



Social impact evaluation

Musethica Spain, 2018

FINAL REPORT

**Dr. Patricia E. Almaguer-Kalixto**

**Dr. Oscar S. Álvarez-Macotella**

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## About this evaluation

This impact evaluation of the Musethica project was conducted by INTERHES<sup>1</sup> from March 2018 to March 2019 as requested by the Executive Board of Musethica Spain.

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<sup>1</sup> **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](http://www.interhes.org)

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# 1. Introduction

This is the third annual evaluation of Musethica Spain.

In 2016 we first started to explore Musethica's social impact. Our initial objectives were:

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

In 2017 we resumed this mission. It was 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.

In the 2018 evaluation we collected data for evaluation using indicators designed to analyse Musethica's social impact and added a new perspective: that of the benefactors. We built our proposal based on the previous years' studies, so in this report the origin and proposal and of Musethica, already presented in the 2016 and 2017 reports, are not discussed in detail. As a point of departure in this report we remind the reader that Musethica is an educational programme that introduces a new approach to the teaching of classical music performance, - in concert situation - in the higher education system by preparing high-standard classical music concerts for audiences who do not normally attend the theatre or concerts, whom Musethica calls 'non-conventional audiences'. For this Musethica has developed a specific methodology. The model nurtures the most talented young artists through training and opportunities to improve their performance.

In this way the Musethica project integrates and addresses two needs. While performing regularly in front of an audience is essential to becoming an accomplished professional musician, the traditional music education system offers students few opportunities to develop the practice and art of playing in concerts, which is crucial to the professional musician. The art of playing regularly for a wide range of diverse audiences can only be learned by direct experience of the concert situation. Musethica was created to offer an educational programme that innovatively addresses not only a lack of concert experience but also specific mentoring for this particular part of a student's training, economic resources for travel, and contacts that could lead to a place in a concert or the possibility of playing music that presents a professional challenge.

Musethica also takes classical music concerts beyond the regular concert halls and audiences to non-conventional audiences who, due to various circumstances related to accessibility, social exclusion, among others, are not part of the conventional audience circuit. In this way Musethica presents high-quality classical music to sectors of the population that are at risk of social exclusion.

**Table 1. Key actors in Musethica’s educative model**

The young musicians	Participants are chosen by the International Art Commission based on excellence and technical and interpretative quality via a process that includes recommendations from two teachers, a video or audio recording of their playing, and a personal interview.
The mentors	The International Art Commission selects Musethica’s 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 be learned from personal experience.
Audiences	Non-conventional audience of different types of people from children to the elderly attend Musethica’s concerts, which are performed at social institutions. They are all people at risk of social exclusion for different reasons and in general do not have the opportunity to attend concerts. They have little or no experience of classical music or of attending classical music concerts.
The Musethica team	Musethica’s coordinators, workers and volunteers organize activities, workshops and festivals, transport, food, and rehearsals and concerts in both conventional auditoriums and social centres.
Users of social centres	Social centres play a key role in rooting the project in the local dimension to enable Musethica to reach non-conventional audiences who benefit from the experience of an attending concert’. The selection criteria are the social centres’ 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 associates are musical organizations and institutions within the educational system. These play a crucial role in achieving Objective 8, to create synergies between classical music, education and social services, and Objective 9, which seeks to spread the Musethica model to educational institutions around the world.

Source: Authors elaboration based on Musethica 2015:10-12.

## 2. Evaluation Methodology

We use the term ‘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.<sup>2</sup> Measuring social impact can help to reveal the activities of an organisation in a clear and transparent way, as well as demonstrating its effects on a wider context. Evaluation is a strong learning tool for the organisation itself. It helps it to highlight the potential for improvement in its projects, to identify the changes needed, and to provide evidence on the basis of which further strategies for improvement can be decided.

Our work here builds on our participation as guests at Musethica International’s Annual General Meeting in Zaragoza, Spain in March 2018, where we presented our 2017 Social Impact Report. As this is the third year of evaluation, rather than repeat the same diagnosis we reviewed whether Musethica’s means and objectives have been clearly met, using the indicators from previous years. In our quest for a specific evaluation methodology for Musethica, in 2016 we reviewed existing social impact evaluation methodologies and proposed to combine the methodology for impact analysis and assessment (MIAA) with Big Society Capital’s social outcomes matrix, as explained below.<sup>3</sup>

The MIAA is a support system for impact analysis which allows the methodology to be adapted to the specific needs of the organisation under evaluation according to its sector, mission, approach, etc. It involves a review of the organisation’s internal logic to understand its structure, and of its actions – how the organisation does what it does – and processes. This part of the 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 which absorbs the impact.

**Table 2: Three Dimensions of Social impact**

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

Based on Hornsby, 2012

<sup>2</sup> <https://www.goodfinance.org.uk/glossary> (Accessed 21/10/2019)

<sup>3</sup> ‘Investing for Good led the development of the [Big Society Capital Outcomes Matrix](#) to help develop consistent and coherent approaches among social investors. Working with the group of foundations and intermediaries convened by Big Society Capital, including Esmée Fairbairn Foundation, Big Issue Invest, NESTA, Bridges Ventures, Social Investment Business, Deutsche Bank, Triodos Bank, and CAF Venturesome” (see bibliography for further reading)

In our perspective, the three angles complement one another in clarifying the Musethica process and its impact. This triangulation corroborates the impact evidence, reducing bias and potential overvaluation of a particular perspective.

The evaluation reported here integrates data from analyses and interviews collected from 2014 to 2018 with additional interviews and information obtained based on questionnaires applied in 2018<sup>4</sup>. We added information provided by Musethica to data about activities in the different components of its project and included data provided by Musethica from different media (photographs, records, reports, and online media)

We used NVIVO 12 software for the management and analysis of qualitative data and mixed methodology, which facilitated our identification of analytical categories in our data. NVIVO 12 was useful for different degrees of data analysis, helping us to identify conceptual units and narratives of the data as part of the analytical process as we looked for evidence of each of the objectives mentioned and their indicators.

We systematised the information generated from interviews in 2014, 2015, 2016, 2017 and 2018, questionnaires and musicians' experiences and perspectives of the social centres at which they had played, including new data generated in 2018, as part of the overall evaluation process. An initial information coding strategy was needed to identify the topics that the informants highlighted in their answers, which we labelled *emerging categories*. These complemented the categories derived from the indicators established prior to the analysis.

The Social Outcomes Matrix was created to help organisations to define and measure their social impact by developing an instrument for nine thematic fields.<sup>5</sup> Its use involves adapting its 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:

- We selected the desired results by objective and proposed relevant indicators to help us define the evidence.
- We selected beneficiary groups of both young musicians participating in the programme and social organisations that collaborate with Musethica to identify their perceptions and assess potential outcomes of the programme, using existing and generating new information.

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<sup>4</sup> See Annex 1 the review the list of informants and annex 2 and 3 to see the questionnaires designed.

<sup>5</sup> The Social Outcomes Matrix was developed in collaboration with social investment financial intermediaries and impact experts including the consultancies 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.

According to its documentation Musethica's mission is to develop a new understanding of what it means to be a professional musician in society, and to integrate the Musethica model into Spain higher education system. Although Musethica had some preliminary performance indicators, one result of the present evaluation has been the identification of new indicators that will strengthen the organisation's future self-evaluation.

Lastly, as we clarified in our 2017 report, while the present report includes activities in 2018 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 Musethica's activities need to be understood in the context of a continuous medium- to long-term process rather than attempting to attribute effects to isolated activities in a particular year. Examples illustrating specific points in this report were selected according to their relevance rather than the year they occurred.

The principles of social value (PSV) offer a fundamental guide for individuals attempting to make decisions that take into consideration the broader definition of value in order to raise equality, wellbeing and environmental sustainability. In this report when we address the social value of the project we refer to the value that stakeholders have experienced as a result of changes in their lives due to their interaction with Musethica.

The principles originate from the guides behind social accounting and auditing, reporting on sustainability, cost-benefit analysis, financial accounting, and evaluation practices. Another guide useful for navigating the measuring and reporting of social value and impact is the Social Investment Taskforce Guidelines for Good Impact Practice. Two distinct features of the PSV are its focus on what underpins an account of social value, and addressing the issues in such a way that the available information can be used to improve informed decision-making. An account of social value is a story about the changes that people have experienced and how those changes have affected their lives.

Using the principles of social value is challenging because they are intended to make invisible value visible. Value is likely to be invisible when it relates to outcomes experienced by people with lower levels of decision-making power. Adopting the PSV helps organisations demonstrate their accountability for the results of their work. It also implies awareness of and coherence about their accountability beyond the simple attainment of their objectives. The seven values are:

1. Involve stakeholders
2. Understand what changes
3. Value the things that matter
4. Only include what is material
5. Do not over-claim
6. be transparent
7. Verify the results.



### 3. Mission Fulfilment

Focusing on the organisation itself we reviewed its mission statement and analysed the validity and coherence of its approach to it, looking for a clear understanding of the issues that the organisation seeks to address. We asked to what extent **Musethica's mission** is effectively fulfilled by its activities and operations. Table xx, below, shows the list of indicators of coherence and consistency that we identified for this review.

**Table 3 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 explained in the core document
Internal transparency of governance bodies	Yes	Specified in internal documents
Transparency towards 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
Transparent administration	Yes	Annual activity report published
Broadcasting and communication strategies	Yes but still work in progress	Through website, social media and specific communication products, however it still requires more strategies (and budget) to reach national impact
Social responsibility and transparency (accountability)	Yes	Annual report presented which documents activities, participants, partners and sponsor
Forecasting	Yes but still work in progress	Musethica has strategies for maintaining itself over time with financing policies and is searching for resources
Evaluation	Yes	External evaluations carried out in 2016 and 2017

Elaborated by authors

We reviewed the organisation’s mission statement to analyse the validity and coherence of its approach. Previous evaluations have been based on analysis of its internal documents, interviews with Musethica’s team members and on-site observation of the programme. In this, the third year, we find that all of the aspects that were found to have been fulfilled in previous years continue to be so.

This year we included three additional aspects: (i) Accreditation and Comparison: whether the organisation’s performance relates to comparable data and results from other organisations and studies, (ii) Planning and Strategy: whether the short-term plan and longer-term strategy show clarity and responsiveness to results and changes in the wider context, including risks and opportunities; and (iii) Sustainability and Growth of the project.

### 3.1 Breakdown of the mission fulfilment

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

Yes

Evidence: The mission statement is *well-defined and valid in relation to the organisation and its activities* and it is present in its institutional and project documents.

**Recommendation: Keep the mission statement clear and consistent across the different communication media:** website, information brochures, etc. to help beneficiaries and wider audiences connect with the reason for the venture.

