

# **RMB Fund's Education for a Creative Economy programme - Terms of Reference for an external outcome evaluation**



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On behalf of the Rand Merchant Bank (RMB) Fund, Tshikululu Social Investments NPC (hereafter referred to as Tshikululu) wishes to appoint a Service Provider to evaluate the RMB Fund’s “Education for a Creative Economy” (creative arts) programme.

The terms of reference in the below describe the scope and basic requirements of the evaluation.

## 1. Background and rationale

The RMB Fund’s Education for a Creative Economy programme aims to provide South Africans with the skills, knowledge and opportunities to develop a creative mindset through arts education and unlock and actively participate in the creative economy. The programme has several objectives, which fall into two main areas of Creative Arts and Talent Unlocked.

Goals	Objectives
<p><b>Creative Arts</b> supports organisations in music, dance, film, theatre and visual arts, with the goal to deliver programmes that facilitate the development of a creative mindset in support of the creative economy.</p>	<p>To support organisations that demonstrate an understanding of how programme actions develop a creative mindset through cognitive thinking (problem-solving, critical thinking, abstract reasoning and personal expression).</p>
	<p>To support organisations that have established rural community arts programmes, both in-school and after-school (in existence for 3+ years), that demonstrate positive impact for a participant’s circumstance and future possibilities.</p>
	<p>To support relevant best practice creative arts organisations with accredited tertiary-level training programmes in music, dance, drama and visual art towards building the creative economy.</p>
<p><b>Talent Unlocked – A Creative Arts Platform</b> aims to create a go-to integrated arts platform, recognised as a space that is instrumentally and deliberately driving growth in the creative economy through supporting initiatives for both audience development and artist exposure. “Talent Unlocked” supports programme partners and individual artists and provides access to high-visibility, high-potential artistic platforms as a contribution to kick-starting, boosting or establishing young artists’ careers.</p>	<p>To play a key role in the creation of employment and entrepreneurial opportunities in the creative arts.</p>
	<p>To support programmes that enable young people to produce work in the performing arts disciplines of music, dance, drama and visual art for exposure and audience development.</p>

The programme’s current partners fall into two groups.

- First is a group of key partners that are best suited to begin exploring a systemic journey with the Foundation as informed by the Foundation’s Systemic Social Investment Impact Framework. These programmes were selected on their ability to meet two or more of the strategic objectives.
- The second group of programme partners are known as the RMB Fund’s legacy partners. These programme partners have an existing, or long term relationship with the Fund and have created or enhanced existing creative arts programmes that are crucial to the creative economy. These programme partners may not entirely meet the above objectives, but are crucial for the support of the creative economy.

While RMB is a long term supporter of the creative arts, the programme cycle being evaluated has been running since 2017 and supports 29 public benefit arts organisations nationally. Given that the Education

for a Creative Economy is in the final year of the RMB Fund's typical three-year cycle, the Fund committee seeks to appoint a suitably qualified individual/organisation to provide an overview of the outcomes of the Education for a Creative Economy to date; and clear recommendations for a way forward for the programme.

## 2. Project scope

The Education for a Creative Economy programme has 29 different implementing programme partners nationally, of which 26 will form part of the evaluation.<sup>1</sup> Of those to be evaluated, 15 organisations are based in Johannesburg, with the remainder distributed across the country as follows:

Province	City	Number
Western Cape	Cape Town	4
	Barrydale	1
KwaZulu-Natal	Durban	2
	Drakensberg	1
	Hibberdene	1
Eastern Cape	Keiskamma	1
Mpumalanga	Machadodorp	1

The organisations that form part of the Education for a Creative Economy programme offer a combination of multiple art forms (dance, theatre, visuals arts), implementing both accredited and non-accredited projects through in-school and out-of-school models.

