

# **The preparation of the conservatoire student for the music profession**

*How a conservatoire prepares its students from a teacher's point of view*

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# 1. Introduction

## *1.1 Background and aim of the research*

Graduated conservatoire students are confronted with the task to make a living as a musician. The conservatoire has educated them to musical experts, to persons who possess a perfect control of the musical and (instrumental) technical skills that encourage them to show the treasures of our music history. The question is whether this specific form of education also enables the musician to actually remain in the musical discipline; it is not easy to make a living of being occupied in the (performing) arts. The musician would perhaps benefit from more education in not musically oriented training; education that aims at how to apply the gained musical and non-musical skills in a beneficial way when entering the labour market environment.

The context from which this demand for a more broadly oriented musician should be perceived, is one of the changes in society's approach to the formulation and design of several policies. The last twenty years the shift from left wing oriented politics towards more right wing oriented politics has taken place. This has resulted in policies with a more liberal character and concepts of neoliberalism, neocapitalism and negative freedom<sup>1</sup> – the domain wherein a person could act without interference of others – are commonplace. Since state funding is reducing, the institutions are insisted to operate more according to free market criteria, irrespective of the character of the institution. This had, and still has, several implications for cultural and educational institutions: “The neoliberal tenor exalts the market and has turned education from being conceived of as simply a public good into also becoming a consumption service.”<sup>2</sup> Higher education institutions are seen as nurseries for young, entrepreneurial people, enabling them to contribute to the competitive economic environment. It takes too far to explicate all implications at this point, but the two most relevant in the context of this research paper are the consequences for higher music education and the occupation of a musician.

The institutions for higher music education are grosso modo all vocational institutions, intended to train young musicians for a professional musical career. The question at the moment is what this musical career encompasses and what is expected from a professional musician. Various research projects have already demonstrated that graduated conservatoire

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<sup>1</sup> Blokland (2005), p. 41.

<sup>2</sup> Mayo (2009), p. 95.

students encounter many problems when entering the labour market and that a better preparation for the professional career is desirable.<sup>3</sup> Being a (musically) skilled person is not enough to survive in the competitive economy. A successful person nowadays is somebody who knows how to transfer his skills in order to respond to societal requests. The intimation of skills relates to creativity, entrepreneurship and innovation: qualities that are required for both social and economic success.<sup>4</sup>

The aim of this research project is whether and how the conservatoire student is prepared for a profession in this continuously changing and competitive society. Within the institutions for higher music education a growing awareness of the training of these capabilities can be perceived. Conservatoire teachers' attitudes towards this type of training are examined through a research questionnaire that focuses on the training of young musicians in entrepreneurial skills. Entrepreneurial is derived from the following working definition of an *entrepreneur*:

*An innovative person who creates something unique with value [added] by devoting time and effort, assuming the financial, psychological and social risks in an action oriented perspective and receiving the resulting rewards [and punishments] of monetary and personal satisfaction.*<sup>5</sup>

This means regarding this research project the training of non-musical skills by conservatoire students, intended to become an independent musician who is the manager of his own musical business. This description can be connected to the definition of entrepreneurship education at European level. Taking part in entrepreneurship programmes makes students more willing to take responsibility and to use their initiative better at developing their own ideas and at channelling their creativity. Entrepreneurship therefore helps young people to be more creative and to feel self-confident in what they undertake.<sup>6</sup>

The research questionnaire is executed among teachers from Pop & Jazz and Early Music departments. The reason for involving these departments is two-folded. On the one hand side these departments differ highly from each other in terms of musical style and approach in musical teaching. To see how they have structured their educational programmes provides ground for a comparison and might show the pros and cons of the structuring of both

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<sup>3</sup> Smilde (2009), p. 2.

<sup>4</sup> Mayo (2009), p. 97.

<sup>5</sup> Solomon (2006), p. 9.

<sup>6</sup> EC (2006), p. 14.

programmes. This can feed the discussion at the end about how to proceed the training in various skills and what way of training is worthwhile to extend, in order to prepare the students as best as possible. The other reason is because this research project is carried out in collaboration with the European Association of Conservatoires (AEC) and their wish was to have more information about the education in these two departments in specific.

## ***1.2 The European Association of Conservatoires***

The entire name of the association is *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen*, the acronym is AEC. The AEC is a European cultural and educational network and was founded in Switzerland in 1953. Its primary goal was:

*...to develop relations between schools of higher education in music throughout Europe and, more specifically, to develop relations with countries behind the Iron Curtain, from the Atlantic to the Ural.*<sup>7</sup>

This primary goal has been slightly reformed since the Iron Curtain does not exist anymore and the European environment has gone through several developments since the initiation of a European Union in 1958.<sup>8</sup> The current day working environment of the association concentrates on all European countries (EU and non-EU members) and it represents their interests concerned with training for the music profession on a European level. Its main aims and objectives are (1) stimulating and supporting international collaboration between member institutions, (2) realising various international projects about relevant subjects in professional music training, (3) organising an Annual Congress and various specific seminars for its members and (4) representing the interests of the professional music training sector on national, European and international level.<sup>9</sup>

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<sup>7</sup> AEC: <http://www.aecinfo.org/content.aspx?id=6> (Consulted on 15 June 2011).

<sup>8</sup> The foundations for the European Union are laid by the European Coal and Steel Community (ECSC) and the European Economic Community (EEC) in 1958.

<sup>9</sup> AEC: <http://www.aecinfo.org/Content.aspx?id=1> (Consulted on 26 June 2011).

### ***1.2.1 Two AEC platforms: the Early Music Platform and the Pop & Jazz Platform***

The AEC has two platforms that have been established to represent the interests of two music disciplines in specific: the Early Music and the Pop & Jazz discipline. The objectives and aims of both platforms are (1) the exchange and dissemination of general information about either Early Music or Pop & Jazz Music programmes of the participating institutions (study plans, curricula, special events, etc.), (2) the support of student and teacher exchanges (ECTS, preparatory visits, etc.) and (3) the support of projects, seminars, intensive projects, etc. about academic issues of didactical nature (curriculum development, styles and genres, teaching and learning, etc.). Both platforms are led by a working group consisting of teachers and representatives of AEC member institutions. Their task is to discuss and initiate new topics for annual meetings and to be the face of the platform.<sup>10 11</sup>

### ***1.3 Research questions***

The main research question addressed in this study is:

*What are the teachers' opinions about how the conservatoire students of the Pop & Jazz and Early Music departments are prepared for the musical profession?*

This question is divided into two subsidiary questions:

- What is the course content of courses focusing on the training of non-musical-technical skills of the conservatoire curriculum of the Pop & Jazz and Early Music departments according to the teacher's opinion?
- What is the content of extra-curricular activities focusing on the training of non-musical-technical skills of the conservatoire curriculum of the Pop & Jazz and Early Music departments according to the teacher's opinion?

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<sup>10</sup> AEC Early Music Platform: <http://www.aecinfo.org/content.aspx?id=2224> (Consulted on 26 June 2011).

<sup>11</sup> AEC Pop & Jazz Platform: <http://www.aecinfo.org/content.aspx?id=150> (Consulted on 26 June 2011).

## ***1.4 Structure***

Chapter 2 consists of a theoretical framework. It aims at giving an overview of the current day society, its developments and what implications they have for culture, education and labour. The third chapter consists of an explanation of the methodology that is used for the data collection of this research project. The research design and the design of the questionnaire are both set out in more detail. The results of the data collection are presented in chapter 4. The chapter starts with the presentation of the results of each department (i.e. Pop & Jazz and Early Music) separately, where after the results of the different departments are compared. To place the results in a broader context, a connection between them and the presented theory is made in chapter 5. The discussion is initiated in chapter 6, followed by recommendations for the two disciplines and general recommendations on the training of young musicians in entrepreneurial skills. In chapter 7 is reflected on the carried out research and suggestions for further research are proposed.

## 2. Theoretical framework

This chapter contains an overview of societal developments from a sociological perspective, based on the work of Zygmunt Bauman and Richard Sennett. It sheds a light on how from their perspectives prevailing norms and values about education, culture, citizenship, and labour are touched by these developments. Bauman describes in his book *Liquid Life* the decrease of fixed and stable everyday lives of society's citizens. Sennett extends this tendency in the direction of consequences for the labour market and the character of labour in his books *The Culture of the New Capitalism* and *The Craftsman*. In the third paragraph the connection between the changing labour market and the character of artistic work is made. Finally the challenges for art education, and especially for higher music education, are addressed; the way in which education is designed and how it contributes to a changing society. Examples of research are given to illustrate the gaps in higher music education and what is needed to educate students to become employable artists.

### 2.1 A sociological perspective on current day society

*Life in a liquid modern society cannot stand still. It must modernize (sic) [...] – or perish.*<sup>12</sup>

With this sentence at the beginning of his book *Liquid Life*, Zygmunt Bauman states the essential of his view on societal developments. According to him societies do not acknowledge stability anymore; it is all about precariousness, the fear of becoming 'out of date' and the "looseness of attachment and revocability of engagement."<sup>13</sup> Liquid modernity...

*...is a society in which the conditions under which its members act change faster than it takes the ways of acting to consolidate into habits and routines. Liquidity of life and that of society feed and reinvigorate each other. [...] In a liquid modern society, individual achievements cannot be solidified into lasting possessions because, in no time, assets turn into liabilities and abilities into disabilities.*<sup>14</sup>

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<sup>12</sup> Bauman (2005), p. 3.

<sup>13</sup> Idem, p. 4.

<sup>14</sup> Idem, p. 1.



A lack of solidification and assimilation of habits, routines and norms has implications for education and culture, as both are based on accumulation, routines and continuity. The criteria which matter to the liquid society stand in opposition to the nature of cultural creation. The prevalent criteria are the consumer-market criteria which demand for instant consumption, instant gratification and instant profit. The question is whether culture is able to survive this demise of durability and how to reconcile its character with that one of the consumers' market.<sup>15</sup>

The change of criteria implicates a change in norms and values that are common sense in society. The consumerist society denies the "virtue of procrastination," of the "delay of satisfaction;" the "consumerist syndrome" as Bauman calls it, "has dethroned duration and elevated transience."<sup>16</sup> Cultural creations have to try to exist under these circumstances; the circumstances of liquid modernity shaped by a consumers' industry:

*Liquid modern culture no longer feels itself to be a culture of learning and accumulating like those cultures recorded in historians' and ethnographers' reports. It seems instead a culture of disengagement, discontinuity and forgetting.*<sup>17</sup>

The disappearance of something of a solid and durable ground for the culture of and in society does also have implications for the design of education. It has to find its way in order to resist the whimsical developments of current day society. Knowledge is becoming disposable and "good only until further notice and only temporarily useful."<sup>18</sup> People are no longer educated in and trained for only one, life lasting spelled out trajectory, as Bauman states, but education must now be continuous and lifelong. The qualities of educated people can become outdated and useless when the targets of ones person's qualities start moving. In the liquid modern society people can still fix their final target, but the way to achieve it is flexible and manipulative in order to cope with the changing circumstances. Bauman calls them "smart missiles" which fit their qualities into the circumstances, contradictive to "ballistic missiles" which qualities are fixed and not pliable.<sup>19</sup> The knowledge of smart missiles is shaped by the demands of the circumstances in which they find themselves and is established by the supply

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<sup>15</sup> Bauman (2005), p. 59.

<sup>16</sup> Idem, p. 62.

<sup>17</sup> Idem, p. 62.

<sup>18</sup> Idem, p. 118.

<sup>19</sup> Idem, p. 116-117.

side of the market; the demands of the consumer establish the itinerary of the missile towards its goal. This has major implications for the way the professions are shaped, as observed by Jacek Wojciechowski, the editor of a Polish periodical dedicated to the academic profession: “Nowadays, knowledge needs to be constantly refreshed, even the professions need to be changed, otherwise all effort to earn a living will come to nothing.”<sup>20</sup> This point is taken up further by Bauman and means according to him “that what is valued is only this kind of learning, vocational learning for the purposes of the economy and the job market.”<sup>21</sup> In this last sentence *education* has been replaced here by *learning*. This means a shift, according to Bauman, in responsibility from the teachers’ or managers’ shoulders to the students’ or employees’ ones. Learning implicates an active attitude and approach of the student or employee in gaining new knowledge and skills and therefore a bigger responsibility for themselves. Education on the contrary is more based on a hierarchical relationship between teacher and the taught, where the teacher provides the knowledge and decides which knowledge suffices:

*From the beginning and throughout its history it [management] has been integral to the concept of human culture. Deep in the heart of the ‘culture’ concept lies a premonition or tacit acceptance of an unequal, asymmetrical social relation – the split between the actors and the recipients or sufferers of action, between the acting and bearing the impact of acting; between the managers and the managed, the knowing and the ignorant, the refined and the crude.*<sup>22</sup>

The shift from hierarchical relationships to equilibrate ones and the blurring line between actor and actant, the managers and the managed – interferes with the nature of labour. In the next paragraph these consequences are outset using Richard Sennett’s works *The Culture of the New Capitalism* and *The Craftsman*.

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<sup>20</sup> Jacek Wojciechowski cited in Bauman (2005), p. 119.

<sup>21</sup> Bauman (2005), p. 122.

<sup>22</sup> Idem, p. 53.

## 2.2 Changes in the labour market

Different organisational layers are segregated by material inequality, such as wage differences, but also by social inequality, such as someone's position. What is happening now is that this social inequality evolves into *social distance*, because of the disappearing hierarchical relationships in the organisation and the changing perception of who is responsible for the executed tasks.<sup>23</sup> Richard Sennett describes in his book *The Culture of the New Capitalism* the elaboration of this growing social distance. He explicates along the notion of *time* how the idea of *social capitalism*, introduced by the political economist Max Weber, is retreating and what this means for work ethics. Max Weber speaks about the rationalising institutional life where schools are standardised in operation and in content, like the institution of professions such as medicine, law and science. According to Weber this institutionalising comes from a military ethos, where time lays at the heart of this form of military, *social capitalism*. Functions are fixed and static, in order to hold the organisation together and to focus on long-term, predictable time and relationships. But it seems that now the rationalised time which enabled people to see their lives as a narrative, came to an end.<sup>24</sup>

In contribution to this perception, Sennett contrasts Weber's words with the ones of economist Adam Smith. Weber's model focuses on being good at one fixed job and no other and therefore you are included in the organisation. Smith's approach is more liberal and has a more capitalistic character. He organises labour in the sense of efficiency, by dividing tasks to be more productive than your competitors.<sup>25</sup> And this idea gains ground these days. The idea of social capitalism based on Weber's explanation is therefore, according to Sennett, on its way to "become a nostalgic memory."<sup>26</sup> Contemporary organisations are not focused anymore on relationships, but on transactions. The organisations become *uncaged* as Sennett calls it; individuals are no longer bound to and depended of the organisation as social institution. Besides the fact that *uncagement* and the destruction of rationalised time do both have a political and financial character, it can be interpreted as a cultural phenomenon as well.<sup>27</sup>

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<sup>23</sup> Sennett (2006), p. 54-58.

<sup>24</sup> Idem, p. 22-25.

<sup>25</sup> Idem, p. 22-29.

