

Musicians in Search of Professional Practices

A research on how to organise the necessary qualities and competences
for satisfying musical practices

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Summary

Many Dutch classical musicians have multiple part-time jobs at a time, most of them within the music profession. Although the emphasis differs greatly, activities are primarily a combination of performing and teaching activities, often entrepreneurial. Variation in working hours is great, as is the income they derive from it. Most performing artists earn less than modal income, generally equal to the overall average for workers, therefore they are just as poor or rich as average workers in the Netherlands.

Many look for jobs outside their field because there is not enough work in the profession or it does not pay enough. Unemployment is three times as high in relation to all other workers. These working conditions, with relatively many musicians having permanent contracts in orchestras and music schools, are similar to those in other European and Western countries. However, research findings on income vary greatly, often arising from differences in analysing methods.

Multiple job-holding is wide spread among musicians because of the nature of their opportunities; concerts, festivals, and recordings are short-term activities which create the need to continually search for new jobs. Teaching is mostly a part-time activity, also creating the need for additional sources of income. When combined with the growing number of artists, and resultant decreases in wage levels, the rising number of multiple job-holders can be understood.

International research demonstrates that performances pay poorly, but also that a small group derives high earnings from it. Despite this circumstance most musicians still want to give more time to performances. Low income groups often earn additional non-art income, stabilizing their total income and equalizing the total distribution between low and high income groups.

Traditional (neoclassical) economic theory on labour markets does not distinguish intrinsic motivation of artists. When incorporating this non-extrinsic force, most research actually deals with it as a reward oriented variable, thus not integrating its most elementary aspect of non-exchangeability. Its conclusion that artists are behaving in the same way as non-artists reflects the absence of the core of intrinsic motivation in the models.

The reviewed literature also gives attention to non-monetary rewards such as esteem, status and respect, that artists may derive from their activities. This so-called psychic income may in part explain why artists accept their low income, especially when the variety, autonomy and possibility of self-actualization is taken into account. The attention given to the concept

of flow in relation to psychic income does not reflect its aspect of independency of circumstances in which it can happen.

From another perspective artists might also accept low incomes because of the possibility, however remote, that demand for their work might rise in popularity and a much higher income might be realised. Empirical research indicates that within markets, artists are risk takers because the best artists will be increasingly called upon. However, they also appear to be risk avoiding when they are active in different markets.

Throsby's Work Preference Model explains that artists may accept a low level of income because their artistic motivation presses them to make as much art work as possible, even when it pays worse than non-art work. Different from general labour market theory, rising wages in either market leads the artists in his model to less non-art work because this enables them to focus more on their income generating artistic endeavours.

Because the reviewed literature had difficulties capturing the specific motives of artists, attention was directed to the underlying assumptions on artists' behaviour: decisions are taken on utilitarian grounds; behaviour is rational; preferences are clear and stable; extra utility decreases with the use of more and more commodities; and labour creates disutility. Because features specific to artists' behaviour are not incorporated, the following insights on the human drives from other disciplines need to be integrated: decisions can be motivated on utilitarian and intrinsic grounds which reflects different levels of need; people are not always conscious of their needs/preferences; and creative labour is not always oriented at reciprocity. When, according to Deci & Ryan, the innate needs of autonomy, competence and relatedness are fulfilled, intrinsic motivated drives can be realised. Combining extrinsic and intrinsic motivated activities leads to well-being.

In their Self-determination Theory they analyse the interplay between intrinsic and extrinsic motivation, concluding that contingent extrinsic motivation will extinguish intrinsic; but also that intrinsic motivation, when fulfilled, diminishes the extrinsic. Self-consciousness helps autonomy to grow, which when combined with competence makes the artist more independent of extrinsic influences. The third innate need for relatedness can be connected to a community oriented perspective of the creative process. In this view the artist communicates with the social environment in an iterative process to develop competent works of art that reveal his autonomous artistic values.

To function in this situation at a satisfactory level, Korthagen & Savalos' Multi-level Learning Theory distinguishes 6 different levels of consciousness that the artist has to develop in the same professional direction: mission, identity, beliefs, competences, behaviour and environment. Research findings suggest the qualities that musicians need in addition to

craftsmanship demonstrate a wide palette of entrepreneurial, individual, practical and attitudinal qualities that can be classified within these six areas.

Early in this research, several interviews were conducted with classical musicians and related organizations to integrate the musician's perspective together with the cultural economic perspective. Passion, practical skills, perseverance, self knowledge, networking and entrepreneurship emerged as the most important factors in finding interesting jobs. While research was oriented at the outset to acquisition techniques, interview findings redirected the main question to a broader scope, including the personal qualities and competences which also required integration and cohesion to understand the premise. This led to the following main question:

What organization of qualities and competences contributes to the classical musicians' ability to create satisfying musical practices?

Based on the literature reviewed and interviews, I developed a Balanced Motivation Model. At the core is the necessary activity to acquire satisfying professional practices. The choice of how to act is based on images surrounding the ideal working situation, entrepreneurial competences and satisfaction with the actual situation. The ideals come from his mission, identity, beliefs and craftsmanship, which together can be identified as his intrinsic motivation. Extrinsic motivation is derived from the working conditions in the musicians' labour market. Satisfaction with the actual situation is divided into financial and musical fulfillment. The innate needs of Deci & Ryan are present in different parts of the model. All levels of Korthagen & Vasalos are present as well. The comprising elements of these levels (qualities and competences) come from the literature review and interviews.

To test the model and the importance of the qualities and competences for musicians, a survey was conducted with items about the musician's personal situation, jobs and personal qualities. It was sent to approximately 9000 classical musicians via 20 musicians' interest organizations, 50 music schools and social media on the internet. 400 useful questionnaires were returned from this exercise, representing a group of classical musicians working part-time and full-time with emphasis on middle incomes, equally performing and teaching, and equally entrepreneurs and employees.

After presenting facts and figures about working conditions and preferences based on the survey, attention was given to the first subquestion. The answers demonstrate that the most satisfied classical musicians perform better than others on a range of qualities at different levels.

The second subquestion: the ideal amount of time to spend on music-making offered a wide variety of responses. Musicians don't want to make as much music as possible (as found in the reviewed literature): they have a wide range of ideals on their music time. About a quarter of all musicians have non-art work and most of them like it.

The third subquestion focusing on intrinsic motivation demonstrated only a weak influence on financial satisfaction and satisfaction with music time.

The fourth subquestion tested the Self-determination Theory using factor analysis and multiple regression. For some groups earning more than minimum income (€20.000), the model predicted significantly at a modest level the musical and financial satisfaction.

The fifth subquestion tested the Multi-level Learning Theory using the same techniques as the former subquestion. For the successful, lightly entrepreneurial and mostly performing musicians, the model predicted more than 1/3 of the musical and financial satisfaction. For the strongly entrepreneurial and mostly teaching musicians, 1/3 of the musical satisfaction.

The Korthagen & Vasalos model is significantly confirmed for the whole sample at a medium level.

Satisfaction with income or with music time appear to be different measures, in the same way as musical and financial values, confirming the existence of non-exchangeable drives as intrinsic motivation, as found in the reviewed literature.

The conclusion is that for satisfied musicians, their musical craftsmanship predicts roughly about 2/3 of satisfaction with their jobs.

To answer the main question: combining a musical oriented mission, identity, beliefs, entrepreneurial competences and acquisition has a significant influence on the potential for successful musicians to realise satisfying musical practices. When one of these levels is taken out, the negative effect is measurable. When attention is given at all levels to musical autonomy, relatedness and competences, the combined intrinsic and extrinsic forces of the musician have significant successful influence on his satisfaction. Combining these perspectives in the developed Balanced Motivation Model creates an effective tool in understanding musicians' behaviour in search of professional practices.

Preface

Why is it that economists and musicians experience so many difficulties in understanding one another? Both are professionals, aware of the value of quality, of being goal oriented as well as giving attention to content. The interested economist also will be passionate about his profession, the musician has to analyse the music he is concerned with in order to realise a deeper understanding.

Both worlds, that of the economist and musician, their perspectives, their language and their focus are familiar to me, being an economist and passionate pianist myself. Over the course of time I observed more and more of the consequences of this misunderstanding and had no ability to take action.

When discovering the Masters Course of Cultural Economics and Entrepreneurship at Erasmus University, the decision to subscribe was taken instantaneously. Although the perspective is economic, the arts question the economic perspective, leading to communication on core and intermediate values. The essays provided opportunities to integrate both worlds.

In this thesis' perspective on that integrated world the artist is given a frame for developing personal qualities, practical tools and reflecting his mission, to become less dependent of existing venues. The economist is challenged to rethink the boundaries and assumptions of his science. Combined, they give possibilities to function in the changing Dutch cultural landscape.

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1 Introduction

This study is about the issues experienced by classical musicians in the Netherlands in attempts to create satisfying musical practices. As professionals they want to make music and to make a living from it; the first is mostly appreciated, but the second is sometimes a problem.

The economic literature on labour markets helps in understanding how professionals react to changing wages (sometimes starting to work less because leisure time becomes more valuable) and other changes; in short, how to react on the extrinsic motivational forces of the market. But the specific problems of strongly intrinsic motivated professionals, as most musicians are, is difficult to analyse because economics has difficulty understanding a musician who is strongly attached to his profession, also when it is difficult to make a living from it.

This problem is urgent because the Dutch government has cut subsidies for cultural activities and music schools dismiss many music teachers. It also propagates a stronger focus on the market. Therefore, this study was initiated to conduct research on acquisitional activities that could serve as practical knowledge for musicians to find and create interesting professional practices. Another aim was to deepen understanding of the functioning of intrinsic motivation in an economic context.

Also being a passionate pianist who is aware of the different languages of art and economics, the choice was made to start with the musicians themselves; to determine the difficulties they experience in creating musical practices. After some interviews, the conclusion was drawn that acquisition and networking is almost synonymous and that the problem is at a deeper level, namely entrepreneurship and its necessary competences. The last interviews with conservatories and an artist sustaining organization (Cultuur Ondernemen) confirmed this change of orientation.

The main topic was changed to qualities and competences instead of acquisitional techniques. Because of the wide range of ideas surrounding musical practices, the orientation also changed to satisfaction with the practices instead of being interesting or not. In this way it could best serve the range of opinions, ideas and capacities found among musicians. Organising the qualities is necessary to both understand and integrate the long

list that was mentioned in the literature review and interviews. Therefore the main question of this research became:

What organization of qualities and competences contributes to the classical musicians' ability to create satisfying musical practices?

In chapter 2, research will be presented on the actual working conditions of Dutch classical musicians. They appear to work on several jobs at a time and earn a living comparable to the average Dutch worker.

The specific economic theories on artists' labour markets get attention in chapter 3¹: intrinsic motivation, psychic income, risk-taking and multiple job-holding will be analysed. Research on intrinsic motivation of artists appears not to recognise its specific aspect, which is a high degree of independence from changing market conditions. This lack of recognition is mainly due to some specific assumptions of the reviewed economic models: decisions are taken on outcomes of activities, disutility of labour and rationality of behaviour.

To solve the analysing problems arising from these neoclassical assumptions, attention is given to new ones that fit to the specific artists' conditions. These are, among others, found within Kant who stresses intrinsic values of activities, Maslow who distinguishes different types of needs, Freidson who recognises voluntary aspects of labour, and Deci & Ryan who present three innate needs as the base of intrinsic motivation.

In regard to the musicians and their competences to find satisfying practices, in chapter 4, attention is given to literature on the necessary qualities for succesful musicians.

Approximately 50 of them are identified at different levels. The Multi-level Learning Theory of Korthagen & Vasalos brings all these levels (mission, identity, beliefs, competences, activities and environment) together.

At this point the following is presented:

- assumptions on the musicians' behaviour, leading to the recognition and understanding of intrinsic and extrinsic motivation,
- a theory that tells what is necessary to combine these types of motivation (autonomy, competence and relatedness),
- a range of qualities at different levels which musicians need to realise when combining both types of motivation in creating musical practices,

¹ Besides the mentioned sources also some smaller parts of former own essays of courses on Cultural Entrepreneurship, Art Management and Theories of Cultural Economis have been used.

- a theory of how to organise the learning process to realise these qualities.

Out of these findings, hypotheses and my Balanced Motivation Model will be presented in chapter 5. It is focused on the combined realisation of artistic and economic values out of intrinsic and extrinsic motivation, integrating the Multi-level Learning Theory.

The mixed research method, presented in chapter 6, was chosen to provide for unexpected results and the specific musicians' perspective. After presenting the outcomes of the interviews, in chapter 7, the outcomes of the survey confirm the multiple job-holding and income situation of the musicians. A significant finding is that most satisfied musicians score significantly better than less satisfied musicians on a range of qualities (subquestion 1). The musicians do indeed have a wide range of ideals regarding working hours, level of income and types of practices and around 1/4 of them likes their non-art jobs (subquestion 2). The assumption of the Work Preference Model of Throsby that artists want to spend as much time as possible on their art, is not confirmed by the survey's data.

Because of the importance of the intrinsic motivation, the influence this has on satisfaction with career is assessed, measured by the combination of passion, talent and perseverance. The relationship is weak, but significant nonetheless (subquestion 3). The predicting power of the Self-determination Theory is stronger (subquestion 4), the Multi-level Learning Theory predicts around 1/3 of the musician's satisfaction (subquestion 5).

Combining these findings of the survey will answer the main question: a wide range of qualities at different levels, based on the needs of autonomy, competence and relatedness must be simultaneously realised, will the classical musician be capable of realising satisfying musical practices.

This complex conclusion reflects the variety of directions and levels of answers from the interviews and the literature review. The Balanced Motivation Model proves to integrate and organise the most important relationships for the classical musician in search of musical practices.

2 Musicians' Labour Market

To start the study, an overview will be given of the working situation of Dutch classical musicians. Knowledge of this specific group is scarce, but strong indications can be found in research on Dutch artists and specifically on performing artists and creative workers, among whom music teachers belong. These artists have more jobs at one time than other workers; are more entrepreneurial, and earn roughly equal to the average worker in the Netherlands. From an international perspective, this is not an unusual situation. To compare these labour activities with other workers, definitional and methodical issues arise, leading to great differences in analysis of which an example will be presented.

The next step for analysing the musicians' working situation is to give attention to multiple job-holding: to what extent, developments in time, motivations, etc. For artists it helps to raise and stabilise total income, although most of them want to give more time to lower paying performing activities.

2.1 Facts and Figures

In the same way as other artists, classical musicians exhibit a great variety of practices (Menger, 2006; Benhamou, 2011; Throsby & Zednik, 2011). For instance, the concert violist also gives music lessons to well talented pupils although he may not need the money he earns with it. He might also have some difficulty finding enough concerts with which to earn an income because of his musical capacities, lack of social skills or a shortage of concerts for all violists in the region, prompting him to give music lessons. A pianist in the same condition may have to accept the job of accompanying a choir at their weekly rehearsals. Even when the concerts pay well, every concert is just one, creating the necessity of permanent acquisition.

Dutch Situation

According to Schreven & Rijk (2011), in the years 2007-2009, around 30% of all Dutch performing artists had more than one job at the same time, four times as much as the average worker. Music teachers had twice as many secondary jobs. Meng (2012) even found that one year after graduation, 96% of the young musicians had more than one job, with the average musician holding 3 jobs.

59% of the artists gave more than 35 hours a week (which is full-time) to their primary job: 6% more than all workers. In 60% of these primary activities, the performing artists are independent workers (confirmed by Coenen, 2008), five times as much as other workers, with music teachers twice as much.

Dutch performing artists (most of them having a Bachelor's degree) earn less than all other workers and much less than other graduated workers: around 60% of the performing artists earn less than €30.000 (Dutch modal income), three times as much as other graduated workers. Music teachers earn slightly better: 50% earns less than modal income. Coenen (2008) found that artists' hourly wages are about 10% less than those of other graduates. These lower levels of income are confirmed by Wetzels (2008).

According to Schreven & Rijk (2011), in the period 2007 - 2009 around 10% of all artists benefit from social security, twice as much as all workers (including music teachers). On a household level, with a correction for the number of persons in the household, those with or without artists (all workers) have about the same income distribution, although households with graduated persons still have higher incomes.

Coenen (2008) found that artist graduates of 2000 quickly found a practice, equally to other with Bachelor's degree, although the scope of the activities was not asked for. Only 10% of them had to search for more than three months. However, after 5 years 11% were without any job, three times as much as all with the same type of education. 27 to 38% were looking for work outside their own profession because there wasn't enough work to be found, and 15 to 21% because they couldn't earn enough in their own profession. He also found indications that Dutch artists work less than all other graduates (contrary to Schreven & Rijk, 2011).

The number of Dutch music-oriented artists can be estimated at 7000 performers with at least a Bachelor's degree (Schreven & Rijk, 2011). The number of music teachers is around 12.000 (Voorthuizen, 2011), equivalent to around 4400 full-time jobs. Of this number, only a part is classical, 1/2 as an educated guess, making something like 6.000 classical music teachers. Because many (1/3?) combine both activities, the number of classical musicians can be estimated at 11.000, roughly being 50/50 male/female. This is about 1/4 of all working persons who graduated from a conservatory (40.000).

International Comparison

This image of Dutch artists earning a relatively low income, more often without work, being strongly entrepreneurial with different practices and sources of income at a time, is mostly confirmed by other research.

Filer (1986) concluded in the 1980 U.S. Census that artists earn roughly the same as other workers, based on total income of artists. On the contrary, Alper & Wassall (2006) conclude, in several income studies, a significantly lower level of income for artists, especially when

related to other Bachelor graduates, as many artists are. Throsby & Zednik (2010) found that artists in their artistic activities earn more than 50% less than other workers with 4-6 years of professional training. By contrast, they also demonstrated that more than 40% of all musicians and about 50% of all composers (including popular music) earned more than \$50.000.

All together this creates a diverse picture with great differences and a skewed income distribution among and within groups of artists.

Methodical Issues

An important source of these income differences also comes from methodical issues as the definitions of artists, the related collecting of data and the choices on what types of income will be taken into account.

In defining who is an artist or not, the U.S. Census measures only one professional activity, based on time spent during the previous week (Benhamou, 2011). All respondent's incomes during the year are described only to the chosen professional activity, not with regard to the possibility of different jobs within a larger time period. Throsby & Zednik (2010) used lists of artist-related organizations. They did not take into account the number of hours worked or income received as a professional artist and therefore their work might contain amateurs. Also a number of underperforming artists could be overlooked because they are no member of the addressed organizations, influencing the outcome of data processing and related conclusions.

Regarding incomes, it is problematic only to look at art incomes. Considering the issue of oversupply in the arts, income with artistic activities will be relevant. But considering poverty, total income of all activities and even maintenance, grants, etc. should be taken into account. Additionally, because non-art sources of income of artists influence supply in the art, there is no objective criterium for which type must be chosen.

Relating these different types of income to other workers gives rise to new questions as will be shown in the following example, based on the situation of Australian artists.

Supplementary to the table Throsby & Zednik (2010) found that artists work on average 33 hours a week in art-related activities and 8 hours in non-art activities, being together full-time. Artists, as well as managers and professionals, have mostly had 4 to 6 years of professional training. Based on this information the ratio between the income of artists and other professionals can be calculated in different ways.

	Mean	Median
Artists		
Creative income	18.900	7.000
Total arts income	27.700	17.300
Total income	41.200	35.900
Full-time employees		
Managers	92.200	-
Professional	78.600	-
All employees	64.300	55.300
Full-time and part-time employees		
Managers	88.800	77.500
Professionals	66.700	61.700
All employees	49.800	43.300

Table 2.1 Comparison of Australian artists' income (\$) in the financial year 2007/2008 with employees in other occupations. Source: Throsby & Zednik (2010).

Different calculations of the income difference between artists and managers or professionals:

- total arts income is 69% less than managers' income (incl. part-time),
- total arts income is 58% less than professionals' income (incl. part-time),
- total artists' income is 55% less than managers' income (only full-time),
- total artists' income is 48% less than professionals' income (only full-time).

A variation of 20% in calculation of income differences is defensible. Artists' total income (41.200) is 36% less than of all employees, full-time (64.300). This is around half the difference of the first calculation, still not considering household incomes.

When looking in the table at the values for mean and median income, creative incomes have the greatest differences, indicating some very high incomes and many low incomes. This questions the value of calculating the mean, especially when different groups of artists earn differently: writers at the bottom, composers at the top (Australian situation).

As summarised by Menger (2006): artists, on average, are better educated than the general workforce, yet show high rates of self-employment, unemployment and under-employment. They are mostly multiple job-holders, have lower income, larger income variability and greater wage dispersion than the general worker. Still, specific figures cannot reflect the reality of the artist or give any significance to it.

2.2 Multiple Job-holding and its Characteristics

Musicians in (symphonic) orchestras more often have permanent contracts (Menger, 2006), just as music teachers at music schools. The recent cuts in the relatively high levels of subsidies in the Netherlands (Klink, Born & Witteloostuijn, 2011) have created great uncertainty about the continuation of many “solid” contracts.

Teachers have mostly part-time contracts, prompting them to search for additional activities (e.g. concerts, private pupils), just as many performers have private pupils. This combination of activities blurs the borders between both groups and creates the wide spread phenomenon of multiple job-holding.

Besides uncertainty created by the (often part-time) contracts (Wetzels, 2008), the nature of the jobs themselves also creates the need to search permanently for new activities. For instance, concerts are often repeated only a few times at different venues, festivals create mostly single performing possibilities, private pupils can stop any moment, recordings are special events and every assignment for a composition is unique.

The combined effects of the former aspects (job-uncertainty, part-time contracts & short-term activities) lead to transmitting uncertainty to individual artists by the many temporary and often small organizations (Menger, 2006). With the additional increase in the number of artists through the years (Filer, 1986), this tendency strengthens the aforementioned relatively low wages and thus the need for multiple practices.

Another consequence of low wages within the artists' labour market is the search for jobs outside this market. Throsby & Zednik (2011) found that 38% of the Australian musicians earned an additional income from non-art jobs.

Concept

Before presenting research on multiple job-holding, some different related concepts must be given attention. American research on this subject started with the concept of moonlighting (having several, unreported, jobs at a time), used by Rutenberg, Gutches, Gutches and Associates in 1978 (Jeffri, 2011). This concept is oriented on the number of jobs, but does not distinguish between different types of (art) work. Another perspective is found in Bennet (2009) in his concept that the protean career is focused on personal fulfilment in a combination of activities. The concept of a portfolio career differentiates between different roles in the labour market (e.g. organising, performing), not the fields of activities. This last distinction can be found in the concept of multiple job-holding, introduced by Wassal & Alper (1992): artistic, art-related and non-art activities.

Because this research (among others) is oriented at types and functions of professional activities, and as the concept of multiple job-holding also became standard practice, this concept will be used, subdividing (according to Throsby & Zednik, 2010) in:

- artistic/creative activities in which artists spend their time on creative activities in their principal artistic occupation (PAO), including preparation, rehearsals, marketing, and research.
- art-related activities which include all other activities in which artistic knowledge and skills are necessary: teaching, writing, studying, etc.
- non-art activities which include all other paid and unpaid work.

The combination of art and art-related often will be referred to as 'all arts', 'total arts' or 'art work'.

These categories only give a direction, since in the end, they are non-exclusive. For instance, when a music teacher answers a pupil's question, the posing of it may have brought the teacher to reflect on his performing techniques, which may have helped him to improve his performance. Thus, the music lesson became preparation time. In the same way volunteer activities in the community may result in performing opportunities or freetime given to studying a new piece of music may diminish some time later the preparation time for a concert.

Consequence of the division into these categories is also the suggestion that art-related activities are of secondary importance, since the first one is principal. As music teaching, which can be seen as a creative activity, is the principal activity of many Dutch musicians, it is curious to share it under the second category of art-related activities. Still, these categories will be used to interpret information from other literature.

Occurrence

On the incidence of multiple jobs, Alper & Wassall (2000) found, based on U.S. Census information, that from the 70's on around 5% of the working force held multiple jobs, slightly increasing in the decades after. Level of education, being married as a man or being unmarried as a woman had a positive influence, and at the age of 36-45 it was at its height. Performing artists had substantially higher rates from 6% to 20%, with the highest numbers for young artists, confirming the idea of a difficult start for new artists who need to establish their reputation.

These figures were found in multiple job-holding within the week, but about 1/3 of all musicians work less than 50 days a year in their profession (Alper et al, 1996). Research over a greater time period, often a year, can be expected to give substantial higher figures: Rutenberg et al (1981), according to Alper & Wassall (2000), found 61% of the performing artists having a second job outside their own profession. Throsby & Hollister (2003) even

found 72% of the musicians holding more than one job; 10% more than the average of all artists.

Between countries with great differences in policies on the financial support for artists (Finland, the Netherlands, United Kingdom, Australia, Canada), Alper & Wassal (2000) did not find substantial differences in multiple job-holding.

Time and Income

Concerning the working hours and income derived from different jobs, Alper & Wassal (2000) demonstrated that generally, workers having a second job work on average 38 hours in the first and 4 hours in the second, where artists worked 34 in their first and 12 on average in their second job. In 1985, these second jobs for artists were for 40% outside the arts, increasing to around 70% at the turn of the century.

83% of the musicians not working full-time in the arts wanted to give it more time, which was for 31% prevented because there was not enough work available and for 63% because there was not sufficient income from that work (this is observed in Ms. Piano's interview when telling about her wish for more concerts, see appendix 4). 13% of all musicians did not want to work full-time in all arts. According to Throsby and Zednik (2010), no big changes occurred in the following 7 years.

The following table shows how much time is spent on different types of activities by Australian musicians and which part of their income they derive from it. Total income has decreased from a mean value of \$47.200 in 2000/2001 to \$43.500 in 2007/2008 (constant prices).

	% of total income (mean/median)		% of total time	
	2000/2001	2007/2008	2000/2001	2007/2008
Arts	43 / 29	44 / 18	53	51
Art-related	24 / 27	25 / 44	26	30
Non-art	33 / 44	31 / 39	21	18

Table 2.2 Income & working time of different types of activities of Australian musicians, based on Throsby & Hollister (2003) and Throsby & Zednik (2010).

As can be seen in the table, art activities pay poorly and non-art relatively well. Comparison of the figures of the mean values of the different time periods show that, although somewhat more time is spent on art-related activities at the cost of both others, no substantial changes have occurred in time.

Based on median values, the picture becomes more probing as the bulk of non-art earnings is earned by the lowest income-groups, confirming the economic necessity of these jobs for ill-paid musicians. The strong fall of median arts income in the second period from 29% to 18% might indicate stronger competition at the bottom of the concert-market, which might be

compensated with more art-related activities by this group (median going from 27% to 44%), making the better earning musicians the winners in this competition since mean values did not change substantially.

Variability of Income and Contracts

In addition to the mean and median values which are centre oriented, the values (or coefficients) of variation completes the image of the income situation by giving information on the disparity of the research data. Comparing professional and managerial workers with artists, Filer (1986) found greater variance of earnings for the artists. Wassall and Alper (1992) split the group of artists and found that those only working in their PAO, had substantial greater variation of total income than those having additional (art-related and/or non-art) sources of income. Furthermore, those having additional sources of income, had far more variation in their art income than those having only art incomes, indicating that other than art incomes helped to smooth total income. Vice versa, having other sources of income gave room for flexibility in art income.

On the types of contracts, Throsby & Hollister (2003) found that 1/3 of the musicians were salaried workers in their PAO and 2/3 freelance or self-employing. Of all artists, 26% were salaried in their PAO, 43% in art-related and 70% in non-art activities; the other parts being mostly freelance or self employed.

Motivations for Types of Work

For artists having their primary jobs in non-art, the most important reason to have art work as a second job was to obtain new experiences. On the contrary, artists having art jobs as PAO mostly chose to have a second job to raise their household income (Alper & Wassal, 2000). The last group also found 'pays better' and 'not enough work' important reasons for second jobs, which fits with previously mentioned Australian findings.

Combined with 70% of the non-art jobs being salaried, which gives more stability than freelance activities, this non-art option becomes even more attractive for the low income groups. Throsby & Zednik (2011) also found a positive correlation between low income expectations for all-arts incomes and the presence of non-art jobs. The young, male and individual household musicians had the greatest portion of these jobs. Still, including these non-art jobs, only 65% of all musicians met the minimum income requirement, stressing their necessity.

2.3 Conclusions

More than other workers, Dutch performing artists have more than one job at the same time, most of them earning less in total than other graduated workers (60% earns less than modal income). The number of professional musicians can be estimated at 11.000, about 1/4 of all working persons having graduated at a conservatory.

They find their first jobs as quickly as others, but for 50% as a freelancer or independent worker. Around a 1/4 of them look for jobs outside their profession because there is not enough work or they cannot earn enough.

The low level and great diversity of income is confirmed by international research. Comparing this variety of artists' incomes with other workers gives methodical problems creating up to 20% of variances in analysis of income differences.

Only in general terms can the conclusion be drawn that Dutch artists earn a relatively low income, are relatively often without work and are strongly entrepreneurial with different practices and sources of income at a time.

Multiple job-holding is stimulated by job-uncertainty, part-time contracts, short-term activities and low wages, leading to importance of reputation over graduation. Based on Australian research, in 2003, more than 60% of the musicians had more than one job, which still is increasing in time and also depends on age, gender and education. Musicians dedicate half their working time to arts, around 1/4 to art-related and non-art jobs, 1/3 of their total working time is salaried, the other part freelance or self-employment. 90% of musicians would prefer to dedicate about 70% of all work to that which is art related, however due to poor availability and low earnings the reality is more in the range of 40%.

These low earnings on art income are confirmed by the findings of musicians who dedicated an average of 20% on average of their working time to non-art activities, generating around 1/3 of their total income. These figures are stronger for the lowest income groups since median values are substantially lower than mean values. This fact makes it financially attractive for this group to find sources of income outside the arts. Based on the variability of different sources of income, the conclusion may be drawn that non-art incomes also help stabilise total income.

For artists multiple job-holding helps to raise and stabilise total income. Non-art incomes become more important when expectations for art and art-related incomes are low. As an indication of poverty, the Australian figure of 35% of the musicians not meeting minimum demands for survival, may serve as an example.

3 Work preferences

After the findings on artists' working conditions, including multiple job-holding in and outside the Netherlands, this chapter will focus on the theoretical perspective of the artists' labour market. To what extent do artists behave differently from other workers? The literature review demonstrates different types of analysis, especially concerning the position of intrinsic motivation, which appears to be accepted as a distinguishing element between artists and other workers. The role of psychic income as a motivational force gets attention, also related to Csikszentmihalyi's concept of flow. To deal with job uncertainty (often caused by the nature of the jobs themselves), both risk-taking and risk-avoiding behaviour come out of the analysis of the literature review, leading to the strong art-oriented preferences of the Work Preference Model.

To get further insight into the role of intrinsic motivation in economic models, the focus changes to the underlying assumptions, which do not appear to recognise its core aspects, nor irrational behaviour. To give artists' behaviour its place, new assumptions will be searched for in literature on human motivations. Among others, Kant, Maslow, Freidson and Deci & Ryan give attention to intrinsic motivation, which is also related to extrinsic motivation and their interaction.

Both types of motivation have their own base, function differently, and together they can explain a wide range of human choices in a professional context; inclusive of artists'.

3.1 Artists' Labour Markets

General Theory

According to general economic theory on labour supply (Hartog, 1979), people will work more when wages rise because the relative prices of commodities fall (they can be bought with the higher income) and free time becomes more expensive (it can only be realised at the loss of higher income). Substitution of free time by working time will go on when wages rise and because of this process free time will become more scarce. This will stop when an acceptable level of income is realised (Throsby, 1992). Beyond that point, the scarcity of free time will be high enough to translate higher wages to less working time: the income effect will be stronger than the substitution effect and lead to more valuable free time, away from commodities.

This model helps in first understanding why people start working less, thus earning less than possible. However, in giving time to other valuable activities (just, although not fully comparable, as many artists do not give most of their time to the best paying jobs), full application of this theory to artists' labour supply needs to reflect on the interplay between different labour markets, principles of artists' behaviour and the use of it in economic models.

Just Like the Rest of Us?

In regard to the actual working behaviour of artists, Filer (1986) came to the conclusion, in addition to the already mentioned globally same level of income as other workers, that they are "normal, risk averse, income-seeking individuals" (ibid. p. 74). He made the income differences relatively small because with his use of U.S. census data, which was admittedly unrepresentative of the nature of artists work and because he made comparisons with all workers instead of only professionals having an equal amount of education. As his conclusions on the outcomes of artists' behaviour thus can be debated, so can the overall conclusion on the behaviour itself: "just like the rest of us" (ibid. p. 74).

Waits & McNertney (1984) recognize, equal to Frey (1997), Kreps (1997), Abbing (2002), Bénabou & Tirole (2003) and Throsby & Zednik (2010), extrinsic motivation as well as "some inner urge" (ibid. p. 50), which they apply to artists' behaviour. They combine both extrinsic and intrinsic motivation in a model oriented at the artists' efficiency on the use of his time by comparing the rate of return of artistic and non-artistic activities. Since the actual future value of artistic activities can differ from their presently perceived value (as Caves also summarizes: "nobody knows." [Caves, 2000, p. 3]), individuals can take a sub-optimal choice (Abbing, 2002).

Their conclusion is that artists are driven by the same set of factors as non-artists. This is possible because in their model both artistic and non-artistic behaviour is driven by the same set of variables, only the values of these variables can differ. Choices are made on the (percieved) outcomes of these variables, creating only differences in the amount of time given to art at the cost of time given to leisure and non-art work. This makes the model utilitarian in function. It also does not integrate the artist's unknown intrinsic considerations, which are by their nature, as will be seen, non-exchangeable. The conclusion that artists are driven by the same set of factors as non-artists is the consequence of the previously mentioned construction of the analysing model in which artists make their preference-based choices in the same way as non-artists do.

