/FM systems, captioning or audio-descriptive services.
* Low levels of arts awareness, including the lack of information about accessible arts venues and accessible activities in arts marketing materials.
* A lack of awareness and barriers caused by attitudes amongst the community, arts and cultural organisations, venues, presenters and ticketing agencies.
* Inadequate training of arts personnel with low levels of disability awareness and training among staff at arts venues.
* Financial barriers such as ticket costs and additional costs for carers or support workers, specialised equipment and transport.

**Best Practice Guidelines for Live Music Venues**

Music Victoria’s Best Practice Guidelines for Live Music Venues (the Guidelines) is regularly updated to reflect the needs of the music industry. The Guidelines set out the minimum requirements for running a successful live music venue and provide advice on achieving ‘best practice’ as a live music venue operator. Music Victoria state best practice can encourage increased patronage and profits, attract high-quality performers, reduce noise complaints and help create one-off live music experiences. In 2016-2017 Music Victoria included chapter on accessibility (Music Victoria nda).

The Guidelines encourage creating a space that is open and accessible to all patrons, inclusive of those living with a disability, should be a major priority for all business. The Guidelines provide guidance for businesses to develop an inclusion plan to create a space for all people to enjoy.

The topics covered include a definition and explanation of universal access which addresses barriers to inclusion for people with disabilities, experience mental health issues, who come from culturally and linguistically diverse backgrounds, rural and remote communities, who identify as Aboriginal or Torres Strait Islander and who are disadvantaged. Music Victoria state the enormous economic benefit of universal access, increase patronage and aesthetic values of the venue and performances. Music Victoria also includes disability awareness training for venue staff as a key aspect and the best place to start the journey towards universal access.

The Guideline includes tips, relating to specific disabilities including for people with vision impairment or blindness, people who are deaf and/or hard of hearing, people with an intellectual disability, people with autism, people with mental health issues, people with physical and mobility impairment.

**Lessons from Attitude is Everything surveys**

Attitude is Everything (AiE) in the United Kingdom (<http://www.attitudeiseverything.org.uk>) who have the aim of improving deaf and disabled people’s access to live music. They began as a pilot project in 2000 and are now a fully independent are a disability-led charity who support non-profit and commercial organisations to make what they do more accessible and inclusive people who are deaf or who have a disability[[1]](#footnote-1). AiE support venue and festival organisers to understand their legal obligations and implement best practices solutions to deliver ‘reasonable adjustments’[[2]](#footnote-2).

AiE undertake State of Access Reports to gauge the level and type of access people who are deaf or who have a disability have to live music. As person’s feeling of social inclusion and level of wellbeing would be affected by the whole experience of seeing live music and as access can be a barrier (as identified by the CMC 2009), a summary of the AiE survey methodologies and definitions are provided below as they provide some insight for the Bandmates Program evaluation.

***2016 Report/Survey Methodology***

The 2016 State of Access Report was based on 280 reports completed by people who were deaf and/or disabled mystery shoppers which covered by music venues and festivals. The purpose of the mystery shopping reports was to assess the prevalence and quality of access information across venues and festivals other than those mystery shopped. They used the following ratings:

|  |  |
| --- | --- |
| Rating | Definition |
| Good | Accessible toilets + Personal Assistant (PA) ticket scheme + physical access + additional facilities described |
| Adequate | Accessible toilets + PA ticket scheme + physical access mentioned |
| Poor | 1 – 2 lines of text |

The Report’s definitions of venues and festivals size were:

|  |  |  |
| --- | --- | --- |
| Size | Venues | Festivals |
| Small | 0-499 | 0-999 |
| Medium | 500-5k | 10k-30k |
| Large | 5k+ | 30k+ |

Other studies/research undertaken by AiE for the 2016 Report were

* A survey of deaf and disabled artists;
* A survey of deaf and disabled audiences in the North East;
* E-mail interviews with 10 mystery shoppers on the subject of access information; and
* Survey of 100 mystery shoppers regarding their live music spending habits.

The 2016 Report also referenced studies/research undertaken by others, including:

* Mencap’s Little Noise 2015 survey;
* Action on Hearing Loss’ 2015 report Hearing Matters;
* DWP economic study;
* DCMS Taking Part Survey; and
* Disabled Access Day and Euan’s 2015 Access Survey.

