

**PART I**

**INTRODUCTION**



*What kind of truth is this  
that is bounded by a chain of mountains  
and is falsehood to the people living on the other side?*

Michel de Montaigne  
*Essais II, XII, 34*

## Music Schools visited and involved



### LISTED BY COUNTRY

(see "References" section for Schools' websites)

#### Italy

CEPAM - *Reggio Emilia*  
 Music Academy 2000 - *Bologna*  
 CPM - *Milan*  
 SPMT - *Rome*

#### Spain

Taller de Músics - *Barcelona*  
 Escola Superior de Música de Catalunya - *Barcelona*

#### France

Centre Musical Yamaha - *Paris*

#### Holland

Muziekschool - *Amsterdam*

#### Germany

Datenklang - *Berlin*  
 Modern Music School - *Berlin*  
 Musikschule Neukölln - *Berlin*

#### United Kingdom

ACM - *Guildford*  
 LMS - *London*  
 LCCM - *London*

#### Sweden

Kulturskolan - *Stockholm*

### LISTED BY JURIDICAL TYPE

(see "References" for Schools' websites)

#### Public

Kulturskolan - *Stockholm*  
 Musikschule Neukölln - *Berlin*  
 Muziekschool - *Amsterdam*  
 Escola Superior de Música de Catalunya - *Barcelona*

#### Non-profit

CEPAM - *Reggio Emilia*  
 ACM - *Guildford*  
 Taller de Músics - *Barcelona*  
 Music Academy 2000 - *Bologna*  
 CPM - *Milan*  
 SPMT - *Rome*  
 Centre Musical Yamaha - *Paris*

#### For profit

Datenklang - *Berlin*  
 Modern Music School - *Berlin*  
 LMS - *London*  
 LCCM - *London*

# General Introduction

This study is about comparative management in Europe and the chosen subject is Music Schools. The research is based on a multi-case approach, by which five<sup>1</sup> successful Music Schools, located in different countries, have been submitted to the same set of questions and analysis. The results have been compared with consideration to some of the most well-established management theories. The presentation of the study is divided in three parts.

PART I INTRODUCTION. The study starts motivating the choice of the subject, Music Schools in Europe, and the general context in which this choice has been made, describing the role of identity and leisure activities in modern societies. The objectives and assumptions upon which the research is based are defined, specifying the comparative, and not normative nature of the study. The methodology used to conduct the research is explained, describing how the *S-Consistency Questionnaire* was created. The main theoretical background, upon which the study is based, is presented: the McKinsey 7-S Model, the four cultural dimensions investigated by Geert Hofstede, districts and clusters in cultural activities and some final references to the relevant management theories involved in Music School management.

PART II MULTIPLE CASE STUDY. It is the empirical part where Music Schools are analysed. Each School case has been divided into three sections. The first one considers the *external consistency of the School*: how the environment has affected and is related to the school's nature and characteristics. It starts from a general overview of music education, public sector policies and sector analysis in each countries, and continues considering the economic, social and cultural structure of the specific city or area in which the School operates. The second focus on the *internal consistency of the School*: the description of the managerial variable, the so-called 7S's: shared values, strategy, structure, style, staff, skills and systems. In the third section, the relations among variables and *overall consistency of the School* are described with the aid of a graphical representation.

PART III CONCLUSIONS. Final considerations about the empirical findings of the research are provided. The main theoretical and methodological contributions of the research, the *10-S Framework* and the *S-Consistency Questionnaire* are presented and their field of application is extended to all cultural activities. Finally, suggestions about possible developments of the research are made.

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<sup>1</sup> One of them, Datenklang (see § 7.4), has been reduced and presented only in its relevant parts, because the analysis of some more specific issues have been considered not suitable for its rather simple organization.

## 1.1 Why This Topic

*And what should they know of England  
who only England know?  
Rudyard Kipling*

*The emperor of the future  
will be the emperor of ideas.  
Winston Churchill*

This thesis was originated by the desire to connect, investigate and put to good use the three experiences I mostly became interested on in the recent years: university, my travels abroad and CEPAM (Permanent Centre for Music Activities) in Reggio Emilia.

### CULTURAL DIFFERENCES AND THE THEME OF IDENTITY

During my travels I always tried to investigate cultural differences that characterize the countries I visited. I believe this helps to better understand them, and, with them, ourselves, our culture, our identity.

