



Social impact evaluation MUSETHICA SPAIN 2017

FINAL REPORT

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About this evaluation

This impact evaluation of the Musethica project was conducted by INTERHES¹ from March to October 2017, as requested by the Executive Board of Musethica Spain.

¹ **INTERHES**, the Interdisciplinary Institute on Human Ecology and Sustainability, is an organisation that contributes to strengthening sustainable human communities through systemic interdisciplinary research, helping to improve the impact of social and technological innovation projects. www.interhes.org

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EXECUTIVE SUMMARY

SOCIAL IMPACT EVALUATION MUSETHICA SPAIN 2017

Founded in 2012, Musethica has a central tenet that is basic to understanding its global project: to master the performance of classical music as an instrumentalist, it is necessary to understand the ways in which the musician creates a bridge between the musical text and the listener.

Avri Levitan, Musethica's co-founder, identified a practical problem: performing regularly in front of an audience is essential to becoming an accomplished professional musician. The art of playing regularly for a wide and diverse audience cannot be taught or "learned in a lesson"; it can only be learned by direct experience in the concert situation. However, in the traditional music education system students have few opportunities to play in concerts and develop that art of playing in concerts, which is crucial for the professional musician.

This situation can slow and sometimes create stagnation in a musician's education if they do not develop such skills at the right time. This adds to the other pressures on young musicians: the lack of specific mentoring for this particular part of his/her training, economic resources for travel and contacts with people that could lead to a place in a concert, or the possibility of playing repertoires that represent a professional challenge. Musethica was created to offer an educational programme that fills these absences.

As an educational programme, Musethica introduces an approach to the teaching of classical music concert in the higher education system by preparing high-standard classical music concerts for audiences that do not normally attend the theatre or concerts and that Musethica's addresses as "non-conventional audiences". For this they have developed a specific methodology. The model nurtures the most talented young artists with training and opportunities to improve their performance.

Musethica proposes to take classical music concerts outside the concert halls, although some are also performed in conventional halls. Thus, Musethica seeks collaborators who will enable to contact unconventional audiences so that the repertoires prepared by young musicians, beneficiaries and experienced tutors can also be a vehicle offering high-quality classical music to sectors of the population that are at risk of social exclusion.

In 2016, the Interdisciplinary Institute on Human Ecology and Sustainability (INTERHES) first explored Musethica's social impact, seeking to evaluate the project and consolidate a method for its evaluation. Our objectives were:

- a) to design an adaptive methodology for evaluating the effects on and changes experienced by the musicians, audiences and social spaces with which Musethica engages, and
- b) to evaluate the social impact that Musethica was generating and collect feedback about the programme.

In 2017 we resumed this mission. It was also Musethica's fifth year, and we proposed to refine the instruments that had proved useful in the previous year's evaluation and focus on factors that would complement it to provide an overall perspective of Musethica's trajectory. Like the previous report, this evaluation uses indicators designed to analyse Musethica's social impact in 2016, with new empirical data collected in 2017.

Why measuring social impact?

Evaluation helps organisations to identify the changes they are bringing about with their activities. This is, highlighting the potential for improvement in the project and the organisation, providing evidence to make further decisions on its design and implementation. Evaluation is a powerful learning tool for the organisations itself.

Measuring social impact can help to arrange the activities of an organisation in a clear and transparent way, as well as demonstrating its actual effects. This involves gathering evidence to assess whether an activity or service is achieving social change. In this report, following Big Society Capital's definition for the 'Good Finance' project, we use the expression 'social impact' to refer to the effects on people and communities that occur as a result of action or inaction, an activity, a project, a programme or a policy.²

How evaluation of social impact was performed?

In the first year of evaluation (2016 report) we chose to combine the *Methodology for Impact Analysis and Assessment* (MIAA) with an instrument created by Big Society Capital called the outcomes matrix. The MIAA involves a review of the internal logic of the organisation in question to understand its structure, and of its actions (how the organisation does what it does), and processes. It is a support system for impact analysis where the methodology can be adapted to the specific needs of the organisation under evaluation according to its sector, mission, approach, etc.

This impact analysis adopts a multidimensional approach structured as three key dimensions to quantify the *impact experience*: The perspectives of the social organisation that generates the impact, the beneficiaries receiving the impact, and the world beyond the organisation and its beneficiaries in which the impact is absorbed. The three angles complement one another in clarifying the process and its impact. This triangulation corroborates the impact evidence, reducing bias or the overvaluation of a particular perspective. The structure is shown in Table 1, below.

Table 1: Three dimensions of Social impact

| Scope | Focus | Guiding question |
|--------------------------------|------------------------------------|---|
| Mission: fulfilment | Social purpose of the organisation | To what extent is Musethica's mission effectively fulfilled by its activities and operations? |
| Beneficiary perspective | Beneficiaries | To what extent are young musicians and audiences from social centres experiencing positive change in their lives as a result of the organisation's activities? |
| Wider impact | Social context | How is the change playing out in wider contexts and environments , and what are the local and societal implications? |

Based on Hornsby, 2012

² <https://www.goodfinance.org.uk/glossary> Accessed 21/12/2017.

The outcomes matrix -as developed by Big Society Capital- helps organisations to define and measure their social impact by developing instruments for nine thematic fields. It is not designed for specific projects: its use involves adapting the indicator guidelines for the relevant thematic field to the needs of the project in hand and its beneficiary population. For this evaluation, we used the field encompassing the arts, culture and sport. The following steps were carried out, following the objectives initially established by the programme and the results expected:

- We selected the desired results by objective, and from that we proposed relevant measures in the form of indicators to define the evidence.
- We selected beneficiary groups (both young musicians who participated in the programme and social organisations that collaborated with Musethica) in order to identify their perceptions and assess potential outcomes, using existing and generating new information.

The evaluation reported here integrates data from analyses and interviews from 2014 to 2016 with additional interviews and information obtained based on questionnaires elaborated in 2017. We added the information provided by Musethica to data that we collected directly about activities in the different components of the project (Musethica Week, festivals, masterclasses). To this end we observed concert rehearsals where we were able to engage in conversation with members of the Musethica team and other attendees. We also attended several social concerts (that took place in social centres), where we gained insights into the perceptions of Musethica team members and other attendees in relation to these activities. This facilitated further understanding of their experiences that were explored by means of personal and collective interviews. We also followed up the information gathered by Musethica from different media: photographs, records, reports and online media. We integrated our data into NVIVO 11 software for the management and analysis of qualitative data and mixed methodology, which facilitated the identification of analytical categories in the sources.

What are the main findings?

Mission fulfilment: Recalling the first part of the MIAA methodology, it focuses on the organisation's narrative, data and structural evidence. It involved reviewing the organisation's mission statement to analyse the validity and coherence of its approach. This section is based on the analysis of its internal documents, interviews with Musethica's team members and on-site observation of the programme, and presents the elements of the analysed system and relevant aspects of the context in which it is registered. Each item has a guiding question that enables to state evidence and make suggestions if required. Although most of the items have a positive evaluation, we refer here to those where we have comments aimed at feasible improvements:

- **General and specific objectives/goals and objectives:** We identified slightly different versions of the objectives through the different documents. It is advisable to review and decide on adjustments to some of those indicators. It is highly advisable to integrate a Theory of Change to Musethica's methodology to tune goals and objectives. There are specific indicators related to music performance that may require a further design.
- **Strengthen Data Management.** Musethica has shown strong commitment to documenting and reporting its social impact, this will enable in the future, a possible longitudinal assessment rather than a one-off or short-term evaluation. This has allowed us to identify and systematically document changes that can be significant for the organisation's intended goals, and to gather empirical data supporting the claim that the changes can be attributed to the organisation's work. Musethica has developed datasets ranging from general data on its beneficiaries to data on the

logistics of the activities carried out. These data are mostly quantitative, but there are also lists of contributions, interviews, and reflections from participants in a freer format presented in Word, PDF, photographic and video formats. Musethica has a good level of data management, and since 2016 has included more digital materials (e.g. voice recordings of testimonials). It is advisable to organise that information in a comprehensive database that does not rely on one specific equipment or person but that is accessible by those who require its consultation. The amount of information that is rapidly created (audio, video, testimonials, etc) requires a design and perhaps a physical location in a place for consultation as some sort of documental centre (for example, in Etopia).

The Beneficiary Perspective: Evaluation Results by Objective

In section 3 we analyse Musethica's first five objectives, oriented to musicians as beneficiaries. Section 5 analyses the objectives in relation to their wider impact. The report combines in both a revision of the objectives with the indicators designed for each objective. The report includes the following sections developed by each objective:

Objective 1. Develop a new teaching methodology

Musethica's first goal is 'to develop a new teaching methodology in the field of higher education music which promotes excellence, innovation and a culture of lifelong learning among young musicians'.³ This objective implies specifying the promotion of values such as excellence, professionalism and innovation in the teaching methodology to elevate musical education. Our guiding questions and indicators were as follows:

Criteria that emphasise musical quality and excellence

- a) Selection of musical mentors and young musicians
- b) Organisation of concerts
- c) Selection of repertoires and their execution in different forums

The organisation's definition of excellence

- a) Interaction between mentors and students
- b) The concert as a pedagogical process
- c) Musicians' interaction with non-conventional audiences.

Objective 2. Improve musical abilities

This objective is meant to improve the young musicians' musical and instrumental abilities and skills. We defined the indicators using those set up in 2013 and we have added indicators of for perceived improvements in skills and abilities from the perspective of musicians and mentors.

- a) Increased confidence in the scenario
- b) Better understanding of the concert situation
- c) Musical habits, preparation, listening and concentration
- d) Playing with others

Objective 3. Promote young musicians' transnational mobility

International circulation and mobility are linked to increasing knowledge of cultural and social diversity through specific interaction with local centres. The participation of musicians from different parts of the world obviously enriches the experience of local musicians, but for visitors it is also an experience of internationalisation that involves learning about another

³ Develop a teaching methodology that transforms the model of the curriculum of the Superior Studies of Music Teachings'. (see Monitoring of Indicators for the Evaluation of Goals, Musethica Spain 2013-2015)

culture, another social context, communicating by means of music and making the effort to socialise. For this purpose, we collected the indicators defined in the document Monitoring Indicators for the Evaluation of Objectives: Musethica Spain, 2013-2015. We added a qualitative indicator to measure the students' perceptions of the mobility favoured by Musethica's programme.

Objective 4. Promote young musicians' personal development

How does one perceive that experience contributes to the personal development of young musicians? In this section we focus on perception of significant experience in young musicians participating in Musethica's activities.

Objective 5. Support the young musicians' transition to a professional life

How many new groups have been formed since Musethica has been operating? How useful and relevant is the programme perceived to be in young musicians' professional environment? We added a qualitative indicator that allows us to identify participants' perceptions of the utility and relevance of Musethica's programme, and found testimonial evidence of compliance with Objective 5.

Wider impact: Evaluation Results by Objective

Objective 6. Bring classical music to people at risk of exclusion

To the numerical indicators that Musethica had in order to measure the scope of social centres engaged in the project (e.g. number of social centres in which at least one concert has been held, etc.), we added social centre's perception on the activities co-organised and its relevance.

It is worth highlighting the diversity of audiences that Musethica reaches and the consequent range of their reactions and effects of the concerts. However, the majority shares a common interest in participating and would find it hard to access this type of music quality in conventional situations (i.e. by attending a concert hall). Although the social centres have not developed any specific instruments for measuring the effects of the concerts on audiences, daily observation and interaction with them after the concerts end revealed changes that are regarded as relevant.

These changes are reactions to the music as an immediate stimulus that cannot be measured as substantial behavioural change in individuals or groups attending just one concert, since the concert is an isolated event. However, the recurrence of such feedback provides us with a point of reference from which to understand in general terms that: (a) the effect of the concerts is mostly positive; (b) there is a direct reaction to the musical stimulus; (c) most audience members behave like any classical music audience, listening to the musicians with attention, and (d) audiences would like further activities of this nature, and choose to continue collaborating with Musethica and/or implement similar activities at their centre.

Objective 7. Create and consolidate new audiences

Musethica has been generating conditions that include new audiences for classical music, in particular for organisations with a similar social mission to Musethica. To identify its progress, Musethica has collected statistical data on its past performances. But how is Musethica perceived by the social organisations concerned? This section presents testimonials of the concerts held at the Zaragoza Municipal Shelter, the Piaget School, Asociación Española de Familias de Personas con Sordoceguera (APASCIDE) Aragón which stands for Spanish Association of Families of People with Deafblindness and Centro de Rehabilitación Psicosocial (CRPS) 'Nuestra Señora del Pilar' which is a Center of Psychosocial Rehabilitation.

Objective 8. Create synergies between classical music, education and social services

Musethica has generated synergies between the world of classical music and other social spheres that are not traditionally connected to live chamber music. This section begins with the synergies between classical music and education, followed by those between classical music and social services. Similar to the synergies generated by Musethica between classical music and education, in the case of social services we observed a synergy derived largely from the perception of those responsible for the centres (or who provided us with information about their centres on their behalf) in the sense of a positive change.

Objective 9. Disseminate the Musethica model within the higher education system

This objective is aimed at transmitting and disseminating Musethica's educational model across the higher education system through collaboration with educational and research institutions. The majority of the indicators for this objective were defined by Musethica. The guiding questions are framed to understand the contribution to the overall process, and these are complemented by two new indicators: professional peers' perceptions of Musethica's educational model (e.g. music teachers and other music professionals) and media dissemination.

During the last five years Musethica has carried out various activities to this end (collaborative teaching-learning), for example, through its presence on public forums, on the radio and in newspapers. The Vibraciones (Vibrations) Exhibition commemorating its fifth anniversary deserves special mention. We added a section to analyse its contents and possible impact.

What are the concluding remarks?

In five years, Musethica has created a solid and coherent organisation showing a strong link between its mission and its activities presented as quantitative and qualitative results. We highlight some aspects from the three-analytical level.

Aspects on Mission fulfilment:

1. During its first five years, Musethica has become an association with a track-record showing that its activities are coherent to its mission.
2. Musethica has demonstrated commitment to continuous improvement. Its interest in the process of this social impact evaluation is reflection of that.

Results by Beneficiary perspective:

a) Young Musicians:

3. The **perception of improvement in the musical abilities** of the young participants is consistent in the interviews of 2012–2016/2017. Most of the participants interviewed reported a better understanding of the concert situation, reflecting on musical habits such as preparation, listening, and concentration, and the expectation of improving their musical expression and technical ability.
4. Participating in Musethica's activities appears to lead to a **significant positive experience** on its young musicians, both personally and professionally. Other people involved with Musethica's work or who attend its concerts, appear to experience a similar effect.
5. Musethica's programme **improves the transnational mobility of young musicians**. Simultaneously, it strengthens its local social network with a multinational dialogue.
6. There is inferential evidence suggesting that **Musethica's teaching methodology is conducive to an additionality effect** i.e. 'in addition' to what would have happened anyway. This supports the assumption about the innovative character of its teaching methodology.

