

PART III

CONCLUSIONS

8. Findings and Contributions

*“There are truths on this side of the Pyrenees
that are falsehoods on the other.”¹*

Blaise Pascal

8.1 Empirical Findings

The multiple case study has shown how culture and surrounding environment influence managerial behaviours. A criticism² to the research might be that there may be a difference between what it has been declared and the reality³. To a certain extent, this is of course true, and it is not possible to deny that each person interviewed wanted to give a positive image of his/her School, even if they all seem honest and sincere, and even if the research is as much as possible based on facts more than on opinions. Even so, the comparison among different ideas of music education and management has given interesting and sometimes unexpected results. Moreover, it has been evident how even the concept of “positive management” differs among cultures: for example, all persons interviewed claimed that “the School does not put too much emphasis on control”⁴, but the meaning of this statement was very different from culture to culture. In other words, everything depends from the (cultural) point of view from which we see things.

EVOLUTION OF MUSIC SCHOOLS IN EUROPE

The findings of this research, as well as other studies, pointed out as the evolution of Music Schools in Europe has occurred through different stages, very similar in all countries. They can be summarized as follows:

- Until the end of the XIX century: learned music was handed down by the monasteries, while popular music by common people;
- From the beginning of the XX century: birth of public Music Schools and Conservatories (*i.e.* Musikschule Neukölln);
- From the middle of the ‘70s: development of jazz and popular Music Schools, after the mass explosion in Europe of jazz and other new music genres (*i.e.* Taller de Músics, CEPAM, Popular School of Music of Testaccio – Rome, etc.);
- From the beginning of the ‘90s: establishment of vocational Music Schools of modern music (*i.e.* ACM), sometimes “for profit” (*i.e.* London Music School, MMS, etc.), new or from evolution of previous jazz and popular Schools (*i.e.* Taller de Músics).

¹ From *Pensée* 60 (294). Inspired by Michel de Montaigne, *Essais* II, XIII, 34

² Which was also an initial doubt about the results of the research.

³ Or that some of those ideas, mostly coming from administrative staff, are subjective and do not necessarily coincide with those of all members of the organization.

⁴ Which was probably true if compared to other industrial enterprises of the same country.

Popular and vocational Schools have different view of the “role” of participants and of their “guides”: popular Schools usually think in terms of pupils and teachers, while vocational Schools⁵ in terms of student and tutors/professors. Even so this research has not been rigorous in this distinction when in interviews both terms were used.

IMPORTANCE OF RELATIONS AND SUPPORT FROM OTHER INSTITUTIONS

In all cases of successful Music Schools analyzed, it has been of fundamental importance for the life, stability and development of the School its links and connections, in terms of economic or/and managerial support, to other institutions: Public Administration, non-profit associations, foundations, other organizations, etc.

The table below indicates the main institution related to each School analyzed:

	CEPAM	Taller de Músics	ACM	Kulturskolan
Main related Institution	Arci	Foundation Taller	Government, Middlesex Uni., Guildford College	Stockholm City Council

MUSIC SCHOOLS FOR PROFIT

The opinion of many people working in the music education sector is that “this is not a profitable business”. Even so, Music Schools for profit exist⁶ and are characterized by dynamism and fast adaptations to new trends. The research has led the following list of typical characteristics of profit Music Schools in Europe:

- have higher fees and do not receive funds from public institutions;
- are in capitals or large cities: here they found the “market space” for specialized Schools⁷;
- legislation and surrounding environment are a crucial factor for their existence, characteristics and evolution: Music Schools for profit have been founded only in Germany and United Kingdom;
- are usually for vocational education;
- are usually focused on few, most common instruments;
- have small dimensions;
- may give economic incentives to personnel;
- have more problems of stability over time (especially if independent): among those visited and analyzed, LMS has changed name, strategic relations and locations many times in the last years; Datenklang has been divided into two different companies (computer and music courses) and is now facing a process of reorganization, MMS Berlin has changed strategic relations (from ACM&LAMA, to MI Los Angeles).