Psychic Income

To a further understand of artists' income, Abbing (2002), Rengers (2002) & Menger (2006) give attention to the phenomenon of psychic income, such as satisfaction, esteem, respect, status, etc. Adam Smith, as referred to by Rengers (2002), already accounted for 'compensating differentials' to explain the artists' wages differences. This undefined notion may refer to both extrinsic (psychic income) as well as intrinsic motivated drives. The same counts for Abbing (2012), who takes "pleasure in working" and "compliments about it" together as non-monetary rewards, on which he comments, like Bénabou & Tirole (2003), that the distinction between intrinsic and extrinsic motivation and its definitions can be confusing.

Although other risk-taking professions (e.g. sports, politics) may also give high non-monetary rewards, in the arts especially this mechanism is connected with low levels of income, resulting in it having greater importance as a compensation mechanism. Also the "experience of self-realisation is stronger than elsewhere" (Abbing, 2012. p.5), as well as the idea of a vocation to be followed or the status of being an artist, although the importance of these elements is difficult to measure.

Rengers (2002) relates the psychic income to the concept of 'flow' of Csikszentmihalyi (1997), an intense level of consciousness due to the artists' functioning on the edge of his capacities. According to Rengers, in this situation high level of psychic income may explain the unusual trade-off between low art income and often higher non-art wages, as it is, according to neoclassical economic theory, non-rational to chose a high level of art time at the cost of total income. Along that line it functions as an explanation of Throsby's Work-Preference Theory and the artist's inner drive, all together not altering neoclassical theory of labour markets.

However, Csikszentmihalyi's concept of flow deals with a tension between capacity and fear of failure. These are inner, psychic dynamics which have nothing to do with prices or other external drives. Characteristic of flow is that the activity is a goal in itself: the violist who in a condition of flow is stretching beyond his limits, but does it for its own sake. Another characteristic is the independency of the circumstances: Csikszentmihalyi even found multiple examples of people experiencing flow in a concentration camp; they can feel themselves free although objectively they are slaves. The forces that create the necessary energy come from non-egoistic individualism. "Because their activities come from intrinsic motivation, they will not easily be taken aback by outside threats." (Ibid p. 129)

Transferred to economic analysis this means that flow is independent of extrinsic motivation, changing circumstances do not have influence on flow. The conclusion is that it cannot be a part of the psychic income, because that type of income is coming from outside. It also

confirms the conclusion that neoclassical economics is not able to see intrinsic motivation, it can only see outside motivating circumstances.

Risk-taking and Avoiding

Menger (2006) describes the artists' choices and drives as acting between the poles of commitment to a labour of love and being risk-lovers. On the first perspective he refers to Freidson (1990) who analysed that artists' behaviour cannot be reduced to market behaviour, but more like a labour of love. At the other side of the continuum is the argument that future artists, knowing their chance of becoming poor, accept them, all the while hoping and expecting it will not be their future based on an overestimation of their chances. According to Abbing (2002) self-confidence and self-deceit play an important role in this process, in which "society produces and reproduces an image of arts that is far too optimistic" (ibid. p. 122). Although some wages in this unsecure sector tend to be higher than in non-art sectors, income differences, according to Menger (2006), arise more from the number of hours than of variance in rates of pay. Often the contingent assignments create a reinforcing process: the more successful will get more, the less successful will get less (Matthew-effect, this can be recognised in Mr. Horn's interview when telling about snowball effect, see appendix 4). The talented networking artist thus accumulates his skills and reputation and will suffer less unemployment than the young musician who still has a reputation to build.

Rengers (2002) has differentiated between different art and non-art markets to analyse whether the winner-take-all theory, which explains the high variability of income, was recognised in data of Dutch artists. His findings show that within specific art markets (informal, public, private or foreign) the theory indeed can be recognised, but not in the total income of the artists, contrary to Alper & Wassal (2006). Developing their careers, Rengers saw income differences in the group of artists actually becoming smaller than the theory predicted. Alper and Wassal used U.S. census data from 6 decades, thus creating a quasi-panel, not following the same group of artists as Rengers did, which might explain the differences.

Rengers' analysis might indicate that the artists actually are risk avoiding, searching for new markets when a specific part doesn't give enough income, instead of going on with the gambling. Already mentioned multiple-job holding also indicates risk avoiding behaviour and would fit with Alper & Wassal's (2006) suggestion, in line with Abbing (2002), that artists are not capable of properly assessing their chances.

Work Preference Model

In his model on career choices, Throsby (1994) combines risk-avoiding behaviour and multiple job-holding with an irresistible drive. He differentiates between two types of

motivation and between art work and non-art work (to make it easier to understand, the before mentioned types of activity of art and art-related are taken together, leaving only art work and non-art work).

It assumes that artists primarily want to produce art and are only constrained by the basic needs of life; food, sleep, clothing, housing, etc. To do so they need some basic level of income, when possible earned by their artistic activities. But when this is sufficient, they will do some additional non-art work with higher wages. Leisure time is not important, nor any additional commodities that may be made available through higher earnings.

The distribution of time spent on both types of work depends on the wage/fee levels of both sectors and the minimum required level of income (which is entirely spent on commodities). The total amount of working time is fixed in the model at the highest possible level that can be continued because the artist wants to make art as much as possible. Non-art work will directly reduce the amount of art time, which therefore will be minimised.

When art fees rise, more time will be given to it, even when it is still lower than non-art wages, because besides meeting the required income, the artist has to follow his drive to create art. On the contrary, when non-art wages rise, the artist will give it less time because the minimum income level can be realised with less non-art work, creating more time for art work. When art fees rise above the minimum acquired level, the artist will stop his non-art work and will possibly start enjoying a more or less luxurious life; although in the model the artist will still not enjoy leisure time.

The differences with the first general model of labour supply will be clear: consequences of rising wage levels on working hours depend on the character of the different labour markets. In the art sector, rising wages/fees will lead to more working time at the cost of non-art work, in total at the same maximum amount of time as before. In the non-art sector, rising wages will continuously lead to less non-art working time, since the income from higher wages will be put into art time because the "artist is motivated overwhelmingly by a desire to create art" (ibid. p.70).

The model does not give an explanation for the specific art-oriented preferences, but Rengers (2002) mentions the high level of psychic income in art-work as a rationale for this behaviour. The combination of both types of reward may fit in the neoclassical perspective Throsby uses, regarding the use of the utility maximising function for the artist's decision. However, this function is not strictly necessary. The mentioned drive to maximise art time functions as a goal variable under the constraint of an income at subsistence level. Without the utility-function, the same decision would be made.

The consequence is that the motivation of the art-orientation in Throsby's model may be both extrinsic (driven by high psychic income supplemented by low financial income) and intrinsic (driven by some inner urge).

3.2 Economic Assumptions

Because the reviewed models of artists' behaviour in their labour markets did not properly integrate the accepted intrinsic motivation of artists, attention will be given to the underlying assumptions, based on Klunder (1968), Hartog, (1979), Rengers (2002), Alper & Wassal (2006) and Abbing, (2012):

- decisions are taken on the outcome of activities. This makes it possible to compare various aspects of life (commodities, labour, free time) by comparing their utility. As a consequence, the intrinsic values of different options are not taken in consideration.
- preferences are clear, stable, personal and altogether endless. This establishes criteria to make choices.
- behaviour is rational, meaning that choices are made on a comparison of costs and benefits (Waits & McNertney, 1984). One implication is that the influence of changing circumstances on choices becomes dominant and predictable, diminishing individual freedom.
- when more units of something useful are realised, every supplementary unit is less useful than the former (Gossen's First Law). Reversed, this principle explains why getting less free time makes it more and more valuable.
- labour creates disutility. The offer that the worker makes when he chooses to work and not to consume (part of) his time, creates disutility (Hartog, 1979). This creates the possibility to choose between free time and working time or between different jobs only based on the relative prices of both alternatives. This perspective on labour resembles Marx' notion of alienated labour because there is no connection with the content of the activity.

The combination of these assumptions makes it possible to create insight in decision-taking behaviour in changing circumstances: how the *homo economicus* for instance balances between the restrictions of income and the need of different commodities, how changing wages influence free time, how a changing rate of interest influences saving behaviour assuming the level of need remains the same, etc.

As can be seen, intrinsic motivations are not incorporated in the functioning of the model and also crucial non-rational elements of creativity ("mysterious leaps of the imagination", Throsby, 2001, p. 96) are not present. The underlying assumptions also do not accept the possibility to increasingly enjoying a piece of music.

To make it possible to incorporate specific elements of artists behaviour, more knowledge of the inner drive of humans, especially of artists, must be taken into account. Since economics stops at this level (Frey, 1997), relevant insights into human behaviour will be searched in other disciplines.

3.3 Human drives

Motivation

Acceptance of extrinsic orientation of behaviour is built on the ethical philosophy of utilitarianism of Jeremy Bentham (1748-1832) which says an action is proper when it creates happiness and not proper when it does not create happiness. It is focused on the outcome of an action, not the action itself. This perspective fits perfectly with the marginal analysis of the Neoclassical School which is focused on utility (Kouwenhoven, 1981).

In contrast, the German philosopher Immanuel Kant (1724-1804) created an ethical theory that is focused on the action itself, not on the outcomes of it: one ought to do one's plight, act as how one also wants others to act (categorical imperative). This makes an action proper when it is universally applicable.

Though both perspectives are normative, they analyse behaviour and decisions as motivated by its outcomes or by the action itself, thus coming from extrinsic or intrinsic motivations. This perspective suits the definition Bénabou & Tirole (2003, p. 490) give of intrinsic motivation: "... desire to perform a task for its own sake" and the previously mentioned inner urge of Waits & McNertney (1984).

Maslow's multi-level analysis of human motivation (1943) distinguishes between the lower drives, focused on the outcome of an action, and the highest level, which is oriented on the realisation of intrinsic values: physiological (e.g. food, water), safety (e.g. warmth, housing), love (e.g. friendship), esteem (e.g. appreciation) and the self-actualization (e.g. creating own values). His view that higher levels will only emerge when lower levels are realised brings in the influence of one type of motivation to another .

Rationality and Needs

McKenzie (1979), in search of restrictions on the scope of economic analyses, defines rational behavior as being conscious of one's personal wants, ordering these in order of preference and accordingly acting consistent to maximise utility. From this perspective, behaviour becomes predictable in theoretical models, which cannot be tested empirically. As described above, the individual freedom of choice is lost because the consumer cannot choose to act otherwise.

Referring to Knight (1969), McKenzie further analyses that people do not always know what they want. The search for self-consciousness, espoused in Greek writing, and thus knowledge of wants, is as important as realising them. Along that way, non-rational elements in human behaviour become as important as the rational. It is to be decided how to choose between known wants and other known and unknown wants. Taste changes, because of more knowledge, coming from information of the inner world and from the outside world. On the position of labour, Freidson (1990) identifies the notion of 'labor of love', which in contrast to alienated labour (solely for economic reasons of survival) is voluntary; serves self-fulfilment; is based on motives that are not self-interested; and goes beyond economy. (This can be recognised in Mr. Composer's interview when telling about assignments, see appendix 4.) It clearly is intrinsically motivated and goes beyond the distinction of freetime and labour time (which he merely sees as a shift of context instead of a shift of activities) since it might not only be oriented at realising necessary income but also and foremost at creating values. The labor of love is not oriented at reciprocity, therefore it cannot be reduced to the analysis of the market economy because this is oriented at exchange.

Intrinsic and Extrinsic Motivation

In their Self-determination Theory, Deci & Ryan (2000) pay explicit attention to intrinsic and extrinsic motivation. Intrinsic motivation is defined as a drive for activities "in the absence of operationally separable consequences" (ibid. p. 69). It is a prototype of self-determination. In contrast, extrinsic motivation is behaviour that is "controlled by specific external contingencies" (ibid. p. 69).

Based on former research, they present that the base for intrinsic motivation is in the innate needs of competence, autonomy and relatedness, which are necessary conditions for well-being. Critical to this level of well-being and also goal attainment is the degree to which these are related to the basic needs. Specific social and individual contexts support them and thus facilitate intrinsic motivation and integration of extrinsic motivations. Social support enhances intrinsic motivation while contingent rewards undermine it.

Difference with psychic income is that the last is a rewarding from outside and the social support for intrinsic motivation stimulates the expressing in advance, not the expression, therefore it will not be contingent.

Kombrink (2008), in his study on human behaviour related to cultural capital and well-being, distinguishes the hedonic and eudaimonian approach. The first one recognises well-being as being established by happiness and other elements that constitute a pleasant life (social relationships, work, leisure, etc.). The eudaimonian approach is oriented on personal expression, actualisation of human potentials, which brings activities in line with personal values. Self-determination combines elements of the hedonic (by inspiration from a diversity

of cultural activities) and eudaimonian (by producing inspiration through realising one's potential in alignment with inner values) approach. Although it cannot be transferred one-to-one, the distinction between extrinsic and intrinsic motivation can be recognised in both orientations, both together creating possibilities for a fulfilled life.

Interplay between Intrinsic and Extrinsic Motivation

On the mutual influence of extrinsic and intrinsic motivations, Frey (1997) refers, among others, to Deci & Ryan (1985). He gives attention to the extrinsic influence on the intrinsic when analysing the 'crowding-out' and 'crowding-in' effect. Crowding-out, referring to extrinsic motivation pushing out intrinsic motivation, will happen when a (monetary) reward is promised for a certain activity to intrinsically motivated persons, because the actor/agent in that situation feels controlled and not trusted by the principle. In the short term, it will stimulate the activity, but the stimulus will change the motivation. In the long term, the intrinsic motivation will be damaged and extrinsic rewards become necessary for continued activities. This is not the case for unexpected rewards given afterwards, these stimuli reinforce the intrinsic motivation (crowding-in effect) because they reinforce self-esteem (Bénabou & Tirole, 2003).

Frey defines the crowding effects as additional forces in human behaviour which function only in specific, contingent situations. In doing so, he makes intrinsic motivation conditionally dependent from external interventions, thus fitting it in the neoclassical practice of attributing "changes in behaviour to independently observable changes in constraints" (Frey, 1997, p. 13). From a non-economic perspective it also can be seen as taking position in favor of nurture in the nature-nurture debate because he writes that in the end, all motivation comes from outside.

Still, the contrary is also present when the influencing conditions are not fulfilled: the intrinsic motivation is autonomous and the revealed preferences are non-exchangeable with others by monetary or non-monetary incentives.

On the value and occurrence of intrinsic motivation, Kreps (1997) states the importance of the nature of the activities: for simple activities, extrinsic motivation may be of more value than intrinsic, but for interesting and pride-generating activities, the intrinsic will increase the level of activity.

This intrinsic motivation, originated by preferences, in the same way as with taste-formation, may change due to learning processes. For music this was demonstrated by Bornstein (1989) and Hunter & Schellenberg (2011). As this process was not rewarded or otherwise externally stimulated, it can be identified as the creation of intrinsic values, influencing the motivational preferences.

3.4 Conclusions

Although the general economic theory of labour supply can explain why people accept a lower than maximum level of income, just as many artists have the possibility to earn more than actual, it cannot explain artists' behaviour because it does not take into account the possibility of different labour markets at a time and it gives no attention to the accepted intrinsic motivation of artists.

Research incorporating these specific aspects often identify the artists' inner drive in its models as ultimately being goal oriented. This does not reflect the value of the creative activity itself.

Psychic income (e.g. esteem, respect), gives a further explanation for the acceptance of low financial incomes. As income (financial and psychic) is an outcome of the work, it cannot be added to the joy and anger which can be found in the work itself and therefore is an intrinsic element, just like the concept of flow is independent of outside stimulation.

On the question whether artists are risk-takers, arguments pro (poverty in the arts is wide spread) and con (true lovers because of intrinsic motivation) were found. These were strengthened by an optimistic image of art in society, which stimulates the desire to live as an artist, possibly bringing autonomy, self actualisation and sometimes even fame. Reinforcing processes, creating winners and losers, were identified within specific art-markets. But the combination of incomes from these different markets creates an equalising process, diminishing income differences between artists. Decisive conclusions on risk-taking behaviour therefore cannot be drawn, especially when the role of the non-art labour market is taken into consideration.

The combination of art and non-art work is analysed in the Work Preference Model. It assumes that artists want to create art as much as possible and that wage levels for both types of work are different. These assumptions explain the extent of work for both types of activities that artists choose and changes in these amounts, arising from wage levels. Still, these neoclassical economic models assume stable preferences, rational behaviour, freedom of choice, diminishing supplementary utility and utility maximising decisions, which altogether might not reflect the artists' behaviour. Research into these assumptions was necessary to improve economic reasoning and a deeper understanding of artists' behaviour. Based on Kant's philosophy in decisions, intrinsic considerations also play an important role besides the utility oriented aspects. In these decisions, Maslow found different levels of need driven motivations which could be divided into extrinsic and intrinsic. The interplay of both types of motivation was the subject of Deci & Ryan their Self-determination Theory, which expresses the necessity of fulfilling innate needs of autonomy, competence and

relatedness as a condition of well-being and realisation of the inner drive, which could be crowded-out under restricting conditions and crowded-in under supporting conditions. McKenzie brought in the instability of preferences (and corresponding irrational behaviour), which could change through learning processes, influencing intrinsic values.

4 Career Advancing Factors

After discovering autonomy, competence and relatedness as basic needs, a linkage to the interviews has to be researched. It is found in the literature review in a range of necessary qualities and competences for musicians.

Communication, based on the need of relatedness of Deci & Ryan and Béjean's art creating model, will first get attention as the base of career advancing qualities and competences. In this frame, different models of levels of competence will be distinguished, that of Korthagen & Vasalos starts from inner strength; connecting the different levels in a learning process to create optimal professional functioning.

Next, attention will be given to the question of which specific qualities are necessary for musicians: a broad range appears, which is primarily on the level of competences and identity. Personal and professional development are strongly connected, giving attention to artistic identity at an early stage. This concept is found in several pieces of several research. The chapter ends with an overview of the different qualities of the reviewed literature.

4.1 Communication

For most artists, their challenge is to raise the level of wages/fees for their art work. This is dependent on the value consumers of art place on it. The artist is conscious of the value of his work and when consumers are not, the communication between both must be reorganised. For consumers it might be a process in which they learn to understand the language of music with its own structures (Hunter & Schellenberg, 2011). For the artist, Béjean (2007) developed a communication oriented model, based on design management, that helps the artist to structure his creative output in a way that can be understood by potential consumers.

This strategy is built on a community oriented perspective of the creative process in which "works of art and their valuation are considered to be the product of social interaction" (Boorsma & Chiaravalloti, 2010, p. 303).

At a more theoretical level, Béjean uses Goodman's notions of density and reference (Giovannelli, 2010), which refer to the intensity and functioning of the link between the symbolic aspect of art (symbols) and its presentation in this world (matter: music, painting, etc.). In the production of art (=densification of artistic value), the artist (here also a cultural

entrepreneur) must give attention to the process of referencing, which, according to Schiller (as referred to by Béjean) and Csikszentmihalyi (1997), is an iterative process with activities changing between form and matter, constantly regenerating the link between these simultaneously joined and opposed polarities.

With this recognition of the iterative and creative aspect of art production, it also becomes oriented on processes and communication; on the interplay between artistic and cultural values (symbolic world) and their realisation (matter), in which art consumers can even be considered as a sort of co-producer (Boorsma & Chiaravalloti, 2010). An important consequence of this parallel securing of values and their manifestation is that artistic quality and economic responsibility get parallel attention because in the densification, both the values and their understanding (=value for client) are managed.

Béjean's communicative perspective can also be connected to relatedness; the third innate need of the Self-determination Theory of Deci & Ryan (2000). This is aside from the two others, autonomy and competence, which function in the balance of intrinsic and extrinsic motivation, or 'inner drive' and market. These pillars of the Self-determination Theory therefore, can function as a base for the qualities that musicians need in order to function using their inner drive in a market-oriented context.

4.2 Competences and Different Levels

To realise artistic values in market oriented conditions, the professional musician needs, as is already shown, more than his craftsmanship. His communication skills must also be on a professional level; he must be aware of his motivation and be self-conscious. In the market, he must be skilled enough to act as cultural entrepreneur. In short, as a professional he must be capable of functioning in the field of activities he wishes to engage.

The combination of different tasks, attitudes, skills, etc. in a professional setting can be found in the concept of competence. Spencer & Spencer (1993) define it as "an underlying characteristic of an individual that is causally related to criterion-referenced effective and/or superior performance in a job situation" (ibid. p. 9). The underlying premise refers to personal characteristics, implying some endurance. The causal aspect implies a relationship between the personal characteristics and performance in job situations and may encompass different aspects of the job.

These personal characteristics are distinguished at five levels, divided into visible and invisible aspects. The visible are knowledge and skills, the invisible are self concepts, traits, motives and attitudes. Together it can be visualised as an iceberg. The visible aspects, those

on the surface, are (relatively) easy to develop and the invisible, in essence the core of the personality, are most difficult to develop.

Korthagen & Vasalos (2003) use a set of six levels in their theory of Multi-level Learning in an attempt to look beyond skills and knowledge when developing (by way of core-reflection) effective actions in a professional context. They not only want to give attention to necessary competences, but also to underlying relevant levels of consciousness, comparable to Spencer & Spencer. The six levels are presented in the image of an onion: at the centre is the deepest level of mission (giving meaning), and the surface reflects where the artists interacts with the world.

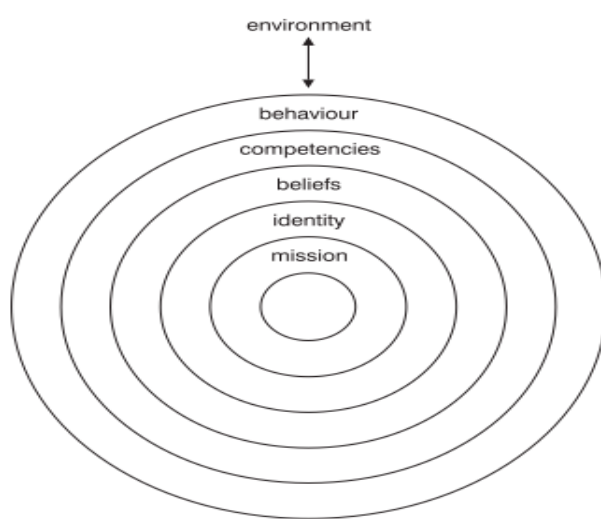


Figure 4.1 Onion model of Korthagen & Vasalos (2005).

Effective learning will take place when all levels are oriented in the same direction and competences only can be developed when they are based on a concurrent solid grounding of beliefs, identity and mission. The levels are defined as follows:

- mission refers to the reasons why people ultimately are doing what they are doing. It is about giving meaning to their actions, and might relate to religious or spiritual notions,
- identity refers to the self-image people have and how they see their professional role,
- beliefs refer to important ideas and stable opinions,
- competences refer to combinations of knowledge and skills, which can be brought into professional action,
- behaviour refers to professional activities, which for the musicians includes both job acquisition and accomplishment within it. In this research it will refer to acquisitional behaviour,
- environment as the last level refers to the conditions in which all activities take place.

Referring to Csikszentmihalyi's concept of flow, Korthagen & Vasalos state that satisfying professional functioning will appear when all 6 levels of consciousness are simultaneously aligned in contact with the professional challenge. In that situation, thinking, feeling, wanting and acting function closely together, based on core qualities like perseverance, trust, courage, love, clarity, integrity and purposiveness. When the professional does not function satisfactorily, not only do the competences need attention, but the underlying beliefs, identity and mission also have to be reflected on, all while giving attention to the core qualities. Korthagen & Vasalos (2005) link the optimal experience to the fulfilment of the three basic needs of Deci & Ryan's (2000) Self-determination Theory. When all 6 levels are aligned, the innate needs of autonomy, competence and relatedness will be realised.

4.3 Musicians' Qualities

What qualities do musicians need to balance between the inner drive and the market in Béjean's communication oriented organization of their musical practices? Can these qualities get a place in Korthagen & Vasalos' theory of Multi-level Learning? In order to change from the theoretical to the empirical level, attention will be directed to the necessary qualities to becoming a successful musician.

Throsby & Zednik (2010) present the following qualities that advance the artist's career.

	At present time	Throughout career
Hard work or persistence	29	24
Passion, self-motivation	27	26
Artist's talent	11	14
Support and encouragement	13	13
Critical timing	9	7
Training	8	13
Other factors	4	2
Total	100	100

Table 4.2 Career advancing factors of Australian artists. Source: Throsby & Zednik (2010).

The first three factors can be interpreted as intrinsic. In total, 64% of a career's advancement depends on these qualities, according to the artists themselves. Another remarkable point is the fact that social qualities, including acquisitional skills, which might be divided under 'other factors', hardly play any role, from the artists' point of view. As shall be seen in the interviews, these factors play an important role in the Netherlands.

Coenen (2008) shows differences between relevance and actual quality of learned professional competences in Dutch artists' education as can be seen in the following table.

Competences	Relevance	Quality of education
Creative	94	76
Reflective	93	72
Innovative	76	31
Teamwork	84	52
Communicative	93	38
Environmental oriented	78	31
Entrepreneurial	81	22

Table 4.3 Judgement of Dutch graduates on relevance and quality of art education on some competences in 2005. Percentages of the answer 4 or 5 on a 5-point scale (relevance: unimportant - important, quality: bad - good). Source: Coenen (2008).

Most striking is the relevance of entrepreneurship in the curriculum (81%) related to the quality of the actual education (22%), followed by the tensions in communication capacities (relevance: 93%, quality: 38%) and environmental orientation (relevance: 78%, quality: 31%). Only for creative and reflective capacities is the tension between relevance and actual quality of education not striking (around 20%).

One can conclude that social and entrepreneurial competences in Dutch artists' education are far below the level that artists need. This may have consequences for their capacity to find and create the jobs they desire.

Recent figures (2011) from the University of Maastricht Centre for Education and Labour Market concerning conservatories are more distinctive. It distinguishes between performing and teaching, Bachelor's and Master's level. Percentages have the same meaning as the former table of Coenen (2008).

Competence	Bachelor		Master	
	relevance	quality	relevance	quality
<i>Performing</i>	n = 456-464	n = 444-460	n = 186-190	n = 186-190
Vision & creativity	95	54		
- artistic production I			94	49
- deepening artistry II			90	67
Communication	92	40	90	35
Teamworking	89	61		
Craftsmanship	84	71	96	72
Analytical	66	46		
Environmental orientation	74	33	76	29
Entrepreneurship	86	23	48	26
Innovative	75	32	74	39
Methodological & reflective acting	69	49		
Didactical	67	39		
<i>Teaching</i>	n = 56-58	n = 53-58		
Creative	77	36		
Craftsmanship	77	62		
Art pedagogical	95	68		
Didactic	95	77		
Operational	100	59		
Teamworking	90	86		
Communicative	100	73		
Reflective	100	77		
Growth capacity	100	55		
Environment oriented	95	45		
Innovative	-	-		

Table 4.4 Judgement of Dutch conservatory graduates on relevance and quality of education on some competences in 2011. Percentages of the answer 4 or 5 on a 5-point scale (relevance: unimportant - important, quality: bad - good). Source: Meng (2012).

The ranking of necessary qualities by conservatory graduates appears roughly the same as that identified by all art college graduates from a study five years before. While most conservatories started entrepreneurial courses, this new part of the curriculum was still given a poor evaluation despite all efforts. Only future teachers valued their courses substantially better.

On the portfolio career, Bennet (2009) concluded, based on interviews with musicians and dancers, that personal identity and self-image are central elements. For an artist this generally means becoming a performing artist. However, only a few actually achieve this goal and obtain such work, creating a tension between developed identity and actual living condition. Many exercise a different role professionally, requiring a different skill set in contrast to their primary set of role models. When combining roles, he found that a

performing career enhances one's reputation as a desirable teacher. While teaching was initially considered a fallback, it tended to give more satisfaction in the long run.

Performance, small business, new technologies and teaching were the most important skills needed by musicians. To deal with new opportunities, many needed grant writing, arts advocacy, self-promotion and financial management. Marketing skills, audience development, personal networking and profile development were necessary to gain attention in the community. Small business, communication skills and self-management were critical for professional development.

On the Australian employability framework, the following professional skills were defined as important: communication, teamwork, problem solving, initiative and enterprise, planning, organization, self-management, learning and technology. On the same list were also some personal attributes: commitment, motivation, adaptability and positive self-esteem.

Creech et al (2008) researched, based on interviews, the qualities required to be successful in the transition from music student to professional practitioner. The first important step was to identify themselves as a musician. (This is observed in Ms. Violin's interview when discussing the need to coach the development of one's will at the conservatory, see appendix 4.) Time pressure with fear of a negative cycle leading to self-doubt, less engagements, more non-music jobs, etc. was a strong challenge with professional skills and personality characteristics as mitigating factors. When considering personality; self-confidence, perseverance, enjoyment of music, communication skills and high musical standards were primary. With respect to skills, a wide range of both musical and organizational were essential: versatility (being broad minded, capable of functioning in different genres), improvisation, composition/experimentation, ability to memorise, knowledge of repertoire, individual practice, rehearsal with others, mental rehearsal, stamina, pre-concert routine, and self-promotion and organizational capacities. Functioning and having relations in a community of musicians was necessary entering professional practice.

Based on a talent-identifying and development model for sports where competition is as strong as in the musical world, MacNamara, Holmes & Collins (2006) analysed interviews with internationally renowned musicians, in order to assess skills and necessary personal characteristics to become a successful musician. Several stages of transition were identified and, equally to Creech et al (2008), attention will be given to the last stage; becoming a professional musician. At this last stage, the strongest challenges were to deal with the personal environment (including family), constraints of making a career and profession and the demands of performing music. To create excellence in this context, the following psychological characteristics were needed: versatility, self-belief, planning,

determination/dedication, interpersonal skills, discipline, and drive/perseverance. Musical identity with incumbent dedication already became apparent in the childhood of these excellent professionals, as well as their passion and the importance of networking at the conservatory.

According to Huhtanen (2010), a solid instrumental training and an artistic identity has to be developed first. Afterwards, entrepreneurial skills and attitude must get attention. When these are incorporated, an entrepreneurial identity may grow. Success in the market comes from building networks and sharing experiences. The identity question should not be given attention too early in the curriculum, according to Carruthers (2010). Upper-level students preparing for the labour market should reflect on the type of musician they want to be. Changing labour markets for musicians brings about the question of the curricula of the music institutions, which refer to the identity of the professionals they want to deliver.

4.4 Overview and Evaluation

The following table will give an overview of all musicians' necessary qualities identified by the literature review. The qualities directly related to the performance of music were left out, as they are not the subject of this research. In appendix 6 the same table can be found, complete with the qualities emerging from the interviews together with the corresponding questions of the questionnaire.

	Coenen, 2008	Meng, 2012	Bennet, 2009	Throsby, 2010	MacNamara, 2006	Creech 2008	Level of Korthagen ^A
Creative	x	x					I/C
Reflective	x						C
Innovative	x	x					C
Teamworking	x	x	x				C
Communicative	x	x	x		x	x	I/C
Environmental oriented	x	x					C
Entrepreneurship	x	x	x				C
Vision and creativity		x					C
Craftsmanship		x					C
Analytical		x					I/C
Methodological & reflective acting		x					C
Didactics		x	x				C
Profile development			x				C
Perserverance				x	x	x	I
Self-knowledge							C
Organizational		x	x			x	C
Stress independency							I
Growth capacity		x	x				I
Fiscal law							C
Financial management			x				C
Contract law							C
Passion				x	x	x	I
Marketing			x				C
Self-promotion			x			x	A
Identity			x		x	x	I
Grant writing			x				C
Arts advocacy			x				C
Audience developing			x				C
Networking			x		x	x	C
Problem-solving			x				C
Self-managing			x				C
Adaptability			x				I
Self-belief			x		x	x	B
Versatility					x	x	C
Planning			x		x		C
Determination/dedication			x		x		I
Enjoyment of music						x	I
High musical standards						x	B
Improvisation						x	C
Stamina						x	I
Support colleagues						x	E
Discipline					x		C
Operational		x					C

Table 4.5 Musicians' necessary qualities according to different sources, combined with Korthagen & Vasalos' levels of the Onion model. A: I=identity, B=Belief, C=competence, E=environment.

The list includes general competencies such as creativity and versatility, together with specific ones such as grant-writing and didactic. Some come from a set of 8 interviews (Macnamara et al, 2006) and others from surveys (Coenen, 2008). They also arise from different financial contexts for musicians (e.g. England, the Netherlands). Evaluation will be done after the data from the survey is processed and discussed. Still, the fact that qualities like communication, perseverance, passion, identity, networking and self-belief are frequently mentioned, give them weight and importance.

Seen from the model of Korthagen & Vasalos the levels of identity and competence are almost the only present. Application of the model based on the present findings or any conclusions of its relevance is not possible. The distinction of 6 levels in the musician's activities may help to analyse (combinations of) relevant qualities needed to acquire satisfying professional practices.

4.5 Conclusions

To combine the artist's drive to share his artistic values with the demand from the potential audience, creating cultural values, Béjean's iterative model oriented on communication is suitable because it is based on a community oriented perspective of the creative process, fit to support fulfilment of the innate need of relatedness of the Self-determination Theory. The qualities needed can be analysed as competences in the model of Spencer & Spencer, which draws attention to different levels. Korthagen & Vasalos use a set of six levels in their theory of Multi-level Learning. They aim at integrated development, explicitly out of inner strength, thus creating opportunities for balanced professional activities, comparable to Csikszentmihalyi's concept of flow. When realised, they also state that the three inner needs of the Self-determination Theory will be fulfilled.

On the question, "what specific qualities and competences must be realised to find satisfying professional practices," a list of around 50 qualities and competences could be found in the literature: skills, knowledge, attitudes, beliefs, etc. Still, they only presented two levels of Korthagen's model. Evaluation of it will be done after the survey is processed.