7. There is evidence that the teaching methodology is ***in the process of consolidation***, as reported in the 2016 evaluation, where quality and musical excellence are emphasised in the process of selection of musical mentors and talented young musicians and the very satisfactory perceptions from both types of beneficiaries (young musicians and social centres) enable to suggest the overall objective of Musethica is reached.
 8. The ***factors identified as innovative are acknowledged and valued positively*** by both mentors and students: the concert itself as a pedagogical process; the interaction between mentors and students in the creation of new groups or quartets; and the musicians' interaction with non-conventional audiences.
- b) Social Centres:**
9. There are ***emerging synergies between classical music, education and social services***. Musethica's activities have begun to generate regular cooperation with certain special education centres, social service centres and other institutions.
 10. While this is still developing and beginning to consolidate, ***social centres appreciation is positive and includes an explicit interest in maintaining and expanding Musethica's activity***. Those working and liaising in these organisations are active promoters of Musethica concerts because they have noticed the medium and long-term effects of interaction with Musethica.
 11. We can affirm that there is evidence that Musethica has managed to impact by spreading the experience of live classical music concerts. Quantitative indicators show ***progress in Musethica's collaboration with social centres***; that is complemented with testimonials that reflect engagement, appreciation and willingness to keep collaboration with Musethica's program.
 12. As the concert is an isolated situation, ***it is not possible claiming immediate effects in the form substantial behavioural changed by groups or individuals in the audience***. However, the feedback obtained cautiously suggests the following: (1) the concerts have a positive effect on most people in the audience; (2) audiences react directly to the musical stimulus; (3) most attendees listening attentively to live classical music; and (4) they would like access to further activities of this kind. Thus, the centres decide to continue working with Musethica and/or introduce similar activities on their own.

Wider impact:

13. Musethica is a culturally sensitive programme that contributes to ***improving wellbeing in local communities*** in Zaragoza, Spain.
14. Musethica's work ***has triggered emerging synergies among classical music, education and social services*** that go beyond the specific concerts given in Musethica's program.
15. In addition to the positive effects at the individual and group level, Musethica is also ***contributing to an impact in the local music sector***, by creating new opportunities to interact with professionals that come as visitors to be mentors or students in the programme, opening up the rehearsals for visiting in situ, integrating open music lectures and parts of the technical workshops.
16. Musethica is ***achieving success in bridging the exclusion gap***, by bringing live classical music to people in risk of exclusion. Musethica's continued presence in some

of the social centres in Zaragoza is creating favourable conditions in its purse of consolidating new audiences.

17. In 2016 we concluded that communication of its achievements was the area of greatest opportunity for the organisation, and required improvement. For its fifth anniversary, in addition to its programmed activities Musethica carried out a series of celebrations that attracted media attention. The ***Vibrations exhibition was reported widely in the media and is particularly noteworthy***. Generating an activity as this can be used as a way to gain public attention.

Further observations:

18. Given the success achieved, ***a key opportunity for Musethica is the further replication and scaling-up of its model***. We acknowledge that other Musethica chapters have been created in different geographies.
19. While there is inferential evidence of social impact generated by Musethica, ***further systematic research is needed*** for robust building of evidence and also to ensure Musethica as model is implemented in other geographies with the same ethos and perspective.
20. ***A self-evaluation model or external evaluation follow up in other Musethica chapters*** is recommended to identify whereas there are substantial differences that require attention to not compromise Musethica's project and/or local specificities that could reinforce Musethica's project by integrating them to the general model. This is, to see evaluation as a way of learning and improving the model and its objectives.
21. Consolidating new audiences is a complex challenge. Therefore, the time and efforts required to achieve such outcome are uncertain. Effectiveness in that regard largely depends on financial sustainability of Musethica's model. To that end, ***we suggest assessing the current pertinence of adjustments in its strategic planning, systemic accounting for its social value***, and record-keeping of the processes already set in motion in order to engage: a) patronage that focus on social impact, b) other ways to create your own financial subsistence. We have identified some possibilities for financial collaboration.
22. Being involved in Musethica activities is a significant experience for the young participants. Their social experiences and the improvement that participating brings inspire them to help with the expansion of the project. In that sense, ***young musicians become the best ambassadors of the Musethica model***. We consider there is room for an engaging a model of "Musethica Alumni" that facilitates future contact with former participants to keep nurturing the Musethica's model.

1. Evaluating Musethica

Musethica, founded in 2012, has a central tenet that is basic to understanding its global project: to master the performance of classical music as an instrumentalist, it is necessary to understand the ways in which the musician creates a bridge between the musical text and the listener.

In 2016 we first explored Musethica's social impact, seeking to evaluate the project and consolidate a method for its evaluation. Our objectives were:

- c) to design an adaptive methodology for evaluating the effects on and changes experienced by the musicians, audiences and social spaces with which Musethica engages;
- d) to evaluate the changes that Musethica initiates and collect feedback about the programme.

In 2017 we resumed this mission. It was also Musethica's fifth year, and we proposed to refine the instruments that had proved useful in the previous year's evaluation and focus on factors that would complement it to provide an overall perspective of Musethica's trajectory.

Like the previous report, this evaluation uses indicators designed to analyse Musethica's social impact in 2016, with new empirical data collected in 2017.

Last year we realized that while Musethica shares some characteristics with other similar projects, it also has unique aspects that must be understood before they can be evaluated – in particular, the correlation of its two axes: the formative part in the musical field, and the presentation of classical music to people at risk of social exclusion.

In 2012, Avri Levitan, Musethica's co-founder, identified a practical problem: performing regularly in front of an audience is essential to becoming an accomplished professional musician. The art of playing regularly for a wide and diverse audience cannot be taught or "learned in a lesson"; it can only be learned by direct experience in the concert situation. However, in the traditional music education system students have few opportunities to play in concerts and develop that art of playing in concerts, which is crucial for the professional musician.

This can slow and sometimes create stagnation in a musician's education if they does not develop that skills at the right time. This adds to the other pressures on young musicians: the lack of specific mentoring for this particular part of his/her training, economic resources for travel and contacts with people that could lead to a place in a concert, or the possibility of playing repertoires that represent a professional challenge. Musethica was created to offer an educational programme that innovatively fills these absences.

As an educational programme, Musethica introduces a new approach to the teaching of classical music concert in the higher education system by preparing high-standard classical music concerts for audiences that do not normally attend the theatre or concerts and that Musethica's addresses as "non-conventional audiences". For this

they have developed a specific methodology. The model nurtures the most talented young artists with training and opportunities to improve their performance.

Musethica proposes to take classical music concerts outside the concert halls, although some are also performed in conventional halls. Thus, Musethica seeks collaborators who will enable to contact unconventional audiences so that the repertoires prepared by young musicians, beneficiaries and experienced tutors can also be a vehicle offering high-quality classical music to sectors of the population that are at risk of social exclusion.

In order to develop this methodology, Musethica involves the following key players:

Key actors in MUSETHICA’s educative model

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|-----------------------------|--|
| The young musicians | Participants are chosen by the members of the International Art Commission via a process based on excellence and technical and interpretative quality that includes: 1) recommendations from two teachers; 2) a video or audio recording; and 3) a personal interview. |
| The Mentors | The International Art Commission selects mentors according to their expertise on their instrument, their prestige and their international trajectory. Mentors interact with students in all activities (workshops, rehearsals and concerts), guiding them and sharing their understanding of a situation that can only truly be learned from personal experience. |
| The Social beneficiaries | Different types of audiences from children to elderly people attend the concerts performed at social institutions. They are people who are at risk of social exclusion by different means, and who in general do not have the opportunity to attend a concert hall. They have little or no experience of classical music in general or of attending classical music concerts in particular. They are also addressed as “non-conventional audiences”. |
| The Musethica team | Musethica coordinators, workers and volunteers organize activities, workshops and festivals, including residencies for house musicians, transport, food, and the coordination of musical rehearsals and concerts in conventional auditoriums and social centres. |
| Social centres | Social centres play a key role in rooting the project in the local dimension, because they enable Musethica to reach social beneficiaries. The selection criteria for social centres are their degree of participation in developing activities of general interest to the local community, with special attention paid to those whose activities are aimed at excluded groups and those at risk of exclusion. They must also be non-profit organisations. |
| Collaborating organisations | Musethica’s collaborators are musical organizations and institutions within the educational system. They play a crucial role in achieving Objective 8 which is related to Musethica’s new educational concept of classical music and Objective 9 which is oriented to spread the Musethica model to educational institutions around the world. |

Based on Musethica 2015: 10-12

2. How the evaluation was performed

Measuring social impact can help to articulate the activities of an organisation in a clear and transparent way, as well as demonstrating its real effects. This involves gathering evidence to assess whether an activity or service is achieving social change. In this report, following Big Society Capital’s definition of the ‘Good Finance’ project, we use the expression ‘social

impact' to refer to the effects on people and communities that occur as a result of action or inaction, an activity, a project, a programme or a policy.⁴

Evaluation helps organisations to identify the changes they are bringing about with their activities. This is, highlighting the potential for improvement in the project and the organisation, providing evidence to take make further decision on its desing and implementation. Evaluation is a strong learning tool for the organisations itself.

Based on the decision to evaluate Musethica for the second year running, we held a series of meetings to frame the nature of the exercise with Musethica's coordinators, Avri Levitán and Carmina Marcuello, in February 2017. We also attended various Musethica activities throughout the year (see Annex 1), collected testimonies from participants, mentors and social centre managers (Annex 2), and analysed media content to find the information we needed for the evaluation (see Objective 9 for details).

We agreed to use the indicators we had defined in 2016, and in some sections we include information analysed in previous diagnoses (2014–2016) where it helps to illustrate an aspect of Musethica's trajectory. Once the information was collected we used NVIVO 11, software for the analysis of qualitative data and mixed methodologies which facilitates the identification of categories for analysis from different sources or texts.

2.1 Methodology for Impact Analysis and Assessment (MIAA)

In its quest for a specific evaluation methodology for Musethica, the 2016 report included a review of the different existent methodologies for social impact evaluation.⁵ We chose to combine the methodology for impact analysis and assessment (MIAA) with an instrument created by Big Society Capital called the outcomes matrix.

The MIAA involves a review of the internal logic of the organisation in question to understand its structure, and of its actions (how the organisation does what it does), and processes. It is a support system for impact analysis where thee methodology can be adapted to the specific needs of the organisation under evaluation according to its sector, mission, approach, etc.

The first part, Mission Fulfilment, focuses on the organisation itself and involves reviewing its mission statement and analysing the validity and coherence of its approach to this, looking for clear understanding of the issues that the organisation seeks to address. It also considers the organisation's capacity to demonstrate how it is promoting its mission and the impact of this. In this part it is fundamental to use indicators that allow us to follow the actions within and direction of the programme. The results matrix used for this part of the analysis enable to contrast the objectives and indicators set by Musethica Spain and to add new evaluation indicators that would make it possible to integrate the perspectives of the organisation, the beneficiaries, and the social environment in the measurement of each objective,

This part of the impact analysis adopts a multidimensional approach structured as three key dimensions in order to quantify the *impact experience*: The perspectives of the social organisation that generates the impact, the beneficiaries receiving the impact, and the world beyond the organisation and its beneficiaries in which the impact is absorbed. The three angles complement one another in clarifying the process and its impact. This triangulation corroborates the impact evidence, reducing bias or the overvaluation of a particular perspective. The structure is shown in Table 1, below.

⁴ <https://www.goodfinance.org.uk/glossary> (Accessed 21/12/2017).

⁵ Particularly through the Foundation Centre's Tools and Resources for Assessing Social Impact (TRASI) database (recently transformed in IssueLab), which includes more than 150 tools, methods and best practices organised by funder, perspective and tool name (see link at the end of the note). Preliminary searches were carried out in order to identify tools and methods that would be useful for the Musethica's case. http://sharerresults.issuelab.org/?_ga=2.200584622.1404613407.1512402209-1904195842.1512402209# (Accessed 04/12/2017)

Table 1: Three dimensions of Social impact

| Scope | Focus | Guiding question |
|--------------------------------|------------------------------------|---|
| Mission: fulfilment | Social purpose of the organisation | To what extent is Musethica’s mission effectively fulfilled by its activities and operations? |
| Beneficiary perspective | Beneficiaries | To what extent are young musicians and audiences from social centres experiencing positive change in their lives as a result of the organisation's activities? |
| Wider impact | Social context | How is the change playing out in wider contexts and environments , and what are the local and societal implications? |

Based on Hornsby, 2012

The outcomes matrix is a tool developed by Big Society Capital to help organisations to define and measure their social impact by developing instruments for nine thematic fields.⁶ It is not designed for specific projects: its use involves adapting the indicator guidelines for the relevant thematic field to the needs of the project in hand and its beneficiary population. For this evaluation, we used the field encompassing the arts, culture and sport.

The following steps were carried out, following the objectives initially established by the programme and the results expected:

- We selected the desired results by objective, and from that we proposed relevant measures in the form of indicators to define the evidence.
- We selected beneficiary groups (both young musicians who participated in the programme and social organisations that collaborated with Musethica) in order to identify their perceptions and assess potential outcomes, using existing and generating new information.

According to its documents, Musethica's mission is to develop a new understanding of what it is to be a professional musician in society and to integrate the Musethica model into the higher education system. Although Musethica had some preliminar indicators, we consider that one result of this evaluation is the production of new indicators that will allow it to strengthen its future self-evaluation.

An initial difficulty we had as evaluators was that we found different versions of the objectives with slight variations. Musethica’s core document (2015) and other public documents list from eight to ten objectives, in other documents reported five of its objectives with thirteen

⁶ Its objective is to develop a common language about social impact for the social investment market. It was developed in collaboration with social investment financial intermediaries and impact experts including the consultancy Investing for Good, Triangle Consulting, and Social Value UK (formerly the SROI Network) (<http://www.socialvalueuk.org/about-us/>) and the think tank New Philanthropy Capital.

indicators (Impact Report 2016). To bring consistency in our analyses relative to the report 2016, we present the indicators accompanied by a question that delimits the angle of the corresponding indicator, along with its respective measurement proposal.

2.2 Methodology: Data collection

The evaluation reported here integrates data from analyses and interviews from 2014 to 2016 with additional interviews and information obtained based on questionnaires elaborated in 2017 (See Annex 5). The full list of informants can be found in Annex 2.

