
Evaluation report

Project: “The Art of Listening”

Organization: Musethica e. V.

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1. Introduction

The project “The Art of Listening” of the organization Musethica e. V. was originally planned from 01/11/2020 to 31/12/2021. Due to the impact of the Covid19-Pandemic the program was rescheduled to the period from 01/04/2021 to 31/05/2022.

The project received a Grand of 30.000 EUR by the 2019 Annual Work Program for the implementation of the Preparatory Action Music Moves Europe: Boosting European music diversity and talent.

The main goal of the project was making classical music more accessible to children from disadvantaged backgrounds through open and interactive master classes with professional musicians. The project was seen as a pilot to test a new approach to music education where advanced musicians from prestigious music academies in Europe will perform and be taught by their tutor in front of small groups of children who will bring their perspectives into the lesson.

This evaluation report will give an overview of the project and present with the evaluation method, which was selected before the beginning of the project, the results of the evaluation.

After a short introduction of the Musethica e. V. and the initial goals of the project “The Art of Listening”, the evaluation methods are described. The following chapters show the results of the evaluation and their interpretation. At the end, a recommendation is given for subsequent projects.

1.2 Musethica

Musethica was founded in Zaragoza, Spain in 2012 and is currently active in 12 countries: Spain, France, Sweden, Finland, Netherlands, Poland, Austria, Israel, China, Lithuania, Norway and Germany.

The Musethica idea and method was created with the understanding that musicians should learn from their listeners. Musethica established an own education method, which is called “Musethica”, for talented musicians, introducing high quality concert performances to a wide range of audiences as a basic teaching tool.

Selected musicians are given the opportunity to perform a large number of concerts in a short period of time as a fundamental part of their education, often playing together with their tutor. The tutor attends all concerts and is coaching the musicians after each concert. Musethica’s international team of experienced tutors coach the musicians in master classes and rehearsals, preparing concert programs in a very high quality.

At least 85 percent of the concerts are performed outside traditional concert halls, in front of audiences who are not usually exposed to classical music and often have a need for social inclusion and challenges. In the past, Musethica’s concerts were played in prisons, schools, kindergartens, hospitals, elderly homes, homeless shelters, centers for special education and in many other places.

The aim is to play music for all parts of society, prioritizing people who are excluded or at risk of exclusion. The concerts are always free of charge. Musicians and their tutors perform without remuneration.

The aim of Musethica is to establish itself as a program of excellence and as an integrated part in the curriculum of the higher education in music universities and conservatories worldwide.

The method aims to fundamentally change a musician's academic learning path through very direct and recurring contact with an audience that is not used to classical music. Experience from 10 years of Musethica concerts in social institutions shows that not only musicians can benefit from this method, but the listeners are equally gaining great benefits.

Nearly 3000 concerts were performed in 12 countries. 69 tutors and 358 young musicians have so far participated in Musethica's activities.

Musethica is cooperating with some of Europe's most prestigious music academies: University of Music and Performing Arts, Vienna; Royal College of Music, London; Conservatoire Supérieur de Musique et Danse de Lyon, France; ECMA – European Chamber Music Academy; Sinfonia Varsovia Academy, Poland; Royal College of Music Stockholm.

Apart from these concerts, Musethica develops another format, in which reciprocally learning processes of musicians, their teachers and the listeners of the concert, are supported. This is described in the following chapter.

2. The project “The Art of Listening”

The objective of the project “The Art of Listening” is to bring the process of music learning and music making closer and more accessible to disadvantaged children aged 6-14. The initiative aims to support the innovation potential and diversity of the cultural and creative sectors in Europe by strengthening music education, which is an important pillar of European culture and a key component of Europe’s cultural diversity and social inclusiveness.

The goal of this project is to create an interactive exchange between children from various social and cultural backgrounds and/or with special needs and professional musicians. This new approach to music education and learning is exploring a sustainable way of sharing and using the power of music in the personal development of disadvantaged children. It adds a professional dimension to the musical education offered in schools and gives children a wider perspective on high-quality performing art, while also helping them to develop social skills through music.

The concept of the project aims to increase the ability of children to listen, concentrate, express their opinions and feelings, and can help disadvantaged children develop their social skills through music, enhancing their creativity, broadening their horizon and interest as well as strengthening their self-esteem. The project allows children from disadvantaged socioeconomic backgrounds and those with special needs to be part of musicians learning path and to experience live music performances of the highest quality. This new, informal approach is exploring a sustainable way of sharing and using the power of music in the personal development of disadvantaged children and adds a professional dimension to the usual musical education that is offered in schools.

Instead of concerts, the children will participate in music master classes of students of the conservatory and their professors. The children should be able to follow the teaching process and assist the professor, when he/she asks the children for their opinion concerning special interpretation questions.