**2. Context and approach**

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

Yes

Evidence: present in the institution’s documents, in particular the Core Document, and on its website (<http://musethica.org/education/concept/>). The problem identified by the organisation is consistently mentioned in public speeches by coordinators as the reason for the activities.

**Recommendation: Keep the framing of the problem clear and consistent across different communication media** to help beneficiaries and wider audiences connect with the reason for the venture. Include the statement of the problem in any intervention and make sure that beneficiaries can phrase it in a similar way so that all share the same perspective on why is important to collaborate with Musethica.

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

Yes

Evidence: Both the musicians and the social centres are at the core of Musethica’s activities, as expressed in its documents, narratives and activities.

### 3 Impact Activities

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

Attention required

Evidence: Musethica's core document details the structure of the organisation (see section 1.2), from which mainly numerical performance indicators have been designed. However, to define a theory of change to connect all activities and results with objectives may be very useful to help the organization work into a clear defined strategy keeping in mind the desired changes in society they look forward. It is also useful to prove potential sponsors the process to reach goals and objectives.

The Theory of Change is a specific type of methodology for planning, participation, and evaluation that is used in not-for-profit and government sectors to promote social change. It explains the process of change by outlining causal linkages in an initiative, The identified changes are mapped – as the “outcomes pathway” – showing each outcome in logical relationship to all the others, as well as chronological flow.

### 3.2 Impact measurement

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

Yes

Evidence: The 2016 evaluation resulted in the generation of new indicators proving Musethica's organisation adaptation to improve in its objectives and measuring and understanding its impact. Discussion about whether the new indicators need to be improved or re-defined is needed.

**b. Data quality:** Does the organisation collect high-quality data?

Yes

Evidence: Musethica has developed databases on subjects ranging from general data on its beneficiaries to the logistics of its activities. 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 format. Musethica has a good level of data organisation, and since 2016 has included more digital material in the form of voice recordings of testimonies.

**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. Its internal documents define specific objectives and quantitatively demonstrate that these have been achieved. Although we had identified slightly different versions of the objectives across different documents, these all appear to have been revised.

### 3.3 Impact Report

**a. Transparency:** Is Musethica's reporting transparent?

Evidence: The organisation has documents available for consultation on its progress in activities and general processes. Annual reports that summarise

**Yes**

this information are sent to the 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 to measure its activities and objectives?

**Yes**

The independent external evaluation measures Musethica's activities and objectives using a systemic approach. In addition, the organisation involves an International Artistic Committee from recognised musical organisations that oversee the excellence on the music area.

### 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. Potential for non-compliance:** Is there a risk of non-compliance with the mission?

**No**

Evidence: The specific objectives have been achieved for five consecutive years and no immediate risk has been identified.

### 3.5 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 effective management of resources. The project uses both numerical and qualitative indicators to argue for the impact of the project.

**Recommendation:** When presenting Musethica's case to prospective donors it may be useful to consider an Social return on investment (SROI) methodology to prove that with few resources, the social return has been very positive. SROI is a principles-based method for measuring extra-financial value (such as environmental or social value not currently reflected or involved in conventional financial accounts). It can be used by any entity to evaluate impact on stakeholders, identify ways to improve performance, and enhance the performance of investments. The evidence in this report suggests that this could have a positive effect on securing economic support.

**b. Goals and objectives:** Is the organisation fulfilling its goals and objectives, or adapting in a suitable manner?

**Yes**

Evidence: The organization has defined goals, objectives and indicators to monitor the progress within its strategy, specifying when changes are made to adapt to new conditions of the context.

**c. Performance improvement:** Is performance improving?

<b>Yes</b>	Evidence: Musethica's numerical indicators and testimonies of users show improvements in their activities and actions. See section 5. Results by objectives to have the detail of information about this development.
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**4 Accreditation and Comparison**

**a. Does the organisation have appropriate external accreditation?**

<b>Yes</b>	<p>Evidence:</p> <p>The independent external evaluation measures Musethica's Spain activities and objectives using a systemic approach. The International Artistic Committee ensures the quality of this process in coordination with the local Musethica office, which this case is 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 listed in the organisation's internal documents and on its website.<sup>6</sup></p> <p>The selection of young musicians for the programme involves a rigorous contact, profile analysis and interview process. 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 selection process as one of high quality.</p> <p>Through the 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.</p>
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**4.2 Class comparison**

Does the organisation's performance relate to comparable data and results from other organisations and research?

<b>Yes</b>	<p>Evidence:</p> <p>The organisation uses ad hoc indicators to measure its impacts and 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. Since 2016 Musethica Spain has included more digital material in the form of voice recordings of testimonies.</p>
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<sup>6</sup> <http://musethica.org/about/organization-structure/>

## 5 Moving Forward

### 5.1 Results: Assessment and response

Does the organisation assess its results, review its operations and systems, and respond to feedback with changes and improvements?

Yes

Evidence:

Its internal documents, and particularly its follow-up documents, define specific objectives and demonstrate quantitatively that these have been achieved. During this period of observation we have identified clear changes and improvements as a result of the external evaluation, as well as a permanent commitment to improving operations and activities.

### 5.2 Planning and Strategy.

Does the organisation have a short-term plan and a longer-term strategy that show clarity and responsiveness to results and changes in the wider context, including risks and opportunities, and flexibility?

Attention  
required

Evidence:

Musethica has seen steady but relatively fast growth since its establishment. As the organisation grows, other Musethica branches in different locations (i.e. Germany, Sweden) had emerged requiring more complex management. The organisation requires a reflection on its short-term and longer-term strategies to and ensures the programme's sustainability.

#### a) Future Growth

Is the organisation well-positioned to grow and meet increasing demand and need for its service?

Attention  
required

The sponsorship of the Daniel and Nina Carasso Foundation has been fundamental to the consolidation of the programme however the support program has ceased in 2019. Despite Musethica-Spain's efforts to secure private sponsors, including financial institutions, the expected support has not been achieved. Although the Musethica project is strong and reaching organisational maturity, it faces significant challenges on the financial front if it is to ensure sustainable growth.

## 4. The Musicians beneficiaries' perspective

In this section we present the results of both the initial and the final questionnaire administered. The questionnaire was answered in a volunteer basis. 12 musicians answered this initial questionnaire, 8 the final questionnaire.

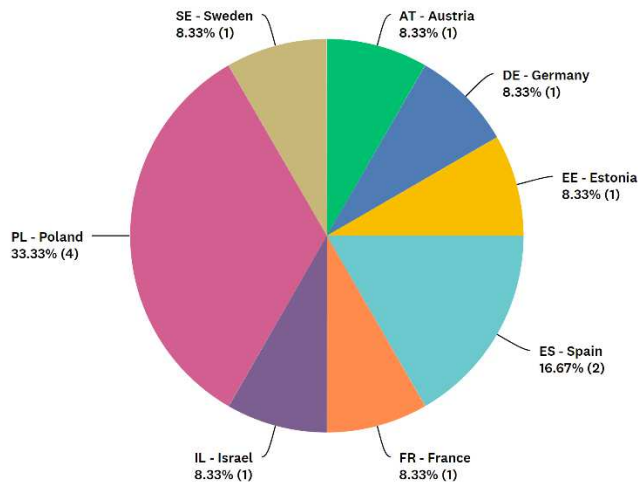
### 4.1 Initial questionnaire

The initial questionnaire was given to participating musicians before they began their activities with Musethica in order to learn their initial impressions and how they heard about the programme. the following paragraphs present the questions and results on the musicians' nationality, their instruments, how they heard about the Musethica programme, their decision to participate in Musethica's 2018 Sixth International Chamber Music Festival

on 9–15 June in Zaragoza, their expectations of the festival, their perspectives on how their participation in the festival would benefit them, and how they thought they would contribute to the festival.

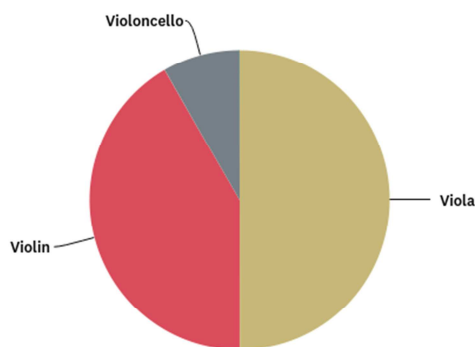
Although we collected personal data we have kept it anonymous for data protection purposes. Figure 1 presents the distribution of the participating musicians' nationalities. In the 2018 Festival Polish musicians were in the majority. Figure 2 presents the instruments they played at the festival.

**Figure 1: Musician profile**



**Figure 2: Type of instrument played**

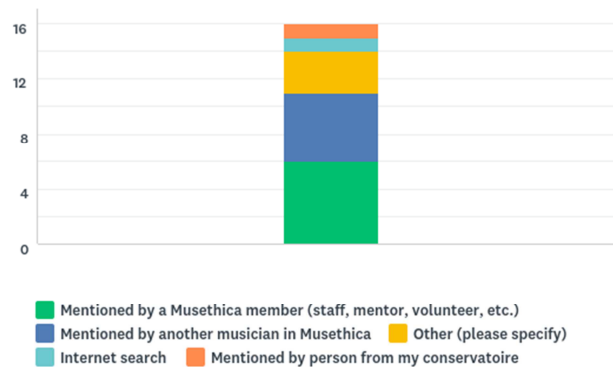
Q3 What instrument(s) are you playing during Musethica's VI Festival 2018 in Zaragoza?





**Figure 3: Preliminary ideas about Musethica**

Q4 How did you first learn about Musethica? - You can select more than one if applicable.

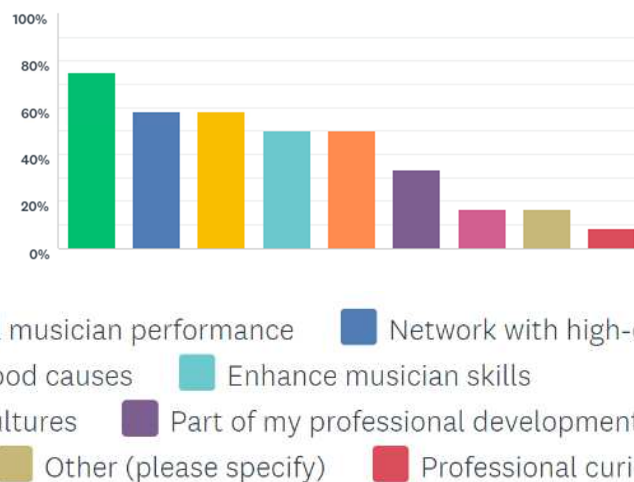


Question 4 asked how the musicians had heard of the Musethica programme. The predominant answer was by word of mouth, mainly from a member of Musethica’s staff, a participating mentor or a volunteer. There were three specific responses to ‘other (please specify)’ two of which were ‘Mentioned by a Musethica member’, which was already a specific option. Apart from one answer (‘Internet search’), that was the main source.

