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Contemporary organization of musical education

A study on contemporary strategies of cultural institutes



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1. Introduction

Culture and the arts form a crucial element in our development as human beings. It is thus important that from an early age, the ongoing availability of active experience in expressing ourselves artistically is maintained. This often starts with a first experience and mediation via arts education. The root issue concerning this topic is that from a governmental point of view, there has been a heightened interest in increasing cultural participation in the past two decades. Specific interest goes out in recent years to shaping music education in a manner that makes it more democratically available, meaning that hurdles for cultural participation should be broken down (Ijdens & Meerkerk, 2018). These hurdles can be found not only in the form of a financial barrier for participation, but also in a mismatch between content and target audiences; also from the notion that not all the competences of what is deemed quality cultural education are reached. Such competences do not only relate to nourishing artistic skills and creativity, but also imply a social aspect to learning - meaning that it becomes a more holistic experience. Therefore, new visions and plans are created from a governmental level (Ijdens & Meerkerk, 2018). These aims are intended as a set of goals for cultural institutions that they should maintain. The role of culture in society is then to be a vehicle for promoting social inclusion and cohesion, creativity and innovation; thus being beneficial for society as a whole. To serve this purpose of creating a more innovative and cohesive society through culture, cultural institutions are now stimulated to be more entrepreneurial and to maintain these socially oriented goals. On the other hand, this means that they are now highly diminished in their funding for offering conventional courses in the leisure time market. The competences and goals that are now set are noble, but it can be stated that it is no longer about art as high art, or about art-an-sich for that matter.

As acting in accordance with stipulations by the municipality and government leads to more subsidy and a higher chance of survival, institutions navigate towards alternatives that can be different from traditional one-on-one education through innovative organizational plans and programming. As such, changes are needed in the structuring of content. What can these changes entail? From policy, a heightened focus is directed towards quality cultural education for primary school children. As such, focus on cooperation between institutes and schools is deemed more important. More attention for teaching in bigger groups and teaching with a more 'hands-off' informal approach then become interesting, as lessons become easier to follow, while becoming cheaper in terms of the cost of a teacher per student. However, in bigger classrooms teachers

need new approaches to not create a conflict in group interest and individual interests of students. It also requires changes in organizational approach in terms of maintaining programming in leisure time.

Moving from more formal methods and individualized teaching to bigger groups, more focus on play and socialization within the classroom and an overhaul of the regular business models that these institutions previously maintained, may also lead to some difficulty in implementation, as it may lead to changes in mission and vision, the way an institution is perceived and the meaning of individual roles within an organization. But most importantly, what does this mean for the actual content and didactic processes of arts education and for the institutions that offer such programs? This leads me to ask the following research question:

“How can music education be organized democratically, without a loss of quality?”

Subquestions are:

- *“What are the educational outcomes of larger, informal classes compared to formal more individualized education?”*
- *“What improvements can be made in the existing network structures and organization of music education?”*

The focus of this research is on music education, as music is something that naturally speaks to most young people and is inherently already something that is made together. Special attention is also reserved for music education in media and academic research, due to its supposed cognitive benefits (Mieras, 2010). In the literature, we will look at factors that have an impact on contemporary organizational structures of music education. The research itself consists of interviews with different professionals from varying institutes; as a learning situation is based on location and purpose, different cases will provide interesting differences suited to their specific situation, next to their similarities. As the apprehension of more informal educational methods functions to serve a broader audience, the multi-cultural urban area of Rotterdam and its surrounding municipalities will be the area of research. As the field is currently still in a state of change, this research aims to analyze the pitfalls and potential improvements that can be made in the field in accordance with making music more available. By looking at organizations and

cultural educators, and seeing how they fulfill their roles and how they work and cooperate, this research provides a combination of insights stemming from interviews and literature to create a better understanding of how to structure music education in the region.