At the same time, the student of the conservatory learns how to enact with a teaching and/or concert situation under special circumstances with an audience, which is very different to the usual audience of conservatory master classes and concerts.

The project aims to the reciprocally influence of the musicians and their special audiences, so that the situation is for both parties a possibility of widening the horizon and learning of interact with each other.

2.1 Description of the process of the evaluated project

The project is divided into three different phases, with some further planning after the official end of the project. Even through the impact of the pandemic, which extended the expected duration of the project, the content of the scheduled plan could be carried out as it was originally planned. For that reason, some of the dates of the master classes have been modified after periods of lockdowns in which no master classes could take place. In the following, the three different phases of the project will be described.

The first phase is the preparation phase. In this phase Musethica worked together with the educators beforehand to prepare the master class. This allowed them to refer to the upcoming event in their regular music lessons. Teachers had been able to use the master class in creative ways. Musethica for example provided some ideas for exercises that helped the children to develop their ability to listen to classical music. The educators received different repertoire from solo, chamber music and orchestra works and the teachers decided, whether they want to play these titles for the children during the year or for a preparation of the discussion within the master classes later.

The second phase is the actual master class. During the master class, young musicians and their tutor worked on a piece with the children's help, by reflecting on the interpretation, adjusting certain points, and trying out different ways of interpretation. The children have been part of the preparation process that leads to a live performance. They got to look behind the scenes and gained valuable insights into the work behind the

impressing skills of professional musicians. The children have been asked to contribute to the process by concentrating on their listening and show their preferences regarding the different outcomes. They have been asked to express their opinion based on what they just heard. They have been encouraged to ask questions and try out instruments.

The master classes were recorded in part or in whole as part of the project documentation.

The third phase is the so called follow up phase. After each lesson, a questionnaire has been handed to the children's teachers, carers or therapists developed by Musethica, who will help to analyze and interpret the answers. The questionnaire is focused on the observations of the children's teachers and therapists who have been present during the master classes but not actively involved. These questionnaires document the reactions of the children: their comments, dialogues, and questions. The questionnaire is meant to generate important feedback to improve the structure of the next lesson.

Especially the regularity of the lessons in the Berlin-based institutions allows the observation of a continued development. The questionnaire handed out to the children's teachers, therapists and carers after each master class not only generates feedback in order to improve the structure of future lessons but is also an important tool to develop a model that can be later copied and used in other countries. Besides the constant improvement of the interactive master class methodology through the feedback from children and their teachers/carers/therapists, the questionnaire is seen as a tool to evaluate the impact of the project on the children's development on a wider perspective.

After the official end of this project, a continuation is planned in two ways.

First, ongoing with the further musical education of the children it is agreed between Musethica and the participating schools, that the teachers and therapists are encouraged to refer to the experience of each master class in their regular music lessons. This can be done in creative and innovative ways depending on the ability and age of the children in the different institutions. Materials and topics that were discussed with the teachers in the preparation of the class can be further used with the children as a follow up of the master

class, including videos and recording of the master class. Teachers can also work with their pupils on a selected composer, music period and/or piece. Children will be asked to select a piece in this composer's repertoire, prepare a simple music performance themselves (e.g., with simple instruments if available) or sing facilitated extracts of that piece or choose a piece for the professional musicians to perform in the next master class. In addition, educators are encouraged to closely involve parents or other family members of the children in the project by inviting them to one of the master classes, keeping them regularly informed of the project's focus and supporting them at home. The parents and other family member's observations of the children's behavior including how they connect to music are relevant for the project evaluation.

Second, after the first implementation phase of the project, it is planned, that Musethica hosts an Evaluation Workshop with representatives and educators from three of the participating Berlin institutions. Teachers, therapists, and carers will get the opportunity to exchange experiences with each other and get a broader perspective on the projects dimension and its impact. Educators will be consulted on how to improve the interactive master classes and will report to other participants what they have experienced during the first half of the project. This will provide valuable insights and help refine the project's methodology. By involving the educators and carers in the development of the project, Musethica will show appreciation of their work and cooperation as "experts". This will motivate the educators to foster informal approaches to music learning and learning in general. Overall, this will contribute to promote good practices in the education sector.

2.2 Expectation of the project's results

Prior to the start of the project, the expected outcomes were described in the application form for this project. The description is:

The goal of this project is to create an interactive exchange between children from various social and cultural backgrounds and/or with special needs and professional musicians. This new approach to music education and learning is exploring a

sustainable way of sharing and using the power of music in the personal development of disadvantaged children. It adds a professional dimension to the musical education offered in schools and gives children a wider perspective on high-quality performing art, while also helping them to develop social skills through music.