We added the information provided by Musethica to data that we collected directly about activities in the different components of the project (e.g. Musethica Week,⁷ festivals,⁸ masterclasses⁹). To this end we observed concert rehearsals where we were able to engage in conversation with members of the Musethica team and other attendees. We also attended several social concerts (concerts given in social centres), where we gained insights into the perceptions of Musethica team members and other attendees in relation to these activities. This facilitated further understanding of their experiences that were explored with personal and collective interviews. We also followed up the information gathered by Musethica from different media: photographs, records, reports, online media.

We integrated our data into NVIVO 11 software for the management and analysis of qualitative data and mixed methodology, which facilitated the identification of analytical categories in the sources. NVIVO 11 was useful for different degrees of analysis of the data, helping to identify conceptual units, narratives and enabling iterative understanding of the data as part of the analytical process looking for evidence of each of the objectives mentioned and their indicators.

We systematised the information generated in previous years from interviews (2014, 2015 and 2016), questionnaires, and musicians' experiences and perspectives of social centres at which they had played, including data generated in 2016 as part of the overall evaluation process. A first information coding strategy was needed to identify the topics that the informants highlighted in their answers, which we called *emerging categories*. They complemented the categories derived from the indicators established prior to the analysis.

⁷ Musethica week Spain, December 2016

<https://musethica.org/musethica-week-spain-december-2016/>

⁸ V Musethica International Chamber Music Festival, 10-17, June, 2017, Zaragoza (Spain)

<https://musethica.org/concert-calendar/festival2017spain/>

⁹ Musethica Mastering Performance Program Spain, 1st – 7th of April, 2017

<https://musethica.org/musethica-mastering-performance-program-spain-5th-10th-of-march-2017/>

Figure 1. Emerging categories from coding

| EMERGENT CATEGORIES | | | |
|---|---------|------------|--|
| Name | Sources | References | |
| EMERGENT CATEGORIES | 0 | 0 | |
| commitment to the program | 16 | 27 | |
| Dif. between group & soloist | 4 | 6 | |
| Difference practice vs play | 20 | 54 | |
| Impact on Musethica's public | 31 | 74 | |
| improv perception - be better group | 6 | 11 | |
| improv perception - concentration | 14 | 30 | |
| improv perception - experimentation | 5 | 6 | |
| improv perception - expresion | 14 | 32 | |
| improv perception - feeling on stage | 14 | 24 | |
| improv perception - practice on stage | 18 | 37 | |
| improv percption - flow | 3 | 3 | |
| key quotes | 35 | 144 | |
| Musethica (as experience) | 23 | 42 | |
| Musethica as context | 6 | 6 | |
| new learnings | 23 | 68 | |
| perception - interpretation | 9 | 9 | |
| perspective on Musethica's public | 16 | 39 | |
| positive influence on musician | 26 | 105 | |
| relation Musethica's public and improvement | 13 | 31 | |
| Strong experiences for musicians | 10 | 17 | |

Finally, while this report pays attention to activities in 2017, it is also based on numerical and qualitative data collected in previous years. This is fundamental to the nature of this report on social impact. We consider that the types of effect that can be attributed to the activities of Musethica need to be understood in the context of a continuous medium- to long-term process rather than attempting to attribute effects to isolated activates in one specific year. Additionally, references illustrating specific points in this report were selected according to their quality rather than by the year they occurred.

3. Mission Fulfilment

Recalling the first part of the MIAA methodology, this part focuses on the organisation's narrative, data and structural evidence. It involved reviewing the organisation's mission statement to analyse the validity and coherence of its approach (see Annex 4). This section is based on the analysis of its internal documents, interviews with Musethica's team members and on-site observation of the programme, and presents the elements of the analysed system and relevant aspects of the context in which it is registered.

1.1.1 Mission Statement: *Is the mission statement well-defined and valid in relation to the organisation and its activities?*

| | |
|------------|--|
| Yes | Evidence: It is present in its institution's documents, on its website, in its information brochures, etc. |
|------------|--|

1.2 Context and approach

1.2.1 Understanding the problem: *Does the organisation demonstrate understanding of the larger problem and use this as a basis from which to establish the focus and scope of its response?*

| | |
|------------|---|
| Yes | Evidence: It is present in its institution's documents, in particular the Core Document, and on its website (http://musethica.org/education/concept/). It is consistently mentioned in public speeches by coordinators. |
|------------|---|

1.2.2 Understanding the beneficiaries: *Does the organisation demonstrate understanding of its beneficiaries and their needs?*

| | |
|------------|---|
| Yes | Evidence: Both the musicians and social centres are at the core of Musethica's activities as expressed in the organisation documents but also in the narratives and activities. |
|------------|---|

1.3 Impact Activities

1.3.1 Theory of change: *Does the organisation have a way to account for its activities? How can these activities be translated into products and results that are part of a theory of change?*

| | |
|----------------------|---|
| Yes | Evidence: Musethica's core document provides the structure of the organisation (see section 1.2), from which mainly quantitative performance indicators have been designed. There is an explicit reference to its activities and results. |
| Requires improvement | However, there is a need of a coherent revision of the theory of change within the objectives and indicators to answer how can these activities be translated into products and results that are part of a theory of change. |

1.3.2 Impact measurement

a. Use of appropriate indicators: Does the organisation use appropriate indicators to measure its impacts?

| | |
|------------|---|
| Yes | Evidence: (1) 2016 evaluation has resulted in the generation of new indicators that reinforce Musethica's interest in meeting its objectives and understanding its impact. It is a result of the organisation interest on |
|------------|---|

| | |
|--|--|
| | measuring its impact. There is a need to discuss if those indicators need to be improved or increased. |
| b. Data quality: Does the organisation collect high-quality data? | |
| Yes | Evidence: Musethica has developed databases ranging from general data on its beneficiaries to data on the logistics of the activities carried out. These data are mostly quantitative, but there are also lists of contributions, interviews, and reflections from participants in a freer format presented in Word, PDF, photographic and video formats. Musethica has a good level of data organisation, and since 2016 has included more digital materials (voice recordings of testimonies). |
| elements requiring improvement | It is recommended to organise that information in a comprehensive database that does not rely in one specific equipment or person but that is accessible of those who require its consultation. The amount of information that is rapidly created (audio, video, testimonies, etc). requires a design and perhaps a physical location in a place for consultation. |
| c. General and specific objectives: Does the organisation establish clear goals and objectives? | |
| Yes | Evidence: Musethica includes objective statements and values in its institutional documents and on its webpage. It's internal documents (particularly follow-up documents) define specific objectives and demonstrate quantitatively that these have been achieved. |
| elements requiring improvement | We identified slightly different versions of the objectives through the different documents. |

1.3.3 Impact Report

a. Transparency: Is Musethica's reporting transparent?

| | |
|--|--|
| Yes, with minor improvements requiring | Evidence: The organisation has documents available for consultation on its progress in activities and general processes. Annual reports have been generated that summarise this information and are sent to the different internal and external advisory bodies, as well as to financiers and interested parties. The Core Document specifies the functions of the members of the International Committee (artistic director, social director, musicians' representative, social centre representatives). |
| b. External validation: Does the organisation use external validation sources to measure its activities and objectives? | |
| Yes | Evidence: Through its International Artistic Committee the organisation involves renowned musicians from recognised musical organisations such as the Jerusalem Music Academy, the Shanghai and Central Conservatory of Music Beijing, the Royal Academy of Music in London, and the Fryderyk Chopin University of Music at Seoul National University, among many others. Although not all of these musicians necessarily maintain an institutional relationship with Musethica, their individual participation as musical experts implies their observance of the programme. In addition, the independent external evaluation measures Musethica's activities and objectives using a systemic approach. |

| | |
|--|--|
| 1.3.4 Balance and alignment | |
| a. Congruence: Are the focus and activities of the organisation congruent with the fulfilment of its mission? | |
| Yes | Evidence: Musethica clearly defines its activities in its internal and public documents (mainly its web page) and these are coherent with its mission. The focus of the organisation can be inferred from its stated values. |
| a. Risk in meeting the goals: Is there a risk of non-compliance with the mission? | |
| No | Evidence: The desired specific objectives have been achieved for four consecutive years and no immediate risk has been identified. |

| | |
|--|--|
| 1.4 Results | |
| a. Impact Delivery: Is there evidence that capital is used effectively to achieve and maintain increased project impacts? | |
| Yes | Evidence: The financial reports present evidence of the effective management of resources, using both quantitative and qualitative indicators to argue for the impact of the project. |
| b. Goals and objectives: Is the organisation fulfilling its goals and objectives (or adapting in a suitable manner)? | |
| Yes | Evidence: The organization has goals and objectives and indicators that try to inform the progress within. |
| elements requiring improvement | Some indicators need to be reviewed and adapted. It is recommended to integrate a Theory of Change in Musethica's methodology to tune goals and objectives. There are specific indicators related to music performance that may require a further design. |
| c. Performance improvement: Is performance improving? | |
| Yes | Evidence: Musethica's quantitative indicators clearly show an improvement in performance both with the young music beneficiaries and the social centres. Information about that development can be seen by each objective identified in this report with an asterisk. The indicators generated for this evaluation and the follow up allow greater understanding of the performance process. |

4. The Beneficiaries' Perspective: Evaluation Results by Objective

In this section we analyse Musethica's first five objectives, oriented to musicians as beneficiaries. Section 5 analyses the objectives in relation to their wider impact.

Objective 1. Develop a new teaching methodology

Musethica's first goal is 'to develop a new teaching methodology in the field of higher education music which promotes excellence, innovation and a culture of lifelong learning among young musicians'.¹⁰ This objective implies specifying the promotion of values such as excellence, professionalism and innovation in the teaching methodology to elevate musical education. Our guiding questions and indicators were:

| Guiding questions | Indicator |
|---|--|
| Are there selection criteria for young beneficiaries and mentors? | → Clear criteria that prioritise quality and musical excellence |
| What innovative aspects can be identified? | → Individual perceptions of innovative elements within the project |

Our starting point was identifying the ways in which values are promoted and made explicit within the organisation. Both in the institution's documents and on its web page there are references to the values that it promotes, for example:

We're committed to excellence and quality in the implementation of our activities, starting with the selection of musical mentors and young musicians ... We treat each concert with the utmost respect and professionalism, whether it's played in a concert hall or anywhere else in the community. We respect the music we play and treat our diverse audiences with dignity. The repertoire follows that of traditional concert halls and music academies. We do not change the repertoire according to the audience. (Musethica, 2015: 3-4)

Criteria that emphasise musical quality and excellence

In Musethica's project documents we identified criteria that emphasise musical quality and excellence:

a) Selection of musical mentors and young musicians

The International Artistic Committee ensures the quality of this process in coordination with the local Musethica office, in this case, based in Zaragoza. At the international level there are two different structures: the Musethica International Board (MIB) and the International Artistic Committee (IAC). The members of both structures are specified in the organisation's internal documents and on its website.¹¹

¹⁰ Develop a teaching methodology that transforms the model of the curriculum of the Superior Studies of Music Teachings'. (see Monitoring of Indicators for the Evaluation of Goals, Musethica Spain 2013-2015)

¹¹ <http://musethica.org/about/organization-structure/>

We find that the selection of young musicians involves a rigorous process of contact, profile analysis and interviews. The selection of teachers to serve as musical mentors is carried out in a similar way, an important criterion being that they are recognised in the professional field and have consolidated their career. Both the young musicians and the mentors identify the process as one of high quality.

b) Organisation of concerts

This includes group formation, repertoire selection and preparation for the musical performance. It is fundamental that active participants internalise the Musethica methodology. The mentor is the principal agent who transmits the key concepts: one can only learn to play well in concerts by performing regularly in front of an audience.

There are several factors behind the success of the concerts and Musethica's activities. We record many testimonies emphasising how the preparation for a concert is a collaboration between mentors and students and favours the didactic process. Many of the students interviewed considered this interaction very positive, principally due the fact that the music groups (this is, quartets) were integrated many times with the mentors themselves and the proximity to the public. The role of the mentor as participant makes the concert an exercise in didactic reflexivity before, during and after the performance itself. The intensity of both the preparation and, above all, the execution of the same repertoire at several concerts in succession allow each young musician to evaluate and improve their own performance and try to play better later the same day. This is perceived as a new and positive experience.

It all starts in the practice room, and ... we take what we learn to other people ... After two or three days of very intensive work, we're immediately out, reaching other people ... (Mentor 1, interview, 2017)

At least in the Zaragoza's case, after a concert, mentors, musicians and the Musethica team discuss their impressions of the performance informally, providing initial feedback that is usually more about the audience reaction. Back in the musical field there is more detailed conversation about the musical aspects of the concert to specify and improve where necessary.

c) Selection of repertoires and their execution in different forums

We found by interviewing mentors and the musical director of Musethica that the selection of repertoires follows a criterion of musical challenge and is configured according to the relationship between the mentors and musicians involved. The repertoire is discussed between the mentors and Musethica's Musical Director, who select the music they consider most appropriate for the participants. Having attended Musethica concerts we can say that the choice is not led by easiness or popularity. For Musethica the idea of selecting a high-quality repertoire also has to do with giving the young musicians the chance to play pieces that other musicians value. Neither are the repertoires simplified for non-conventional concert audiences, consistent with the idea that complex and high-quality musical repertoires should also be available to such audiences. This is linked to the concept of social inclusion and Musethica's precept that musical excellence must be socially shared, and that the young musicians' fundamental function in this process of musical communication is to be excellent musicians for society.

The organisation's definition of excellence

What are the perceptions of the actors involved? On the one hand, the selection process is perceived as clear. New players in the group are perceived as high-level musicians, many of whom already have a repertoire of important performances. Some students may know each other as they come from the same geographical area or music school, and we found that

they know other musicians from their country who have participated in the Musethica programme. The case of a colleague who did not have the necessary qualities to perform in a concert was never mentioned, nor was an incident with students who were under pressure because they did not have the technical skills to give the concert.

a) Interaction between mentors and students

Collaboration between musicians and teachers is focused on the preparation of the selected concert programmes using the masterclass format and group and individual essays. This way of working fosters relations between students and teachers, allowing a greater intensity of work, promoting the exchange of experiences, and improving collaborative learning. In 2016 our report emphasised the students's positive experience. Having heard similar comments within the students in 2016 evaluation, in this report we quote particularly the mentor's perception:

Musethica is an educational programme that not only improves the young musicians: the teachers themselves understand so much about what they actually have to do with their students when they experience it. (Mentor 2, interview, 2017)

For me, being a teacher here does not feel very different to being a student. What I really admire about Musethica and what always surprises me is the different layers of the structure that we have here. The lowest level is just learning about the music ... we sit, we practice, we talk, ... at that moment it doesn't really matter if you're student or a teacher because we're all musicians so we all learn the same music: we all try to get the most beautiful, the most significant features of whatever we're playing. So this is the beginning. (Mentor 1, interview, 2017)

Musethica's teachers have two roles: one is to prepare the programme that the young musician is going to play together with the teacher. The other shows what serious musicians we are: even if we played at the Berlin Philharmonic yesterday and today we're going to play for homeless people, we are as serious today as we were yesterday, and the young musicians see this and understand that no concert is unimportant. Every moment you play your instrument is important. And this is how you learn to produce music. (Mentor 2, interview, 2017)

b) The concert as a pedagogical process

This is an issue that is highly internalised by both students and mentors. Both recognise the benefits of preparing, rehearsing and performing concerts together, making every moment a learning opportunity:

It's very important that students play with more experienced musicians. They learn about music, about interpretation, a little bit about technique of playing an instrument. And of course, like us, they learn about life. So there are two aspects: the professional music aspect and the human aspect. (Mentor 4, interview, 2017)

It's not only that we share the music with the people: we also learn so much about ourselves – how we react as musicians on stage ... since we're in front of other people, how we react to the audience's reaction, and how much we still need to learn, how much we still need to improve, because there is always the next concert, we learn the great impact of the music we play. (Mentor 1, interview, 2017)

For me as a music student it's very important to have a lot of experience of playing in concerts because in the end, music only exists when there is someone listening, and no matter how much we study alone in our booths, our feeling will never be the same as when we play for an audience. Musethica offers many concerts where we can learn and look for that feeling that we rarely train normally. (Young Musethica concert player, 2016)

c) Musicians' interaction with non-conventional audiences.