⁵ Especially those structured as “Universities of Music”.

⁶ Even if they are of relatively recent establishment.

⁷ In bigger cities the potential market is bigger and therefore the number of enrolments allows private not-funded Schools to reach their break even point and survive. Furthermore, in areas with high density of population there is “space in the market” and demand for specialised Music Schools. As a consequence, inhabitants of bigger cities have better choice and higher competition, and therefore better quality of education, but higher prices, because the Public Administration do not support profit-driven organizations.

Comparative Management Tables

It is particularly interesting to compare some of the empirical findings of this research through the use of synthesis tables:

Table 1. EXTERNAL ENVIRONMENT

	% of funds from Public Admin.	Legislation	Unions	Most common contracts
CEPAM	4,5 %*	not favourable	no	fixed-term
Taller de Músics	0 %	N.A.	yes	fixed-term
ACM	70 %	favourable / not detailed	no	fixed-term
Kulturskolan	87 %	favourable	yes	open-ended

N.A. = not available

Table 2. THE SCHOOL

	main objective	structure	written regulations for teachers/tutors	Training
CEPAM	amateur	divisional	yes	no
Taller de Músics	professional	divisional	yes	yes
ACM	professional	flat adhocratic	no	yes
Kulturskolan	amateur	matrix	no	yes

Table 3. THE SCHOOL: SOME FIGURES

	% of teachers in the Personnel	% of costs for teaching salaries	% of costs for marketing	% of revenues from fees
CEPAM	90 %	72,8 %	1,5 %	95,5 %*
Taller de Músics	90 %	60 %	4 %	100 %
ACM	72,7 %	30 %	3 %	30 %
Kulturskolan	88,5 %	65 %	1 %	13 %

* these percentages refer to music courses only

Table one summarizes and shows, once again, the strong influence that the external environment can have on the organization. The last column indicates the most common kind of contract for music teachers in each country. In regard to that, it can be noted that almost all Schools, with the exception of the public ones, use fixed-term contracts and pay teachers on the base of their actual teaching hours. This happens also in the English Schools and cannot be simply motivated by the willingness to cut costs, but instead it is deeply connected with the nature of services, where, as mentioned in § 2.4, production and consumption coincide and it is fundamental to correctly size the production capacity and have it as flexible as possible.

Table two reports some of the managerial characteristics of the organization. It is clear the strong influence of culture on the structure and regulations, while other factors influence other management and educational choices.

Table three underlines the deep differences on the fund raising side of the North European and the South European countries, as well as the uniqueness of ACM management in terms of resources dedicated to administrative personnel in the organization. It is also remarked that the resources invested in marketing and advertising are relatively small for all Music Schools.

8.2 Theoretical Contributions

*“Culture has two deep anthropological roots: time and space.
Cultural production is fundamentally linked to a place,
in social sense, to a community and its history,
and is historically a specific and original
product of a generation.”⁸*

Walter Santagata

Starting from the assumption of the importance of space and time for cultural activities (see § 2.3), the 7-S Model by Pascale and Athos, used for the analysis of the internal consistency of the School (see § 2.1) has been integrated with 3 more S's, related to space and time variables.

The result is what it has been called *10-S Framework*, a model that is proposed for the study of all cultural activities and not only for Music Schools. The Framework analyses the overall consistency of the activity, to the external environment and in regard of the internal managerial variables, through the global and inter-connected description of all its 10 S's. The consistency of all S's has been renamed *Overall S-Consistency of the activity*.