Besides the goal of this project, there existed also a description of the expected impact of the program for the participating children:

Through participating in this project, children who are partly coming from underprivileged backgrounds having very limited access to classical music, will get to witness and experience an interactive live performance of the highest quality. Other than in the regular music lessons and music therapy offered by the educational institutions, in this project children will be exposed to the process of professional music making and encouraged to actively participate and express their opinion. The kids will be encouraged to ask questions and try out the instruments. They will experience that everybody can learn an instrument. From our experience, the open dialog with young musicians can break down barriers and contradict prejudices children may have towards classical music. It can make children develop a unique connection to classical music and may increase their interest and curiosity in learning an instrument. The encounters between professional musicians and the participating children can contribute to a more positive self-perception on the children's side. The children will experience that their opinion counts. They will feel that even though or especially because they are no experts, and although they are ("only") children, their feelings and their perception are valued. In some cases, their thoughts count even more than experts' opinions, as they listen in another unique way, and they have advantages that "professional" musicians sometimes don't have. Children will be part of the intense learning process that stands behind higher art. They can contribute to the development of these emerging artists and at the same time develop important musical and social skills for themselves. Disadvantaged children from all over Europe can be given the opportunity to participate in something they would

normally not have access to. To prove the benefits of this unique method, the program will be accompanied by an evaluation of the actions. The children's educators will observe the project's impact on the personal development including social and creative skills of the participating children. The educator's observations will be collected in the questionnaires provided by Musethica after each master class. The evaluation results will be analyzed, and lessons learned and conclusions stemming from the pilot will be put together to conceive a replicable model that can be used for the dissemination of the idea.

These aims are summed up in the application form in eight points:

- 1. Opening a new perspective on music and higher art to disadvantaged children, by putting children in direct contact with professional musicians and their practices so that they are part of how the musicians work and prepare a concert*
- 2. Helping children to develop a higher ability of concentration and learning from musical experience*
- 3. Awaking children's curiosity for learning an instrument by bringing this possibility closer to them and making it concrete*
- 4. Developing the children's emotional and social skills*
- 5. Supporting their teachers and therapists with understanding their children better and changing their expectations*
- 6. Offering the teachers and therapists new ideas and creative concepts to interact with their pupils*
- 7. Supporting the children's families by involving them in the project and broadening their horizon and access to classical music*

8. Creating regular activities in a similar manner together with the music universities as part of the normal teaching program in both music universities and educational institutions for children.

The following potential risks were also mentioned in the application form:

The level of involvement of the children in the program and thus its success depends on a variety of aspects, which are not under the control of the project promoter. These include the children's abilities, the commitment and involvement given by their educators as well as the support of family members. A change of the responsible teacher/main project partner in the institution can also lead to a disruption in the implementation of the project if a proper hand-over with their successor is not done. The expected support from the children's families will vary between the different participating institutions. It depends on the social and educational backgrounds of the families. Current social distances measures in the context of the COVID-19 pandemic can also impact the timeline and overall implementation of the project – we will have to see when children will be able (and in which modalities) to get back to schools and/or institutions.

3. Details of the realized master classes

The following master classes in three countries have been realized during the time of the financing of the project. Due to organizational purposes, the master classes held in Germany were structured as followed: There have been (except for one date) two master class on the same day, with the same professor and the same music student but with different classes of pupils.

3.1 Dates of the master classes

Spain (6 master classes):

June 08, 2021

Location: CEE San Martín de Porres, Zaragoza

Professor: Jonathan Brown

June 14, 2021 (2 master classes)

Location: CEE Jean Piaget, Zaragoza

Professor: Avri Levitan

November 10, 2021

Location: CEIP Cándido Domingo, Zaragoza

Professor: Fernando Arias

February 03, 2022

Location: CEIP Emilio Moreno Calvete, Zaragoza

Professor: Mariano Garcia

March 03, 2022

Location: Andalán high school in La Almozara, Zaragoza

Professor: Kati Raitinen

France (2 master classes)

October 05, 2021

Location: Ecole St Exupéry, Bourg-en-Bresse

Professor: Agnes Sulem

October 05, 2021

Location: The Enfants de Seillon, Bourg-en-Bresse

Professor: Avri Levitan

Germany (23 master classes)

September 15, 2021 (2 master classes)

Location: Grundschulprojekt Bethanien, Berlin

Prof: Avri Levitan

September 27, 2021 (2 master classes)

Location: Helene-Haeusler-Schule, Berlin

Professor: Avri Levitan

October 06, 2021 (2 mater classes)

Location: Grundschulprojekt Bethanien, Berlin

Professor: Stefan Picard

November 08, 2021 (2 mater classes)