Musethica works in coordination with organisations and institutions to form new or consolidate existing audiences, and is particularly oriented to groups at risk of social exclusion (see results of Objective 6, further below under section 5 'Wider impact'). Musethica does not stage concerts as an educational public programme: they are carried out with a minimum of explanation of and emphasis on the music played. After concerts and rehearsals there is always time for conversation with the public where conditions permit. Because the concerts do not have a didactic objective as a priority, this space is valuable to both sides: the public, particularly in non-conventional audiences, is rarely in a position to be able to speak with a high-level musician in an open and relaxed context, and the young musician is rarely able to receive immediate feedback questions about a specific aspect of his interpretation outside an examination or evaluation. The dialogue allows both parties to experience other possibilities in their roles and expand their musical reflexivity. We consider that it is also an important aspect of the methodology to allow interaction between the artist and the audience, which also requires musicians' other performative skills. As demonstrated in the following testimony, this represents a useful and different experience in the student's musical development:

... In different places with different audiences the reaction is very different. It makes me think how much I should really put myself into the music, not forgetting that I'm playing for people. Everything I'm doing, I'm doing for people. This is very different from the regular concert hall.

What I think we all learn here is to build a very strong relationship with your audience, no matter who they are, no matter whether you're just playing for ten people with the deepest and most difficult dementia or for a thousand or two hundred people in a huge concert hall. The connection between the music, the performance and the audience has always worked the same. This is wonderful. I think we can all really learn this from Musethica. (Young Musethica concert player, 2017)

One factor that stands out in this young musician's testimony is the effort that he feels he has to make to transmit his musical message in an unconventional concert situation. The audience may be closer to the musicians or more dispersed than in a conventional theatre or concert hall, more or less restless or more expectant, the acoustics may be good or poor; all conditions to which the musician has to adapt very quickly to achieve their goal.

The implications of this interaction are still to be seen, and in the absence of definitive inferences we conclude that it is possible and necessary to deepen the effects of the dialogue between young musicians and non-conventional audiences. What is clear is that for the young musicians it means that an unconventional concert situation requires more emphasis on interpretation than on the technicalities of playing on which most young musicians concentrate. Here the innovation does not lie in reaching non-conventional audiences but rather in the fact that this situation prepares the musician for any type of future audience. Some of our informants were already experiencing this, and the coordinators emphasised it at rehearsals and in dialogue among young musicians and mentors after the concerts.

Objective 2. Improve musical abilities

Objective 2 is to improve the young musicians' musical and instrumental abilities and skills. We defined the indicators using those set up in 2013 and we have added indicators of for perceived improvements in skills and abilities from the perspective of musicians and mentors.

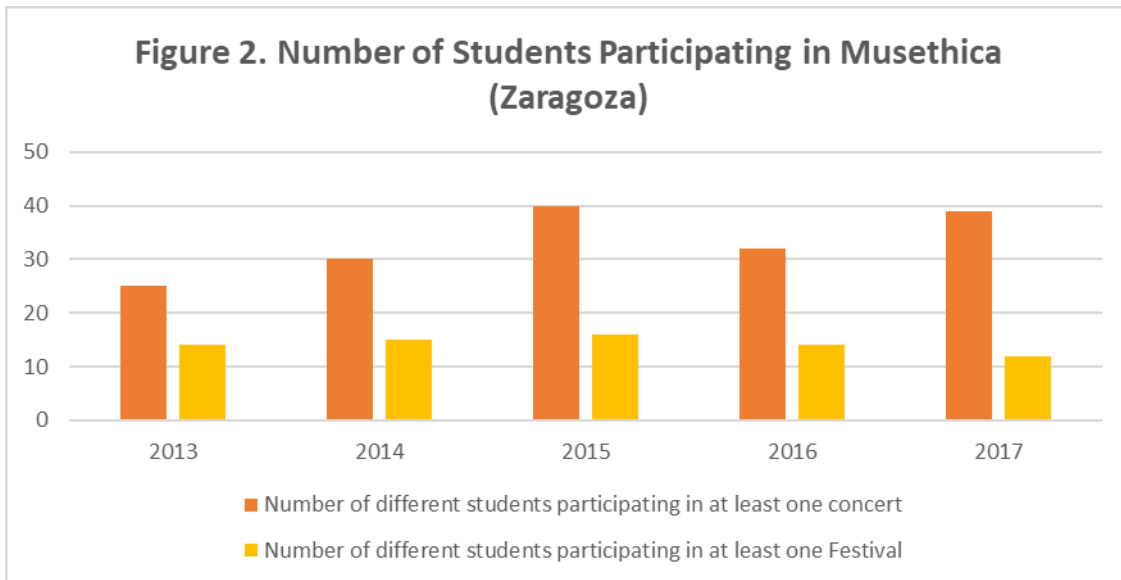
| Guide questions | Indicator |
|---|--|
| How many young musicians are benefiting from the project? | <ul style="list-style-type: none"> ➔ Number of young musicians benefiting per year ➔ Number of young musicians participating in at least one concert ➔ Number of young musicians participating in at least one festival |
| What improvements have the young musicians perceived in their musical ability and skills? | <ul style="list-style-type: none"> ➔ Young musicians' perceptions of their own improvement in musical ability and skills ➔ Mentors' perceptions of improvement in young musicians' musical ability and skills |

Based on the fact that Musethica's activities are aimed at improving students' skills and abilities, the first factor that allowed us to identify progress in this objective was the number of students that have participated and the number of concerts presented since Musethica began its programme in 2013. The results show growth above the expected minimum results:

Table 2. Students participating in Musethica Zaragoza

| Indicator | Minimum expected outcomes | 2013 | 2014 | 2015 | 2016 | 2017 |
|---|---------------------------|------|------|------|------|------|
| Number of different students participating in at least one concert | 20 per course | 25 | 30 | 40 | 42 | 39 |
| Number of different students participating in at least one Festival | 16 per course | 14 | 15 | 16 | 14 | 12 |

Source: Musethica (2017) Follow-up on Objectives 2013-2017, p. 19.



These positive numbers are reinforced by qualitative information obtained from both teachers and students. The teachers interviewed agreed that the dynamics of the programme, based on the preparation and execution of a large number of concerts, put the participants in a learning situation.

From the teachers' perspective the level of improvement varies according to the individual student, including the type of instrument played, technical ability, and concert experience, among other factors. Teachers also mentioned that it is very difficult to identify a specific improvement or immediate change as a result of participation in Musethica's activities: the improvement in general is related to mastery of the instrument (beyond the technical dimension), confidence in the scenario and the ability to collaborate with the rest of the group. The immediate result is the feeling that the musicians and the mentor may have having played a good concert, and this response differs with every concert, even when the same repertoire is performed twice concurrently.

That audience is not an easy audience, so if you're not a very experienced musician – and obviously students are still learning, no matter how great they are – it's not so easy to concentrate on the music. You approach the place – you see all these people and musicians, we're very sensitive people. So the situation hits you immediately, and then you understand that you need to go beyond your abilities, you need to cross your border in order to be able to play music. If you just stay where you are, in your comfort zone, that doesn't work, the music will never speak. And then I saw that many students really went outside their comfort zones and really opened up because they really felt they needed to create something, otherwise there would be no point in it. (Mentor 1, 2017)

Finding a way to measure the improvement in participants' musical abilities continues present a conceptual and methodological challenge, since it must be done in a way that is not intrusive, distracting or annoying to the musicians. Despite this difficulty, the perceptions of the participants themselves are fundamental to understanding how Musethica's programme benefits their professional development. Factors that we identified include:

a) Increased confidence in the scenario

I hear people [that I met before] the Musethica workshop, and it's unbelievable how something has changed in their playing, said by their teachers, said about by musicians surrounding them before they entered [Musethica]. It's impressive to see that it works for some people. (Teacher, 2017)

b) Better understanding of the concert situation

These are very good young players. They are also learning to play an instrument, how to move their hands, how to practice technical skills at their music academies and conservatoires ... And what we're doing here is mostly not about playing an instrument: it's more about understanding music. Of course they do this at their conservatoires too, but here, in the whole structure of the festival, the organisers are more focused on this problem and on helping them and suggesting some ideas purely about music, about chamber music, about musical structure. Not so much about playing technique, more about thinking about music, about the philosophy of music. (Mentor 3, interview, 2017)

The idea of the festival is to have one or two teachers in an ensemble playing chamber music with these excellent students. Guiding them by playing with them, not sitting aside and teaching. For me it's the best way to teach and the best way to learn. I speak for myself, because I'm learning a lot. Musically, there is absolutely no compromise. We're practicing very, very intensively to reach the highest level. (Mentor 5, 2017)

c) Musical habits, preparation, listening and concentration

It's helped me a lot to feel secure on stage, and also with my way of studying, and that also affects how I feel freer technically and can express the music with more intensity. (Participant interview, 2016)

So they told me that it really changed their way of working and preparing when they study the music. Not philosophically but pragmatically, when they meet for rehearsal they have this in mind. And that is exactly the idea. When somebody goes to their room to practice on the violin knowing that tomorrow they're going to play at the psychiatric hospital, they'll practice differently, not in the same repetitive way. You have to play something very beautiful. (Mentor 2, 2017)

Because of the very tight schedule, I learned, how can I use the 30 minutes can be, and perhaps for the first time in my life, weeks after the festival I'm still waking up early. (Participant interview, 2016)

d) Playing with others

[The students] are practicing their parts because these are big ensembles: quintets, sextets, octets, up to eight people, so they practice their part at home, they listen to it, get the full score to see what's going on with the music, etc. But when they come and they have to play, this is a very different experience. It's very personal. They have to react. They have to learn how to react fast to what their colleagues are doing. They have to be able to create a dialogue between themselves and their colleagues. To hear well, to learn to hear, to accept others. It's like in life: you have to accept other opinions. To listen, to react. Just in music. This is what we're doing here. We rehearse to make the piece sound clear from each of the participants –we're all different, but the music should sound convincing to the listener. That's what we do. (Mentor, 2, 2017)

Objective 3. Promote young musicians' transnational mobility

Classical music is international. Musethica translates this international idea of music into the relationships between musicians and their different associations and partners. Musethica integrates places where international musicians and the local public can meet. How can we make this process evident for evaluation? The process promotes the circulation and international mobility of young musicians and improves cultural and social awareness through activities involving close local links in social centres.

International circulation and mobility are linked to increasing knowledge of cultural and social diversity through specific interaction with local centres. The participation of musicians from different parts of the world obviously enriches the experience of local musicians, but for visitors it is also an experience of internationalisation that involves learning about another culture, another social context, communicating with music and making the effort to socialise.

For this purpose, we collected the indicators defined in the document Monitoring Indicators for the Evaluation of Objectives: Musethica Spain, 2013-2015. We added a qualitative indicator to measure the students' perceptions of the mobility favoured by Musethica's programme.

| Guide questions | Indicator |
|---|---|
| What is the level of internationalisation in the programme? | <ul style="list-style-type: none">➔ Number of different nationalities among programme participants *➔ Participants' perception of the level of internationalisation➔ Degree of subsequent mobility following its participation in Musethica |

We collected the indicators defined above and found at participants from fourteen different countries: Austria, South Korea, Denmark, Spain, the United States, France, Holland, Israel, Moldova, Norway, Poland, Russia, Sweden, Taiwan. This is not emphasised in the programme statistics, reported in general Musethica's documents.

In addition to the clear internationalisation of the programme, we added a qualitative indicator accounting for the students' perceptions of their mobility under the Musethica programme.

Musethica generates opportunities for musicians and audiences as well as other people and responsible organisations involved, to enter into direct contact with different musical and social contexts. This set of opportunities to socialise in a planned and structured context is in itself an impact that is positive both for musicians and the audience of the concerts. The interculturality of Musethica's groups allows to reflect on the interculturality of some social spaces they visit, for example public schools. Teachers who organised a concert with Musethica in a secondary school commented:

Some teachers were surprised by the luxury of receiving international musicians at our centre ... the fact that these groups are formed of musicians from different countries, of different ages, and of students, teachers and concert performers creates an integrating environment that reflects the multiracial mix of public school students. (Centro Social IES Luis Buñuel, coordinator activity, 2016)

Objective 4. Promote young musicians' personal development

Musethica's Objective 4 is to promote the personal development of young musicians who, when they come into contact with social realities different from their own, begin to perceive music as a social experience, laying the foundations for their active citizenship. Musethica works to inspire young musicians with the idea that their excellence must reach society as a whole, because becoming musicians is a means to their inclusion in society. From Musethica's perspective, an excellent education only makes sense if it is accompanied by the inclusion of excellent young people from all areas of society.

| Guide questions | Indicator |
|---|---|
| How does one perceive that experience contributes to the personal development of young musicians? | ➔ Perception of significant experience in young musicians participating in Musethica's activities |

Mentors also shared their perceptions on the social concert dynamics:

For me, of course, the first festival concerts are always difficult. You're full of emotions [when you play in such places]...Places that we often or never see because they are behind the curtain [because] ... it's very comfortable not to see them so close, because it's very hard emotionally, places that are really unseen, until it happens to you, and then you feel extremely alone ... But this is already happening: the next stage with Musethica will be more natural [because] it's just the right and natural to do. (Mentor, 2017)

...so the moment the music stopped I felt uncomfortable again, but then I was very lucky because many of the prisoners spoke English and wanted to talk. And maybe they could also feel that I was not feeling very well, so they approached and started talking to me, and I discovered that they had so much interest in classical music and really appreciated it... It was a very important experience for me. In other words, if there was another chance to play music at the prison I would go again: without Musethica, if somebody had asked me, I would probably immediately have said no, but this has really changed my mind! (Mentor, 2017)

Almost all of the [social] concerts were very touching ... One of the most touching was when we played for children with hearing problems ... they had some special equipment to help them hear. After the concert many of them came up and asked if they could play our instruments and put their hands on them, and that was very touching: there were some very special feelings and they obviously enjoyed it. They were so touching! (Mentor, 2017)

It seems relevant to record whether the experience of playing for non-conventional audiences is perceived as an added value in the learning process, and whether participants have had experiences of interacting as musicians with social realities different from their own that can be considered relevant.