5 Hypotheses and Balanced Motivation Model

In this chapter, the motivation and findings of hypotheses reviewed in literature will be addressed. Findings of the Multi-level Learning Theory and the Self-determination Theory are strongly represented.

Based on the hypotheses and the literature review, the fundamentals and background of the Balanced Motivation Model will be presented, followed by the model itself and clarification of its functioning. Entrepreneurial activities are at its core, driven by intrinsically and partly extrinsically motivated choices, which, in their turn, are based respectively on personal qualities and satisfaction with realised professional practices.

5.1 Hypotheses

Though Dutch musicians often have permanent term contracts in heavily subsidised organizations (which will be shortened during the coming years), others do not and therefore have to be market oriented. In the hypotheses, attention is given to both groups.

1. Musicians who have a strong *music oriented identity* are more satisfied with their musical practices than those who do not.
Motivation: as can be seen in table 4.5, much research shows the high importance of identification as a musician for a career in that sector.
2. Entrepreneurial musicians who have many *entrepreneurial competences* are more satisfied with their musical practices than those who do not.
Motivation: the relevance of entrepreneurial competences, besides the musical, is demonstrated in much research, as can be seen in tables 4.3 - 4.5.
3. Entrepreneurial musicians who use many *acquisition techniques* are more satisfied with their musical practices than those who do not.
Motivation: in addition to the former hypothesis, not only are the competences relevant, but at a practical level, so is the *use* of relevant acquisitional techniques, with special attention to networking.
4. Musicians who give *many concerts and music lessons* are more satisfied with their musical practices than those who do not.

Motivation: assuming artists want to make art, they will be satisfied when they can do it as much as possible. This hypothesis also can be related to Throsby's Work-Preference Model.

5. Musicians who have strong *music oriented beliefs* are more satisfied with their musical practices than those who do not.

Motivation: as Korthagen & Vasalos assume a strong relationship between identity and beliefs, the latter must also have influence on the artist's musical career and the satisfaction with it.

6. Musicians who *give strong meaning* to their musical experiences are more satisfied with their musical practices than those who do not.

Motivation: as Korthagen & Vasalos assume a strong relationship between identity and giving meaning to experiences, the latter must also have influence on the artist's musical career and satisfaction with it.

7. The stronger the intrinsic motivation of musicians (passion, perseverance and talent), the more they are satisfied with their musical practices.

Motivation: according to Throsby & Zednik, artists think these three elements have a strong influence on their careers (64% of career advancing factors).

8. When the needs of autonomy, competence and relatedness are fulfilled, musicians will be satisfied with their musical practices.

Motivation: according to the Self-determination Theory, when these three innate needs are fulfilled, people are able to live by their intrinsic motivation.

9. Musicians trained at Amsterdam and Den Haag conservatory earn a higher income but are roughly as satisfied with their musical practices as musicians trained at other conservatories.

Motivation: as both mentioned conservatories have the image of being the best in the Netherlands, they will attract the most talented students. These will create a high level of artistic values and the best musical practices. But, as stated by Csikszentmihalyi, the challenges and thus possibilities to experience moments of flow exist at all levels of competence. Therefore, satisfaction will exist at every level of music making, altogether independent of the financial value the market generates.

5.2 Introduction to the Balanced Motivation Model

As seen in the literature review, economic analysis of artists' behaviour had a tendency to treat their inner urge in a utilitarian manner. And although according to Rengers (2002) and Alper & Wassal (2006) there was less disutility in artists' working time than in other workers'

because of the potential high level of psychic income; through the use of neoclassical models it still was analysed as a sacrifice of time, requiring compensation to be sought outside the activity, therefore not valuing the activity itself.

However, valuing activities for their own sake is widespread in the literature, as seen in 3.3. This is enough reason to distinguish such activities separately as a labour of love, having no disutility, following Freidson (1990) and the results of the interviews.

Therefore, intrinsic and extrinsic motivation will be introduced as different types of drives in making choices in an economic context.

Extrinsic motivation is a source of action outside the person. Given a set of preferences, extrinsic motivated choices are strongly influenced by price of commodities as well as financial and psychic income, based on the expected outcomes of the activities (utilitarian perspective). They are exchangeable to other activities when the conditions change. The actual set of preferences is the result of a process on which nature and nurture have their influence, as analysed by psychologists and sociologists.

Intrinsic motivation is a source of action inside the person. Given a set of preferences, intrinsically motivated choices are hardly influenced by the price of commodities and income (financial and psychic), but are actually based on the drive to realise inner values (self-actualisation). These choices are non-exchangeable when the conditions change, except when contingent rewards are at stake. Again, the actual set of preferences is the result of a process on which nature and nurture have their influence, as analysed by psychologists and sociologists.

As art relates to the expression of inner values (see 4.1), it is assumed that artists are driven by intrinsic motivation. As the artist also needs to fulfill basic needs (lower levels of Maslow, including esteem = psychic income, fourth level) and is constrained by scarcity, he is also assumed to be extrinsic motivated. In an ideal world, the intrinsically motivated musician can perfectly deal with changing conditions (with autonomous sensitivity), creating a satisfying income with satisfying art work. In reality, many artists experience a tension between these two and end up holding multiple jobs for different purposes. When only following the extrinsic motivation, one takes the risk of becoming alienated from oneself, but when only following the intrinsic motivation, one takes the risk of becoming alienated from the outside world.

When the artist is skilled enough to combine intrinsic and extrinsic motivation in his activities, all exclusively extrinsically motivated activities will disappear. More generally, skilled intrinsically motivated activities will drive out the solely extrinsically motivated ones (Freidson's alienated labour). This can be seen as the counterpart of Frey's crowding-out effect in which contingent rewards drive out intrinsic motivation. When the artist is then able to combine both intrinsic and extrinsic values, in conformity with Kombrink (2008), artistic values become recognised cultural values.

Frey (1997) and Bénabou & Tirole (2003) demonstrated that suppressing freedom and creating uncertainty in the principle-agent and teacher-student relation, increases the influence of extrinsic stimuli on intrinsic (see 3.3). Improving his skills gives the student/agent more freedom and inner certainty in activities, making the influence of intrinsic stimuli on extrinsic stronger. From this point of view, handling the tension between intrinsic and extrinsic motivational elements becomes a balancing act, depending on skills, freedom and self-consciousness, leading, when well balanced, to Csikszentmihalyi's flow or Kombrink's fulfilment, and altogether taking out the all-determining primacy of outside stimuli of neoclassical economics.

From the perspective of the Self-determination Theory of Deci & Ryan (2000), in the necessary skills to meet demands and values of the audience for optimal combining intrinsic and extrinsic motivation, the innate need to be competent can be recognised. In the necessary freedom and self-esteem the innate need for autonomy can be recognised and in the necessary communication with the outside world/cultural market, the artist can realise the innate need of relatedness.

5.3 Development of the Balanced Motivation Model

The Balanced Motivation Model I developed for classical musicians, can be seen as an integration of elements of Throsby's Work Preference Model, Deci & Ryan's Self-determination Theory, Korthagen & Vasalos' Multi-level Learning Theory and outcomes of the interviews, aimed at organising the most important elements musicians need to realise satisfying practices out of their intrinsic and extrinsic motivation.

It is assumed that the artist has a strong drive to create art values at a satisfying level, following his intrinsic motivation, and also wants to earn a living (financial values) with it at a satisfying level. To make that artistic living, he is also sensitive to extrinsic motivational elements such as prices, wage levels, esteem, recognition, and has to follow his inner drive. When the income from art work is not enough to make a satisfying living, he will search for non-art work. The amount of non-art work, at the cost of art work (assuming total working time is constrained) depends on the relative wage levels and availability of art work since it is only to make a living and not intrinsically motivated. When the level of art fees rises, less non-art work will be done. When non-art wages rise, also less non-art work will be done, both because of a lack of intrinsic motivation for non-art work and a strong inner drive to create art.

The interviewed musicians showed a wide variety of preferences for types of jobs and working time. This leads to the focus on satisfying activities, being the result of actual

activities related to the musician's ideals, instead of a focus on maximising art time. The model assumes intrinsic motivation for and primacy of art work, but also the possibility of acceptance of some non-art work.

To create enough art-work, a sufficient level of competences and other personal qualities is needed to communicate with potential demand on art-work in order to create enough recognised and paid for cultural values out of personal artistic values.

The necessary qualities can be divided, into different levels (as in the onion model of 4.2): mission/meaning, identity, beliefs, competences (craftsmanship and entrepreneurial), entrepreneurial activities and (working) situation. The first four levels together (including craftsmanship, not the entrepreneurial) create the intrinsic motivation, which is the base for images of the ideal situation (of practices). These ideals influence the direction of the acquisitional activities and, together with the realisation, it leads to a specific level of satisfaction.

The model contains a continuous process as the musician uses his satisfaction with the actual practices as source of feedback to direct his entrepreneurial, acquisitional activities which is balanced by the force of intrinsic motivation, leading to new practices (with a new level of satisfaction).

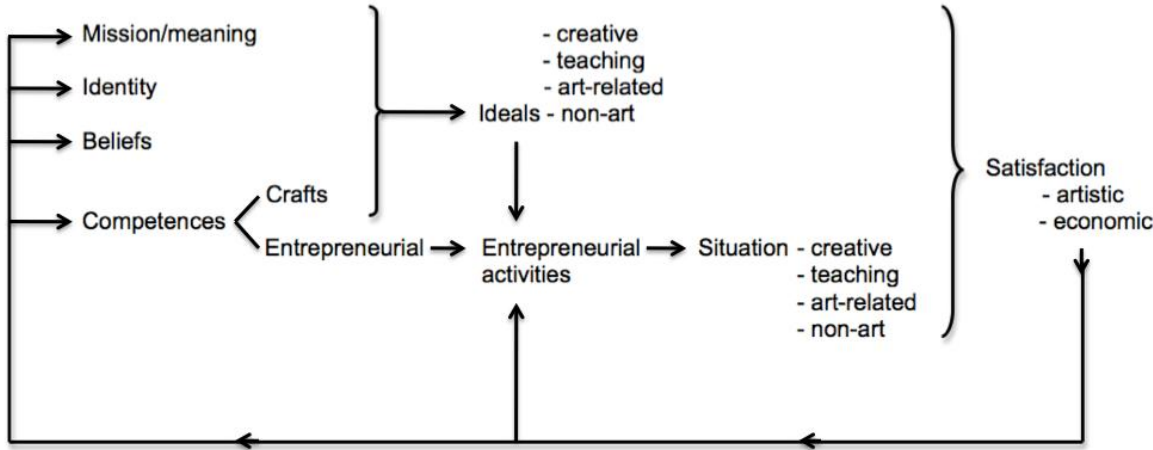


Figure 5.1 Scheme of the Balanced Motivation Model.

More detailed: out of the satisfaction feedback comes, besides to entrepreneurial activities, also to mission, identity, beliefs and craftsmanship. When satisfied, greater acquisition of specific types of jobs will occur, or less when the job is lasting. It may influence the craftsmanship positively when the satisfaction strengthens the identity, beliefs and mission, which altogether strengthen the ideals, creating a reinforcing process.

When unsatisfied, feedback processes may create more or less entrepreneurial activities, depending on its influence on mission, beliefs, identity and craftsmanship. When these

elements are not very strongly influenced, dissatisfaction will lead to more entrepreneurial activities because of the strong drive of the intrinsic motivation. When mission, identity, beliefs are strongly negatively influenced, the musician may change his ideals, away from musical practices.

This means that a stable set of mission, identity, beliefs and competences are important in realising satisfying musical practices, just as in the hypotheses. This assumption of the necessity of stable elements refers to the autonomy and competence of the Self-determination Theory.

5.4 Summary

The hypotheses of this chapter give attention to a wide range of aspects of the musician's professional life: working time, entrepreneurship, ideals, beliefs, intrinsic motivation, etc. Together they are organised in the Balanced Motivation Model. The principles and background of this model are introduced with focus on intrinsic and extrinsic motivation and its interactions, based on the literature review and interviews. The basic need of autonomy of the Self-determination Theory has an important place in the feedback mechanisms, predicting the artists reaction to different types of satisfaction. All levels of the Multi-level Learning Theory are present in the successive steps the musician takes in pursuing the realisation of his musical and economic values.

6 Research Design

This Chapter will focus on the background, aims and main question of the research. In addition, subquestions, based on the hypotheses, will be addressed with attention given to several theories considered through the literature review. Following this, definitions aimed at clarifying concepts and notions will be considered and motivations for the mixed method of research will be introduced. Expecting unexpected results played an important role, combined with the desire to validate the results in a larger population.

The following section explains the interview procedure, which was aimed at combining findings of the literature together with the musicians' perspectives and experiences in a sincere way. The arrangement of the survey and its topics raised some organizational issues which were dealt with having regard to the demands of reliability and validity.

6.1 Conditions

When the Dutch government started economising €200 mln. on cultural subsidies for the period 2013-2016, leaving a total amount of €700 mln yearly (Rijksoverheid, 2013), they also wanted cultural organizations to be less dependent on these subsidies (Rijksoverheid, 2012). Performing arts organizations are to generate at least 17,5% of their income from their own sources. Although this is quite low in relation to some other countries (Klink, Born & Witteloostuijn, 2011), it created a lot of turmoil because many Dutch artists are not used to being entrepreneurial in their profession.

These structural changes in the musicians' labour market demand a change in musicians' professional actions, including more acquisitional activities. Therefore, more entrepreneurial competences are necessary. But, despite changing curricula at Dutch conservatories, which have introduced entrepreneurial programs since the turn of the century, students still evaluate it as unsatisfactorily (Coenen, 2008; Meng, 2012).

As demonstrated in Chapter 2, economists experience difficulties in understanding artists' drives in labour markets because their inner drive is difficult to integrate into economic models. The commonly used neoclassical models can only give value to the outcome of activities, not the activities themselves.

Combining the findings that artists already experience problems functioning in their labour markets, conservatories do not educate them adequately on entrepreneurial behaviour, the

changing labouring conditions create the need for a change of artists' behaviour at one side and at the other side a lack of knowledge and understanding by economists, their knowledge cannot be applied directly to the musicians' labour market.

6.2 Aim and Main Question

Besides deepening knowledge of classical musicians' behaviour in labour markets, related to intrinsic motivation, this study wants to supply information on tools they can use to function effectively in this market, i.e. to find satisfying professional practices and prevent unemployment and low wages. As was found in the literature review, not only could specific competences play a role, but so could identity, beliefs, etc. In order to make the range of qualities and competences (see table 4.5) understandable and coherent, they need to be organised. The main research question therefore will be:

What organization of qualities and competences contributes to the classical musicians' ability to create satisfying musical practices?

As can be seen, this question is focused on the musicians, not on the conditions in which they function. The choice is made to give no attention to changes in total demand and supply of classical music, or to the impact of different systems of art financing on artists' behaviour, or to analysing possible oversupply in the market, or to the long-term impact and conditions of Baumol's cost-disease. Though each of these aspects have consequences for the individual musician, the combination of different levels of analysis and the multitude of required information would make such a study unfeasible.

Developments in musical practices will get no attention. Innovation will help creating new opportunities in a market which is characterised by oversupply (Abbing, 2002), although this is debated from the artists' perspective (Adriaansz, Altena, Hirs and Vriezen, 2011). It would help the individual musician, but does not fit in the main question.

At the individual level, no attention will be given to questions concerning individual conditions to become a musician: at what age one started making music, the role of the social environment, etc. Because it is focused on finding practices and influences on the necessary behaviour for this search, it would result in too much information to handle when underlying causes of these influences would require attention.

As the review of the literature already provides a lot of possible influences, these will be combined in indices corresponding to Korthagen & Vasalos' theory that are more manageable to analyse.

The qualifier of 'satisfying' in the main question emphasises the fact that it is not about maximising and minimising, as in Throsby's Work-Preference Model, leading to 'as much as possible' or 'as less as possible', but about the musicians subjective preferences which economists find difficult to understand and therefore requires specific consideration.

The second reason to give attention to satisfaction instead of working hours or income is that people differ in their preferences. In the interviews the musicians gave a wide range of ideal working situations, differing in the amount of hours, but also in the type of jobs they prefer.

The only way to compare these subjective perspectives was direct consideration of how they are being fulfilled.

6.3 Subquestions

To answer the main question, attention will be given to some subquestions, which together with the literature review and base hypotheses, provide the necessary information. Initially attention will be given to the qualities derived from the reviewed literature and the interviews. Next, two basic questions need attention: the importance of the amount of time spent on music and the intrinsic motivation for musicians' satisfaction with their musical practices. The importance of the Self-determination Theory of Deci & Ryan about what qualities musicians need to develop satisfactory activities gets subsequent attention. At last, the Multi-level Learning Theory of Korthagen & Vasalos about how to develop these qualities coherently will be tested.

1. What *qualities and competences* do classical musicians need in order to create satisfying musical practices?

The reviewed literature gave a wide range of qualities and competences, as given in table 4.5. Are they of significant importance for the most satisfied musicians? In addition, the experts which I interviewed were clear in their statements that besides networking as main acquisitional technique, a wide range of qualities was necessary.

2. What is the relationship between *time* spent on musical practices and satisfaction with it?

Although creation of artistic values depends on craftsmanship, preparation, organization, performing conditions, it also depends on the amount of time that is given to it (Throsby, 2001). In the Work Preference Model, Throsby assumes musicians want to give as much time as possible to art. To find a point of equilibrium in his model, this assumption is functional, but is it also realistic? Rengers (2002) found that artists deriving their full income from art-jobs will reduce their working hours to a normal level of 40 hours a week when fees rise. To find an answer to the basic question "what is

satisfying for musicians,” the relationship between time spent on concerts and lessons and satisfaction with it will be important. This subquestion is related to hypothesis #4.

3. What is the relationship between *intrinsic motivation* (measured by passion, perseverance and talent) and satisfaction with musical practices?

According to Throsby & Zednik, artists think these three elements have a strong influence on their career (64% of career advancing factors). In the review of the literature, the intrinsic motivation also plays an important role. This subquestion is related to hypothesis #7.

4. What is the relationship between the musician's need for autonomy, competence & relatedness and his satisfaction with musical practices?

When these three basic needs are fulfilled, according to the Self-determination Theory, people are able to live out of their intrinsic motivation and thus will be satisfied with it. This subquestion is related to hypothesis #8.

5. What combinations of acquisitional behaviour, entrepreneurial competences, music oriented beliefs, musical identity and meaning given to musical experiences, provide opportunities to create satisfying musical practices?

Korthagen & Vasalos' Theory of Multi-level Learning contains six related levels: mission, identity, beliefs, competences, behaviour and situation, of which identity and competences (combination of knowledge and skills) are also identified in the review of the literature as being important for a musical career. According to them these levels need to be developed simultaneously to have the most impact. This subquestion is related to hypotheses #1, 2, 3, 5, 6, and 9.

6.4 Concepts & Definitions

Central in the research design is the classical musician's satisfaction with his musical practices. The following concepts and definitions further create the context for this research.

1. According to Bennet (2008), in the definition of being a musician, neither 'vocational', 'professional', 'performing', nor 'income' or 'formal training' were critical. Performing, giving lessons, conducting, and composing are merely roles a musician can have. "...the term musician refers to engagement within the wider profession rather than to the specialisation of the individual. Self-definition is crucial" (ibid. p. 3). This self-defining concept will be used in this study.
2. Complementary, being 'classically' oriented will refer to the self-identification with a range of music that precedes or stands in the tradition of the concert music of the 'Classical Period', globally 1770 - 1900 (Grout & Palisca, 1994).

3. Musical practices will refer to professional settings in which the musician performs any of the previously mentioned roles in which there is direct contact with the making of music. It is not the organizational role, which refers to art-related jobs. It is the main part of the art work, excluding the organising part, including the music making.
4. Satisfaction will refer to fulfilment of a desire or expectation or "the satisfying of a need or desire so that it no longer affects or motivates behaviour" (SOED, 2007). The element of fulfilment refers to a former tension that no longer exists. Within the presented model, this will be assumed to be a tension between reality and ideal about several aspects of musical practices.
5. More specifically, reality refers to the actual existence (SOED, 2007) of time given to and income derived from professional practices. This will be divided into four categories: creative work, music teaching, art-related and non-art work (see the end of this paragraph).
6. The complement, the ideal, necessary to experience a possible level of satisfaction, refers to the concept of something to be aimed at (SOED, 2007). In this study it relates to the professional practices which will be divided into the four categories of creative work, music teaching, art-related and non-art work (see the end of this paragraph).
7. Competences, essential in the main question, will be used as in the definition of Spencer & Spencer (1993). At the visible level, it refers to knowledge and skills. The invisible aspects refer to motivation, attitudes, trait and self concept, which are elements of identity.
8. Qualities, also a core element of the main question, will refer to personal attributes (SOED, 2007) of the professional musician in his (acquisition of a) job.
9. Entrepreneurial activities refers to taking initiative at one's own risk out of alertness, to create situations in which the profession can be practiced. This can be as a full-time entrepreneur in one's own enterprise according to a well considered and documented plan as well as just applying for a job.
10. Intrinsic & extrinsic motivation, as central concepts in this research, follow the definition of Deci & Ryan (p. 27). As a consequence they can be distinguished by their (non) exchangeability to other activities due to external monetary and non-monetary incentives. As already seen, intrinsic motivation can change when people's self-consciousness grows in time (McKenzie, 1979) and can be influenced by contingent rewards, but there is always a stable innate element.

In the Netherlands, most music students at conservatories will become a music teacher. For these students, teaching will be their core business, still they are musicians and a lot of them give concerts, more or less occasionally. Sharing their teaching under Throsby's art-related

jobs which also contains media, advertising, etc., will not reflect that teaching is a core business. Therefore, in this survey, the division of working time is changed into four groups: creative work, music teaching, art-related and non-art work.

The concept of music time is related to the combination of creative work and music teaching because only in these activities does the musician give direct attention to the creation of music and not indirectly, such as with organising, judging, etc., as in art-related time. The idea that art-related work is of less value than the other two is confirmed by the findings of the survey that musicians work less than their ideal in music time, but more than their ideal in art-related activities.

6.5 Methods of Research

Musicians, having a different perspective than economists, may define the situation in their own specific way. What is the problem: a lack of the musicians' capabilities, a change in governmental regulations or structural oversupply in the market, etc? Difficulties at a personal level, sectoral, national, all levels? One way or another, strengths and weaknesses of musicians do not meet societies' opportunities and threats in a robust manner.

Because, as mentioned, economists have difficulty understanding basic elements of musicians' behaviour, a qualitative research method was necessary. However, the aim to understand these aspects of the whole group of classical musicians, demands quantitative research. Because both elements were necessary the choice was taken for a mixed method of research.

Both methods fit in the chosen cross-sectional design. This choice was made because the existence of and differences in qualities, competences and activities had to be measurable. Dutch classical musicians were the target group, developments in time were of no importance because existing relationships were the object of research, not their development in time.

Bryman (2008) gives, among others, the following reasons to apply mixed methods of research:

1. When completeness cannot be realised by either quantitative or qualitative methods.

In this research, when trying to understand musicians and what difficulties they have in finding practices, researchers must accept their non-rational perspective. To develop their musical capacities, musicians had to train their creative thinking, had to learn to create images of music, in addition to physical training. When well trained, the musician has not trained his rational capacities, which would hinder music making. Therefore, researchers must let go of their rational perspective when trying to understand

musicians. Logical consistent theories will never be able to penetrate into the musicians world because this consists mostly of non-rational elements. With a rational perspective, one can describe elements of that musical world, but can never understand it deeply. A quantitative method therefore would never be able to understand, because of its theoretical model, the musician's experience. A qualitative start would give opportunities for understanding, but unfortunately only for a small group. Thus, completeness cannot be realised with either of them.

2. When there is a chance of unexpected results.

Because of the former reason, interviews were held to discover information the literature review could not give, and because only a relatively small number of interviews was planned, it never could give more than an indication of elements necessary for realising satisfying practices.

3. When it is likely combinations of methods give more utility.

The possible unexpected results of the former reason also would give opportunities to generate important findings. Because the aim is to generate conclusions about the whole population, a qualitative approach would not be sufficiently broad in scope.

6.6 Interviews

6.6.1 Selection

The interviews were held with four classical musicians, two employees of conservatories and one employee of Cultuur-Ondernemen. The conservatories were added because they can provide information about which topics on entrepreneurship and acquisitional skills get attention in the curriculum. This specific Dutch information can be related to satisfaction of musicians on the use of these skills and their working situation. Cultuur-Ondernemen is a non-governmental organization oriented at sustaining artists in their entrepreneurial skills. In order to obtain some variety in sources of information, the musicians were selected by difference of age, instrument, gender, ownership of a website, focus on teaching or performing and some intuition on their level of performance.

At Google.nl, an instrument + 'lessons' or 'player' was searched for, sometimes combined with 'Utrecht' to restrict travelling time, assuming that the quality of musicians in Utrecht would not be systematically different from those outside the Utrecht area. After the first one was selected and a date was arranged, the others were searched for with the desire for variety in mind. The following combination was created in the end, unfortunately the interview with the conductor was cancelled.

Instrument	Age	Gender	Website	Performing level (high or medium)	Performing (p) or teaching (t)
Piano	51	f	v	m/h	t,p
Horn	42	m	-	h	p,t
Violine	32	f	v	m/h	t
Composer	69	m	v	h	p
Conductor	40's	m	-	m	p

Table 6.1 Selection of interviewees.

Three conservatories were selected, knowing in advance that one of them gives significant attention to entrepreneurial skills while the others not as much, so different perspectives could be heard. For the third one, of international level, unfortunately it was not possible to find a time for an interview.

6.6.2 Topics and Procedure

At the start of the interviews, the research question was still focused on entrepreneurial and acquisitional activities for professional practices.

To find the specific musicians' perspective, in addition to the economic perspective from literature, a set of topics was selected, partly from the literature, partly by brainstorming (see appendix 3 for the complete interview guide).

For the musicians, the topics were: career development, multiple job-holding, ideals, motivation, acquisition, entrepreneurship, competences and personality characteristics.

Ideals were selected as a part of the motivation, which is a career advancing factor according to the literature, just like entrepreneurship (Menger, 2006). The competences and personal characteristics were selected as factors having influence on the quality of entrepreneurship. Acquisition was the central subject when starting the research.

For the organizations, the following topics were selected: curriculum, training, SWOT analysis, business-plan, entrepreneurship, acquisition, competences and personality characteristics. The training and the curriculum are central elements for the educational organizations. Competences, personality characteristics, SWOT analysis and business-plan are elements that influence quality of entrepreneurial skills, obtained during the education. Each topic was completed with a series of elements, for instance 'career development' was completed with change of level, activities, management questions, etc. The main topics were presented to the interviewees in an open-ended question such as 'What can you tell about ...', without mentioning the sub-elements. While discussing the topic, all elements mentioned would be ticked off, and as a last part, unmentioned elements would get attention. Following this procedure, the interviewee would purposefully not be directed to specific elements of the

relevant topics, giving maximum liberty to present the musician's point of view. After gathering his information, there was opportunity to review the elements of the topic that were left over.

This type of a semi-structured interview (Bryman, 2008) is chosen because it gives the greatest chance to find new, unknown perspectives (open-ended questions, flexibility in topics depending on interviewees' answers) and still allows the possibility of presenting relevant findings from the literature.

Analysing started with thematic analysis (Bryman, 2008), findings redirected the applied method to a focus on grounded theory.

6.7 Survey

6.7.1 Testing Qualities, Competences and the Balanced Motivation Model

To test the qualities and competences found in the reviewed literature and interviews, as well as to test the Balanced Motivation Model a survey was conducted among classical musicians in the Netherlands.

For the testing of the Balanced Motivation Model, the concepts of mission, identity, beliefs and competences of the Multi-level Learning Theory are starting points, its acquisitional activities are intermediary to musical practices. This perspective is consistent with MacNamara et al (2006) and Creech et al (2008) and considers these concepts as independent variables and practices and satisfaction with it dependent. For an overview of the concepts, variables and corresponding items in the questionnaire, see the table in appendix 6.

Not all of the reviewed qualities and competences were used in the concepts of the model because all together it was expected to be too much to ask of the respondents, risking they would not finish the questionnaire, thus creating unreliability. The items that were not selected were found to be either too specific or too general; difficult to operationalise; or too similar to other items.

The variables and indicators for other levels came from different sources. The acquired activities come from discussions with musicians and was confirmed by the interviewee from Cultuur-Ondernemen. Questions associated with beliefs were developed to test the musical and economic orientation and possible tensions between them.

Because in this research both artistic/musical and financial satisfaction with professional practices are important, satisfaction was split into 2 types: musical and financial.

From a statistical point of view, the concepts from the Korthagen model are indices, measuring aspects of musical behaviour. Before applying the model to different situations, the

consistency of the indices will be tested with Cronbach's alpha. Disturbing elements will be taken out to create internal reliability.

The Self-determination Theory also is tested to give information regarding the role of the needs of autonomy, competence and relatedness and the balancing act between intrinsic and extrinsic motivation, all elements of the developed Balanced Motivation Model. All three concepts of needs were filled out of the same range of qualities and competences in the questionnaire, see 7.2.6.

6.7.2 Questionnaire and Sampling

Besides the questions concerning the different models (#8 - #20), a set of questions was included to check on possible aspects of representativity (#1 - #6). Number 7 was included to check the possible influence of experience on satisfaction (Bennet, 2009). For a full account of the questions, see appendix 7.

After the pilot questionnaire was constructed, it was tested in two rounds with five musicians. The first time, two of them gave extensive comments while completing the questionnaire. In the second round, another three gave their reaction after completing the new version. The main changes were in relation to the complexity of the scales, phrasing and on the expressions and introductions for items.

The questionnaire was online. Hanresearch therefore created the address inspanningsonderzoek.hanresearch.org using the IBM SPSS Data Collection Interviewer Server Administration, which also gave the ability to follow the progress of the survey and to change items immediately when necessary. Output was directly available in SPSS.

To create a reliability of 95% with a chance error of 5%, a sample of 384 questionnaires from an estimated population of 11.000 classical musicians is sufficient, for the scales even 245 (20% chance of every value). To address a great number of classical musicians, several national organizations were asked to distribute the invitation and the online link: musicians' labour unions (KNTV, FNV-Kiem, etc.) and organizations for composers, music teachers, instrumentalists (EPTA, ESTA, Hoornistengenootschap, Fagotnetwerk, etc.), in total around 20 organizations, with 7800 addresses. All were very helpful, and a letter of recommendation from Prof. Klamer worked very well.

To reduce the sampling error in this non-probability sample as much as possible different instrumental organizations were contacted. Only for the brass instruments was no organization of professionals found. Unfortunately, just 4200 invitations could be sent by email, so 3600 possible respondents had to type the link from paper into the computer which probably hindered participation.

6.8 Reliability

The organization of the research was meant to create optimal chances for relevant information, with the focus on validity for the questionnaire and reliability for the interviews because the questionnaires were roughly all filled out in the same conditions (respondents at their home at a time that suits them best) and the interviews gave room for new perspectives on the main topics.

The interviews were recorded, paraphrased into written form, and sent back to the interviewees to be confirmed. The findings thus became a stable, internal reliable source of information.

To create external reliability, the interviews were half-structured. They gave attention to the same possible relevant aspects of the research question, creating the opportunity to compare opinions from different sources, at the same time maintaining the possibility of finding the unexpected.

The pilots for the questionnaire helped to increase validity and reduce complexity, minimising the chance that respondents would give 'fancy' answers.

To create internal reliability in the concepts of the model, Cronbach's alpha is used to find unfitting variables. It also was used to check reliability by correlating answers to double items on the same subject.

As statistics on distribution of age, income, etc. of the population of classical musicians are not available, results of these variables will be compared with those of all performing artists. As dancers are on average younger than all other performers, musicians can be expected to be somewhat older than the average values. As popular musicians are often relatively young, the classical, again, can be expected to be somewhat older than the average. The influence of these aspects on representativity and reliability is difficult to measure.

The questionnaire was sent by national organizations to assure representativity, but poorer musicians are generally not members of these organizations, thus influencing the overall picture of performance and relationships between concepts and variables. This group whose entrepreneurial activities would result in less musical practices would be less present, thus creating stronger relationships in the survey.

6.9 Validity

The range of interviews with persons holding different positions was meant to define the relevant questions for the research and to create internal validity. To a small extent, external validity was also given attention by the choice to also interview employees of conservatories and Cultuur-Ondernemen. These organizations helped to define musicians' issues.

Attention was given to different concepts and variables in the reviewed literature during academic and professional consultations and with the pilot questionnaire. This helped to create face validity. For the questionnaire, some concepts, such as distinguishing different types of activities, were defined and repeated with the relevant items, sustaining the construct validity. Defining an ideal working situation and income for the respondents helped to create content validation.

6.10 Summary

Aiming at knowledge of musician's behaviour in their labour market and wanting to supply tools which can help them function in it, the research question became: What organization of qualities and competences contributes to the classical musicians' ability to create satisfying musical practices?

The focus is individual and practical, no attention is given to the macro conditions, nor individual backgrounds, as this would make it unfeasible. This has led, after integration of the interviews findings, to 5 subquestions about necessary qualities and competences, ideal working time, intrinsic motivation, the Self-determination Theory and the Multi-level Learning Theory.

Because in the reviewed literature it appeared difficult for economists to understand artists, the choice was made for a mixed approach, starting with a series of semi-structured interviews. In this manner the perspective and language of the musician could inform about the issues of their work and there would be room for unexpected results. Afterwards the findings, combined with those of the reviewed literature would be tested by a survey, in an attempt to realise knowledge about the population.

The selection of the interviewees was aimed at finding a wide range of experiences, from musicians and musicians related organizations. The topics were oriented at acquisitional techniques and entrepreneurial competences. Checking the written paraphrases by the interviewees helped organising reliability.