Location: Grundschulprojekt Bethanien, Berlin

Professor: Eckart Runge

December 15, 2021 (2 master classes)

Location: Grundschulprojekt Bethanien, Berlin

Professor: Avri Levitan

December 17, 2021 (2 materclasses)
Location: Kurt-Schumacher-Schule, Berlin
Professor: Avri Levitan

December 21, 2021 (2 master classes)
Location: Kurt-Schumacher-Schule, Berlin
Professor: Avri Levitan

March 15, 2022 (2 master classes)
Location: Grundschulprojekt Bethanien, Berlin
Professor: Avri Levitan

April 26, 2022 (2 mater classes)
Location: Grundschulprojekt Bethanien, Berlin
Professor: Stephan Picard

April 27, 2022
Location: Carl-Zeiss-Oberschule, Berlin
Professor: Avri Levitan

April 28, 2022 (2 master classes)
Location: Grundschulprojekt Bethanien, Berlin
Professor: Stephan Picard

April 29, 2022 (2 master classes)
Location: Fuchsbau, Berlin
Professor: Avri Levitan

3.2 Participating schools and their specialties

In the following, especially the different approaches of the German schools are presented. Some of the participating schools in Germany are a little bit different to common elementary schools in Germany. For a better classification of the evaluation, these specifications are shortly described. The schools in France and Spain are schools which are closer to the common primary school in each of the territories.

3.2.1 Schools in Germany

The Carl-Zeiss-Oberschule Berlin is a school, which labels itself as “eine-Welt-Schule” (One-World-School). They are providing an integrated secondary school with an own possibility of acquiring the highest school degree (“Abitur” – comparable to the A-levels), called “gymnasiale Oberstufe“. They are offering the classes 7 to 13 and the Abitur can be reached within 12 or 13 years. All other school qualifications can also be achieved. The school has a focus on individual learning and the pupils have the possibility of various working groups, different choices of subjects and diverse concepts of support. During the 7th class, the school does not force students who fail the final exam below a certain level to repeat a school year. The school is offering a whole-day-concept and various options of mentoring due to several cooperations with different projects like youth-working-projects and youth-helping-projects. All classes in the so called “Mittelstufe” are led by two teachers at the same time, who are taking also care of the pupil’s social competences.

The Grundschulprojekt Bethanien is a regular school replacing whole-day-group for pupils of the classes from 2 to 6. A multi-professional team of social pedagogues, teachers and other pedagogues and therapists is taking care of the pupils with an approach that is led by a very individual pupils’ support. The school-project has several cooperations with teachers with specific subjects from neighboring common schools. There is a maximum of 15 pupils in this project and the age of the children is very divers. All of them had already negative experiences in regular schools. The destined goal of this special school project is to reintegrate the children in the common school system. For this, the own

motivation of the children and the active participation of their parents is required. The school does not accept children for whom those possibilities do not seem realistic.

The Paul-Löbe-Schule is a whole-day-school with a broad range of different connections between the education and recreation time for its pupils. The school has a focus on diversity and follows the German concept of “Duales Lernen” as preparation for the pupil’s professional training after the school.

The Kurt-Schumacher-Grundschule is a school only for the first six grades. They offer different project works and specifications for the different learning levels of their pupils. Apart from that, they have different sport, art, and foreign language courses.

The Helene-Haesusler-Schule is a whole-day-school with a focus on special needs in education.

3.2.2 Schools in France and Spain

The school St Exupéry in Bourg-en-Bresse is a public primary school in France (École de niveau élémentaire) with a general approach and not a specific focus for children with special needs in education.

The school “Enfants de Seillon” in Bourg-en-Bresse is a very old institution, founded already in 1860. This school offers special support for children of families with problems (“familles en difficultés”).

The following schools participated in Spain:

CEIP Cándido Domingo, Zaragoza

CEE San Martín de Porres, Zaragoza

CEE Jean Piaget, Zaragoza

CEIP Emilio Moreno Calvete, Zaragoza

Andalán high school in La Almozara, Zaragoza

4. Evaluation

In this chapter, the different evaluation methods of the project will be described, and the results of this evaluation are presented.

4.1 Evaluation methods

The Evaluation of the program was made with the following two different methods:

First, a questionnaire was handed over to the teachers of the classes. This had to be filled out by the teachers after the lesson.

Second, there has been a supervision of a selection of master classes in Berlin. These supervisions were accompanied by short interviews of the music professors, the music students, and the teachers before and after the lesson.

The different sources of these evaluation methods built together the results of the evaluation.

In general, all three methods came to the same conclusion, despite some minor differences f. e. in the point of view of a single teacher and the musician. So, the evaluation result seems to be very solid.