Answers to why they decided to participate in the Musethica programme show the musicians’ predominant desire to improve their performance. The main attractions were interacting with high-level musicians, volunteering for social causes and having an intercultural experience.

**Figure 4: Reasons to participate**

Q5. Why did you decide to participate in this festival? You can select more than one if applicable.

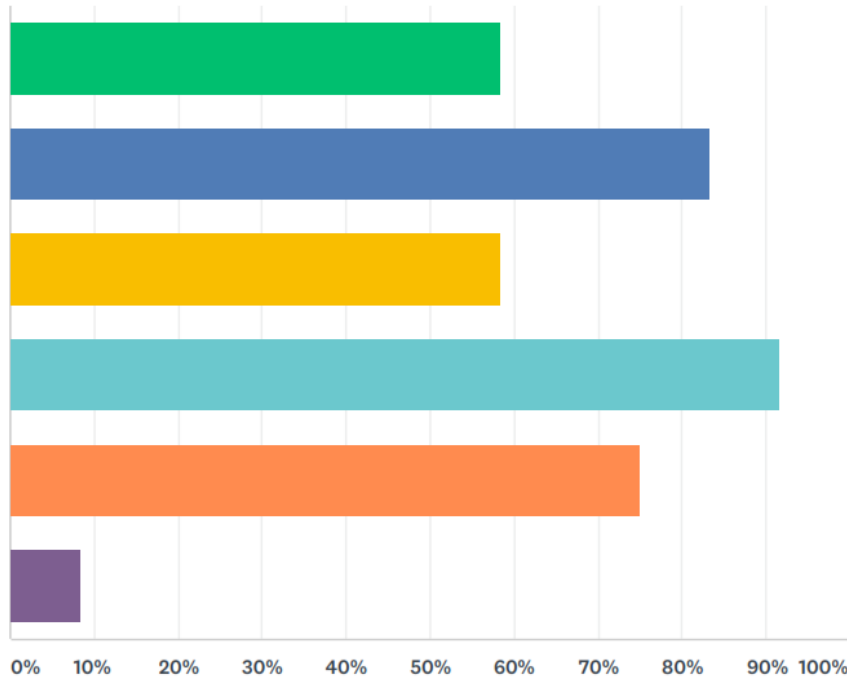


The participants’ main expectations were first, to make professional contacts in the field, and second, to learn new ways of improving their musical performance.



**Figure 5: Festival expectations**

**Q6. What do you expect from the festival?** You may select more than one



- To make professional contacts in the field
- To learn new ways of improving my musical performance
- To practice previously-learned ways of improving my musical performance
- To exchange knowledge and experience in the field of music
- To contribute to good causes
- Other (please specify).

Below are some of their testimonies emphasizing their expectations of improved musical performance on the one hand and the social focus of the programme on the other.

‘During the rehearsals we will have the opportunity to discover which methods work to make us sound better as a group. During the concerts we will be able to see how we function in front of an audience. Learning a new repertoire and having enough time to bring it to perfection is an opportunity that a young musician seldom has. I think here we will have time for this.’

‘Learning through performing, numerous times, for an honest audience... and of course from the other great musicians.’

One thing that stands out is that the new players' expectations coincide with Musethica's objectives, thus we infer that Musethica's communication of those objectives is clear and the participating musicians understand its mission:

'It will teach me how to react to new situations: new people in the ensemble and as audiences.'

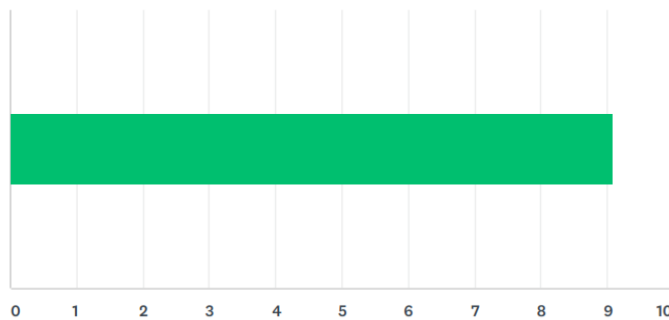
'The possibility of performing the same piece many times is a great advantage. And performing at very different venues and for different kinds of audience.'

'It sounds intensive, which is how I get my best results as a musician; I'm hoping to challenge myself as a performer as we're doing so many concerts'.

'In relation to the benefit of musical training, it is clear that the majority expected the programme to contribute to improving their musical performance.'

**Figure 6: Performance improvement Expectations**

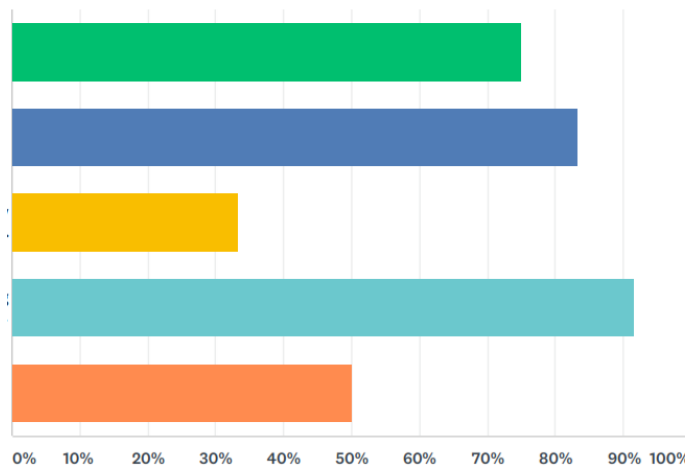
**Q8. How much do you think this experience will contribute to improving your musical performance?** Please adjust the slider accordingly.



From the perspective of the social impact assessment it is also important to identify what the participants expected to contribute to the festival in order to identify active and passive attitudes towards the programme designed. In this question, the options stand out above all.

**Figure 7: Contributions musicians can make to Musethica project**

**Q9. How do you think you will be able to contribute to the Musethica project? You may select more than one**



- By delivering an excellent performance at each concert
- By sharing knowledge, suggestions and experiences with the other musicians at the festival.
- By participating in social activities beyond the concerts
- By responding with empathy at the social concerts
- By sharing personal and collective learning from the experience with different audiences.

We gave the respondents the option to share what other participants had told them about Musethica. Here are just some of the answers. It is important to mention that no negative comments on the programme were mentioned

‘Only good things!’

‘That this is a great programme.’

‘They said that it had changed their life for the better and that I should do it to experience that feeling.’

‘Very nice things, and that some audiences are better than those in concert halls.’

‘It was interesting.’

## 5. Results by objectives

This section presents a general overview of how the programme fulfils its objectives based on the **second questionnaire** (see annex 3 for details), which was given to the participants after the festival ended. The questionnaire was answered voluntarily by eight musicians. Since it was not a mandatory to complete them, the respondents to the first and second questionnaires may not be the same, which may explain some variation in the results. However, we do not consider that this affects the final results.

### Objective 1. Develop a new teaching methodology

In relation to Objective 1 we found testimonies reinforcing the originality of the teaching methodology both from the beneficiary musicians and from collaborators in the musical field and the Conservatory of Music). Interaction with high-level mentors continues to be one of the main attractions and motivations for participating in the festival, and one of the most important experiences for students.

It is clear that the young musicians both saw **the concerts as a pedagogical process** and understood the reasons for the social concerts, and managed to get the most out of each experience both musically and personally. There are many testimonies to **the benefits to the musicians of interacting with non-conventional audiences**. There is also a perception of the benefit to the institutions that host concerts. In this report we present the evidence in two sections, first showing the perceived benefits of participating in Musethica's 2018 festival (section 5.3) and then the perceived benefits of giving concerts for non-conventional audiences (section 5.4).

### Perceived benefits of participating in Musethica's 2018 festival

The participants referred to the benefits they had received from participating in the festival the opportunity to meet musicians from different countries, reflecting the intercultural value of the programme; the chance to concentrate for a full week on improving their musical execution; and the opportunity to contribute to bringing classical music to people susceptible to social exclusion.

Below are some selected comments from young musicians:

'I really appreciate having had a whole week just to play and listen to music. I really enjoyed not only playing with great musicians and for so many people, but also just listening to the excellent music played by the other players and ensembles. So often during this week I experienced how beautiful music can be. So I would say Musethica brought the music not only to the people but also to me. It confirmed my desire to make music, which I would say was one of the benefits of that week. Furthermore, of course, I learned a lot from the other great musicians, and last but not least from the special concert situations.'

'Both creating a space for pure musical communication with an extremely responsive and otherwise neglected audience AND allowing us young musicians to focus solely on music for ten days and work with accomplished musicians. Musethica reminded me what power music can have, as well as allowing me to work undistractedly on music, an otherwise impossible task back where I study.'

‘Enriching experience as players but also as human beings, because one learns so much from the others – not only the musicians but especially the audience, because it is a very unusual and rare experience to play for people from such different social backgrounds.’

‘Meeting and hearing new people from around the world who are also musicians, meeting people involved in helping others, learning new musical pieces, learning about other cultures.’

‘I really enjoyed the performance of the Mozart C minor at the Paraninfo. I really felt that we all gave 100 per cent.’

‘I learned, rehearsed, and performed two new works. After performing so many times it is clearer to me how to perform.’

### Perceived benefits of giving concerts for non-conventional audiences

Question 10 focused on the benefits of giving concerts for non-conventional audiences, such as at the social centres where most of the festival concerts were performed. The benefits for the musicians were mainly described as ‘Their reaction’:

‘... It gives one a different approach to music, more like that of the stand-up comedian on the stage or the juggler – we look for direct communication in that very moment, and so much more so than with conventional audiences.’

The benefit for the musician is also a reflexive situation in which to explore the meaning of ‘being a musician’, consistent with answers in previous evaluations:

‘It gives a much deeper and richer meaning to why we play music and the power of music for all of those audiences.’

‘For me, it helps me to find a new sense of what my job is, which you can easily lose in your daily life. Also it was a big pleasure for me to see what joy it brings to those people, how grateful they were, and the kinds of change it brings to their behaviour. It had a huge impact on me and I will never forget it.’

‘I could see that these people really enjoyed the music and were mostly even looking forward to it before we started. So as a musician you can’t ask for more. That’s just great, and something you don’t usually get in normal concerts.’

