

Evaluation of educational programmes in music institutions

Manuel Cañas

1. Introduction

For over twenty years, the Musical Institutions in Spain (Orchestras, Auditoriums and Stage Spaces) have been developing diverse educational activities with a socio-educational impact. These activities, such as educational concerts, make music accessible in the best possible performance and production conditions. They bring together children and families through the experience of live music, using appropriate didactic procedures for each auditorium or circumstance.

They take place within the educational model of non-formal learning, albeit reaching points of contact (which can become points of integration) with formal, regulated educational models as they develop. These are activities which focus attention on practical learning, acquired amongst the participants themselves (performers, teachers, students ...) and other educational agents that may participate, experts or not in the sphere of music, and derived from shared experiences and reflections.

It is worth noting that formal educational models are characterised by a context which is explicitly organised for intentional learning, with a regulated and structured syllabus which has as its objectives the acquisition of specific skills and allow standardised recognition and qualifications. The educational models of non-formal learning, however, refer to an educational activity which is organised outside a regulated framework, aimed at defined collectives, although open in nature, and adapted to the necessities of the group. With a less structured plan, the objectives of this model are the acquisition of diverse, more transversal skills, and favour both an intentional and unintentional learning experience.

A great number of teachers in the formal education system, mainly music education, regularly participate in these activities and at different

levels. The quantitative dimension of this phenomenon is considerable, if we consider the data provided by ROCE [*Spanish initials*], Network of Organisers of Educational Concerts: in the 2011–12 season, their associates organised a total of 1355 educational concerts, in 206 different productions, with an attendance of 577 982 people. A further 93 parallel activities, transversal and complementary, were carried out in a total of 855 sessions, which were attended by 26 684 people.

2. Research problem

In Spain very little work has been produced in relation to this field. The majority takes the form of studies, reports, records... which come from academic, institutional spheres or specialised publications. This work is even scarcer if we specifically look at evaluative practices, barely a few texts: Neuman (2003), Moreiras (2005), Swol (2005), Lukas, Santiago and Lizasoain (2005), Ferrada (2008) and Ortega (2012). Each of these deals with a specific case, although with quite different approaches and contents.

As stated by Korn (2000: 60) in his reference to educational concerts and activities, many orchestras have worked without strategic thought or planning. Notwithstanding, on occasions the actions taken are set within stable educational programmes, with significant learning, opportunities for families and contributions in four significant areas: teachers' and administrators' professional development, the artist's training, curricular development and assessment (Korn, 2000: 68). These programmes are susceptible of a global evaluative approach; evaluation of both the processes present within them and of the impact they generate. All of which aim to enable necessary changes to be made: an educational project guides quality development on the basis of its evaluation.

3. Objectives

This paper aims to discover and understand holistically what occurs in each of the researched programmes, as well as interpret their significance and effects. This paper is therefore consistent with the characteristics of qualitative research as outlined by Bresler (2006: 65): holistic, empiric, de-

scriptive, interpretative and empathetic. Within the framework of each particular context, it seeks to understand the aforementioned aspects at depths from an insider's perspective. In the words of Angrosino (2012: 41) on the validity of ethnographic methods, this research aims to capture the orography of the landscape and obtain a perspective of the problem from people themselves.

This paper is therefore an approach which is not focused on certain types of pre-established standards, rather it centres on the people who intervene and on their own experiences. The approach of this research therefore focuses on the comprehensive evaluation models of Skate (2006), on the democratic evaluation on MacDonald (1976), on the personalised evaluation of Kushner (2002), and understood as an informative service for the community.

From the viewpoint of Music Institutions, an evaluative process is effective when it allows the advances made and the achievements reached to be rated as well as existing deficiencies, shortcomings and weaknesses. In this respect, this paper coincides with the affirmation of Kelly (2008: 303) in that it strives to produce the knowledge which contributes to a greater understanding of the effects. This research paper also offers the possibility of improvement in the design and development of the aforementioned programmes.

In addition, this paper wishes to contribute to the standardisation of this type of evaluation in Music Institutions, integrating it in the very design of their educational programmes. All of this with the aim of creating Music Institutions which "learn" and "educate". This paper therefore deals with evaluative research that seeks to produce relevant results, with the following aims:

- Explore, discover and understand the processes present in each programme.
- Obtain empiric evidence of the effects on social and educational structures.
- Analyse and evaluate the global impact of the programme.
- Identify potential changes.