The questionnaire was mainly based on the qualities and competences found in the interviews and reviewed literature. Validation was organised, among others, by two testing rounds among musicians and fraternal consultations. The online sampling was organised at the authors working place, the invitations were sent by about 20 national organizations of musicians.

7 Results

Successive summarization of the interviews reveal a changing orientation and a framework for changing the main question to be considered, with subsequent impact on the literature review. On the survey; first attention will be given to the quality of the data (explained in detail in appendix 10). After the presentation of a range of basic facts and figures about musicians in several tables, attention will be given to the outcomes surrounding the subquestions.

To realise these outcomes, a wide range of statistical techniques needed to be applied in order to relate the specific qualities via the concepts of the relevant models to the satisfaction of the musicians. The conclusions confirm most of the hypotheses, resulting in a complex answer to the main question and leaving a range of items for further research.

7.1 Interviews

It was possible to cover all topics during the interviews, but there were too many elements in the interview guide to give them all attention, and it would have taken too much time of the interviewees. Therefore, those elements that represented the best fit were selected during the course of the interviews.

During the interview with Conservatory of Utrecht, the audio recording failed, but luckily notes taken during the interview were enough to recall the most important elements of the interview. After each interview, a paraphrase was written down and sent to the interviewees to check, with resultant small changes requested by some. After that, all were accepted. For the sake of privacy, the names of the musicians and some officials are taken away and replaced by the names of their instruments or organization (e.g. Ms. Piano). Full texts can be found in appendix 4. Because the information from the successive interviews changed the focus, they will be presented in three parts with intermediate conclusions.

The interviews were analysed by a combination of thematic analysis and grounded theory (Bryman, 2008). Thematic analysis was applied in the deduction of most mentioned elements of the topics, although no matrices as analysing framework were used. Important elements of grounded theory are present in both the process and change of research question arising from the findings of the first 6 interviews. This led to new questions in the last interview,

which also was less structured than the others. Still, no coding outside the thematic analysis, has been applied.

First Set of interviews: Networking, Practical Knowledge, Passion

The Arnhem Conservatory's curriculum (1st interview) focuses on entrepreneurship and its necessary skills. Almost all elements of the topics mentioned get attention. On the different acquisition techniques, focus is placed on creating a context in which the future musical entrepreneur has all relevant knowledge to communicate effectively with all parties in the music labour market. The bottleneck in creating success is not based on a lack of acquisitional skills but a shortage of practical knowledge on legal, fiscal, communicative and economic aspects.

Creating self-knowledge helps personal branding which may function as a context for acquisitional skills. It is not about learning specific skills, it is about finding skills that fit best with one's character and personal branding. There is no personal training in specific skills, but instead attention is mainly given to knowledge and experience.

Mr. Horn (43, 2nd interview) has always been asked for. A good record, living in the right place (Central Netherlands), having a good reputation, creates a positive snowball effect in which his passion for the horn is the frame from which all activities take place. Equal to the Arnhem perspective, networking is the main acquisitional technique. Structuring activities, contacts, knowing how to make a business plan, how to create a distinct profile are necessary tools which he wants to learn.

Mr. Composer (69, 3rd interview) was entrepreneurial without being aware of it: putting forth a big effort to attain his goals is part of his nature; as is finding and recognising chances that were present and there for him to take up. On the other hand, performing possibilities came out of adventurous contacts with others, in which he also could earn some money. As a youngster, he wasn't aware of any communicative and entrepreneurial processes in it. Money was important but not an obsession.

Cultural life flourished in the 60's until the 90's, creating many performing opportunities. A world in which every contact and experience organically created opportunities for new ones. He has experienced a big change in the context of labour from cultural to a more monetary focus.

Intermediate Conclusion I

After the first three interviews, a subconclusion arose that the acquisitional techniques maybe weren't as important for getting interesting jobs as previously thought. The

conservatory, as well as both musicians, made the networking central: the first combined self knowledge with economic/communicative knowledge and skills, the horn player also gave passion much weight. The composer related networking to the flourishing cultural context, in which he felt himself part of a big stream.

Second Set of interviews: Passion, Self-knowledge, Competences

Ms. Piano (49, 4th interview) is a true multiple job-holder: concerts, lessons, studio leasing, development of a pre-school piano method, organising piano-related workshops and events, combined with the care for her children. Giving lessons creates a financial basis, other activities are chosen because she likes them, not because of the additional income it might raise. Still, performing more at the cost of teaching is prevented because of the small income it generates. Performing and teaching are both done with passion, although they differ in nature. She is very satisfied, her primary concern is guarding family time.

New jobs come her way because of her enthusiasm and professional skills, not her acquisitional skills. She is an entrepreneur when regarding taxes, administration, but not when thinking of making more profit because a higher income is not needed.

Craftsmanship, self-knowledge, passion, and networking are important qualities. Acquisition = networking, not searching. Entrepreneurship and all its mentioned elements are recognised and needed.

Both in teaching and performing, musical values are realised; in teaching combined with economical values, in concerts eventually without. She has no need for a higher income; she only wants more concerts.

Utrecht Conservatory (5th interview) offers a practical, project-based entrepreneurial program, giving attention to arrangements on legal, economic and fiscal aspects of musical labour, important organizations in the Netherlands, networking and marketing. All courses are more focused on practical experience than on knowledge and training. The old contradiction between cultural and economical values in the students' attitude seems to have vanished.

Ms. Violist (32, 6th interview) combines motherhood with teaching violin to young prodigies, which became her specialisation at the conservatory and for which she developed her own method.

She started her own practice when she realised that at music schools there was not enough time to teach, with only 20 minutes a week for each pupil. Creating her own website was very effective in attracting new pupils.

She still loves to perform chamber music in order to play the violin, not for the money. School has helped her with a lot of acquisitional techniques, but most of all, enthusiasm, and coming from a musical family and knowing the right people has been effective.

The conservatory's courses on entrepreneurship were somewhat demotivating because of their perceived low quality. The main point was stressing difficulties of finding jobs and on being original as a solution. According to her, attention should be given to every student to help them determine specifically what they want to do and then teaching them to deal with refusal and a low income. Coaching should be centred more on the individual musician to help him to find and to follow his dreams and to create self confidence.

Intermediate Conclusion II

Passion, perseverance, self knowledge, economic, legal & communicative knowledge & skills, networking. After six interviews, these elements emerged as the most important in finding interesting jobs in the labour market for classical music. No conclusion can be drawn that acquisitional skills are more important than other elements.

Because of this conclusion, the research question became too narrow, and according to the interviews, other aspects were just as important as the acquisition. Reviewing the research question from this perspective created: which competences are necessary for classical musicians to create interesting musical practises?

Another subconclusion, based on interview 2 (horn) and 4 (piano) is that passion is already present in the time spent preparing a concert. Different from the economic perspective, the preparation is not only an investment (with costs) of valuable time aimed at the output of (hopefully) a cultural and economic value, but immediately when starting to prepare a concert passion is present and cultural values are created. Maybe for the musician, it is not only the level of performance that creates the cultural value, but also the attention given to it.

Last Interview: Entrepreneurship

For the 7th and last interview with Maud Sauer (former manager of Cultuur-Ondernemen), the subject was changed because of the new research question. Did she recognise that change as useful in the perspective of the classical musicians' quest for interesting practices?

In the lessons she gives to artists, entrepreneurship is found in combination with craftsmanship in something like a long-term vision and entrepreneurial competences. In the perspective of the changing cultural landscape in the Netherlands, musicians must learn to use their skills in different professional settings that ask for different competences. They have to learn to communicate, which is often a weakness of musicians. Networking and

communicating are important. Musicians must know who they are, have knowledge about themselves and their personality, in addition to the craftsmanship and competences.

Intermediate conclusion III

The passion and self knowledge mentioned at subconclusion 2 can be connected to Sauer's long-term vision that entrepreneurial competences help to realise one's passion.

All elements found in the preceding interviews are present.

Conclusions of the Interviews

I Passion, perseverance, self knowledge, economical, legal & communicative knowledge & skills and networking are central elements for classical musicians to find interesting musical practices.

II Researching only for acquisitional skills narrows a research question, and broadening it to full entrepreneurial competences (including passion) creates a connection to the musicians educational practice.

Afterterwards, new attention was given to the literature, focusing on personal qualities as well as competences (see 4.3). Different levels were distinguished and the Multi-level Learning Theory of Korthagen & Vasalos, see chapter 4, helped to integrate these elements and thus became important for the last version of the main question. The Self-determination Theory of Deci & Ryan helped to link this theory to the tension between intrinsic and extrinsic motivation in musicians' labour markets and the communicative vision on artistic and cultural values.

7.2 Survey

7.2.1 Quality of Data

(For more details on processing the survey, see appendix 10.)

It took three months to collect enough questionnaires with sufficient quality. After about one month, 150 were filled in completely. Some participating organizations had sent a reminder (N.B., one of the EPTA, including a strong recommendation of the committee, generated 50 respondents in 2 days). A series of telephone calls to about 40 music schools throughout the country turned out to be highly effective by generating a response of about 30%, ten times the response of the national organizations, proving the value of direct contact. In total the questionnaire has been sent to around 9000 musicians. On Facebook it has been

recommended at least 600 times, probably more. Some musicians may have been addressed by multiple channels.

In the end, the questionnaire was started 690 times and completed 430 times. After selecting the acceptable ones, 399 were left, enough for the statistical reliability of 95% with a chance error of 5% that was aimed at. Two control questions gave strong indications that the answers can be seen as (temporarily) expressions of the respondents' opinions.

Although no solid information on the total population is available, indications were found within Schreven & Rijk (2011) on all artists and performing artists. It seems that the young male musician with a low income is underrepresented. The weight is on the Master's level instead of Bachelors, middle aged, women, and middle income, together pointing at the centre groups. The well-to-do were not interested in the survey and the poor, risk-taking musicians were not found? The image of classical musicians in the Netherlands that emerges from the survey can be expected to be somewhat optimistic and having few extreme values.

Based on Baumeister's (2012) vision of risk-taking behaviour of men, the role of it in entrepreneurship, combined with the underrepresentation of men in the survey, the choice is made to weight gender with a 50/50 ratio within statistical calculations, except when gender is a deciding variable (see also appendix 10.3).

7.2.2 Facts, Figures and Tables

To create an overview of the actual working situation of Dutch classical musicians, first some tables with plain information will be given. In some tables groups will be distinguished to degree of entrepreneurship. This refers to the questionnaire's item (15) which part of the total income is realised as an independent entrepreneur.

Actual working hours

	Mean	St. dev.	Men	Women	≤50% entrepr. income	>50% entrepr. income
N	399		138	261	226	173
Artistic	14	12	17	12	15	13
Lessons	12	10	11	13	11	13
Art-related	8	9	10	6	8	8
Non-art	4	8	4	3	4	3
Total	38		42	34	39	37

Table 7.1 Actual working hours per week on different types of activities for the total survey and some subgroups.

Conclusion: men work more than women, and non-art work is only a small part of the total. There are no great differences in working hours between both entrepreneurial groups. The importance of non-art jobs, as found in the literature review, is not affirmed by the average of 4 hours a week. Additionally, it can be mentioned that only 28% of the survey had a non-art job.

Ideal working hours

	Mean	St. dev.	Men	Women	≤50% entrepr. income	>50% entrepr. income
N	399		138	261	226	173
Artistic	20	12	22	18	20	20
Lessons	12	9	12	13	12	13
Art-related	7	7	8	5	7	6
Non-art	2	6	2	2	3	2
Total	42		44	39	42	41

Table 7.2 Ideal working hours per week on different types of activities for the total survey and some subgroups.

Conclusion: men want to work more than women, and non-art work remains a small part of the total. There are no great differences in working hours between both entrepreneurial groups.

Actual and ideal working hours

	Mean	St. dev.	Men	Women	≤50% entrepr. income	>50% entrepr. income
N	399		138	261	226	173
Artistic	14/20	12/12	17/22	12/18	15/20	13/20
Lessons	12/12	10/ 9	11/12	13/13	11/12	13/13
Art-related	8/ 7	9/ 7	10/ 8	6/ 5	8/ 7	8/ 6
Non-art	4/ 2	8/ 6	4/ 2	3/ 2	4/ 3	3/ 2
Total	38/42		42/44	34/39	39/42	37/41

Table 7.3 Actual and ideal working hours per week on different types of activities for the total survey and some subgroups.

Conclusion: all want to have more time for art work at the price of art-related & non-art, confirming the findings in the literature review. Ideals don't differ very much from reality, only with artistic activities.

Actual and ideal working hours for entrepreneurial subgroups

	Not	Small	Medium	Large	Complete
% entrepr. income	0	1-33	34-66	67-99	100
N	70	106	65	42	117
Artistic	17/21	15/20	12/18	16/23	12/19
Lessons	9/11	12/12	14/15	14/13	13/12
Art-related	7/ 7	9/ 8	6/ 6	6/ 4	9/ 7
Non-art	5/ 3	4/ 3	4/ 3	3/ 2	2/ 2
Total	38/43	40/42	37/42	38/43	36/40

Table 7.4 Actual and ideal working hours per week on different types of activities for 5 groups, differentiated to degree of entrepreneurship.

Conclusion: all want to have more time for art work at the price of art-related & non-art, confirming the findings in the literature review. Ideals don't differ very much from reality except with artistic activities. On average, the groups do not differ greatly in their working situation.

Time and income

	Time	Std. dev.	Income	Std. dev.
Artistic	37	28	34	35
Lessons	35	28	46	36
Art-related	19	19	10	19
Non-art	9	20	10	25
Total	100		100	

Table 7.5 Percentage of time spent on and income derived from different types of activities (% of total income, N = 399).

Conclusion: artistic and art-related activities contribute relatively little to the income, and giving lessons relatively more. The variability in working time and income is substantial, confirming the findings in the literature review.

Time and income for entrepreneurial subgroups

	Not	Small	Medium	Large	Complete
% entrepr. income	0	1-33	34-66	67-99	100
N	70	106	65	42	117
Artistic	45/37	37/32	32/34	40/37	33/32
Lessons	28/38	33/39	40/46	39/52	38/56
Art-related	16/ 9	21/14	18/ 8	14/ 4	23/ 8
Non-art	12/16	10/14	11/11	7/ 7	6/ 4

Table 7.6 Time/income from different types of activities for 5 groups, differentiated to degree of entrepreneurship (% of total income).

Conclusion: artistic activities pay relatively worse for the low entrepreneurial income groups. The higher the degree of entrepreneurship, the higher the share of teaching in total income and the worse the payment of art-related and non-art activities.

Income in 2011

	All	Men	Women	≤50% entrepr. income	>50% entrepr. income
N	399	138	261	226	173
Income					
< 10	15	8	22	11	21
10 -< 20	27	18	35	14	43
20 -< 30	17	13	22	19	15
30 -< 40	20	27	13	24	15
40 -< 50	14	21	6	22	3
50 -< 60	4	7	1	5	3
> 60	4	7	1	6	1

Table 7.7 Income in 2011 for the whole survey and some subgroups (ranges of €10.000, vertical % in each group).

Conclusion: the middle income groups (€20.000 - €50.000) are strongly represented, especially when related to all workers and CBS performing musicians (see appendix 10, table A10.3).

Men earn more than women, but both are equally satisfied with their income. Men work more than women and are significantly more satisfied with their music time. Both findings together confirm strong intrinsic motivation.

The small entrepreneurial musicians earn more than the large entrepreneurial, and they also are significantly more satisfied with their income. Both groups have roughly equal music time, and they are equally satisfied with it.

Income in 2011 for entrepreneurial subgroups

	Not	Small	Medium	Large	Complete
% entrepr. income	0	1-33	34-66	67-99	100
N	70	106	66	42	117
Income					
< 10	15	7	10	16	24
10 -< 20	14	12	24	48	42
20 -< 30	17	21	17	16	14
30 -< 40	17	22	34	12	15
40 -< 50	29	23	7	5	3
50 -< 60	5	6	4	-	3
> 60	2	10	3	2	-

Table 7.8 Income in 2011 for 5 groups, differentiated to degree of entrepreneurship (ranges of €10.000, vertical % in each group).

Conclusion: the small entrepreneurial musicians earn the best. Around 2/3 of the large and full entrepreneurial musicians earn less than minimum income.

These finding confirm the fear of many musicians that they will be worse off when they must act more entrepreneurial due the implementation of new governmental policies on subsidising the arts and the loss of permanent contracts in most music schools.

Actual in 2011 and ideal income

		Ideal income							Total
		<1	1-<2	2-<3	3-<4	4-<5	5-<6	>6	
Actual income	<1	11	19	20	4	2	1	2	59
	1-<2	1	16	60	19	7	1	2	106
	2-<3	1	-	21	34	7	3	3	69
	3-<4	-	-	1	38	30	7	4	80
	4-<5	-	-	1	2	18	23	12	56
	5-<6	-	-	-	-	1	9	6	16
	>6	-	-	-	-	-	-	15	15
Total		13	35	103	97	65	44	44	401

Table 7.9 Actual and ideal income combined (x €10.000, N = 399).

Conclusion: just as the wide range of actual incomes, the ideal income levels are within a wide range. With exception of the lowest income group 3/4 or more of the musicians of every group have their ideal income at the same level or one group higher than the actual, which indicates a high level of satisfaction at almost every level of income.

Acquisitional techniques

	Importance		Usage	
	mean	st. dev.	mean	st. dev.
Networking	4,2	1,1	3,0	1,3
Linkedin	1,9	1,1	1,5	0,8
Facebook	2,2	1,3	2,1	1,3
Twitter	1,5	0,9	1,2	0,7
Own website	3,5	1,5	2,7	1,7
Promotion	3,5	1,3	2,6	1,3
Audition	3,2	1,6	2,3	1,5
Impresario	2,3	1,4	1,3	0,8
Contest	2,3	1,4	1,5	1,0
Masterclasses	3,2	1,4	2,6	1,5

Table 7.10 Importance and usage of acquisitional techniques (5-point scale, 1 = not, 5 = max, N = 399).

Conclusion: networking is most often used, be it only at the centre value of the scale, followed by: own website, promotion and masterclasses. Digital social media, impresario and contests are least used. The importance of the most used techniques is clearly greater than the actual use of it.

Preparation at the conservatory of these techniques was also asked for to find information on valuation of different curricula. Because the conservatories started these practical courses about 10 years ago, only subsequent graduates could give their opinion. But a few young musicians filled in the questionnaire (33 < 35 years, distributed over all conservatories), so the information was not reliable for this purpose.

These low values of usage of acquisitional activities fit with the poor valuation of entrepreneurial courses of conservatories according to Meng (2012). They also fit with the interviews' overwhelming attention for networking.

7.2.3 Subquestion 1

In order to find what qualities musicians need to be satisfied, before analysing the models, the questions regarding these items (16.14 & 16.15, 5-point scales) got attention.

The group of musicians was divided into those giving the highest value (5) for the item about satisfaction and those giving a lower value (1-4). Next, of all qualities (around 50, items #12, 16 & 20) was analysed to determine whether the most satisfied group was significantly better than the less satisfied.

Because satisfaction was divided in two types, musical and financial, the procedure had to be executed for both types (item 16.14 and 16.15). In the following table the distinguishing qualities concerning musical satisfaction are in the left column, those on financial satisfaction in the right.

All statistical calculations were done with 95% reliability. But as entrepreneurship is an important aspect of this research and it was present with more than 90% reliability, but less than 95%, which stil is a high value, both groups of qualities with 90-95% reliability on musical and financial satisfaction are presented at the end of both sides of the table.

Level of significance	Satisfied with music time (N=104)	Satisfied with income (N=68)
5%	*analytical self-belief perseverance learning capacity passion - flexibility dedication in concerts enjoyment of music less importance of more work - - - *craftsmanship *reflective *creativity entrepreneurial musician *ability to see chances creation of vision - *methodical *teamwork planning versatility *communication networking	*analytical self-belief perseverance learning capacity passion importance of musical expression - dedication in concerts enjoyment of music less importance of more work less importance of more income more importance of more music time musical aspect of more work more important than financial aspect - - - - - - creating own profile *methodical *teamwork planning - *communication networking
10%	- - high musical standards importance of musical development - - - less legal organizational	calling flexibility high musical standards - *craftsmanship *entrepreneurship *ability to see chances - -

Table 7.11 Distinguishing qualities musicians need to be most satisfied with music time and income, compared to less satisfied musicians. The marked qualities (*) are also present in the COA monitor of Meng (2012).

Conclusion: a wide range of qualities differentiate between the most satisfied and other musicians. As these are general qualities (outside craftsmanship and practical knowledge), the significant differences must be sought in the level of mastery.

In the same manner distinguishing aquisitional techniques (#11) were analysed. For both types of satisfaction there were no significantly distinguishing values between the most and less satisfied musicians. This fits with the findings of the interviews.

7.2.4 Subquestion 2

To understand what qualities help classical musicians to find satisfying practices, it is important to know what they want. The literature review and the interviews showed that they often cannot find enough work and want more. Paragraph 7.2.2 gave information on how much work musicians want. But will they, in general, get more satisfied with more music-related work, their profession? What is the relationship between *time* spent on musical practices and satisfaction with it?

Satisfaction is measured in two dimensions: musical and financial. Both were asked two times:

- direct (16.14 & 16.15)¹. Because asking directly for musical and financial satisfaction with different types of activities would create the risk that respondents would stop filling in the questionnaire (8 subquestions), only total musical and financial satisfaction was asked for.

- indirect by asking about the need to work more hours for musical and financial reasons (16.16 & 16.17). Inverted, these scales indicate the satisfaction with time and income.

The relationship between the actual and ideal music time (music making plus teaching, 10.1 + 10.2) has been, in accordance with the definitions of reality and ideal, analysed as an indication of the degree of musical satisfaction (see appendix 10.5).

Musical satisfaction

To analyse the relationships with music time, Pearson's correlation was calculated.

Pearson's r	Significance	Correlation r	Determination r ²
Direct, musical satisfaction	0,01	0,30	0,09
Indirect, musical need for more work	0,01	0,23	0,14

Table 7.12 Correlation between music time and musical satisfaction with it (N = 399).

There is a significant, but weak correlation between music time and musical satisfaction.

Splitting the survey in subgroups of more or less entrepreneurial (15.2), gender (1) or living condition (3), gave no specific patterns.

Remarkable is the strong correlation between the actual and the ideal situation ($r=0,67$). The following scatter-plot shows the results of actual and ideal music time: ideals change with the actual situation, with some accents around 30 and 40 hours a week, possibly due to an inclination to give round figures.

¹ Numbers between parentheses refer to the numbers of the items in the questionnaire (appendix 8).

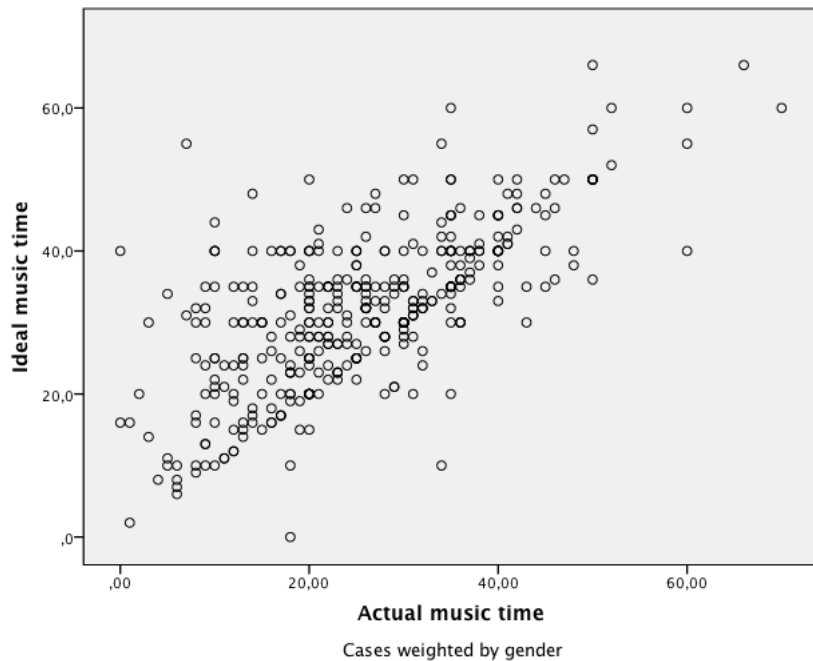


Figure 7.13 Correlation between actual and ideal music time (hours/week, N = 399).

The next bar graph of the distribution of all respondents' ideal music time shows a broad range of ideals, independent of their realisation.

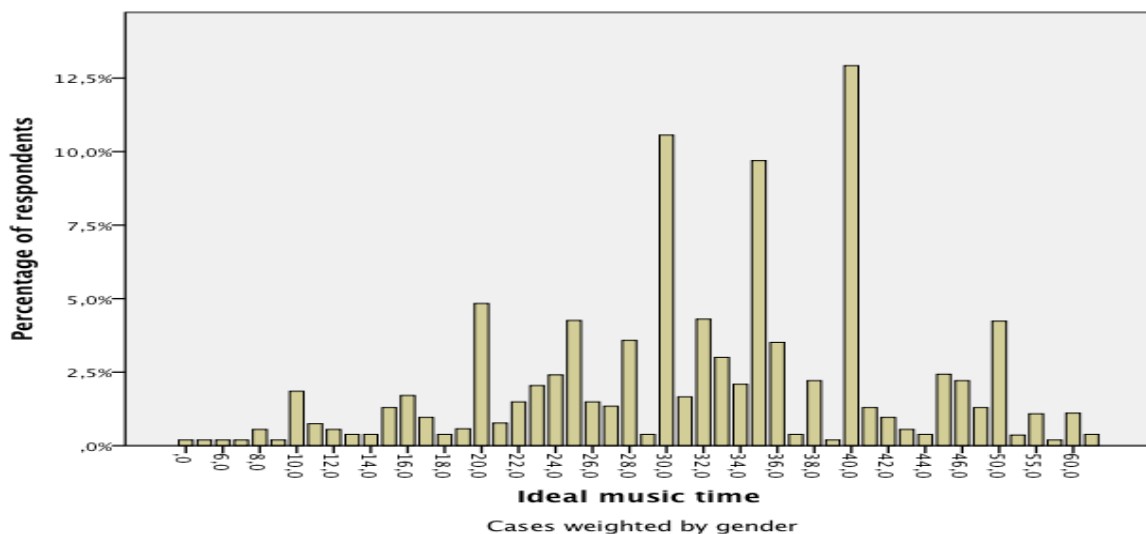


Figure 7.14 Distribution of ideal music time (hours/week, N = 399).

Conclusion: only a weak relationship can be found between time spent on musical practices and musical satisfaction with it, even when specific circumstances are taken into account. The correlation between actual and ideal music time points at influences between these two, which cannot be analysed because of a shortage of information on motivations of ideals. The classical musicians demonstrate a wide range of ideals concerning music time.

Financial satisfaction

Because both items on financial satisfaction (16.15 and 16.17) refer, direct and indirect, to all work, it cannot be related specifically to music time to find a relationship with ideals about music time. However, it is possible to produce a graph of the distribution of the actual working hours of music time for the musicians whose financial ideals concerning their music time are realised. This means that actual music income (14.1 + 14.2) = ideal music income (18.1 + 18.2), both measured as % of total income. In that actual situation their financial ideal on it is realised, thus it is the ideal situation.

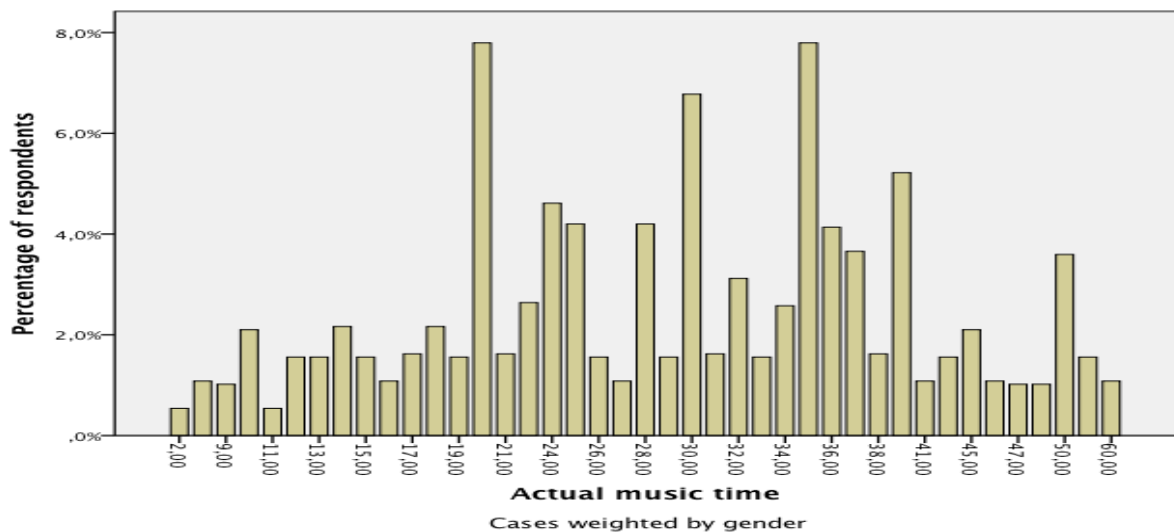


Figure 7.15 Distribution of actual music time of the musicians whose actual music income = ideal music income (hours per week, N = 142).

Conclusion: when related to financial aspects the musicians demonstrate a wide range of ideals on music time. When dividing into subgroups (gender, living conditions, more or less entrepreneurial), the singles had a smaller range, starting at 20 hours/week. Besides this special feature, there were only some minor differences in what they emphasise. No relationship can be found between time spent on musical practices and financial satisfaction with it.

Discussion

Because musicians show a wide range of preferences concerning music time and satisfaction with it (musical and financial), independent from the living situation, possibly the quality of the music time has the greatest influence, which fits with the preeminent position that passion held through the interview process. This fits with the finding that more time only gives slightly more satisfaction.

To find what qualities musicians need for satisfying practices, no attention needs to be given to how much time they want to give to artwork.

Work Preference

Throsby's Work Preference Model assumes that strongly motivated artists have the ideal of spending as many hours as possible on making art. It helps to understand how the artist reacts to the tensions between the artistic drive and constraints of the art and non-art labour market. Unfortunately, the assumption to maximise art time is not realistic, as was analysed above.

It must be noted that in this thesis only creative time and teaching time is combined into music time; art-related activities are not taken into account, as explained in the definitions section. However, when also combining these with art time (= creative + teaching + art-related), the same range and dispersion of ideals is found. Renger's (2002) finding of an artist's ideal of working 40 hours a week when getting highly paid is recognised in the data when art-related working time is also taken into account.

Although the musicians do not have the drive to make as much music as possible, most of the group has in common that they do not like non-art work: 72% does not have it, 74% does not want it. However, the group that does have non-art work seems to like it, changing the idea that artists absolutely do not like non-art work and seek to reduce it when possible.

The following table may illustrate this conclusion:

		< €20.000		≥ €20.000	
		total income N=55	music income N=80	total income N=59	music income N=31
Actual non-art work	mean	11	15	14	6
	range	1-32	1-40	1-40	1-20
Ideal non-art work	mean	6	7	8	5
	range	0-32	0-32	0-30	0-20

Table 7.16 Actual and ideal working hours concerning non-art jobs of musicians having non-art work.

In all income situations musicians have non-art jobs, and in all situations, they want less. When splitting the whole group based on a music income of €20.000, the higher income group actually works less in non-art jobs, as expected from the idea that non-art income is sought for the purpose of meeting minimum income requirements. But when splitting based on total income of €20.000, the higher income groups work more than the lower. Did these musicians who earn a higher income choose not to earn a living from their music? Or did they work more in non-art in order to realise an income higher than €20.000? These numbers of musicians in the higher income groups do not fit in the Work Preference Model.

Although not in the main question, at this point the main hypothesis of the Work Preference Model requires some consideration: do musicians only want non-art work when they need it for subsistence? The assumption of this model is that when art wages (W_a) are lower than

non-art wages (W_n), the artist will supply his low art income with non-art work to the level of subsistence. When art wages become high enough to require minimum income, he will stop with non-art jobs.

Operationalised: if total income $< €20.000$ (Dutch minimum income level) while having non-art jobs, then $W_n > W_a$. This is not the case, as can be seen in the following table, because art, on average, pays better than non-art. For limitations and calculation of hourly wages: see appendix 10.4.

		Creative	Teaching	Art-related	All art	Non-art	$W_a - W_n$
Total income < €20.000	N	154	140	131	162	52	52
	mean	6	12	3	8	4	3
€20.000 ≤ total income < €60.000	N	190	160	157	194	49	49
	mean	16	20	8	18	9	7

Table 7.17 Hourly wages (in €) for different types of work for income $< €60.000$.

The assumption also means that if music income $\geq €20.000$, artists will have no non-art jobs. (Music income is taken instead of total income because a total income of €20.000 might have needed non-art income, but music income $\geq €20.000$ meets minimum requirements). This also is not recognised in the survey, as can be seen in table 7.16.

The findings show a variety of situations concerning non-art jobs. Musicians having a low income have, on average, more working hours on non-art jobs than those having a higher income, although it does not pay better than art work. The availability of music work being more of a problem than wage levels, fits better with the complaint of the interviewees and the reviewed literature than low wage levels in art work.

Musicians with higher incomes also have, to a certain extent, non-art jobs. They might have chosen it because of income certainty outside the arts combined with a life within the arts. This would fit with the wide variety of ideal working hours on music time and the findings of the reviewed literature that non-art jobs are more salaried than art jobs.