2. Theoretical framework

The literature apprehended for this research revolves around all relevant factors that come into play when considering the nature of music education in contemporary times. It will therefore start with a discussion of the cognitive benefits of music education, and how science has evolved regarding our thinking on the effects it has on the lives of an individual and how these benefits translate to a better society. Since this is in the end a huge part of the legitimization of arts education on a policy making level, and because it is an ongoing discussion that as of yet does not have a concrete outcome, it is valuable to identify the main points of this discussion. Texts regarding the use and shaping of policy and the way this translates into actions of institutes according to literature, will help me make sense of the collected data. This will allow us to understand the shifts the local structures of cultural education have been going through.

Examples will be taken from research that has been conducted in the area relevant to this paper, to also further dive into successes and pitfalls, and to accordingly shape the conducting of interviews. This theory section will also look at the differences between formal and informal learning, and the benefits and difficulties it might imply.

Some examples will be maintained to illustrate which strategies are chosen in which situations. Next to that, aforementioned policy changes will be discussed, as well as the difficulties in reaching the widened target audience. And as these shifts are bound to the circumstances of the time in which they exist, learning and enculturation through media will be addressed in regards to formal and informal learning.

2.1 The discourse on the benefits of music education

The need for change within the structure of cultural education is felt on two sides: organizations and the public. As far as the latter category is concerned: this goes further than the ones already enjoying cultural/music education. Let us start with the fact that cultural education is beneficial in the development of children's cognitive capacities, emotional intelligence and (something especially true for music education) the integration of segments of the brain due to the increased

neural activity that occurs when playing an instrument (Črnčec et al., 2006; Mieras, 2010). A concrete example is that music and engaging with it actively forces the brain to make sense of sounds; ‘making-sense’ in this case meaning the categorizing of sound, determining its aesthetic quality and combining it with some sort of physical action (Mieras, 2010). The improvement of the workings of the brain due to listening and playing music is dubbed the ‘Mozart effect’ (Mieras, 2010). These benefits of music education are scientifically proven, however the important role that cultural education plays in the development of a human being is often understated (IJdens, 2012; Mieras, 2010). This misrecognition can come from a narrow viewing of human development that is prevalent not only in governance, but also in the research literature, where cognitive development is separated from physical and socio-emotional development (Črnčec et al., 2006). Although in research a direct correlation between music education with academic performance and general intelligence has not been found, it does trigger an increase of neuron activity in certain parts of the brain that may lead to, for instance, increased cognitive activity and mainly an improvement in tasks that require spatial reasoning and awareness (Črnčec et al., 2006). Therefore, it is associated with improved thinking skills in general, and increase spatial-temporal abilities is especially shows itself when music is taught to younger children between 3-5 years of age (Črnčec et al., 2006). Such abilities could be ascribed to rhythm invoking movement in the body, which is something that children are prone to have a bodily response to; thus early comprehension of these matters refines the sense a child has of these concepts at a later stage (Levinowitz, 1998). That is why instruction before the age of five seems more effective; the take away being that starting at a young age has been proven to provide more beneficial effects (Črnčec et al., 2006).

In any case; regarding the ‘Mozart effect’ and increased overall cognitive abilities, direct causal effects are hard to prove. The amount of scientific debate and uncertainty of such effects for music as a specific discipline could be due to the fact that it appeals to many facets of the human body and its psyche: cognitive ability, hand-eye coordination, ear and creativity all play a part in making music. The variables that come into play are so vast, and clear direct effects cannot be discerned from external factors and indirect effects therefore. When an experiment was done comparing effects with another arts discipline, drama in this case, it was found that music affects IQ and spatial-temporal reasoning in a stronger way (Črnčec et al., 2006). And although the link to academic skills is mostly based on association, and not through direct causality, the

benefits for an environment such as the school are very likely, as links have been found with: verbal memory performance and reading, increased IQ & EQ, self-expression and self-confidence (Črnčec et al., 2006) Especially the latter two factors can be an indirect cause for growth, academic success and success later in life: stimulation, motivation to perform and keep at tasks, the enjoyment of learning and making music are good for the development and mental health of children of all ages and cultures (Črnčec et al., 2006). And lastly, with the increased sense of musical thinking, young individuals who are still in the process of making sense of the world around them can have a better understanding of a cultural form that is significantly interwoven with their lives (Levinowitz, 1998). These ‘transfer-effects’, that are believed to be the outcome of music education and the benefits of it bleeding into other aspects of life and education, are hard to make concrete in full, as there are many variables to be accounted for; that is why the motto stating ‘music makes you smart’ has been changed to ‘music is good for the brain’ (IJdens & Meerkerk, 2018).