‘It’s the best audience, in my opinion, because they’re so willing to listen to us and so grateful.’

The benefit to the audiences is also perceived. The musician becomes aware of his contribution through his performance, which is due to the fact that Musethica exists

“To allow these people to have access to music and let them express their feelings about it and make them experience something new”

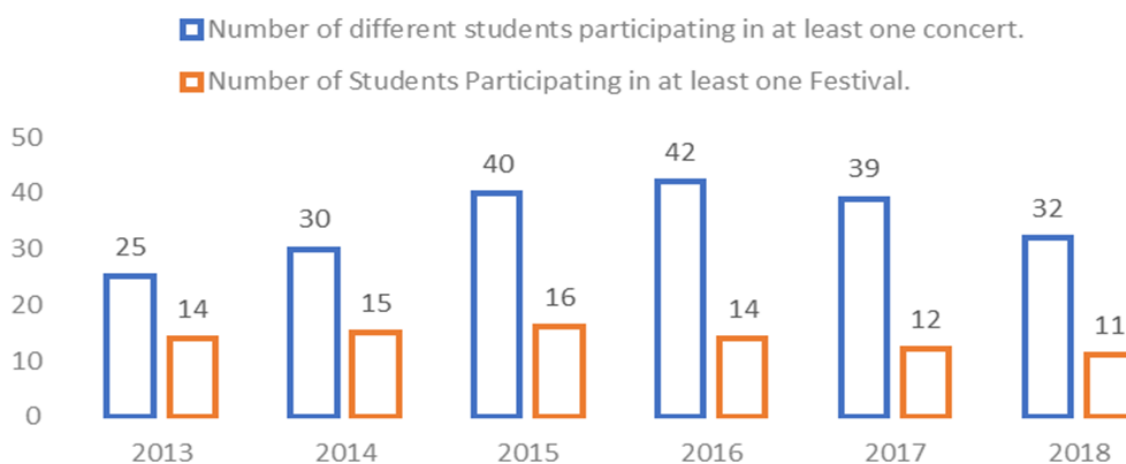
“The benefits are mostly for the audiences, as they don’t get this opportunity usually. For us, the benefit is the number of concerts that we can play because it is not necessary to rent a hall and sell tickets. Also, it feels that this audience is not

judging so much, this creates a better and more supportive atmosphere for making music.”

## 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 (See Anex). We summarise our findings in two sections, section 5.5 addresses perceived contribution to musical performance and section 5.6, perspectives on improvement on performance and understanding of the concert situation.

**Figure 8: Students participation**



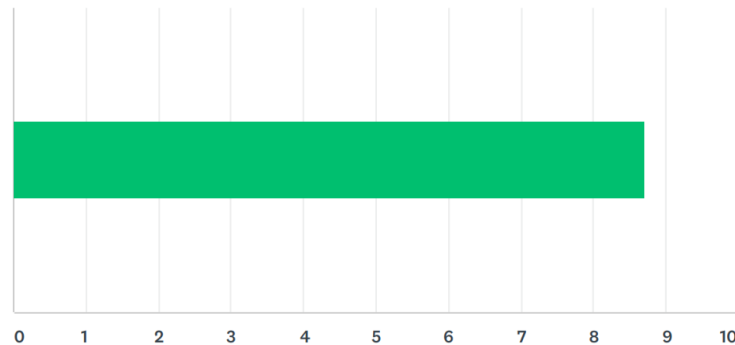
Source: Musethica (2017) Follow-up on Objectives 2013–2017, p. 19.<sup>7</sup>

<sup>7</sup> Number of students participating in at least one concert (29 per course). Number of students participating in at least one festival 16 per course

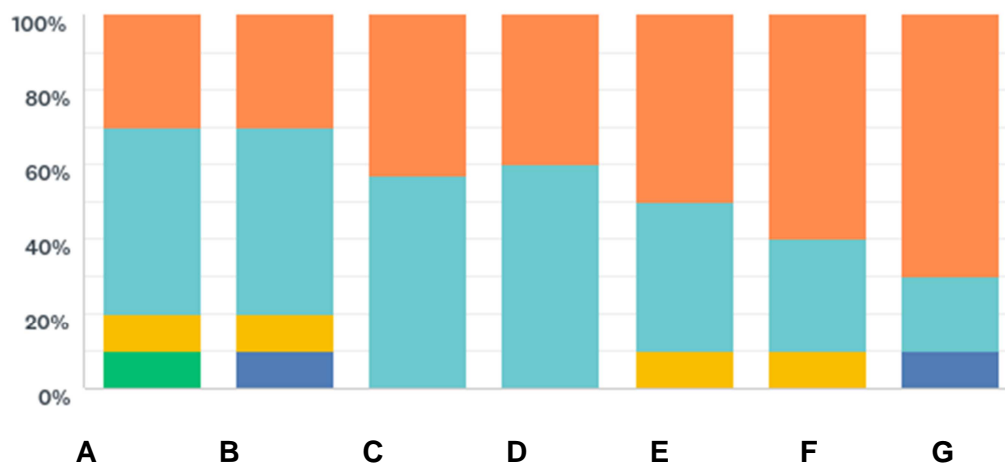
## Perceived contribution to musical performance

**Figure 9: improvement Perceptions**

How much do the musicians perceived this experience have contributed to improving their musical performance? In a scale from 0 to 10, the median is definitely highly positive.



**Q10. Have you identified any improvements to your concert performance as a result of that week?**



**A** - I feel that my understanding of the concert situation has improved.

**B** - I felt I increased my confidence in the concert scenario.

**C** - I've learnt to reduce my stage stress when playing in a concert.

**D** - I feel that my musical expression when playing at a concert has improved.

**E** - I feel that my musical habits (preparation, listening and concentration) have improved.

**F** - It has contributed to my capacity to play in a chamber music ensemble.

**G** It has helped me to understand the audience better.

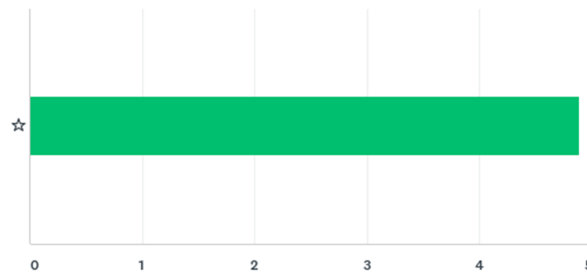
■ Not at all  
 ■ Very little  
 ■ Hardly noticed  
 ■ Considerably  
 ■ Very much

Responses from Musethica participants in the Festival 2018

In relation to the perception about the quality of the teachers the essays and the general programme of Musethica, the opinion of the participants is of a high standard, as well of the musical repertoire selected.

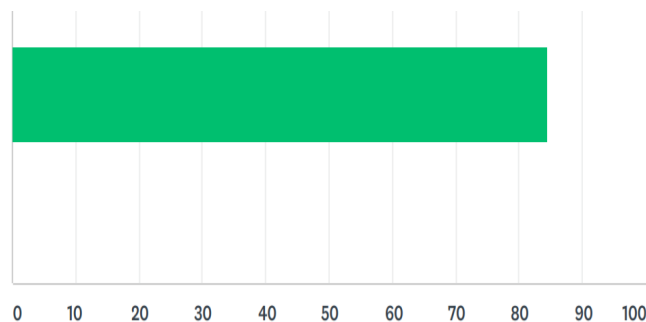
**Figure 10: Quality of the Teachers and overall program**

Q6 What is your perception of the quality of the teachers, rehearsals and music programme?



“It is always very musically enriching to play with musicians with such calibre like as those at the Musethica festival; I believe I’ve learned a lot about new perspectives in music-making and interpretation.’

**Figure 11: Satisfaction with the musical repertoire selected for the festival**



### Perspectives on improved performance and understanding of the concert situation

The participants also had specific insights into how the programme had contributed to their personal evolution as musicians, as reflected in their answers to Question 5 of the final questionnaire: How do you think the programme contributed to your personal evolution as a musician?

Some participants reported finding playing a greater challenge due to the conditions of the concerts, where they felt the need to open themselves emotionally to the audiences because of their proximity, attention, or difficulty receiving their message the environment in



which Musethica concerts take place presents the young musician with a different challenge which is reflected in better execution.

‘It opened me up emotionally and encouraged a more communicative style of playing. It also gave me a wonderful opportunity to play every day and experiment with my technical flaws and insecurity when performing with very little or no warm up!’

‘You learn about yourself and how important it is to play for an audience that would not otherwise have access to music, and to make them happy. It is not about perfectionism and wanting to be better than someone else, just about being an honest and true artist.’

‘The social concerts help you to get away from the feeling you usually have in the class –conservatory- concert (“What are the others thinking about my playing? Is it good enough?”).’

‘It reduced fears.’

### Objective 3: Promote young musicians’ transnational mobility

#### Musethica, an international and intercultural program

Objective 3 is about promoting musicians’ transnational mobility. Musethica brings together international musicians and the local public. International circulation and mobility are linked to increasing knowledge of cultural and social diversity through specific interaction with local centres.

In addition to such internationalisation, which is supported in Musethica’s report by quantitative indicators, we added a qualitative indicator on students’ perceptions of their mobility under the Musethica programme. How did they perceive the level of their internationalisation? Is it helpful for them? Answers to the 2018 final questionnaire show that they find it helpful as it allows personal contact with other musicians and international networking that may be useful to future professional development:

‘It’s very likely to lead to an invitation to take part in another musical collaboration.’

‘I got to meet and play with musicians from all over Europe. Maybe I’ll be able to cooperate with them again. In addition, if I want to try to organise concerts in Spain it will be easier now that there are many articles in Spanish with my name in them.’

The program is also supporting the development of ensembles that benefit from all possible time available to rehearse, interact and have concerts together:

‘By creating a free course Musethica enabled my quartet to come, which would otherwise have been impossible. I believe they’re doing a great job! We were so many different nationalities in such an intimate group, which is always more exciting.’

‘Of course it gives us a special chance to get to know other people from the whole of Europe. I really appreciate that we all had lunch and dinner together, so there was a lot of time to exchange opinions and thoughts.’

## Objective 4: Promote young musicians’ personal development

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, as becoming a musician 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:

‘It has reminded me that everything is possible in music, that it has sense, and that it is one of the greatest career paths one can choose.’

‘When you play a single piece very often in several concerts in a row there’s a bit of a risk that the music becomes routine and not special any more. But, especially if you have totally different audiences, you realize that music is always something creative, happening in the moment. So in this programme I think that on the one hand you get routine in performing, but on the other you learn that the music itself never becomes routine.’

