



Social impact evaluation - Musethica Spain, 2018

EXECUTIVE SUMMARY

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Introduction scope

This impact evaluation of the Musethica project was conducted by INTERHES¹ from March 2018 to March 2019 as requested by the Executive Board of Musethica Spain. This is the third annual evaluation of Musethica Spain. 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. 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 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. 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.

The first part of the report focus on the mission fulfilment. The second part offers an evaluation by objective combining in one hand, the quantitative data gathered by Musethica Spain and in the other questionnaires and interviews performed by INTERHES. The third part offer conclusions and recommendations.

During its first five years Musethica became an association with a formal track record showing that its activities are true to its mission. 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 report

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

Musethica 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 3 below², 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

² Numeration as presented in the report

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 association in Aragon with some impact in wider Spain. You can find in the report a break-down of the mission fulfilment in Chapter 3.

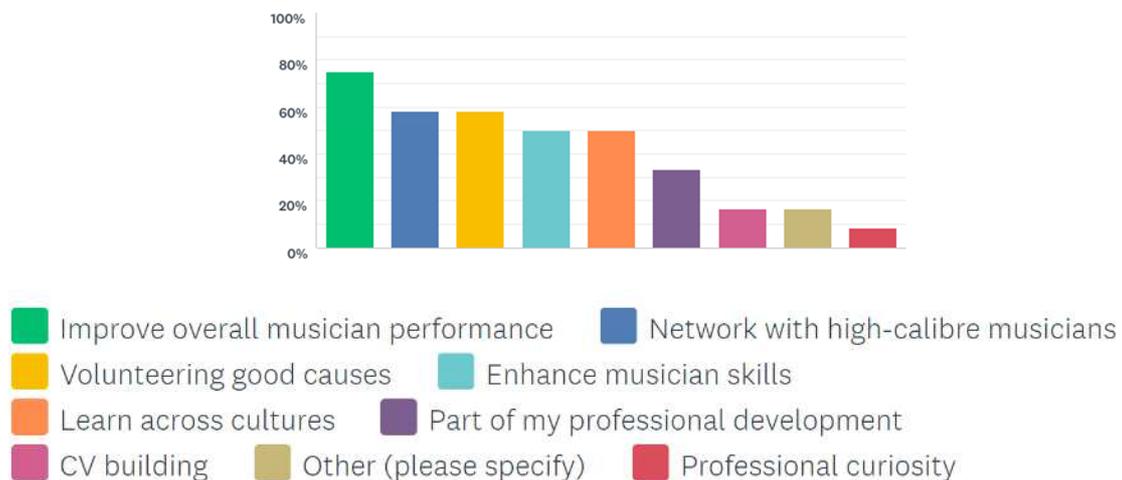
The Musicians beneficiaries' perspective

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

An 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 extracts present 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. For further information see chapter 4 in the extended report. 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

Figure 4: Reasons to participate

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



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.

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.

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.

Chapter five 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.

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:

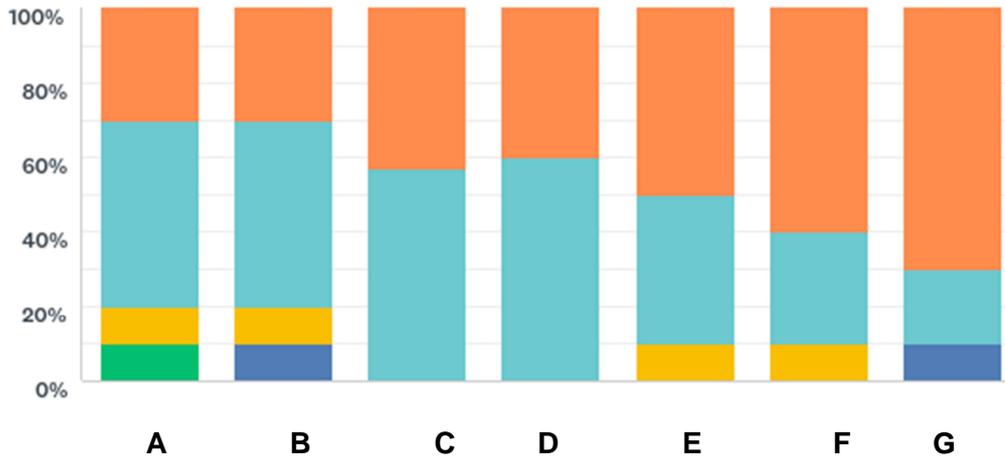
'Both creating a space for pure musical communication with an extremely responsive and otherwise neglected audience AND allowing us young musicians to focus solely on music for ten days and work with accomplished musicians. Musethica reminded me what power music can have, as well as allowing me to work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

'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.'