***2018 Report/Survey methodology***

The 2018 Report was based on an Access Booking survey. Survey was live from 20th December 2017 to 28th January 2018, gave the public the opportunity to share their good and bad experiences and the personal impact of going through the process of attempting to book access to live music.

Access booking is an AiE term for the advance booking of certain reasonable adjustments that relate to the allocation of tickets, seating and/or limited space within a venue or event space. Deaf and disabled people often require one or a combination of the following things when seeking access to live music:

* A ticket/seat for a Personal Assistant (PA) to provide support in order to attend
* Tickets/seats for multiple PAs in certain circumstances
* A wheelchair-accessible space or location to transfer onto a seat
* A step-free seat
* A seat with a maximum number of steps to reach it
* Access to the best location to access British Sign Language interpretation, captioning of lyrics or audio-description.

Other access requirements may include a wide range of requirements that people might need to discuss with a venue or event, and make arrangements for that are currently outside the realm of ‘access booking’, these include:

* Bringing medical equipment or medications
* Bringing an assistance dog
* Bringing specific food or fluids
* Gaining entry early to avoid crowds or become familiar with a space
* Being guided to a seat
* The ability to come and go during a performance.

349 people completed the survey a combination of deaf and disabled and people who booked access on behalf of someone. Survey captured the demographics of the deaf and disabled people:

* Age
* Impairment and health condition
* Access requirement
* Relationship with AiE

They survey asked questions about:

* Before booking
  + Venue access schemes
  + Proof of access requirements
* Booking methods
* Beyond sales
  + Booking for a party of people
  + High demand events
  + Pre-sales
  + VIP and artist meets
  + Gift vouchers
* The impact of bad experiences

Accessibility included:

* PA ticket schemes
* Travel and arrival
* Pre-travel information
* Parking
* Step-free access to venues
* Early entry to venues
* Box office and wrist band exchange
* Step free access
* Hearing loop for customer service
* Toilets
* The importance of advertising facilities
* The need for adequate coverage
* The need for facilities that are fit for purpose
* Food, drink and merchandise
* Accessible camping
* Viewing platforms and areas
* Prevalence
* Build and location
* Staffing and accreditation
* Access to the performance
* Assisted hearing systems
* Captioning
* Sign language
* Access for people with vision impairments
* Relaxed performances
* Staff attitudes and support

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# Appendix 2 Detailed Program Logic Map