<sup>26</sup> Idem, p. 37.

<sup>27</sup> *Cultural* should be traced broadly, i.e. as all the practices people employ to form a community.

The fact that people do no longer cling to each other meets “the image of that idealized (*sic*) self which can prosper in the leveraged buyout world.”<sup>28</sup> This idealised person is an independent person and the institutional reformers ask for more personal enterprise and initiative.<sup>29</sup>

The demand for personal initiative has consequences for the layering of an organisation and its hierarchical structure. As now the activities undertaken by an employee are no longer assigned to his position in the organisation, the hierarchy between manager and the managed becomes unclear. This tendency indicates the shift from social *inequality* – based on the execution of tasks according hierarchical positions – to social *distance* – based on the execution of tasks according to someone’s own initiative in order to meet the organisation’s demands. It is this change of the perception of social capital that has major implications for the moral value of work, as explained by Richard Sennett:

*The erosion of social capitalism has created a new formulation for inequality [and] a new geography of power. [...] This new form of power eschews institutional authority, has low social capital. Deficits of loyalty, informal trust, and accumulated institutional knowledge result in cutting edge organisations. For individuals [...] the moral prestige of work itself is transformed; labour at the cutting edge disorients two key elements of the work ethic, deferred gratification and long-term strategic thinking.*<sup>30</sup>

The destruction of the social strength of an institution and the increasing capitalistic way of thinking has placed the idea of inequality in tied relation with isolation.<sup>31</sup> In the next paragraph is explained what this relation means for the artistic labour and how to cope with a capitalistic mindset in the artistic discipline.

### **2.3 The artist’s work in isolation**

Richard Sennett addresses the point of the “skills society” as being problematic nowadays. The connection between someone’s skills and someone’s employment becomes more loosely

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<sup>28</sup> Sennett (2006), p. 46.

<sup>29</sup> Idem, p. 46.

<sup>30</sup> Idem, p. 81.

<sup>31</sup> Idem, p. 82.

and he questions what a skill actually means, especially in economic terms.<sup>32</sup> Sennett expresses his fear of skilled people becoming useless for today's society, because their skills do not meet the favours of "labour at the cutting edge" as mentioned above:

*In the "skills society" many of those who face unemployment are educated and skilled, but the work they want has migrated to places in the world where skilled labor (sic) is cheaper.*<sup>33</sup>

For that reason people have to get other skills in order to be employable in the current labour market. A skill is no longer finite to the ability of a person to do or to make something, but is more applicable to do something new.<sup>34</sup> Thinking like a skilled person, i.e. a craftsman, who is able to understand why a thing works as it works, or does not work in the way it should work, is hard to conjoin with the current tendency in the labour market. This is a consequence of the ruling consumer-market-ethos wherein the thing you buy is user friendly and you do not have to bother about the difficulty of how a thing, a computer or a car, works.<sup>35</sup> At this point the change in work ethos comes into sight. It is not the durability, solidity and thoroughness of work that holds sway, but it is about the rapidity someone is able to adapt new skills in order to adjust to new situations as soon as possible. They who work conform this turnover of skills can maintain independently in the culture of capitalism and they eschew dependency in any way, because it threatens their individual development.<sup>36</sup>

The relation between the actual work and ethical values of the work (situation) is described by Richard Sennett in his book *The Craftsman*. Work ethics and the validation of merit and talent are changing, in favour of "dissociated labour," as Sennett calls it.<sup>37</sup> Labourers are not rewarded anymore for doing a job good for its own sake, but are agitated to achieve short-term results and financial benefits. However, to become a skilled person – a craftsman – takes time and to illustrate this Sennett cites the psychologist Daniel Levitin who has said that: "...ten thousand hours is a common touchstone for how long it takes to become an expert."<sup>38</sup> This might sound as an enormous amount of time, but when you subdivide this number further into years and days, it means three hours of studying per day during a period

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<sup>32</sup> Sennett (2006), p. 84.

<sup>33</sup> Idem, p. 84.

<sup>34</sup> Idem, p. 98.

<sup>35</sup> Idem, p. 170.

<sup>36</sup> Idem, p. 103.

<sup>37</sup> Sennett (2008), p. 37.

<sup>38</sup> Levitin (2006) in Sennett (2008), p. 172.

of ten years.<sup>39</sup> Nevertheless, it takes time – scarce time, time that is not available anymore, and requires a long-term vision; a paved way towards the final goal. Becoming and being an expert in a craft, means engagement and objective attachment to the work one executes:

*Craftsmanship broadly understood means the desire to do something well for its own sake. All human beings want the satisfaction of doing something well and want to believe in what they do.*<sup>40</sup>

This approach of labour ethics is hard to unite with the demand for skill flexibility and a ready-steady-use approach of working. The new work world favours facility at the expense of in-depth knowledge: "...[it] is too mobile for the desire to do something well for its own sake to root into a person's experience over the course of years or decades."<sup>41</sup> Moreover this working with dedication and objective commitment implicates development towards a distinctive position among others in society. This inequality is the recipe for isolation nowadays, as shown above. Commitment to labour or an institution: "entails closure, forgoing possibilities for the sake of concentrating on one thing. You might miss out. The emerging culture puts enormous pressure on individuals not to miss out."<sup>42</sup> Therefore it is important to become a broadly skilled labourer in order to be employed in many ways.

When considering an artist formerly as a craftsman, changes in work ethos have transformed him into a multi-employable labourer; someone who is employable in the arts in the very wide scope. This means a shift in being primarily trained in one skill and becoming good in it to a more broadly educated and skilled person. In the next paragraph is explicated what this means for the education of artists and especially for artists in the musical discipline.

## ***2.4 Challenges for higher music education***

Students entering an institution for higher music education – a conservatoire – are subjected to the institution's regulations and organisation, including the way the education in the conservatoire is designed, i.e. by the curriculum. According to a practical handbook on *Curriculum Design and Development in Higher Music Education* the word *curriculum* is

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<sup>39</sup> Sennett (2008), p. 172

<sup>40</sup> Sennett (2006), p. 194.

<sup>41</sup> Idem, p. 194.

<sup>42</sup> Idem, p. 196.

normally used “to describe the course of study that is offered by an educational institution and taken by its students.”<sup>43</sup> Curriculum design in education finds its roots in the way societies are culturally, politically and economically organised. This depends on prevailing thoughts and rationales which act and react to the demands of society.<sup>44</sup> According to the Ian Westbury, a scientist specialised in Education, the curriculum can be seen as an institutionalised framework of cultural beliefs and is therefore burdened politically:

*Such organizational (sic) manifestations [i.e. curricula] are always interpreted in the light of a culture’s more or less firm understanding of the proper nature and appropriate character of education and schooling. [...] It is this culturally embedded curriculum-as-an-idea that gives the organizational (sic) form of the school and curriculum its significance.*<sup>45</sup>

Educators work according their understanding of the curriculum-in-the-culture; around the prevailing public and professional images of the curriculum. It is the aim of the educational system to train individuals who understand themselves and others as persons with different interests and who are capable to act on them.<sup>46</sup>

Although a lot of differences in design between countries can be perceived, the core elements of the curriculum in higher music education are more or less the same. They consist of the one-to-one lesson focussing on the principal study – the instrument, the voice or composing; additional lessons in ensemble play; an orchestra project, choral projects and so on; theoretical courses; pedagogical courses; and sometimes some courses focussing on the preparation for the profession. Differences in focus can differ from school to school, depending on institutional traditions, political developments and other environmental influences. At this point one remark should be made about the difference between classical and popular music learning. Lucy Green exposes in her book on *How Popular Musicians Learn* the fact that instrumental teaching is still very classical music oriented. That is to say it focuses mainly on the development of technique and how to apply it to the interpretation of the canonical repertoire.<sup>47</sup> The scores and the theory in classical music are used as primary

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<sup>43</sup> Cox (2007), p. 9.

<sup>44</sup> Westbury (2002), p. 108.

<sup>45</sup> Idem, p. 106.

<sup>46</sup> Idem, p. 107-108.

<sup>47</sup> Green (2002), p. 128.

sources for the performance of the repertoire.<sup>48</sup> In popular music, on the contrary, notation is used as a mean and not as a final end; pop musicians use notation as a mean to explicate their aural experience and to supplement the other two experiences of listening and copying.<sup>49</sup> New developments in aural and digital techniques are therefore highly influencing the way how popular musicians, and to a lesser extent classical musicians, experience the music discipline and what the discipline expects from them. Technological innovations in the music industry do affect the core business of studying and teaching music:

*...a new workforce of computer-literate and entrepreneurial musicians, conservatoires are becoming places where music students are invited to develop career flexibility through courses in Media Music, Sound Technology and Business Studies.*<sup>50</sup>

The education of the flexible musician implicates a shift in focus from becoming a highly skilled and well-educated musical person, towards a bigger focus on training in non-musical skills in order to meet the needs of the capitalistic society. In the above mentioned handbook on curriculum design is stated that at the end of the learning process there “should be a complete individual who uses all their skills and accumulated experience flexibly, fluently and without conscious compartmentalisation.”<sup>51</sup> Meanwhile, not everybody agrees on this perception of education and what it aims at. The sociologist Frank Furedi is agitated by publications which promote the *learning age*, but which show little interest in education as such. The interest of these publications, according to Furedi, is not in the content of knowledge, but in the use to which knowledge can be put.<sup>52</sup> What is happening at the moment is the “subordination of the curriculum content to its application” with as a consequence that the only knowledge that is valued is one deemed relevant.<sup>53</sup> The concept of the learning age is dominated by economic competition and promotes therefore a form of pedagogy that systematically devalues the meaning of knowledge and education.<sup>54</sup>

One way in which conservatoires try to meet the education of this multi-faced musician, is to work according to *learning outcomes*. Learning outcomes are used as a way to describe the objectives of a study programme. This implementation means a shift in focus

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<sup>48</sup> Green (2002), p. 206.

<sup>49</sup> Idem, p. 206.

<sup>50</sup> Davies (2004), p. 817.

<sup>51</sup> Cox (2007), p. 12.

<sup>52</sup> Furedi (2009), p. 36-38.

<sup>53</sup> Idem, p. 38.

<sup>54</sup> Idem, p. 37.



from what is taught to what is learned and implicates a more student oriented approach of the education process. Modernisers regard a subject-based curriculum as too rigid and they call for an aims-led curriculum.<sup>55</sup> Students learn the things they have been taught, but they learn also from other experiences and their own explorations during the study period. They learn via three ways of learning: formal, informal and non-formal ways. Those ways of learning are described by Rineke Smilde in her dissertation on *Musicians as lifelong learners*.

*Formal learning* is learning in an organised and structured context which is explicitly designed as a learning environment. This way of learning in the conservatoire is based on a structured curriculum with learning objectives, methods and assessments. The aim of formal learning is primarily on gaining knowledge and skills directly related to mastering the instrument or the voice.

*Informal learning* differs from formal learning – i.e. what is subjected to the curriculum – in that there is no interference of any educational authority. Informal learning takes place when musicians are working together on a more or less equal basis. What is learned is most of the time strongly connected to the context in which it has been learned and the transformation of the gained knowledge to another situation is often problematic. This way of learning takes place outside a formal learning environment, but it can be assessed via a formal learning environment. That is to say by assessing the akin competences as established in the curriculum.<sup>56</sup> These experiences fit in what is considered as an important part of the popular music studies: working in peer-groups. It has been determined that informal peer assessment is significant in the learning process of students. Students form peer-groups and listen to each others recordings. And as there is no hierarchy between the individual peers, the nature of the exercise and what is being practised is agreed upon in the group. This supports cooperation amongst students and gives the students the opportunity to listen to and learn from each other.<sup>57</sup>

The third type of learning is *non-formal learning* and is as hard to asses by formal established competences as it is in informal learning. Smilde describes this way of learning as “any organised educational activity outside the established formal system.”<sup>58</sup> The environment does not explicitly aim at learning or teaching, but the idea is that any incidental learning outcome is even as valuable as an intentional learning outcome yielded via the formal way of learning. To benefit from non-formal learning a reflective attitude of the

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<sup>55</sup> Furedi (2009), p. 39.

<sup>56</sup> Smilde (2009), p. 74-75.

<sup>57</sup> Green (2002), p. 204.

<sup>58</sup> Smilde (2009), p. 74.

learner is important, in order to criticise and estimate the situation. *How* something has been learned as well as *what* has been learned are both equal important. Peer learning is an appropriate manner to assess this way of learning, according to Smilde.<sup>59</sup>

For all types of learning the objectives can be set beforehand, but the way how they are achieved is not fixed: “Learning Outcomes describe where students should arrive at the end of their studies, not how they should get there.”<sup>60</sup> The different ways of learning – formal, informal and non-formal – can all contribute something to reach the learning outcomes. Every student progresses with different speed, especially in music studies, and learning outcomes give room to the possibility to be flexible in the covered distance to reach the goal.<sup>61</sup> On the other hand, the installation of learning outcomes removes part of the responsibility of the teaching institution to the student’s responsibility. To place the student more in the front and to focus more on what he makes out of the handed out teaching materials and resources himself, the student becomes partly responsible for his educational pathway.<sup>62</sup> To approach the curriculum from this perspective can be closely related to what has been said above. The tendency in current day society is to make people more responsible for their own acts and for the way they shape and fulfil their individual lives. However, the policy that focuses on keeping up with change distracts itself from its core business to give meaning to education and there a paradox appears, according to Furedi:

*...the very celebration of the age of learning has encouraged powerful and anti-intellectual and anti-academic impulses. Novelty and change are preferred to the project of formal schooling that is based on academic subjects.*<sup>63</sup>

Critics on a subject-based curriculum transcend the traditional ideological divide between novelty and qualitative change. It is the objectification of change that haunts humanity and desensitises society from this divide. Change as an object acts as a barrier to its real understanding, as Furedi states. He does not deny that education and knowledge must be renewed, but “always through developing the intellectual legacy of the past.”<sup>64</sup>

To reform curricula into a design that reflects current day tendencies of flexibility – the quick adaptation of new skills and total responsibility for ones own benefits – a shift is

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<sup>59</sup> Smilde (2009), p. 74-75.

<sup>60</sup> Cox (2007), p. 13.

<sup>61</sup> Idem, p. 14.

<sup>62</sup> Idem, p. 13.

<sup>63</sup> Furedi (2009), p. 40.