7.2.5 Subquestion 3

The musician's intrinsic motivation deals with a strong connection with music, and in turn fuels a strong drive to create ideal musical practices. Are the intrinsically motivated musicians more able to create satisfying practices than the less intrinsically motivated? Do they find, one way or another, more satisfying jobs? What is the relationship between *intrinsic motivation* (passion, perseverance and talent) and satisfaction with musical practices?

The three elements of intrinsic motivation, passion (16.7 & 20.12), perseverance (20.4) and craftsmanship (12.9), are selected from Throsby & Zednik (2010), who analysed their importance in explaining artists' careers.

To analyse satisfaction, the following items of the questionnaire were chosen:

- satisfaction with music time (16.14) and income (16.15),
- calculated satisfaction ratio real/ideal working time (10) and real/ideal total income (13/17).

No Pearson's correlation above 0,2 was found.

Combining and weighting the three mentioned elements via factor analysis improves the level of analysis of this concept of intrinsic motivation. It can be performed because the sample size is high enough, outliers were taken out and linearity can be assumed. The used extraction method was Principal Component Analysis.

Table 7.18 Factor analysis: intrinsic motivation.

Component Matrix^a

	Component
	1
Passionated	,751
Perseverance	,754
Craftsmanship	,612
Eigenvalues	1,51
R ²	50,21

a. 1 component extracted, therefore no rotation.

Cronbach's $\alpha = 0,50$, N = 399.

Weak correlation, therefore mainly indicative. Accepted because inter-item correlations are within the range of 0,2 - 0,4.

The component's identity: intrinsic motivation.

This component is correlated to the above mentioned aspects of satisfaction for all survey and some entrepreneurial subgroups (entrepreneurial income as part of total income (15)).

As only items 10 & 11 (satisfaction, directly asked for) gave some significant correlations, these will be further analysed.

Outcomes of Pearson's r of correlations on intrinsic motivation, only values of 0,2 or higher (sign. $\leq 0,05\%$).

		N	Satisfaction with music time	Satisfaction with income
All		399	0,20	-
Music income > €20.000	all	175	0,30	0,20
	$\leq 50\%$ entrepr. income	122	0,32	-
	> 50% entrepr. income	53	0,29	0,27
	1-33% entrepr. income	60	0,47	0,35

Table 7.19 Satisfaction with income and music time related to intrinsic motivation (Pearson's r).

Conclusion: some weak but significant relationship can be found between intrinsic motivation (passion, perseverance and talent) and satisfaction with musical practices. The higher income group demonstrates some stronger, but still weak correlations. The stronger correlations for the small entrepreneurial group are the only of the selected groups. Therefore, combined with Cronbach's low value of the component of intrinsic motivation, diminishing the reliability; no significance will be given to these figures, confirming the overall conclusion of a weak, but significant relationship.

Discussion

Throsby's conclusion (Throsby & Zednik, 2010) of overwhelmingly intrinsic factors advancing artists' careers cannot be extended to include a conclusion that intrinsic factors necessarily lead to satisfaction with these careers. Based on this research, only the financially successful musicians' intrinsic motivation leads to some more satisfaction. The interviews and the reviewed literature pay much attention to passion and perseverance. They were the most commonly mentioned items besides communication skills, but the less financial successful did not show this relationship

When starting in music, passion, talent & perseverance are only of small importance to create satisfying practices, despite the attention it is given by the reviewed literature and the interviews. Other ways of looking at the necessary qualities have to be found.

7.2.6 Subquestion 4

To function in the labour market and to organise satisfying musical practices out of an intrinsic motivation, Deci & Ryan formulated conditions in which a satisfying balance between this intrinsic motivation and extrinsically motivating influences from the market could be found. In their Self-determination Theory, the extent to which autonomy, competence and relatedness is realised determines the degree of fulfilment. With the following question, this theory will be tested: What is the relationship between the musician's need for autonomy, competence & relatedness and his satisfaction with musical practices?

Factor Analysis

The operationalization of the Self-determination Theory is executed by grouping qualities and competences of the survey around the 3 different needs. See appendix 6 for the classification. Legal and administrative competences were left out, as these are too specific for this model.

The next step was combining and weighting them by factor analysis. Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization. The following tables give the loads from variables to the distinguished components.

Need for Autonomy

Table 7.20 Factor analysis: need for autonomy.
Rotated Component Matrix

	Component	
	1	2
Reflective	-,106	v,786
Analytical	,040	v,762
Passion for music	v,805	,086
Identity as a musician	v,812	-,071
Self-belief	,424	,420
Perseverance	,465	,457
Capacity to learn & grow	,311	v,462
Eigenvalues	2,31	1,32
R ²	32,94	18,83

Rotation converged in 3 iterations.
Cronbach's $\alpha = 0,64$, modest correlation. N = 399.
v's: most important elements.
The components' identities: 1 being musician, 2 functional capacities.

Need for Relatedness

Table 7.21 Factor analysis: need for relatedness.

Rotated Component Matrix

	Component	
	1	2
Teamwork	,029	v,774
Communicative	,006	v,785
Networking	,074	v,714
Music is my vocation	v,721	,108
Enjoyment of music	v,610	,230
Highest delights	v,828	,016
Fulfilment	v,827	-,018
World beyond	v,759	-,011
Compass for life	v,717	-,044
Eigenvalues	3,40	1,75
R ²	37,77	19,45

Cronbach's $\alpha = 0,76$, N = 399.

v's: most important elements.

The components' identities: 1 fulfilment, deep relation, 2 dynamic relations.

Need for Competence

Table 7.22 Factor analysis: need for competence.

Rotated Component Matrix^a

	Component	
	1	2
Creativity	v,659	,062
Seeing chances	v,499	,378
Entrepreneurship	,396	v,529
Development of own vision	v,763	,133
Development of own profile	v,707	,126
Craftsmanship	v,473	,181
Flexibility	v,520	,123
Methodical acting	,212	v,695
Organization	,107	v,760
Versatility	v,532	,112
Planning	,045	v,850
Eigenvalues	3,60	2,50
R ²	24,01	16,68

a. Rotation converged in 3 iterations.

Cronbach's $\alpha = 0,80$, N = 399.

v's: most important elements.

The components' identities: 1 flexible response, 2 organizational competences.

Multiple Regression

The relationship of the by factor analysis created components of Deci & Ryan's needs with musical and financial satisfaction, is analysed by multiple regression. Satisfaction is addressed by the items which measure satisfaction with time spent on music (16.14) and with realised income (16.15).

Cronbach's α for the combined concepts together is 0,63, modest. Taking out one of the components would have kept this value approximately the same or somewhat lower, as can be seen in the following table, confirming Deci & Ryan's claim that all innate needs of their model are necessary for optimal functioning.

Concept/level	Component	Cronbach's α if item deleted
Autonomy	being musician	0,57
	functional capacities	0,57
Relatedness	fulfilment, deep relation	0,64
	dynamic relations	0,55
Competence	flexible response	0,56
	org. competences	0,62

Table 7.23 Concepts, components and Cronbach's α if item deleted from combined concepts.

Aside from the whole survey, the following table shows outcomes for some subgroups. As this research is about professionals, earning an income with their musical practices; the subgroup that earns at least basic income (€20.000) is also analysed. As entrepreneurial behaviour plays an important role; a division is made between more or less than 50% entrepreneurial income (question 15).

The conditions of normality are realised to a fair extent, as well as those of homoscedasticity. No outliers are present, linearity is quite well recognised, and no collinearity.

		Satisfaction with music time			N	Satisfaction with income		
		R	R ²	sign.		R	R ²	sign.
All		0,29	0,09	0,01	399	0,20	0,04	0,02
Music income > €20.000	all	0,38	0,15	0,01	175	0,25	0,06	0,10
	≤ 50% entrepr. income	0,35	0,13	0,02	122			-
	> 50% entrepr. income	0,56	0,31	0,01	53			-
	1-33% entrepr. income	0,61	0,38	0,01	60	0,54	0,29	0,01

Table 7.24 Correlations of multiple regression of components of the Self-determination Theory for the whole survey and some significant groups (music income > €20.000).

Conclusion: although the model predicts at a modest level for all respondents, it predicts at a stronger level for the largely entrepreneurial group as well as the group of musicians having jobs as an employee combined with private entrepreneurial activities. Satisfaction with

income was not as strongly predicted as with music time. The model has a significant level of power to predict satisfaction with actual music time at a modest to strong level and with realised income at a weak to modest level.

Taking a closer look at the output provides evidence of the most significant contributing components, as shown in the following table (only sign. $\leq 0,10$).

(Sub)groups		Components	Musical satisfaction	
			standardised β	sign.
All survey		A1 being musician	0,22	0,01
		A2 funct. capacities	-	-
		R1 fulfilment, deep relation	-0,13	0,04
		R2 dynamic relations	0,13	0,03
		C1 flexible response	-	-
		C2 org. competences	-	-
Income > €20.000	all	A1 being musician	0,23	0,03
		A2 funct. capacities	-	-
		R1 fulfilment, deep relation	-	-
		R2 dynamic relations	0,24	0,01
		C1 flexible response	-	-
		C2 org. competences	-	-
	$\leq 50\%$ entrepr. income	A1 being musician	0,25	0,05
		A2 funct. capacities	-	-
		R1 fulfilment, deep relation	-	-
		R2 dynamic relations	-	-
		C1 flexible response	-	-
		C2 org. competences	-	-
	> 50% entrepr. income	A1 being musician	-	-
		A2 funct. capacities	-	-
		R1 fulfilment, deep relation	-	-
		R2 dynamic relations	0,38	0,01
		C1 flexible response	-	-
		C2 org. competences	-	-
	1-33% entrepr. income	A1 being musician	-	-
		A2 funct. capacities	-	-
		R1 fulfilment, deep relation	0,32	0,06
		R2 dynamic relations	0,64	0,00
		C1 flexible response	-	-
		C2 org. competences	-	-

Table 7.25 Values of standardised coefficients of significant components of table 7.24.

Conclusion: the most significant components for realising musical satisfaction are being a musician and having dynamic relations. For financial satisfaction no positive significance is found.

Conclusion

For all musicians there is a significant predicting power at a modest level for satisfaction with music time and with income. The group earning through artistic and teaching activities above minimum income, demonstrated an increase in predicting power for both types of satisfaction. For small entrepreneurial groups having more than minimum income from music time, the model predicts 1/3 of explained variance of satisfaction.

Discussion

The calculations show a significant but modest proof of Deci & Ryan's claim that simultaneous realisation of autonomy, competence and relatedness are necessary for satisfaction for this group of musicians.

Taking into consideration that passion, talent and perseverance can hardly predict satisfaction, at a deeper level, autonomy, competence and relatedness give more insight in the functioning of groups of qualities necessary for realising satisfying practices.

Deci & Ryan's Theory demonstrates *what* needs to be given attention, to function at a satisfying level in the labour market. It functions as a basis for development of necessary qualities, although nothing can be said yet at that specific level because of the combination of factor analysis, multiple regression and small numbers of this specific group. The next subquestion focuses on *how* these basic needs must be given attention.

7.2.7 Subquestion 5

After analysing the Self-determination Theory, attention will be given to Korthagen & Vasalos' Multi-level Learning Theory. The interviews, just like the literature review, gave qualities at different levels necessary for creating satisfying musical practices. Is it possible and useful to apply a coherent perspective with regard to these different levels and qualities? Therefore, the fifth subquestion will be asked: what combinations of acquisitional behaviour, entrepreneurial competences, music oriented beliefs, musical identity and meaning given to musical experiences, provide opportunities to create satisfying musical practices? Because the developed Balanced Motivation Model is mainly an application of the Multi-level Learning Theory in the musicians' labour market, integrating intrinsic and extrinsic motivational elements, answering this paragraph's subquestion also gives information on the value of the Balanced Motivation Model.

Factor Analysis

The operationalization of the different levels of the Multi-level Learning Theory is executed by factor analysis, combining and weighting its elements. See appendix 6 for the classification. Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.

The following tables give the loads from variables to the distinguished components.

Mission/Meaning

Table 7.26 Factor analysis: mission/meaning.

Component Matrix	
	Component
	1
Vocation	,728
Highest delights	,826
Fulfilment	,842
World beyond	,766
Compass for life	,735
Eigenvalues	3,05
R ²	61,00

Cronbach's $\alpha = 0,83$, N = 399.

Only one factor recognised, therefore no rotation.

Adding importance of income for concerts and music lessons (16.9 & 16.11) would have lowered consistency substantially (0,64), also when inverting the values (0,67). This indicates that financial and musical values do not interfere and therefore have different dimensions.

Identity

Table 7.27 Factor analysis: identity.

	Component	
	1	2
Analytical	,018	v,568
Flexibility	-,018	v,601
Music is my passion	v,817	,133
Being musician is my identity	v,766	,008
Self-belief	,161	v,683
Perseverance	,326	v,544
Entrepreneurial musician	v,405	,352
Enjoyment of music	v,705	,142
Adaptability & capacity to learn	,183	v,583
Eigenvalues	2,77	1,26
R ²	30,75	14,01

Cronbach's $\alpha = 0,68$, N = 399.

v's: most important elements.

The components' identities: 1 musical identity, 2 qualities of the mind.

Being musical entrepreneur is left out because it would have lowered the correlation.

Beliefs

Table 7.28 Factor analysis: beliefs.

	Component
	1
Higher income of secondary importance	,435
More music time of primary importance	,614
With new activities musical aspect is more important than financial	,505
Dedication in concerts	,659
High musical standards	,659
Importance musical development	,774
Importance musical expression	,686
Eigenvalues	2,76
R ²	39,42

Only one factor, therefore no rotation.

Cronbach's $\alpha = 0,69$, N = 399.

The component's identity: beliefs.

Adding flexibility on other sources of income (16.1) and importance of income (16.5) for new activities would have lowered consistency substantially to 0,47. This indicates that financial and musical values do not interfere and therefore have different dimensions.

Acquisition

Table 7.29 Factor analysis: mission/meaning.

	Component
	1
Networking	0,568
Own website	0,830
Promotional activities	0,836
Eigenvalues	1,71
R ²	57,04

Only one factor recognised, therefore no rotation.

Cronbach's $\alpha = 0,61$, N = 399.

Modest correlation, accepted because inter-item correlations are within the range of 0,2 - 0,5. No more variables selected because taking all would have lowered Cronbach's α of all levels together to 0,59, combined with squared multiple correlations of the additional components < 0,1.

The component's identity: acquisitional activities.

Competences

Different from the competences of subquestion 4, these components have not integrated craftsmanship and related skills because the Multi-level Learning Theory is centred on the use of craftsmanship in a professional context and the Self Determination Model is centred on realising 3 groups of capacities to fulfill corresponding types of innate needs. Making recordings is also left out because this is too specific.

Table 7.30 Factor analysis: competences.

Rotated Component Matrix^a

	Component			
	1	2	3	4
Creativity	-,136	v,689	,129	,176
Teamwork	-,145	,301	v,554	,092
Communicative	-,049	,258	v,676	,062
Seeing chances	,296	,326	v,596	,057
Reflective	,171	v,629	,095	-,012
Entrepreneurship	v,542	,232	,391	,217
Development own vision	,114	v,763	,128	,087
Development own profile	,161	v,628	,302	-,001
Methodical acting	,093	,323	,018	v,773
Financial management	v,789	,128	-,036	,213
Fiscal law	v,868	-,002	,002	,076
Contract law	v,792	,104	,036	,042
Organization	,185	-,040	,457	v,606
Versatility	,083	v,428	,154	,157
Planning	,179	,071	,121	v,855
Networking	,079	,047	v,764	,131

a. Rotation converged in 5 iterations.

Cronbach's $\alpha = 0,83$, $N = 399$.

v's: most important elements.

The components' identities: 1 practical knowledge, 2 creative response, 3 relating, 4 organising.

Situation

The relevant variables differ to such a high degree that no attempt has been made to create an index out of them.

Multiple Regression

The relationship of the by factor analysis created concepts with satisfaction, is analysed by multiple regression. It is measured by satisfaction with time spent on music (16.14) and with realised income (16.15).

Cronbach's α for the combined concepts together is 0,63, a modest value. Taking out one of the components would have kept this value approximately the same or somewhat lower, as can be seen in the following table, confirming Korthagen & Vasalos' claim that all levels of their model are necessary for optimal professional functioning.

Concept/level	Component	Cronbach's α if item deleted
Mission	mission	0,58
Identity	musical identity	0,55
	qualities of the mind	0,58
Beliefs	beliefs	0,55
Competence	practical knowledge	0,66
	creative response	0,60
	relating	0,63
	organising	0,64
Acquisition	acquisition	0,59

Table 7.31 Concepts, components and Cronbach's α if item deleted.

Although the Mult-level Learning Theory distinguishes 5 independent variables influencing professional functioning, in the context of the Balanced Motivation Model the level of acquisitional activities is an intermediate variable between what is in the mind (mission, identity, beliefs, competences) and the professional situation in which the activities take place. Standard multiple regression would not take these distinct levels of variables into account; therefore hierarchical multiple regression has been executed. In the first step the levels of mission, identity, beliefs and competence are analysed (model 1), in the second step acquisitional activities are also integrated in the statistical calculations (model 2).

Aside from the whole survey, the following table shows outcomes of the regression for some subgroups. As this research is about professionals, earning an income with their musical practices; the subgroup that earns at least basic income (€20.000) is also analysed. As entrepreneurial behaviour plays an important role; a division is made between more or less than 50% entrepreneurial income (question 15). All outcomes are presented for both hierarchical steps.

The conditions of normality are realised to a fair extent, as well as those of homoscedasticity. No outliers are present, linearity is quite well recognised, and there is no collinearity between the items.

		hiërarchical step	Satisfaction with music time			N	Satisfaction with income		
			R	R ²	sign.		R	R ²	sign.
All		1	0,32	0,10	0,01	399	0,23	0,05	0,01
		2	0,34	0,11	0,01		0,31	0,09	0,01
Income > €20.000	All	1	0,40	0,16	0,01	175	0,27	0,08	0,11
		2	0,44	0,20	0,01		0,35	0,12	0,01
	≤ 50% entrepr. income	1	0,40	0,16	0,01	122	0,36	0,13	0,05
		2	0,43	0,18	0,01		0,43	0,19	0,01
	> 50% entrepr. income	1	0,57	0,32	0,02	53	-	-	-
		2	0,63	0,40	0,01		-	-	-
	1-33% entrepr. income	1	0,66	0,44	0,01	60	0,68	0,47	0,01
		2	0,67	0,45	0,01		0,70	0,50	0,01

Table 7.32 Correlations of multiple regression of components of the Multilevel Learning Theory for the whole survey and some significant groups (music income > €20.000).

Conclusion: although the model predicts at a modest level for all respondents, it predicts at a strong level for the largely entrepreneurial group as well as the group of musicians having jobs as an employee combined with private entrepreneurial activities. The model has a significant level of power to predict satisfaction with actual music time and realised income.

The following table focuses on the importance and significance of the different components, after analysing all components (model 2, all other sign. > 0,10).

(Sub)groups		Components	Musical satisfaction		Financial satisfaction	
			standardised β	sign.	standardised β	sign.
All survey		M mission	-0,17	0,02	-	-
		I1 musical identity	0,33	0,01	-	-
		I2 qualities of the mind	0,20	0,01	0,12	0,08
		B beliefs	-	-	0,14	0,05
		C1 pract. knowledge	-	-	-	-
		C2 creative response	-	-	-	-
		C3 relating	-	-	-	-
		C4 organising	-	-	-	-
		A acquisition	-0,11	0,03	-0,23	0,01
Income > €20.000	all	M mission	-	-	-	-
		I1 musical identity	0,37	0,01	-	-
		I2 qualities of the mind	0,17	0,10	-	-
		B beliefs	-	-	-	-
		C1 pract. knowledge	-	-	-	-
		C2 creative response	-	-	-	-
		C3 relating	0,16	0,06	-	-
		C4 organising	-	-	-	-
		A acquisition	-0,21	0,01	-0,24	0,01
	≤ 50% entrepr. income	M mission	-	-	-0,20	0,09
		I1 musical identity	0,42	0,01	-	-
		I2 qualities of the mind	-	-	-	-
		B beliefs	-	-	-	-
		C1 pract. knowledge	-	-	-	-
		C2 creative response	-	-	-	-
		C3 relating	-	-	-	-
		C4 organising	-	-	-	-
		A acquisition	-	-	-0,26	0,01
	> 50% entrepr. income	M mission	-	-	-	-
		I1 musical identity	-	-	-	-
		I2 qualities of the mind	-	-	-	-
		B beliefs	-	-	-	-
		C1 pract. knowledge	-	-	-	-
		C2 creative response	-	-	-	-
		C3 relating	0,56	0,01	-	-
		C4 organising	-	-	-	-
		A acquisition	-0,32	0,03	-	-
	1-33% entrepr. income	M mission	-	-	-	-
		I1 musical identity	-	-	-	-
		I2 qualities of the mind	-	-	-	-
		B beliefs	-	-	0,58	0,01
		C1 pract. knowledge	-0,27	0,03	-	-
		C2 creative response	-	-	-0,26	0,09
		C3 relating	0,34	0,01	-	-
		C4 organising	-	-	0,38	0,01
		A acquisition	-	-	-0,19	0,09

Table 7.33 Values of standardised coefficients of significant components of model 2 of table 7.32.

Conclusion: for musical satisfaction, musical identity plays a significant role for the whole sample, not for all subgroups. Some competences are significant, but not for all subgroups. Beliefs play a significant role for financial satisfaction. The levels of mission and acquisition are only present in a negative way; they often hinder both types of satisfaction.

Discussion

The findings from hierarchical multiple regression confirmed the functioning of the model. Equal to the literature, most attention for the functioning of musicians was given to competences and the processes of identification, although further research on this is necessary. All levels were important for the predicting power, confirming Korthagen & Vasalos' theory that all elements are necessary for the functioning of the professional. The conclusion concerning the level of mission is in contrast with its positive correlation with the levels of identity (being a musician, $r = 0,68$) and beliefs ($r = 0,62$). The picture is not clear enough to draw further conclusions on this outcome.

Hindering the musician's satisfaction is not what the acquisitional activities are supposed to do. Its significance can be seen when considering in table 7.32 the values of R of model 1 and model 2 concerning financial satisfaction: the differences are substantial. Therefore this negative influence has to be further researched, confirming the first outline of this research. Still, the interviewees' opinion of the greater importance of the other levels is confirmed by the overall high values of influence of model 1 on the musician's satisfaction.

At the levels of mission and beliefs, financial and musical orientation proved to be different dimensions, confirming that some values cannot be combined in a one-dimensional way. The economic tendency to revalue activities to exchangeable amounts of money appeared to be a problem in the discussion about intrinsic motivation, see 3.1. The non-exchangeability of financial and musical aspects of both the levels of mission and beliefs confirm this perspective. The importance of different components of the multiple regression for musical and financial satisfaction strengthen a distinct focus for these core values.

To create a picture of both groups, their values on the distinguishing variables are compared with the total survey. See appendix 10.6 .

The mostly entrepreneurial successful musicians (>50% entrepreneurial income, music income > €20.000) differ from the total survey as follows: they work 7 hours/week more directly with music with the same amount of other work. Their income is substantially higher, just like their satisfaction with music time and income.

They are significantly better off than the other part of the survey on the following aspects:

- seeing chances, entrepreneurship, practical administrative and fiscal knowledge, organising power, having own website, promotion and creating a profile,

- dedication to music lessons, importance of income of music lessons and concerts, satisfaction with their music time,
- self confidence, passion, importance of self-development,
- enjoyment and fulfilment from music,

As can be seen, these better performances are on the levels of mission, identity, beliefs, competences and activities; together these are all the levels of the Multi-level Learning Theory.

The less entrepreneurial group (1-33% entrepreneurial income, music income > €20.000) also works 7 hours/week more with music related work, but with more performing time than giving lessons, related to the former group. Their income is higher than the entrepreneurial group, they are more satisfied with their income, do more auditions, give more concerts to realise an income.

They are significantly worse than the others who took part in the survey on the following aspects:

- networking, promotion, having a website, entrepreneurial, administrative and legal knowledge, organising power, planning,
- less passionate, musical importance of more work,
- reflective, communicative, musical demanding, importance expressing and developing musically,
- delight and fulfilment.

This group might contain musicians that have a permanent contract with an orchestra or conservatory and also some pupils or performances aside from these main activities.

7.2.8 Amsterdam & Den Haag

The conservatories in Den Haag and Amsterdam have the best reputation in relation to other conservatories in the Netherlands, so they can select the best students. Do the former students of these conservatories perform better than other musicians? Are they more satisfied? These questions relate to hypothesis number 9.

Student's t-test gave no significant differences for:

- actual working time,
- satisfaction with music time,
- satisfaction with income.

The Mann-Whitney test applied to income also revealed no significant differences.

The conclusion is that former students of Amsterdam and Den Haag do not work harder in total, do not earn more than other musicians in the Netherlands and they are just as satisfied

with their music time and income. Hypothesis nr. 9 is not accepted with respect to income, it is accepted with respect to satisfaction.

Still there is one big difference: they give more performances (sign = 0,06).

When the ideal is to make as much music as possible, the former Amsterdam & Den Haag students are better off. However, as was demonstrated, there is a wide range of ideals and their satisfaction is not different from other musicians.

The following table gives the figures on working hours.

	Other respondents (N=310)	Amsterdam & Den Haag (N=89)
	actual/ideal	actual/ideal
Artistic	13/19	19/24
Lessons	13/13	10/10
Art-related	8/ 7	7/ 6
Non-art	4/ 3	2/ 1
Total	38/42	38/42

Table 7.34 Working hours per week of former students of conservatories of Amsterdam & Den Haag, related to other respondents.

7.3 Hypotheses Tested and Main Question

The hypotheses 1 (music oriented identity), 2 (entrepreneurial competences), 3 (acquisition techniques), 5 (music oriented beliefs) and 6 (mission) are combined to test the Multi-level Learning Theory of Korthagen & Vasalos. The analysis demonstrated the combined importance of these levels of professional qualities, but could only give significant values for identity, beliefs and competence related components, be it for different types of satisfaction. Therefore hypotheses 1 & 2 can be confirmed for the whole sample and hypothesis 5 for the selected well performing groups of musicians. Because of contradictory findings concerning the level of mission, the related hypothesis 6 cannot be proven, nor disproven. The level of acquisition hinders satisfaction; hypothesis 3 is not accepted.

In testing the fourth hypothesis (many concerts and music lessons), in the second subquestion, the satisfaction with music time was shown to be less related to actual music time than to ideal music time as asked for in different question. Are ideals changing faster than reality?

The survey demonstrates a great variability in ideal music time, from both financial as well as a musical perspective. Throsby's assumption of maximising total arts time in his workpreference model is not recognised in the data. The underrepresentation of the very poor and the very well performing groups cannot be assumed to influence this diversity in a

specific direction. Hypothesis 4 concerning this subject cannot be accepted because the musicians have a wide range of ideals.

The seventh hypothesis (on intrinsic motivation), discussing passion, perseverance and talent do not correlate enough, alone or combined, with musical or financial satisfaction to confirm the important influence Throsby & Zednik (2010) give to these aspects. For better performing musicians, the relationship is stronger than for others, but still weak. Still, the interviews suggest passion and perseverance as central elements for success.

In the data, the values for these items are all in a small range, quite high; this fact influences the low correlation. The normality of the data was not enough for linear regression, even for the total survey. Hypothesis 7 concerning this subject cannot be accepted. Although the interviews do sustain it, the survey reveals only weak indications.

On the eighth hypothesis (autonomy, competence and relatedness), the survey's data confirmed the predicting power of Deci and Ryan's theory for well performing groups (music income > €20.000) at a significant but modest level. Hypothesis 8 is accepted and may serve as a basis for the development of necessary qualities for musicians to create satisfying practices.

On the ninth hypothesis (satisfaction former students of Amsterdam & Den Haag), the survey's data demonstrated that former students of Amsterdam and Den Haag do not work significantly more in total or earn more than other musicians in the Netherlands, and they are equally satisfied with their music time and income. Hypothesis number 9 is not accepted on the aspect of income but it is on the aspect of satisfaction (equal satisfaction).

Before answering the main question, the first subquestion concerning the necessary qualities and competences, requires consideration. In short: the importance of entrepreneurial competences and music making oriented qualities as found in the reviewed literature and the interviews is confirmed by the survey for the successful performing and teaching entrepreneurial subgroups. A range of about 25 qualities is identified which distinguishes the most satisfied musicians from the less satisfied.

Main question

What organization of qualities and competences contributes to the classical musicians' ability to create satisfying musical practices?

Classical musicians have a wide range of ideals concerning their performances, lessons and (sources of) income. Realisation of ideals is significantly linked to the levels of identity, beliefs and competences of the Multi-level Learning Theory. The importance of both other levels are unclear (mission) or negative (acquisition). The integration of these levels in Korthagen & Vasalos' theory realises a modest (for the whole sample) to strong (for entrepreneurial subgroups) power to predict satisfaction with musical practices.

The integration of this perspective with the interplay of intrinsic and extrinsic motivation, as presented in the Self-determination Theory of Deci & Ryan, in the developed Balanced Motivation Model, helps to understand what aspects play a role in the musician's quest for professional practices. This model may serve as a basis for structuring the necessary qualities and competences.

Validity and Reliability

At the end of the survey, half the respondents were educated at Master's level. While not knowing the figures for the population, but knowing 3/4 of the conservatories graduates do so at Bachelor's level. It is imaginable that these best musicians have relatively less problems finding jobs than those with Bachelor's degree and thus might be more satisfied with their musical practices than the general population. Of all 40.000 actual workers graduated at a conservatory, only around 11.000 are classical musicians, the chance that a musician with a Bachelor's degree might have dropped out is greater than that of a Master, leading to a higher ratio of Master's level in the total group of classical musicians.

Around 40% of those starting the questionnaire (690) ended before the last item. Their ages are globally equally distributed as those who fulfilled it completely. Half the men ended before the last item, 1/3 of the women. Are these respondents only different from the others in ending earlier? It is imaginable that the most successful will start and will go on, as was the experience of mr. Schreven of CBS (L. Schreven, personal information, 18 Octobre 2012), which all together created a somewhat optimistic image.

Both of the repeated items on communication and passion (see appendix 10.2) show a Spearman's Rho of around 0,63. What is the difference between "Being a musician is my passion" and "I am a passionate musician"? Calculations on relationships in the survey assume reliable answers, which is indicated, but not proven. This aspect creates uncertainty for the conclusions.

Going back to the musicians with the results, they did not know how to react when I showed a list with distinguishing qualities of most satisfied musicians. When written down in a short report (appendix 2), they understood it clearly, although the content was the same.

The head of the classical department of a conservatory indicated that he recognised the different levels of Korthagen & Vasalos. In reaction he gave examples of different types of activities musicians would like to do: clearly he did not understand it is about levels of analysis instead of types of activities.

All these examples show that reliability and validity cannot be expected to be fully realised. However, most interviewees directly accepted the written paraphrases, affirming the quality of listening. Their answers redirected the focus in the research because they all pointed in

the same direction, creating reliability. By listening to it, I was able to ensure greater validity in finding answers by analysing the right question concerning their labour market problems. The questionnaire was answered unreliable only 7 times. Of the almost 1200 times it was opened, 1/3 did not go on: the notification at the outset of the questionnaire that it was only for professional musicians might have worked, or the estimation of taking 20 minutes to answer might have scared some off.

Main outcome of the interviews that acquisitional techniques are of minor importance is confirmed by the survey, as well as the major importance of personal qualities. Both outcomes confirm validity by having asked the right questions and reliability by different techniques pointing in the same direction of answers.

The main conclusion is that the different models were statistically significant. Therefore it may serve as a basis to get in contact with musicians with a pocketfull of necessary qualities, knowing they all need attention at different levels.

8 Conclusions

Autonomy, competence and relatedness are the main ingredients needed to function as a musician in the labour market and to create satisfying musical practices. When these basic needs are fulfilled, the musician will be able to deal with his inner drive in demanding and often unfriendly market conditions.

Besides the development of craftsmanship, which can explain 2/3 of the satisfaction, to realise these basic needs as a condition for satisfying practices, the musician has to simultaneously develop his qualities at the level of mission, identity, beliefs and (entrepreneurial) competences.

To come to these conclusions, first, the musicians' ideals and reality of time spent on artistic activities and teaching (together: music time) were analysed. In the survey's data, they demonstrated a wide range of ideals, from 1 to more than 60 hours a week (also when taking into account the income they would like to earn). Living conditions did not significantly influence the ideals. 1/4 of the musicians were working in non-art jobs, which many of them enjoyed, but in total their ideal is to devote less time to it.

Any ideal of working as much as possible, as found in Throsby's Work Preference Model, is not recognised. The findings are limited by the bias of the overrepresentation of middle groups of musicians in the survey. Poor musicians could have an ideal of significantly less working hours with their non-art jobs because it hinders them from building a musical practice (as mentioned in the reviewed literature), leading to continuation of their non-ideal living conditions. Compared to reality, the survey might give a slightly optimistic image of having non-art jobs.

Further research on motivations of ideals of working time with different types of jobs, related to income and living situation can help to understand the great variability of the survey and what motivates the musicians for choices between these types. Especially for the financially less successful musicians a qualitative approach would be effective for a deeper understanding of their functioning and place in the total group of musicians.

The value of non-art work also needs further research because in the survey it was not only accepted because of higher wage levels than in art work, as in the Work Preference Model. Maybe job availability and/or job security also play an important role.

On the role of intrinsic motivation, the survey showed that talent, passion and perseverance had a weak but significant correlation with satisfaction, which became stronger for musicians having a higher income. More substantial are the results for testing the Self-determination Theory: this theory, centred on combining intrinsic and extrinsic values in a professional setting based on realisation of the needs of autonomy, competence and relatedness, predicts significantly at a modest level satisfaction with professional practices for some groups. During the statistical testing of the theories, financial and music-centred missions proved to be different dimensions. This confirms the findings in the literature review of the non-exchangeable character of intrinsic motivations. It also means that, other than with Waits & McNertney (1984), intrinsic motivation should be dealt with in another way than extrinsic motivation, which in its turn confirms core aspects of the Self-determination Theory of Deci & Ryan.