Each organisation implements its model through a variety of beneficiaries, which include learners (from early childhood development to further education and training phase), teachers (and teachers-in-training), facilitators and post-school individuals. The exact number of current beneficiaries is to be determined; in the last reporting cycle (2019), the following numbers were reported:

- 23 210 learners had been exposed to age-appropriate creative arts education
- 184 teachers had successfully completed an approved creative arts education programme
- 2 405 post-school learners had completed creative arts skills training and/or capacity building
- 581 graduates are actively participating in the creative arts economy
- 3 636 of beneficiaries trained have subsequently applied their learning in a public space and
- the programme is currently supporting 1 361 beneficiaries with disabilities

## 3. Type of evaluation

As this is the final year of the three-year cycle of the Education for a Creative Arts programme, it is envisaged that this will be an outcome evaluation.

## 4. Evaluation objectives and questions

The following outcomes are desired for the Education for a Creative Economy outcome evaluation:

- Understanding the current status and needs of the creative arts economy in South Africa
- An understanding of the inception and purpose of the Education for a Creative Economy programme
- An overview of the outcomes of the Education for a Creative Economy programme to date
- The value of the outcomes on the beneficiaries
- Effectiveness of the programme against the original objectives, as well as meeting the current needs of the creative arts economy in South Africa and
- Clear recommendations for the future of the programme

<sup>1</sup> One of the remaining three institutions is a university and is not classified in either of the two streams, another has not been implementing the programme due to governance concerns, and the final organisation is now a service provider and no longer a programme partner.

Objective	Key questions
<b>1. Current status of the creative arts economy in South Africa; inception of the programme</b>	<ul style="list-style-type: none"> <li>• What is the current status/needs of the creative arts economy in South Africa?</li> <li>• What were the guiding views behind the implementation of the Education for a Creative Economy programme?</li> <li>• To what extent are the Education for a Creative Economy programme objectives and implementation of activities aligned with national arts, culture and heritage objectives?</li> </ul>
<b>2. Outcomes</b>	<ul style="list-style-type: none"> <li>• What are the outcomes of the Education for a Creative Economy programme on the following groups of participants:               <ul style="list-style-type: none"> <li>○ learners;</li> <li>○ teachers (and teachers-in-training);</li> <li>○ facilitators; and</li> <li>○ post-school individuals?</li> </ul> </li> </ul>
<b>3. Value</b>	<ul style="list-style-type: none"> <li>• How valuable have these outcomes been to each of these groups of participants?</li> </ul>
<b>4. Effectiveness</b>	<ul style="list-style-type: none"> <li>• How effective has the programme been against the programme's original objectives?</li> <li>• How effective has the programme been in meeting the current needs of the creative arts economy in South Africa?</li> </ul>
<b>5. Lessons learnt</b>	<ul style="list-style-type: none"> <li>• What lessons have been learnt from the implementation of the Education for a Creative Economy programme?</li> </ul>
<b>6. Recommendations</b>	<ul style="list-style-type: none"> <li>• What are the recommendations going forward? Some topics to explore could include (but are not limited to):               <ul style="list-style-type: none"> <li>○ Should the programme continue?</li> <li>○ If so, with what changes, if any?</li> <li>○ Should the programme scale up?</li> <li>○ Should the programme expand its reach to more partners, or concentrate of fewer partners? (If so include recommendations on how to identify relevant partners for either proposal.)</li> <li>○ How could the support of the RMB Fund be leveraged for greater impact?</li> </ul> </li> </ul>

## 5. Methodology

A mixed-methods methodology is expected to be used for the evaluation. The exact evaluation approach is yet to be decided – and will be at the evaluator's discretion. It has been indicated that a utilisation-focused evaluation approach developed by Michael Quinn Patton could be used. This is an approach based on the principle that an evaluation should be judged on its usefulness to its intended users – in this case, the RMB Fund Committee. Primary and secondary data collection methods must be used:

- Secondary data collection must include a review of documentation. This will include – but is not limited to – RMB Fund's annual programme reports (produced by Tshikululu over the three-year cycle of the Education for a Creative Economy programme), individual partner programme reports, and any other documentation that the partners may provide. It must also include a desktop review of the state and needs of the creative arts economy in South Africa.
- Primary data collection could include semi-structured interviews with an identified sample of partners, semi-structured interviews with an identified sample of the RMB Fund Committee, focus groups with beneficiaries, surveys, and direct and indirect observations made on site visits, and may include photographs (either by the evaluator or in a form such as Photovoice).