<sup>64</sup> Idem, p. 41.

needed in the curricula of college and university music departments. According to professor of Music in Jazz and Improvisation studies, Edward Sarath, in the *Handbook on Research of Music Teaching and Learning* (2002), a lot of them focussed strongly all that time on interpretative performance and the analysis of the European music repertoire. There is little attention paid to experiences in improvisation, technology and multi-ethnic musicianship and as a result students will graduate without any training in skills which are important to their professional careers.<sup>65</sup> Sarath proposes that improvisation is equipped to address the needs to develop these skills:

*The creative, integrative, eclectic, and hands-on qualities of improvisational experience promote the development of both conventional and contemporary skills, foster in students an all-important self-sufficiency, and also open up pathways to emerging educational areas such as consciousness and contemplative studies.*<sup>66</sup>

Improvisation takes place in a continuous format that leaves no room for revising or editing; the process is one of creation and performance simultaneously and the improvised composition is a result of multiple input and interaction (among players and listeners) at the same time. By confronting students with this interactive and explorative process they are not only enabled to explore the process of improvisation more deeply, but also to work with hybrid forms, common in today's world.<sup>67</sup> The improviser consistently accesses a level of "creative penetration" wherein boundaries between styles, idioms and processes do not exist, but wherein "the totality of the musical landscape is perceived as a source of potential expressive resources."<sup>68</sup> Sarath sees this boundless way of working as a big step towards the emergence of diversity – the variety of the way creative skills are pursued in the learning environment.<sup>69</sup> The allocation of musical skills in different ways supports students in their self-organising capacity and this helps them to manifest themselves in the learning environment, but can also be transposed to the society in general.<sup>70</sup> This goes however not always without obstructions. As stated by Smilde, the transposition of skills learned in an

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<sup>65</sup> Sarath (2002), p. 188.

<sup>66</sup> Idem, p. 188.

<sup>67</sup> Idem, p. 189-190.

<sup>68</sup> Idem, p. 195.

<sup>69</sup> Idem, p. 196.

<sup>70</sup> Idem, p. 193.

informal way to a comparable, new situation does not always succeed, as the things learned are strongly connected to the context in which they have been learned.<sup>71</sup>

A research project called *Learning to Perform*, executed in 2006 by the research team of the Royal College of Music (RCM) in London, can be mentioned in line with the vision of Sarath. The project aims to understand how musicians learn and how this can be improved, starting from the premises that the development of a music student towards a professional musician is far more complex than only practising the musical skills.<sup>72</sup> It is often thought that conservatoire students are caged in a room to practice, especially classical music students, in order to reach the highest level of performance. Researcher Rosie Burt and her colleagues do not deny this is an important practice, but they argue that being a good musician reaches further than solitary practice. Higher music education should, according to them, prepare the musician for a great diversity in employment, i.e. for a portfolio career:

*Given that students enter the RCM to undertake a vocational education, the institution has the responsibility to reflect the broadness of such a vocation in the provision it offers. Similarly, the students themselves need to recognise this broadness, and tailor their expertise accordingly.*<sup>73</sup>

The approach to education in order to encourage a variety of employability, is not always reflected in the curriculum. It turns out that, according to the RCM research project, a Bachelor of Music (BMus) in Western classical music at the Queensland Conservatorium Griffith University (QCGU) still has its main focus on performance excellence, maintained by the institution and the staff working for the institution. This is reflected by the entrance criteria and by the division of time throughout the programme, wherein a gross of time is reserved for individual practice for recitals or exams.<sup>74</sup> On the contrary a Bachelor programme in Popular Music (BPM) at QCGU focuses more on the students' reflection on his own recorded performances in order to enhance performance abilities. The integration of different elements of study, such as course work, collaboration with different genres and disciplines and different assessments to test the student's progress are incorporated in this

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<sup>71</sup> Smilde (2009), p. 75. Although the transfer of skills from one domain to another is rather limited, according to Tunks (1992) in Lehman (2002) and Smilde (2009).

<sup>72</sup> Burt (2007), p. 2-3.

<sup>73</sup> Idem, p. 4.

<sup>74</sup> Idem, p. 10.

Bachelor programme.<sup>75</sup> The research undertaken by RCM's research team in collaboration with the QCGU, determines students' attitudes towards their hopes, anticipations, concerns and career aspirations after life at the conservatoire. The results show differences in attitudes between BMus and BPM students, especially towards the meeting of like-minded people (aspired more by BPM students) and the possibility of ensemble play during the study period and the continuation of it after the studies (aspired more by BMus students).<sup>76</sup>

One of the outcomes of research done by the Royal Northern College of Music (RNCM) in Manchester (United Kingdom), is that the conservatoire's focus is still primarily on performance as understood by its students. Despite the fact there is a joint course offered with the University of Manchester to offer a broader range of musical studies, very few students attend this course and this complicates the preparation for a portfolio career. It is concluded that to prepare conservatoire students fully for a varied career "the boundaries between performance and other spheres of musical study must be transcended."<sup>77</sup> Graduates should work in a boundless way without any hierarchical obstructions between styles and idioms, as mentioned by Sarath as well. They are empowered citizens, "able to make choices and act effectively on the choices made" and this "signifies the capacity to influence the range of available choices and the social settings in which choices are made and pursued."<sup>78</sup> Choices are depending on the constantly changing circumstances and on the flexibility of society.

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<sup>75</sup> Burt (2007), p. 11.

<sup>76</sup> Idem, p. 14-15.

<sup>77</sup> Miller & Baker (2007), p. 16.

<sup>78</sup> Bauman (2005), p. 124.

## 3. Methodology

### 3.1 Research design

The research questions are examined through a quantitative research methodology. The decision to choose this methodology has been a result of the aim of this research project, to give an overview of how the European conservatoire student is prepared for the profession during the study period. On the one hand, the aim to give an overview can better be met by the use of a quantitative data collection as it will give more general information about the status quo of conservatoires and does not focus too much on one conservatoire in specific, as is the case with qualitative data collection. On the other hand, to use a qualitative method to collect data from a widespread group all over Europe was not possible in the sense of time and physical feasibility.

The data are collected among a group of teachers of the Early Music and Pop & Jazz departments of different European conservatoires. The reason to contact teachers to participate in this data collection process, is because they are the executives of the conservatoire curriculum and are at the forefront of the education of their students in the broadest sense, from musical to professional education. This presents however only one perspective, as the preparation for the profession might be considered differently by for instance students themselves or policy makers. The teachers are nevertheless highly involved in this process and the fact they are the practical executives of the curriculum prevailed to address this group.

To address a representative group of teachers, it has been decided to take a sample of the participants of the last three AEC Pop & Jazz Platform Meetings and AEC Early Music Platform Meetings, since these meetings are mainly attended by teachers. This means that the participants of the Pop & Jazz Meetings of 2009 (Amsterdam), 2010 (Tallinn) and 2011 (Graz) are addressed. This sample consists of 250 participants, representing 23 European countries and 3 non-European countries.<sup>79</sup> The Early Music Meetings of 2009 (Trossingen), 2010 (The Hague) and 2011 (Geneva) comprise a sample of 223 participants and they represent 27 European countries and 4 non-European countries.<sup>80</sup>

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<sup>79</sup> Please contact the AEC via [www.aecinfo.org](http://www.aecinfo.org) for the participants lists of the Pop & Jazz Meetings.

<sup>80</sup> Please contact the AEC via [www.aecinfo.org](http://www.aecinfo.org) for the participants lists of the Early Music Meetings.

### ***3.2 The questionnaire***

Before explaining the outline of the questionnaire, it is useful to set out the formulation of the questionnaire. The starting point is the plain research question, about how the different conservatoires prepare their students for a life after the study period. As can be read in the theoretical framework of this paper, students are taught via formal, informal and non-formal ways and they learn in different situations.<sup>81</sup> To capture this fact and to take it into account when questioning the respondents, means that these abstract learning environments have to be translated in operational terms. The operational terms I found most useful to cover the ways a student learns during his conservatoire studies, are curricular and extra-curricular activities. Both activities can be related to formal, informal and non-formal ways<sup>82</sup> of learning and are both taking place as well as within the walls of the conservatoire as outside the physical environment of the conservatoire.

Another element of the research question which has to be spelled out is which studying phase of the conservatoire studies is investigated. Since the acceptance of the Bologna declaration in 1999 the curricula of higher education in Europe are organised in a three cycle system: a Bachelors (first cycle), a Masters (second cycle) and a Doctorate (third cycle) degree.<sup>83</sup> This means that when is asked for the preparation of the student during his ‘conservatoire studies,’ it is not clear which part of the studies is meant; whether it is the first, second or third cycle. To avoid any indistinctness to which phase of the studies the curricular and extra-curricular activities should be related, this research project focuses on the Bachelors degree. The Bachelors is the first period in which a student enrolls after he has decided to continue his musical studies on a higher education level. After this period there is the possibility to do a Masters programme, but he could also decide to quit the study environment and to go into the professional field to work as a musician. To see how the student is prepared for the profession if he decides to do the latter, it is worth to examine the activities in the Bachelors programme. Moreover the commencement of a Bachelors in higher music education means often the first step from a dilettante to a professional musician. Therefore it might be worthwhile to engage the student from the start with the professional field in the broadest sense; to enable the student to get engaged with the music profession and what it encompasses.

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<sup>81</sup> Please find an explanation of these ways of learning in chapter 2.4, on page 16-17.

<sup>82</sup> The three ways of learning are explained in chapter 2.4, p. 16-17.

<sup>83</sup> EC (1999).

### ***3.2.1 The questionnaire design and implementation***

The questionnaire is composed into section 1 and section 2, consisting of 15 and 6 statements respectively. Statements about the curriculum of a dedicated Bachelors programme for either Pop & Jazz Music or Early Music are ascribed to the first section. The second session questions the institution's offer of extra-curricular courses for either Pop & Jazz Music or Early Music in the Bachelors programme. The statements are valued with a point on a five point Likert scale, where point 1 corresponds with strongly disagreement with the statement and point 5 with highly agreement with the statement.<sup>84</sup> The reason for using this scale is because it is a strong tool to measure someone's attitude towards a phenomenon and this is the aim of this questionnaire. The research question *What are the teacher's opinions about how the conservatoire students of the Pop & Jazz and Early Music departments are prepared for the musical profession?* is examined by measuring how the teachers think their students are prepared for the profession; it is executed to gain an insight into the thoughts of teachers. In order to have the possibility to compare the two sections, it has been decided to adopt statements with the same character in both sections.

To receive the most wanted answers the respondent is led to the questionnaire by what can be called a 'division tree.' By asking the respondent to mention explicitly in which context his answers have to be assumed, a clear overview of the different categories of respondents and their answers can be made. Although the questions of the sections point at the Bachelors programme, it could be possible that the questionnaire is filled out by a teacher who is not responsible for this programme or that there is no Bachelors programme offered in the conservatoire. Therefore the respondents have the opportunity to value the statements according to their specific background. This is taken into account when the results of the questionnaire are analysed and it is explicitly mentioned to which category the results belong.

At the beginning of the questionnaire the respondent is asked to fill out his contact details and whether his institution has an alumni network (both are optional questions). These questions are posed for the reason that it might be interesting to contact respondents for further information if their answers give rise to that. For instance by gathering information from alumni students to find out how they look back to their preparation during their conservatoire studies.

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<sup>84</sup> Van Peer et al. (2007), p. 114.



The questionnaire is distributed via an online Google form.<sup>85</sup> All participants receive an email wherein an introductory text explicates the aim of the research questionnaire and the link to the dedicated questionnaire – i.e. Early Music or Pop & Jazz Music – is inserted. After two weeks a reminder to fill out the questionnaire is sent to all the participants and the deadline for submitting the questionnaire is after three weeks.<sup>86 87</sup>

### ***3.3 Conservatoires***

Together with the results of the questionnaire a list of the conservatoires represented in the received questionnaires is provided. This overview serves as a guide – a dexterity – if the reader would like to know more about a conservatoire which is represented in this research. This list will consist of the conservatoires of respondents who indicated on their questionnaire their institution offers a dedicated Bachelors programme in either Pop & Jazz Music or Early Music. The reason to include only these institutions is a matter of practical nature, as the results of these conservatoires can be compared on a one-to-one basis regarding the educational programme they offer and their valuation of the statements.<sup>88</sup>

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<sup>85</sup> The Google form cannot be addressed online anymore, because the deadline for submission has passed. The form can still be accessed via the researcher's personal Google account. Please do get in touch if you wish to view the form.

<sup>86</sup> See for the introductory text and the text accompanying the reminding email attachment 1.

<sup>87</sup> See for the questionnaire attachment 2.

<sup>88</sup> Please find the list of conservatoires in Appendix 3.

## 4. Results

This chapter contains the results of the data collection. The chapter starts with an overview of the results of the questionnaire executed among Early Music Platform respondents. Then the results of the Pop & Jazz Platform are presented in the second paragraph. In the last paragraph the results of the two platforms are compared.

Before the results are presented, a general remark should be made. Due to a lack of responses on the questionnaire, it is hard to generalise the outcomes. The presented results are therefore limited tentative and cannot be taken indiscriminately as representative for the examined groups.

### 4.1 Early Music Platform results

46 respondents – which makes a 21% response rate – of the Early Music Platform filled out the questionnaire.<sup>89</sup> For the first section of the questionnaire, consisting of questions concerning the curriculum, the respondents can be divided in 4 types of respondent groups. The groups have been divided according to the answers they provided to every statement in the first section, statements A to O.<sup>90</sup>

1. Respondents who have answered the questionnaire for a *dedicated Bachelors programme in Early Music* (27 respondents);
2. Respondents who have answered the questionnaire for a *dedicated programme in Early Music, but different from a Bachelor* (6 respondents);
3. Respondents who have answered the questionnaire for *optional courses in Early Music during the Bachelors programme* (6 respondents);
4. Respondents who have answered the questionnaire for a *general Bachelors programme, as the conservatoire does not offer any programme or optional courses in Early Music* (7 respondents).

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<sup>89</sup> See for the questionnaire attachment 2. It is advised to keep the questionnaire aside while reading the results, as there is often referred to the questions. Though most of the questions are incorporated in the result section.

<sup>90</sup> See for the Early Music data file attachment 4.

### *Group 1*

The first group of respondents filled out the questionnaire regarding the curriculum of a *dedicated Bachelors (BA-) programme in Early Music*. 27 respondents indicated their institution offers a specific BA-programme in Early Music. A brief look at the descriptive statistics for the answers to statements A to O does not show striking results. Answers to statements E (“The curriculum encourages students’ music-related activities other than those focused upon performance and/or composition.”) (mean = 3.15, S.D. = 0.77), G (“The curriculum stimulates the development of non-musical skills.”) (mean = 2.93, S.D. = 0.96) and J (“The curriculum contains a substantial amount of management courses.”) (mean = 1.96, S.D. = 0.98) show high agreement among the respondents, since the standard deviations are low. Respondents show a relatively high average agreement on statement K, about the opportunity for students to participate in bands and/or orchestras (mean = 4.19, S.D. = 1.11).

### *Group 2*

The respondents of group 2 completed the questionnaire regarding the curriculum of a *programme in Early Music different from a BA-programme*. This different programme encompasses either a Masters (MA-) programme in Early Music, or an equivalent of a MA-programme (i.e. Diplômes d’études musicales (DEM) in France) in Early Music, or a BA-programme in Early Music for some specific instruments only. Six respondents of the total of 45 filled out the questionnaire regarding this type of programme.

The results show an average of neutrality to strongly agreement on almost all the statements. The statements H (“The curriculum offers courses that explore the cultural institutions.”) (mean = 2.50, S.D. = 0.55), J (mean = 2.33, S.D. = 0.82), L (“The curriculum offers courses which stimulate interdisciplinary work with for instance dance, drama, visuals and fine art.”) (mean = 2.83, S.D. = 0.93) and O (“The curriculum offers courses about the development of transferable skills, i.e. skills focusing upon working with different audiences (school kids, the elderly, prisoners, etc.).”) (mean = 1.83, S.D. = 0.98) show an average below neutrality and the answers to the statements tend to disagreement to strongly disagreement. Statement O, about the offering of courses of transferable skills, shows strongly disagreement (mean = 1.83; S.D. = 0.98) as the only one.