I think I'll always remember the concert where we played the Brahms sextet for people with mental health problems at the last concert we did for a non-conventional audience. There were really strong feelings throughout the performance, both in the chamber group and in the audience. (Young Musethica concert player, 2016)

where the role as a musician in society is also reflected:

I've learned a lot about the social value of music for everybody. Since my week with Musethica I see classical music as even more important, as a link between all the people in the world. Music brings people peace on a hard day. (Young Musethica concert player, 2016)

During the festival I experienced the great joy that music gives people. This was very explicit in the concerts at social centres ... It made me aware of my musical expression during the concerts. (Young Musethica concert player, 2016)

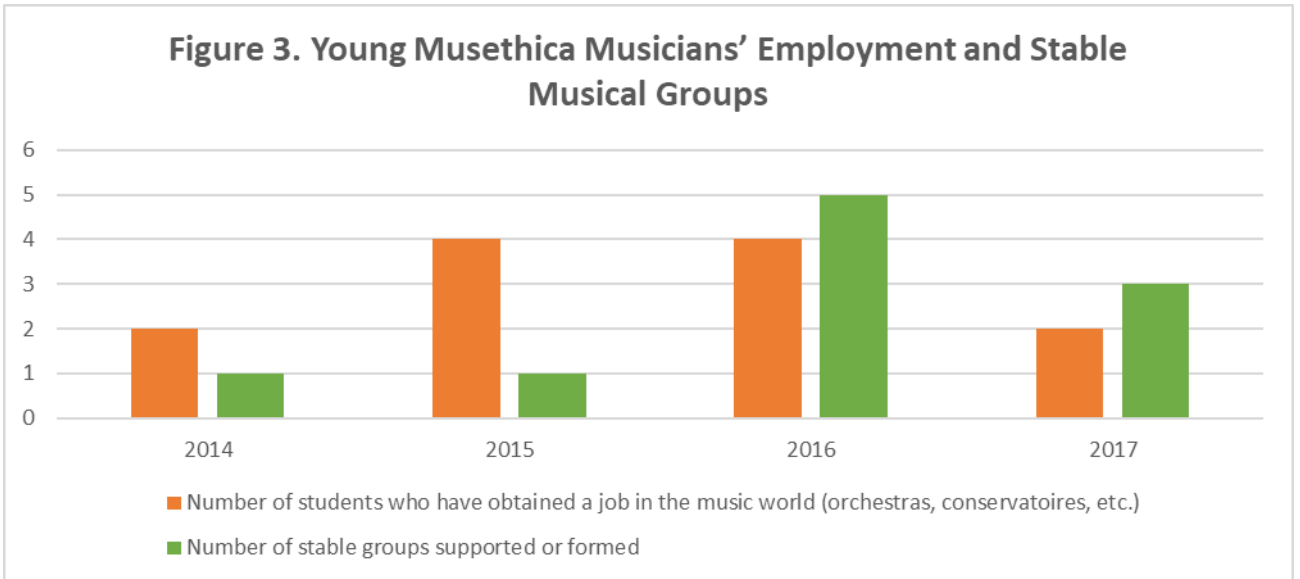
Objective 5. Support the young musicians' transition to a professional life

As mentioned, Musethica's participants are talented young people who are finishing their training and will soon become professional musicians. Some of Musethica's objectives aim to strengthen their training, but Musethica also seeks to make the experience relevant to their transition to professional life, recognising this as a key moment. The organisation proposes two initial indicators: identify the number of new musical groups formed, and identify the number of students who have achieved a job in the music world.

| Guide questions | Indicator |
|--|---|
| How many new groups have been formed since Musethica has been operating? | Number of stable groups supported or created * Number of students who have obtained jobs in the musical world (orchestras, conservatoires, etc) |
| How useful and relevant is the programme perceived to be in young musicians' professional environment? | Participants' perceptions of the Musethica programme's utility and relevance |

Table 3 Young Musethica Musicians' employment and Stable Musical Groups

| Indicator | Expected outcomes | 2013 | 2014 | 2015 | 2016 | 2017 |
|--|-------------------|------|------|------|------|------|
| Number of students who have obtained a job in the music world (orchestras, conservatoires, etc.) | | 0 | 2 | 4 | 4 | 2 |
| Number of stable groups supported or created | | 0 | 1 | 1 | 5 | 3 |
| Source: Musethica (2017) Follow-up Objectives 2013-2017, p. 20. | | | | | | |



We added a qualitative indicator that allows us to identify participants' perceptions of the utility and relevance of Musethica's programme, and find the following testimony evidence of compliance with Objective 5:

I think it's really helped me a lot to feel secure on stage and also in my studying, and this means that technically I feel freer and can express music with more intensity. I also think my evolution has been quite remarkable because I participated in Musethica projects several times during the last year and appreciate that doing it often and regularly has made me feel more and more comfortable and free with the violin in general – I've found a more natural posture for example – and on stage. (Participant interview, 2016)

5. Wider impact: Evaluation Results by Objective

Objective 6. Bring classical music to people at risk of exclusion

This objective addresses Musethica's social dimension. The organisation's sixth goal is to disseminate classical music of the best quality among people who have difficulty accessing this type of cultural event, in particular those with disabilities, elderly people, immigrants, and groups in situations of exclusion or risk of exclusion.

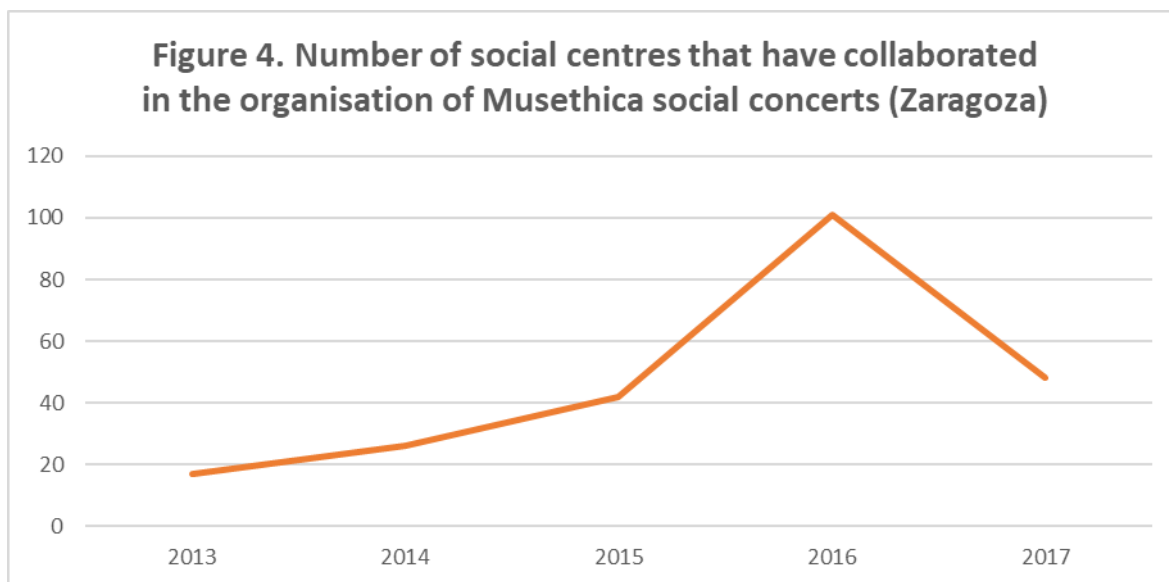
Musethica had four indicators with which to analyse the degree of social centre's participation. Our evaluation added the social centres' perceptions about the development of Musethica's activities and relevance.

| Guide questions | Indicator |
|--|--|
| What is the scope of Musethica's musical offering to people who experience difficulty accessing this type of cultural event? | Number of social centres in which at least one concert has been held * |
| | Number of social centres where at least two concerts have been held * |
| | Number of social centres where concerts have been held in at least two courses * |
| | Number of people attending concerts at social centres |
| | Social centre perception on the activities co-organised |
| | Social centre perception of the relevance of the activity |

There is wide evidence that Musethica has managed to spread the experience of live classical music concerts at the selected sites. The quantitative indicators that the programme has followed show its progression in collaboration with social centres.

Table 4. Social centres that have collaborated in the organisation of Musethica social concerts in Zaragoza

| Indicator | Expected outcomes | 2013 | 2014 | 2015 | 2016 | 2017 |
|---|------------------------|------|------|------|------|------|
| Number of social centres that have hosted social concerts | At least 25 per course | 17 | 26 | 42 | 101 | 48 |



In addition to the numerical indicators we generated two qualitative indicators that allow us to integrate audience perspectives of the development of Musethica's activity and its relevance to their lives and organisations.

The role of social centres is key in helping to root the project in the local dimension. Social centres participate in decisions regarding the particular groups, places and moments where the agreed activity takes place. The criteria for the selection of social centres took into consideration the degree of local community interest in participating in Musethica's performance. Special attention was paid to centres whose activities are aimed at groups that are excluded or at risk of exclusion.

Musethica has promoted concerts with people in a precarious economic situation (homeless), nursing-home residents, people with mental illness (i.e. dementia and autism), people with deaf-blindness, people in social rehabilitation centres, among others.

It is worth highlighting the diversity of audiences that Musethica reaches and the consequent range of their reactions and effects of the concerts. However, the majority share a common interest in participating and would find it hard to access this type of music quality in conventional situations (i.e. by attending a concert hall). They are generally aware of the relevance of music and some of its specific individual and community effects. Although the social centres have not developed any specific instruments for measuring the effects of the concerts on audiences, daily observation and interaction with them after the concerts end revealed changes that are regarded as relevant.

These changes are reactions to the music as an immediate stimulus that cannot be measured as substantial behavioural change in individuals or groups attending just one concert, since the concert is an isolated event. However, the recurrence of such feedback provides us with a point of reference from which to understand in general terms that: (a) the effect of the concerts is mostly positive; (b) there is a direct reaction to the musical stimulus; (c) most audience members behave like any classical music audience, listening to the musicians with attention, and (d) audiences would like more activities of this nature, and choose to continue collaborating with Musethica and/or implement similar activities at their centre.

To illustrate this activity and its impact we present examples of observations, conversations and testimonies from representatives of the social centres that Musethica has visited, emphasising a particular issue that we consider an important part of the impact from the perspective of the social beneficiary.

Part of the audience at this type of event see their social and musical contexts as very different from those of the type of people who they imagine attending classical music concerts, and far from their ideas of how rewarding listening to classical music is, whether at a live performance or not. Musethica has perceived the positive impact on these audiences of the breaking down of prejudices and generation of appropriate opportunities to bring classical music to groups at risk of exclusion. Although we find that in many cases the audiences included groups at risk of exclusion based on poverty, social prejudice and discrimination or distancing based on nationality, ethnic origin or physical ability, they reported that their experience of a live classical music concert was highly rewarding.

This is a new experience for me. I'm used to large halls, and here we played in different situations. Entering each different area we discover a new audience. I agree now that music should be for everybody. (Young Musethica concert player 2013)

All of our users who attended the concert enjoyed the performance very much... and once again, we are enormously grateful for [Musethica's] visit. (Rey Ardid Day Centre and Residence for the Elderly, activity coordinator, 2017)¹²

Thank you @musethicaorg for helping to make music reaching people with dementia. (Residence for the elderly and Day Centre Rey Ardid, 2017)¹³

Musethica's performance this time and in previous years has been very positive. The Centre is pleased that it is becoming a regular activity. (activity coordinator, Rey Ardid Foundation Midstay Psychiatric Unit, 2017)



Images: Social centre concerts (Musethica archives)

¹² (<https://residenciasreyardid.es/musethica-en-nuestra-residencia-de-mayores-de-zaragoza/>)

¹³ (<https://t.co/AyrsIOElvf>) Our translation from Spanish.