The space factor has been subdivided into two elements (S's), Surrounding Area and State, because the first marks the boundary of competition⁹ in the cultural sector, while the second defines the general context in which the organization operates. In this regard, it is widely accepted and demonstrated¹⁰ that competitors in cultural activities, especially for the non-profit sector, are not only organizations of the same kind, but also other cultural and leisure organizations in the same area that compete for customers as well as for fund raising. At a State level are instead defined legislation, cultural contest and managerial styles and ideas¹¹. (see § 2.2)

The last S is instead related to time, in the sense of historical background of the organization and its environment, and of the consistency with present and future settings of the managerial S's. To adapt to the alliteration, this element of the overall S-consistency has been therefore called “Short and long term consistency”.

The 10 S's are connected together in a global network of interdependent relations, where each S dynamically influences the others in an ongoing re-adjustment of the overall balance. (see § 2.1)

The following figure is a graphic representation of the 10-S Framework.

⁸ Walter Santagata, “I distretti culturali nei paesi avanzati e nelle economie emergenti”, *Economia della cultura*, Bologna, n.2, 2005, p.142

⁹ Almost always, and, in any case, for the most part.

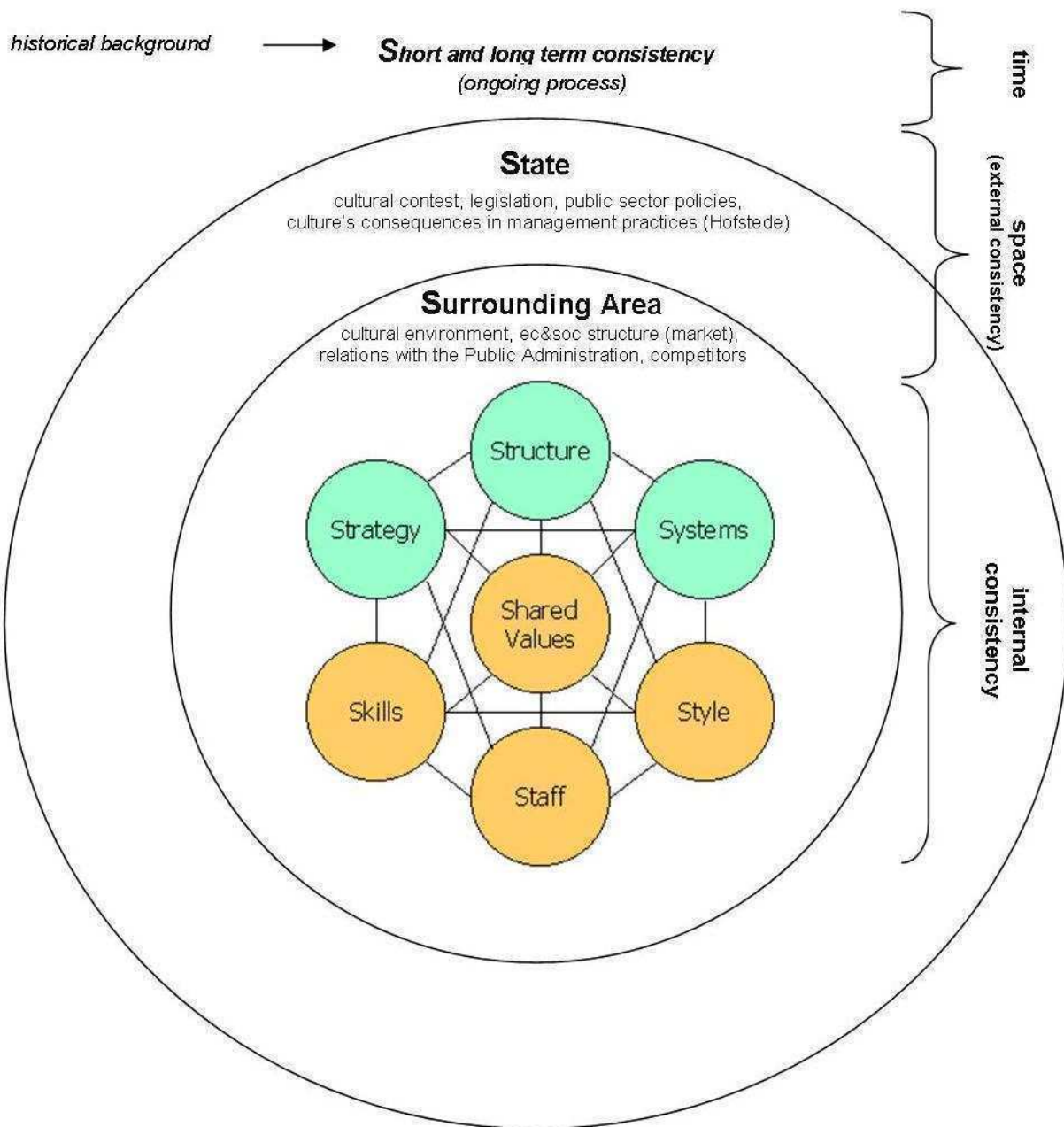
¹⁰ And also pointed out by this research.