### Important ethical considerations to note

Engagements with beneficiaries must be sensitive to their relevant needs and circumstances. The aim of this evaluation is not to create competition, or cause divisions or stress for our beneficiaries. The evaluation should strive to provide clear and detailed recommendations based on the current programme outcomes, and any future structure of the programme. Evaluators should note that maintaining the dignity of our beneficiaries is paramount in this evaluation.

The Education for a Creative Economy Programme has a great deal of focus on learners – and it must be remembered that any engagement with learners will require a consent form to be signed by a parent/guardian.

## 6. Deliverables

The evaluator will be expected to provide the following deliverables to Tshikululu:

- A written proposal for the Creative Economy programme outcome evaluation
- A presentation of the proposal for the Creative Economy programme outcome evaluation to the RMB Fund Committee, if requested
- A draft report
- A final evaluation report of the Education for a Creative Economy programme in line with the evaluation’s objectives and key evaluation questions listed above and
- Presentation of the final evaluation findings to the RMB Fund Committee in conjunction with Tshikululu

## 7. Expertise required

The following evaluator expertise will be required:

- Thorough understanding of the arts, culture and heritage landscape in South Africa
- Experience in conducting similar evaluations
- Required skills and ability to conduct sensitive evaluations and
- A clear demonstration of commitment to transformation via provision of a broad-based black economic empowerment (B-BBEE) certificate and, where applicable, transformation policies and plans

## 8. Roles, responsibilities and resources

Tshikululu Social Investments will manage the evaluation, including contracting with the successful service provider (on behalf of the RMB Fund), receiving and reviewing all deliverables and ensuring strong communication between all parties. The RMB Fund will make the final decision as to which service provider will be appointed.

The RMB Fund will provide input into the evaluation where needed. This includes the committee granting semi-structured interviews, as well as input into the draft evaluation report.

## 9. Timeframes

Activity	Date
Appointment and contracting of the service provider	17 April 2020
Finalisation of contract/SLA with the service provider	29 April 2020
Beginning of evaluation	18 May 2020
Draft report to Tshikululu	18 September 2020
Return of draft report to evaluator with Tshikululu/RMB Fund Committee inputs	2 October 2020

<b>Submission of final report</b>	12 October 2020
<b>Presentation of the final findings to the RMB Fund Committee</b>	30 October 2020

## 10. Communication requirements

Tshikululu will be required to continuously provide feedback to a representative of the RMB Fund Committee every six weeks, therefore it is requested that the evaluator and Tshikululu maintain an open line of communication, and that the evaluator responds timeously to any communication requests from Tshikululu.

The central communication point for Tshikululu will be Beatrice Watermeyer (monitoring and evaluation specialist consultant). She will be on hand to answer any queries by the committee, the service provider and beneficiaries.

## 11. Proposal submission information

A comprehensive proposal to carry out the evaluation must be submitted by **9am on Monday 30 March 2020**. The proposal should be emailed to [bwatermeyer@tshikululu.org.za](mailto:bwatermeyer@tshikululu.org.za).

The proposal should sufficiently cover the following information and will be judged on these criteria:

- Company details
- Company B-BBEE Level. Please provide a certificate and where applicable, provide transformation policies and plans
- Proposed methodology
- Project plan
- Comprehensive budget
- Demonstration of expertise and previous experience (including evidence of previous similar evaluations)
- Evaluation team (and their specialisations)