Another way to view these benefits is thus to look at how the individual effects may transfer to societal effects. IJdens (IJdens, 2018A in IJdens & Meerkerk, 2018) states benefits such as increased creativity and innovation, arts and aesthetic competencies (art-an-sich), cross-cultural understanding and awareness, improved citizenship leading to a better working democracy and the individual benefits of general physical and mental wellbeing of the general population, which translates to a better functioning society as a whole. Therefore, making participation possible among all parts of the demographic spectrum has become a prevalent goal of Dutch cultural education (IJdens & Meerkerk, 2018). But once again, these effects are not easily proven and thus not easily recognized (IJdens, 2012; Črnčec et al., 2006).

2.2 Inequalities in cultural participation

Proof for the misrecognition of the possibilities cultural education has to offer, can be found in institutionalized, non-privatized forms of education, such as in a regular school. The priorities of schools are more oriented towards more conventional areas of education, such as languages and maths, as the perceived quality of a school is largely determined by what grades are obtained by its students in these subjects (IJdens, 2012). In the meantime, competences of cultural education are not regarded as important by the national board of education (IJdens, 2012)..

Marginalization and decreased importance compared to other courses set the tone for

people who do not have the means to engage in cultural education outside of the school setting (IJdens, 2012; Mieras, 2010; Monsma, 2010). In the 1990s, a shift occurred, dubbing the term cultural education as an umbrella term for heritage education and arts education, with a focus on shifting the understanding of art as ‘high’ art to a discourse where art includes many diverse forms of cultural education (IJdens & Meerkerk, 2018). Generally speaking, little noteworthy developments are achieved by children that only follow a minimal amount of music education within their time in school (IJdens, 2012). A problem that is inherent to Dutch schools in dealing with such matters is that culture is seen as ‘extra’ and not as a standard valuable part of a school curriculum (IJdens & Meerkerk, 2018). Outside the school, budget cuts and the resulting diminished amount of institutions make music education outside of the school too costly for the average family to enjoy (Ijdens & Meerkerk, 2018; Spel, 2016). Cultural education being seen as a luxury and not a necessity for wholesome upbringing thus also results in parents not being motivated to pay for programs in leisure time; the school can thus play an important role in how cultural education is seen by parents of young children, as cultural education and its benefits are being put against education in math and language (IJdens, 2012). And if one cannot afford music education outside of the school, the only way to get into contact with music education is then by implementation in the school curriculum. Although even when it is implemented in the curriculum, it is not always of adequate in terms of quality (Monsma, 2010).

Ericsson (in Folkestad, 2006), found that among teenagers the notion of own interpretation and evaluation should be put up front, while they should be supplied with the tools and surroundings for playing music, meaning that they wished that music education in their school was more suited to the way they learnt it outside of school (Folkestad, 2006). The problematic part with music now being taught at primary or secondary education, is that it does not connect with the experience of music by students outside of the school (Folkestad, 2006). It can also be said that the experience of school in general does not reflect that of life outside school, while however the social lives of children at home and at school start intertwining from the age of five (Haanstra, 2001). The way forward within this specific setting is thus to recognize the school as a social playground that is essential to the upbringing of a child, with educational effects that lie outside of quantitative measurement and also to realize the role of the school in creating the understanding of the importance of cultural education (Ijdens, 2012; OECD, 2001). Besides the aforementioned benefits of cultural education, we tend to forget the general

importance of arts and culture as a cornerstone of our civilization as mentioned earlier (IJdens & Meerkerk, 2018). The bridging of different fields of work, that have different concerns and visions in organizational thinking and priorities, as well as different professional outlooks and goals, is a hard task that often has not lead to long lasting relationships between cultural organizations and organizations that do not share the same sentiments (IJdens & Meerkerk, 2018). Concerning the young, this is especially problematic in the sense that cultural education and education are seen as a concern for different branches in governance; the former being a matter of arts and culture and thus maintained as too separate from the matter of general education - although it is at the same time susceptible to the same restrictions that non-cultural education is bound by (IJdens & Meerkerk, 2018).