Objective 7. Create and consolidate new audiences

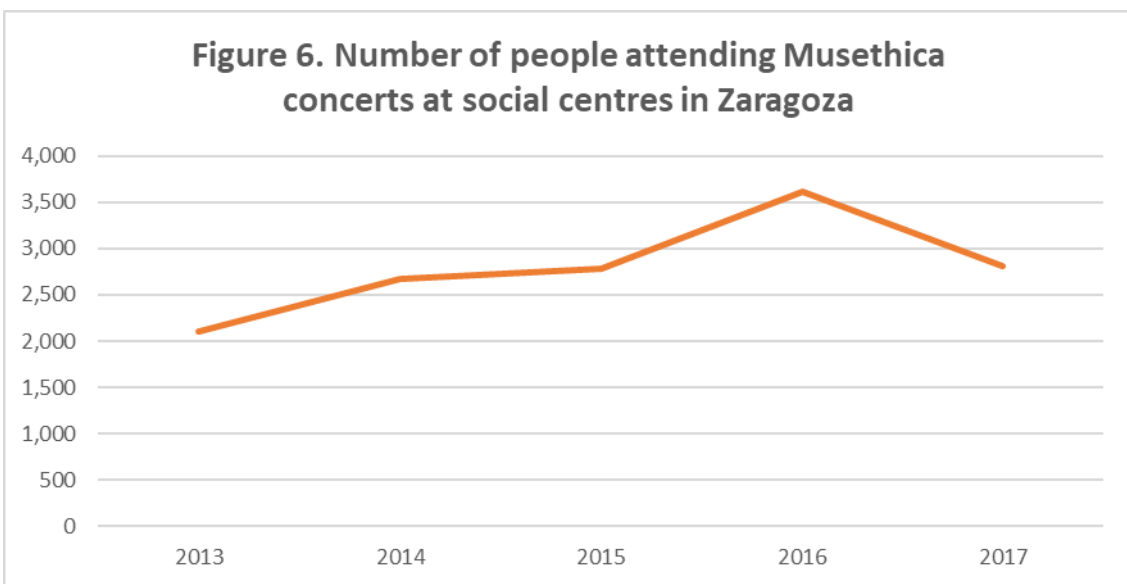
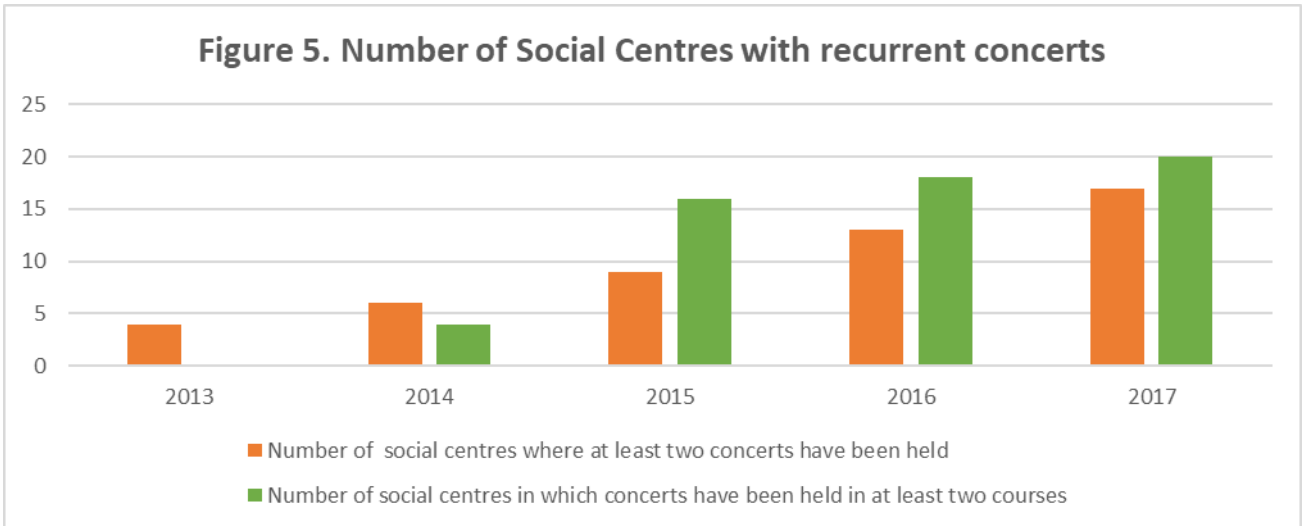
Objective 7 aim to increase and consolidate new audiences by promoting open concerts in traditional classical music venues. What spaces have been consolidated by attracting new audiences to Musethica open concerts? To answer this question we included two indicators previously identified by the organisation to address the number of open concerts played, their total capacity, and so on. We also considered it relevant to identify the type of organisation that collaborates with Musethica on the organisation of events, as a reference of the social sphere they have influence.

| Guide questions | Indicator |
|--|---|
| What spaces have been consolidated by attracting new audiences to Musethica's open concerts? | Number of open classical concerts * |
| | Total capacity of open classical concerts * |
| What kinds of organisation have been convened to collaborate on classical music concerts? | Types of organisation that have collaborated with Musethica on organising events. |

Musethica has been generating conditions that include new audiences for classical music, in particular for organisations with a similar social mission to Musethica. To identify its progress, Musethica has collected statistical data on its past performances. The following table shows its progress from 2013 to 2017.

Table 5. Social centres with recurrent concerts and Number of attendees

| Indicator | Expected outcome | 2013 | 2014 | 2015 | 2016 | 2017 |
|---|--------------------------|-------|-------|-------|-------|-------|
| Number of social centres where at least two concerts have been held | Minimum 5 per course | 4 | 6 | 9 | 13 | 17 |
| Number of social centres at which concerts have been held in at least two courses | Minimum 5 per course | NA | 4 | 16 | 18 | 20 |
| Number of people attending concerts at social centres | Minimum 2,000 per course | 2,102 | 2,674 | 2,785 | 3,219 | 2,808 |
| Source: Musethica (2017) Objectives Follow-up 2013-2017, pp. 19 and 20. | | | | | | |



Analysis of the data on Objective 7 identified two factors: (a) audiences of direct users of the social centres, especially those lacking the opportunity to access to live classical music concerts given their individual circumstances, such as people undergoing treatment and/or rehabilitation due to mental illness, experiencing limitations such as deafness or blindness, in a precarious economic situation without a home, deprived of their freedom, etc. This is addressed in the section on Objective 6 (see further below under section 5 'Wider impact') (b) centre employees and volunteers, and those linked to social centre users such as relatives and friends.

But how is Musethica perceived by the social organisations concerned? Below we present data on the concerts held at the Zaragoza Municipal Shelter, the Piaget School, the Spanish Association of Families with Deaf people (APASCIDE) Aragón by its initials in Spanish, and the (CRPS) 'Nuestra Señora del Pilar' which is a Centre of Psychosocial Rehabilitation.

Zaragoza Municipal Shelter

[The members of the audience, including] a large group of staff, were not only attentive but looked as if they were floating away on the music, remote from everything else, carried away by the chords and rhythms which the four interpreters knew how to convey ... A programme of greater continuity would undoubtedly be extraordinarily positive ... for the centre's own dynamics. (Zaragoza Municipal Shelter, activity coordinator, 2016)

Piaget School

The documented experience of Musethica's participation at the Piaget Special Education Centre contributes to the evidence of its positive social impact. This experience is an example of an activity that is becoming a continuum --suggesting a behavioural change-- as opposed to the isolated (one-off) individual concerts held in a particular year. An important element here is the emphasis on expanding these activities:

... with total agreement to continue in the next academic year, 2016/17; and even wanting to incorporate more Centre students on the programme. (Testimony from Centro Piaget 2016)

APASCIDE Aragón

Musethica, counting on the proactive collaboration of those responsible for the social centres with which they have been interacting in Zaragoza during the past five years, has gradually created new audiences for its activities. In the case of APASCIDE, it has succeeded in reaching an audience of people who have generally been excluded from experiencing live classical music. Among these groups of excluded people we draw particular attention to those affected by deaf-blindness since childhood. At the same time, and initially unintentionally, Musethica has reached an audience of family members, friends, and others connected to social centres through paid or voluntary work. This indirectly-connected group of people constitute a different but intertwined type of audience, as illustrated in the case of APASCIDE Aragón:

...with this activity we're making both classical music and deaf-blindness known to other people, as the invitation [to the concerts] is not only for children and centre users but for their families, friends, etc... (Testimony from APASCIDE, 2016)

Psychosocial Rehabilitation Centre (CRPS) Nuestra Señora del Pilar, Zaragoza

The musicians's approach to the people of the centre as equals reduces the negative feeling of inferiority and social rejection suffered by people with mental illness ... It also offers us the opportunity to open the doors of our centre to musicians and people who are not mentally ill. (Testimony from Nuestra Señora del Pilar, 2016)

Musethica has included this rehabilitation centre in its annual festival programme since 2013.

This positive reception of Musethica's activities at social centres has led to several of the centres inviting the organisation back in subsequent years. Among other results, this has allowed Musethica to reach a higher range of testimonies than originally planned, as illustrated below.

The Zuera Penitentiary Centre

Musethica performed a concert at this penitentiary on November 9, 2015 as part of its programme to mark its third anniversary.¹⁴ Two further concerts took place here with the same audience as part of the Fourth Musethica International Chamber Music Festival on June 11-18, 2016.¹⁵...the participation of this edition consisted of concerts in two of the Modules of this Penitentiary Centre, for groups of more than fifty inmates in each of these representations. (Testimony from Zuera Penitentiary Centre, 2016)

Musethica has included the penitentiary in their annual festival programme since 2016.

Hospitals and nursery centres

Concerts at hospitals offer another example of Musethica's successful approach to gaining access to and building a continuing relationship via performances. Musethica musicians played at the Miguel Servet Hospital on November 22, 2012; January 23, February 21 and June 11, 2013; April 7 and December 9, 2014; March 25, April 14 and May 8, 2015; and January 25 and February 26, 2016.¹⁶



Images: During social concerts nursery centres (Musethica archives)

Mapiser

Musethica performed concerts at Mapiser (social insertion company) on March 13, 2013, June 18, 2014,¹⁷ and June 13, 2017. Musethica's activity at Mapiser has had a positive influence on audiences previously removed from classical music, who look forward to attending further concerts.

... year after year there are people who want to come and listen to the concert. (Testimony from Mapister, 2016)

¹⁴ <http://musethica.org/wp-content/uploads/Tercer-Aniversario-Musethica.pdf>

¹⁵ <http://musethica.org/es/calendario-de-conciertos/iv-festival-internacional-de-musica-de-camara-de-musethica-11-18-junio-2016-zaragoza/>

¹⁶ <http://musethica.org/es/calendario-de-conciertos/calendario-de-conciertos-musethica-en-espana/>

¹⁷ <http://musethica.org/es/calendario-de-conciertos/calendario-de-conciertos-musethica-en-espana/>



Images: During and after concerts at Mapister (Musethica archives)

Rehearsals open to the general public

We referred in section 4, Objective 1.c to the fact that Musethica's rehearsals are open to the general public. These rehearsals provide an exceptional opportunity for reaching and consolidating new audiences: access is free of charge, and they are scheduled on days and at times that make them easy for the public to attend.

The open rehearsals are rich in content to appreciate and enjoy. While an untrained audience would not grasp many of the technical elements or the meaning of the interplay between the musicians during these events, they could be of enormous interest to students of music outside Musethica.

Objective 8. Create synergies between classical music, education and social services

The aim of the eighth goal is to create synergies between classical music, education and social services, resulting in the establishment of regular cooperation mechanisms with certain special education centres and resulting in collaboration on their educational programming and support for their therapeutic activities.

Musethica's social concerts are mainly organised by workers and volunteers at each institution, who select a suitable space for the activity. This may be a classroom, a meeting room, a gym. Obviously the acoustics of the room are not those of a concert hall and the musicians have to adapt to conditions; however this also promotes a proximity, generally controlled and even optimal, in the interaction between musicians and audience. Some centres have service users who are unable to access the concert, and often in such cases a group of musicians or one particular musician is selected, and accompanied by their mentor they play an extract from the concert so that the service users can listen to it in their own special conditions.

| Guide questions | Indicator |
|--|--|
| What kinds of organisation collaborate in the presentation of social concerts? | Number of social organisations collaborating with Musethica on organising concerts. Typology of organisations according to the social sector they cover |
| What percentage of concerts are oriented towards social centre audiences? | Number of concerts held at social centres with non-conventional audiences (percentage and total) |
| How is the music offered at social centres received? | Social centres audience perception |

Musethica has generated synergies between the world of classical music and other social spheres that are not traditionally connected to live chamber music. The following section begin with the synergies between classical music and education, followed by those between classical music and social services.

a) Classical Music and Education

Among many other projects, this non-profit association performs ten annual concerts at the five Aragon educational centres where it implements the Integrated Music Curriculum, following an agreement signed with the Department of Education last year to that effect.¹⁸

Musethica has transcended as an element in the programmes and processes of teaching-learning music in some schools that have been part of the social centres selected by Musethica for its programme of activities, as illustrated by La Purisima School:

The project that Musethica started with the La Purisima School has been part of the backbone of our work with music at our centre. (Testimony from La Purisima School, 2016)

¹⁸ 'The musical association Musethica makes a review of his career in an exhibition in Etopia'. 23 November 2017. *Aragon Hoy*. Communication Department of the Government of Aragon. <http://www.aragonhoy.net/index.php/mod.noticias/mem.detalle/id.209390>

The impact of attending the concerts that Musethica has brought to the schools has gone beyond simple entertainment or enjoyment. To a large extent the synergy is revealed by the schools' teaching and management staff's positive reception, taking steps beyond merely exposing their students to Musethica concerts and including Musethica's concerts as part of the official activities in their elective music education programmes. This has been the case at the Luis Buñuel Secondary School in Zaragoza, which is part of the Compulsory Secondary Education system (ESO), and at the Piaget Special Education Centre:

... with complete agreement to continue in the next academic year 2016/17; and even wanting to incorporate more students from the centre in the said programme. (Testimony from Centro Piaget, 2016)

The realisation of live Musethica concerts at educational centres implies previous interaction between the Musethica team and the schools' teachers and managers. Authorisation of the concerts as an official school activity has followed the success of that interaction. The result is inter-institutional cooperation that exceeds the limits of concerts as events that, hypothetically, could not occur without giving rise to synergies.

The Musethica model is flexible and extendable to respond to a variety of contexts, allowing it to reach a wide audience. This flexibility and capacity to adapt is demonstrated by the *sui generis* case of the hospital classrooms where medical services and compulsory basic education converge, as illustrated by the synergy generated by Musethica and the Miguel Servet Hospital:

Musethica's relations with the Miguel Servet Hospital have made a great opportunity for classical music concerts for hospitalised boys and girls possible: this is how we have come to know Musethica. (Testimony from Aula Hospitalaria Miguel Servet)

The following subsection discusses synergies between live performances of classical music and social services.

b) Classical Music and Social Services

Like the synergies generated by Musethica between classical music and education, in the case of social services we observed a synergy derived largely from the perception of those responsible for the centres (or who provided us with information about their centres on their behalf) in the sense of a positive change. Complementing the information presented in relation to Objectives 6 and 7 (under section 5 'Wider impact'), the examples below relate to psychosocial rehabilitation, health care and social rehabilitation services.

La Purísima School for deaf children

Some people think that music and deafness are at odds, when precisely the music at a centre like ours is one of the pillars on which the rehabilitation of hearing and language is based. We thank Carmen Marcuello and her team for continuing to participate in this experience at the school, which allows our students, from the youngest to the oldest, to experience music in a playful, relaxed and pleasant way. (Testimony from La Purísima, 2016)

Fundación Rey Ardid

It was very difficult to put into words. Most know [what is happening] already because [Musethica] has brought us a lot of concerts. Together we all make the room ready for the concert, we think about making the audience comfortable with a good view. We talk a lot, but normally during the concert the voices go down and we let ourselves get carried away by the music, by those sensations. It is beautiful, emotional, to see the enjoyment of people who are generally nervous, who have a hard time concentrating: these are the rare moments when they manage to be at ease, thanks to their enjoyment. (Noemi Lopez, Rey Ardid, 2013)

At the Rey Ardid Foundation we have collaborated with Musethica to see how far we can go with classical music in a group of older people with high cognitive impairment. This project has sought to bring classical music closer to the group, and in particular to analyse its potential impact on people with dementia.