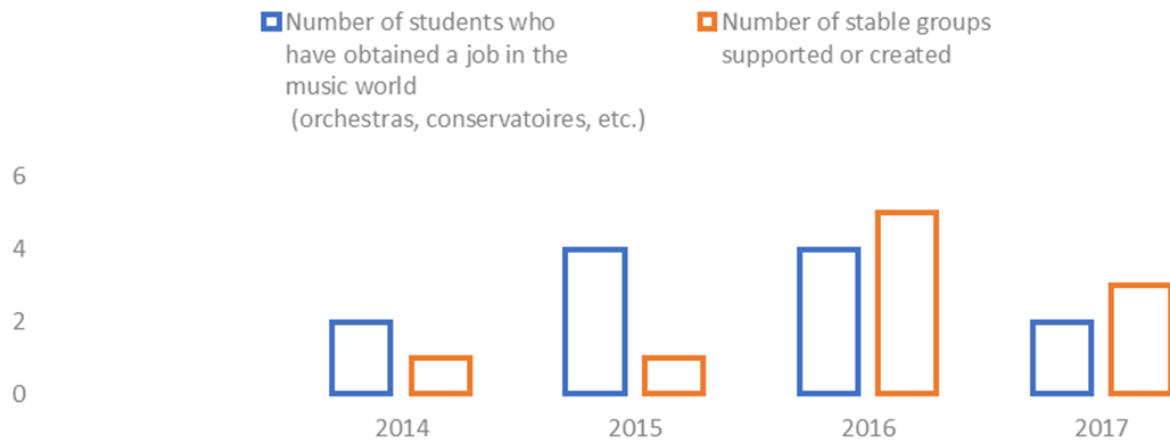
‘For me, the most emotional concerts were in the place for homeless people and the prison... but also, funnily enough, the public concerts: they had a great and very special atmosphere for me.’

## Objective 5: Support the young musicians’ transition to a professional life

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 a professional life, recognising this as a key point in their lives.

The organisation proposes two initial indicators: identify the number of new musical groups created since the participation in Musethica and identify the number of students who have found a job in the music world. We added a qualitative indicator that allowed 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:

**Figure 12: Young Musethica musicians' employment**



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

In the 2018 Musethica Zaragoza clarified that these indicators are no longer updated given the large number of students/alumni. The organisation has no suitable system for coping with collecting and creating a database of this particular information. [Carmina Marcuello - 25.03.2019]

## 6. Wider impact: *Collaborators' perspectives*

This section presents the objectives related to social impact from the aspect of Musethica's wider impact (Objectives 6, 7, 8 and 9). In the two previous evaluations we focused on Musethica's impact on the beneficiary organisations. We managed to collect a large number of testimonials at social centres about the Musethica intervention. All were positive. This year, after some exploratory interviews with similar results, we decided to offer new perspectives on the evaluation report, using the MIAA methodology.

To explore Musethica's wider impact in more detail we contacted some of its collaborating organisations to ask how they saw Musethica's impact and their personal views on its achievements so far. We identified 75 collaborators of different types and different temporalities and contacted them via email requesting to participate in the survey. We integrated the responses of those who answered our request for information. Of these 75, not all collaborate with Musethica in the same way. Some are in the initial contact phase; others have contributed economically or in kind in specific years and some only as of this year. It is likely that many of these contributions are the result of a network of contacts established previously by the staff of Musethica Spain; however, we can see that some, such as the Divina Pastora Foundation, were forged directly as a result of promoting Musethica.

Some collaborators support Musethica with materials and/or services, such as General Motors, who lends a car to facilitate the transfer of musicians during the festival, and Café el Criollo, which supports with materials, while Etopia, a cultural centre, is a facilitator of materials and a valuable space for rehearsals, meetings, and hosting visiting musicians.

We created an interview that could be completed voluntarily by email. The key questions asked were 'Why did you decide to support Musethica?' 'What does the project mean to you?' 'What kind of impact do you think you have, and what is the added value for you as a business?' 'How else could the impact they expect to be strengthened?' The results from these questions are integrated into the analysis in the following sections.

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

The organisation's sixth goal is at the core of its project: to disseminate classical music of the best quality among people who have difficulty accessing this type of cultural event, in particular those with disabilities, the elderly, immigrants, and groups in situations of exclusion or at risk of exclusion. Previous reports added the social centres' perceptions of the development and relevance of Musethica's activities, and this year we have added the perspectives of Musethica's musicians and collaborators.

How do its collaborators view Musethica's activities and relevance? Here we present testimonies from some of them, beginning with Rosa Laparra, the manager of the Divina Pastora Foundation and a sponsor of Musethica's programme:

'Musethica Spain represents an opportunity to bring music from the hands of highly trained interpreters to people who, due to their circumstances, do not have the opportunity to hear it live and in its particular environment. ...we believe it is a good project.'

‘The main reason for collaborating with Musethica Spain is to bring two worlds as different as that of the young musicians and that of people on risk of exclusion together, so that both can have positive experiences. The Foundation has the opportunity to contribute its grain of sand to a social project of great sensitivity.’

Saúl Esclarín Serrano, General Director of the Zaragoza’s Culture office sees Musethica as ‘a cultural project necessary to guarantee the cultural rights of citizens’. From this perspective he briefly described the Musethica Spain project as follows:

‘The most important reason to collaborate with the project, which is not the only one, is what it contributes to the cultural field and how it ensures participation and accessibility to the cultural sector. There is no better comment than speechlessness when attending a social concert, for example in a residential care home for people with Alzheimers.’

Mr Esclarín gave his opinion about the impact of the programme:

‘A double impact: cultural but fundamentally social. It would be a mistake to devise any cultural project without the objectives of transformation and social cohesion’.

One salient social impact is relatively easy to notice in the living experience of a social concert and its immediate effect on those who do not usually have access to outstanding live classical music. One notices the emotions of some of the musicians, whose sensitivity seems to facilitate their reception of feedback from audiences who, albeit non-conventional, have shown themselves to be highly receptive. To go beyond what can be seen, and even beyond careful observation using basic research tools, to elucidate the finer benefits to users who have collaborated with the programme over time, a set of indicators and approaches to data collection more complex than those intentionally devised for the present report would be required, with a bespoke approach for each type of social centre.

As in previous reports, it is worth highlighting the diversity of Musethica’s audiences and the consequent range of their reactions to the concerts and their effects. However, the majority have a common interest in participating and would find it hard to access this type of musical quality in a conventional situation, i.e. at a concert hall. Some of the audience at this type of event see their own social and musical contexts as very different from those of the type of people they imagine attending classical music concerts and far from their ideas of how rewarding listening to classical music can be, whether live or not. Musethica has perceived the positive impact of the breaking down of prejudices on these audiences and has generated appropriate opportunities to bring classical music to groups at risk of exclusion. To the testimonies of social centres and collaborators in other years, which are consistent with those of 2018, we add the musicians’ appreciation of playing at the social centres with their responses to **Q11: Will you share a memorable situation or important moment during the festival with us?**

‘Playing Bach to very disabled children who are not able to express themselves with words but just with smiles was a very memorable and touching experience.’

‘The time I played for a kid who was really sick and how I felt while playing just for him, I didn’t think of anything but giving the best of me through the music.’

‘A woman in a deeply disabled adult mental hospital was crying and smiling the whole time I played a Bach solo. It showed me in such a clear way that what I try to transmit through my music has a very real impact.’

‘My two most striking moments were my exchanges with the tiny children, when I saw a little boy so incredibly focused throughout our Dvorak Quintet that I couldn't believe it. Another moment was whilst playing in the prison, when I experienced such a strong connection with the audience, first whilst playing a tango which had dramatic pauses, and their tension was tangible, and second when I had a terrible memory slip and the few who noticed me stopping (and swearing) gave little nods of encouragement, and all their eyes remained totally fixed on me; no one was distracted or lost interest due to my failure! I then spoke to many of the prisoners and was overwhelmed with how much they craved this non-judgemental communication.’

‘There were really a lot of them.’

There is wide evidence that Musethica has managed to spread the experience of live classical music at the selected sites.

**Q12 Is there is something in your experience of social centre concerts that you consider will help your concert career?**

‘Yes, I feel less stress while playing for an audience now and just try to give my best with much less pressure.’

‘Empathy towards the audience.’

‘Just the realisation that the people listening to you want to enjoy it and don't care if it's difficult.’

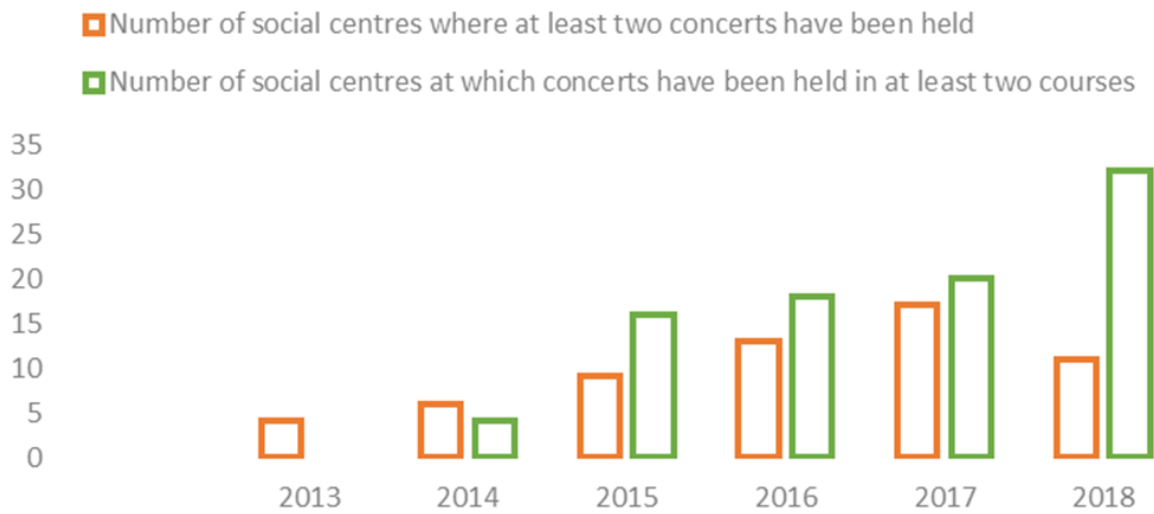
‘When you play a single piece very often in consecutive concerts there is a bit of risk that the music will become routine and not be special any more. But, especially if you have totally different audiences, you realize that music is always something creative happening in the moment. So I think in this festival you get so performing is routine, but you learn that the music itself never becomes routine.’

‘How to focus on difficult conditions.’