The importance that people ascribe to cultural education varies across the population; level of education, wealth and social status all play a role in their evaluation of what has priority. Seeing that arts and culture are often dubbed a luxury, it may find itself in a misfortunate position (IJdens, 2012; Monsma, 2010). That is understandable: if the quantifiable aspects of education are deemed important, then they are the ones that will be prioritized, also by parents, to have a higher chance of success in society. Hence parents with a lower level of education will solely value these more traditional aspects of education, as cultural education is made out to be a luxury and is not seen as worth the expenditure (Mieras, 2010; IJdens, 2012). But we should also look besides economic reasons driving parents to prioritize what their child should get out of education. People who are dispositioned to have a higher amount of cultural knowledge through their parents, will find themselves more interested and integrated in presented cultural materials (Van den Broek, 2013). Nevertheless, Haanstra's (2001) research showed that 85% of parents at the time found it important that their child should come into contact with music in school. This number remains rather unchanged, as later research shows that 82% of parents (with a research group set up to represent an average of the demographic of the population) found these matters important (Fonds voor Cultuurparticipatie, 2010). Next to that, only 11% of elementary schools in the Netherlands stated that they found the teachers within the school capable enough to give music education (Fonds voor Cultuurparticipatie, 2019).

The differences between children regarding socio-economic background and cultural-ethnic background have been recognized to the point that the consensus was that more coherent structuring was needed to make cultural education in school something viable and useful, and

therefore participation has received increased attention in policy making since then (IJdens & Meerkerk, 2018), as school is a supposedly socially equal environment for children and important for their socialization (Folkestad, 2006).

Therefore, a claim such as Spel (2016) makes, stating that enjoying music education that actually has an educational effect (as to say outside of the marginal amounts presented in schools) is not feasible for the average family is worrying, as it poses quality cultural education as unattainable for most. Spel (2016) also writes about how the city council of Rotterdam has given the green light for researching opportunities to move music education from its privatized spheres to the community and schools, to make it more affordable, accessible and 'fair'. But not only the matter of cost forms a barrier for the general public. The Netherlands, and especially in bigger cities like Rotterdam, is growing increasingly multi-cultural, meaning that the population consists of people with different understandings and cultural practices (Berlet & Bulthuys, 2008). Considering the fact that children, firstly and foremostly are socialized at home (Folkestad, 2006), making music education more accessible is a hard feat, as multiculturalism asks a different approach to education in general and already poses problems in cultural education within the multicultural groups of children in schools (Berlet & Bulthuys, 2008; Monsma, 2010).

As argued by Folkestad (2006), primary upbringing in matters of culture and appreciation starts at home. Maintaining culture as language, behavior, values and understandings, that is influenced by socio-economic status and where one lives (Berlet & Bulthuis, 2008), a multi-cultural city such as Rotterdam, is home to a wide variety of cultural understandings that are to be dealt with when democratizing music education. As Ranshuysen (2010) found in existing data, many socio-cultural groups participate in democratized programs, such as the aforementioned Brassband school or the neighborhood orchestras. However, some specific groups lack presence in all of them. This can have little to do with income; the same data suggests that these programs are successful in attracting lower income households (Ranshuysen, 2010).

For this matter it is important to understand that someone's cultural disposition works in layers: Someone's cultural disposition is thus a juxtaposition of poles and layers (such as religion, socio-economic background, ethnicity etc.) that cooperate in a way that no one will be similar in their views of the world (Berlet & Bulthuis, 2008).