Some people surprised us by following the rhythm and melody of the music. For others the connection was evident from the very beginning of the concert, with even their facial expressions changing to show mixed emotions: joy, relaxation, well-being ... It even helped to soothe one person's agitated state. It also succeeded in generating stimulus-response reactions in several people, one of whom, with very serious cognitive impairment, applauded spontaneously at the end of a couple of the pieces. (Rey Ardid Juslibol Nursing home care Ibercaja 2016)

Special Education School, San Martín de Porres

... the therapeutic effect of classical music on our students. Despite sessions listening to this type of music in class to facilitate concentration on tasks or relaxation, the effect achieved by the live concert were far from the usual in the classroom. (Testimony from San Martin de Porres, Special needs Education School, 2016)

The goal of music at the hospital is to improve physical conditions, tolerance to pain and treatment while the disease lasts, and to enhance emotional skills. Music has evocative powers; it favours the imagination and the visualisation of lived experiences, improves the mood, facilitates relaxation and promotes a positive sensory experience, contributing to the integral development of sick children and improving the hospital environment. (Testimony from the Resso Association of Music Therapy, 2016)

Musethica's social concerts in hospitals such as the Miguel Servet Hospital illustrate its versatility in generating impacts in areas where there is a substantial degree of convergence between the educational area and social services.

Zuera Penitentiary Centre

In our opinion the Musethica programme has the virtue of bringing live music to social groups that, for various reasons, cannot attend at auditoriums or other interpretation spaces, and above of all the proximity of the musicians and the subsequent contact between them and the inmates. The inmates' attention, curiosity and concentration were exquisite at both performances. People deprived of freedom have had the opportunity to attend, from the proximity to a live performance of classical music. It has surely been a unique experience in their lives. I am convinced that typical prejudices about this type of music have been broken down, but above all we are thankful for the humility, youth, closeness and musical preparation of the musicians. (Testimony from Zuera Penitentiary Centre, 2016)

Objective 9. Disseminate the Musethica model within the higher education system

Objective 9 is to transmit and disseminate Musethica's educational model across the higher education system through collaboration with educational and research institutions. The majority of the indicators for this objective were defined by Musethica. The guiding questions are framed to understand the contribution to the overall process, and these are complemented by two new indicators: professional peers' perceptions of Musethica's educational model (e.g. music teachers and other music professionals) and media dissemination.

| Guide questions | Indicator |
|--|--|
| Have new relations and links reinforced Musethica's educational model and disseminated it within the higher education system? | Collaboration agreements * |
| Has it been possible to create relations with conservatoires and other official higher music education institutes? | Number of conservatoires involved with Musethica |
| Has it been possible to involve professional teachers who are members of conservatoires and/or official higher music education institutes? | Number of participating teachers who are members of a conservatoire * |
| Has Musethica's educational model been promoted to professional teachers, conservatoire members and the general public? | Number of Musethica's presentations in different areas |
| How do you perceive Musethica's educational model? | Perceptions of Musethica's educational model by professional peers (music teachers, other music professionals) |
| What kinds of review appear in the public media? | Articles in the local/international media about Musethica's project and activities |
| Where has Musethica established itself in the world? | Countries/regions where Musethica headquarters or collaboration has been established * |

With respect to participants' perceptions, one of Musethica's mentors commented about the organisation's evolution:

Musically, the level is rising higher and higher because the idea of the project is spreading among the students. It's wonderful to see, because it's coming from them. More and more students want to be part of it, so you have to pick from a large number of students

More and more countries are joining this project, and I think with the scale of the performances and the number of countries, it can really change, not only musically, but really starting to break down this wall in society, to be much more natural, something that is just right to do. Then I think it reaches the highest point. And I think Musethica is absolutely coming.... (Mentor, 2017)

[Musethica's model] works ... for every side. It works for the faculty side, it works for the student side, it works for the social side ... it works for all the people behind the project. It works for all the social places we've approached. (Mentor, 2017)

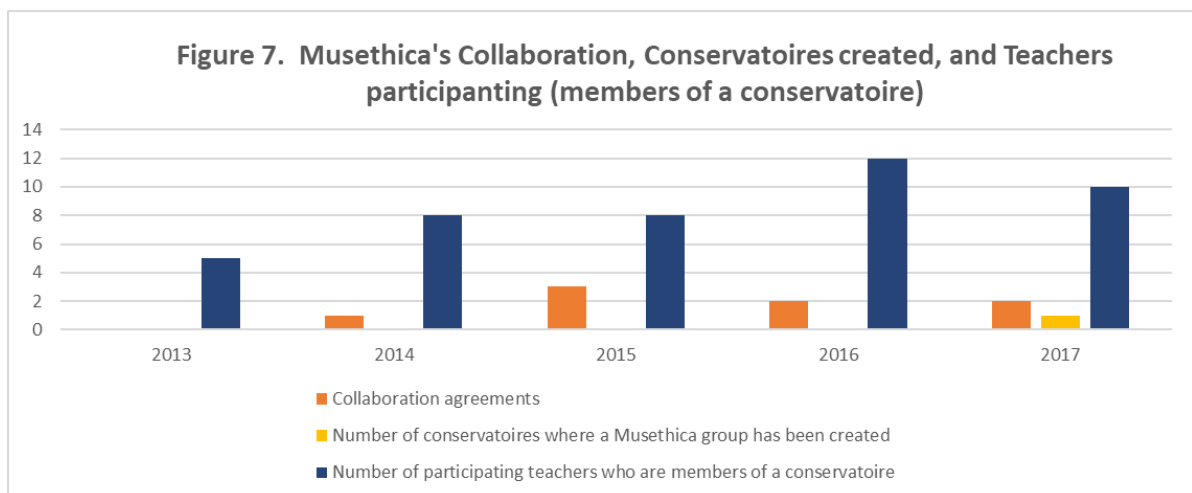
There are so many people working for it to happen. They don't play, they aren't at the centre of the musical action, but they come with us and they sit, they watch us, they watch the audience, and they can see that all the work they're doing works for us: it works for all the social places we've approached. (Mentor, 2017)

I would wish there was an official European programme. We're speaking with NY and Boston about it. To be part of the curriculum for a certain number of students. And more universities. With strict regulations. I think we're on the way there, but (Mentor, 2017).

Table 6. Musethica's Collaborations, Conservatoires created, and Teachers participating (members of a conservatoire)

| Indicator | Expected results | 2013 | 2014 | 2015 | 2016 | 2017 |
|---|-----------------------|------|------|------|------|------|
| Number of collaborations | | 0 | 1 | 3 | 2 | 2 |
| Number of conservatoires where a Musethica group has been created | | 0 | 0 | 0 | 0 | 1 |
| Number of participating teachers who are members of a conservatoire | Minimum 10 per course | 5 | 8 | 8 | 12 | 10 |

Source: Musethica (2017) Objectives Follow-up 2013-2017, p 20.



The table above shows the numerical impact indicators for Musethica's degree of success in promoting its educational model. During the last five years Musethica has carried out various activities to this end (collaborative teaching-learning), for example, through its presence on public forums, on the radio and in newspapers. The Vibraciones (Vibrations) Exhibition commemorating its fifth anniversary deserves special mention.

Vibraciones exhibition

The Vibraciones exhibition opened on 23 of November 2017 at the Etopia Centre for Art and Technology (Avenida Autonomía, 7, 50003 Zaragoza) and is to be exposed until 24 of March 2018, with free entry. The exhibition presents Musethica's artistic, educational and social work during the five years since it has been operational.

With a corpus of 46 audios and 35 videos, the exhibition includes audios of some of the repertoire of classical music that Musethica's students and teachers have interpreted over the past five years. The visitor can explore different objects, technological devices and images that display Musethica's educational and artistic facets.

The exhibition includes a section with chairs with headsets an eye-masks and mp3 players where the visitor can listen to music played by Musethica's different group configurations: duets, trios, quartets, sextets, octets, general concerts, etc. Another section of the exhibition is located in a dark room where, when a sensor identifies a physical presence, a Musethica's concert start. The design of the exhibition is based on the experience of the concerts at the different social centres where they perform. The exhibition includes an interactive documentary on computers offering four media reports, fifteen interviews with key Musethica actors – its co-founders, current president, etc. – eighteen video concerts, six essays, and six of Musethica's master classes.

The exhibition stands out for its interactivity and technological innovation, created by the interdisciplinary work of technicians, musicians and Musethica managers. According to the words of one of the technicians who participated in setting up the exhibition, it involved thinking differently about the possibilities of transmitting music to people who are unable to hear through body transducers for different parts of the body.

The exhibition offers a view of Musethica's work and trajectory within its five years of existence. For instance, previous audiovisual works enable the visitor to see them all mixing with music and testimonies. Such works include:

- 'Sometimes Life Needs Music', June 2013, by Zaragoza City Council's Alvaro Mazarrasa Audiovisual Lab. While this is also available on the website it is essential to the exhibition. Mazarrasa work showing a glimpse of the complexity of public audiences.
- Avri Levitan's Tedx Talk, 'Revolution in Classical Music Education' in September 2013, in which he talks about Musethica's key concepts and methodology, the crucial element of interpretation, and the value of feedback from 'honest audiences' at the social centres, who are more expressive than conventional public audiences.
- TVE1 Telediario news report, June 2, 2014. Presents testimonies from Isabel Jimenez (Gypsy Secretariat Foundation), Consuelo Lopez (Hemodialysis Service at the San Juan de Dios Hospital, Zaragoza), Noemi Lopez (Rey Ardid Foundation), Sara Rubio (Jean Piaget), CEE Rincón de Goya, Zaragoza.
- June 2015 report on Aragón TV Zaragoza about bringing classical music out of the classroom, including interviews and the testimonies of musicians', social centres and the Musethica team and data on the results achieved by the programme.

The exhibition's visual record presents information that is difficult to transmit in the form of numbers or descriptions. The testimonies of the public are particularly valuable. These materials may be useful in communications with partners and donors. The exhibition offers a great opportunity to reflect on Musethica's activity and even to generate post-concert educational visits.



6. Conclusions

The 2016 evaluation report resulted on Musethica in 2012-2016 resulted in eleven general conclusions. As this is an evaluation follows that one, we can affirm is that the **results are consistent and were maintained in 2017**. In five years, Musethica has created a solid and coherent organisation showing a strong link between its mission and its activities presented as quantitative and qualitative results. We highlight some aspects from the three-analytical level.

Aspects on Mission fulfilment:

- During its first five years, Musethica has become an association with a track-record showing that its activities are coherent to its mission.
- Musethica has demonstrated commitment to continuous improvement. Its interest in the process of this social impact evaluation is reflection of that.

Results by Beneficiary perspective:

Young Musicians:

- The **perception of improvement in the musical abilities** of the young participants is consistent in the interviews of 2012–2016/2017. Most of the participants interviewed reported a better understanding of the concert situation, reflecting on musical habits such as preparation, listening, and concentration, and the expectation of improving their musical expression and technical ability.
- Participating in Musethica's activities appears to lead to a **significant positive experience** on its young musicians, both personally and professionally. Other people involved with Musethica's work or who attend its concerts, appear to experience a similar effect.
- Musethica's programme **improves the transnational mobility of young musicians**. Simultaneously, it strengthens its local social network with a multinational dialogue.
- There is inferential evidence suggesting that Musethica's teaching methodology is conducive to an **additionality** effect i.e. 'in addition' to what would have happened anyway. This supports the assumption about the innovative character of its teaching methodology.
- There is evidence that a new teaching methodology is in the process of consolidation, as reported in the 2016 evaluation, where quality and musical excellence are emphasised in the process of selection of musical mentors and talented young musicians. The repertoires constitute a stimulating challenge to young musicians.
- The factors identified as innovative are acknowledged and valued positively by both mentors and students: the concert itself as a pedagogical process; the interaction between mentors and students in the creation of new groups or quartets; and the musicians' interaction with non-conventional audiences.

Social Centres:

- There are **emerging synergies between classical music, education and social services**. Musethica's activities have begun to generate regular cooperation with certain special education centres, social service centres and other institutions.

- While this is still developing and beginning to consolidate, **social centres appreciation is positive and includes an explicit interest in maintaining and expanding Musethica's activity.** Those working and liaising in these organisations are active promoters of Musethica concerts because they have noticed the medium and long-term effects of interaction with Musethica.
- We can affirm that there is evidence that Musethica has managed to impact by spreading the experience of live classical music concerts. Quantitative indicators show **progress in Musethica's collaboration with social centres**; that is complemented with testimonials that reflect engagement, appreciation and willingness to keep collaboration with Musethica's program.
- As the concert is an isolated situation, **it is not possible claiming immediate effects in the form substantial behavioural changed by groups or individuals in the audience.** However, the feedback obtained cautiously suggests the following: (1) the concerts have a positive effect on most people in the audience; (2) audiences react directly to the musical stimulus; (3) most attendees listening attentively to live classical music; and (4) they would like access to further activities of this kind. Thus, the centres decide to continue working with Musethica and/or introduce similar activities on their own.

Wider impact:

- Musethica is a culturally sensitive programme that contributes to improving wellbeing in local communities in Zaragoza, Spain.
- Musethica's work has triggered emerging synergies among classical music, education and social services that go beyond the specific concerts given in Musethica's program.
- In addition to the positive effects at the individual and group level, Musethica are also contributing to an impact in the local music sector, by creating new opportunities to interact with professionals that come as visitors to be mentors or students in the programme, opening up the rehearsals for visiting in situ, integrating open music lectures and parts of the technical workshops.
- Musethica is achieving success in bridging the exclusion gap, by bringing live classical music to people in risk of exclusion. Musethica's continued presence in some of the social centres in Zaragoza is creating favourable conditions in its pursuit of consolidating new audiences.
- **Vibrations exhibition.** In 2016 we concluded that communication of its achievements was the area of greatest opportunity for the organisation, and required improvement. For its fifth anniversary, in addition to its programmed activities Musethica carried out a series of celebrations that attracted media attention. The Vibrations exhibition was reported widely in the media and is particularly noteworthy. Generating an activity as this can be used as a way to gain public attention.

Further observations:

- While there is inferential evidence of social impact generated by Musethica, further systematic research is needed for robust building of evidence.

- Given the success achieved, a key opportunity for Musethica is the further replication and scaling-up of its model.
- Consolidating new audiences is a complex challenge. Therefore, the time and efforts required to achieve such outcome are uncertain. Effectiveness in that regard largely depends on financial sustainability of Musethica's model. To that end, we suggest assessing the current pertinence of adjustments in its strategic planning, systemic accounting for its social value, and record-keeping of the processes already set in motion.
- Being involved in Musethica activities is a significant experience for the young participants. Their social experiences and the improvement that participating brings inspire them to help with the expansion of the project. In that sense, they can become the best ambassadors of the Musethica model. We consider there is room for an engaging model of "Musethica Alumni" that facilitates future contact with former participants to keep nurturing the Musethica's model.