In the interviews, motivation was not directly asked for because the research in that stage was focused on acquisition, changing over time to entrepreneurial competences. In the survey, motivation was also not asked for because the entrepreneurial qualities already took much of the restricted time of the respondents. At the end, it was at the heart of the research. Conclusions on this central element consequently could only be deduced by logic. Deeper understanding of this mostly labour of love, needs extensive qualitative research because the personal stories of the musicians will play a role and it likely touches personal and sensitive areas when relating motivation to the needs of autonomy, relatedness and, to a lesser extent, competences.

On the question of where and how to find specific qualities to fulfil these three needs, the Multi-level Learning Theory had a significant predicting power at a medium level. The conclusion is that distinguishing, developing and integrating different levels of necessary qualities (as listed in table 7.11) is an effective tool to create satisfying musical practices. Taking one level of qualities out of the analysis reduces the predicting power.

The importance of the levels of identity and competences reflects the findings of the reviewed literature on musical education and fits in the results of the interviews.

In the reviewed literature on the musician's identity and competences, qualitative design played an important role. The elements of mission and acquisition have to be further analysed that way before there can be new integration in a quantitative testable model. How does, for instance, a professional attitude influence the musician's passion?

All three described conclusions (on music time, motivation and importance of levels of qualities) contribute to the analysis of the Balanced Motivation Model.

First, the facet of the model which bases choices for entrepreneurial activities on satisfaction with musical and financial values fits with the survey's finding that musicians do not want music time as much as possible and with the interviews' finding of orientation on musical values. The distinction between musical and financial values is confirmed by the survey's findings.

Second, the balancing act between intrinsic and extrinsic motivation, as analysed by the Self-determination Theory and confirmed by the survey's findings, are present in the influences on the entrepreneurial activities from the ideals and from the economic satisfaction and musical satisfaction from others.

Third, all levels of the Multi-level Learning Theory are present, leading to professional activities.

In conclusion, the model fits in the findings of the interviews and the survey. Its value is in the demonstration of the relationships between the most important elements at an individual level leading to entrepreneurial activities. It can show different elements but not the combined effects of them because the relationships were not formalised and tested. Quantitative analysis (via hierarchical multiple regression) of the combined elements will create improvements. In that case the constituent elements must be considered as well as the meso and macro environment, which was not analysed in this research.

Due to the small numbers in groups that came in the test of the Multi-level Learning Theory, for some of them, no specific conclusions on the level of qualities could be drawn, only the components could be given a place. To solve this limitation, the necessary qualities of these groups can be analysed by interviews based on the significant concepts from the factor analysis.

Practical information for musicians is given in table 7.11 and appendix 2. To realise these qualities, all levels need to be considered. Promotion and networking remain the most relevant acquisitional techniques; to refine these instruments, it is useful to develop practical knowledge, just as improvement of communicative competences or reflecting on analytical capacities and flexibility.

Conservatories can find some opportunities for improvement. An entrepreneurial curriculum has to give attention to practical, as well as personal knowledge and development.

Application of the different levels of the Multi-level Learning Theory will significantly improve musical and financial results. This would imply a wide range of lessons because some levels and qualities ask for experiences outside the classroom and others for classical lessons or coaching in small groups for reflections on personal development.

Limitations of this research can be found in the digital contact with the musicians. In the interviews the musician's reality was found in the stories, in the survey only abstract conclusions can be drawn. The distinguished qualities are abstractions from the musician's reality, difficult to translate to their experiences as was experienced when afterwards confronting some musicians with the list of distinguishing qualities of satisfied musicians. For instance passion and perseverance can get attention during the education, but are difficult items for a musician who has been in an orchestra for 20 year and will be dismissed. The survey is a moment's view in a changing cultural context which will become less subsidised and more private entrepreneurial. Although it was oriented at the future because of the attention it gave to entrepreneurial activities, the changing context questions the reliability because the future will seldom be as expected. Several respondents remarked their yearly changing conditions.

The macro condition of the existence of ten conservatories in the Netherlands realises oversupply; less than half of all music students become a musician, competition therefore always will be severe. Still it is useful to know what helps in changing conditions.

Further research to improve the Balanced Motivation Model has to be qualitative, specific oriented at the qualities of mission and acquisition, to give them a stronger place in the range. When all levels of analysis are fully developed, the constituent components out of the factor analysis must get attention. What, for instance, is the role of being well organised related to practical knowledge or a musical attitude?

The next step will be to develop an analysing model for individual musicians, which can be partly based on the present database, combined with the new qualitative findings. This can help musicians to detect qualities that might need further attention, depending on personal goals.

The existing database also can be used for new questions, for instance about different groups of instrumentalists, or living conditions: the existing data can be rearranged to new information.

Another question is the relationship between the character of the macro environment and the functioning of the model. How do changing cultural and financial conditions influence its outcomes?

On the role of the conservatories attention can be given to the tension between the goals of their courses on entrepreneurship and the evaluation of it by former students. How is it possible that a change in curriculum is evaluated on its entrepreneurial aspects in such a poor way? Can the Balanced Motivation Model help to understand these tensions?

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1 Samenvatting

Veel Nederlandse klassieke musici hebben een aantal parttime banen tegelijkertijd, waarvan maar een klein gedeelte buiten het muziekvak. Meestal zijn het combinaties van uitvoerende en lesgeefactiviteiten, vaak als zelfstandig ondernemer. De variatie in werktijden is groot, net als de inkomens die ermee verkregen worden. Uitvoerende kunstenaars verdienen meestal minder dan het modaal inkomen, globaal hetzelfde als de gemiddelde werkenden. Bijgevolg zijn ze net zo arm of rijk als de gemiddelde werkende Nederlander.

Veel musici zoeken een baan buiten hun vakgebied omdat er niet genoeg werk beschikbaar is, de werkloosheid is drie keer zo hoog als die van andere werkenden. De werkomstandigheden, met relatief veel musici die vaste contracten hebben bij orkesten en muziekscholen, zijn vergelijkbaar met die in andere Europese en Westelijke landen. Onderzoeken met betrekking tot de hoogte van de inkomens verschillen onderling nogal qua uitkomsten, wat vaak veroorzaakt wordt door methodische verschillen.

Het belang van het tegelijk hebben van meerdere banen komt ook door de aard van het werk: concerten, festivals en opnames zijn korte-termijn activiteiten, zodat er steeds nieuw werk moet komen. Daarnaast is lesgeven meestal een parttime activiteit, wat zorgt voor de noodzaak van een aanvullend inkomen. Deze kenmerken, gecombineerd met het groeiende aantal kunstenaars wat tot lagere beloning leidt, verklaart dit verschijnsel van de meervoudige banen.

Buitenlands onderzoek toont aan dat optredens vaak slecht betalen, maar dat de groep met hogere inkomens hier relatief meer mee verdient dan anderen. Toch willen de meeste musici meer optreden. Als aanvulling op het inkomen hebben de lagere inkomensgroepen vaak werk buiten het muziekvak, wat hun inkomen stabiliseert en voor een gelijkmatiger inkomensverdeling onder musici zorgt.

De traditionele (neoklassieke) economische theorie over de werking van arbeidsmarkten heeft geen aandacht voor de intrinsieke motivatie van kunstenaars. Als deze niet-extrinsieke motivatie wel in het onderzoek wordt meegenomen, dan wordt het vaak behandeld als een doelgerichte variabele, waardoor het meest elementaire aspect ervan, namelijk de niet-uitwisselbaarheid met andere waarden, niet geïntegreerd wordt. De conclusie van deze onderzoeken dat kunstenaars zich net zo gedragen als andere werkenden, weerspiegelt deze afwezigheid van de kern van intrinsieke motivatie in hun modellen.

Naast de financiële inkomens geeft de literatuur ook aandacht aan niet-financiële vergoedingen die kunstenaars voor hun werk kunnen krijgen, zoals waardering, status en respect. Dit zogenaamd psychische inkomen kan verklaren waarom ze lage inkomens accepteren, helemaal als de variëteit in het werk, de autonomie en de mogelijkheid tot zelfverwerkelijking binnen de kunst ook meegenomen wordt. Vanuit een ander perspectief kunnen kunstenaars lage inkomens accepteren omdat er altijd een kleine kans is dat de vraag spectaculair toeneemt en daardoor een hoog inkomen binnen bereik komt.

Praktijkonderzoek laat zien dat kunstenaars binnen bepaalde markten risicozoekend zijn, omdat de besten steeds weer gevraagd worden, maar als ze op verschillende deelmarkten actief zijn, worden ze daarmee risicomijdend.

Throsby's werkvoorkeuren-model verklaart dat kunstenaars soms een laag inkomen accepteren omdat hun intrinsieke motivatie hen er toe brengt om zoveel mogelijk tijd aan kunstzinnige activiteiten te besteden, zelfs als deze slechter betalen dan niet-kunstzinnig werk.

Omdat het voor kunstenaars belangrijke aspect van intrinsieke motivatie niet goed tot zijn recht komt in de bestudeerde literatuur wordt er gekeken naar de achterliggende aannames van de economische modellen, zoals: beslissingen worden uit nutsoverwegingen gedaan, gedrag is rationeel, voorkeuren zijn duidelijk en stabiel, het extra nut van het gebruik van steeds meer goederen neemt continu af en arbeid gaat gepaard met onnut ('werken in het zweets des aanschijns'). Daarnaast kunnen andere in de literatuur gevonden beschrijvingen van menselijke gedrag gesteld worden: beslissingen kunnen gemotiveerd worden op intrinsieke en extrinsieke gronden, hetgeen verschillende niveaus van behoeften weerspiegelt, mensen zijn zich niet altijd bewust van hun behoeften en voorkeuren, en creatieve arbeid is niet gericht op wederkerigheid.

Uit onderzoek blijkt dat als de aangeboren behoeften van autonomie, competent zijn en verbondenheid vervuld zijn, de intrinsieke neigingen gerealiseerd kunnen worden. Het combineren van extrinsiek en intrinsiek gemotiveerde activiteiten leidt dan tot een vervuld leven.

De zelfbeschikkingstheorie van Deci & Ryan analyseert het samenspel tussen intrinsieke en extrinsieke motivatie, concluderend dat voorwaardelijke extrinsieke motivatie de intrinsieke zal uitdoven, welke zelf, als het wel gerealiseerd wordt, de extrinsieke zal verminderen.

Zelfbewustzijn helpt autonomie te laten toenemen, welke gecombineerd met noodzakelijke competenties, de kunstenaar minder afhankelijk maakt van extrinsieke invloeden. De derde aangeboren behoefte van verbondenheid kan gekoppeld worden aan een gemeenschaps-georiënteerde opvatting van het creatieve proces. In deze visie zal de kunstenaar

communiceren met de sociale omgeving en in een iteratief proces op competente wijze kunst realiseren die zijn autonome artistieke waarden tot uitdrukking brengt.

Om in deze context op een bevredigend niveau te functioneren, onderscheiden Korthagen & Savalos in hun Multi-level Learning theorie zes niveaus van bewustzijn die de kunstenaar in dezelfde richting zal moeten ontwikkelen: zingeving, identiteit, overtuigingen, competenties, gedrag en omgeving. De uitkomsten van onderzoek naar de noodzakelijke kwaliteiten die kunstenaars moeten bezitten naast hun vakmanschap, laten een breed palet van ondernemende, individuele, praktische en houdingskwaliteiten zien, welke ingedeeld kunnen worden in de genoemde zes niveaus.

In een vroeg stadium van dit onderzoek werden verschillende interviews met klassieke musici en gelieerde organisaties gehouden met als doel het eigen perspectief van de musici te integreren met het cultureel economische. Passie, praktische vaardigheden, zelfkennis, doorzettingsvermogen, netwerken en ondernemerschap verschenen als de belangrijkste voorwaarden om interessant werk te vinden. Hoewel het onderzoek aan het begin gericht was op acquisitietechnieken, stuurden de uitkomsten van de interviews en de grote hoeveelheid kwaliteiten en competenties die naar voren kwamen de hoofdvraag van het onderzoek naar de volgende: welke organisatie van kwaliteiten en competenties dragen bij aan de mogelijkheden van klassieke musici om een bevredigende muziekpraktijk te realiseren?

Gebaseerd op de interviews en de bestudeerde literatuur is het evenwichtige motivatie-model ontwikkeld. In het centrum staan de activiteiten van de musicus om bevredigend werk te verkrijgen. De keuzes hoe te handelen zijn gebaseerd op beelden over de ideale werksituatie, de ondernemende competenties en tevredenheid met de huidige situatie. De idealen komen voort uit de zingeving, identiteit, overtuigingen en vakmanschap, welke tezamen kunnen worden geïdentificeerd als de intrinsieke motivatie. Extrinsieke motivatie komt voort uit de arbeidsvoorwaarden op de arbeidsmarkt voor musici. Tevredenheid met de feitelijke situatie heeft een financiële en muzikale kant. Alle niveaus van Korthagen & Vasalos zijn aanwezig in het model, de samenstellende onderdelen van deze niveau's komen van de bestudeerde literatuur en de interviews.

Om het model te toetsen is een enquête afgenomen met items over de persoonlijke situatie, het werk en persoonlijke kwaliteiten van klassieke musici. Het is naar ongeveer 9000 klassieke musici gestuurd via 20 landelijke organisaties, 50 muziekscholen en sociale media op het internet. 400 bruikbare ingevulde lijsten kwamen er uit deze operatie, welke een groep klassieke musici representeren, die zowel partime als fulltime werken met het accent op de

middeninkomens, zowel optredend als lesgevend en ook zowel zelfstandigen als werknemers.

De eerste subvraag liet zien dat een reeks van zo'n 25 kwaliteiten en competenties significant verschilt tussen tevreden en minder tevreden musici.

De tweede subvraag over het ideale aantal uren muziek maken (optreden plus lesgeven) gaf een grote variëteit aan antwoorden. Er blijkt niet een specifiek aantal van 30 of 40 uren per week te bestaan waarin ze met muziek bezig willen zijn. Musici willen niet gewoon zoveel mogelijk muziek maken, zoals in de bestudeerde literatuur wordt aangenomen. Een kwart van hen heeft een baan buiten de muzieksector en een groot aantal van deze musici vindt dat ideaal.

Bij de derde subvraag bleek dat intrinsieke motivatie maar een zwakke invloed heeft op de tevredenheid, zowel muzikaal als financieel gezien.

De vierde subvraag toetste het zelfbeschikkingsmodel, gebruikmakend van factoranalyse en multiple regressie. Voor een paar groepen die meer dan het minimuminkomen verdienen voorspelt het model significant op bescheiden niveau de muzikale en financiële tevredenheid.

De vijfde subvraag toetste het Multi-level leermodel met dezelfde technieken als bij de vorige subvraag. Voor de succesvolle, bescheiden ondernemende en vooral uitvoerende musici, voorspelt het model meer dan 1/3 van de muzikale en financiële tevredenheid. Voor de sterk ondernemende, vooral lesgevende musici voorspelt het model voor 1/3 de muzikale tevredenheid. Dit model van Korthagen & Vasalos voorspelt voor de hele populatie dan ook significant op een gemiddeld niveau.

Tevredenheid met inkomen en met muziektijd blijken daarbij onderling onafhankelijke variabelen te zijn, verschillende dimensies te hebben, net als muzikale en financiële waarden, hetgeen de uitkomsten van het literatuuronderzoek bevestigt.

De conclusie is dat voor tevreden musici vakmanschap ongeveer 2/3 van hun tevredenheid kan voorspellen. Op het niveau van de kwaliteiten zelf (bv. passie, analytisch handelen, doorzettingsvermogen) bleek een behoorlijke reeks kwaliteiten en competenties significant te verschillen tussen de meest en minder tevreden musici.

Om antwoord te geven op de hoofdvraag: het combineren van een muzikaal georiënteerde zingeving, identiteit, overtuigingen, ondernemende competenties en acquisitie, heeft significant invloed op de mogelijkheid van succesvolle musici om bevredigend werk in het muziekvak te realiseren. Als een van deze niveaus geen aandacht krijgt is het negatieve effect meetbaar. Als alle niveaus aandacht geven aan muzikale autonomie, verbondenheid en competentie zullen de intrinsieke en extrinsieke motivatie uitdrukkelijk gezamenlijk succesvol invloed hebben op de musicus zijn tevredenheid. Combineren van deze

perspectieven in het evenwichtige motivatie-model creëert een effectief instrument om musici te begrijpen in het zoektocht naar een bevredigende muziekpraktijk.

2 Praktische Uitkomsten

Wat is er nodig om bevredigend werk te vinden als musicus, behalve goed vakmanschap?

Uit het onderzoek bleek dat klassieke musici die voor meer dan de helft van hun inkomen zelfstandig zijn en daarbij met optreden en lesgeven meer dan het minimuminkomen (€20.000) verdienen, zich op een aantal punten uitdrukkelijk onderscheiden van de andere respondenten van de enquête.

Ten eerste zijn ze meer ondernemend. Goed ondernemerschap kenmerkt zich door veel aspecten, onder andere de volgende reeks.

- Het hebben van een visie: dat wil zeggen dat de ondernemer een duidelijk idee heeft waar hij naar toe wil met zijn bedrijf.
- Het zien van kansen: hij heeft een open blik naar de wereld, ziet interessante dingen gebeuren en ziet dat hij her en der wat kan toevoegen, van waarde kan zijn.
- Creëren van een eigen profiel: de ondernemer zorgt ervoor dat hij op een bepaalde manier gezien wordt, een eigen kleur krijgt, dat anderen zien met welke specifieke producten of diensten hij de wereld betreedt.
- Initiatief nemen: als de ondernemer iets ziet, dan doet hij er ook wat mee en hoeft hij niet aangestuurd te worden door anderen.
- Gastvrijheid: als goed ondernemer staat hij altijd klaar om iets te betekenen voor de ander, is er een open, welwillende houding naar de klant.
- Doorzettingsvermogen: hij is creatief genoeg om steeds weer oplossingen te vinden om verder te kunnen.
- Communicatief vermogen: hij kan contact maken, luisteren, aanvoelen wat de ander bedoelt en helder aangeven wat hij in gedachten heeft.
- Organiserend vermogen: als hij helder heeft wat hij wil, lukt het hem ook om de juiste mensen en middelen op het juiste moment op de juiste plaats te krijgen om zijn klanten van dienst te kunnen zijn.
- Reflectief vermogen: hij is in staat gebeurtenissen te bekijken vanuit het doel dat hij voor ogen heeft, te zien wat anders ging dan bedoeld was en dat bij te sturen. Ook kan hij zijn doelen bijstellen vanuit een verder liggend perspectief, zijn visie.
- Ondernemingsplan: een ondernemer kan een samenhangend plan maken waarin zijn ideeën verwerkt zijn en vanuit dit overzicht beslissingen nemen.

Het blijkt nu dat bij de genoemde ondernemende groep van respondenten het zien van kansen, ontwikkelen van een eigen visie, creëren van een eigen profiel, organiserend vermogen en praktische, administratieve en juridische kennis beduidend hoger scoorde dan bij de anderen. Initiatief, gastvrijheid en ondernemingsplannen is niet naar gevraagd, bij doorzettingsvermogen, communicatief en reflectief vermogen scoorden ze niet echt anders dan de andere respondenten.

Ten tweede, wat hun houding betreft blijken ze bij de keuzes die ze maken meer toegewijd te zijn bij muzieklessen, bij nieuw werk het muzikale aspect belangrijker te vinden dan het financiële, maar desondanks meer dan de anderen het inkomen belangrijk te vinden bij optredens en lesgeven. Het beeld wat ontstaat is dat het gaat om gepassioneerde mensen die ook goed voor hun inkomen zorgen en de muziek toch centraal blijven stellen. Ze scoren ook hoger op zelfvertrouwen, ze weten wat ze willen.

Ten derde blijkt op persoonlijk niveau dat ze meer dan andere respondenten zingeving ontleen aan muziek, het hun veel vreugde geeft, de eigen muzikale ontwikkeling dan ook belangrijk vinden.

Praktische ondernemersvaardigheden blijken erg belangrijk te zijn, maar net zo belangrijk de houdingsaspecten en zelfs identiteits- en zingevingsvragen. Dat raakt aan een belangrijke kant van het onderzoek. Uit alle metingen samen blijkt dat tevreden musici zich niet onderscheiden van minder tevredenen door een aantal eigenschappen, vaardigheden of kennis. Het blijkt dat gelijktijdig aandacht geven aan verschillende niveaus van ontwikkeling cruciaal is om bevredigend werk te realiseren.

Binnen het onderzoek is er *niet* naar gekeken of de meest verdienenden of de meest concerterenden of zo, bepaalde kwaliteiten zouden hebben. Dat is omdat bleek dat er een grote spreiding is in wat de musici willen: sommige een hele baan, andere parttime, sommige vooral muzieklessen, andere met name concerten. Dat maakt het moeilijk om te vergelijken. Daarom is er voor gekozen om vooral naar *tevredenheid met muziektijd* te gaan kijken. Muziektijd bestaat uit lessen plus optreden, want de meesten hebben en willen een mix van allebei.

Welnu, de groep die het meest tevreden is onderscheidt zich van de minder tevredenen op een aantal gebieden.

Op identiteitsniveau zijn ze uitdrukkelijk meer analytisch, hebben meer zelfvertrouwen, doorzettingsvermogen, zijn meer gepassioneerd, flexibel, kunnen gemakkelijk leren en aanpassen. Ze beleven veel vreugde in muziek, ervaren vaker een roeping, vinden muzikale expressie vaker belangrijk.

Wat betreft hun attitudes stellen ze beduidend hoge muzikale eisen, zijn ze zeer toegewijd bij concerten, het vinden van meer werk vinden ze niet zo belangrijk, waarbij dan het muzikale aspect belangrijker is dan het financiële. Toch zijn concerten wel belangrijk voor het inkomen.

Op competentieniveau blijken de volgende kwaliteiten uitdrukkelijk beter te scoren: reflecteren, creativiteit, veelzijdigheid, samenwerken, ondernemendheid (inclusief een aantal competenties ervan), methodisch en planmatig handelen, communicatief vermogen en netwerken.

Het betreft hier een reeks kwaliteiten die op verschillende manieren ontwikkeld kan worden. De praktische ondernemersvaardigheden als administratieve en juridische kennis kunnen bij een cursus geleerd worden of uit een boek gehaald. Een bijbehorend ondernemersplan vergt daarnaast ook oefening. Als het gaat om bijvoorbeeld communicatieve, reflecterende, samenwerkende en planmatige vaardigheden, dan zal er in een training gewerkt moeten worden, net zoals leren fietsen niet lukt uit een studieboek. Op het persoonlijke niveau (over kwaliteiten als doorzettingsvermogen, zelfvertrouwen, flexibiliteit) zal er gekeken moeten worden naar overtuigingen en capaciteiten. Dat vereist reflectie en oriëntatie in een kleine groep die gecoacht en vooral veilig moet zijn. In totaal moet er dus een grote variëteit aan leertechnieken gehanteerd worden.

Op individueel niveau zal natuurlijk ieder zelf moeten kijken welke kwaliteiten ontwikkeld moeten worden. Het gaat om herkenbare kwaliteiten die iedereen meer of minder beheerst en steeds verder ontwikkeld kunnen worden, dat maakt het gemakkelijk en lastig tegelijk. Gemakkelijk omdat ieder weet waar het over gaat, lastig omdat het lastig is het eigen niveau in te schatten.

Interessant is dat deze reeks kwaliteiten van de hele groep respondenten verschilt van de uitkomsten van de ondernemers. In Nederland is de klassieke muzieksector gedeeltelijk zwaar gesubsidieerd en gedeeltelijk marktgeoriënteerd, beide komen terug in de enquête. Het ziet er naar uit dat de marktorientatie sterker zal worden, waardoor de voor de ondernemers onderscheidende kwaliteiten aandacht zullen moeten krijgen. Daarnaast blijft de sector als geheel gemengd, zullen er wat verschuivingen zijn en blijven de resultaten van de meest tevredenen ook van belang.

3 Topics of Interviews with Musicians and Organizations

Musician

General

education & level

when graduated

marks

age

other education

Multiple jobs

type/character

attitude towards multiple-job holding

attractiveness

level

number of jobs

extent

income

value during time spent on studying vs. performing

stress

Career development

change of level

change of activities

study time

organizational issues

role of social environment

enough possibilities

Ideal situation

number and types of activities

how much time/activities

income

acquisitive activities

Motivation

sources: perseverance, talent, passion, training, sustainment

goals: professionalism, art, jobs, income, social contacts

Demotivation

lack of time/jobs

lack of income from musical activities

lack of (financial) sustainment

lack of recognition

reverse of other motivating factors

Acquisition

attitude: musical creation, income, practising profession, art for art's sake?

activities/tactics

acquired time (amount and satisfaction)

skills, needed and actual

Entrepreneurship

vision

seeing chances

intitative

hospitality

perseverance

communication

reflection

knowledge/education

businessplan

Competences

knowledge (acquisitional, SWOT, environmental analysis)

attitude (towards profession, concerts, pupils, projects, ideas)

skills (communicative, reflective, initiative, digital)

Necessary personal characteristics

self-esteem

communication skills

passion & perseverance

Organizations

Position in the curriculum

which year, structure
individual <> classical
knowledge <> training
online, offline
SWOT, blue ocean, art marketing
interview

Training

working together
reflection
feedback
consultation
conflicts
creativity
peer review

Individual swot

source of knowledge
application, training, individual/collective
confrontation matrix

Business Plan

mission, vision
strategy, tactics, long/short term
financial
legal

Entrepreneurship

vision
seeing chances
initiative
hospitality
perseverance

communication
knowledge/education

Acquisition

attitude: musical creation, income, practising profession, art for art's sake?
activities/tactics
acquired time (amount and satisfaction)
skills, needed and actual

Competences

knowledge (acquisitional, SWOT, environmental analysis)
attitude (towards profession, concerts, pupils, projects, ideas)
skills (communicative, reflective, initiative, digital)

Necessary personal characteristics

self-esteem
communicative capacities
perseverance
passion
miscellaneous

4 Interviews

Interview with Dr. Lamers, Artez Conservatory, on 24 May 2012

Entrepreneurship and entrepreneurial skills are taught during each year of the curriculum at Artez conservatory, aiming at full starting competence in the artists' labour market and the capacity to communicate effectively with other professionals in order to create success.

During the 4 years' course it consists of the following elements.

Year 1: introduction with examples of musical entrepreneurship and personal skills.

Year 2: courses on legal, fiscal, economic and communication aspects of entrepreneurship.

Year 3/4: choice between deepening and broadening courses on music economics or music management or participation in an ongoing students' company to get practical experience with all aspects of music management and taking responsibility.

Twelve years ago, the curriculum was changed to reflect these perspectives, because of a new awareness of the necessity for musicians to earn their own income. In the seventies, the earnings of musicians were not commonly discussed. By the turn of the century a new awareness had grown regarding the need to address this aspect as part of the musician's education. As Prof. Dany Jacobs states, a double success criterium was introduced: the combination of artistic and economic success.

New students, who mainly focus on performing, but also on other income producing activities like teaching and producing, will be confronted with the practice of multiple job-holding. The lessons aiming at developing the 21st century students, in 3 directions (craftmanship, economic and social awareness, and communication), are well visited, students are enthusiastic.

Students of the pop-academy are generally realistic in their expectations of the possibilities of professional practices; they explicitly give attention to the economic dimension of their future profession. On the contrary, students aiming at the jazz scene are mostly oriented toward the artistic aspects, almost neglect the economical factors. Classically oriented students generally assume a position somewhere between the former two groups.

At a practical level attention is given to developing a business plan, creating a vision, mission statement, SWOT analysis, portfolio, networking, cv, personal branding, etc. On the different acquisitional techniques the focus is laid on creating a context in which the future musical entrepreneur has all the relevant knowledge to communicate effectively with all parties involved at the music labour market in order to create comfort for those various groups and to look after one's own interests.

Most students perform and have other networking and acquisitional experiences before and during their education, which also is promoted by the conservatory. ("When during the 3rd and 4th year you don't take part in this potency, you don't have any chance in this market.").

The biggest problem in creating double success is not a lack of acquisitional skills but a shortage of practical knowledge of legal, tax, communicative and economic aspects.

Creating self-knowledge supports the musician's ability to "brand" themselves which may function as a context for acquisitional skills. It is not about learning specific skills ("They will learn this themselves."), it is about finding skills that fit best with one's character and personal branding. It is not about finding work possibilities ("The client is everywhere."), it is about selecting activities under conditions and at places that suit them best. Help with networking is not needed, it already is integrated into their lives. In the same way no training is given to professional communication skills, it is given attention in the musicconomics lessons.

Interview with Mr. Horn, on 25 May 2012

Education

Mr. Horn was educated at Utrecht conservatory, although he also took lessons during that period with other horn players, mainly Günther Högner in Vienna. When he was 19, in his 3rd year, he got his first job at Het Brabants Orkest, a permanent contract. Jobs like these were not offered very often in those days.

As a side effect of this early job he did not look for other interesting jobs and was not able to go to Vienna for a longer time. Under these conditions he took his exams, which were marked with several nines.

Learning to play the instrument for him had always been easy and he found great companionship in his instrument. At the age of 9 he found he wanted to play the horn, was eager to learn and studied a great deal.

His teacher had a counter-productive influence on the development of his professional perspective because of his primary focus on the world around Het Brabants Orkest.

Profession

This world became too small for Mr. Horn. After about 4 years he resumed lessons and auditions. He wanted to continue being a special horn player and did not want to be lost in the up and coming generation of new musicians. A new Orchestra was found in Haarlem, the Noordhollands Philharmonisch Orkest. In the meantime he had changed the character of the tone he produced with his instrument which was very round (the Utrecht style) into a more clear, flexible tone.

From then on, living in the Randstad, he was increasingly invited to join other ensembles, which were not willing to pay much for travelling and hotel costs because these can almost equal the rehearsal and performance fees.

Finding jobs

Sending letters to inform orchestras and ensembles of one's availability is often unsuccessful. With a permanent contract, availability is too limited to be invited for bigger jobs. In order to enter musicians' labour market a good educational record is essential. The stability, character and quality of music making must fit with the inviting ensemble.

To be called one must catch the eye, for instance when taking a lesson with another horn or even bassoon player, winning a contest where a leader of the horns of an orchestra is in the committee of judges and likes the sound. One must fit in with a group of players: the horns in Rotterdam play very differently from those in Amsterdam. It is the leader of the instrumental group who selects.

After some lessons with Brian Pollard, solo bassoonist of Concertgebouworkest, he was asked to replace on short term in a concert for the Concertgebouworkest in Luzern. Everything was arranged for him, he simply had to attend and knew that if he played well, he would be accepted.

Going to auditions also helped to enter a circuit of musicians. After an audition he became increasingly sought after, a snowball effect emerged. This had two effects: being well-known encouraged repeated invitations, contributing to a stronger reputation. However, when refusing sometimes, he would not be asked again, it would become more difficult to find a job.

On the question of where the turning point in the process lay, Mr. Horn said that because of the permanent job he has, he only selects additional jobs he likes to do. He does not select jobs based on the money, they are chosen because of the music, the passion. When he has the idea a job is based on the need for money or popularity, he refuses. "Because I have a permanent job, everything I do in addition to it is only because I like it." Additional jobs are selected on circumstances and content, money is not determining.

Some colleagues of him do not want to do anything additional, they are happy simply to be able to pay the mortgage on their home, that is what they are working for as a musician. For Mr. Horn additional activities deepen his experiences, create diversity, it is his passion that drives him.

Passion

Studying is necessary to create a basis for making music, and takes more and more time as one gets older. The technical and musical aspects of playing overlap. Passion is present in dull exercises, it frames everything that is done. "The passion is present the moment I pick up the instrument." "The passion for a concert already starts when I start riding here on my bike; then I am already focussed and busy with what I am going to do."

Motivation

The recent governmental cuts to subsidies in the arts may lead to the loss of his job with Holland Symphonia. This situation led him to reflect on his motivation. "I like to create something beautiful for someone else." "The horn is my passion, but it would also be possible to renovate a beautiful old staircase." The passion can be continued when one gets back from the audience.

When the appointment stops, his other passion, his family, becomes his focus. Being very happy with it, he wants to continue his living, and would not go to another country to continue

playing the horn. Every job, however humble, will be accepted so that he can continue the living with his family.

If that were to happen, he is not sure he would be able to maintain the motivation to practice his horn for hours every day. Until someone calls, the rehearsal is necessary to remain in good playing condition, but without an audience who gives something back, that will be very difficult.

Some of his colleagues with families are applying for jobs elsewhere in Europe.

Motivation decreases when government cuts of subsidies will lead on to orchestras that are too small to function properly. Some other colleagues have already stopped; the selection of those who will survive has already started. Still the question remains: where to find the motivation when no alternatives appear to be present.

Growing older and thus the increased need to exercise can be de-motivating. The basis, the discipline to continue it, that can be de-motivating.

Entrepreneurship

The type of entrepreneurship he sees with other persons in replacements is to be active to find another job. When this does not function, they change the direction of their activities, not the method to find other jobs. They try to find some more pupils, but after some time they have a job in ICT.

In his particular situation, he sees the need to structure his activities, create contacts, to learn how to make a business plan, how to create a distinct profile. Ideally, he would like to work 75% of his time as a professional musician, and devote the rest of his work time towards creating something beautiful with his hands; for instance using woodworking to restore old buildings. He has found a coach who is now guiding him in this current endeavour.