4.2 The questionnaire – Structure and distribution

The questionnaire which has been handed out to the participating teachers at the school classes consisted of ten questions, beginning with asking information about the school and the function of the teacher. Afterwards there were raised detailed questions about the reaction of the children and about suggestions for future master classes. The complete questionnaires are at the appendix of this evaluation report.

In addition to the questions the teachers received the following mail, which explains the motive of the project and the questionnaire. The complete text of the mails in the different languages are also at the appendix of this evaluation report.

This questionnaire has been translated into Spanish and French for the evaluation of the lessons of Musethica in Spain and France. The questionnaire has been filled out in most of the cases relatively soon after the master classes. In some of the cases, the questionnaire has been filled out digitally and was sent to Musethica with some delay. For this reason, the answers concerning question No. 7 are given in some cases in a way that made clear that there had not yet been the possibility of asking the pupils for feedback. But for the majority of the filled-out questionnaires the teachers have been able to ask their pupils.

In the following chapter the results of the completed questionnaires are summarized.

4.3 Analysis of the completed questionnaires

Question No. 1: Name of your institution

In this evaluation the name of the school will not be related to the corresponding answers to the other questions of the questionnaire to preserve the anonymity.

Question No. 2: Your name and function

Most of the time the person who filled out the questionnaire has been the teacher of the class in which the Musethica lesson took place. In one questionnaire it has been also an accompanying social pedagogic teacher, and, in another case, it has been the deputy school principal.

Question No. 3: How many children have participated in the interactive master class?

The range of participating children in one lesson varies from 5 to 9 but the majority of all groups was around 15 to 20 children.

Based on the answers given in other questions and the interviews, it seems that smaller groups could also improve children's participation. On the other hand, it seems to make a lot of sense to work with the regular school classes where the children are familiar with each other. The usual class size can also be a good compromise for organizational reasons.

Question No. 4: In which way were the children prepared for the concert/master class? (Listening to music, speaking about the upcoming concert, setting rules for the concert etc.)

The majority of the children do not have a musical background (neither in their families nor through a specific musical training). Most the children had been prepared for the classes at least with some basic classical musical introduction, which was given by their teacher in advance. There were two groups without any preparation prior to attending the master class. One group (Spain) had to write a little test and only the children with the best scores were selected to participate. But most children were only modestly prepared, not knowing the precise details of the master class. Especially the children in the German school project "Bethanien" and the French school CEE Jean Piaget had the opportunity to hear more than one master class, which means that the children could expand the experiences and skills they acquired during their first attendance of a master class.

Question No. 5: Please describe the interaction between the musicians and children during the master class.

Overall, the interaction was described as very positive. In most of the master classes, the teachers were surprised how curious and focused the children interacted with the

musicians. The time span of their attention was apparently longer than during regular school classes.

In some of the master classes the teachers described that some of the children were very shy. This occurred in one of the lessons in Spain and in two of the German classes, at least at the beginning of the class. One reason could be the relatively high number of children in these classes – the smaller group classes encouraged a more direct interaction with the musicians. However, it was also described, that the music professors who supervised these initially slightly difficult classes always found a solution to this problem.

Another minor issue was mentioned. In some lessons the spoken language of the musicians was English, which created a distance between the pupils and the musicians, as not all pupils could follow this language. But this was only seen as a minor impact on the interaction of the children and the musicians.

In general, the interaction within the master classes must be seen as better than during most of the regular classes of the children. The relatively low rate of experiences with classical music among most children can be seen as a reason for this. Another reason could be the possibility that the children could bring in their own opinion. This opinion could never be evaluated in terms of “good” or “bad” as during the usual teaching in regular schools. This seem to be one important factor in the positive response the teachers felt from the pupil’s interaction.

Question No. 6: Did the children’s reaction match your expectations regarding their attention/concentration? Please explain why or why not.

In summary, the teachers gave very positive feedback concerning the behavior of their pupils. The pupils were very focused and concentrated in general.

Eight teachers wrote that their expectations were met exactly as they already had very high expectations of their pupils. Five teachers gave the answer that their expectations

were exceeded. There was only one master class (Spain) in which the teacher wrote that the students were less concentration than expected.

Question No. 7: What was the feedback from children after the master class and concert? Please write down some quotes or comments that you remember.

Apart from one group where the teacher did not have an opportunity to ask the pupils for feedback and another group where feedback was not given by the deadline of this paper, the overall feedback from the children was very good. Teachers often included some quotes from children who repeatedly mentioned that the pupils wanted to learn musical instruments after attending the master class.