## Objective 7. Create and consolidate new audiences

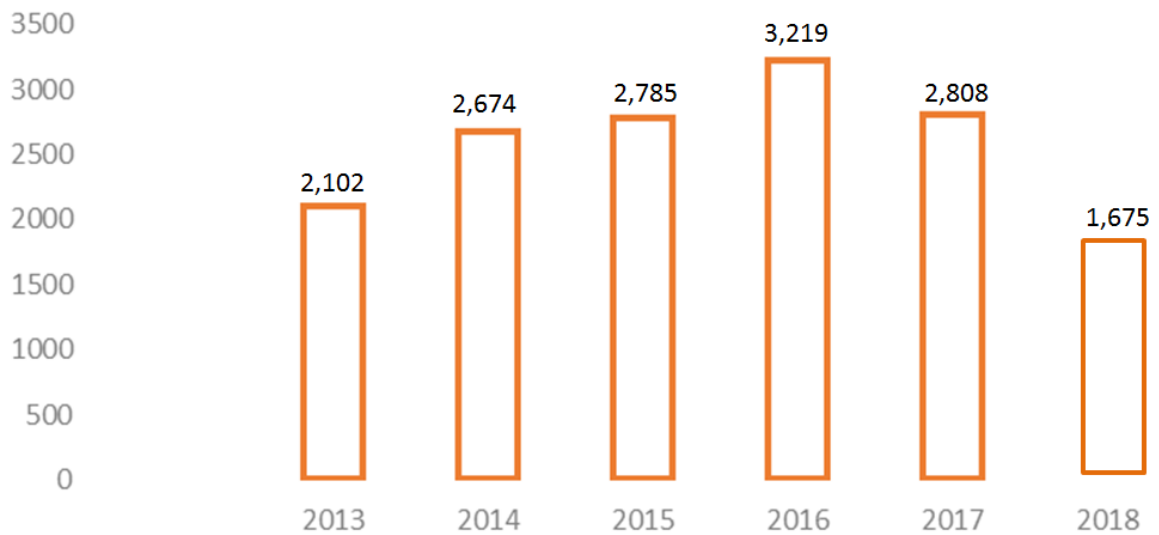
Objective 7 is to increase and consolidate new audiences by promoting open concerts in traditional classical music venues. What spaces have been consolidated by attracting new audiences to Musethica's open concerts? To answer this question we included two indicators previously identified by the organisation 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 to the social sphere they seek to influence. To identify its progress, Musethica has collected statistical data on past performances. Table xx shows its progress from 2013 to 2018.

**Figure 13. Social centres statistics<sup>8</sup>**



Source: Musethica (2017) Objectives follow-up 2013-2017, pp. 19 and 20.

**Figure 14. Number of people attending concerts at social centres**



<sup>8</sup> In both cases the minimum expected outcome was 5 per course.

## Musethica's 2018 media coverage

During 2018 Musethica Zaragoza had a significant presence in the social and mainstream media. *This is a significant achievement that merits mention. In comparison to 2016 and 2017 this shows the positive evolution of its outreach and the gradual amplification of its output and outcomes.*

The videos titled 'Musethica' published by CARTV<sup>9</sup> and 'VI Festival Internacional Musethica' published by TVE<sup>10</sup> [2] both available on Musethica's YouTube channel are a testament of Musethica's growing capacity for public outreach. This further backs the conclusion that Musethica has continued achieving greater visibility in a strategic way conducive to broader and deeper impact by obtaining the support of influential TV broadcasters in Aragon, Spain. That is increasing visibility of Musethica's overall project and helps to communicate the positive results of Musethica's team. Moreover, this is another example of consistent actions by Musethica which, based on the sponsorship granted by Carasso Foundation, multiplied its resources. That highlights the institutional capacity of Musethica to make sound management of impact investment resources. Other coverage media are:

- 'Reportaje del VI Festival Internacional Musethica en Aragón en Abierto.' [*Report of the VI International Musethica Festival in Aragon in Open*] (<https://youtu.be/8TYICwSLVn0>)
- 'La música como herramienta de transformación social, hilo conductor de 'SOSostenibles'. [*Music as a tool for social transformation, the leading thread of 'SOSostenibles'*] 14/03/2018 (<http://www.aragontelevision.es/nosotros/sala-de-prensa/la-musica-como-herramienta-de-transformacion-social-es-el-hilo-conductor-de-un-nuevo-programa-de-sostenibles>) '
- '...en "Musethica, la vida misma", [Musethica, life itself], the program follows in the footsteps of Musethica, a non-profit organization that promotes a new approach to teaching classical music. A project that was born in Zaragoza, which has been extended to seven countries and that brings classical music to all audiences, from large auditoriums to shelters or special education centers.'<sup>11</sup> 14 /06/ 2015.  
  
(<http://www.aragontelevision.es/nosotros/sala-de-prensa/objetivo-recoge-la-formacion-de-las-nuevas-corporaciones-municipales-en-aragon>)
- 'Musethica se une a la campaña solidaria de Aragón Radio 'La noche más mágica'.<sup>11</sup> 11/12/2014 [*Musethica joins the solidarity campaign of Aragón Radio 'The most magical night'*](<https://www.cartv.es/sala-de-prensa/musethica-se-une-a-la-campana-solidaria-de-aragon-radio-la-noche-mas-magica>)

<sup>9</sup> 14 June 2018 (<https://www.youtube.com/watch?v=8TYICwSLVn0>)

<sup>10</sup> 18 June 2018 (<https://www.youtube.com/watch?v=9oP41t-R4is>)

<sup>11</sup> Our translation. Extract of the television report "Musethica, la vida misma"



‘Musethica seems to me to be without doubt one of the most interesting cultural, didactic and social initiatives carried out internationally in recent years. There is no project as multifaceted as this, nor as inclusive, participatory or egalitarian. Today society is seeking to recover values and to create all kinds of meeting points; Musethica is the appropriate framework from which to generate these.’

With the above words the journalist Mariano García Cantarero (*El Heraldo de Aragón*) described the Musethica project. Mr García regards himself not as a Musethica collaborator but as someone who knows its work and disseminates it through his own work:

‘I am a journalist on the *Heraldo de Aragón*’s culture section. Since I discovered what they were doing I have dedicated several newspaper articles to spread their activities.’

In relation to Musethica’s impact Mr García said:

‘Although the media has echoed their activities I have the feeling that they are still not valued in their proper measure. In any case, as with all great ideas, the real impact will be seen in a few years.’

From the media standpoint Mr García’s suggestion for Musethica warrants mention:

‘Although the project has penetrated the media and already has coverage, it needs greater dissemination’

Improving Musethica’s dissemination and outreach via the media is likely to require access to a professional marketing service.

The journalist Francisco Javier Aguirre provided us with his professional perspective as well that in his capacity as a Red Cross volunteer involved with a reclusive population with which Musethica collaborates:

‘I am a Red Cross volunteer in the prison population programme, and I can say that is very important for the inmates and even for the official staff there [to have Musethica concerts]’

I think [Musethica] is great because it provides young musicians with experience and brings music to unusual places and audiences [...] It opens new artistic and humanitarian horizons to affected people.’

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

The aim eighth objective is to create synergies between classical music, education and social services, establishing mechanisms for regular cooperation with certain special education centres involving collaboration on their educational programming and support for their therapeutic activities. 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 begins with the synergies between classical music and education, followed by those between classical music and social services.

Antonio Martínez Ramos, General Director of Innovation, Equity and Participation at the Department of Education, Culture and Sports of Aragon Government (DGA) told us:

‘The programme is of strong interest for schools on several grounds. First, it is an activity that visits the centre, which means it is accessible to students whose socioeconomic status often discourages the teaching team from organising outings. Moreover the proximity of the musicians is highly valued by the educational communities. That makes it magical and real at the same time, it gets closer and accessible to the students’ imaginations, especially for those of a younger age.

In Mr Martínez’s opinion the Musethica project’s impact on educational centre users is relevant for students:

‘The impact of the project is not limited to the scope of the classroom but reaches the families and the environment and sows seeds for the future. In addition, the project’s selection of educational centres for its programme favours large groups who do not have habitual access to classical music

Mr Martínez outlined the key reasons behind the Government of Aragon’s collaboration with Musethica:

‘The Musethica project is one of those actions valued by the Centres with the program of “Integrated Music Curriculum”, as well as by other centres that have been able to enjoy their performances. For us, this is more than enough reason to collaborate with Musethica. From the educational perspective the project’s work, not only at educational centres but also and especially at the social level, makes it worthy of special consideration.

This coincides with perspectives of Musethica Spain’s coordinator:

Among our plans we intend to expand our collaboration with Aragon’s Government. To that end we already have an agreement to carry out concerts in schools. We are now negotiating so that those concerts become recognised as ‘Research, Development and Innovation’ (RDI). Also, propose closer collaboration between Musethica and other conservatoires.

Carmina Marcuello, Musethica Spain

## 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.

*How Musethica is seen by its institutional collaborators*

‘Musethica is a stimulating project for the participants and a positive contribution to the cultural and educational environment. Musethica is respectful of the educational institutions of music. The way Musethica praises the good training of the musicians who contribute and the way it puts them into interplay with each other is a testament to Musethica’s good health.’

‘Musethica’s impact is positive and substantial. This is shown by the fact that Musethica generates activities accessible to different publics and social bodies, and that it stimulates the participation of its musicians at every moment.’

‘My reasons for collaborating as an active interpreter were on the one hand to get to know the organisation and its way of working, from within and to share the enthusiasm for and interest in lifelong learning, and on the other, to show interesting interpretations by veteran and emerging instrumentalists together and make these accessible to new audiences. My experience has been positive and stimulating and one of respect and appreciation.’

Darío Sierra Marta, Director of the Zaragoza Professional Music Conservatory

Ms Dario Sierra experience of coordinating student participation has so far been positive and confirmed the availability the Music conservatory teachers to contribute to future activities.

The majority of the indicators for this objective were defined by Musethica. The guiding questions were framed to reveal its contribution to the overall program, and were complemented by two new indicators: professional peers’ (e.g. music teachers and other music professionals) perceptions of Musethica’s educational model and its dissemination in the media.