4. Methodology

Kushner (1998), reflecting on the need for a wider, more complex perspective of evaluation, indicates a “lack of transitional research, studies which join the events in the classroom with the contexts”, and advocates “foundational evaluation of music teaching on the use of case studies”. According to Skate’s approach (2008), research based on case studies is not the same as striving for generalisations with sampling research. Flinders and Richardson (2002) reiterate this when they point out that Skate emphasises the need to optimise understanding of the case. For Simons (2011), case studies are an exhaustive form of research and carried out from multiple perspectives of the complexity and uniqueness of a particular project in a “real” context. Simons’ ideas are based on research, integrating different methods and driven by the evidence. The aim is refinement: to offer an abundant exposition of a singular scenario in order to inform about the practice, establish the value of the case and/or contribute to the knowledge of a particular subject.

Burke (2004: 21) states that one of the strong points of qualitative and quantitative research, used conjointly, is that they produce a more complete understanding, necessary for shaping theory and practice. Creswell (2008: 526) defines mixed methodology as that in which the researcher gathers and analyses data, integrates findings and draws conclusions using both approaches or methods, qualitative and quantitative, in one study. Within their mixed method prototype typology, Creswell and Plano (2011: 526) establish the convergent design, based on the gathering and analysis of quantitative and qualitative data in the same investigative phase, combining both sets of results in a global interpretation. Therefore, the synthesis of complementary results allows a more complete understanding of the phenomenon to be developed. Within the mixed methods, Klassen, Creswell, Plano, Clegg and Meissner (2012: 379) also point to the use of the convergent design when the aim is to fuse concurrent, quantitative and qualitative data.

This project, therefore, takes shape as a mixed-method, evaluative research paper with case studies, fundamentally qualitative whilst also integrating complementary quantitative techniques.

5. Case selection

For the purpose of this research, case selection is not formulated by means of statistical sampling; rather, by means of intentional sampling based on particular criteria, in accordance with Goetz and LeCompte (1988). In Flick's opinion (2004: 80), the basic principle of theoretical sampling is to select cases or groups of cases in accordance to specific criteria of their contents instead of using abstract, methodological criteria. Sampling is appropriate according to the relevance of the cases and not their representativeness. The basic principle of theoretical sampling is the genuine and typical way to select material for qualitative research. In regards to sample selection, Díaz (2006: 111) refers to the non-probabilistic sample, which does not depend on probability; rather, it follows other criteria related to the characteristics of the research. In line with Pérez Juste (2006), establishing the potentially observable population or universe allows the appropriate decisions on the analysed object to be taken. In the same way, Simons (2011) sets out that cases from different geographic areas can be chosen to research any regional or institutional differences whatsoever, as the themes are experienced in each case.

The relationship between Music Institutions in Spain and educational programmes is extensive. Having explored the population in practice and mentioned the relevant cases, the decision is taken to carry out the study in Music Institutions with the following characteristics:

- Different typology (Orchestras, Auditoriums, Stage Areas).
- Continuous and stable development of programmes.
- Programmes which entail active participation formats, in different modalities and at different levels.

The research specifically looks at two programmes: Adopt a musician and Cantania.

6. Programmes

Adopt a musician is an educational programme which, starting in the 80s in the United Kingdom, has been running since 2004 in the OCNE [*Spanish initials* Spanish National Orchestra and Choir], with the collaboration of the Department of Artistic Education of the Regional Centre for Innovation and Training [CRIF] of the Department of Education, Youth and Sports of Madrid, CRIF "Las Acacias".

Along with the group of Primary and Secondary Education students from the participating educational centre (between 4 and 6 centres of Madrid) and the "adopted" musician from the OCNE, a coordinator specialising in educational projects, an advisor from CRIF, the music teacher and the tutor also take part in each edition of the programme. The final aim is that, based on musical pieces from different periods and styles, the children get to compose and perform their own composition in a concert.

In the first phase, training sessions are held in the National Music Auditorium and the CRIF with the teaching staff and musicians involved, in which the creative methodology that will be used, the compositional techniques and the instrumentation are worked on and a work plan is drawn up. In the second phase, the musicians go to the educational centres to work on the understanding and recreation of the audio material in workshops and subsequently on the performance and choreography of the group's musical piece. Finally, after months of work involving rehearsals, each programme culminates in a concert held in the National Auditorium, for the whole educational community and the general public.

Cantania is a participative programme, thought up "to bring contemporary music closer" (Malagarriga, 2010: 96) to students of 3rd to 6th year of primary education, teachers and families, within the global Auditori project which seeks to "encourage the presence of quality music in people's daily lives" (Malagarriga, 2010: 196).