Also the institution of a school, which is supposed to be a common denominator from a cultural point of view, is not something that naturally includes everyone's perspective as they have been raised with in a multi-cultural society (Berlet & Bulthuis, 2008). With the aforementioned importance of music for the developing brain, something as culturally-laden as music education and the democratization of it, can be understood as merely positive, despite the illustration of the difficulty that setting up all inclusive programs that work for all levels of interest (home culture, subculture, personal instrument preference, age, skill level, etc.). Even now more so than ever, as there is even talk of 'super-diversity' in bigger cities; which might be problematic as it normalizes cultural differences as a part of a local culture, creating a situation of two groups: the one belonging to the diversity of cultures and the group that is seen as the baseline of culture (van den Bulk, 2018). That is why multicultural societies share a challenge in following the ideal set by democratic nations regarding the freedom to differ and express culture in a way that does not obstruct common values and equal treatment (Banks et al., 2005). A quote from Banks et. al. (2005), is striking for this situation:

“Balancing unity and diversity is an on-going challenge for multicultural nation-states. Citizenship education can help to accomplish this goal. Conceptions of citizenship education in many nation-states, however, have fallen short.”

Where the school and citizenship education might fail in creating an ideal situation of unity of the people while celebrating their diversity, reaching for this goal through the celebration of musical cultures by making them more available to the public seems a utopian solution. The starting point is culture and learning about diversity thus becomes, just as musical learning itself, an unspoken goal in the classes followed by the pupils. Becoming a citizen that recognizes this need of unity, while maintaining diversity is a learning process and an important competence for modern society (Banks, 2005; Berlet & Bulthuis, 2008). And in a large multicultural city, a pluralistic set of dispositions is more likely to be present than in smaller towns (Van den Bulk, 2018). Therefore the Wijkorkesten project tries to cater to these groups by implementing non-western instrumentation, content and by directly addressing Islamic-oriented primary schools (Van der Geest, 2010). This has led to success, as the accommodation of the specific needs of these groups (that make up a big part of the population of Rotterdam, which means that it is

logical to apprehend this approach for equal chances of participation) has reached a positive effect; 10% were of Moroccan descent and 19% of Turkish descent (Ranshuysen, 2010). If you compare that to the Brassband school that is oriented on Caribbean brass music, 92% were of Surinam or Antilian decent (Ranshuysen, 2010). The fact of the matter is that when you take the financial hurdle out of the equation, the content of the lesson is to be evaluated by the parents of the potential pupil. How well it fits in with their own dispositions, or how it maintains a multitude of dispositions is then something that is valued greatly; and in the end it is up to the parents to decide if their child can join a certain class. Another project that is set up and supported by the same organizations that were involved in the Wijkorkesten and the Brassmeets, is the project R'Voices, which is more aimed at children in their teens and young adults to employ their talents (Ranshuysen, 2010). This project deals more with the realm of popular culture, which is also fitting as it concerns older children. Nevertheless, we see that in R'voices and the Brassbandschool, Turkish and Moroccan participants are marginally present (Ranshuysen, 2010). These studies then emphasize two important facts. Firstly, that the way diversity is handled and represented in the classes is something to be attentively dealt with in order to cross all hurdles for participation. Secondly, that the cultural disposition of parents is a big factor, as they are the ones that shape the way that their children learn in their time outside of school: they also have to bring them to the classes, motivate them to practice and they also want to feel that accomplishments are in line with their expectations, which in turn will show in the way that a pupil participates in classes (Ranshuysen, 2010).

This validates the approach of recruiting students in the 'culturally equal' environment of the school and implementing a lowered financial barrier. Even more so because, as mentioned earlier, children (at whom such programs are aimed) are more able to learn and develop their initial recognition of musical patterns (Colwell & Davidson, 1996). Such is the goal of programs and the overarching organization, Music Matters, included in the research of Ranshuysen (2010), with the aim of facilitating meetings between young people of different backgrounds and stimulating their societal and cultural participation, as well as their cultural and artistic development. It can be said that in order to get the next generation to actively participate in culture, ties with elementary schools are essential to reaching children of all social layers in society.