| **Inputs** |  | **Outputs** | |  | **Outcomes – Impact** | | |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | *Activities* | *Participation* |  | Short | Medium | Long |
| **Demand**/need/gap in service provision (PW wanting to see live bands)  **Bandmates & Volunteers**  **Venues and festivals**   * Owners and staff * Infrastructure/building   **Social/political context** (change in access expectations)  **BMV Program Staff (**x2 part time contractors)  **Maribyrnong City Council employees** (x3)  **BMV Program Steering Committee**  **BMV Program Reference Committee**  **BMV Funding**  VicHealth  Creative Victoria (social events)  Department of Health and Human Services  Maribyrnong City Council  Yarra City Council  City of Port Philip  City of Darebin  City of Melbourne  Moreland City Council  **BMV In-kind support**  Music Victoria  Arts Access Victoria  **Relationships** between  Bandmates & volunteers  Bandmates and their parents, carers and support workers (disability service providers)  Funding organisations and program deliverers  Venues/festivals (owners, staff), bands/artists and audiences (including Bandmates and volunteers)   * Research (e.g. Gig Buddies in UK and Sydney)   **BMV Program administration** |  | **BMV information sessions**  **Bandmates and volunteer recruitment**  **BMV Program administration**   * BMV Funding applications and acquittal * Volunteer background checks (Police and DWES) * Matching meetings * Database management * Regional Information Sessions   **BMV Steering Group Meetings**  **BMV Reference Group Meetings**  **BMV Training**   * Venues and festivals * Volunteers   **BMV Marketing and collateral**  **Social Events**   * Metro * Regional   **Working with Disability Service Providers**  **Relationship management between various stakeholders**  **Music community (industry) development**   * Big Sound * Music Cities * Changes   **Conferences**  **Award submissions**  **Program evaluation**   * Development of evaluation framework * implementation and measurement of outcomes | Bandmates  Parents/carers  Support workers (disability service providers)  Volunteers  Other live music fans  Venues and festivals (owners and staff)  BMV Program Staff  Indirect Program Staff  Program Steering Committee  Program Reference Committee  Funding organisations  Organisations providing In-kind support  Program supporters (VIPs)  Access All Areas Network  Media including community radio (PBS and RRR)  Music community (industry) |  | **Bandmates** |  |  |
| Participating in the program (ie attending gigs)  Increase in confidence and comfort to attend gigs  Creating new and maintaining friendships  Increased sense of social inclusion  PWD don’t need the Program because just hearing about it has given them the confidence to see live music[[3]](#footnote-3)  Bandmates ‘graduate’ out of the Program | Broadening of friendship groups (e.g. follow bands)  Increased sense of social inclusion  Bandmates ‘graduate’ out of the Program  Participate with volunteer outside the Bandmates program1 | Bandmates ‘graduate’ out of the Program |
| **Volunteers** |  |  |
| Participating in the program (ie attending training and gigs)  Creating new and maintaining friendships (especially if relocating to Melbourne)  Increased sense of social inclusion  Self awareness and being able to identify mental health issues1 | Participate with bandmate outside the Bandmates program1 |  |
| **Venues and festivals** |  |  |
| Increase in knowledge (from attending training)  Buy-in and support for BMV  Understand current access opportunities and how to market them  Increase in number of customers  Increase in the diversity of customers  Increase in revenue  Economic development | Access is considered from ticket sales to after the event  Increased accessibility to venues and festivals  Increase in revenue  Economic development | Access is considered from ticket sales to after the event  Venues and festivals have infrastructure making them accessible to all  Increased accessibility to venues and festivals  Increase in revenue  Economic development |
| **Music community (industry)** |  |  |
| Buy-in and support for BMV  Increase in knowledge  Increase in number of people participating in the music community, including artists with a disability  Increase in the diversity of people participating in the music community  Economic development | Increase in number of people participating in the music community, including artists with a disability  Increase in the diversity of people participating in the music community  Economic development | PW attending live music is normalised/accepted and encouraged  Economic development |
| **BMV Program** |  |  |
| Increasing number of Bandmates and volunteers/Program at capacity | Increasing number of Bandmates and volunteers/Program at capacity | Sustainable and integrated program with permanent staff and stable relationships  Program has a permanent ‘home’  State-wide reach with a network of Bandmates across metro and regional areas (Ballarat, Bendigo, Gippsland and Geelong)  Program is flexible, adaptable and responsive to technological change increasing accessibility  Influence media coverage/communication of PWD to be just getting on with life rather than being someone who is inspirational |

COMMUNITY AND CULTURAL PARTICIPATION IN AN ACCESSIBLE AND INCLUSIVE ENVIRONMENT

|  |  |  |
| --- | --- | --- |
| **Assumptions**  There is a live music scene.  Program staff are skilled and passionate.  Music venues and festivals are willing to engage in training in disibility access and inclusion issues.  Bandmates willingly wanted/desired by PWD.  Bandmates and volunteers enjoy participating in the Program.  Program is adequately funded. |  | **External Factors**  Predudice towards PWD.  Lack of awareness on access issues in music venues and festivals.  Changing technology, increasing accessibility.  Social and political movements impacting on access.  Current venue and fesitval infrastructure.  External stakeholder buy-in/criticism/opinion.  Improvement in disability access and development. |

# Appendix 3 Plain Language Statements/Consent forms for Bandmates and volunteers

**Evaluation of the Bandmates Victoria Program**

**Plain Language Statement**

|  |  |
| --- | --- |
| Anthea | Rachel |
| Image result for anthea rutter |  |
| 03 8344 6304 asrutter@unimelb.edu.au | 0418 728 895 rmaas@student.unimelb.edu.au |

**About the Project**

### [Image result for decision](https://www.google.com.au/imgres?imgurl=https://cdn2.iconfinder.com/data/icons/windows-8-metro-style/512/decision.png&imgrefurl=https://www.iconfinder.com/icons/174766/decision_icon&h=512&w=512&tbnid=FtaADTUXTbXveM:&docid=U3etu2FBS5HVHM&ei=F_T9VojyD4y20gSvybLoBQ&tbm=isch&ved=0ahUKEwjI2Z-uyOzLAhUMm5QKHa-kDF04ZBAzCA0oCjAK)We all like to go to events that interest us, like going to see live music or going to a concert.

### People with intellectual disability have a right to go to these events the same as everyone else. But sometimes, they need or want the support of another person to be more confident or more comfortable in a new place.