Cantania, which came to be as an initiative of the Barcelona Municipal Institute of Education in 1989, has taken place in the Barcelona Auditorium since 2001. Every year a renowned composer and writer are commissioned with the composition of an infant Cantata. They create the piece around the characteristics of the activity which are; to sing in unison, the presence of a large children's choir on stage and the participation of 10 high-level musicians.

The project involves hundreds of primary schools from different cities which prepare the students for participation in the concerts. The recording of the performance and the work carried out by the organisation in the classrooms allow, after a general rehearsal, for the Cantata to be performed in concerts which take place in the Symphonic Hall of the Auditorium or similar spaces in each locality, with the attendance of family and public.

Each edition of Cantania includes training sessions for the teaching staff, classroom work throughout the whole academic year, general rehearsal and concerts. The training sessions become a regular meeting point for the music teaching staff while the continuous work in the classroom is essential to the smooth running of the activity. The centre is involved throughout the whole academic year both in musical aspects (song, choreography, props ...) and in terms of attitudes and values.

7. Fieldwork

Before the start of the research, the terms and conditions for which the work related to the research process should be carried out were agreed. These are set out in a research protocol document.

The fieldwork, carried out between October of 2013 and June of 2014, included attending various training sessions, workshops, rehearsals, concerts and evaluation sessions which were held in the auditoriums, training centres and educational centres of 17 cities. Desk research, informal contacts, direct observations in 25 educational centres and over 40 semi-structured interviews with qualified sources were also carried out, along with numerous audio-visual recordings. A specific questionnaire was used with the teaching staff involved in each programme as a complementary data gathering strategy. Below is a preview of the results.

8. Questionnaire

The questions in the questionnaire were grouped in six sections; Context, Organisation, Agents, Curriculum and Practice, Impact and Assessment. There were 79 questions in total, of which 69 were closed-answer (13 context questions and 56 content questions, on the Likert scale) and 10 textual open-answers.

Prior to its use, the questionnaire was validated by ten doctors, university professors, experts in the field, focusing on a range of aspects: Relevance, Sufficiency, Clarity, Format, Extension, Presentation, Contents, Sections, Order and Drafting.

The questionnaire, accessible on-line, was intended for the teaching staff to complete once each programme had finished.

PROGRAMME	TEACHING STAFF	ANSWERS: VALID QUESTIONNAIRES		
Adopt a musician Madrid	129	36 (27,9%)	2013–2014	11 (30,6%)
			Previous Questionnaires	25 (69,4%)
Cantania Barcelona, Parla, Seville, Valladolid, Zaragoza	570	228 (40,0%)	2013–2014	60 (26,3%)
			Previous courses	168 (73,7%)
Total	699	264 (37,8%)	2013–2014	71 (26,9%)
			Previous courses	193 (73,1%)

Tab. 1 Teaching staff

The Context section of questions include the identification categories (see Table 2). The number of programmes in each institution refers to the ratio of specific programmes held in *Adopt a musician* and *Cantania* during the course of these programmes.

1 ST LEVEL	2 ND LEVEL	3 RD LEVEL	4 TH LEVEL	
Identification categories	Institution	OCNE	Programme (34)	
		Auditori	Programme (25)	
	Centre	Stage		Primary
				Secondary
		Type		State school
				Subsidised Private Centre
			Private School	
		Environment		
	Teaching staff	Age		
		Sex		Female
				Male
		Experience		Teacher
	Music teacher			

Tab. 2 Identification categories

From a descriptive point of view, the profile of teaching staff bears the following predominant characteristics:

- primarily female, with an average age of approximately 40
- working in a state school in a middle/low-middle social environment
- average experience as a music teacher of approximately 15 years

The data for five of the identification categories can be seen in figures one to five:

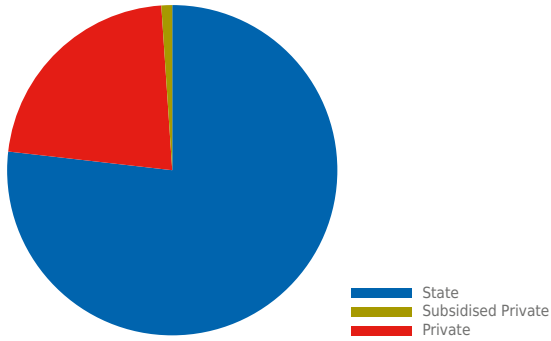


Fig. 1 Type of centre

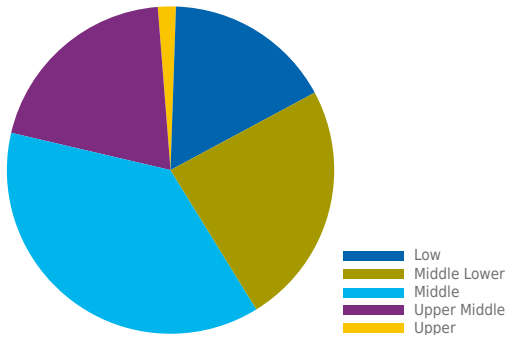


Fig. 2 Social environment

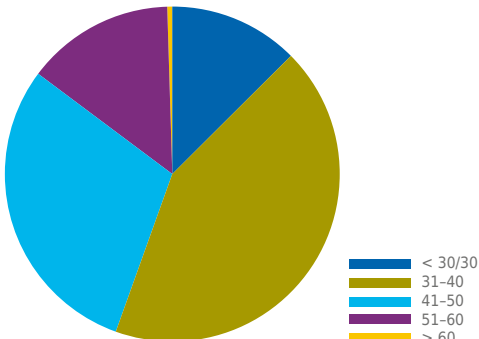


Fig. 3 Age

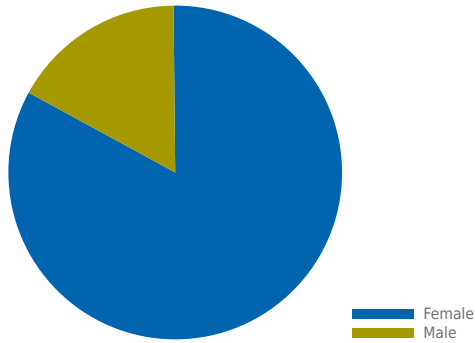


Fig. 4 Gender

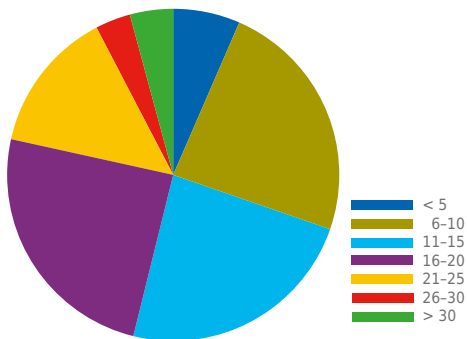
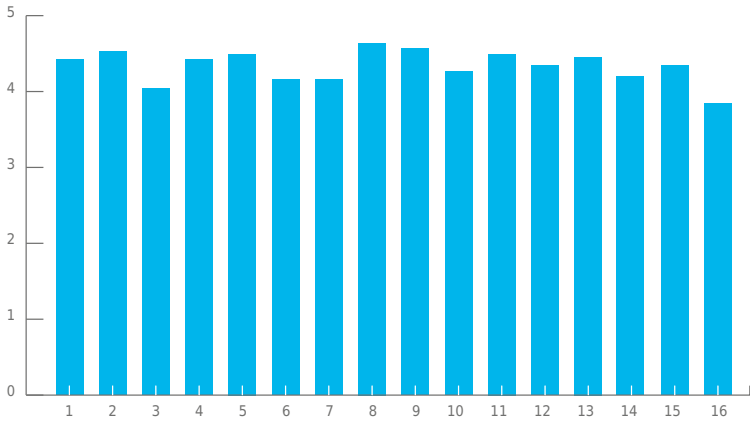


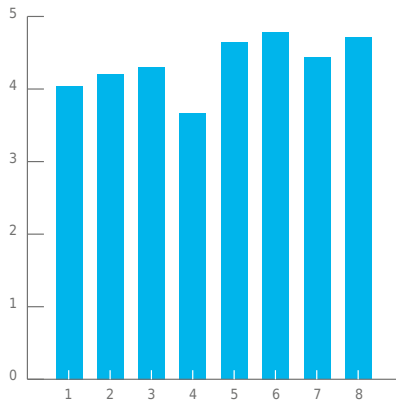
Fig. 5 Years of experience as music teacher

In the closed-answer questions on the Likert scale a level of agreement was required, with the intensity ranging from (1) to (5) with regards to the text of each question, indicating to what degree it was considered that the programme had a bearing on various aspects. In figures 6 and 7 the result relative to the sections Curriculum and practice and Impact can be seen:



- | | |
|---------------------------------------|---|
| 1 Music contents in the curriculum | 10 Implications for musical interests. |
| 2 Musical knowledge and skills | 11 Personal growth and self-esteem. |
| 3 Knowledge and skills in other areas | 12 Social and communicative abilities |
| 4 Development of basic skills | 13 Social cooperation and integration |
| 5 Methodology used | 14 Creative abilities (teaching staff) |
| 6 Creativity as learning motivator | 15 Confidence and motivation (teaching staff) |
| 7 Changes in views and practices | 16 Working practices (teaching staff) |
| 8 Motivation | |
| 9 Raised musical awareness. | |

Fig. 6 Curriculum and practice



- | | |
|-------------------------------------|---|
| 1 Educational centre | 6 Good educational practice |
| 2 Families | 7 Impact with regards to other programmes |
| 3 Educational process | 8 Global impact |
| 4 Immediate surroundings | |
| 5 Innovative and relevant programme | |

Fig. 7 Impact

A great homogeneity in the collection of the above data can be seen. In summary, the teaching staff perceives the programme in which they have participated as:

Being clearly innovative and an example of good educational practice.

- Having a strong bearing on the school curriculum.
- Having a positive global impact, greater than that of other programmes.
- Having a significant effect on motivation, both their own and, above all, the students', a key factor in learning.
- Having other effects, of an emotional, integrational and socialising nature.

An initial evaluation indicates the presence of important, concurrent and distinguishing factors:

- Active participation in the whole process.
- Musical practice, "making music", instrumental or vocal.
- Relationship with musicians.
- Involvement as performers in public concerts.
- Protagonist of their own music experience, in and out of the classroom.

The educational potential in the combination of musicians, other non-school related experts, along with the centre's teaching staff, especially the music teachers and the students themselves stands out. Each have to transgress their own barriers and discover the "other" in an unforeseeable context.

The data derived from the textual open answer questions in the questionnaire was treated with the following work procedure:

1. Previous categories, according to questionnaire plan and design.
2. Identification of textual units: potential nodes, according to participants' perceptions.
3. Emerging analysis categories, grouped into two spheres: Programme and Impact.

The resulting analysis categories for each sphere at their different levels are included in Tables 3 and 4.

At the time of writing this research, the qualitative data obtained from the fieldwork is in the initial phase of analysis: transcription, organisation

and selection of material. It will subsequently be categorised and coded. The combination and integration of data, qualitative and quantitative, will allow a better interpretation and understanding of the collection with the aim of obtaining results and drawing conclusions in the next research phase.

1 ST LEVEL	2 ND LEVEL	3 RD LEVEL	4 TH LEVEL	5 TH LEVEL	6 TH LEVEL	
Analysis categories	Programme	Design				
		Organization	Phases	Information		
				Training		
				Rehearsal		
				Concert	Performance	
					Staging	
			Sound			
			Recording			
			Resources	Materials	Score	
					Text	
					Instruments	
					Props	
				Spaces	Auditorium	
					Classroom	
					Centre	
				Budget	Financing	
		Tickets				
		Timetabling	Time			
			Calendar			
			Duration			
			Timetable			
		Sessions				
		Agents	Educational centre		Students	
					Teaching staff	Music
						Tutor
						Management team
			Families			
Music institution	Performers					
	Collaborators					
	Coordinators					
	Composers					
	Author					
	Directors	Musical Stage				
Coordination						
Evaluation	Assessment					
Projection	Communication					
	Continuity					
	Repetition					
	Expansion					
	Importance					

Tab. 3 Analysis categories I

1 ST LEVEL	2 ND LEVEL	3 RD LEVEL	4 TH LEVEL
Analysis categories	Impact	Learning factors	Motivation
			Effort
			Confidence
			Discipline
			Responsibility
		Curriculum	Attitude
			Skills
			Objectives
			Contents
			Methodology
			Resources
		Cognitive	Evaluation
			Attention
			Perception
			Memory
		Social	Comprehension
			Creativity
			Integration
			Inclusion
			Coexistence
			Equality
		Emotional	Collaboration
			Cooperation
			Interaction
			Affectivity
			Authenticity
			Self-esteem
			Satisfaction
Surprise			
Hope			
Enthusiasm			
Behavioural	Insecurity		
	Loneliness		
	Lack of understanding		
	Behaviour		
	Support		
	Commitment		
	Involvement		
	Prominence		

Tab.4 Analysis categories II

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