¹¹ Analysed in this research through the Hofstede's predictions and findings. (see § 2.2)

10-S FRAMEWORK

A Model for Cultural Activities

Overall S-Consistency



In terms of space, all Schools analysed are located in economically developed areas, in some of the wealthier countries in Europe. This is natural and fundamental for cultural and service activities: only advanced and prosperous economies can support the service sector, and the cultural industry in particular. If the considered Surrounding Areas present similarities regarding their economic structures, the State and general contexts are considerably different and, therefore, also their influence and consequences on the life and management choices of the cultural organizations and, as a result, on the population living in those areas: passing from the social-democratic approach of Sweden (see chapter 3), to the music industry and connected system of relations and recognitions of the United Kingdom (see chapter 4), to the favourable legislation and the tradition of Germany (see chapter 7), to the unfortunately “unwise” and difficult Italian situation (see chapter 6). Considering the relations with the context, it should be also remarked that organizations are not only influenced by the environment, but they can actively participate in the process of changing it, as it is evident for the history of the Taller de Músics (see chapter 5). In regard to this aspect, this thesis is to be seen in connection and as an integration of other researches that have investigated more in-depth the role that environment and Public Administrations can play for the development of cultural activities as a resource for the social and economic growth¹².

As regards the time factor, the ongoing readjustment¹³ of the organization is crucial for its surviving and growing. Successful and “consistent” organizations can rapidly worsen their results and lose their advantages, especially in this new changeable world. (see “Complex Foresight Horizon” in § 2.4)

This model has been used as basis for the creation of the “*S-Consistency Questionnaire*” (see § 1.3 and Appendix A), the framework for the structured interviews to the key personnel of the selected and visited Schools. The *Questionnaire* can be easily adapted to other kinds of cultural activities, permitting a clear, complete and accurate comparison of the organizations.

¹² As examples: Alberto Cottica, Tommaso Fabbri, *La creatività giovanile come risorsa. Relazioni, strategie, governance: i casi di Modena e Manchester*, 2002
Federico Ferriani, *Struttura e processi di sviluppo di un distretto musicale. I casi di Seattle, Manchester e Verona*, 2004

Matteo Parrinello, *La cultura della musica dal vivo in Inghilterra ed in Italia. Il distretto di Manchester e la provincia di Ravenna. Aspetti e confronti*, 2000

¹³ See § 2.1

8.3 Final considerations

*In retrospect, what our framework has really done
is to remind the world of professional managers
that “soft is hard”.*

Tom Peters, Robert H. Waterman,
*In search of excellence*¹⁴

SEPTIMUS:
“When we have found all the mysteries
and lost all the meaning,
we will be alone, on an empty shore.”

THOMASINA:
“Then we will dance.”