### We want to understand whether the Bandmates program is good and how it can be made better.

### The research is being conducted by two organisations who work together.

### These are the University of Melbourne and the City of Maribyrnong Council.

### We want to talk to you about what you like and what you don’t like about the Bandmates program.

### We will meet at a time that is good for you. We will talk for about 25 minutes.

### 

### We want to talk to you about:

### What you like about the Bandmates program

### What you don’t like about the Bandmates program

### How you think the Bandmates program can be better

### Our chat will be recorded and then typed.

### Everything we collect will be kept on a computer that only the researchers will be able to see.

**What support can I get?**

### If you want, you can invite another person you know to join you when we talk. It could be a relative, a friend or a support worker.

### When we talk, you will be asked about good and bad experiences you had in the Bandmates program. If talking about bad experiences makes you upset, you can tell us. We can then ask you other questions that do not make you upset. Or, if you want, we can also help connect you with an organization that can help with the issue that upsets you.

**What we will do with the information we collect?**

### The findings of the research will be written into a report and may be published in a journal or talked about at a conference.

### People will not know that it is you in any of the reports or papers or presentations. We are happy to provide you with a copy of what is said in the interviews and with a copy of the final report and anything else that is written by us about this research.

**Do I have to agree to be involved?**

### No. You do not have to agree to be involved in the project and nobody will think badly about you if you do not want to be involved.

### [Image result for stop](https://www.google.com.au/imgres?imgurl=http://www.kooziez.com/wp-content/uploads/2011/06/Stop-Sign.jpg&imgrefurl=http://ugi.dromhfg.top/c/black-and-white-stop-sign/19019744&h=2400&w=2395&tbnid=hje8VL3K1mFQyM:&docid=5PaWKNfVsdQV3M&ei=YvD9Vub1LIbTmAXWraPoDg&tbm=isch&ved=0ahUKEwjmrvrpxOzLAhWGKaYKHdbWCO04ZBAzCEkoRjBG)If you want to be in the research, you can STOP at any time.

### You can also say if you don’t want any of your information in the research.

### If you decide to stop and do not want your information to be used you can contact Anthea by email or phone. You don’t need to tell Anthea why and she will not ask you.

|  |  |
| --- | --- |
| **What if I want more information?** | |
| You can ring Anthea | **Anthea**  Image result for anthea rutter  **03 8344 6304** |
| or you can **email** **Anthea** | asrutter @unimelb.edu.au |

****

You can talk to us if you have any questions.

If you want to make a complaint about this research, you can talk to the Ethics Committeeof the University of Melbourne.

****

You can ring them on **03** **8344 2073**.



Or you can **email** the ethics committee:

[HumanEthics-complaints@unimelb.edu.au](mailto:HumanEthics-complaints@unimelb.edu.au?subject=Complaint%20about%20a%20human%20research%20project&body=Ethics%20ID%20number%20or%20project%20name%3A%0AName%20of%20researcher%2Fs%3A%0ADetails%3A)

**Evaluation of the Bandmates Victoria Program**

**Consent Form**

**My Name:**

**Researchers:** Anthea Rutter, Rachel Maas

1. I agree to be involved in this research.
2. I know that the research is being done by Anthea and Rachel and that I have their telephone number and e-mail address if I want to contact them.
3. I have been given information about the research.
4. I understand that the research is on the Bandmates program.
5. The researchers can use what I told them to help their research.
6. I agree that these statements are true:
   1. I understand what the research is about;
   2. I will talk with the researchers about the Bandmates program. This talk will be recorded;
   3. What I say will only be shared if I say it is okay;
   4. The researchers will try to make sure no one knows what I tell them;
   5. I can ask to STOP at any time;
   6. I can ask for what I tell the researchers not to be included in the research;
   7. What I tell the researchers will help them write a report on the Bandmates program. This report will say if the program is good and what could make it better;
   8. By writing my name below I agree for the researchers to use what I tell them. They will keep this form to show that I agreed.

**Signature:**  **Date:** .

*(My signature)*

# Appendix 4 Plain Language Statements/Consent forms for other stakeholders

**Evaluation of the Bandmates Victoria Program**

**Plain Language Statement**

Dear Participant,

My name is Anthea Rutter and I work at the University of Melbourne. I am contacting you because I, along with an experienced research team at the University of Melbourne, have been contracted by the City of Maribyrnong to conduct a research project about a pilot program called Bandmates Victoria. We have been given approval to conduct this trial by the Human Research Ethics Committee of the University of Melbourne. We are being funded by the City of Maribyrnong to complete this research.