### *Group 3*

People whose institutions for HME do not offer a dedicated BA-programme or other programme in Early Music, were asked to answer statements A to O for *optional courses for*

*Early Music in the BA-programme.* Only six respondents indicated their institutions offer optional courses in Early Music. The descriptive statistics for the responses of group 3 show an average mark around neutrality to strongly agreement on the statements A to O. The answer to statement J is contradictive to the other answers; the descriptives show disagreement on the statement (mean = 2.33, S.D. = 0.82). The answers to statement K show highly agreement (mean = 4.67, S.D. = 0.82).

#### *Group 4*

The last group of respondents indicated their institution offers neither a dedicated BA-programme for Early Music, nor optional courses in the BA-programme for Early Music. Therefore they answered the questionnaire regarding the curriculum of their *general BA-programme*. The seven respondents within this group show quite divergent results on statements A to O. It is hard to tear a line of general agreement or disagreement, but it can be said that statements D (“The curriculum encourages students to set up their own business.”) (mean = 2.29, S.D. = 0.95), H (mean = 2.57, S.D. = 0.79) and J (mean = 2.29, S.D. = 0.95) show few agreement to disagreement, whereas N (“The student’s engagement with the music profession is addressed in the 1-to-1 lesson with his or her main teacher.”) (mean = 4.57, S.D. = 0.79) shows strongly agreement.

#### **4.1.1 Extra-curricular activities**

The second part of the questionnaire consisted of questions concerning extra-curricular activities and whether these activities are dedicated to Early Music or not. In this part of the questionnaire ‘extra-curricular activities’ were defined as: *courses or lectures offered in addition to the compulsory or optional parts of the programme which are strictly necessary to pass the first cycle or Bachelors degree.* Of the total amount of 46 respondents, 20 respondents (response rate = 41%) confirmed their institution offers extra-curricular courses for Early Music, 14 (31%) affirmed their institution offers extra-curricular activities, but those are not especially for Early Music and in 13 (28%) institutions no extra-curricular activities are offered at all. The first mentioned 20 respondents can be divided once more into two groups: 12 of them offer a dedicated BA-programme in Early Music and 8 offer only extra-curricular courses in Early Music.

The 20 respondents were asked to answer 6 statements (statements P to U) regarding those extra-curricular activities.<sup>91</sup> The answers of this small group of respondents cannot be taken as representative for the whole group of institutions which offer extra-curricular activities dedicated to Early Music.

#### **4.1.2 Conservatoires**

This section contains an overview of the conservatoires which indicated on their questionnaire their institution offers a *dedicated BA-programme for Early Music* and/ or *extra-curricular activities dedicated to Early Music*.<sup>92</sup> The group counts responses of 22 different conservatoires and the different curricula have been looked up to get an overview of what the BA-programme encompasses per institution. Six of the listed conservatoires are based in Italy, this means that Italy is the best represented country on the list.

After making an overview of the curricula, three striking things came up. To start with the fact that a lot of conservatoires mention their training focuses highly on the participation of students in bands and/or orchestras. Almost all the schools mention very explicitly the training of students to become proficient in playing in a small or large (Baroque) ensemble or orchestra. The second result is the focus on the training of pedagogical skills. Regarding the aims as stated in the curricula the training of these skills focus mainly on training students to become a music teacher in the Early Music discipline. The last remarkable thing is that almost all the conservatoires mention their practical musical activities are accompanied by the investigation of theoretical (historical) resources which delineate the performance practice. Particularly the conservatoires in Germany and Austria show this relation between the practical performance and the historical (musicological) resources very strongly.

The Anglo-Saxon conservatoires such as the Schulich School of Music of McGill University (Toronto, Canada) and the Birmingham Conservatoire (United Kingdom), do have programmes which explicitly focus on the preparation of the music student for the profession. However these programmes are not especially for Early Music students. Especially the curriculum of the programme at the Birmingham Conservatoire attracted my attention. From year one in the Bachelor studies to year four, students get a solid training in personal and professional development. This development is even assessed besides the assessments for their musical development. The Royal Welsh College of Music and Drama (Cardiff, United

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<sup>91</sup> See for the questionnaire attachment 2.

<sup>92</sup> See for an overview of these conservatoires attachment 3.

Kingdom) offers courses in ‘teaching and outreaching skills,’ which cover a wider scope than just teaching skills. The term ‘outreach’ evokes more equalities with ‘transferable skills,’ skills which focus not only on pedagogy, but on transferring knowledge more broadly.<sup>93</sup>

The Royal College of Music Stockholm (Sweden) offers complementary courses which encompass internships outside the school. They also collaborate in projects with local and suburban communities and they are enrolled in a school development project about globalisation and learning. These projects are not encapsulated in the curriculum, but the things learned through the curriculum items can be brought into the projects; collaboration takes place between the curriculum courses and what the project encompasses and aims at. CESMD de Poitou-Charentes (France) has a more or less similar collaboration with the local work field. Their students take part in professional occasions on a regular basis and this involvement is adjusted to the music discipline (here: Early Music).

In continuation to the above mentioned complementary courses, some conservatoires offer extra-curricular courses to Early Music only and they have no dedicated BA-programme. The conservatoire of Monopoli (Italy) offers the opportunity to attend Master classes, seminars and conferences. One of the seminar topics is about music education for primary school children, which takes place in collaboration with a local primary school and a higher education department for music, arts and dance teachers. Another initiative is the Centre for Orchestra, established by the Guildhall School of Music and Drama (London, United Kingdom). This centre gives students of the Guildhall School the unique opportunity to work with the London Symphonic Orchestra (LSO) and to prepare themselves and to be prepared for the profession. This preparation happens through master classes, the opportunity to work within a wider range of the profession, the collaboration with other art forms. However these extra-curricular opportunities do not focus on Early Music only. They are accessible for students from every department of the conservatoire.

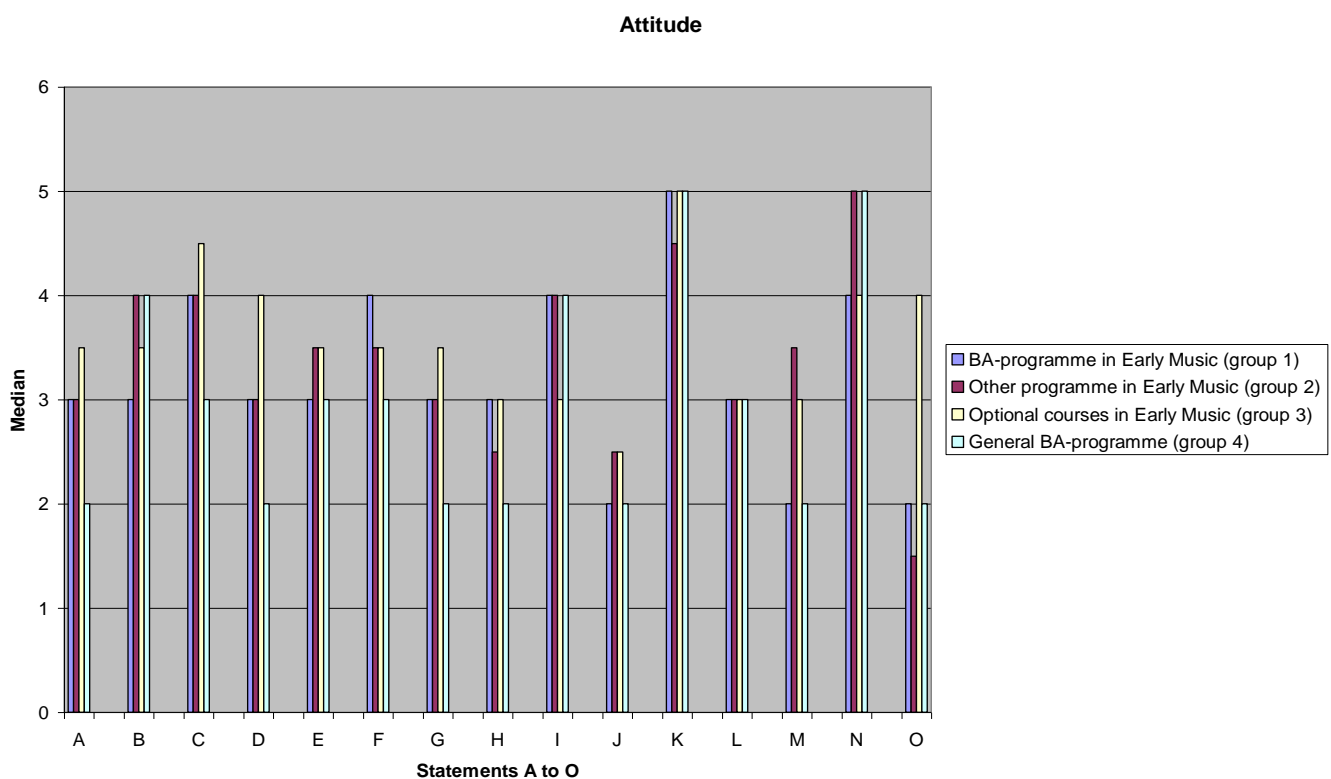
#### ***4.1.3 Comparison of the results of the groups***

After considering every group separately, comparison of the results of the groups can give more insight into resemblances and differences between the different representative’s answers. This provides ground to make judgments about the relationship between the different educational points of view from which the questionnaire has been filled out and the attitudes

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<sup>93</sup> Statement O in the questionnaire also points at these transferable skills.

of the different respondents belonging to each group. The four groups are compared on the value of the median. The reason to base the comparison on this value, is because it is a descriptive central measure which is less influential for outliers than the mean. The influence of outliers becomes bigger when the amount of respondents is smaller and as the latter is the case for the answers to the carried out questionnaire, comparison on the median makes more sense than on the mean.<sup>94</sup> The fact is witted that results of a very few respondents do not in any way fully represent the general group. The assumptions that are made should therefore be regarded in the perspective of the intended scope of this research project and should not indiscriminately be applied and generalised to external situations.



The highest values are given to statements K (“The curriculum offers the opportunity to participate in bands/orchestras.”) and N (“The student’s engagement with the music profession is addressed in the one-to-one lesson with his or her main teacher.”) as shown in the graph above. At least 50% of the respondents agree (median = 5) on the fact their pupils are prepared for the profession via the opportunity to play in bands and/or orchestras (statement K) and/or via the one-to-one principal study lesson (statement N). This observation coincides with the exploration of the different conservatoire curricula for a dedicated

<sup>94</sup> Van Groningen et al. (2008), p. 38-40; Van Peer et al. (2007), p. 191-193.

BA-programme in Early Music. Almost all the schools mentioned very explicitly the training of students to become proficient in playing in a small or large (Baroque) ensemble or orchestra. On the other hand, addressing topics related to the profession during the one-to-one lesson is a more informal way of learning and does therefore not explicitly appear in the curricula. This, however, does not mean the engagement with the profession via this way is less important or appears less frequently than via curricular activities.

When looking at the medians of statement C, about courses focusing on aspects different from performance and/or composition, the median given by group 3 is the highest among the others (median = 4.5). When relating this number to the one of statement I, about the stimulation to reach (new) audiences, (median = 3) it seems that respondents of group 3 do not relate these different aspects (of statement C) to the approach of a (new) audience. This might suggest that optional courses in Early Music mostly focus on aspects different but related to the performance and/or compositional practice. If this is the case, then this is affirmed by the fact that many curricula emphasise on the investigation of theoretical resources in order to improve the performance practice.

More than 50% of the respondents for a dedicated BA-programme in Early Music show low agreement (median = 2) on the statement that addresses the development of transferable skills (statement O). On the other hand more than half of the respondents group of optional courses in Early Music agrees on this statement (median = 4). One of the possible explanations for this appearing difference could be that respondents interpreted the question whether their institution offers optional courses in Early Music, as: optional courses for they who are enrolled in an Early Music programme. If this is the case, then courses in transferable skills are offered during the BA-programme, but not generally implemented.

The question whether the institution offers a substantial amount of music management courses (statement J) is not confirmed by any curriculum. These courses are rare, as is affirmed by the low median of the respondents of this group. Teachers of other programmes in Early Music (e.g. a Masters (MA-)programme in Early Music) and optional courses in Early Music are more positive. This could be because of the fact that there is more attention paid to these courses during the MA-programme or, as said above, ‘optional courses’ has been interpreted as ‘optional to the dedicated BA-programme.’

It is only for statement B (“The curriculum stimulates students to participate in the organisation of a music festival.”) that groups 2 (other) to 4 (general) all show higher medians, than the group of a dedicated BA-programme in Early Music. This could be because it is either more important to participate in these activities during another phase of the studies

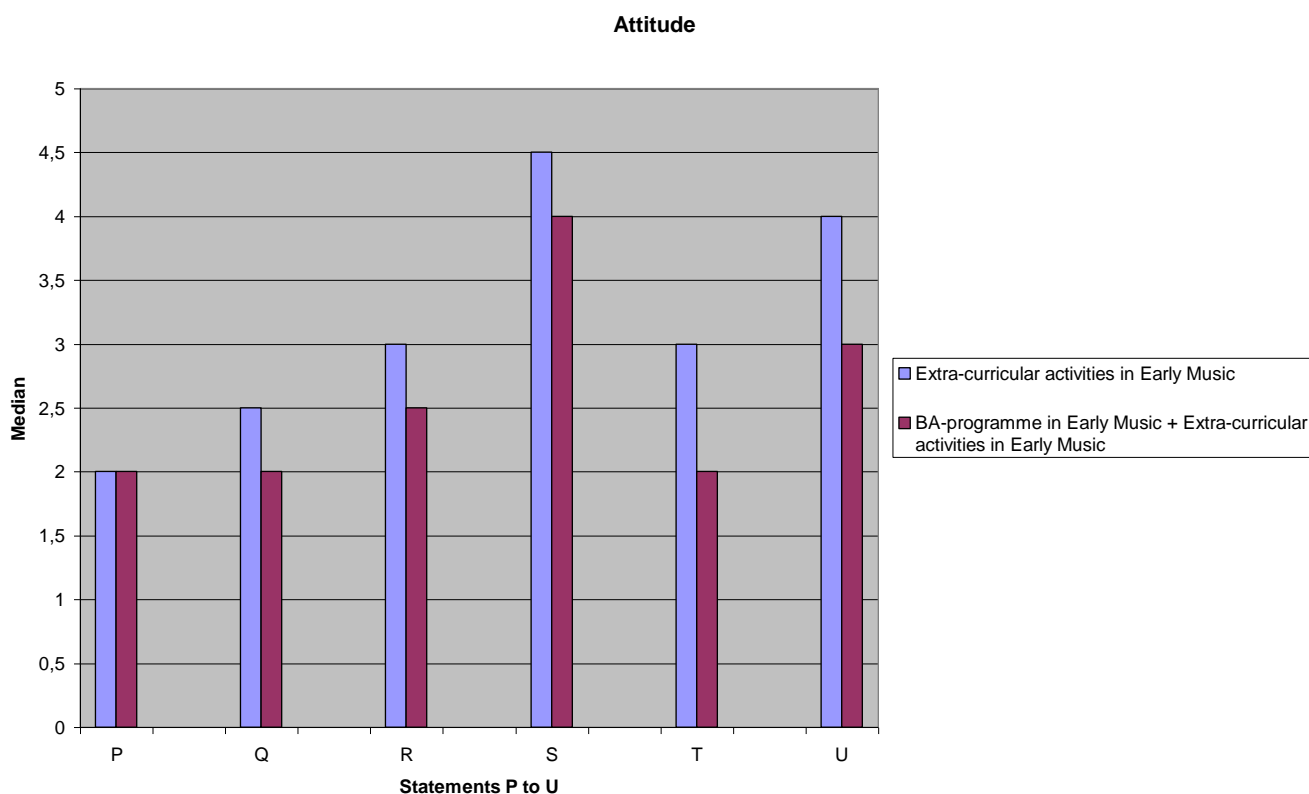


(e.g. in a MA-programme) or it is again seen as an option (like an optional course) that can be executed during the BA-studies. Meanwhile cooperative learning and working in a peer community (statement F) appear to be strongly existent during the BA-programme in Early Music. When relating this to the low median on statement B, it can be the case that this is a more internal oriented activity, which does not immediately transcends the conservatoire's study environment. These activities cannot be related one-to-one to organisational activities, but the idea of working together with equals in order to reach a certain goal exists in both situations.

