

## Appendix A

# S-CONSISTENCY QUESTIONNAIRE FOR MUSIC SCHOOLS

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UNIVERSITÀ DEGLI STUDI  
DI MODENA E REGGIO EMILIA

## *THE SCHOOL*

introduction, juridical type, main characteristics, fields of activity, historical background...  
facts&figures (the school in numbers: students, composition of personnel, premises, activities, instruments, etc...)

## *EXTERNAL CONSISTENCY OF THE SCHOOL*

adapted model taken from “*Contemporary Strategy Analysis. Concepts, Techniques, Applications*” by Robert M. Grant

### STATE

- **Music education in \_\_\_\_\_ (State):** hours of music in the compulsory school system (primary and secondary schools)? Average music knowledge (people involved in amateur choirs or bands)...
- **Public Sector Policies:** funds each year to music/culture?
- **Legislation:** income tax deductions for teachers? Pensions? Other specific laws?
- **Music Schools in \_\_\_\_\_ (State):** private MS? Public MS? Profit?

### SURROUNDING AREA

- **Music Environment:** importance of music&culture among inhabitants? Average expenditures per year? Major&typical kind of music? Music life in the city? ...
- **Economic and social structure:** possibility to pay fees? ...
- **Demographic structure:** number of inhabitants? ...
- **Relations and funds from the Public Administration** to the Music School? ...
- **Competitors:** Other Music Schools? Other cultural alternatives? Relations with the conservatory?

# INTERNAL CONSISTENCY OF THE SCHOOL

7S McKinsey model: each of the 7S must be aligned, interconnected and working together with the others and “soft S” (shared values, style, staff and skills) are as important as “hard S” (strategy, structure and systems)

## SHARED VALUES AND MISSION

- **Mission:** mission of the school? Amateur Vs professional?
- **Shared values:** values, super-ordinate goals, beliefs, philosophy? Statute, code of values, symbols, school song, ...? Values&mission of the school/management are shared by the teachers&staff? Differences among staff? Conflict between efficiency Vs human relations? Training/education to values&mission?

## STRATEGY

- **Target market?**
- **4P of the school:**
  - Product** (music courses): Core competences? Kinds? New courses? Traditional courses? Advanced courses? Examinations & diploma? What is quality?
  - Price:** Policies?
  - Promotion:** Marketing channels? Budget? Slogan? Image? Public relations? Internet? Merchandising?
  - Place** (school buildings&rooms)
- **Competitive advantage** of the school?
- **Vision?** Future? Strategic relations? Sponsors?

## STRUCTURE

- **Organization chart?** Functional or divisional? Centralized Vs decentralized? Why?
- **Autonomy/responsibility/accountability** of each member/unit?
- **Relations** with the institution (Public Administration, Association, Foundation, etc.) to which the School belong? their influence on strategy and activities?

## STYLE OF MANAGEMENT

- **Kind of leadership?** relations among managers? Between managers&teachers? Power distance? Easy&common to talk directly to top management? Written rules/memorandum?
- **bottom-up Vs top-down** model: decisions? Suggestions&criticisms from the bottom?
- **How often contact** with managers&staff? At any hour of the day?
- **How long in the office** Vs in school activities?
- **Meetings** (see informative systems)
- **Praise?**
- **Problem/conflicts** solving: who has to find problems? chief decides Vs group decides? personal conflicts in the organization (or only professional)? Immediately Vs “time of acceptance”?
- **“Hard hand”:** when? How often? When dismiss teachers?

## STAFF

- **main qualities?**
- **Types of contracts?** Wages? Exist (national service) volunteers? (If yes, explain their activities and how they are managed) Some teachers work in the administration? Exist teachers' Unions?
- Importance of **single teacher Vs group?**
- **Autonomy** in lessons (methods/contents/programs/way of teaching)? Trust Vs control?
- **Proud/happy/self-fulfilled** to be part of the School?
- **Competition** Vs help among teachers?
- **Life job** philosophy Vs contract based on results?
- **Selection:** characteristics? Who decide?
- **Training?** (paid by the school)
- **Advancements:** age Vs merit?
- **Turnover** (new teachers every year): problem?