**What is this research about, what is it for?**

The City of Maribyrnong, Disability Services Unit, has asked the researchers to evaluate the pilot program called Bandmates Victoria. This program matches people with disability and/or mental health issues who are over 18 years-old with a volunteer to see live music. The broad aim of the evaluation is to seek evidence as to whether this pilot program is effective, viable and beneficial.

We are inviting you to participate in this study.

**What is involved for you?**

Using an interview schedule, we intend to interview a small sample (approximately 10) program participants; plus (approximately 10) volunteers, and the Steering Committee that oversees the program. These interviews are expected to take around 25-minutes for each interview. The interviews will be held at a mutually convenient time. With your permission, interview discussions may be audio-recorded to ensure that the researchers capture an accurate record of participants’ views.

**Are there any risks for you?**

The nature of the questions asked in the interviews will not involve potentially distressing topics. However, we have taken steps to manage and mitigate any possible distress that you may experience during the interviews. A protocol was developed prior to interviews taking place, which means that interviewers will follow a procedure that aims minimise any possible risk of discomfort and distress. In the instance that you do experience physical, psychological, or emotional distress during the interviews, you are permitted to withdraw at any stage without any prejudice. You will also be encouraged to seek support directly from the researchers at any stage or from the City of Maribyrnong.

**Are there any benefits for you?**

By participating in the research, you will be providing us with an important source of data on whether this pilot program is effective, viable and beneficial.

**Confidentiality**

Names of individuals who participate in the evaluation will not be used in any written reports. However, while every effort will be made to protect the anonymity of participants, you should be aware that in some instances it may be possible to identify a participant due to the small sample of interviews being undertaken.

To protect confidentiality and anonymity, the names and contact details of all participants will be stored in a locked cabinet that is separate from the information that they have supplied. All computer files will be accessible to the researchers only and will be password protected. You should note that we can only guarantee confidentiality using these measures within the limits of the law. All data will be stored securely for five years as prescribed by University regulations before being securely destroyed.

**Consent**

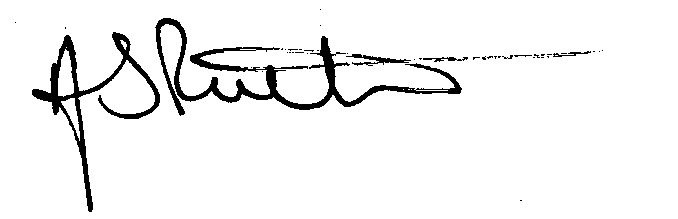
We have been given ethics approval to conduct this trial by the Human Research Ethics Committee of The University of Melbourne. Participation in this research project is entirely voluntary, and your relationship with Bandmates Victoria or the City of Maribyrnong will not be affected by your decisions around participation.

Should you wish to withdraw from the project at any stage, or to withdraw any unpublished data you may have supplied, you are free to do so without prejudice. To withdraw your data from this research. Should you require any further information, or have any concerns, please do not hesitate to contact the named researcher via email: [asrutter@unimelb.edu.au](mailto:asrutter@unimelb.edu.au), or via phone: +61 3 8344 6304.

In the unlikely event that the research project makes you feel uncomfortable, you can let us know and we will refer you to someone who can talk to you.

If you have any concerns or complaints about the conduct of this research project, which you do not wish to discuss with the research team, you should contact the Manager, Human Research Ethics, Office for Research Ethics and Integrity, University of Melbourne, VIC 3010. Tel: +61 3 8344 2073 or Email: [humanethics-complaints@unimelb.edu.au](mailto:humanethics-complaints@unimelb.edu.au). All complaints will be treated confidentially. In any correspondence please provide the name of the research team or the name or ethics ID number of the research project.