2.3 Formal & informal learning

This section will explore the relationship between formal and informal learning, and describe both sides of this continuum. These are important to describe as both sides shape the organization and purpose of a class or program. The more practically inclined reasoning for maintaining interactive informal lessons is that larger groups can be maintained, and thus lower fees per student. And for young children wanting to participate, it leaves more room for playful education and interaction and understanding between students, which has the desired effect of inter-cultural understanding, and learning from and with each other (a goal of more informally inclined teaching methods) (Folkestad, 2006; Ranshuysen, 2010). Parents then have a smaller financial hurdle to cross, and the level of the classes is more matched to the skill level and interest of the children.

No single instance of learning is strictly formal or informal; in a situation where learning takes place, it can be more leaning toward the informal or the formal, but never in absolutes, and it is dependent on the specific situation to how successful the interrelationship between the two works out (Malcolm et al., 2003; Schippers, 2007). Factors that may influence the situation are numerous: whether education is an actual goal of the situation, the location, the one who teaches, time-frames, the relationship between teacher and student are some examples (Malcolm et al., 2003). For this matter, we can make a distinction between two sides of a continuum: formal and informal education (Folkestad, 2006). The two are to be placed on a continuum as they are not mutually exclusive; how and what is implemented and integrated relies on the situation, learning style, ownership and intentionality (Folkestad, 2006). Where archetypical formal education would be the transmission of knowledge from teacher to student, with a rigid structure, informal learning is then a non-rigid form, where students learn by interacting together and with the teacher, with a lessened emphasis on the student-teacher hierarchy (Folkestad, 2006). A way to exemplify the difference in a musical context is given in Schippers (1995; in Ranshuysen, 2010), where using music notation to explain a piece is more on the formal side of the spectrum, and letting students figure it out by ear is more on the informal side.

Children already are taught a lot about music outside of any educational setting; via their parents they will learn about music by listening and appreciation, no goal is set on actively learning, but rather on playing and experiencing music together (Folkestad 2006). Also, increasingly on their own children are more able to adopt a musical taste at an early age, with

modern media exposing younger children to all kinds of music and them sharing it easily with their friends (Folkestad, 2006). The problem with introducing children to music in school is the clash of what they know about music, and that being thrown into the formal structure of a grade-based system, which takes away from the experience. The shift in research on music education is focused on the fact that students already have their own musical context from which they give meaning to music and that they learn by socializing and experiencing (Folkestad, 2006). Haanstra (2001) states that 'authentic' (as in learning that has a valid effect) learning in school should be more focused on children creating their own understanding in a context that is more related to learning outside of the school, and that pupils should have the ability to reflect upon their experience by interaction with others. There is a notion that every generation in the population is a blank slate, where experiences from childhood form an important cornerstone in ones disposition later in life (Van den Broek, 2013). As we live in a multicultural and pluralistic society, with new factors such as modern media coming into play, maintaining informal music education that relies less on the conventional (or formal) teacher-to-student structure, the question becomes how to fit pupils from different backgrounds and dispositions into a class where they are not supposed to learn together, but also from each other (Berlet & Bulthuis, 2008; Folkestad, 2006). A change in how and what content is presented and structured then seems fitting for the notion that musical and cultural education in general is aimed at goals that include social understanding and citizenship (Van der Bulk, 2018; Van der Geest, 2010). The nature of what is being taught is also important (Malcolm et al., 2003). So when examining a learning situation, the process, the location, setting, content and the final purpose are all of relevance (Malcolm et al., 2003). And even in a formal setting education contains elements that are informal.