One teacher mentioned that he realized that the children were also more concentrated in the classes they had after the master class. It has been thought that this is achieved primarily through the combination of physical and mental learning during the Musethica mater class.

In one group, apart from some positive quotes like (“Ja, war schön” / “Ich wollte auch mal auf der Geige spielen”) was also a negative reaction (“Och, ich fand’s langweilig”). But this must be considered as an exception.

Question No. 8: Did you find this experience brought classical music closer to them?

In all answers this question is answered with “yes”. The emphasis of the answers lies especially in the creation of a live music auditorium, with the possibility of interacting with the musicians. This was described by one of the teachers as a “fantastic experience”.

Because most of the children were not in contact with classical music in their previous life, they had some prejudices about it and these prejudices have been refuted and dismantled.

The focus on the master class with the musicians who played chamber music was therefore away from the stereotypes of classical music. In one group the teacher mentioned that the pupils have indeed some lessons about classical music during their normal curriculum, but this is mostly about playing some of the most famous classical music tunes and not about learning to hear and play classical music in general.

Question No. 9: What do you think about the new format of “interactive master classes”? What are the benefits for the children? Is there anything that you didn’t like, or think could be improved?

Nearly all the questionnaires gave very positive feedback to this question. It was pointed out, that the format was very good and encouraged the children to get more involved in the learning and teaching process. The children learn without noticing that they actually learn something. In addition to that, they were able to gain experiences in teaching when they were asked to train the musician during the master class. The need of the very good pedagogical competences of the Musethica teachers to ensure that the lessons are a success was mentioned.

It was seen very positive that the experience is not limited to the interpretation of the music but put musical education in a more general context. And even the gap between the children without any classical musical experience and the very talented and well-trained young musicians of the conservatories could be bypassed somehow: The children could see that classical music is actual a style of music, which fascinated people of almost their own age.

Also, the positive aspects for the teachers themselves were mentioned again. The musically untrained teachers had also a benefit from the Musethica master class.

Several of the questionnaires gave some recommendations for further Musethica master classes: One mentioned that the chosen pieces could be more famous, because if children

recognized the pieces (like Beethoven's "Für Elise" or Mozart's "Türkischer Marsch") they would be even more motivated.

In another questionnaire it was mentioned that the very good inclusion of the children in the process of the music education could be even better, if the tasks for the children during the master class were a little bit more concise and less complicated. This was mentioned also in another questionnaire in which more participation of the children (maybe with own musical experiences like body percussion etc.) was described as a possible benefit.

In some of the questionnaires it was mentioned that the tasks for the children could be a little bit smaller and more concise. The task of identifying the differences between performances of the same piece was given as an example. This was maybe too challenging for the children and did not work out all the time.

In one questionnaire it was mentioned that the children with needs of special education need very clear and concise instructions, of what they should do or not. This answer came from the group in which the participation did not work very well (Spain).

Question No. 10: Would you consider referring to the master class-experience in the regular music lessons/therapy. If yes, in which way?

The simple answer "yes" was given nine times.

One questionnaire didn't answer the question.

In one questionnaire it was mentioned that the teacher cannot take the decision for the other teachers, because this special teacher acts not as a music teacher, so there is no possibility for them to give real feedback to this question.

One questionnaire mentioned that musical education classes are held in a different way with more experimental musical experiences than ordinary musical classes. Another

questionnaire mentioned, that at this point it is too early for an evaluation, but that the classes were considered very positive in this group and that the pupils are grateful for the opportunity. So, in general this was also seen positive.

The rest of the questionnaires were filled out with more detailed and complex answers, but in general the feedback was very positive. It was mentioned that these master classes are a very contemporary form of musical classes in schools. The possibility of a therapeutical use was also seen very positive. In another formular it was pointed out that the importance of thinking always from the perspective of the whole group is a very positive output. The master class is a very useful tool, to show this even better, because besides the musical aspect, also the importance of being silent can be trained there.

4.4 Supervision of the master classes

The supervision of the master classes has been in six different classes. After and before the supervision of the master classes, there were interviews with the teachers, music professors and music students. To protect anonymity, the places and names of the participating teachers and students are not mentioned in this evaluation. Instead of these details, there is given a summary of the impression of these supervisions and interviews.

In all supervisions and interviews especially the regular teachers of the children's classes have been overwhelmed by the master classes. Most of the teachers do not have a musical background and especially those pointed out that they found it very interesting for themselves. This shows another aspect of the program "The Art of Listening": the reciprocative way of learning and teaching does not only involve the children and the music student, but also the teachers at the elementary schools. Most of the teachers have been also overwhelmed by the fact, that the pupils' concentration during the master classes has been much longer than during normal lessons. They had the feeling that this was a unique experience for most of the children and pointed out that they wish to continue these courses. One teacher mentioned that some of the musical tasks during the master classes could have been a little bit more practical and more precisely described

like it was mentioned also in one of the questionnaires. This refers to the question of one of the music professors to certain differences between two different interpretations of the same musical excerpt. The proposition was, to ask slightly more concrete questions, which could guide the children to more probable answers. But in general, especially the interaction of the children with the music professor and teacher was seen very positive.