7. Some suggestions

- **General and specific objectives/goals:** We identified slightly different versions of the objectives through the different documents. It is advisable to review and decide on adjustments to some of those indicators. It is highly advisable to integrate a Theory of Change to Musethica's methodology to tune goals and objectives. There are specific indicators related to music performance that may require a further design.
- **Strengthen Data Management.** Musethica has shown strong commitment to documenting and reporting its social impact, this will enable in the future, a possible longitudinal assessment rather than a one-off or short-term evaluation. This has allowed us to identify and systematically document changes that can be significant for the organisation's intended goals, and to gather empirical data supporting the claim that the changes can be attributed to the organisation's work. Musethica has developed databases ranging from general data on its beneficiaries to data on the logistics of the activities carried out. These data are mostly quantitative, but there are also lists of contributions, interviews, and reflections from participants in a freer format presented in Word, PDF, photographic and video formats. Musethica has a good level of data management, and since 2016 has included more digital materials (e.g. voice recordings of testimonials). It is advisable to organise that information in a comprehensive database that does not rely on one specific equipment or person but that is accessible by those who require its consultation. The amount of information that is rapidly created (audio, video, testimonials, etc) requires a design and perhaps a physical location in a place for consultation as some sort of documental centre (for example, in Etopia).
- In 2016 we concluded that communication of its achievements was the area of greatest opportunity for the organisation, and required improvement. For its fifth anniversary, Musethica Spain created the exhibition **Vibraciones/Vibrations** which gain important media attention. We consider the exhibition had particularly noteworthy. We would recommend to take Vibrations exhibition on tour to other countries, particularly in those where Musethica's branches are set.
- The Vibraciones/Vibrations exhibition can be a way to engage with other audiences for example with visiting groups, or designing activities to link the live concert with the

exhibition visit or may be possible to create a portable version such a Vibrations tool kit to engage the social centre communities.

- As a final word beyond the scope of this report, we would like to draw attention to the value of the theory of change considerations and methodology to document, measure and report social impact, that we have designed INTERHES for Musethica. They lend themselves to further efforts and steps in Musethica's journey towards financial sustainability. For example, broadening its access to social impact investment by making use of innovative solutions to financing and scaling up social enterprises. Considering the level of maturity and foreseeable finance needed to consolidate and develop this organisation, we think it is would be worthwhile for Musethica to approach organisations such as the Social Stock Exchanges in Spain and the UK.^{19, & 20}

¹⁹ (<https://www.bolsasocial.com/faq/>)

²⁰ (<http://socialstockexchange.com/business-register-part-2/>)

1. Annexes

Annex 1. Social Centres visited during the evaluation

| | |
|------------|---|
| March 2017 | CEE Jean Piaget (Special Education School) CEE Atades San Martín de Porres (Special Education School) |
| April 2017 | Fundación CEDES CEIP Cuarte de Huerva III (Child Public Education Center) CEE Rincón de Goya (Special Education School) |
| May 2017 | Hospital Nuestra Señora de Gracia Centro de día Salud Mental, Fundación Adunare CEIP Miraflores (Child Public Education Center) CEE JEAN PIAGET (Special Education School) Centro Socio Laboral Delicias, Fundación Adunare |
| June 2017 | Etopia. Rehearsal(2) Fundación Picarral Colegio La Purisima Mapiser Residencia Ibercaja Juslibol, Fundación Rey Ardid Centro de Rehabilitación Psicosocial Nuestra Señora del Pilar Fundación CEDES. Supported by Fundación Divina Pastora Etopia. Conferencia sobre Neurociencia y Música. Punto de Encuentro Fundación Rey Ardid 'Viva la vida' bar Unidad de Media Estancia, Fundación Rey Ardid CAMP Social Concerts Parainfo concert |

Annex 2. List of musicians and staff contacted during this evaluation

Irene ANSÓ, musician
Fernando ARIAS, mentor
Dominik BARANOWSKI, musician
Maria BIARGR, musician
Antoine BRUN, musician
Marine FAUP-PELOT, musician
Lara FERNANDEZ, musician
Fernando GARCIA, President of Musethica Spain
Victor GARCIA, musician
Raphaël GINZBURG, musician
Elvira van GRONINGEN, musician
Agata KAWA, musician
Elena LASHERAS, musician
Avri LEVITAN, mentor
Filip LUDENBERG, musician
Carmina MARCUELLO, Social Director
Marina NAREDO, musician
Alma OLITE, musician
Eva ORTELLS, musician
Alexander RUDIN, mentor
Roi SHILOAH, mentor
Agnes SULEM, mentor
Agatha SZYMCZEAWSKA, mentor
Carolina Uriz, musician
Erik UUSIJARVI, musician
Armando YAGÜE, musician
Kern WESTERBERG, musician
Maria WINIARSKI, musician
Kristina WINIARSKI, musician

Annex 3. Musethica's objectives²¹

Young artists

1. Develop a new music teaching methodology in higher education which promotes excellence, innovation and a culture of lifelong learning among young musicians, providing students with a large number of hours playing in concerts for non-conventional audiences.
- 2, Improve young musicians' musical and instrumental skills and abilities.
3. Promote young musicians' transnational mobility.
4. Promotion young musicians' personal development through the experience of social realities other than their own so that they begin to perceive music as a social experience, laying the foundations for active citizenship.
5. Assist in the professionalisation of young musicians and provide support through career guidance and career tracking.

In society:

6. Promote and disseminate classical music at concerts with playing at the highest level at many social institutions for audiences who are disadvantaged by personal difficulty (immigrants, people with a disability, elderly people, etc.) and those who are socially excluded or at risk of exclusion.
7. Create and consolidate new audiences by celebrating open concerts at traditional classical music venues.
8. Create synergies between classical music, education and social services which result in the establishment of regular cooperation mechanisms with special education centres, including collaboration on programming their musical education and supporting their therapeutic activities.

Produced based on Musethica's Core Document (2015: 5)

²¹ The distinction between young musicians and the social dimension is made only for methodological purposes in this report. Original Objectives does not have this distinction.

Annex 4. Mission fulfilment indicators

| | | MISSION FULFILMENT |
|------|----|--|
| 1 | | Mission Statement |
| | | Is the mission statement well-defined and valid in relation to the organisation and its activities? <i>CHECK FOR: vision, clarity, relevance, in use, reviewed regularly</i> |
| 2. | | Context and Focus |
| | | Understanding the Problem |
| 2.1 | | Does the organisation demonstrate understanding of the wider problem and use this as the basis for setting the focus and scope of its response? <i>CHECK FOR: identifying the problem, researching the context, government response, other organisations, broader trends</i> |
| | | Understanding the Beneficiaries |
| 2.2 | | Does the organisation demonstrate understanding of its beneficiaries and their needs? <i>CHECK FOR: Identification of beneficiaries, researching and assessing their needs, understanding their contexts, identifying further stakeholders.</i> |
| 3 | | Impact Activities |
| | | Theory of Change |
| 3.1 | | Does the organisation's account of its activities, and how these translate into impact through its output and outcomes, present a compelling and complete theory of change? <i>CHECK FOR: coherence and reasonableness, definition of change for beneficiaries, evidential support, acknowledgement of other factors, clear timeframe, scope.</i> |
| | | Impact Measurement |
| | a. | b. Use of Appropriate Indicators Does the organisation use appropriate indicators to measure its impact? <i>CHECK FOR: relevant, responsive, time-bound, specific, consistent, practical</i> |
| | c. | d. Quality of Data Does the organisation gather high-quality data? <i>CHECK FOR: objective, robust, balanced, ongoing</i> |
| 3.2. | e. | f. Target and objectives Does the organisation set clear targets and objectives? |

| | | |
|-----|----|---|
| | | Impact Reporting |
| 3.3 | a. | b. Transparency Does the organisation engage in transparent reporting? <i>CHECK FOR: regularity, completeness, availability</i> |
| | c. | d. External validation Does the organisation draw on external sources of validation for its measurement and reporting practices? <i>CHECK FOR: auditing/use of accredited process (with assurance), use of relevant sector research</i> |
| 4 | | Results |
| | a. | b. Delivery of Impact Are the impacts forthcoming in a timely fashion, with capital used effectively to increase them? |
| | c. | d. Targets and Objectives Is the organisation meeting its targets and objectives, or adapting appropriately? |
| | e. | f. Performance improvement Is performance improving? |
| 4.2 | | Accreditation and Comparison |
| | a. | b. Does the organisation have appropriate external accreditation? |
| | c. | d. Class comparison How does the organisation's performance relate to comparable data and results from other organisations and research? |
| 5 | | Moving Forward |
| 5.1 | | Results: assessment and response |
| | | Does the organisation assess its results, review its operations and systems, and respond to feedback processes by making changes and improvements? |
| 5.2 | | Planning and Strategy |
| | | Does the organisation have a short-term plan and a longer-term strategy that show clarity, responsiveness to results and to changes in the wider context (including risks and opportunities), and flexibility? |
| 5.3 | | Sustainability and Growth |
| | a. | b. Sustainability of impacts Are the organisation's projects and impacts self-sustaining and long-lasting? |

| | | |
|--|----|--|
| | c. | d. Future Growth Is the organisation well-positioned to grow and meet growing demand or need for its service? |
|--|----|--|

Annex 5. Questionnaires



Questionnaire for participants

Dear

The IV Festival of Chamber Music of Musethica was a great experience thanks to your participation. This short questionnaire will help us to know your final impressions of the Musethica experience. Your commentaries will contribute to evaluate and improve the program in future editions, learning together from your perspective on this Festival.

Our questions are only a guidance, what really matters is your opinion:

1. In your perspective, what are the **benefits** to participate in the MUSETHICA program?
2. In which way do you think the program contributed to your **personal evolution as a musician**? (i.e. musical expression, confidence, technical improvement, others.)
3. What are the **benefits as a musician** to give concerts to **non conventional audiences** such as the social centers where you have performed in the Festival?
4. Can you identify any specific improvement in your performance during concerts **as** a result of this week?
5. Can you share a **memorable situation or important moment** during the festival?
6. Did you learn anything new during the Festival, (Musically, in terms of techniques or performance and/or socially- in terms of social values)?
7. Could you suggest any feedback to improve the program?

Please read the following questions. You can either send the answers by email to Patricia E. Almaguer Kalixto at peak@interhes.org or chose to have a small chat by Skype ([patriciaalmaguer](#)). In that case, please provide the best time for you between 25th of June and the 3rd of July.

We will appreciate a reply email stating your preference.

Looking forward to hear from you

Dr. Patricia E. Almaguer Kalixto
MUSETHICA program external evaluator

Te escribimos para solicitar un breve comentario sobre la experiencia de participar en el proyecto MUSETHICA como centro beneficiario. Este cuestionario nos permitirá tener tu perspectiva de la experiencia del programa y la forma en que específicamente contribuye a la comunidad con la que estás trabajando y aportar a la evaluación externa del programa.

Puedes responder por correo, por teléfono o solicitando una visita personal. Estamos contactando por teléfono a los centros participantes. Como es posible no coincidir en horarios o encontrarte en un momento disponible puedes responder vía email o proponer una visita a tu centro.

1. ¿En qué consistió la participación de MUSETHICA en tu centro social, escuela, comunidad?
2. ¿Cuál consideras que ha sido la recepción de las personas del centro?
3. ¿Cómo ha sido la interacción con los músicos del programa y las personas que
4. ¿Qué aspectos del programa Musethica te parecen los más importantes para los centros sociales?
5. ¿Qué aspectos considerarías como resultados o efectos positivos del programa en el ámbito específico de tu centro social/escuela/comunidad?
6. ¿Qué contribuciones de MUSETHICA consideras que tienen que ser valorados dentro de una evaluación?
7. ¿Qué aspectos consideras que podrían mejorar o que sugerencias propondrías para futuras colaboraciones?

Te agradecemos mucho que nos puedas confirmar de recibido y comentar la forma en que eliges responder al cuestionario.

Muchas gracias por tu tiempo y participación!

Dr. Patricia E. Almaguer Kalixto
Evaluador Externo MUSETHICA

Annex 6. List of indicators of coherence and consistency

| INDICATOR | AVAILABILITY | EVIDENCE |
|--|-------------------|---|
| Evidence of organisational structure | Yes | National and international structure specified in internal documents |
| Evidence from governing bodies and management | Yes | At the international level: Musethica International Board (MIB) and International Artistic Committee (IAC) |
| Clarity in directive functions | Yes | Artistic, social and project coordination |
| Internal transparency of governance bodies | Yes | Specified in internal documents |
| Transparency towards the external governing bodies | Yes | Annual reports published on website |
| Clear responsibility for tasks | Yes | Specified in internal documents |
| Participant selection criteria | Yes | Specified in internal and public documents |
| Differentiation of or discrimination against participants | No | No evidence found of differentiation by sex, ethnic origin, religion, or any other aspect that could be called discrimination |
| Process free of charge | Yes | Musicians are specified as not remunerated and participating organisations must be non-profit |
| Implementation and management of follow-up programmes | Some – to improve | From all participants (musicians and mentors) as well as the sponsor programme and friends of Musethica |
| Budgets and transparent administration | Yes | An annual activity report is published |
| Broadcasting and communication strategies | Some – to improve | Through website, social media and specific communication products |
| Social responsibility and transparency (<i>accountability</i>) | Yes | Annual report presented which documents activities, participants, partners and sponsor |
| Forecasting for the future | Some – to improve | Musethica has strategies for maintaining itself over time with financing policies and search for resources |
| Evaluation | Yes | Secured external evaluations in 2016 and 2017 |

Annex 7. Management of specific tasks by local Musethica teams

| | |
|---|---|
| Teaching activities | <p>Coordination with young musicians on the logistics of their participation</p> <p>Coordination with teacher mentors on the logistics of their participation</p> <p>Coordination of master classes and rehearsals</p> <p>Selection and logistics of repertoire</p> <p>Liaison with music education associations and institutions</p> <p>Database of teachers and young musicians</p> |
| Concerts organisation | <p>Contact and coordination with social centres</p> <p>Organisation and logistics of concerts with social centres</p> <p>Presentations at social centres and their logistics</p> <p>Organisation of open-access concerts</p> <p>Concerts database</p> <p>Evaluation database: social centres, musicians, external evaluators</p> <p>Music copyright management</p> |
| Institutional relations and fundraising | <p>'Friends of Musethica' programme and contact with sponsors</p> <p>Submission of funding applications to government and foundations</p> <p>Monitoring donor database (individuals, companies, foundations and government institutions)</p> <p>Preparing activity report</p> <p>Liaising with local and national institutions</p> |
| Accounting and Finance | <p>Budget preparation, control and execution</p> <p>Bank account management</p> <p>Treasury management</p> <p>Management of civil insurance for volunteers</p> <p>Tax deductions (donations)</p> <p>Payment of taxes (association)</p> |
| Communication | <p>Website: management, updates and opinions</p> <p>Media: Facebook, Twitter, magazines, newspapers, TV, radio</p> <p>Musethica newsletter</p> <p>Conference presentations, academic conferences, events</p> <p>Collection of photographic material and musicians' CVs</p> <p>Production of posters, programmes and brochures</p> <p>Monitoring corporate design</p> |

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