**Table 3. Musethica’s collaborations with music conservatory**

Indicator	Expected results	2013	2014	2015	2016	2017	2018
Number of collaborations		0	1	3	2	2	4
Number of music conservatory where a Musethica group has been created		0	0	0	0	1	0
Number of participating teachers who are members of a music conservatory	Minimum 10 per course	5	8	8	12	10	9

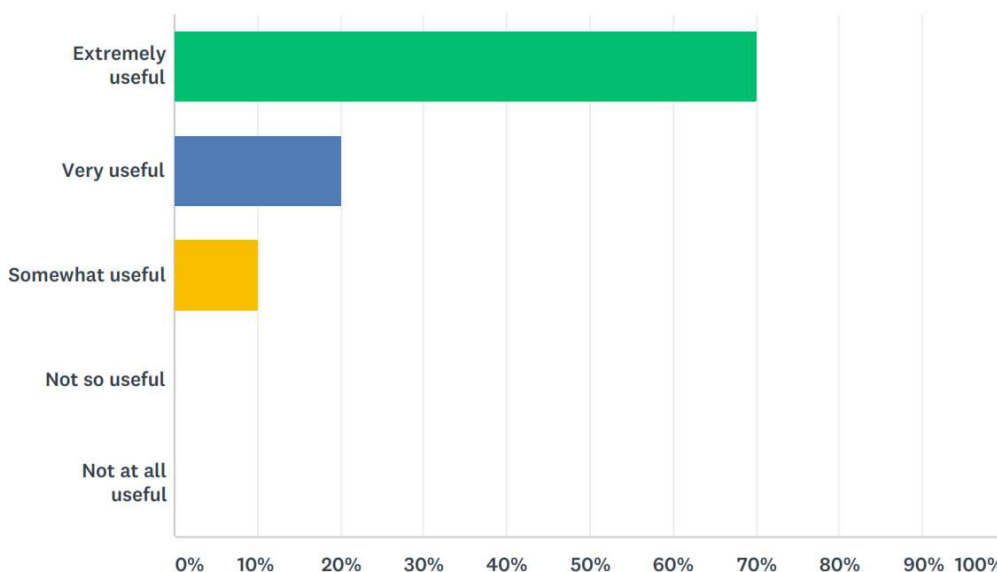
Source: Musethica (2017), Objective follow-up 2013-2017, p 20<sup>12</sup>

<sup>12</sup> Data from 2918 provided by Carmina Marcuello

The table above shows the numerical impact indicators for Musethica's degree of success in promoting its collaborative teaching and learning educational model. During the last five years Musethica has carried out various activities to this end, for example, through its presence in public forums, on the radio and in newspapers.

This may complement one of the question posed to the Festival music participants:

**Figure 13 Usefulness of Musethica's concept for you music institution**



We conclude this section with a comment by Musethica's co-coordinator that reflects the data collected in relation to the dissemination of the Musethica model:

'Relations with the [Zaragoza] Music conservatory here have changed profoundly. The program has now more recognition. Students' participation in Musethica's concerts and formative sessions are now recognized with credits. Some Music conservatory teachers are also participating as mentors.

'I think the changes have come about due to Musethica's results. In addition, Laura Fernandez, who was a [Musethica] student, has just entered the Zaragoza Music conservatory in October as a professor. So now we have Fernando, Lara, Mire and Mariano: four professors from the Music conservatory, creating a good relationship with the programme because they are musicians who have already lived it from different points of view [as participating musicians and mentors].

'What you see is respect, trust [...] and that is very important to us.'

Carmina Marcuello, Musethica Spain

## 6 CONCLUSIONS

The present evaluation follows the report for 2017. The **organisation's 2018 results are consistent with those of 2017**. In the past six years Musethica has become a solid and coherent organisation with a strong link between its mission and its activities, presented here as qualitative and numerical results (mixed-methods approach). This concluding section highlights some aspects of the three analytical levels explained in the earlier section on the methodology we used.

### **In relation to the wider impact:**

- Musethica is a culturally-sensitive programme that continues to make a unique contribution to improving wellbeing in local communities in Zaragoza, Spain.
- Beyond the positive effects on individual musicians and musical groups, Musethica has continued to impact the local music sector by creating new opportunities to interact with visiting professionals acting as mentors or students in the programme, opening up rehearsals to in-situ visits, integrating open music lectures and parts of the technical workshops.
- Closely related to the above, Musethica's work in Zaragoza has activated new synergies among classical music, education and social services beyond the concerts that are part of its programme. Its new agreements with the local music conservatory and Aragon Government's Education Department, are one example of the consolidation and legacy generated by Musethica.
- Musethica is succeeding in bridging the exclusion gap by bringing live classical music to marginalised people and groups at risk of exclusion. Its continued presence at some of Zaragoza's social centres is creating favourable conditions for consolidating new audiences. Those are examples of the attention to an otherwise neglected audience in terms of recurrent exposure to the benefits of live classical music performed by musicians of a high calibre.

### **Further evidence of positive social impact**

- Attribution

Attribution is where other individuals and organisations help create the key social outcomes reported here. That is to say, *is any of the change down to others?* Attribution varies between individuals and can only be estimated based on the evidence available. By asking Musethica's team members, participants, other organisations and individuals who have been involved in the process about their contribution to the outcomes, we have been able to learn how significant the contribution of Musethica's programme has been for each outcome and the extent to which others have been involved. The responses consistently expressed how Musethica's programme was effectively responsible for the positive changes they have experienced through their contact with Musethica, including new relationships with other participants and course tutors, which play an important role for many in achieving change and maintaining outcomes beyond the musical training programme.

- Displacement

Displacement is where positive outcomes for some are gained at the expense of negative outcomes for others. Displacement does not apply to the outcomes mentioned in this report because: (a) Musethica's programme offers a unique opportunity for participants; (b) the Musethica programme does not create redundant activities or engage in providing services that are satisfied by other institutions within the field and geographical area of its operation in Zaragoza; and (c) we have neither identified negative outcomes nor reasons to think negative outcomes attributable to Musethica have taken place. To the best of our knowledge, we have found neither evidence nor reason to believe that Musethica's achievements have taken place at the expense of negative impacts to other individuals or organisations.

- Drop-off

Drop-off is a measure of impacts that are not sustained. In our analysis, the key outcomes have either lasted more than three years or continued at least once a year. We have found no cases of the positive effects identified dropping off. Evidence from previous cohorts of musicians and social centres suggest that Musethica's outcomes continue over a considerable time span.

Significantly, to the best of our knowledge close to no young-musicians have withdrawn from the programme since it started in Spain. Their high degree of commitment to the programme has resulted in the high level of completion, and the same applies to the social centres. This is another indicator of Musethica Spain's maturity, consolidation and social impact.

### **Opinion of Musethica's Social Impact**

On the basis of the present report we conclude that overall Musethica is on a consistently-rising trajectory of positive social impact, without drop-off effects. This based on both the perspectives of the actors directly involved – Musethica's young musicians and social centre audiences – and those of its collaborators. Therefore we report that Musethica meets its social impact objectives with output well beyond expectations.

As mentioned above, Musethica's output and outcomes are unique. To the best of our knowledge there is no other provider of the same services within the geographic area where Musethica Spain operates. Musethica is indeed the only one of its kind. Its social impacts are unique and not changed (consistent with the implicit 'attribution' element in its institutional objectives). How is it that no other providers of the same or equivalent services have become available? One possible reason is the rarity of individuals with the ability and experience to take on such a challenge successfully and the high degree of efforts to replicate Musethica. This draws attention to the programme's effectiveness, the strength of Musethica's team and the persistence of a neglected gap in alternative agents to generate the required social impact in the geographical area where Musethica works. The Daniel and Nina Carasso Foundation have supported Musethica's unique efforts; however, there is a strong risk that these efforts may have to come to an end in the absence of that type of sponsorship. In view of this risk we include some ideas for consideration.

### **In relation to its mission fulfilment:**

- During its first five years Musethica became an association with a formal track record showing that its activities are true to its mission. The outputs and outcomes achieved during its sixth year by building on its solid record show Musethica Zaragoza to be a well-reputed institution in Aragon. Musethica has shown commitment to continuous improvement, as reflected in by its team members' significant efforts to contribute to the process required for the present social impact evaluation.

### **In relation to the Beneficiaries' perspectives:**

#### **Young Musicians:**

- The ***young participant's perception of their improved musical ability*** that we observed in 2018 is consistent with the interview data collected and examined from 2012 to 2017. The participants in our surveys reported a better understanding of the concert situation, reflecting on activities such as preparation, listening, and concentration, and their expectations of improvement to their musical expression and technical ability.
- Participating in Musethica's overall activities appears to create a ***significant positive experience*** for its young musicians at both the professional and the personal level. Others involved with Musethica's work or who have attended its concerts report a similar experience.
- Musethica's programme ***improves young musicians' transnational mobility***, and their implicit engagement in multinational dialogues strengthens their social network both at home and abroad.
- The factors identified as innovative – 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 – are positively acknowledged and valued by both mentors and students.
- There is inferential evidence suggesting that Musethica's teaching methodology is conducive to an ***additionality*** effect: in other words the teaching methodology results in positive life changes for its direct beneficiaries and others in contact with Musethica's work in addition to what would have happened if Musethica did not exist. This supports the assumption about the innovative character of its teaching methodology.

#### **Social Centres:**

- There are ***emerging synergies between classical music, education and social services***. Building on Musethica's activities over the past years generating regular cooperation with certain special education centres, social service centres and other institutions, during 2018 Musethica has consolidated some of those synergies for example by extending the limits of prior agreements with and/or setting up new collaborative agreements with education centres including local schools, the local music conservatory and Aragon Government's Education Department.

- While the collaborative relationships with some social centres are relatively new or in the early stages of consolidation, **social centres remain appreciative with an explicit willingness to continue and extend their activities with Musethica.** Those working and liaising with Musethica in these organisations have actively promoted its concerts because they have noticed the medium- and long-term benefits of their interaction with Musethica.
- Musethica has generated a social impact by spreading the experience of attending live classical music concerts. Numerical indicators show **progress in Musethica's collaboration with social centres** which is complemented by testimonials reflecting engagement, appreciation and the will for continuous collaboration with the Musethica programme.
- As the concert is an isolated situation **it is not possible to claim immediate behavioural change in groups or individuals in the audience.** However, the feedback obtained cautiously suggests the following: (1) the concerts have had a positive effect on most people in the chosen audiences; (2) audiences in social centres react directly to the musical stimulus; (3) most attendees listen attentively to the live classical music; and (4) they express a desire for further access to activities of this kind. Thus the centres are deciding to continue their collaborations with Musethica and/or to introduce similar activities themselves.

### Further suggestions

- Consider a systemic revision of current indicators by building on lessons learned by Musethica's team over the past years, taking into account possible new scenarios and expectations about Musethica's focus and limits. Some of the indicators may not be as pertinent as they were in 2012 when Musethica was created. For example, the criterion of Musethica alumni being hired by a particular classical music institution is not necessarily attributable to having participated in the Musethica programme.
- Musethica's success has been substantial and consistent. However, consolidating new audiences is a more complex challenge. To this end we suggest adjustments to current strategic planning and systemic accounting for its social value, and considering the advantage of measuring social return on investment (SROI).
- The positive social experiences and associated improvement in the young musicians have inspired them to support Musethica's growth. They are the best ambassadors of the Musethica model. Supplementing Musethica's current organisation with an engaging 'Musethica Alumni' programme would facilitate future contact with former participants to keep them proactively nurturing Musethica's programme and supporting its institutional evolution and financial sustainability in the long term, e.g. in the form of annual membership, fundraising campaigns across countries, and focused networking to gain access to prospective social impact investors, both individuals and institutions.