The interviews with the music professors showed their different experience for this kind of master class and auditorium. The music professors which participated the first time in this project had to adopt the specialties of the children during their first lesson. They described this as an exciting and challenging task. Each of the professors invented slightly different ways to involve the children during the master class. But all of them were successful, according to the questionnaires and the reactions of the children.

The interview with the music students brought up the information that for all of them the situation was very challenging, because they never had a master class with this kind of auditorium. The children's reactions forced them and their teachers to some new performance and practicing methods. They almost all pointed out, that they enjoyed it learning something outside their comfort zone, even if it was more stressful than usual lessons and master classes they did before.

The children's reactions were described by their teachers in the questionnaires can be fully confirmed during the supervision of the master classes. It was seen that the children were very quiet and focused. This feeling was even stronger in the master classes in which the number of children was very low (six to ten participants). In the master classes with a bigger audience (more than fifteen or even twenty children) there were some moments of disturbance at the beginning, and it was a little bit more difficult for the professor and the music student to install an atmosphere of concentration in the beginning. But in the end, it worked out quite well. In a bigger audience, some of the children remained very timid, when the music professor addressed a question directly to one of them. On the other hand, it was still possible to reach a huge number of children. It must be also mentioned, that if the children participated in more than one master class, they would ask different questions as those, for whom this project was completely new.

5. Interpretation of the results of the evaluation

In the following, the results of the evaluation are interpreted, and recommendations are made. Finally, an outlook on the potential of future master classes is given.

5.1 Conclusion

The analysis of the evaluation concludes that it is recommended to continue the Musethica master classes. In general, this has been a very rewarding project for the pupils, the musicians and for the teachers and the music professors. The described objective of the project has been a success, even if some of the classes had to be postponed for two months because of the pandemics. Especially the very good reviews of the elementary school teachers are indicating that further collaborations under the guidelines, that Musethica has already developed, are strongly recommended.

Six objectives which have been mentioned in the application form can be confirmed. These six objectives are pointed out again to have a summary of the fulfilled aspects of the project:

- 1. Opening a new perspective on music and higher art to disadvantaged children, by putting children in direct contact with professional musicians and their practices / how they work and prepare a concert*
- 2. Helping children to develop a higher ability of concentration and learning from musical experience*
- 3. Awaking children's curiosity for learning an instrument by bringing this possibility closer to them, making it concrete*
- 4. Developing the children's emotional and social skills*

5. Supporting their teachers and therapists with understanding their children better and changing their expectations

6. Offering their teachers and therapists new ideas and creative concepts to interact with their pupils

The last two objectives cannot yet be confirmed with the present evaluation, as they will only be part of future master classes. These two objectives are:

7. Supporting the children's families by involving them in the project and broadening their horizon and access to classical music

8. Creating regular activities in a similar manner together with the music university as part of the normal teaching program in both music universities and educational institutions for children.

5.2 Recommendations

This evaluation report will give some recommendations due to some specific results of the evaluation of the questionnaires and the supervision of the master classes. These recommendations are not obligatory for the success of further master classes, but they could improve the success of the master classes even more.

First, it was recognized that the children would be even more focused, if the classes were attended by smaller groups of children. If possible, it would be good to proceed with the master classes in schools, but maybe with a reduced number of children.

Second, there could be guidelines concerning themes and contents for the music professors, especially for those, who will participate for the first time so that they could take advantage of the proofed methods which were already a success in earlier master classes of more experienced music professors.

Third, it could also be possible to create a guideline which gathers some precise musical knowledge and experience the children will acquire during the participation of one or more master classes. This must not be a very complicated or elaborated guideline, but maybe it could be a help for the teachers of the classes for the time when the Musethica master class is finished.

5.3 Future prognosis

In the application of the project “The Art of Listening” were described the following possibilities of widening this project to transfer the knowledge to a bigger scale:

During the first pilot year we would like to test the project in Berlin and carry out trials in France and Spain. After that, we will assess how the learnings from our experience of holding master classes in front of a special audience can be transferred, so that children from diverse social backgrounds in France, Spain, Sweden, Austria, Poland, Finland, and Holland can profit from this idea in the future. After the first year of the pilot project “The Art of Listening”, this concept can be made an integral part of the Musethica program in other countries and can be integrated in the curriculum of different European music universities that Musethica collaborates with.