Tom Stoppard
*Arcadia*¹⁵

In conclusion, it is possible to look back at the evolution and results of this research originated from the desire to study and learn specific management control practices for cultural activities. Soon after the beginning, it became evident how all managerial choices were connected together and influenced by the culture and people of the organization, therefore the analysis has been extended to all internal managerial variables. Afterwards, when other Schools in different countries were visited, the importance of the context in which they operate came out and the study related to the external environment has been integrated and investigated more in-depth. This led to the creation of a model of analysis and understanding of management choices in cultural activities, the *10-S Framework*, that considers their overall complexity and evolution, which seems the proper and only way of approaching problems and issues in today’s world.

This research also demonstrates that methodologies normally used to analyse industrial enterprises (the *7-S Model* by Pascale and Athos, the *environmental analysis* by R. M. Grant and the study of the *Hofstede’s 4 Dimensions*) are effective for the description of rather small cultural organizations. The explanation to this is¹⁶ that the relevant elements for the life of any organization are basically the same, and therefore the same methods can be used to consider all of them. This does not mean that there are no big differences on the management of different kinds of activities, as it has already been pointed out¹⁷, because the elements are the

¹⁴ Tom Peters, Robert H. Waterman, *In search of excellence*, 1982, p.11

¹⁵ Tom Stoppard, *Arcadia*, 1993

¹⁶ I believe.

¹⁷ See § 2.4

same ones but they differ on their relative weight and on the way they interact. In this regards, the two main aspects that come out from this study¹⁸ are the key role in cultural activities of

- the so-called “soft S’s”¹⁹ (shared values and mission, staff, skills and style of management)²⁰;
- the time and space factors (public sector policies, cultural contest, culture’s consequences in management practices, competitors, economic and social structure...).

For this reason, the 7-S Model particularly suited the need to underline the importance of the “cultural” and “soft” elements and gave the framework and idea for the alliteration of the *10-S Model*, which aims to provide a more complete assessment of the time and space variables.

From a personal point of view, I cannot avoid to go back to the introduction and say that this thesis was also about travelling, meeting people, understanding different cultures and, with them, ourselves. It was about curiosity towards what and who is different, not renouncing one’s identity and roots. It was about the role of culture and education in modern societies and how even small organizations can contribute to their social and economic progress. To all those organizations, to people working in cultural activities, even if sometimes in difficult circumstances, to music as a universal language, to the spirit of mutual knowledge and understanding this research is dedicated.

¹⁸ And that have to be considered for a wise and effective management of cultural activities.

¹⁹ Especially if the organization is a non-profit one. The importance of “Soft S’s” in non-profit organizations is well described in the book: David E. Mason, Valerio Melandri, *Il management delle organizzazioni nonprofit*, 1999, pp.75-130

²⁰ See also “Music Schools as a particular type of organization” in § 2.4, § 2.1 and, as example, § 3.6

8.4 Suggestions for Further Research

*“Would you tell me, please, which way I ought to go from here?” said Alice.
“That depends a good deal on where you want to get to” said the Cat.
“I don’t much care where” said Alice.
“Then it doesn’t matter which way you go” said the Cat.*

Lewis Carroll
Alice’s Adventures in Wonderland

Many aspects of this research can be further analysed, depending on the goal of the study: the historical background of each organization and district and its future and present consequences, the legislation in each country focusing on more specific issues, other cultural variables such as short versus long term orientation²¹, etc.

With regard to the comparative management of Music Schools, it would be interesting to investigate trends and managerial choices of Schools outside Europe, and in particular the American examples (*i.e.* Berklee College of Music Boston and Musicians Institute Los Angeles), considered world leaders in the sector, and the Japanese ones, with the Yamaha organization already present and widely spread into European boundaries²². In Europe, it could be possible and significant to monitor the evolution of Music Schools and music education over time.

Finally, but not less important, it would be stimulating to see how the main theoretical and methodological contributions of this research, the *10-S Framework* and the consequent *S-Consistency Questionnaire*, suit the analysis of other kinds of cultural organizations.

²¹ The 5th Hofstede’s dimension introduced in the second edition of *Culture’s Consequences*.

²² Especially in France.