As suggested in our previous impact report, we advise Musethica Zaragoza to design its own theory of change. In the new social economy and social impact investment landscape<sup>13</sup> a solid theory of change has become an essential institutional element for 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 financing needed to consolidate and develop this organisation, we think it would be worthwhile for Musethica to approach organisations such as the Social Stock Exchanges in Spain<sup>14</sup> and the UK (the Impact Investing Network in London,<sup>15</sup> and the new Stock Exchange in Edinburgh, led by Project Heather<sup>16</sup>), to explore alternative paths to profitability (directly or through a third-party legal body e.g. a for-profit organisation to monetise some of Musethica's resources) to achieve financial sustainability in the near future.

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<sup>13</sup> Impact Hub Madrid. 'Transformar la Ciudad: a través de la inversión de impacto' (Transform the City: through impact investment), December 2018, Madrid, Spain.  
(<https://www.madrid.es/UnidadesDescentralizadas/UDCMedios/noticias/2019/03Marzo/04Lunes/Notasrensa/ImpactHub/ficheros/Documento%20Marco%20-%20Transformar%20la%20ciudad%20a%20trave%CC%81s%20de%20la%20Inversio%CC%81n%20de%20impacto.pdf> )

<sup>14</sup> (<https://www.bolsasocial.com/faq/> )

<sup>15</sup> (<http://socialstockexchange.com/business-register-part-2/> )

<sup>16</sup> (<https://projectheather.scot/> ) and (<https://digit.fyi/scottish-stock-exchange-pornographers-gaming-companies/> )

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# ANNEX

## Annex 1. Informants

### **Musicians participants**

Esther Gallego

Charlotte Saluste-Bridoux

Agnieszka Podlucka

Avri Levitan

Krystyna Wisniewska

Johanna Vahermägi

Cecilia Zilliacus

Karolina Gutowska

Josef Hundsbichler

Anna Maria Staśkiewicz

Ori Wissner Levy

Anónimo informant

### **Interviews**

Rosa Laparra, the manager of the Divina Pastora Foundation

Saúl Esclarín Serrano, General Director of the Zaragoza's Culture office

Antonio Martínez Ramos, General Director of Innovation, Equity and Participation at the Department of Education, Culture and Sports DGA

Francisco Javier Aguirre (journalist)us with his professional perspective as well that in his capacity as a Red Cross volunteer

Carmina Marcuello, Musethica Spain

## ANEX 2. Questionnaire 1



**VI Musethica International Chamber Music Festival  
2018**

### Initial questionnaire - VI Festival 2018 (Zaragoza)

#### Welcome to **Musethica's VI Festival of Chamber Music**

This short questionnaire will help us know your INITIAL impressions of this Musethica experience. Your comments will contribute to account for Musethica's social impact and to improve the programme in future editions. Our questions are meant as a guide only, what really matters is your opinion.

We will appreciate it if you can complete this short questionnaire during the first two days of the Festival, **no later than Wednesday 13 of June 2018** (*we might send you a reminder*). At the end of the festival, we might send you another survey or have a small interview.

Looking forward to hearing from you,

Dr Patricia E. Almaguer Kalixto & Dr Oscar Alvarez-Macotela  
INTERHES researchers and *MUSETHICA* programme external evaluators

INTERHES will process anonymously all your information and it will share it only with MUSETHICA. We will never sell or share your data with third parties except in case of legal obligation. You have right to obtain information about the use of your data by INTERHES, so you can access to your information and modify or erase it in any moment according to the General Data Protection Regulation (GDPR) approved by the EU Parliament on 14 April 2016. Please contact our Data Protection Officer: Dr Oscar Alvarez-Macotela at [osam@interhes.org](mailto:osam@interhes.org)



**VI Musethica International Chamber Music Festival  
2018**

Please tell us about yourself.

1. What is your name?

2. Where do you come from?

Other (please specify)

\* 3. What instrument(s) are you playing during Musethica's VI Festival 2018 in Zaragoza?

- |                                              |                                   |
|----------------------------------------------|-----------------------------------|
| <input type="radio"/> Clarinet               | <input type="radio"/> Piano       |
| <input type="radio"/> Flute                  | <input type="radio"/> Saxophone   |
| <input type="radio"/> Guitar                 | <input type="radio"/> Viola       |
| <input type="radio"/> Harpsichord            | <input type="radio"/> Violin      |
| <input type="radio"/> Oboe                   | <input type="radio"/> Violoncello |
| <input type="radio"/> Other (please specify) |                                   |

\* 4. How did you first learn about Musethica? - You can select more than one if applicable.

- |                                                                                                   |                                                                                                      |
|---------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> Internet search                                                          | <input type="checkbox"/> Mentioned by someone from my conservatoire, music school, academy of music. |
| <input type="checkbox"/> Mentioned by another musician enrolled in Musethica                      | <input type="checkbox"/> Attendance to an event organised by Musethica                               |
| <input type="checkbox"/> Mentioned by a team member of Musethica (staff, mentor, volunteer, etc.) |                                                                                                      |
| <input type="checkbox"/> Other (please specify)                                                   |                                                                                                      |

\* 5. Why did you decide to participate in this programme? - You can select more than one if applicable.

- To improve my overall musician performance
- To enhance specific musician skills
- To network with high calibre musicians
- To build my curriculum (CV)
- Other (please specify)
- As part of my professional development path
- To learn about other cultures
- Professional curiosity
- To volunteer for a good cause

\* 6. What do you expect from the Festival? - You can select more than one if applicable.

- To make professional contacts in the field of music
- To learn new ways to improve performance as a musician
- To practice previously learned ways to improve performance as a musician
- Other (please specify)
- To exchange knowledge and experiences in the field of music
- To contribute for good causes

\* 7. How do you think this experience will contribute to improve your musical performance?

\* 8. How much do you think this experience will contribute to improve your musical performance?

Please adjust the slider accordingly, on a scale from 0 to 10.

Not at allModeratelyVery much



9. How do you think you will be able to contribute to the Musethica Project? - You can select more than one if applicable.

- By delivering an excellent performance during each concert.
- By responding with empathy in the social concerts.
- By sharing knowledge, suggestions and experiences with the other musicians in the programme.
- By sharing personal and collective leanings from the experience with different audiences.
- By participating in social activities outside the concerts.

Other (please specify)

10. *An answer to this question is optional*

If any, please let us know what you had heard about Muesethica before you joined the programme, from musicians who had participated in Musethica.





VI Musethica International Chamber Music Festival  
2018

Thanks!

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Thank you for the time to complete this initial questionnaire. We will come back with a supplementary short questionnaire at the end of the Festival.



 	<b>FINAL PARTICIPANT SURVEY - VI Musethica International Chamber Music Festival 2018</b>
<b>Thank you for contributing to MUSETHICA's social impact evaluation</b>	
<p>This questionnaire will help us to know your <b>impressions AFTER the VI Musethica International Chamber Music Festival</b>. Your comments will contribute to accounting for Musethica's social impact and improving the programme in the future.</p> <p>We would appreciate it if you would complete this short questionnaire no later than <b>Wednesday 1st July , 2018</b> (we might send you a reminder!).</p> <p>We look forward to hearing from you,</p> <p>Dr Patricia E Almaguer Kalixto &amp; Dr Oscar Alvarez-Macotella. INTERHES researchers and MUSETHICA programme external evaluators</p> <p>INTERHES will process your information anonymously and will share it only with MUSETHICA. We will never sell or share your data with third parties, except in the case of legal obligation. You have the right to obtain information about our use of your data and can access it, modify or erase it at any time according to the General Data Protection Regulation (GDPR) approved by the EU Parliament on April 14 2018. Please contact our Data Protection Officer, Dr Oscar Alvarez-Macotella, at <a href="mailto:osam@interhes.org">osam@interhes.org</a></p>	

Please tell us about  
yourself.

1. Where do you come from?

Other (please specify)

\* 2. What instrument(s) are you playing during the VI Musethica  
International Chamber Music Festival 2018?

Clarinet

Piano

Flute

Saxophone

Guitar

Viola

Harpsichord

Violin

Oboe

Violoncello

Other (please specify)

3. What do you see as the benefits of participating in MUSETHICA's  
programme?

\* 4. How much do you think this experience will contribute to improving your musical performance?

Please adjust the slider accordingly, on a scale from 0 to 10.

Not at all Moderately Very much



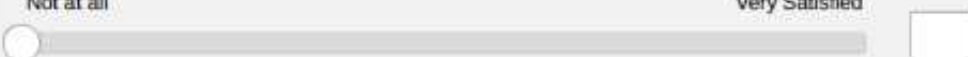
5. In which way do you think the programme contributed to your **personal evolution as a musician?**

6. What is your perception of the quality of the teachers, rehearsals and music programme?

☆ ☆ ☆ ☆ ☆

7. Were you satisfied with the musical repertoire selected for the Festival?

Not at all Very Satisfied



8. In what ways do you think Musethica promotes young musicians' transnational mobility?

9. In your view, what are the benefits of giving concerts for non-conventional audiences, such as at the social centres where you have performed during the Festival?

10. Have you identified any improvements to your concert performance as a result of that week?

	Not at all	Very little	Hardly noticed	Considerably	Very much
I feel that my understanding of the concert situation has improved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt I increased my confidence in the concert scenario	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I've learnt to reduce my stage stress when playing in a concert	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel that my musical expression when playing in a concert has improved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel that my musical habits (preparation, listening and concentration) have improved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It has contributed to my capacity to play in a chamber music ensemble	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It has helped me to understand the audience better	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. Will you share a memorable situation or important moment during the festival with us?

12. Is there is something from **your experience in the social center concerts** that you consider, it will help to your concert career?

13. Would you find the Musethica concept useful to be part of your conservatoire/music institute experience?

Extremely useful

Not so useful

Very useful

Not at all useful

Somewhat useful

14. Please let us know if you have any feedback for the organisation, whether about the musical aspects or logistics.

15. Would you like to keep in contact with Musethica, receiving information about the program as an alumnus and helping to consolidate the project?

Yes

No



Thanks!

Thank you for contributing to MUSETHICA's impact evaluation 2018