This approach is strongly recommended. The results of the evaluation of this project show that the original aim of the project has been successfully reached and an even bigger implementation in the musical education of elementary schools is strongly recommended for all participants (children of the schools, their teachers, the music professors of the conservatory and the music students of the conservatories as well).

6. Appendix

6.1 Questionnaires

6.1.1 English Version

1. Name of your institution
2. Your name and function
3. How many children have participated in the interactive master class?
4. In which way were the children prepared for the concert/master class?
(Listening to music, speaking about the upcoming concert, setting rules for the concert etc.)
5. Please describe the interaction between the musicians and children during the master class.
6. Did the children's reaction match your expectations regarding their attention/concentration?
Please explain why or why not.
7. What was the feedback from children after the master class and concert? Please write down some quotes or comments that you remember.
8. Did you find this experience brought classical music closer to them?
9. What do you think about the new format of "interactive master classes"?
What are the benefits for the children?
Is there anything that you didn't like, or think could be improved?

10. Would you consider referring to the master class-experience in the regular music lessons/therapy.

If yes, in which way?

6.12 Spanish Version

1. Nombre de la institución
2. Tu nombre y función
3. ¿Cuántos niños han participado en la clase magistral interactiva?
4. ¿De qué manera se prepararon los niños para el concierto/la clase magistral?
5. Por favor, describe la interacción entre los músicos y los niños durante la clase magistral
6. ¿La reacción de los niños coincide con tus expectativas en cuanto a su atención/concentración?
Explica por qué o por qué no.
7. ¿Cuál fue la reacción de los niños tras la clase magistral y el concierto?
8. ¿Consideras que esta experiencia les acercó a la música clásica?
9. ¿Qué te parece el nuevo formato de "clases magistrales interactivas"?
¿Cuáles son los beneficios para los niños?
¿Hay algo que no te haya gustado o que creas que se podría mejorar?
10. ¿Considerarías hacer referencia a la experiencia de la master class en las clases de música/terapia habituales?
En caso afirmativo, ¿de qué manera?

6.2 Cover letter to the questionnaires

6.2.1 English Version

Dear teachers and carers,

“The Art of Listening” is a new project by Musethica which is co-funded by the European Union. In the framework of this project Musethica intends to shape and expand music lessons at different kind of schools in Germany, France and Spain.

Selected advanced young musicians who study at Europe’s most prestigious music academies will receive a “master class” (lesson) by a tutor in front of small groups of children, age 6-14. The idea is to involve children from different social backgrounds in the process of music learning and to interact with professional musicians. The children can contribute to the master classes by bringing their perception of music into the lesson. The format is created to encourage children to actively participate and express their opinion, and to learn how to listen. Participating children will experience that the audience is an important part of the performance.

This questionnaire is intended to help us to further explore the impact of Musethica on the audiences reached through the project “The Art of Listening”.

Your opinion is very valuable to us. With the support of your experience and expertise we would like to further develop this new format. The questions are only meant to be a guide. If you have any comments beyond the questions, we would be very happy to receive them.

Your data will be used only to evaluate the Musethica program.

Thank you for your cooperation.

Sincerely,

The Musethica Team

6.2.2 Spanish version

Estimados profesores y cuidadores,

"El arte de escuchar" es un nuevo proyecto de Musethica cofinanciado por la Unión Europea. En el marco de este proyecto, Musethica pretende dar forma y ampliar las clases de música en diferentes tipos de escuelas de Alemania, Francia y España.

Jóvenes músicos seleccionados y avanzados que estudian en las academias de música más prestigiosas de Europa recibirán una "clase magistral" (lección) por parte de un tutor ante pequeños grupos de niños de entre 6 y 14 años. La idea es involucrar a niños de diferentes entornos sociales en el proceso de aprendizaje musical y que interactúen con músicos profesionales. Los niños pueden contribuir a las clases magistrales aportando su percepción de la música a la lección. El formato se ha creado para animar a los niños a participar activamente y expresar su opinión, y para que aprendan a escuchar. Los niños participantes experimentarán que el público es una parte importante de la actuación.

Este cuestionario pretende ayudarnos a seguir explorando el impacto de Musethica en el público al que llega el proyecto "El arte de escuchar".

Su opinión es muy valiosa para nosotros. Con el apoyo de su experiencia y conocimientos nos gustaría seguir desarrollando este nuevo formato. Las preguntas sólo pretenden ser una guía. Si tiene algún comentario más allá de las preguntas, estaremos encantados de recibirlo.

Sus datos se utilizarán únicamente para evaluar el programa Musethica.

Gracias por su colaboración.

Sinceramente,

El equipo de Musethica