Yours sincerely,



**Anthea Rutter** Phone: 8344 6304

Research Fellow Mobile: 0417 569 649

Centre for Program Evaluation Email: asrutter@unimelb.edu.au

**Ms Rachel Maas**

Student

Centre for Program Evaluation Phone: 0418 728 895

**Evaluation of the Bandmates Victoria Program**

**Consent Form**

**Name of participant:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Name of investigator(s):** Anthea Rutter, Rachel Maas

1. I hereby consent to participate in this evaluation that is being conducted by the Centre for Program Evaluation (CPE), The University of Melbourne, on behalf of The City of Maribyrnong.
2. The Research Team comprises Ms Anthea Rutter (Research Fellow) and Rachel Maas (Student).
3. I have received a copy of a Plain Language Statement that provides background information about this research, and a copy of this information has been given to me to keep.
4. I understand that the purpose of the evaluation is to report on the implementation of a Pilot Project, Bandmates Victoria program.
5. I authorise the researchers to use for this purpose the survey referred to under (1) above.
6. I acknowledge that:
   1. The aim, methods and benefits of the evaluation have been explained to my satisfaction in the Plain Language Statement that accompanies this form;
   2. I am being invited to participate in an interview and the interview may be audio-taped to ensure the accuracy of reporting;
   3. Information collected from me will not be released to anyone without my consent;
   4. Every effort will be made by the evaluators to ensure confidentiality of information collected from me within the limits of the law;
   5. Involvement in this evaluation is voluntary and I am free to withdraw any unprocessed data at any time during this study;
   6. I am also free to ask that any information that I have provided, that has not already been processed, be withdrawn from the study;
   7. The findings of this evaluation will be used to assist The City of Maribyrnong to consider whether this program is effective and suitable for people with disability and/or mental health issues.
   8. This signed consent form will be retained by the CPE Evaluation Team.

**Signature:**  **Date:** .

*(Participant’s signature)*

# Appendix 5 Interview schedule (interview questions)

**Bandmates Victoria Program Evaluation**

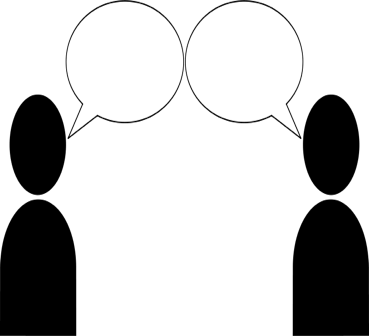
**Our Talk**

*[Interview schedule for Bandmates and volunteers]*

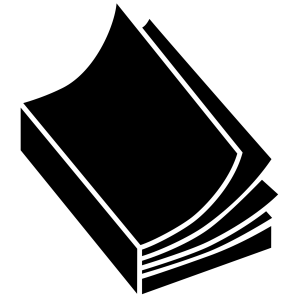
Thank you for having a talk with me today.

Would you like me to explain why I am talking with you?

### ***If yes.***

We want to talk about

* What you like about the Bandmates Victoria Program
* What you don’t like about the Bandmates Victoria Program
* How you think the Bandmates Victoria Program can be better

What we talk about today will be used to write a report that we will share with Maribyrnong City Council.

People will not know that it is you in the report.

[](https://www.google.com.au/imgres?imgurl=http://www.kooziez.com/wp-content/uploads/2011/06/Stop-Sign.jpg&imgrefurl=http://ugi.dromhfg.top/c/black-and-white-stop-sign/19019744&h=2400&w=2395&tbnid=hje8VL3K1mFQyM:&docid=5PaWKNfVsdQV3M&ei=YvD9Vub1LIbTmAXWraPoDg&tbm=isch&ved=0ahUKEwjmrvrpxOzLAhWGKaYKHdbWCO04ZBAzCEkoRjBG)You can ask to STOP at any time.

You can also say if you don’t want any of your information in the report.

Is it okay if I record what we say?

Do you have any questions before we start?

Appropriateness

1. Tell me how you felt about the Bandmates Victoria Program when you heard about it
2. Tell me about how you met your Bandmate/volunteer
3. Tell me about your experience with the Bandmates Victoria Program?
   * Number of matchings?
   * Number of venues or festivals?
   * Number of events?

Effectiveness

1. Why did you sign up for the Bandmates Victoria Program?
2. How do you know if a venue or festival is Bandmates Victoria friendly?
3. How can the Program be made better?
4. Are there any bad things about the Program?
5. What changes do you think need to be made?

Impact

1. (Volunteers only) Do you think the training for this Program was good?
2. Tell me about your experience of attending venues or festivals with your Bandmate/volunteer
3. Is there anything that stopped you or helped you in the Bandmates Victoria Program?
4. Did anything happen that you were not expecting?

Is there anything else you would like to tell me?

**That is the end of our talk. Do you have anything more to say or questions?**

Thank you for your time and participation in this study.