The theme of identity, is increasingly important in the modern society that has to face the challenges of globalization trying to take advantage, with a balance not easy to reach, from the opportunities offered by it, but at the same time defending the wealth of local identities.

Specific kinds of Music Schools, as of every economic actor, are a result of unique characteristics of their environment and interact with it every day. In this regard, it is important and interesting to analyse how the distinctive features of the surrounding area of the School influenced its nature and choices.<sup>2</sup>

Nevertheless, the cultures investigated are different but united by the common European root, and, in this sense, are all part of the European cultural identity upon which the political project of a unified Europe is grounded<sup>3</sup>.

### FREE TIME AND LEISURE ACTIVITIES

Another important theme for an analysis of the evolution of Music Schools and, broadly speaking, of the future of cultural activities, is leisure.

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<sup>2</sup> See § 2.1, 2.2 and 2.3. In this regard, Pascale and Athos (see § 2.1) make an interesting consideration: “We take for granted as ‘natural’ many ways of interpreting organizational experience which are, in fact, cast in our distinct cultural models. [...] One day a famous Japanese business executive paid a visit to a well-known Zen master to discuss Zen’s relevance to management. Following Japanese etiquette, the master served green tea. When the cup of the visitor was full, the master kept pouring; the tea overflowed. The executive was startled. ‘The cup is full; no more will go in.’ Said the master, ‘Like this cup, you are full of your own thoughts. How can I show you Zen unless you first empty your cup?’ Let us proceed, then, nothing how hard it is to ‘empty one’s cup’, even if one wants something else poured into it.” (from “*The Art of Japanese Management*”, p.27)

<sup>3</sup> Romano Prodi, “La musica e l’Europa”, 2002, p.1099

Even though we are still far from a conjectured “leisure civilization”<sup>4</sup>, with the reduction of the time allocated to material production<sup>5</sup> and the increased expenditure possibility for cultural and recreative goods and activities, the concept of leisure itself is evolving, now seen not only as moment of rest, relax and entertainment, but also as possibility of physical, intellectual and moral development, cause and stimulus for a change.<sup>6</sup>

As a consequence, a lot of organizations focused on the professional offer of leisure activities and became part of the economic and social environment to the point of changing it, developing relations and transactions that interact and are complementary with the local productive system. This is true for all countries of “the old Europe”, but especially for Italy, a country that has probably in tourism and culture one of its main and impossible to replicate competitive advantages and fields of activities in the modern globalized world.

The growth of Music Schools in the last decades and years is to be seen and analyzed in this contest, and their present and future is closely connected with local, national and international economy.

The wise and conscious organization and management of Music Schools is a mean to secure survival, “connection to the reality” of customers’ needs and the evolution of experiences that are successful because, at the same time, expression and evolutionary cause of their culture, history and traditions, and, therefore, consciously or unconsciously tied to their territory.

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<sup>4</sup> Roberto Bernardi, *Strutture ed uso del tempo libero in Emilia Romagna*, 1989, p.8

<sup>5</sup> Jeremy Rifkin, *The End of Work*, 1995

<sup>6</sup> Bertrand Russell, *In Praise of Idleness*, 1935

## 1.2 Scope and Objectives

The purpose of this study is to compare different management approaches in different European countries and kind of Schools<sup>7</sup> with the aim to show and verify “on the field” that many ways of interpreting organizational experience, that we take for granted as “natural”, are, in fact, cast in our distinct cultural models.<sup>8</sup> The thesis aims to describe and compare the behavioural patterns of Music Schools in Europe through the analysis of their characteristics and environment. The study makes use of some of the most famous economic theories and studies, but can be considered as pioneering for the chosen field of research.

Another goal of this study was to adapt well-established studies to create a theoretical framework that fits and helps to understand Music Schools’ reality.

The analysis is based on the assumption that there is not only one successful management strategy but every organization has to find its own, consistent with its nature, characteristics and environment<sup>9</sup>. From this accepted starting point, this study moves forward to investigate to which extent the key for success of each Music School is unique, whether there are analogies among the Schools analysed and how cultural differences have influenced their choices<sup>10</sup>.

It is important to stress that this study is comparative, not normative, evaluative or critical<sup>11</sup>. It was not a research objective to find suggestions for Schools’ administrators on how to better manage their organization, because I believe that it would have been conceited and overambitious to criticise management practices established over the years after a few days of study and acquaintance. Still I am sure that, reading about other “approaches”, they will be able to find interesting and stimulating information to adapt to their complex and ever-changing activities.