## SKILLS

- **Management:** skills? Background education and experiences? (of the chief/s)

## SYSTEMS

### INFORMATIVE SYSTEM

- **Data banks, Hard-copy** (=papery) **Reports, Meetings, Feedbacks ...**

### PLANNING, BUDGETING AND CONTROLLING SYSTEM

- **Example**
- **Who** does it? Typical **calendar&deadlines?**
- **Reporting:** how often? What?
- **Economic:** Revenue Analysis? Cost analysis? Pricing decisions?
- **Non-Economic:** Performance evaluation of teachers? age distribution of student? distribution of students among instruments&courses? average length of attendance? Effectiveness of education? Satisfaction of pupils/students? Effectiveness of promotion? Word-of-mouth among pupils? ...
- If a sector/course/activity has a **negative economic performance?**

### INCENTIVE SYSTEM ?





## Appendix B

### The Thesis Website

A thesis website ( [www.colarossi.net/tesi](http://www.colarossi.net/tesi) ) has been created to contact and update Music Schools as well as anyone interested in the research.

# International Comparative Management The case of Music Schools in Europe


My final thesis on “Organization and Management of Cultural Activities”: comparison among different management approaches in different European countries and kinds of school (public, profit and non-profit)

*If you are interested in it, or you have suggestions&criticisms, do not hesitate to*

**IN-DEPTH CASE STUDIES OF >> [ACM Guildford](#) | [Taller de Música Barcelona](#) | [Kulturskolan Stockholm](#) | [CEPAM Reggio Emilia](#) | [Datenklang Berlin](#)**

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### Music Schools mentioned and involved



posted by Marco @ 0:59 PM

0 comments

### About Me



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I work at CEPAM (Permanent Center for Music Activities) and I study international management at the university of Modena and Reggio Emilia

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### Links

[my personal site](#)

### Main theoretical framework

[comparative management](#)

[www.colarossi.net/tesi](http://www.colarossi.net/tesi)





## Hofstede's Four Dimensions – Indices for 50 countries

Country	Abbreviation	Power Distance		Uncert. Avoidance		Individualism		Masculinity		
		Index	Rank	Index	Rank	Index	Rank	Index	Rank	
Argentina	ARG	49	18-19	86	36-41	46	28-29	56	30-31	
Australia	AUL	36	13	51	17	90	49	61	35	
Austria	AUT	11	1	70	26-27	55	33	79	49	
Belgium	BEL	65	33	94	45-46	75	43	54	29	
Brazil	BRA	69	39	76	29-30	38	25	49	25	
Canada	CAN	39	15	48	12-13	80	46-47	52	28	
Chile	CHL	63	29-30	86	36-41	23	15	28	8	
Colombia	COL	67	36	80	31	5	67	64	39-40	
Costa Rica	COS	35	10-12	86	36-41	15	8	21	5-6	
Denmark	DEN	18		23		74		16		
Ecuador	EQA	78	43-44	67	24	8	2	63	37-38	
Finland	FIN	33	8	59	20-21	63	34	26	7	
France	FRA	68	37-38	86	36-41	71	40-41	43	17-18	
Germany	GER	35	10-12	65	23	64	35	66	41-42	
Great Britain	GBR	35	10-12	35	6-7	89	48	66	41-42	
Greece	GRE	60	26-27	112	50	35	22	57	32-33	
Guatemala	GUA	95	48-49	101	48	6	1	37	11	
Hong Kong	HOK	68	37-38	29	4-5	25	16	57	32-33	
Indonesia	IDO	78	43-44	48	12-13	14	6-7	46	22	
India	IND	77	42	40	9	48	30	56	30-31	
Iran	IRA	58	24-45	59	20-21	41	27	43	17-18	
Ireland	IRE	28	5	35	6-7	70	39	68	43-44	
Israel	ISR	13	2	81	32	54	32	47	23	
Italy	ITA	50	20	75	28	76	44	70	46-47	
Jamaica	JAM	45	17	13	2	39	26	68	43-44	
Japan	JAP	54	21	92	44	46	28-29	95	50	
Korea S.	KOR	60	26-27	85	34-35	18	11	39	13	
Malaysia	MAL	104	50	36	8	26	17	50	26-27	
Mexico	MEX	81	45-46	82	33	30	20	69	45	
Netherlands	NET	38	14	53	18	80	46-47	14	3	
Norway	NOR	31	6-7	50	16	69	38	8	2	
New Zealand	NZL	22	4	49	14-15	79	45	58	34	
Pakistan	PAK	55	22	70	26-27	14	6-7	50	26-27	
Panama	PAN	95	48-49	86	36-41	11	3	44	19	
Peru	PER	64	31-32	87	42	16	9	42	15-16	
Philippines	PHI	94	47	44	10	32	21	64	39-40	
Portugal	POR	63	29-30	104	49	27	18-19	31	9	
South Africa	SAF	49	18-19	49	14-15	65	35	63	37-38	
Salvador	SAL	66	34-35	94	45-46	19	12	40	14	
Singapore	SIN	74	40	8	1	20	13-14	48	24	
Spain	SPA	57	23	86	36-41	51	31	42	15-16	
Sweden	SWE	31	6-7	29	4-5	71	40-41	5	1	
Switzerland	SWI	34	9	58	19	68	37	70	46-47	
Taiwan	TAI	58	24-25	69	25	17	10	45	20-21	
Thailand	THA	64	31-32	64	22	20	13-14	34	10	
Turkey	TUR	66	34-35	85	34-35	37	24	45	20-21	
Uruguay	URU	61	28	100	47	36	23	38	12	
USA	USA	40	16	46	11	91	50	62	36	
Venezuela	VEN	81	45-46	76	29-30	12	4	73	48	
Yugoslavia	YUG	76	41	88	43	27	18-19	21	5-6	
<b>Regions:</b>										
E. Africa	EAF	64	31-32	52	17-18	27	18-19	41	14-15	
W. Africa	WAF	77	42	54	18-19	20	13-14	46	22	
Arab Countr.	ARA	80	44-45	68	24-25	38	25	53	28-29	

