



Social impact evaluation MUSETHICA SPAIN 2017

FINAL REPORT
EXECUTIVE SUMMARY

Dr. Patricia E. Almaguer-Kalixto

Dr. Oscar S. Álvarez-Macotela

Edited 11.03.2018



EXECUTIVE SUMMARY

SOCIAL IMPACT EVALUATION MUSETHICA SPAIN 2017

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

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

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

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

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

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



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

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

Why measuring social impact?

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

Measuring social impact can help to arrange the activities of an organisation in a clear and transparent way, as well as demonstrating its actual effects. This involves gathering evidence to assess whether an activity or service is achieving social change. In this report, following Big Society Capital's definition for the 'Good Finance' project, we use the expression 'social impact' to refer to the effects on people and communities that occur as a result of action or inaction, an activity, a project, a programme or a policy.¹

How evaluation of social impact was performed?

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

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

¹ <https://www.goodfinance.org.uk/glossary> Accessed 21/12/2017.



reducing bias or the overvaluation of a particular perspective. The structure is shown in Table 1, below.

Table 1: Three dimensions of Social impact

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

Based on Hornsby, 2012

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

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

The evaluation reported here integrates data from analyses and interviews from 2014 to 2016 with additional interviews and information obtained based on questionnaires elaborated in 2017. We added the information provided by Musethica to data that we



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

What are the main findings?

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

- **General and specific objectives/goals and objectives:** We identified slightly different versions of the objectives through the different documents. It is advisable to review and decide on adjustments to some of those indicators. It is highly advisable to integrate a Theory of Change to Musethica's methodology to tune goals and objectives. There are specific indicators related to music performance that may require a further design.
- **Strengthen Data Management.** Musethica has shown strong commitment to documenting and reporting its social impact, this will enable in the future, a possible longitudinal assessment rather than a one-off or short-term evaluation. This has allowed us to identify and systematically document changes that can be significant for the organisation's intended goals, and to gather empirical data supporting the claim that the changes can be attributed to the organisation's work. Musethica has developed datasets ranging from general data on its beneficiaries to data on the logistics of the activities carried out. These data are mostly quantitative, but there are also lists of contributions, interviews, and reflections from participants in a freer format presented in Word, PDF, photographic and video formats. Musethica has a good level of data management, and since 2016 has included more digital materials (e.g. voice recordings of testimonials). It is advisable to organise that information in a comprehensive database that does not rely on one specific equipment or person but



that is accessible by those who require its consultation. The amount of information that is rapidly created (audio, video, testimonials, etc) requires a design and perhaps a physical location in a place for consultation as some sort of documental centre (for example, in E-topia).

The Beneficiary Perspective: Evaluation Results by Objective

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

Objective 1. Develop a new teaching methodology

Musethica's first goal is 'to develop a new teaching methodology in the field of higher education music which promotes excellence, innovation and a culture of lifelong learning among young musicians'.² This objective implies specifying the promotion of values such as excellence, professionalism and innovation in the teaching methodology to elevate musical education. Our guiding questions and indicators were as follows:

Criteria that emphasise musical quality and excellence

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

The organisation's definition of excellence

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

Objective 2. Improve musical abilities

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

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

² Develop a teaching methodology that transforms the model of the curriculum of the Superior Studies of Music Teachings'. (see Monitoring of Indicators for the Evaluation of Goals, Musethica Spain 2013-2015)



Objective 3. Promote young musicians' transnational mobility

International circulation and mobility are linked to increasing knowledge of cultural and social diversity through specific interaction with local centres. The participation of musicians from different parts of the world obviously enriches the experience of local musicians, but for visitors it is also an experience of internationalisation that involves learning about another culture, another social context, communicating by means of music and making the effort to socialise. For this purpose, we collected the indicators defined in the document Monitoring Indicators for the Evaluation of Objectives: Musethica Spain, 2013-2015. We added a qualitative indicator to measure the students' perceptions of the mobility favoured by Musethica's programme.

Objective 4. Promote young musicians' personal development

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

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

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

Wider impact: Evaluation Results by Objective

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

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

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

These changes are reactions to the music as an immediate stimulus that cannot be measured as substantial behavioural change in individuals or groups attending just one concert, since the concert is an isolated event. However, the recurrence of such feedback provides us with a point of reference from which to understand in general terms that: (a) the effect of the



concerts is mostly positive; (b) there is a direct reaction to the musical stimulus; (c) most audience members behave like any classical music audience, listening to the musicians with attention, and (d) audiences would like further activities of this nature, and choose to continue collaborating with Musethica and/or implement similar activities at their centre.

Objective 7. Create and consolidate new audiences

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

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

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

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

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

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

What are the concluding remarks?

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



Aspects on Mission fulfilment:

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

Results by Beneficiary perspective:

a) Young Musicians:

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

b) Social Centres:

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



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

Wider impact:

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



attracted media attention. The ***Vibrations exhibition was reported widely in the media and is particularly noteworthy***. Generating an activity as this can be used as a way to gain public attention.

Further observations:

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