**Bandmates Victoria Program Evaluation**

*[Questions for Venue and Festival Owners and Staff]*

Appropriateness

1. Tell me about your reaction to the Bandmates Victoria Program
2. Has the Program been what you were expecting?

Effectiveness

1. Did the training prepare you and/staff for PWD (people with disability and or mental health issues) to attend your venue or festival (if not, why not)?
2. From your perspective, has the training been successful for your organisation?
3. Is there any further information or training you would have liked?
4. Do you think the Program has been more effective for some participants (venue and festival staff, PWD, Volunteers) compared to others?
5. Do you think the Program has been more effective for some volunteers compared to others?

Impact

1. Can you think of any barriers or enablers to the delivery of the Program?
2. Are there any unintended outcomes – both positive and negative – resulting from the Program?
3. Has this Program served your needs as a venue or festival owner or employee?

Sustainability

1. Are there any examples of ongoing benefits as a result of the Program?
   1. Increase in patronage
   2. Increase in patronage diversity
   3. Artists with disability performing at venue or festival
   4. Increase in revenue
2. Do you plan to continue participation with the Bandmates Victoria Program?

Is there anything else you would like to tell me?

**That brings us to the conclusion of the questions of this interview. Do you have any further comments or questions?**

Thank you for your time and participation in this study.

**Bandmates Victoria Program Evaluation**

*[Questions for Reference Group, Council staff and Stakeholders]*

Appropriateness

1. Tell me about your reaction to the Bandmates Victoria Program
2. Has the Program been what you were expecting?

Effectiveness

1. Do you think the Program has been more effective for some Bandmates compared to others?
2. Do you think the Program has been more effective for some volunteers compared to others?
3. How do Bandmates know that a venue or festival is Bandmate Victoria friendly?

Impact

1. From your perspective, has the industry development training component of the Program been successful?
2. Are there any barriers or enablers to the delivery of the Program to date?
3. Are there any unintended outcomes – both positive and negative – resulting from the Program?
4. Tell me about the participation rates of PWD and volunteers?
5. Have the needs of those served by the Program been achieved (PWD, volunteers and venue and festival owners and staff)?

Sustainability

1. Are there any examples of ongoing benefits as a result of the Program?
2. Is the Program itself sustainable – or what changes need to be made to make it so?
3. What are your goals for the Program?

Is there anything else you would like to tell me?

**That brings us to the conclusion of the questions of this interview. Do you have any further comments or questions?**

Thank you for your time and participation in this study.

# Appendix 6 Rubric development

A rubric consists of a criteria of merit, standards and a description.

The alignment of key evaluation questions (KEQ) to the criteria of merit as shown below.

|  |  |
| --- | --- |
| Criteria of Merit | KEQ |
| Appropriateness | KEQ1 What are the key factors that make the program attractive to participants and volunteers? |
| Impact | KEQ2 What are the benefits/reactions toward the program from music venues and audiences? |
| Effectiveness | KEQ3 What benefits do the stakeholders believe are obtained from the bandmate experience? |
| Applicable | KEQ4 What changes can be made to the training component of the program to improve outcomes? |
| Capacity | KEQ5 What changes can be made to the administration of the program to improve participant experiences? |

The criteria of merit and their definition are described in the table below

| Criteria of Merit | Definition |
| --- | --- |
| Appropriateness | The extent to which the Program matched the needs of bandmates and volunteers |
| Impact | The changes by venues/festivals participating in the Program. |
| Effectiveness | Benefits are experienced from participating in the Program. |
| Applicable | The training program delivers the skills and knowledge applicable for venue/festival staff and volunteers to participate in the Program |
| Capacity | There is capacity to deliver the program in an efficient way |

The rubric has three levels (high, acceptable and low) as the Program is in its initial stages of implementation and there isn’t the level of data to support a more intricate division.

As the purpose of the evaluation was to focus on the perceptions of the various stakeholders as to the value of this program, it was important to include this variation in the definitions explaining the different combinations of criteria of merit and standards.



1. <https://www.youtube.com/watch?v=o7B2MoaCq3s> [↑](#footnote-ref-1)
2. ‘Reasonable adjustments’ = changes to policies, procedures or the physical environment that remove barriers that might place Deaf and disabled people at a substantial disadvantage when seeking to access something on an equal basis to non-disabled people. The UK Equity Act 2010 states that service providers have a duty to make reasonable adjustments. (AiE 2018, 4) [↑](#footnote-ref-2)
3. Unintended impact/outcome [↑](#footnote-ref-3)