The group for optional courses in Early Music shows the highest medians on statements that do not show any explicit relationship with musical skill development. Like the statements A ("The curriculum stimulates students to do an internship in the music business."), C ("The curriculum offers courses on other than those focused upon performance and/or composition."), D ("The curriculum encourages students to set up their own business."), G ("The curriculum stimulates the development of non-musical skills.") and O ("The curriculum offers courses about the development of transferable skills."). It could be assumed that these courses can be taken as optional within the Early Music BA-programme.

#### ***4.1.4 Comparison of the results of curricular and extra-curricular section***

As described above 20 respondents who indicated on their questionnaire their institution offers extra-curricular courses, 12 of them offer both a dedicated BA-programme in Early Music and extra-curricular courses in this discipline. It has been investigated whether there is any relation between answers to the first and the second section of the questionnaire. It can be useful to know this as it can indicate a predictive relationship that can be exploited in practice.



As is shown in the above presented graph, the institutions that offer a BA-programme in Early Music and accompanying extra-curricular activities show lower medians to statements P to U, than those which offer extra-curricular activities only. One of the possible explanations could be that the questions asked for in statements P to U do not point at the extra-curricular activities in specific; these activities can also be incorporated already in the curriculum of a dedicated BA-programme. Teachers who filled out the questionnaire for a dedicated BA-programme + extra-curricular activities interpret the statements possibly from this point of view; they do not necessarily see the addressed topics and activities as ‘extra,’ which results in less agreement on these statements. On the other hand, it is hard to grasp what is encompassed by ‘extra-curricular activities’ as most of these activities are not exactly spelled out in a formal way, like the curriculum. The teachers give their point of view of what is done by the institution on top of the formally organised curricular activities, but these interpretations can vary from one person to another.

Nevertheless, the improvement of performance skills (statement S) is one of the statements on which teachers of both groups highly agree. This can be linked to the answers to statement K (“The curriculum offers the opportunity to participate in bands and/or orchestras.”) of those institutions which offer a BA-programme in Early Music. The answers

to statement U (“Some extra-curricular activities stimulate interdisciplinary work and cross-over alliances.”) (median = 3) correspond more or less with the answers to statements L (“The curriculum offers courses which stimulate interdisciplinary work with for instance dance, drama, visuals and fine art.”) (median = 3) and M (“The curriculum offers courses which stimulate cross-over alliances with other music genres, for instance, combinations of at least two of classical music, pop & jazz and world music.”) (median = 2) of the first section, given according to a dedicated BA-programme. However more than 50% of the teachers who indicated their institution offers only extra-curricular courses in Early Music show agreement (median = 4) to statement U. One possible explanation could be that working together with other music departments and artistic disciplines is normally not part of the curriculum as the curriculum mainly focuses on the principal study. Extra-curricular could for instance encompass experimentation settings wherein different students are sitting together figuring out what will happen when combining their musical instruments, traditions and viewpoints. To approach the conservatoire environment like this is connected with the idea of a ‘laboratory’ wherein students are working on a trial-and-error basis.<sup>95</sup>

Activities that do not focus on the initial (music) studies, such as job career development, the engagement with cultural institutions et cetera, are apparently more represented in an extra-curricular setting. Teachers show on average more agreement on the development in these different skills in extra-curricular activities, than in curricular activities.

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<sup>95</sup> See for more information about the idea of the conservatoire as a ‘laboratory:’ Smilde (2009), p. 96.

## 4.2 Pop & Jazz Platform results

The total amount of respondents is 58 – which makes a 23% response rate – and they can be divided in four types of respondents groups. The groups have been divided according to the answers they have given to every statement in the first section, statements A to O.<sup>96</sup>

1. Respondents who have answered the questionnaire for a *dedicated Bachelors programme in Pop & Jazz Music* (47 respondents);
2. Respondents who have answered the questionnaire for a *dedicated programme in Pop & Jazz Music, but different from a Bachelor* (2 respondents);
3. Respondents who have answered the questionnaire for *optional courses in Pop & Jazz music during the Bachelors programme* (5 respondents);
4. Respondents who have answered the questionnaire for a *general Bachelors programme, as the conservatoire does not offer any programme or optional courses in Pop & Jazz Music* (4 respondents).

### Group 1

Group 1 consists of respondents who filled out the questionnaire regarding a *dedicated BA-programme in Pop & Jazz Music*. This group counts 47 respondents. Respondents who answered statements A to O for this group show a median around neutrality (median = 3) tending towards agreement (median = 4). The average mark to every statement is more or less around neutrality, but tends towards agreement. Only the answers to statements H (“The curriculum offers courses that explore the cultural institutions.”) (mean = 2.68, S.D. = 1.11) and J (“The curriculum contains a substantial amount of management courses.”) (mean = 2.79, S.D. = 1.43) differ from this mark, those marks show disagreement to neutrality. Interesting to see is that 70% of the respondents marked strongly agreement to statement K (mean = 4.62, S.D. = 0.68), which asks for the opportunity for students to play in bands and/or orchestras.<sup>97</sup>

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<sup>96</sup> See for the questionnaire attachment 2. It is advised to keep the questionnaire aside while reading the results, as there is often referred to the questions. Though most of the questions are incorporated in the result section. See for the Pop & Jazz data file attachment 5.

<sup>97</sup> After mapping out the conservatoire programmes, a difference in interpretation of the questionnaire appeared. Some respondents read the question about the offering of a dedicated programme in pop and jazz music strictly as the offering of a *combination* of pop and jazz music. While others interpreted ‘dedicated BA-programme for Pop & Jazz Music’ more freely and affirmed the question also when their institution offers either a jazz or a pop programme only, as can be perceived from the websites of the conservatoire. Finally, all those respondents were

### *Group 2*

The 2 respondents of group 2 filled out the questionnaire regarding a *dedicated programme for Pop & Jazz Music, but a programme different from a BA-programme*. Answers were given for a Masters (MA-) programme in pop and jazz, or for a jazz programme for educational purposes. As the amount of respondents in this group is really very small, the answers should not be taken as general representative for this group of people. Therefore the results are not taken into further account for this research project.

### *Group 3*

The third group consists of respondents who answered statements A to O regarding *optional Pop & Jazz courses offered in the BA-programme*. 5 respondents indicated their institution offers this opportunity to their students. The medians show disagreement (median = 2) to neutrality (median = 3), with a few exceptions. The average marks show neutrality, whereas it is clear that answers to statement J are inconsistent with this; J shows a mark that tends more to disagreement (mean = 2.00, S.D. 1.41). Statement K (“The curriculum offers the opportunity to participate in bands and/or orchestras.”) shows strongly agreement (mean = 4.60, S.D. 0.55). As this group of respondents is really very small, it is impossible to make any judgments for this group in general. Therefore, as said before, the results should be conceived in relation to the particular respondents examined.

### *Group 4*

The last group which can be perceived from the total group of respondents, is the group who marked statements A to O regarding the curriculum of their *general BA-programme*. These institutions indicated they do offer neither a dedicated BA-programme for pop and jazz music nor optional courses for pop and jazz in the BA. 4 respondents can be dedicated to this group. The medians balance between the two extremes of strongly disagreement (median = 1.5) and strongly agreement (median = 5). As the other groups, a high level of neutrality is showed among the average marks. Besides the answers to statement N (“The student’s engagement with the music profession is addressed in the one-to-one lesson with his or her main teacher.”), which show 100% of strongly agreement (mean = 5.00, S.D. = 0.00) and the answers to K, which show agreement (mean = 4.25, S.D. = 0.96).

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incorporated in group 1, because the more freely interpreters who did not indicated properly ‘only jazz’ or ‘only pop’ filled out the questionnaire already for a programme in either jazz or pop music only. It would cause inequalities if the people who indicated properly ‘only jazz’ would not been included in the group.

#### **4.2.1 Extra-curricular activities**

The second part of the questionnaire consists of the questions concerning extra-curricular activities which are dedicated to pop and jazz music. Of the 58 respondents, 8 (response rate = 14%) indicated their institution offers extra-curricular activities, but those are not especially in pop and jazz music and 35 (60%) indicated their institution offers extra-curricular activities dedicated to pop and jazz. The remaining 15 (26%) answered their institution offers no extra-curricular activities at all. The 35 respondents were asked to mark 6 statements (P to U) regarding these specific extra-curricular activities. 29 respondents who answered the questionnaire for a dedicated BA-programme in pop and jazz music indicated their institution offers extra-curricular activities in pop and jazz music as well. This means that 62% of group 1 extends its BA-programme with extra-curricular activities for this specific music discipline.

The results of this part of the questionnaire show a median around neutrality (median = 3) and agreement (median = 4). The results show neutrality to agreement on all the statements, where the improvement of performance skills (statement S) shows the highest average mark (mean = 4.06, S.D. 0.91). Taking the low over all response ratio to the questionnaire into account, the fact that 35 of the 58 respondents indicated their institution offers these specific extra-curricular activities might be taken as representative of this group.

#### **4.2.2 Conservatoires**

The analysis of the questionnaire results are followed up by an overview of the conservatoires which offer a *dedicated BA-programme in Pop & Jazz Music*.<sup>98</sup> The conservatoires which belong to this group were collected in accordance with the answers given by the respondents of group 1 in the first part of the questionnaire. 36 different conservatoires indicated their institution offers a dedicated BA-programme in either pop and jazz, or only pop, or only jazz music.

All the investigated curricula show an emphasis on playing together in small or large ensembles. And a lot of courses offered in the curriculum are there to accompany this ensemble play, either by more theoretical oriented courses (e.g. on performance traditions) or by more practical oriented courses like stage presentation. Courses in improvisation and music technology are offered as well.

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<sup>98</sup> See for an overview of these conservatoires attachment 3.

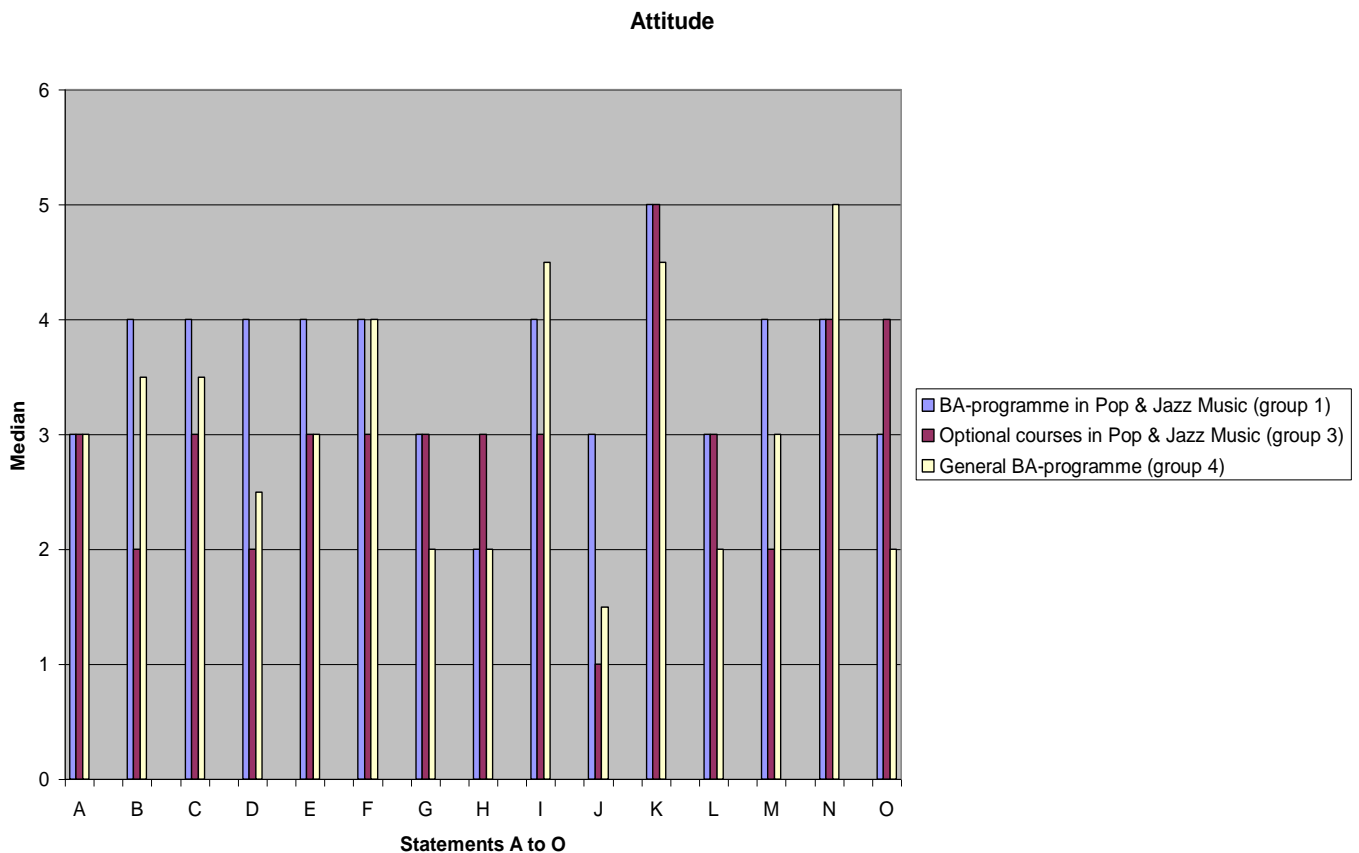
The websites and BA curricula of several British conservatoires are strongly focusing and paying much attention to introduce their students to the field of the creative industries from the beginning of the conservatoire studies. Among them are Leeds College of Music, Trinity Laban Conservatoire and the Liverpool Institute for Performing Arts (all United Kingdom). Some conservatoires on the European continent are also highly engaged in the preparation for the profession, such as the Popakademie of Baden-Württemberg (Mannheim, Germany) and the Bern University of Arts (Switzerland). The mentioned conservatoires show obvious results for these special, so to call ‘preparation courses,’ but almost all the conservatoires offer students the opportunity to get engaged with the professional field, sometimes to a lesser extent though. A lot of schools do offer the possibility to do internal or external internships and the schools often have relations with (local) institutions in the cultural field. These relationships are utilised mostly to collaborate in several performance opportunities, such as festivals or concerts. The Fondazione Jazz Siena (Italy) focuses very strongly on the opportunity for students to engage with the local community, by offering them a stage to perform in local theatres and clubs. On the other hand the Conservatorium van Amsterdam (The Netherlands) offers a specialised educational programme called “The Artist as Entrepreneur” (“De Ondernemende Kunstenaar”). Third and fourth year BA-students enrol in this programme and get lectures and tools and tips for becoming an independent artist in the cultural field. However this special programme is not for pop and jazz musicians only, also classical musicians and other artists (visual artists, film makers, etc.) do have access to this programme.