Finally, it should be noted that the broad nature of this multiple case study has required a trade off in terms of the depth in which the individual issues were investigated, given the time and financial constraints. Even so, the level and kind of analysis has been considered appropriate to the goals of the research.

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<sup>7</sup> Public, profit and non-profit.

<sup>8</sup> See § 2.1 and R.T.Pascale, A.G.Athos, *The Art of Japanese Management*, 1981, p.27

<sup>9</sup> Robert M. Grant, *Contemporary Strategy Analysis*, 2<sup>nd</sup> ed., 1991 (trad.it. p.40)

<sup>10</sup> With the help and use of Hofstede’s 4 dimensions (see § 2.2).

<sup>11</sup> For a definition of comparative studies: Jean Boddewyn, *Comparative Management and Marketing*, 1969, p.7  
The first comparative analysis in management I read about was during my Human Resource Management class at the university where we studied the book by James P. Womack, Daniel T. Jones, Daniel Roos, *The Machine that Changed the World*, New York, Rawson Associates, 1990 based on a research of the M.I.T on the future of the automobile that compared American and Japanese productions.

## 1.3 Methodology

The research started a couple of years ago with an intensive preliminary literature review focused on strategic management, economics of cultural activities, service management, cultural differences and research methodology. At that time I decided to use the McKinsey 7-S Model<sup>12</sup> and Hofstede's 4 Dimensions<sup>13</sup>, as the two theoretical landmarks for my further analysis, because I thought they extraordinarily fit my need to find a clear but complete framework to compare different kinds of management in different countries and kinds of organizations. Furthermore, other material was gathered by several field studies, non-structured conversations and data researches from other available resources such as internet, libraries, data bases, etc.

### THE SELECTION OF THE SCHOOLS

During this phase potential candidates were identified by conducting targeted interviews to experts in the field and an extensive internet search. A shortlist of Music Schools was made, some of which were contacted during a first exploratory journey around Europe.

Selection's criteria were essentially three:

- *Homogeneity*: only Modern Music Schools, not conservatories, to allow comparison;
- *Distribution*, in space and kind: one School per nation and cultural group, possibly of different juridical kind (public, profit and non-profit), to compare different types of management;
- *Importance*: the biggest and more successful possible School for each country, to have them as example of Schools with external and internal consistency.

### THE QUESTIONNAIRE

I chose to construct a questionnaire to make the comparison among different management approaches more structured and systematic. After having analysed the 7S's at CEPAM, I immediately felt that I needed a written list of questions to send to other Schools' managers before my visits and to better face the interviews with them afterwards, not forgetting any important issue. I also noted that the 7-S Model was not enough to assess the overall consistency of the School, so I decided to add other questions related to the competitive environment of the School. Consequently, I adapted and translated into questions the Robert M. Grant's "Environmental Analysis"<sup>14</sup> and I called this part "analysis of the external consistency of the School". The questions related to the second part are instead inspired from the 7-S analysis proposed and presented for the first time by Pascale and Athos in the book

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<sup>12</sup> See § 2.1 and R.T.Pascale, A.G.Athos, *The Art of Japanese Management*, 1981. At the time of the publication, the authors were consultants for McKinsey&co, therefore it is also known as McKinsey 7S Model.

<sup>13</sup> Geert Hofstede, *Cultures and Organizations: Software of the Mind*, 1991 and Geert Hofstede, Daniel Bollinger, *Les différences culturelles dans le management*, 1987

<sup>14</sup> Robert M. Grant, *Contemporary Strategy Analysis*, 1991 (trad.it. p.58)

“The Art of Japanese Management”<sup>15</sup>. Finally other questions related to cultural differences in management, inspired by the findings of the book “Culture’s Consequences”<sup>16</sup> by G.Hofstede, were added.

#### THE EMPIRICAL PART

After the preliminary theoretical framework was defined and the tool of analysis ready, the empirical part started. This part is based on multiple case study of five selected and visited Music Schools in Europe, that allowed an in-depth interview with key personnel and provided relevant documents about the administration.

At this stage, writing the licentiate thesis began.

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<sup>15</sup> *op.cit.*

<sup>16</sup> Geert Hofstede, *Culture’s Consequences*, 2<sup>nd</sup> ed., 2001