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

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?

'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?”).'

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.

Musethica, an international and intercultural program

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. The program is also supporting the development of ensembles who 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.'

Promoting 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:

'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.'

Perspectives from 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.

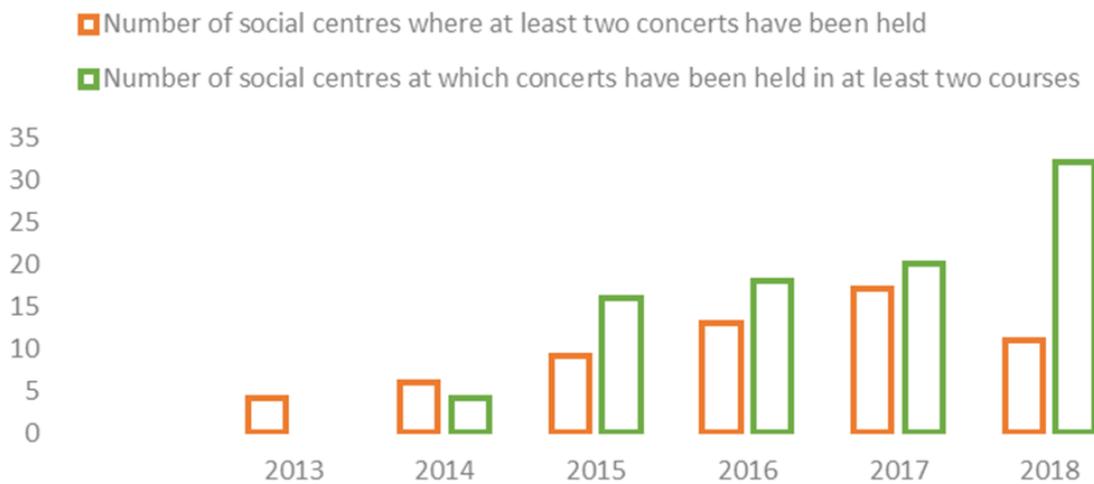
Musethica has generated a social impact by spreading the experience of attending live classical music concerts. Numerical indicators show **progress in Musethica's collaboration with social centres** which is complemented by testimonials reflecting engagement, appreciation and the will for continuous 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.

Figure 13 shows its progress from 2013 to 2018³

Figure 13. Social centres statistics⁴



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

³ We maintain the number of the figures as in the extended report

⁴ In both cases the minimum expected outcome was 5 per course.

Collaborators' perspectives on wider impact

Chapter 6 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. For more details see Chapter 6 in extended report. 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.

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.'

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.'

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 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.'

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

Creating 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 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'

In relation to the Objective nine, which is to transmit and disseminate Musethica's educational model across the higher education system through collaboration with educational and research institutions. The following

testimony from the director can illustrate how Musethica is seen by its institutional collaborators

'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

Still work to do promoting Musethica in a wider media impact

'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. 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. '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. Further Sponsorship programs may focus on helping on this aspect.

Concluding remarks

The **organisation's 2018 results are consistent with those of 2017**. The concluding chapter highlights some aspects of the three analytical levels explained in chapter 2. 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).

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.

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.

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. 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.

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.

Further suggestions are added in the concluding chapter related to proposals such as: a) Supplementing Musethica's current organisation with an engaging 'Musethica Alumni' programme, b) consider a systemic revision of current indicators by building on lessons learned by Musethica's team over the past years, A new version of the Core Document is recommendable. d) Design its own theory of change. In the new social economy and social impact investment landscape 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, e) Considering the level of maturity and foreseeable financing needed to consolidate and develop this organisation, explore alternative paths to profitability approaching to organisations such as the Social Stock Exchanges in Spain⁵

We finish this executive report thanking all participants their help to share what Musethica means to them and finish with this core idea we like from one of them:

'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.'

Participant in Musethica's Festival in Spain 2018

⁵ (<https://www.bolsasocial.com/faq/>)