It appears remarkably that mainly Anglo-Saxon, some German and some Dutch conservatoires indicated they start to prepare their musicians already in the BA-studies for the musical profession. Conservatoires in the Scandinavian countries mostly initiate these courses from the MA-studies onwards. The conservatoires of the southern European countries as France, Italy and Spain did not show very much engagement with the professional field in general, neither in the BA-studies nor in the MA-studies.<sup>99</sup>

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<sup>99</sup> A lot of French conservatoires do not run a BA/MA-system yet. They offer, as far as it has been indicated in the research questionnaires, a Diplôme d’études musicales (DEM). In this research project this graduation is taken as equivalent to a MA-degree.

### 4.2.3 Comparison of the results of the groups



The first thing that strongly appears is that the bars of a BA-programme in pop and jazz music show high values when the bars of the other groups do not. It is almost nowhere the bars of group 1 show a lower median than the other groups, except to statements H (“The curriculum offers courses that explore the cultural institutions.”) and O (“The curriculum offers courses about the development of transferable skills.”). The highest values are shown to statement K, which questions the opportunity for students to play in bands and/or orchestras. This does not appear by chance since almost all the institutions in their curricula reserve a big amount of time for the practising of musical skills in ensemble settings. The fact that this is considered by the teachers as important, could feed an explanation for the lower median to statement N (“The student’s engagement with the music profession is addressed in the one-to-one lesson with his or her main teacher.”). Teachers show less agreement to this statement than teachers of a general BA-programme. The fact that ensemble playing is considered as important for pop and jazz musicians, might implicate that these lessons and forms of study are more on the forefront during the pop and jazz BA-programme, than during a general BA-programme. It could be that the musical profession is more addressed during these ensemble sessions than in



the one-to-one lesson. The fact that playing together is rated as important by 50% of the teachers (of a dedicated BA-programme) is also reflected in the rating of statement F, which focuses at the offering of a learning community. Playing in ensembles or bands comprises learning and working together and invigorates a learning community where students are depended on each other.

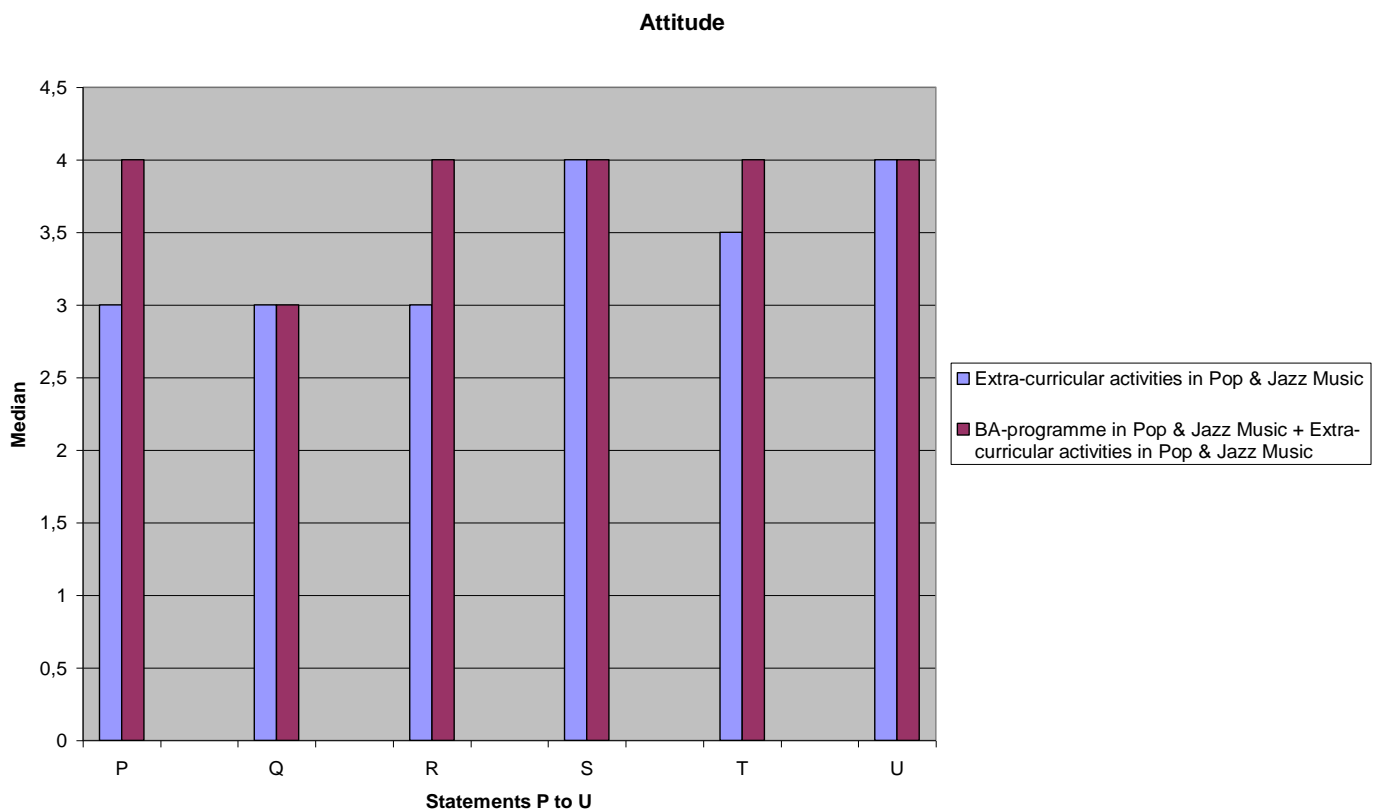
The differences between the medians of the different groups to statement J are obvious. 50% of the teachers of group 1 show a neutral attitude (median = 3) to this statement about the offering of music management courses, whereas teachers of groups 3 and 4 do not agree on this statement at all. There is possibly more attention paid to the development of music management skills for students who are enrolled in a dedicated pop and jazz BA-programme, because of the connection in specific between the musical skills – hence: pop and jazz music – and how to exploit them in a professional way – occasions especially for pop and jazz musicians – is more obvious. This is also affirmed by the median on statement D, that questions the set up of students' own business. Comparing the medians of the three groups, the median of group 1 (median = 4) is far higher than the one of group 3 and 4. Stimulating pop and jazz students to start a venture requires preparation in how to set about doing business. The assistance in the organisation of a festival or concert (statement B) can also be closely related to this aspect of a way how to prepare the students for starting their own business. By assisting the festival organisation, the student learns by hands-on work what it is to run such an organisation. Like the relation with a record company, executing studio recordings and playing at festivals. Those are all aspects of how to become a member of the professional music scene.

Teachers who filled out the questionnaire for optional courses in pop and jazz music show higher marks on especially statements H and O, among the others. H questions the exploration of the cultural institutions. It is remarkable that especially optional courses show more agreement on this than group 1 does, as it might be expected that this is a part of business and management preparation as well, aspects which are highly rated by group 1. The offering of courses focusing on the development of transferable skills (statement O) is also more common ground among optional courses in pop and jazz music. Working with different audiences does not seem to be strongly rooted in general or dedicated pop and jazz programmes. On the other hand, when comparing this to the medians of statement I (to use creative and artistic skills to reach (new) audiences) evokes inconsistency. It might be expected that the approach of new audiences and developing skills that focus on working with different audiences are more or less in line. What could be the point in this case, is that

‘optional courses’ are interpreted as courses extra to a dedicated or general BA-programme. That is to say: the curriculum of a programme does not specifically stimulate the approach of new audiences, but courses which can be taken optionally do focus on addressing and approaching new and different audiences. However, the approach of new audiences and working with different audiences (school kids, the elderly, and prisoners) are different in their core business. The relationship between statements I and O can therefore not be made indiscriminately.

#### 4.2.4 Comparison of the results of curricular and extra-curricular section

As mentioned above, 29 of the 35 respondents who indicated their institution offers extra-curricular activities in pop and jazz music, their institution offers a BA-programme in pop and jazz music as well. These results are shown in the graph below.



The teachers of the group who indicated their institutions offer both show agreement on almost all the statements, whereas the ones which offer extra-curricular activities only do not. It appears to be that curricular activities are highly accompanied by extra-curricular activities

in order to make the most out of the conservatoire studies and to train the students in the best possible way. The focus on management skills (statement P), career development (statement R) and the improvement of performance skills (statement S) are also reflected in the results of group 1 in the first section of the questionnaire. The relation between the marks given to the statements (in both section 1 and 2) that question the engagement with the cultural institutions (statement H and T) by teachers from a dedicated pop and jazz BA-programme, can be marked as complementary. 50% of the group does not show much agreement (median = 2) on the offering of these courses within the set curriculum, while in the meantime the offering of these courses as extra-curricular is more common (median = 4).

The stimulation of cross-over alliances and interdisciplinary work is strongly represented by both groups. The collaboration with different musical disciplines is already grasped by the curriculum of a dedicated BA-programme, but extra-curricular activities can extend this collaboration even further.

Institutions that offer extra-curricular activities in pop and jazz music only do not seem to focus on the development of skills different from musical skills by executing these activities. The highest medians of this group (blue bars) are shown for statements S and U which address improving performance skills and interdisciplinary work respectively. These statements both focus mainly on musical development and cooperation and not so much on other forms of development. However, as the differences between the two groups are really very small, it is hard to make any judgment on this point.

### ***4.3 Comparison results Pop & Jazz Platform and Early Music Platform***

The Pop & Jazz and Early Music disciplines differ highly from each other in the sense of on which music historical period they focus, the instruments that are used and the features of the performance atmosphere. What came out of the questionnaires on first hand is a difference in general between the height of the marks for a dedicated BA-programme in pop and jazz music or Early Music. On average the medians on all the statements (A to U) show higher marks for the pop and jazz discipline, than those for the Early Music discipline. And to go on, the differences between the marks for a dedicated BA-programme compared to the marks of programmes represented by the other groups (group 2, 3 and 4), are bigger between a BA-programme in pop and jazz music and the other groups, than between a BA-programme in Early Music among the others. What can be presumed from these two observations is that,

according to the examined teachers, a BA-programme in pop and jazz music pays more attention to non-musical (skill) development. This observation should be a bit shaded though, as the focus of the questionnaire statements was mostly on non-musical issues and that affirmation verifies the statements only. If there were more music related statements that were not affirmed by the respondents, then the judgment would be stronger due to the fact of falsification.

What appears regarding the second part of the questionnaire, concerning the offering of extra-curricular activities, is that the graphs of the two disciplines are mirroring each other. That is to say: institutions that offer a dedicated BA-programme in pop and jazz music and offer extra-curricular activities show higher marks than those which offer only extra-curricular activities in pop and jazz music. The graph of the Early Music discipline shows the reverse. Differences in interpretation of the term 'extra-curricular' should be taken into account, but it can be roughly said that for teachers in pop and jazz the extra-curricular activities are seen as an addition to what the curriculum offers. On the contrary, the extra-curricular activities for Early Music teachers are not necessarily an addition to the curriculum.

There is one aspect on which the respondents of the two different disciplines show highly resemblance and that is on the opportunity to play in bands and/or orchestras. It seems that this is for both parties very important in the development of becoming a professional musician. And this is also approved by the opportunities for extra-curricular activities, where both disciplines show the highest median to the statement that questions that opportunity to play in an ensemble or orchestra setting. This aspect is confirmed by the explored curricula, wherein ensemble playing comprises a substantial part of the study period.

When comparing the results of the two respondent groups with the curricula dedicated to their discipline, it turns out that there is correspondence between the agreements and disagreements on statements A to O and what is established by the curriculum. This might not sound very surprisingly since teachers are subjected to the educational system which encourages the curriculum. However, a difference in interpretation can be perceived and this comes more into a philosophical approach of the curriculum. The difference in 'what is actually mentioned' in the curricula and 'what is said what is in the curricula,' has to do with two things. Firstly, there is a difference of interpretation of both the questionnaire statements and the curriculum. Not everybody perceives the way in which a curriculum is executed along the same lines and standards, and the same it is for how the questionnaire is perceived. According to some teachers their institution is really involved in the engagement with the

professional field and is carrying out a lot of things to help their students to become musicians who are able to cope with the difficulties of society. However, this is not always approved by the study of the curriculum which does not confirm this high involvement in any way. This means that according to the teachers of the institutions, their education to prepare their students for the professional field is good, but is not necessarily established by fixed or required courses in the curriculum. The fact that this informal education takes place is confirmed by the high marks for statement N in the first section of the questionnaire, which focuses on whether the students' engagement with the profession is addressed in the 1-to-1 lesson with his main teacher. And the same it is according to the higher medians for extra-curricular activities that address the professional engagement. Whereas marks for statements which explicitly ask for curricular courses which address this engagement (to name some: statements E, G and I) are not high for all of the received questionnaires.

## 5. Conclusion

The starting point for this research project has been the changing employment perspective for the graduated conservatoire student. A character shift in cultural and educational policies, the reducing state funding and the tendency towards a neoliberal organisation of public institutions are touching the core business of the musical profession. It has to be questioned *what* that real musical profession really encompasses then; what do people have in mind when thinking about this profession; what is the image of being a ‘musician.’ It can be said, from a very plain view, that executing the musical profession means: someone who makes a living of practising his musical skills. This execution can take place in very different settings and a related question that turns into sight is: till what extend is spoken about ‘musical skills?’ Are these skills only the musical-technical skills that need to be mastered? Or are there skills non-musically related amongst them, that also belong to the musician’s repertoire? (To name some: pedagogical skills, music technology, mental and physical health.) It seems that to be a musician nowadays also means the mastering of these last mentioned skills and even an extension of these skills takes place. This extension consists of skills relating to entrepreneurship and versatility.