Interview with Mr. Composer, on 31 May 2012

Education

Mr. Composer (b. 1943) was educated at the conservatory as a double bass player, mainly oriented in jazz music. He directly started playing in different bands and with improvising, after some time he formed his own band. In his thirties he started taking private lessons in composition with Robert Heppener and after a period of time of composing only for his own ensemble, he also started to do so for others. Since the turn of the century he has stopped playing with his own ensemble, giving full attention to its management and to composing. Since 2005 he has worked as a freelance composer.

Profession

Although he began his career in jazz music, he changed together with musicians such as Han Bennink and Willem Breuker to a more free improvisational style. Performing possibilities came out of adventurous contacts with others, in which "one also could earn some money". As a youngster he was not aware of any networking and entrepreneurial processes in it. "The group had a fit with the momentum and I could give a place to my creations."

According to Mr. Composer, after the rebuilding period of the Netherlands due to the severe damage of WW II, a lot of venues were established and cultural life flourished, creating many performing possibilities. New opportunities for networking arose, for instance, at festivals, although that term was not used then. It was a world in which every contact and experience, created opportunities for new ones, in a very organic way.

Being different from performing music, composing exists in another 'world', in which assignments are given. Networking is also important, but one does not meet as many persons, since composing often takes place at home. A specific subsidy fund (Fonds voor de Scheppende Toonkunst) played an important role in sustaining his work and income.

Money was important, but life in those days (60's, 70's) was not as dependent of money as nowadays. The obsession with money as since Thatcher and Reagan was not on that scale in the period before. Looking back, it was exceptional because he could make a decent living out of music making, the scholarships were a luxury.

Cultural context

A serious challenge at the moment is the negative atmosphere around the arts, which makes it necessary to defend one's activities. As an artist one belongs to the "unrealistic" part of society, as a romantic person does not belong to the reality of Rutte. This has arisen because of populism and the economising of society. As a consequence beauty has become

marginalised. The visual arts, being material, do have possibilities in the market economy in the boardrooms of governors, but the performing arts are immaterial, which does not fit anymore these days. Ensembles give assignments, thus representing the market, which is not correct. When they cannot pay, the music still will be composed for them.

He experienced the fall of the Rutte government as a big relief, the vanishing of a dark cloud. It was difficult to begin working on his job in that dark atmosphere.

Young composers

They meet each other in digital networks, many of them having secondary jobs. In contrast he experienced his situation in the flourishing cultural stream he was in, as being spoiled.

Attitude

One should not be modest in becoming a composer, some healthy narcissism is necessary.

The problem of performing his own music was solved by having his own ensemble in which he could propel his compositions. This forward movement was not an outcome of cultural entrepreneurship, it was part of the big stream.

Still, looking back, his actions may have been entrepreneurial, but he was not aware of it because it was part of his nature. It was without words that big efforts were necessary to attain one's goals. Seeking and finding possibilities was always present and necessary.

At the Amsterdam conservatory young students learn to sell their products, to become more tough, because the world is more roughly. In his old days he was more a part of the world.

In his compositions he wants to call up something that brings people in another, a totally different world. Being aware this is very ambitiously and difficult, it brings the need for him to stay close to himself. He never had an ideal he was aiming at in his music, only in society.

Interview with ms. Pianist, on 4 June 2012

Professional practices

After the DM exams (music teacher, Rotterdam, 1985, marked 10) and UM (performing musician, Utrecht, 1987, marked 8), she started giving private piano lessons and later worked at the music school of Zeist. The last job grew in time to be 3 days a week, but she started again giving private lessons. After her divorce in 2005 she bought the house she lives in now, where she created her own studio. A change has come from the music school to private lessons. Still the music school is continued because of the interesting projects and colleagues. Giving lessons at home is more attractive because it allows her to combine it with the care of her children and to give more time to the pupils (1/2 an hour at home, 20 minutes at Zeist music school, which is stressful).

Directly after graduation she has played a lot of chamber music, which she still continues, although at a reduced schedule. New opportunities for performances come along continuously. She decided to earn a basic level of income by giving music lessons and to perform only when she wants it. It is not important to her to earn a lot of money from her concerts, she only chooses the opportunities she likes. She no longer plays at parties for a couple of hundreds Euro's or on a poor instrument.

Since 2003 she has taught pre-school children and has developed a curriculum, including books on teaching methods, which she promotes throughout the country. It doesn't raise much income, but provides a lot of interesting contacts and possibilities for personal development.

She also organises more and more special music related events, for instance a big workshop for the EPTA (organization of piano teachers), and events at the Zeist music school.

Lastly, she also rents out her studio for lessons on yoga, or for small music performances.

Choices

She has a long waiting list for private pupils but does not want to give more time to it than about 20 hours a week (with a safety margin of 2 hours) because she wants to give time to other activities. This limit is also influenced by her teaching experience because of which she can accept more pupils each day than when she started. At the current limit she can give every pupil the attention he/she needs and deserves.

Although she never feels she has enough time to do all that she wants, the pressure of the different accepted activities helps her to prioritize these.

Values

Studying for concerts is enjoyable, just as the concerts themselves. In the same way, she enjoys looking at the music her own students are studying. Studying for concerts brings attention to detail, which is revealed in the concerts itself, creating momentum. This must also be present in the music lessons. With every lesson she tries to create one special experience in music for the pupil. Both settings are valuable but in different ways. Still in concert these moments are experienced more intensely.

She wants to perform more and teach less, which is hindered by the need to have a basic level of income. Still, her passion for teaching has grown, she finds it fascinating to teach and let people experience how wonderful it is to play the piano and make music.

Choices in spending time

Administration is scheduled, most dates are planned within the ongoing weekly schedules. Each week she gives about 22 hours to private lessons, 6 to Zeist music school, 5-10 to studying, and renting the studio 2 to 3 hours.

At the end of the season she spends a significant amount of time planning the new one.

Ideals

There is no need to change activities, everything appears to be going well, with enough possibilities to make her own choices and for development. She is very satisfied, the only real challenge is to guard family time. This means that she more often has to say no to interesting new jobs.

"Jobs come on my path."

Her enthusiasm, the professional setting of her studio, better and better contact with her pupils on their own level, all play an important role in finding new jobs. Above all, being satisfied comes as the result of choosing only those activities she likes.

Entrepreneur?

She has a plan, she wants enough private lessons, and to have clear arrangements for cancelling, payments, etc. She does not want to rent the studio for just 1 hour, it is not worth the effort. Entrepreneurship is not in the choices of what to do, but in the choices of how to do it. She is an entrepreneur when dealing with taxes and administration, but not when thinking of making more profit, a yearly rise of her income of 10%. She earns enough to pay her bills, to save for retirement and to have a financial safe net, a higher income is not needed.

Still she recognises that entrepreneurship involves having a vision, seeing possibilities, taking initiative, hospitality, perseverance, communication (digital is a point of attention), reflection, knowledge and education (by experience) on entrepreneurship. "The customer is always right."

Activities were not chosen because of a masterplan, they simply developed that way. She has no specific 5-year plan, except maybe to change the balance between renting out her studio and offering private lessons. Practical administrative skills came by experience, but remain a weak point.

Necessities for working this way

Be immune to stress, know what you want, what you like and what you're good at. Be good in your profession, in musical development, and in performing experience. Good marks on exams indicate musical qualities, not any teaching capacities. When there is much to be done, concentrate on the moment. Keep in contact with colleagues, keep up with the professional literature.

Interview with Ms. Rutgers, Conservatory Utrecht, on 4 June 2012

Because of a new subsidy (COCI) January 2008 – December 2011, Utrecht conservatory had the opportunity to create a new curriculum on musical entrepreneurship as a follow-up for the old small course that was offered as part of the Bachelor's Program.

It consists in the 4 successive years of:

- 1 orientation on the curriculum and professional practices,
- 2 taking part in projects of the project's department,
- 3 ZKM (zakelijke kant muziekpraktijk) which is oriented at the business aspects of musicians' practices, & Project Management,
- 4 marketing.

Choices which elements are given attention in the curriculum are based on the expected competences of the future musicians. Primarily the curriculum is focused on practising entrepreneurship, creating as much as possible 'real life experiences'.

During the first year's course a short introduction is facilitated through guest lectures by entrepreneurial musicians. For example, one of them might speak on the music life in Utrecht.

Second year students have a look-around (snuffelstage) at the projects office of the school, participating in organising a project or masterclass with hands-on guidance and mentorship from employees working within the project office.

During the third year of the program students may, for instance, organise a free concert, including all related operational aspects. The coaching focuses on the quality of working together, giving feedback, consulting, etc. The groups of students have to operate independently and make their own contracts. They are supervised by an experienced teacher.

In the course ZKM attention is given to legal issues, financial and tax considerations, important organizations in the Netherlands, and networking.

The SWOT analysis, as part of a marketing strategy is given attention in the Master's course.

During the first years of the new curriculum students were not interested in these courses. Surprisingly, a change in attitude has resulted in students asking permission to take courses for which they are not yet eligible

It is also interesting that there is less and less contradiction between cultural and economic values in the students' attitudes. The old tension between these aspects appear to have vanished.

From this perspective students are encouraged to use acquisitional techniques that go beyond the well known paths: choosing a frivolous location, scenic decoration, etc.

A balance of knowledge, attitude and skills as constituent elements of the competencies the students have to learn, is found in the succession and coaching during the curriculum. Passion, being an important drive in old times, is even more important nowadays, to help with exercising for the necessary perseverance, communicative skills and professional business attitude.

In the Master of Music program there is a course on Entrepreneurship. This course existed before the start of the subsidy. Due to the subsidy the level of Bachelor and Master students in entrepreneurial knowledge has become similar. For the last two years Bachelor and Master students were taking the same course. It is time to raise the level of the Master's course, this is currently being revised for the upcoming academic year.

Interview with ms. Violin, on 5 June 2012

Education

Ms. Violin (1980) started playing the violin at the age of 6, was recognised as a young talent and was very motivated. Therefore she was coached intensively to start the conservatory, which she did after her Havo exams. The Bachelor part of her education was followed at Tilburg conservatory because of the specific teacher whose lessons she wanted to attend. The Master's course was followed at Utrecht conservatory, her specialisation was on methodology of giving violin lessons to young talents. The last exam was marked 8.

Jobs

Before starting her own teaching practice, she has worked for 6 years at music schools in Eindhoven, Kaatsheuvel and has also substituted for other teachers in the region. She felt that 20 minutes of time for each pupil wasn't enough; therefore she decided that her future lay in offering private lessons.

Because of her specialisation, various violin teachers sent their pupils to her. Starting a website, in which she presented herself, also helped building her own practice as violin teacher at Tilburg and Utrecht. Later on she also started with very young pupils (4/5 years old) which for her is the most challenging group. The methodology that she developed, appears to be very productive with these children. Still, she learns from the feedback she gets from her lessons, improving her methodology about which she has ideas on publishing. Performing as a member of an orchestra would be very difficult for her because of poor eyesight. She takes part in making chamber music, for which she learns all music by heart. She has not done this recently because of the birth of her daughter. The most important reason for making chamber music is to play the violin, not to earn an income. Her poor vision also prohibits moonlight jobs, for which she would need to learn a lot music in a short time. As a last part of her performing activities she plays duets with a pianist. She has done this since she studied at the conservatory.

Passion

Her passion for making music started with studying fine music. When her education ended she went through a difficult period where there was no goal for which to strive and where concerts did not come easily. It took two years before she regained her love for the instrument, and to start practicing without the promise of reward.

Finding venues

The other members of the duo and trio to which she belongs always found places to perform. What helps to find a venue: going to concerts, leaving business cards, telephone calls, lists given by the conservatory, sending demo cd's, creating a website (very effective), networking. Most of all enthusiasm, it helps to come out of a musical family, knowing the right persons. School taught to be original, which hardly can be done with classical music. There are a lot of ensembles and little venues: a lot of competition.

Education on entrepreneurship

She found the conservatory courses on entrepreneurship somewhat demotivating because of the low quality. The main focus of these courses addressed the difficulty of finding jobs and on needing to be original as a solution. Her conclusion is that a great deal of attention needs to be placed on finding out what every student wants to do, to find their will. The motivation must be strong enough to accept every new refusal, and to follow one's drive.

From the start of the courses, from the intake on, the conservatory has to stress that there is considerable competition and that individuals and organizations are not just sitting around waiting to hire. It is a way of life which needs to be coached in a better way. Maybe there are too many conservatories, and less students should be accepted. With regard to entrepreneurship the conservatories should give attention to practical information, for example how to deal with a modest income. Coaching should be centered more around the individual musician, to help him/her to find and to follow his/her will.

Ideal situation

She would like to play the violin more, giving more concerts and discovering where her own development leads to. Her passion involves playing the instrument, not listening to music. Furthermore she would like to develop her current position as a teacher for young talents (already violin builders and teachers refer to her as being a good educator), and help these children to avoid going to the conservatory, because she's afraid they will not be satisfied there. She wants to develop a new concept in which teachers can help pupils to play at a higher level, so they can enjoy the music in a better way and the market for concerts will reach a younger audience. Being an accomplished amateur is much more important than one's work as a teacher, having every quarter of an hour a new pupil. In her own lessons much attention is given to playful music making, e.g. making drawings or being inspired by playing in different styles.

Important as professional

Keeping up one's own level of performance, new developments, reading the professional literature, new methods, visiting competitions, curiosity and dealing with perfectionism; these all require drawing on one's inner strengths. She was too modest, it is important to learn to deal with and enjoy being in the spotlights.

Schooling gives too little attention to presentation and self confidence. This has consequences throughout one's whole career: many musicians feel insecure. The tough orientation on breaking down old techniques (often including the character) before building up a new one, is seen as being "old school".

Interview with Maud Sauer, Cultuur-Ondernemen (till June 2012, now independent entrepreneur), on 5 July 2012

Maud Sauer, a musician/composer, and working with Cultuur-Ondernemen as manager of the WWIK department till 1 June 2012, gives, among others things, lessons in entrepreneurship at art academies and to artists who were supported by the WWIK (former governmental income and work arrangement for artists), continuously developing her material according to new insights. Attention is given to both business as well as personal aspects.

She makes a clear distinction between the 'classical' entrepreneur, whose drive is related to a product, idea, or company and the entrepreneurial artist (with his weirdness, passion and ambition) whose drive it is to expose himself as a person, even in paintings which are a medium to express himself. The entrepreneur thinks about something big, but the artist does not typically have the ambition to run a big business; he wants to exploit himself.

Entrepreneurship is found in a combination of craftsmanship, something like a long-term vision and entrepreneurial competences. Attention is not given to the top 5% of the artists, the geniuses who are weird, mad or autistic to a high degree; they will find enough possibilities. It is about the middle group, who must be aware they need those competences, because when they don't have them, it will stop. One must be able to discover a good working understanding of who you are, what you want and what you are able to.

Classical musicians cannot do very much on their own. Most of them function within the safety of an ensemble, just as orchestral musicians. They step into the car and follow the driver. For some this has stopped, for others it is still the case. Most musicians cannot stay in that car, they have to change their mindset, because the road is under construction. They might know about networking, competences, etc. but where do they have to go?

The markets have changed significantly, subsidies are no longer easy accesible. To function within this environment, one must understand that time, money and quality are a system of interconnected barrels dynamics: the more time spent on one activity, the less time left for the other. When giving time to lower quality, well-paying jobs, time will be left to create quality at other more interesting jobs. Most artists have to learn to deal with this option, because they mostly want a maximum of (time consuming) quality leading to low levels of income.

Within her scheme of the different areas in which to find a job (see at the end) the horizontal and diagonal lines can change during life. For instance, a person may start by giving concerts and offering some lessons and after some time become a member of advisory boards and provide more lessons. Musicians have to learn to balance the different areas with

each its own income model. The total level of income needed also changes during one's lifetime, depending on the living situation, having children to take care of, etc.

Each area of activities needs different competences. Most musicians do not possess all of them or understand how they might apply in different situations. They have to learn to use their skills in different contexts.

Therefore, musicians must know who they are, have knowledge about themselves and their personalities, apart from their craftsmanship and competences. To function in different settings they have to learn to communicate, which is typically a weak point for musicians. Networking and communicating are important.

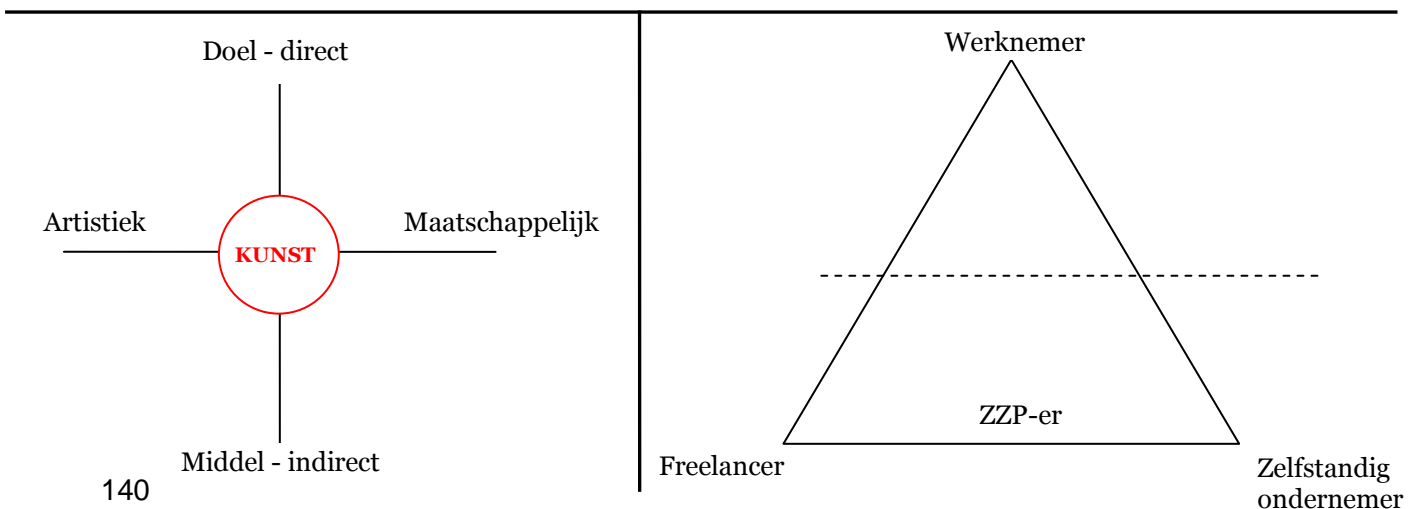
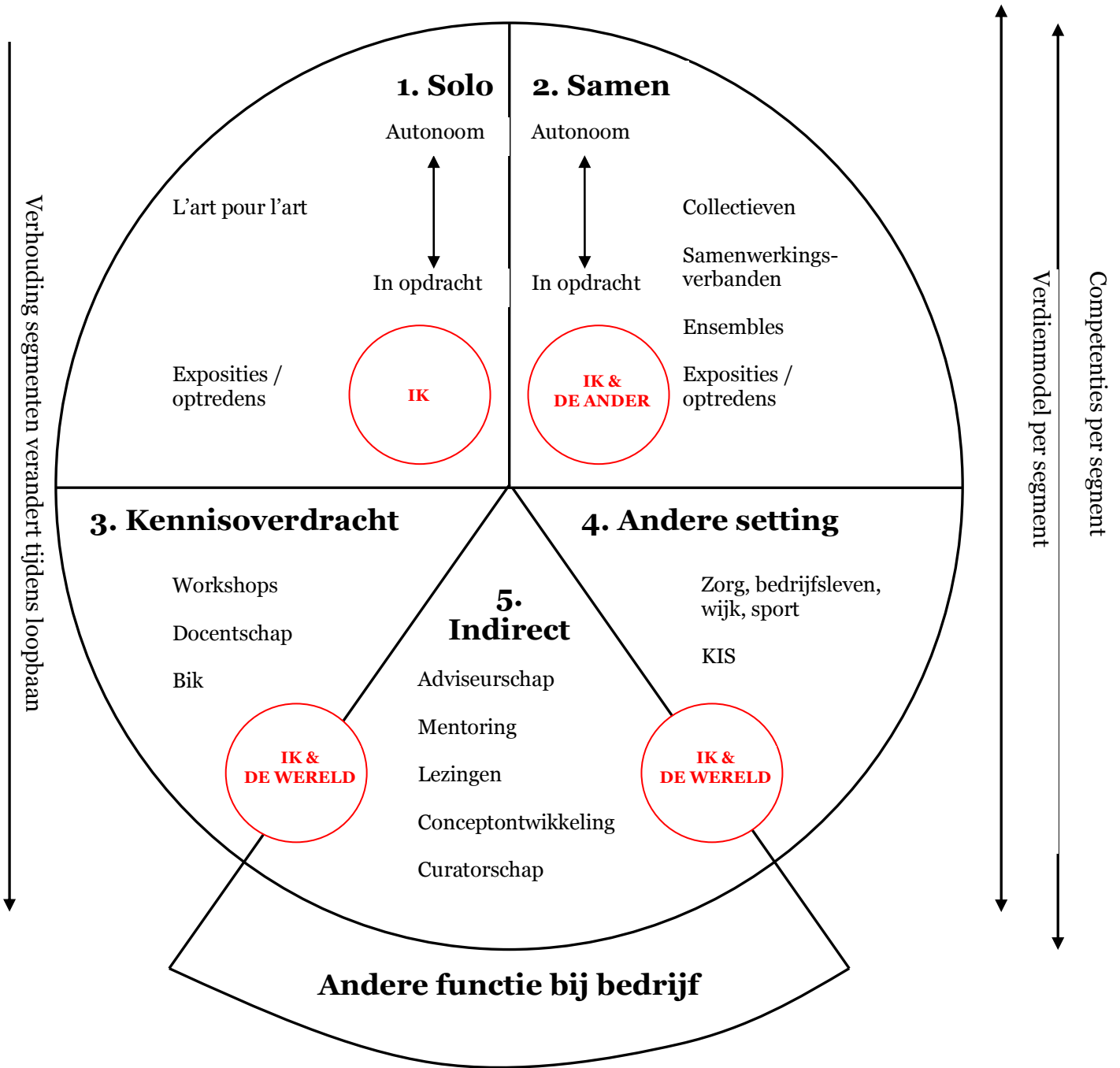
In the future there will be less opportunity for life-long jobs within the music profession, different, more flexible combinations will emerge. Only a few orchestras will remain for just a small number of musicians. The others have to connect to or start an independent ensemble and create an income-model in which they can use their competences in- and outside the musical sector. Even giving lessons might become a smaller basis of income because many students will not have the financial resources to pay for studies and many local music schools may close.

The future musician will need to be flexible to deal with opportunities as they arise, perhaps moving from ensemble to ensemble and accepting the fact that generating sufficient income may require taking on several jobs at the same time. This is recognised in the curriculum of some conservatories.

She also uses a marketing model of Osterwalder in which values have a central place. This model can be combined with the different areas to find jobs. The value propositions can be combined with the triad of who you are, what you want and what you are able and unique to. The labour market can be seen as an ever changing kaleidoscope of possibilities with well-known elements in an ever changing pattern. The students in the arts directly understand they have to create their own income and do not only think of the beauty and esthetics of the arts.

The lovers of classical music will always exist, the question is how to find them and under which circumstances. Therefore competences and networking, combined with the organization of the jobs as freelancer, employee and entrepreneur are getting more and more important.

Werkgebieden



5 Qualities and Competences in Literature, Interviews & Questionnaire

	Coenen 2008	Meng 2012	Bennet 2009	Throsby 2010	Mac-Namara 2006	Creech 2008	Interviews	Needs Deci & Ryan ^A	Levels Kort-hagen ^B	Question
Creative	x	x						C	I/C	12.1
Reflective	x						x	A/C	C	12.5
Innovative	x	x						C	C	-
Teamwork	x	x	x					R/C	C	12.2
Communicative	x	x	x		x	x	x	R/C	I/C	12.3, 20.5
Environmental oriented	x	x						R/C	C	12.4
Entrepreneurship	x	x	x				x	C	C	12.6
Vision and creativity		x					x	C	C	12.7
Craftsmanship		x						C	C	12.9
Analytical		x						A	I/C	12.10
Methodological & reflective acting		x						C	C	12.12
Didactics		x	x					C	C	-
Profile development			x				x	C	C	12.8
Perserverance				x	x	x	x	A	I	20.4
Self-knowledge							x	A/C	C	-
Organizational		x	x			x	x	C	C	12.16
Stress independancy							x	A	I	-
Growth capacity		x	x				x	A	I	20.11
Fiscal law							x	C	C	12.14
Financial management			x				x	C	C	12.13
Contract law							x	C	C	12.15
Passion				x	x	x	x	A	I	16.7 20.12
Marketing			x					C	C	-
Self-promotion			x			x		C	A	11
Identity			x		x	x		A	I	16.8
Grant writing			x					C	C	-
Arts advocacy			x					C	C	-
Audience development			x					R/C	C	-
Networking			x		x	x		R/C	C	11.1-4 20.6
Problem-solving			x					C	C	-
Self-managing			x					A/C	C	-
Adaptability/flexibility			x					R/C	I	12.11
Self-belief			x		x	x		A	B	20.2
Versatility					x	x		C	C	20.1
Planning			x		x			C	C	20.3
Determination, dedication, commitment			x		x			R	I	16.10 16.12
Enjoyment of music						x		R	I	20.9
High musical standards						x		R	B	20.10
Improvisation						x		C	C	-
Stamina						x		A	I	-
Support colleagues						x		R	E	-
Discipline					x			C	C	-
Operational		x						C	C	-

A: Deci & Ryan's needs: A=autonomy; C=competence; R=relatedness

B: Korhagen's levels: M=mission; I=identity; B=belief; C=competences; A=activities; E=environment.

6 Concepts & Variables

In the first column is indicated (v) whether the variable is in the relevant statistical index.

Concept	Variable	Indicator	Level	Values	Question
Satisfaction v	direct cultural	satisfaction with time given to music	int.	5-points disagree - agree	16.14
v	direct economic	satisfaction with income	int.	5-points disagree - agree	16.15
v	indirect cultural	satisfaction with music time, calculated	ratio	0 - 1	10.1 + 10.2
v	indirect economic	satisfaction with income, calculated	ord.	1 - 5	13 + 17
v	indirect cultural	musical importance of more practices, inverted	int.	5-points disagree - agree	16.16
v	indirect economic	economic importance of more practices, inverted	int.	5-points disagree - agree	16.17
	artistic	ratio art/non-art practices	ratio	%	14 & 18
	independency	ratio employee/independent	ratio	%	15 & 19
Mission / Meaning v	meaning	vocation	int.	5-points disagree - agree	16.9
v	fulfilment	highest delights	int.	5-points disagree - agree	20.15
v	meaning	fulfilment	int.	5-points disagree - agree	20.16
v	fulfilment	world beyond	int.	5-points disagree - agree	20.17
v	meaning	compass for life	int.	5-points disagree - agree	20.18
	meaning	music lessons > income, inverted	int.	5-points disagree - agree	16.11
	meaning	concerts > income, inverted	int.	5-points disagree - agree	16.13

Concept	Variable	Indicator	Level	Values	Question
Identity v	identity	musical identity	int.	5-points disagree - agree	16.8
v	identity	entrepreneurial musician	int.	5-points disagree - agree	20.7
	identity	music making entrepreneur	int.	5-points disagree - agree	20.8
v	identity	enjoyment of music	int.	5-points disagree - agree	20.9
v (16.7)	identity	passion	int.	5-points disagree - agree	16.7 20.12
v	self-esteem	self-belief	int.	5-points disagree - agree	20.2
v	perseverance	perseverance	int.	5-points disagree - agree	20.4
v	flexibility	capacity to learn/grow	int.	5-points disagree - agree	20.11
v	flexibility	adaptability	int.	5-points poor - opt.	12.11
v	analytical	analytical	int.	5-points poor - opt.	12.10
Beliefs	importance of music	shortage of income supplemented outside music	int.	5-points disagree - agree	16.1
v	importance of income	higher income of secondary importance	int.	5-points disagree - agree	16.2
v	importance of music	more music time of primary importance	int.	5-points disagree - agree	16.3
v	importance of music	with new activities musical aspect is more important than financial	int.	5-points disagree - agree	16.4
	importance of income	with new activities financial aspect more important than musical	int.	5-points disagree - agree	16.5
	passion	dedication in teaching	int.	5-points disagree - agree	16.10
v	passion	dedication in concerts	int.	5-points disagree - agree	16.12

v	passion	high musical standards	int.	5-points disagree - agree	20.10
v	passion	importance musical development	int.	5-points disagree - agree	20.13
v	passion	importance musical expression	int.	5-points disagree - agree	20.14

Concept	Variable	Indicator	Level	Values	Question
Entrepreneurial Competence - v	creativity		int.	5-points poor - opt.	12.1
v	teamwork		int.	5-points poor - opt.	12.2
v, first	communicative		int.	5-points poor - opt.	12.3 & 20.5
v	seeing chances		int.	5-points poor - opt.	12.4
v	reflective		int.	5-points poor - opt.	12.5
v	entrepreneurial		int.	5-points poor - opt.	12.6
v	creating own vision		int.	5-points poor - opt.	12.7
v	profile development		int.	5-points poor - opt.	12.8
	analytical		int.	5-points poor - opt.	12.10
	flexibility		int.	5-points poor - opt.	12.11
v	methodical acting		int.	5-points poor - opt.	12.12
v	financial management		int.	5-points poor - opt.	12.13
v	fiscal law		int.	5-points poor - opt.	12.14
v	contract law		int.	5-points poor - opt.	12.15
v	organizational		int.	5-points poor - opt.	12.16
v	planning		int.	5-points disagree - agree	20.3
v	networking		int.	5-points disagree - agree	20.3

Concept	Variable	Indicator	Level	Values	Question
Craftmanship	level of craftmanship	marks of end presentation	ord.	1 - 10	8
	level of craftmanship	level of examination	ord.	1-4	9
	level of craftmanship	self -assessment	int.	5-points poor - opt.	12.9
	versatility		int.	5-points disagree - agree	20.1
	recording		int.	5-points poor -opt.	12.17

Concept	Variable	Indicator	Level	Values	Question
Acquisition/ behaviour v	traditional networking	offline networking	int.	5-points not - max.	11.1
	online networking	LinkedIn	int.	5-points not - max.	11.2
v	online networking	Facebook	int.	5-points not - max	11.3
v	online networking	Twitter	int.	5-points not - max.	11.4
v	self-promotion	website	int.	5-points not - max.	11.5
v	self-promotion	promotion	int.	5-points not - max.	11.6
	self-promotion	audition/ application	int.	5-points not - max.	11.7
	representation	impresario	int.	5-points not - max.	11.8
	self-promotion	contest	int.	5-points not - max.	11.9
	self-promotion	masterclass	int.	5-points not - max.	11.10

Concept	Variable	Indicator	Level	Values	Question
Situation	type of work	hours on types of practices	ratio	%	10
	income	total income	ord.	9 intervals cf. CBS	13
	type of income	income on types of practices	ratio	%	14
	independency	% independent income of total income	ratio	%	15
	situation	profession	int.	5-points disagree - agree	16.6
	relatedness	network	int.	5-points disagree - agree	20.6

7 Account of Items of the Questionnaire

For this study satisfaction was defined as fulfilment of a desire, therefore the absence of a tension between reality and ideal. Since satisfaction with the cultural and economic aspects of musical practices are at the centre of this study, several items will be focused at this aspect. In couples of two questions the respondents will be asked about their ideal situations and reality.

1. Gender is asked for because the correlation between the outcome of this question and the estimated 50/50 of the population indicates whether the respondents of the survey are representable for the entire population regarding gender and therefore whether the variables influenced by gender are represented reliably.
2. Age is important because the majority of elder people will have more experience with acquisition and musical practices and most of them will have a higher income, but at the same time most of them are also less educated in entrepreneurial competences. I expect that the level, satisfaction and efficiency of these competences and the realisation of cultural and economical values are influenced by years of experience which can be measured by taking the difference between the actual age and the age of graduating or leaving conservatory (question #7). The correlation between the outcome of this question and the CBS-figures (Schreven & Rijk, 2011) indicate whether the respondents of the survey are representable for the entire population regarding age, and therefore whether the variables influenced by age are represented reliably.
3. For 19% of Australian artists, domestic responsibilities or child care prevent them from spending more time on art work (Throsby & Zednik, 2010). Ideal and actual working time (questions #9 & #10) are often influenced by the living situation. Besides this, it is also influenced by work being unavailable and artists receiving insufficient income from it (in total 79%).
4. The different participating organizations use different techniques to contact the potential respondents. Knowing via which organization the survey was found might give information on the effectiveness of these techniques and which organization should possibly be asked to send a reminder during the collection period.

5. Different conservatories give attention to entrepreneurial competences in different curriculums, which has consequences for the starting competence of the musicians. The conservatories also get different students (e.g. Den Haag & Amsterdam from an international level, Tilburg more popular music). To find out what works and what does not, it helps to know where the musicians have done their entire or the majority of their study and whether they graduated or not.
6. The mastery of different instruments might present musicians with different chances at finding musical practices, just as different combinations of studies can influence these chances. This question may also serve as a rough instrument to assess the representativity of questions concerning all musicians.
7. See #2. The formulation gives room to both musicians leaving the conservatory as a graduate as well as musicians leaving the conservatory without being graduated.
8. I expect there will be a correlation between the level of graduation and the level of musical performance, although this correlation will be difficult to operationalise and it will be influenced by differences among conservatories.
Almost all of the classical musicians received education at a conservatory. Until the 90's the system of different levels (introduced in the 70's) was divided A/B/C, C being the highest level. After the 90's A & B were combined and all these new levels were renamed as DM (docerend musicus = teacher) and UM (uitvoerend musicus = performing musician).
9. There might be a correlation between the markings received upon graduation and the level of musical performance, although this will be influenced by the level of graduation and the differences among conservatories.
10. When comparing actual and ideal time spent on various activities there is an indication as to the satisfaction of the respondents with the time spent on these activities. When the percentages of the similar elements of #10 & #11 are close to each other, it will be interpreted as higher levels of satisfaction. As this is a core aspect of this study, satisfaction with time spent on music is also asked for directly in question #16.14.
11. The acquisitional activities contain several types of activities, based on the interviews and other contacts with musicians. They may differ in whether the respondent has

experienced them to be important, how often they are used and how well respondents were prepared for them during their education.