PD- high nr. = high PD  
 UAI - high nr. = high UA

IDV – high nr. = individualist  
 MAS – high nr. = masculine

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## Appendix D

### The Berklee College of Music (Boston, USA)

While this edition of my thesis is about to be printed, I have just visited the Berklee College of Music in Boston<sup>1</sup>, the world's largest independent music college (with 3800 students, 460 faculty members and an operating budget of \$115M) and the premier institution for the study of contemporary music, founded in 1945<sup>2</sup>. A more in-dept analysis of the School, based on the *IO-S Framework*, will be available soon as an appendix to this study<sup>3</sup>, but it is already possible to mention some of its main characteristics:

- Music College/University (can award a bachelor of music degree, recognized by the US Government): structure of courses and shared values similar to the Anglo-Saxon's types (ACM, chapter 4) but with no funding by the Government<sup>4</sup> and therefore higher fees<sup>5</sup>;
- Shared values: awareness/firm belief in all staff members and students to be a part of the best School for contemporary music in the world;
- Networking: incomparable number of courses and possibilities to create and be involved in a network of musicians, educators, composers, producers, engineers, record company executives, video-makers... providing a microcosm of the music world;
- Innovation, Technology<sup>6</sup> and Diversity (international environment + every kind of music)<sup>7</sup>: guiding principles for the Student Experience;
- New style of management: since a new President was nominated 2 years ago<sup>8</sup>, there have been several changes in the structure (flatter, with more communication among different levels) and style of management (more bottom-up). There are written regulations for teachers' behaviours;
- Staff: most professors have a one-year contract and part-time. There are unions. Advancements are only merit-based (age is not a factor);
- Huge and complex educational and managerial structure (compared to the ones analysed in this research), therefore it is difficult to have a single, short and uniform description.

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<sup>1</sup> All information have been gathered from the interview (19/5/2006) to S. Jay Kennedy, Assistant Vice President for Experiential Programs and Institutional Assessment, from Berklee's publications and from the website (see "References").

<sup>2</sup> "Berklee is a non-profit organization, as almost all Music Schools in the US..." (Jay Kennedy)

<sup>3</sup> Check out the thesis' website: [www.colarossi.net/tesi](http://www.colarossi.net/tesi)

<sup>4</sup> "Because it's a private institution..." (Jay Kennedy)

<sup>5</sup> But with a lot of possibilities to obtain financial aids and scholarships based on merit (41% of full-time first-time students receive Institutional Grants).

<sup>6</sup> Each student is required to own a state-of-the-art Apple laptop and the School has astonishing recording studios, music synthesis studios, learning center and film scoring labs.

<sup>7</sup> 21,7% of students comes from outside the US, there are lessons and workshops of every kind of music, etc.

<sup>8</sup> After the retirement of the previous President, the son of the founder of the School.