The expectation of being in the possession of a high diversity of skills diverging from the initial musical skills, means an extension of the skills that have to be trained. Therefore the implementation of this training during the conservatoire studies seems to come up. It is however not an area already broadly elaborated in the conservatoires; the exploration of several conservatoire curricula of pop and jazz and Early Music departments show few attention to the (formal) training of skills orienting on the diversity of employment. The principal study – i.e. the instrument, the voice or composition – encompasses still the biggest amount of training, together with the study of musical theory and history. Nevertheless, the engagement with the profession is addressed by the teachers during the one-to-one lessons in the principal study and extra-curricular activities are focusing on the development of profession oriented skills. These observations imply that informal and non-formal ways of learning are more common to make the student familiar with entrepreneurial and non-musically oriented skills.

The difference between the education of pop and jazz musicians and Early Music musicians relates for a big part to the aspect of internal and external oriented training. Internal in this case means a strong focus on the educational path of the student within the

conservatoire and its curriculum. External focused training is more concerned with musical training and development in communicating the music to the world outside the conservatoire. Teachers of the Early Music departments show a more internal way of preparing their students for the profession, whereas the pop and jazz musicians are more externally oriented. The importance of the investigation of theoretical resources that support the Early Music performance and the participation in bands and/or orchestras are both established in the curriculum of Early Music departments and can be perceived as one of the results of the questionnaire as well. (Although the investigation of theoretical resources has not been addressed in specific in the questionnaire, the statement asking for the training of musicians in ways different from, but relating to the performance or compositional training, together with the courses present in the Early Music study programmes as investigated, could confirm this.) The strong relation between this investigation and the elaboration in an orchestra are reinforcing each other in keeping the musical activity internally organised. Improving performance skills by the investigation of historical resources and going back to historical material when a performance deserves improvement, makes this musical world a very closed world; a world that is not open for people outside the discipline.

On the other hand, the pop and jazz departments show a more outgoing vision, which is confirmed as well by the explored curricula as by the results of the questionnaire. The opportunity to play in bands and/or orchestras seems to be as important for those musicians as it is for Early Music musicians, but pop and jazz teachers show more agreement on statements which question the training in skills of non-musical related aspects, entrepreneurial skills and working in a peer community (i.e. in a cultural organisation). The opportunity of playing in an ensemble and being trained in this broad range of skills enables students to envisage what it means to be a musician outside the conservatoire.

The external oriented view makes the world of the conservatoire studies of a pop and jazz musician less secluded than the ones in Early Music. The viewpoint that concentrates on the musician as being a member of the society makes that the musician also has to behave as a member of society – i.e. as a citizen. The exclusive features of ‘musicianship’ are with that not the main features of being a good musician anymore, but the features of ‘being a good and active citizen’ are dominating.<sup>100</sup> It seems the trained pop and jazz musicians are better enabled with responding to these requirements, since their educational pathways focus more on the demands of society. This might not sound very surprising since the popular music

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<sup>100</sup> Mayo (2009), p. 97.

industry as long as it exists has been strongly connected with the mass, the media and a culture of consumption. We can conclude that the tendency of a consumer-market oriented approach of an artistic product cannot be allocated exclusively anymore to popular (music) genres, but is influencing the whole way of how (artistic) labour is executed. The musician's character and the character of entrepreneurship that is promoted in the professional attitude of a musician should therefore be taken into consideration. One of the features of entrepreneurship is the dare to take a risk with the hope that the risk will finally result in a (financial) benefit. This means for a musician that he has to dare to step away from his 'steady' comprehension of the musical skills, as the musical skills are no longer the only skills he is being rewarded for; he is rewarded for his risk taking attitude. This might be a hard task for a musician since the music is used as a way of expression and therefore a tool to communicate something. (This might be applicable to other art disciplines as well.) When this form of communication is replaced by a new way of communicating the message a musician is not familiar with, he can shut down instead of opening up new ways of utilising his musical skills.



## 6. Discussion & recommendations

### 6.1 Discussion

The training of entrepreneurial skills and acquiring knowledge about how to execute your skills in the most beneficial way, is commonplace in every part of the labour market. Employment is no longer based on the initial skills training, but being employed means having the ability to use and being possessed with the most favourable skills for that occupation. An employee is rewarded for the adaptation and application of new skills and his personal initiative that makes him facing and responding to the needs of the organisation. It can be questioned whether this a favourable tendency, especially for public organisations, but the fact is that being a flexible and versatile employee or organisation, who is able to respond to changes which are constantly going on, is the dominating idea nowadays.

The implications for the musician as a highly musically skilled person and not being educated primarily in entrepreneurial skills are obvious. The question is how to find the balance between musical and other skills in order to cope with societal requests. Institutions for higher music education can partly fulfil this task by offering education in a wide variety of skills. Also at this point the question of balance between musical and non-musical skills appears. There might be teachers and students who do not want to make any concessions at the expense of the training of musical skills. An idea that does not surprise since the conservatoire is the highest institution for music education and deriving from its core business – musical training – could feel as belying one's nature. This argument relates closely to Frank Furedi's perspective in his book *Wasted: Why Education Isn't Educating* (2009) and Richard Sennett's in *The Craftsman* (2008). Both urge on a return of the focus on the essential skills of a profession; a capable and qualified person has been taught in the fundamental skills of the profession. This makes this person a specialist and distinguishes him from others, as they do not possess these skills. A conservatoire is such an institution wherein the essential skills of the craftsmanship can be taught and which delivers well taught, specialised craftsmen, i.e. musicians.

On the other hand it can be advocated that the conservatoire as vocational institution has the task to educate its students for the profession, whatever that profession maybe and regardless the concessions that has to be done to the training of musical skills. It does not have to be a either-or decision, though. The challenge is to find a solution that suffices for the musical discipline, but does not necessarily suffices for every musician individually. The

young musician is trained to become finally an independent person; somebody who is able to assert an independent position in society. This independency should not be taken too literally as every citizen is more or less dependent on other citizens; mutually dependency might therefore be a better description.

## **6.2 Recommendations**

This research project has resulted in some recommendations on how to prepare a young music student during his conservatoire studies for the musical profession. The recommendations are especially made for those conservatoires offering a BA-programme in either pop and jazz music or Early Music and some recommendations are given for the general conservatoire's educational design.

### **6.2.1 Recommendations Early Music**

- It seems as a result from the questionnaire, one of the main contents of the musical training in Early Music departments focuses on performance in consultation with accompanying theoretical resources. This activity orients mainly on the optimal interpretation of the musical piece; the musical quality is at the forefront of this investigation.
  - It is recommended to take some distance of this theoretically based process of interpretation and to focus more on the student's interpretation. Therewith a student centred approach is stimulated, wherein the musical development and the musical skills of the student are becoming the main focus.
  - To follow up the above mentioned recommendation, it is recommendable to give more room for peer oriented learning. A learning environment wherein students comment on and assess each other has proved to be a highly effective way of (informal) learning.<sup>101</sup>
- It appears that extra-curricular activities focusing on non-musical skills in the Early Music departments are mostly offered separately from a dedicated BA-programme in Early Music.
  - It is recommended to extend the BA-programmes with extra-curricular activities focusing on the training of non-musical skills. As curricular activities are focusing strongly on the development of musical skills, complementary activities outside the formal learning environment enable students to broaden their view on the (professional) music world and to get engaged with the work field.

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<sup>101</sup> Smilde (2009); Green (2002).

### ***6.2.2 Recommendations pop and jazz music***

- Pop and jazz departments have a strong focus on elaborating and improving musical skills via participation in bands and/or orchestras. Playing together encourages the students' ability to react on and to communicate in different situations. This aspect is reinforced by the attention for improvisation, which is based on continuously going on reflection on and reaction to the actions of the other ensemble players.
  - It is recommended to elaborate these improvisational skills in a broader way via projects in collaboration with other musical genres and/or art forms.  
Working together with different disciplines and genres can increase the reach of new audiences and can trigger the creativity in a new way. For instance by the different life styles of different audiences, such as youngsters, art lovers, film goers, the elderly, et cetera.

### ***6.2.3 General recommendations***

- A conservatoire is a conglomerate of different teachers, different ways of teaching and different musical focuses. Every department or specialisation derives benefit from a specific approach towards its instrumental, vocal or compositional training and it could be recommended to inter-exchange methods in teaching and educating to gain the benefit from other approaches in order to improve the educational practices. Along this interdisciplinary exchange, so called intervision groups could be formulated to stir up the exchange of teacher's experiences. Such groups and exchanges are aiming at the continuing professional development of teachers, also further elaborated in the next recommendation.
- Teachers are the executors of the educational programme offered by the conservatoire and play therefore an important role in the educational and developmental pathway of their students.
  - To stay up to date and to be involved in students' development and the challenges they face after graduation, it is recommended to educate teachers during their teaching career. Teachers who know about the actual developments in the professional music world can prepare their students better for the challenges after the study period. (This recommendation closely relates

to research on lifelong learning done by Rineke Smilde (among others), that has resulted in her dissertation entitled *Musicians as lifelong learners: discovery through biography*.<sup>102</sup> And the European Union's Lifelong Learning Programme.<sup>103</sup>)

- The study period at the conservatoire is the environment which marks an important period in the lives of students. A period wherein they go through life changing developments. Graduated conservatoire students are expected to be critical persons, aware of the threats and chances in society.
  - It is recommended to educate students more in gaining a reflective attitude towards their selves, their studies and their environment. This process of self-reflection is not always pleasant and can be very confronting sometimes, but it enables students to become stronger and to feel more secure about their strengths and weaknesses when entering the professional world after the conservatoire. One possibility to execute this self-reflection is by a course that focuses on both the musical and the musician's own development, wherein commenting on ones personal progress and work progress stimulates this reflection. It might also be worthwhile to work with peer-groups, so that students can reflect upon each other and each other's works.

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<sup>102</sup> Smilde (2009).

<sup>103</sup> See for more information about this programme: [http://ec.europa.eu/education/lifelong-learning-programme/doc78\\_en.htm](http://ec.europa.eu/education/lifelong-learning-programme/doc78_en.htm).

## 7. Reflection and further research

In this last chapter is reflected on the carried out research and suggestions for improvement are proposed. The paper concludes with proposals for further research on the topic.

### 7.1 Reflection

The investigation of curricular and extra-curricular activities along the exploration of curricula accompanied by the attitudes of teachers, evoked a somewhat ambivalent feeling in the end. The reason therefore is that the question of *what is* and *what ought to be* in the curriculum according to the teacher's opinions came up. The presentation of a curriculum on the website of the conservatoire is just a plain reproduction of the institution's education policy and what goals (learning outcomes) need to be achieved after a period of studies. This is what the curriculum *is* and how the reality of governmental politics and regulations is translated into an operational educational programme. Every conservatoire teacher has however his own point of view till what extent curricular and extra-curricular are fulfilling the needs which are addressed in the different questionnaire statements. Moreover, they might have an idea about what they wish to have in the curriculum or as extra-curricular activities, but what actually is not established by the curriculum or extra-curricular activities. A way to solve this problem is to design a questionnaire that does not focus on the personal opinion of the teachers, but to ask for concrete information about the content of curricular and extra-curricular courses for instance. This idea could be taken up further in a consecutive examination of this topic.

Another difficulty that appeared in the analyses of as well the pop and jazz as the Early Music questionnaires is the question about the offering of 'optional courses.' It seems that the question: "Does your institution offer optional courses for Early Music in the Bachelors programme?" has been interpreted sometimes as: "optional courses for students enrolled in an Early Music BA-programme" instead of "optional courses especially dedicated to Early Music." (The same appeared for pop and jazz music.) This complicated the interpretation of the results slightly, as it is not clear how each respondent has interpreted the question and the statements subsequently.

Respondents were asked at the beginning of the questionnaire to fill out their contact details (optionally). These contact details could be used to complement the obtained quantitative data with a qualitative data collection, such as in-depth interviews with some

conservatoire teachers and/or alumni. The combination of several ways of data collection – i.e. triangulation – provides different perspectives on the research topic and this increases the validity of the conclusions.<sup>104</sup> It has been decided in the end however, not to do something with these contact details, due to a lack of time.

## **7.2 Further research**

This research project can be perceived as a commencing project for further research on the musician's engagement with the profession. Some research has already taken place on the professional lives of musicians and how they cope with the changing character of the musical profession.<sup>105</sup> The preparation for this changing character during the study period deserves investigation more deeply, though. An extension of the quantitative data of this research by in-depth interviews with teachers and students is recommended. These interviews can increase the insight in the teacher's and student's points of view on the study period and what they think of how the topic of the engagement with the profession is addressed, whether this suffices and what their recommendations are. It is also recommended to take the examination of graduated students – i.e. alumni – into consideration. Alumni can give their opinions about what they would appreciate to have learned more about in the conservatoire, according to and reflecting on their current position in the professional world.

One of the conclusions of this research project concentrates on the importance for students of informal learning. This way of learning addresses topics which are hard to encapsulate by formal education, e.g. learning in peer-groups, but seems to be highly effective. The engagement with the profession is pre-eminently a topic that can be addressed effectively in an informal learning environment, by working in collaboration with cultural organisations and enterprises, and further research can focus on the elaboration of the benefits of this type of education. However, the assessment of informal learning is a tough bite, since what has been learned appears to be strongly related to the learning environment. Therefore research on how informal learning can be assessed effectively within a formal curriculum is also desirable.

A fourth recommendation for further research relates to as well horizontal as vertical students' mobility. This topic is not addressed in this research paper, but means respectively

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<sup>104</sup> Olsen, W. (2004), p. 3.

<sup>105</sup> Moreover, research into the "musical profession" touches also a definition question of what the musical profession actually is; what it means when speaking about the musical profession. It is hard (and maybe even impossible) to define the musical profession in strict terms and it should therefore always be clear what definition is used in the executed research.

mobility of students to different countries within the same level of education (Bachelors or Masters degree) or from one level of education to another (i.e. from Bachelors degree in one country to Masters degree in another country).<sup>106</sup> It could be useful to examine students' mobility in relation to Early Music and pop and jazz departments and to see what the influence of the two types of mobility is on the preparation for the musical profession, the access to the professional field and what the advantages and/or disadvantages of students' mobility are.

Finally, it deserves recommendation to look into the ways of how musicians apply their musical skills as a form of communication and how new ways of communication, responding to entrepreneurship but in line with the musician's strengths, can be developed. The examination of the psychological health of conservatoire students and musicians is noteworthy in relation to this development. As already mentioned in the conclusion of this research paper (see p. 45-47), not every person will feel comfortable with exploiting another part of himself, because it does not become well with his personality. The psychological well-being of a conservatoire student or musician as well as the physical state (since both do not exist separately), could be a topic for supplemental research to the exploitation of other skills and how to implement them into the musician's life.

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<sup>106</sup> Teichler (2007), p. 1-2.



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# Appendices

## Appendix 1

- Introductory text accompanying the research questionnaire
- Introductory text for reminding email accompanying the research questionnaire

## Appendix 2: Research questionnaire

## Appendix 3

- Overview of conservatoires Early Music Platform
- Overview of conservatoires Pop & Jazz Platform

## Appendix 4: MS Excel data file Early Music Platform

## Appendix 5: MS Excel data file Pop & Jazz Platform

## *Appendix 1: Introductory texts*

### **Introductory text accompanying the research questionnaire**

Dear Sir/Madam,

This questionnaire is part of the research project I am carrying out both for the European Association of Conservatoires (AEC) and for my Masters programme in Art Policy & Art Management at Utrecht University (The Netherlands). **The topic of my research project is the musician's engagement with the profession.**

Current day society is fast, flexible, unpredictable and demands for adaptation to the constantly changing circumstances. These developments do have implications for everyday life, such as employability. Employability of graduated people is more diverse than ever and diverges from the initial preparation during their studies in the university or other institution for higher education. This development also applies to graduates in higher music education. The engagement of the musician with the profession encompasses more than being musical-technically capable of performing or composing music. It does an appeal on the performer's or composer's capabilities to respond to unpredictable changes in society and the labour market too. Within the institutions for higher music education a growing awareness of the training of these capabilities can be perceived.