12. See appendix nr. 5 for the sources of these competences and aspects of the identity. This question also distinguishes between importance, mastery and preparation during education of and for these elements in order to check the outcome against literature on the importance and experience of the education.
13. Level of income indicates realisation of economic values. The partition is based on statistics of CBS, the Dutch statistical office (Schreven & Rijk, 2011). The correlation between the results of this question and the CBS-figures (table B8) indicates the representativity of the respondents regarding their income and thus the reliability of variables influenced by income. Combined with question #17, it gives an indication of the respondents' satisfaction with their level of income. Since this is a core aspect of this study, satisfaction with the level of income is also asked for directly in question #16.15.
14. The combination of questions #14 & #18 gives an indication as to possible tensions between cultural and economic values. When, for instance, respondents answer at #14 that the greatest part of the income is earned with non-art jobs and in the ideal situation it would be reversed, there is a tension between reality and ideal. This can be combined with possible tensions between #13 & #17 (income) and between #10.1 & #10.2 (time on music).
15. For an employee of a cultural organization (performer in orchestra or music teacher) musical qualities are more important than entrepreneurial. The analysed relationships in this study are relevant for this entrepreneurial group. Therefore it is important to know to what degree the respondents are independent and thus are or need to be entrepreneurial.
16. See #14. This question is oriented on beliefs and some aspects of the identity and the meaning of being a musician.
17. See #13.
18. See #14.

19. It is interesting to find out to what degree the musicians themselves want to be entrepreneurial, as Dutch government wants them to be. When the percentages of the similar elements of #15 & #19 are closer to each other, it will be interpreted as higher levels of satisfaction with the degree of entrepreneurship.

20. See appendix nr. 5 for the sources of these competences and aspects of the identity. Items 7, 8, 13 - 18 are based on my own analysis of relevant aspects of Korthagen's theory.

8 Questionnaire, Dutch Version

De afkortingen voor de items verwijzen naar de verschillende niveau's van Korthagen & Vasalos: M=missie, I=identiteit, B=overtuigingen, C=competenties, A=activiteiten, E=omgeving.

Enquête voor alle klassieke musici in Nederland.

De volgende enquête is gericht op professionals, dat wil zeggen vakmusici die het 'musicus zijn' als hun beroep zien, ook al hebben ze mogelijk ook werk buiten het muziekvak. Het is niet bedoeld voor studenten van conservatoria of amateurs.

Enquête voor alle klassieke musici in Nederland.

De volgende enquête gaat over werken in het klassieke muziekvak. Wat doet u en wat kunt u doen om werk te vinden waar u tevreden mee bent, zowel in muzikaal als financieel opzicht. Wat voor verschillende activiteiten heeft u?

We zijn benieuwd of musici die tevreden zijn met hun werk op een andere manier netwerken en zichzelf promoten, andere vaardigheden en houdingen hebben dan musici die minder tevreden zijn. Daaruit hopen we te ontdekken wat wel en niet functioneert om interessant werk te vinden in het muziekvak.

Het overgrote deel van de vragen is eenvoudig te beantwoorden, maar er is ook een tweetal lastige bij. Het is niet de bedoeling dat u heel lang gaat nadenken; liever vlotjes en indicatief invullen en doorgaan dan te stoppen. Dan krijgen we toch een indruk van uw ervaring.

Vanzelfsprekend is de privacy volledig gewaarborgd; we kunnen niet zien van welke pc de antwoorden komen en er worden geen namen en adressen gevraagd. Het invullen zal naar schatting zo'n twintig minuten duren.

Als u een digitaal exemplaar van het eindrapport wil ontvangen (over ongeveer een half jaar), kunt u dat aanvragen bij Edward.Maatjes@kpnplanet.nl onder vermelding van 'aanvraag onderzoeksrapport'.

Bij voorbaat hartelijk dank voor uw medewerking!
Edward Maatjes MEd

Achtergrond

1. Uw geslacht is:

- Man
- Vrouw

2. Uw leeftijd is: ____

3. Uw leefsituatie is:

- Alleenstaand, zonder afhankelijke kinderen
- Alleenstaand, met afhankelijke kinderen
- Met partner, zonder afhankelijke kinderen
- Met partner, met afhankelijke kinderen

4. Via welke organisatie bent u bij deze enquête terecht gekomen?

- FNV-Kiem
- NTB
- KNTV
- EGTA
- EPTA
- ESTA
- EVTA
- Fagotnetwerk
- GENECO
- KVOK
- NFG
- Ned. Harpvereniging
- Ned. Hoornistengenootschap
- de Klarinet
- Overige organisaties
- Anders, namelijk:

Opleiding

5. Kunt u van de volgende conservatoria aangeven:

- a of u er gestudeerd heeft (ook al was het een korte tijd),
- b waar u het belangrijkste, meest vormende gedeelte van uw studie gevolgd heeft,
- c waar u, indien van toepassing, uw eindexamen behaald heeft.

Er zijn meerdere antwoorden mogelijk.

	a gestudeerd	b belangrijkste gedeelte studie	c eindexamen
Alkmaar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Amsterdam	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arnhem			
Den Haag			
Enschede			
Groningen			
Leeuwarden			
Hilversum			
Maastricht			
Rotterdam			
Tilburg			
Utrecht			
Zwolle			
Schumann Academie			
Staatsexamen			
Buitenland			
Anders			
Geen			

6. Welke hoofdvakstudie(s) heeft u gevolgd? (inclusief bijbehorende varianten)

Er zijn meerdere antwoorden mogelijk.

- Compositie
- AMV
- Schoolmuziek
- Directie
- Koordirectie
- Accordeon/bandoneon
- Altviool
- Blokfluit
- Carillon
- Cello
- Citer
- Contrabas
- Doedelzak
- Dulciaan
- Fagot
- Fluit
- Gitaar
- Harp
- Hobo
- Hoorn
- Klarinet
- Klavecimbel
- Kromhoorn
- Luit
- Mandoline
- Marimba
- Orgel
- Pauk
- Piano
- Saxofoon
- Tuba
- Trombone
- Trompet
- Viola da Gamba
- Viool
- Xylofoon
- Zang
- Anders 1, te weten:
- Anders 2, te weten:

7. In welk jaar heeft u uw eerste conservatoriumdiploma behaald? _____

Als u zonder diploma de opleiding heeft beëindigd, geeft u dan het jaar van beëindiging. Als u geen conservatorium gevolgd heeft, geeft u dan het jaar waarop u begon als professioneel musicus.

8. Wat is het hoogste examenniveau dat u behaald heeft?
(Dit hoeft niet van het eerste diploma te zijn als u meerdere behaald heeft.)

- C HBO, verder geen specificatie
 A-diploma/B-diploma/MPA/DM/Bachelor
 C-diploma/UM/Master
 Prix d'Excellence

9. Wat was het cijfer van uw eindpresentatie/eindexamen bij het hoogste niveau van de vorige vraag (indien van toepassing)? _____

- C Ik heb geen eindpresentatie gedaan.
 Er werd geen cijfer gegeven.

Verschillende soorten werk

Veel musici hebben tegelijkertijd verschillende soorten werk; bijvoorbeeld een parttime aanstelling bij een muziekschool naast concerten en privé-leerlingen. Maar ook wel organisatorisch werk bij een muziekfestival, muziekschool of deelname aan een jury. Dit laatste werk binnen de muzieksector waarbij vakkennis en creativiteit vereist zijn noemen we in de volgende vragen 'muziekgerelateerd'.

Daarnaast is er om meer inkomen te verkrijgen nog al eens werk buiten de muzieksector: in de ICT, bij een callcenter, etc.

Bij een aantal vragen wordt naar een ideale situatie gevraagd. Daarmee wordt bedoeld 'wat, gelet op uw mogelijkheden, onder gunstige werkomstandigheden wenselijk is'.

10. Hoeveel tijd besteedt u gemiddeld per week, bij benadering, aan de volgende activiteiten (in uren/week):

Bij sterk wisselende activiteiten graag een globale schatting.
(Muziekgerelateerd: bijvoorbeeld organisatorisch werk bij een muziekfestival of muziekschool. Vakkennis en creativiteit zijn hierbij vereist.)

		in werkelijkheid	in de ideale werksituatie
S	1	Artistiek, muziek maken	.....
	2	Pedagogisch, muziekles geven	.....
	3	Overige muziekgerelateerde werkzaamheden	.....
	4	Werk buiten het muziekvak	.....

Verwervingsactiviteiten

11. Bij de volgende vragen kunt u de cijfers 1 t/m 5 invullen, waarbij 1 'niet' en 5 'maximaal/optimaal' betekent.

Geef bij de volgende activiteiten aan:

- a hoe belangrijk ze zijn voor het verkrijgen van opdrachten, leerlingen, werk, concerten, etc.
- b In welke mate u ze gebruikt,
- c hoe goed u in uw studie/opleiding hierop voorbereid bent.

Indien u zowel binnen als buiten uw vakgebied werkt, beperk uw antwoorden dan tot uw vakgebied.

		a belang- rijkheid	b feitelijk 'gebruik'	c voorbereiding op conserv.
B 1	Netwerken (niet digitaal)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
B 2	LinkedIn			
B 3	Facebook			
B 4	Twitter			
B 5	Eigen website			
B 6	Promotie (in krant, promotieconcert, filmpje Youtube, telefoon, visitekaartjes, demo-cd, etc.)			
B 7	Auditie/solliciteren			
B 8	Impresariaat			
B 9	Concoursen			
B 10	Lessen nemen, masterclasses			

Kennis, vaardigheden, houdingen, ondernemerschap

12. Bij de volgende vragen kunt u de cijfers 1 t/m 5 invullen, waarbij 1 'het minst' en 5 'het meest' betekent. Hierbij gaat het alleen om een waardering per item, *niet* tussen de items.

Geef bij de volgende vaardigheden aan:

- a Hoe belangrijk ze zijn voor het uitoefenen van uw werkzaamheden,
- b In welke mate u ze beheerst,
- c Hoe goed u in uw studie/opleiding hierop voorbereid bent.

Indien u zowel binnen als buiten uw vakgebied werkt, beperk uw antwoorden dan tot uw vakgebied.

		a belang- rijkheid	b beheersing	c voorbereiding op conserv.
		1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
C 1	Creativiteit			
C 2	Vermogen tot samenwerken			
C 3	Communicatief vermogen			
C 4	Zien van kansen			
C 5	Reflecteren			
C 6	Ondernemerschap			
C 7	Ontwikkelen van een eigen visie			
C 8	Creëren van een eigen profiel			
C 9	Ambacht/beheersing van je vak			
I/C 10	Analytisch vermogen			
I/C 11	Flexibiliteit			
C 12	Methodisch (planmatig, doelgericht) handelen			
C 13	Boekhouden/administratie			
C 14	Belastingkennis			
C 15	Juridisch/contractrecht			
C 16	Organiserend vermogen			
C 17	Maken van opnames			

Inkomen

13. Wat was de hoogte van uw bruto jaarinkomen in 2011 (in €)?

- S
- < 2000
 - 2000 tot 5000
 - 5000 tot 10.000
 - 10.000 tot 20.000
 - 20.000 tot 30.000
 - 30.000 tot 40.000
 - 40.000 tot 50.000
 - 50.000 tot 60.000
 - > 60.000

14. Welk gedeelte van uw bruto inkomen verdiende u, naar schatting, in 2011 (in %) met:

(Muziekgerelateerd betekent: bijvoorbeeld organisatorisch werk bij een muziekfestival of muziekschool. Vakkennis en creativiteit zijn hierbij vereist.)

- S
- | | | |
|---|--|---------|
| 1 | Artistiek, muziek maken | % |
| 2 | Pedagogisch, muziekles geven | % |
| 3 | Overige muziekgerelateerde werkzaamheden | % |
| 4 | Werk buiten het muziekvak | % |
| | totaal | 100 % |

15. Welk gedeelte van uw bruto inkomen verdiende u in 2011 (in %):

- S
- | | | |
|---|----------------------------|---------|
| 1 | In loondienst | % |
| 2 | Als zelfstandig ondernemer | % |
| | totaal | 100 % |

16. Bij de volgende stellingen kunt u 1 t/m 5 invullen waarbij 1 'oneens' betekent en 5 'eens'.

oneens <> eens
1 2 3 4 5

- B 1 Ik ben bereid om eventuele inkomstenkortingen aan te vullen met werk buiten het muziekvak.
- B 2 Als ik een voldoende, maar bescheiden inkomen heb gerealiseerd is een hoger inkomen van secundair belang.
- B 3 Als ik een voldoende, maar bescheiden inkomen heb gerealiseerd is extra tijd (o.a. voor repertoire, concerten) van primair belang.
- B 4 Als ik een voldoende, maar bescheiden inkomen heb gerealiseerd vind ik bij het accepteren van nieuwe activiteiten het muzikale aspect belangrijker dan het extra inkomen.
- B 5 Als ik een voldoende, maar bescheiden inkomen heb gerealiseerd vind ik bij het accepteren van nieuwe activiteiten het extra inkomen belangrijker dan het muzikale aspect.
- S 6 Musicus zijn is mijn vak.
- I 7 Musicus zijn is mijn passie.
- I 8 Musicus zijn is mijn identiteit.
- M 9 Musicus zijn is mijn roeping.
- B 10 Muziekles geef ik met hart en ziel. (how)
- M 11 Muziekles geef ik voor het inkomen. (why)
- B 12 Concerten geef ik met hart en ziel.
- M 13 Concerten geef ik voor het inkomen.
- 14 Ik ben tevreden hoeveel ik met muziek bezig kan zijn.
- 15 Ik ben tevreden met mijn inkomen.
- 16 Het is muzikaal belangrijk voor mij om meer (muziekgerelateerd) werk te krijgen.
- 17 Het is financieel belangrijk voor mij om meer (muziekgerelateerd) werk te krijgen.

17. Wat is de hoogte van het bruto jaarinkomen dat u, gelet op om mogelijkheden, onder gunstige omstandigheden wilt verdienen? (*ideale werksituatie*)

- < 2000
- 2000 tot 5000
- 5000 tot 10.000
- 10.000 tot 20.000
- 20.000 tot 30.000
- 30.000 tot 40.000
- 40.000 tot 50.000
- 50.000 tot 60.000
- > 60.000

18. Welk gedeelte van uw bruto inkomen wilt u *in de ideale werksituatie* (in %) verdienen met:

(Muziekgerelateerd betekent: bijvoorbeeld organisatorisch werk bij een muziekfestival of muziekschool. Vakkennis en creativiteit zijn hierbij vereist.)

- | | | |
|--------|--|---------|
| 1 | Artistiek, muziek maken | % |
| 2 | Pedagogisch, muziekles geven | % |
| 3 | Overige muziekgerelateerde werkzaamheden | % |
| 4 | Werk buiten het muziekvak | % |
| totaal | | 100 |

19. Welk gedeelte van uw bruto inkomen wilt u *in de ideale werksituatie* verdienen (in %):

1	In loondienst %
2	Als zelfstandig ondernemer %
	totaal	100 %

20. Bij de volgende stellingen kunt u 1 t/m 5 invullen waarbij 1 'oneens' betekent en 5 'eens'.

Over mijzelf kan ik het volgende zeggen:

oneens <> eens

1 2 3 4 5

- C 1 Ik ben veelzijdig in mijn vak.
- I 2 Ik heb veel zelfvertrouwen.
- C 3 Ik kan goed plannen.
- I 4 Ik heb veel doorzettingsvermogen.
- C 5 Ik heb goede communicatieve vaardigheden.
- C 6 Ik heb een goed ontwikkeld netwerk van collega's.
- I 7 Ik ben een ondernemende musicus.
- I 8 Ik ben een musicerende ondernemer.
- I 9 Ik beleef veel vreugde in muziek.
- B 10 Ik stel hoge muzikale eisen.
- I 11 Ik kan me goed aanpassen en leer gemakkelijk.
- I 12 Ik ben een gepassioneerd musicus.
- B 13 Het is belangrijk voor mij om mij muzikaal te kunnen blijven ontwikkelen.
- B 14 Het is belangrijk voor mij om mij door middel van muziek uit te kunnen drukken.
- M 15 In muziek beleef ik de hoogste vreugdes van het leven.
- M 16 Diepe muzikale ervaringen geven zin aan mijn leven.
- M 17 In muziek kan ik iets ervaren dat groter is dan ikzelf.
- M 18 Muziek bepaalt ten diepste hoe ik mijn leven inricht.

Dat was het, hartelijk dank voor uw medewerking! Het eindrapport kunt u aanvragen bij Edward.Maatjes@kpnplanet.nl.

Hieronder is nog ruimte voor eventuele opmerkingen.

9 Questionnaire, English Version

The abbreviations in front of the items refer to the levels of Korthagen & Vasalos: M=mission, I=identity, B=beliefs, C=competences, A=activities, E=environment.

Questionnaire for all classical musicians in the Netherlands.

The following questionnaire is aimed at professionals, craftsmen, whom consider 'being a musician' as their occupation, even when they possibly also have jobs out of the music industry.

It is not meant for music students or amateurs.

Questionnaire for all classical musicians in the Netherlands.

The following questionnaire is about working in the world of classical music. What are you doing and what can you do to find satisfying jobs, both from a musical and a financial perspective? What different practices do you have?

We are curious to see whether musicians who are satisfied with their practices, are networking and promoting themselves in another manner, and whether they have different competences and attitudes, than those who are less satisfied. Out of this we hope to discover what kind of actions positively influence the search for satisfying practices, and what kind of actions do not.

The majority of the questions is quite easy to answer, but there are a couple of questions which are more difficult to answer. We do not wish for you to take a lot of time to answer these two questions, and we had rather you give a quick and indicative answering than stop filling out the questionnaire. In that way we will still get an impression of your experience. Of course your privacy will be respected, we cannot see from which computer the questionnaire is answered, and no names and addresses will be asked for. It all will take about twenty minutes to fill out the entire questionnaire.

If you wish to receive a digital copy of the report (in about half a year), you can send a request to Edward.Maatjes@kpnplanet.nl, mentioning 'request for report on musicians'

Thank you in advance for your cooperation!

Edward Maatjes MEd

Background

1. Your gender is:

- Man
- Woman

2. Your age is: ____

3. Your living conditons are:

- Single, without dependant children
- Single, with dependant children
- With partner, without dependant children

- With partner, with dependant children

4. Via which organization did you come across this questionnaire?

- FNV-Kiem
- NTB
- KNTV
- EGTA
- EPTA
- ESTA
- EVTA
- Fagotnetwerk
- GENEKO
- KVOK
- NFG
- Ned. Harpvereniging
- Ned. Hoomistengenootschap
- de Klarinet
- Other organizations
- Other way, namely:

Education

5. Can you tell of the following conservatories:

- a whether you have studied there (even for a short time),
- b where you followed the most important, most educating part of your study,
- c where you had your graduation, when applicable.

Several answers are possible.

	a studying	b most important part of the study	c graduation
Alkmaar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Amsterdam	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arnhem			
Den Haag			
Enschede			
Groningen			
Leeuwarden			
Hilversum			
Maastricht			
Rotterdam			
Tilburg			
Utrecht			
Zwolle			
Schumann Academie			
State-exam			
Foreign			
Other			
None			

6. Which main subject did you study? (including the corresponding variations)

Several answers are possible

- Composition
- General Musical Education
- Music at School
- Conduct
- Conduct of Choirs
- Accordion/bandoneón
- Viola
- Recorder
- Bells/Chimes
- Violoncello
- Zither
- (Double) bass
- Bagpipe
- Dulcian
- Bassoon
- Flute
- Guitar
- Harp
- Oboe
- French Horn
- Clarinet
- Harpsichord
- Crumhorn
- Lute
- Mandolin
- Marimba
- Organ
- Kettledrum
- Piano
- Saxophone
- Tuba
- Trombone
- Trumpet
- Viola da Gamba
- Violin
- Xylophone
- Voice
- Other 1, specified:
- Other 2, specified:

7. In what year did you receive your first diploma from a conservatory? _____

When you did not graduate, please give the year in which you left the conservatory. In case you did not follow any formal education, please give the year in which you started as a professional musician.

8. What is the highest level of education you graduated from?
(This need not to be the first examination you passed when you did several.)
- C Bachelor, no further specification
 A-diploma/B-diploma/MPA/DM/Bachelor
 C-diploma/UM/Master
 Prix d'Excellence
9. What was the mark you obtained at the examination/end presentation at the highest level of the former question (when applicable)? _____
- C There was no end presentation.
 There was no marking.

Different types of jobs

Many musicians have different jobs at a time; for instance a part-time contract at a music school, besides performances and private pupils. Besides these jobs, musicians often take on organizational activities, for instance at a music festival, are part of a panel at a contest, or they can be part of the working program. These last jobs in the music sector will be called art-related, because craftsmanship and creativity are necessary to perform them. To realise a higher income many musicians have a job outside the music sector: helpdesk, callcentre, etc.

Some items ask for ideal situations. This means: regarding your capacities, what would be ideal for you in optimal working conditions, .

10. How much time do you spend every week, approximately, on the following activities? (hours/week):
When working hours vary substantially, please, give a overall estimation.

		in reality	in the ideal working situation
S	1 Artistic, making music	.....	.....
	2 Pedagogical, teaching	.....	.....
	3 Other art-related activities	.....	.....
	4 Jobs outside the music sector	.....	.....

Acquisitional activities

11. In the following items you can mark from 1 till 5. 1 means 'not', 5 means 'maximum'. Mark the following activities according to:
- a their importance for acquiring jobs, pupils, performances, etc.
b to what extent you use them,
c to what extent you were prepared for it during your education.

When you are working both inside and outside the music sector, please restrict to your music(-related) activities.

	a importance	b actual usage	c preparation on conservatory
B 1 Networking (non digital)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
B 2 LinkedIn			
B 3 Facebook			
B 4 Twitter			
B 5 Own website			
B 6 Promotion (newspaper, promotional concert, film Youtube, telephone, demo-cd, etc.)			
B 7 Audition			
B 8 Impresario			
B 9 Contests			
B 10 Masterclasses			

Knowledge, Skills, Attitudes, Entrepreneurship

12. In the following items you can mark from 1 till 5: 1 means 'the least', 5 means 'the most'. It concerns a valuation per item, not between the items.

Tell of the following skills:

- a Their importance for your profession,
- b To what extent you master them,
- c To what extent you were prepared for it during your education.

When you are working both inside and outside the music sector, please restrict to your music(-related) activities.

	a importance	b actual usage	c preparation on conservatory
C 1 Creativity	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
C 2 Teamwork			
C 3 Communicative capability			
C 4 Seeing chances			
C 5 Reflecting capability			
C 6 Entrepreneurship			
C 7 Developing your own vision			
C 8 Creating your own profile			
C 9 Craftsmanship			
I/C 10 Analytical capability			
I/C 11 Flexibility			
C 12 Methodical acting			
C 13 Administrative skills			
C 14 Tax laws			
C 15 Contract law			
C 16 Organising capability			
C 17 Making recordings			

- 14 I am satisfied with the amount of time I can spend on music.
- 15 I am satisfied with my income.
- 16 From musical perspective it is important to get more jobs, music-related or other.
- 17 From financial perspective it is important to get more jobs, music-related or other.

17. What is the level of the gross income you wish to earn in optimal conditions, considering your capabilities? (*ideal working situation*)

- < 2000
- 2000 tot 5000
- 5000 tot 10.000
- 10.000 tot 20.000
- 20.000 tot 30.000
- 30.000 tot 40.000
- 40.000 tot 50.000
- 50.000 tot 60.000
- > 60.000

18. Which part of your gross income do you want to earn in the ideal working situation with:

S	1	Artistic, making music %
	2	Pedagogical, teaching %
	3	Other art-related activities %
	4	Jobs outside the music sector %
		total	100 %

19. What part of your gross income do you want to earn in the ideal working situation, approximately, in 2011 (in %):

S	1	As an employee %
	2	Self-employed %
		total	100 %

20. The next statements can be marked from 1 till 5, 1 means 'I do not agree with this', 5 means 'I completely agree with this'.

About myself I can state:

I do not agree with this <> I agree with this.
1 2 3 4 5

- C 1 I have substantial versatility.
- I 2 I have much self-confidence.
- C 3 I am good at planning.
- I 4 I have a lot of perseverance.
- C 5 I have many communicative skills.
- C 6 I have a well developed network of colleagues.
- I 7 I am an entrepreneurial musician.
- I 8 I am a music making entrepreneur.
- I 9 I experience much joy in music.
- B 10 I am musically very demanding.
- I 11 I learn and adapt easily.
- I 12 I am a passionate musician.
- B 13 My musical development is very important to me.
- B 14 It is important for me to express myself through music.

- M 15 In music I can experience the highest delights of live.
- M 16 Profound musical experiences give meaning to my life.
- M 17 In music I can experience a world beyond.
- M 18 In essence music directs my life.

That's it, thank you very much for your coöperation. To request the report, please mail to Edward.Maatjes@kpnplanet.nl.

Room for remarks:

10 Processing the Survey

10.1 Selection of Cases

The following list shows the number of persons that started the questionnaire and have filled out different parts of it.

(Main) Topic	Question #	Fulfilled	Loss	Total Loss
opening questionnaire		1185		
start		690	495	
background	1 - 9	636	54	54
time on different activities	10	575	61	115
acquistional activities	11	495	80	195
skills	12	446	49	244
income	13 - 15	439	7	251
attitudes	16 - 19	431	8	259
identity	20	430	1	260
filled in all questions		423	7	267
filled in seriously		416	7	274
accepted questionnaires		399	17	291

Table A10.1 Number of respondents of questionnaire.

Out of the 700 persons that started the questionnaire around 50 stopped when asked about background information. Within the first 3 questions oriented at the topic (time spent, acquisition, skills), approximately 200 persons stopped. These were time consuming questions, asking a lot of knowledge, which can explain the loss of so many persons, 30%. The next questions were more sensitive as they concerned private matters, and they resulted in a further loss of about 20 persons.

It can be expected that the people who continued after these three time consuming questions, filled out the questionnaire in a serious manner. This is confirmed by the small number of bad cases: only 7 out of the 423 fully filled out questionnaires could not be used. Questionnaires of respondents older than 64 years, were not accepted because all members of this group have a basic level of income independent of their activities and thus a different orientation in their search of musical practices than the younger group of musicians.

10.2 Reliability

In order to provide reliable information (for 95% with a chance error of 5%) which can be applied to the group of all classical musicians, it is necessary that a number of 384 respondents answer the most uncertain questions: this is realised with the 399 accepted questionnaires. Since the questions on the online networking were inserted about one week after the start of the survey, only 348/349 answers were collected for these question. Having a 5-point scale, they need a (realised) minimum of 246 answers to reach the 95% reliability with a 5% chance error; this was also realised.

To check the reliability of the response, 2 sets of almost identical questions which were located at different positions in the questionnaire are correlated with Spearman's Rho:

- 'I have good communicative skills' and 'possession of communicative capacities': Rho is 0.58,

- 'Being a musician is my passion' and 'I am a passionate musician': Rho is 0.63.

Both correlations point at a strong positive, but not complete relationship, meaning that there is some variation in the respondents' answers. The information given by the survey can therefore not be seen as fixed, but it does give a strong indication.

10.3 Representativity

Geographical

The survey was promoted by national organizations for musicians and later on by at least three music schools in every province. Therefore the answers can be considered as geographical representative for all Dutch classical musicians.

Age

To check representativity of age, figures of the survey are checked against equivalents of CBS (Statistics Netherlands) for all artists (Schreven & Rijk, 2011).

age	CBS artists %	survey %
15 - 24	7	2
25 - 34	26	16
35 - 44	30	21
45 - 55	23	40
55 - 64	14	21

Table A10.2 Age of respondents. CBS information: table B2 of Schreven & Rijk (2011).

The Chi-square test on representativity was not met, as expected. This can be explained by the fact that the available information is on all artists. The majority of classical musicians is graduated and therefore they often start working at a higher age than the average of all artists. Still, the differences are significant: as can be seen, the higher ages are represented more in the survey than in the CBS figures. Consequence may be that the outcome of the survey might indicate more extensive musical practices because of longer experience of the respondents and fewer performing musicians having left the musicians labour market than other types of musicians. There will also be less additional practices outside the musicians labour market. Income of classical musicians may also be higher than the average income of all musicians in the Netherlands. When relevant for relationships this bias must be taken into consideration.

Gender

Via email (L. Schreven, personal information, 20 February 2013), one of the authors of the CBS report (Schreven & Rijk, 2011) gave the advice to take 50/50 as proportion of male/female. This contrasts heavily with the survey as 35% of the respondents is male. Since men can be seen as more risktaking than women (Baumeister, 2012) the averages of entrepreneurial activities presented by the survey will not represent the population. As a consequence gender will be weighted 50/50 within statistical calculations concerning the total population (means, standard deviation, etc) and concerning entrepreneurial aspects (necessary qualities, components of the tested models, etc.).

Level of Examination

Information from the Vereniging van Hogescholen (2013) showed that from 1999 till 2011 20% - 27% of the music students were graduated at Master's level. In the survey 87% of the questionnaires had a specified level of Bachelor/Master, 49% were at Master's. Since the respondents of the questionnaire form an overrepresentation of the best musicians, they might have relatively less problems finding jobs and thus might be more satisfied with their musical practices than the average musician.

Income

To check representativity of income, figures of the survey are checked against equivalents of CBS (Schreven & de Rijk, 2011).

Income (x €1000)	CBS performing musicians %	survey % (weighted)	All workers 2011
< 2	5	3	20
2 -<10	15	12	
10 -< 20	21	27	22
20 -< 30	14	17	15
30 -< 40	18	20	12
40 -< 50	8	14	10
50 -< 60	8	4	7
> 60	15	4	14

Table A10.3 Income of respondents. CBS information: table B8 of Schreven & De Rijk (2011) & CBS (2013).

Compared to the CBS survey, the income groups of 10 till 20 and 20 till 30 are represented more, whereas the highest groups are represented less than within the CBS survey.

Therefore, the extreme incomes are less presented. During previous contact Schreven (18 octobere 2012, tepehone call) gave the following as an explanation: the CBS figures are coming from the Tax Department of the Ministry of Finance, resulting in more reliable information than those of the survey which might have a tendency to give social acceptable data.

Based on the information given above, the combined shortages of representativity show that the group of young male musicians with low income are underrepresented in the survey. A possible explanation could be that a relatively small number of these musicians found a job in a music school and because of a lack of income they might not be a member of the interest organizations. This can be expected to be the group which takes high risks and undertakes a lot of entrepreneurial activities to find musical practices.

10.4 Subquestion 2: Calculation of Indices

The calculations concerning satisfaction with time spent on music are based on the items about time spent on making music plus time spent on giving lessons. The calculations concerning musical values did not include art-related activities, because these activities are not directly related to making music, only indirectly. The idea that it is of less musical value than the first two aspects is confirmed by table 7.3 on real & ideal hours spent on the 4 types of activities. The musicians want to give 'performing music' and 'giving lessons' equal or more time, and the other two types less.

For every item the value of reality was divided by the value of the ideal, and the realised ratio is an indication of the satisfaction. This ratio was split up into a 5-point interval scale to create more insight. Satisfaction with the received income was calculated in the same manner.

10.5 Subquestion 3: Calculation of Wages

To calculate income from different types of work, real and ideal, the ordinal groups of income levels were recalculated. When divided into 7 equal groups only the upper group was infinite of size (>€60.000). This group was taken out to prevent invalid conclusions. All other groups had a size of €10.000 and with all, except two, having more than 30 cases it can be assumed to be normally divided within the group, thus creating an average at the centre value of each group. Recoding accordingly created six groups of €5.000 - €55.000. The income from different types of activities was calculated as total income multiplied by income % of the type of activity. Wage/fee levels were calculated out of the last, divided by 52 and corresponding hours per type.

Because there is a peak in the group 10.000 - 20.000 of the actual incomes, the higher incomes will be on average somewhat lower within the classes, and the lowest somewhat higher. As there is no comparison of incomes between the higher and the lower classes (split on €20.000), this has no consequences for the conclusions.

Income (x €1000)	N actual	N ideal
< 10	68	15
10 till 20	117	40
20 till 30	74	117
30 till 40	72	95
40 till 50	45	62
50 till 60	12	36
> 60	11	34

Table A10.4 Number of respondents having a specific level of actual and ideal income.

10.6 Subquestion 5: Two Different Groups

Comparison of total survey with both groups of music income > €20.000

	N = 399		music income > €20.000			
	real/ideal hours	real/ideal income %	>50% entrepreneur N=53		1-33% entrepreneur N=60	
			real/ideal hours	real/ideal income %	real/ideal hours	real/ideal income %
artistic	14/20	34/49	15/20	37/51	20/22	48/51
lessons	12/12	46/33	18/16	58/41	13/12	44/30
musictime	26/32		33/36		33/35	
art-related	8/ 7	10/12	9/ 6	4/ 7	7/ 6	7/12
non art-related	2/ 2	10/ 6	2/ 1	1/ 1	2/ 1	1/ 6
total	38/42		43/43		42/42	
	real	ideal	real	ideal	real	ideal
% entrepreneur	49	52	90	83	13	26
income group mean	3,2	4,2	4,0	4,9	4,5	5,3
satisfaction musictime	3,4		3,8		3,9	
satisfaction income	3,1		3,4		3,4	
masters level %	49		50		52	
craftmanship	4,3		4,4		4,3	

Table A10.5 Aspects of two different entrepreneurial groups, compared with total survey.