**Therefore I am investigating the training of entrepreneurial skills during the conservatoire studies. I am curious to find how the curriculum and extra-curricular activities in the conservatoires prepare their students to act and to pursue as an all-round labourer; a labourer who is capable to cope with the future artist labour market.** Particularly, I am interested in exploring this topic in relation to those musicians who are specializing in Pop & Jazz music as well as in the Early Music. As a representative of one of those, I would appreciate it if you could complete this questionnaire.

Filling out this questionnaire will take approximately five to ten minutes.

Thank you very much for your cooperation.

With kind regards,  
Annelotte Kolstee (AEC Student intern)  
[stagiaireaec2@aecinfo.org](mailto:stagiaireaec2@aecinfo.org)

**\* I kindly ask you to complete your questionnaire on 6 May 2011 the latest \***

*Disclaimer: It might be possible that you will receive this questionnaire more than once. I kindly ask you to fill out only one and to delete the excessive ones. I have tried as best as possible to send the questionnaires to the dedicated persons. If you are not the dedicated person to fill out this questionnaire, I would kindly like to ask you to forward it to a person who is.*

**Introductory text for reminding email accompanying the research questionnaire**

Dear Sir/Madam,

Two weeks ago I sent you an email to ask you to fill out a questionnaire regarding the research project I am carrying out both for the European Association of Conservatoires (AEC) and for my Masters programme in Art Policy & Art Management at Utrecht University (The Netherlands). **The topic of my research project is the musician's engagement with the profession.**

As it seems that you have not filled out the questionnaire yet, I would like to ask you whether you still could. It will take you approximately five to ten minutes and you would be really helping me a lot by filling out the questionnaire.

Thank you very much for your cooperation.

With kind regards,  
Annelotte Kolstee (AEC Student intern)  
[stagiaireaec2@aecinfo.org](mailto:stagiaireaec2@aecinfo.org)

**\* I kindly ask you to complete your questionnaire on 6 May 2011 the latest \***

*Disclaimer: If you have already filled out the questionnaire, please consider this email as 'not sent.' It might be possible that you will receive this questionnaire more than once. I kindly ask you to fill out only one and to delete the excessive ones. I have tried as best as possible to send the questionnaires to the appropriate persons. If you are not the appropriate person to fill out this questionnaire, I would kindly like to ask you to forward it to a person who is.*

## Appendix 2: Research questionnaire

### RESEARCH QUESTIONNAIRE: EUROPEAN ASSOCIATION OF CONSERVATOIRES

(\* ) = please strike through what is not applicable.

#### (A) Questions concerning contact information

May I, where relevant, contact you for further information?\*      Yes                  No  
If so, could you please give me your contact information?

Country: .....

Name of your conservatoire and department/specialism:

.....

First name and surname:

.....

Email address:

.....

Does your department have an alumni network?\*                  Yes                  No

#### (B) Questions concerning the curriculum of your institution

*(NB: by 'curriculum' I mean: an entire course of study that is offered by your institution and is taken by its students. The course of study I am mostly concerned with is that dedicated to passing the first cycle or Bachelors-degree. If it is more appropriate in your institutional context for you to respond in relation to a second-cycle or Masters curriculum, please indicate this and give your answers accordingly)*

Does your institution offer a dedicated Bachelors programme for Pop & Jazz and/or Early Music [as appropriate]?\*

Yes                  No

If so, please consider the statements in Questions A-O and tick the box which best applies to the situation in your institution's programme.

If not, does your institution offer optional courses for Pop & Jazz and/or Early Music [as appropriate] in the Bachelors programme?\*

Yes                  No

If so, please consider the statements in Questions A-O from the point of view of these dedicated optional courses.

If not, please consider the statements in Questions A-O simply as they apply to the general Bachelors curriculum which your institution offers.



	<b>Question</b>	<b>1 (strongly disagree)</b>	<b>2 (disagree)</b>	<b>3 (neutral)</b>	<b>4 (agree)</b>	<b>5 (strongly agree)</b>
A	The curriculum stimulates students to do an internship in the music business.					
B	The curriculum stimulates students to participate in the organisation of a music festival.					
C	The curriculum offers courses other than those focused upon performance and/or composition.					
D	The curriculum encourages students to set up their own business.					
E	The curriculum encourages students' music-related activities other than those focused upon performance and/or composition.					
F	The curriculum offers students a learning community in which cooperative learning, peer reviewing and team work are the main focus.					
G	The curriculum stimulates the development of non-musical skills.					
H	The curriculum offers courses that explore the cultural institutions.					
I	The curriculum stimulates students to use their creative and artistic skills to reach (new) audiences.					
J	The curriculum contains a substantial amount of management courses.					
K	The curriculum offers the opportunity to participate in bands/orchestras.					
L	The curriculum offers courses which stimulate interdisciplinary work with for instance dance, drama, visuals and fine art.					
M	The curriculum offers courses which stimulate cross-over alliances with other music genres, for instance combinations of at least two of classical music, pop & jazz and world music.					
N	The student's engagement with the music profession is addressed in the 1-to-1 lesson with his or her main teacher.					
O	The curriculum offers courses about the development of transferable skills, i.e. skills focusing upon working with different audiences (school kids, the elderly, prisoners, etc.).					
Please explain your answers if necessary						

**(C) Questions concerning extra-curricular activities**

*(NB: by 'extra-curricular activities' I mean: courses offered in addition to the compulsory or optional parts of the programme which are strictly necessary to pass the first cycle or Bachelors degree.)*

Does your institution offer extra-curricular activities?\*                      Yes                      No

If so, are these extra-curricular activities dedicated to Pop & Jazz and/or Early Music [as appropriate]?\*

Yes                      No

If not, thank you for completing this questionnaire. Please do not hesitate to contact me if you would like to have the results of this questionnaire or if you would like to have more information about this research project: [a.c.e.kolstee@students.uu.nl](mailto:a.c.e.kolstee@students.uu.nl).

If so, please consider the statements in Questions P-U simply as they apply to those extra-curricular activities.

	<b>Question</b>	<b>1 (strongly disagree)</b>	<b>2 (disagree)</b>	<b>3 (neutral)</b>	<b>4 (agree)</b>	<b>5 (strongly agree)</b>
P	Some extra-curricular activities focus on improving management and leadership skills.					
Q	Some extra-curricular activities focus on the organisation of cultural events.					
R	Some extra-curricular activities stimulate job career development.					
S	Some extra-curricular activities focus on improving performance skills in ways not covered in the established curriculum.					
T	Some extra-curricular activities stimulate the engagement with the cultural institutions.					
U	Some extra-curricular activities stimulate interdisciplinary work and cross-over alliances as in L and M above.					
Please explain your answers if necessary						

Thank you very much for completing this survey.

Please do not hesitate to contact me if you would like to have the results of this questionnaire or if you would like to have more information about this research project: [a.c.e.kolstee@students.uu.nl](mailto:a.c.e.kolstee@students.uu.nl).

## *Appendix 3: Overviews of conservatoires*

### **Overview of the conservatoires of the Early Music Platform (per country)**

#### **Austria**

Konservatorium Wien GmbH: [www.konservatorium-wien.ac.at](http://www.konservatorium-wien.ac.at)

Universität Mozarteum Salzburg: [www.moz.ac.at](http://www.moz.ac.at)

#### **Belgium**

Koninklijk Conservatorium Brussels: [www.kcb.be](http://www.kcb.be)

Lemmensinstituut Leuven: [www.lemmens.wenk.be](http://www.lemmens.wenk.be)

#### **Bosnia and Herzegovina**

Academy of Music Sarajevo: [www.mas.unsa.ba](http://www.mas.unsa.ba)

#### **Canada**

McGill University Schulich School of Music: [www.mcgill.ca/music](http://www.mcgill.ca/music)

#### **France**

CESMD de Poitou-Charentes: [www.cesmd-poitoucharentes.org](http://www.cesmd-poitoucharentes.org)

CNSMD de Lyon: [www.cnsmd-lyon.fr](http://www.cnsmd-lyon.fr)

Conservatoire de Strasbourg: [www.conservatoire.strasbourg.eu](http://www.conservatoire.strasbourg.eu)

#### **Germany**

Akademie für Alte Musik Bremen: [www.alte-musik-bremen.de](http://www.alte-musik-bremen.de)

Staatliche Hochschule für Musik Trossingen: [www.mh-trossingen.de](http://www.mh-trossingen.de)

#### **Italy**

Conservatorio di Musica “A. Casella” L’Aquila: [www.consaq.it](http://www.consaq.it)

Conservatorio di Musica “G. Martucci” Salerno: [www.consalerno.com](http://www.consalerno.com)

Conservatorio di Musica “G. Rossini” Pesaro: [www.conservatoriorossini.it](http://www.conservatoriorossini.it)

Conservatorio di Musica “N. Rota” Monopoli: [www.conservatoriodimonopoli.it](http://www.conservatoriodimonopoli.it)

Conservatorio di Musica “S. Giacomantonio” Cosenza: [www.conservatoriodicosenza.it](http://www.conservatoriodicosenza.it)

Conservatorio di Vicenza: [www.consvi.org](http://www.consvi.org)

Conservatorio “E.F. Dall’Abaco” Verona: [www.conservatorioverona.it](http://www.conservatorioverona.it)

#### **Latvia**

Latvian Academy of Music: [www.jvlma.lv](http://www.jvlma.lv)

#### **Netherlands (The)**

Utrechts Conservatorium: [www.hku.nl/muziek](http://www.hku.nl/muziek)

#### **Poland**

Academy of Music Katowice: [www.am.katowice.pl](http://www.am.katowice.pl)

Feliks Nowowiejski Academy of Music: [www.amuz.bydgoszcz.pl](http://www.amuz.bydgoszcz.pl)

#### **Portugal**

ESMAE Porto: [www.esmae-ipp.pt](http://www.esmae-ipp.pt)

## **Sweden**

Royal College of Music Stockholm: [www.kmh.se](http://www.kmh.se)

## **United Kingdom**

Birmingham Conservatoire: [www.bcu.ac.uk](http://www.bcu.ac.uk)

Royal Welsh College of Music and Drama: [www.rwcmd.ac.uk](http://www.rwcmd.ac.uk)

## **Overview of the conservatoires of the Pop & Jazz Platform (per country)**

### **Australia**

Queensland Conservatorium Griffith University:

[www.griffith.edu.au/music/queensland-conservatorium](http://www.griffith.edu.au/music/queensland-conservatorium)

### **Austria**

Kunstuniversität Graz: [www.kug.ac.at](http://www.kug.ac.at)

Konservatorium Wien GmbH: [www.konservatorium-wien.ac.at](http://www.konservatorium-wien.ac.at)

### **Belgium**

Conservatorium Gent: [www.cons.hogent.be](http://www.cons.hogent.be)

Conservatoire Royal de Bruxelles: [www.conservatoire.be](http://www.conservatoire.be)

Lemmensinstituut Leuven: [www.lemmens.wenk.be](http://www.lemmens.wenk.be)

### **Denmark**

Royal Academy of Music Aarhus: [www.musik-kons.dk](http://www.musik-kons.dk)

### **Finland**

Helsinki Metropolia University of Applied Sciences: [www.metropolia.fi](http://www.metropolia.fi)

Savonia University of Applied Sciences: [www.savonia.fi](http://www.savonia.fi)

Sibelius Academy: [www.siba.fi](http://www.siba.fi)

Central Ostrobothnia University of Applied Sciences: [www.cou.fi](http://www.cou.fi)

### **France**

Conservatoire à Rayonnement Régional de Lille: [www.mairie-lille.fr](http://www.mairie-lille.fr)

Conservatoire à Rayonnement Régional de Nantes: [www.conservatoire-nantes.fr](http://www.conservatoire-nantes.fr)

### **Germany**

Hochschule für Musik und Theater Hamburg: [www.hfmt-hamburg.de](http://www.hfmt-hamburg.de)

University of Popular Music and Music Business: [www.popakademie.de](http://www.popakademie.de)

### **Italy**

Conservatorio di Musica “G. Martucci” Salerno: [www.consalerno.com](http://www.consalerno.com)

Conservatorio di Musica “N. Rota” Monopoli: [www.conservatoriodimonopoli.it](http://www.conservatoriodimonopoli.it)

Conservatorio di Musica “S. Giacomantonio” Cosenza: [www.conservatoriodicosenza.it](http://www.conservatoriodicosenza.it)

Fondazione Jazz Siena: [www.sienajazz.it](http://www.sienajazz.it)

### **Lithuania**

Lithuanian Academy of Music and Theatre: [www.lmta.lt](http://www.lmta.lt)

**Netherlands (The)**

Conservatorium van Amsterdam: [www.ahk.nl/muziek](http://www.ahk.nl/muziek)

Prince Claus Conservatoire: [www.pl.hanze.nl](http://www.pl.hanze.nl)

Royal Conservatoire: [www.koncon.nl](http://www.koncon.nl)

Utrechts Conservatorium: [www.hku.nl/muziek](http://www.hku.nl/muziek)

**Norway**

University of Tromsø: [www.uit.no](http://www.uit.no)

**Poland**

Akademia Muzyczna Gdansk: [www.amuz.gda.pl](http://www.amuz.gda.pl)

**Sweden**

Malmö Academy of Music: [www.mhm.lu.se](http://www.mhm.lu.se)

Royal College of Music Stockholm: [www.kmh.se](http://www.kmh.se)

School of Music Pitea: [www.ltu.se](http://www.ltu.se)

**Spain**

Escola Superior de Musica de Catalunya: [www.jazzimm.esmuc.cat](http://www.jazzimm.esmuc.cat)

**Switzerland**

Hochschule der Künste Bern: [www.hkb.bfh.ch](http://www.hkb.bfh.ch)

Musik-Akademie Basel: [www.musik-akademie.ch](http://www.musik-akademie.ch)

**United Kingdom**

Leeds College of Music: [www.lcm.ac.uk](http://www.lcm.ac.uk)

Liverpool Insitute for Performing Arts: [www.lipa.ac.uk](http://www.lipa.ac.uk)

Royal Academy of Music London: [www.ram.ac.uk](http://www.ram.ac.uk)

Trinity-Laban Conservatoire of Music and Dance: [www.trinitylaban.ac.uk](http://www.trinitylaban.ac.uk)

#### ***Appendix 4: MS Excel data file Early Music***

Please consult for the MS Excel data files the Studiepunt of the Faculty of Humanities, Utrecht University.

***Appendix 5: MS Excel data file Pop & Jazz***

Please consult for the MS Excel data files the Studiepunt of the Faculty of Humanities, Utrecht University.