The conservatory in Rotterdam has for a long time had a department for world music, and the World Music & Dance Center, also in Rotterdam, offers various classes based on different cultural contexts, at a diverse range of levels (Ranshuysen, 2010). What we see is that within these different styles based on different world-cultures, the perception of learning is vastly different. Schippers (2007) describes the different approaches to education in conservatories that teach classical music and traditional Indian music. Schippers (2007) maintains seven distinct poles to distinguish the interrelationships between formal and informal and the implementation in the teaching style: written-aural, analytic-holistic, tangible - intangible, static tradition-

constant flux, original context - re-contextualization, authenticity - new identity & monocultural - transcultural. The relevance of this is that the tendencies in maintaining these poles in the continuum is that circumstances (economic and social), influence the way music as an educational property is handled according to the situation and location; the latter also concerning in which country it is taught and to whom (Schippers, 2007). This exemplifies the workings of the variables in examining a learning situation, and how it adapts to what is being taught and where it is being taught. Informal learning is then not only the type of learning that is considered to be done in daily life, whether the purpose is intentional (I.E. by making music with others) or unintentional (I.E. by enculturation at home); the key point is that the features that make up a learning situation are flexible and dependent on a set of characteristics such as location, content, purpose and expected outcomes (IJdens & Meerkerk, 2018). These variables also translate into different educational effects; the notion 'music being good for the brain' can be described in a multitude of ways. Apprehending musical notation and formally inclined learning in a class might improve spatio-temporal reasoning (Črnčec et al, 2006), but holistic learning, group learning and informally inclined learning can lead to improvements in inter-cultural and social awareness. Both, however, are part of the same continuum, and that is musical learning. The importance lies in the fact that informal and formal are no absolutes and are not mutually exclusive from each other. How this can be framed in the light of this research is that informal applies to larger groups and a playful approach to keep music education accessible financially and in terms of content.

Formal music education can then be framed as the one-on-one form of conventional music education. A catching description is given in Folkestad (2006) by explaining the difference between formal and informal music education and how it is experienced by defining it as 'learning how to make music' and 'playing music'. An archetype of formal learning can thus be going to a private teacher to learn an instrument via technique exercises and theoretical knowledge, with the course and direction being set by the teacher. An archetype of informal learning can then be learning how to play by getting a hands-on role in a small group and getting more fluent on your instrument by making music together, making people learn from and with each other.

The debate revolving around the shifting of cultural policies and their justification of plans according to the intrinsic value of art for society and the external non-artistic benefits is on-

going (IJdens & Meerkerk, 2018). The latter can be understood to be the indirect goals discussed in the section on the benefits of music education, such as creativity, social awareness and the benefits this has for society (IJdens & Meerkerk, 2018). With the social goal of bringing people from different cultures together in one classroom with one specific goal, and recruiting students at schools, the different approach to maintaining your organization by more collaboration with outside organizations in different branches seems to work well. And for such educative settings (with different sorts of people in a larger group) informal learning is a suitable approach.

On the sites of the Hiphophuis and the KCR they state that for schools that are interested in a visit, they pose their lessons in such a way that it can be an addition to regular school curriculum, rather than just a singular music class (KCR, 2019). Hiphophuis poses itself as a community for learning together. Also here, the goal and interest are stated clearly and beforehand and their programs are not only skill-based, but also largely on the meanings and values of hip hop music; with the same purpose and goals in mind as the grassroots origins of hip hop mentioned earlier (Blanchard, 1999). One could view this as an institutionalized form of the way that hip hop culture organized itself in the ghettos of New York: social issues and cohesion of the community were reached through people being able to express themselves via lyrics and music at the time of the emergence of the genre (Blanchard, 1999).

Ranshuysen (2010) has done research on the Rotterdam based initiatives of brass-meets and 'wijkorkesten' (transl.: neighborhood orchestras). These two serve as illustrations of community-based musical learning. The Brassmeets, intended for young persons in general, has a strong focus on Caribbean music in style and instrumentation (Ranshuysen, 2010). The wijkorkesten are aimed at elementary school children to make them acquainted with music (Ranshuysen, 2010). The key factor to this being a success is that, as mentioned, besides musical learning and social goals, the point of these programs is to develop an intrinsic motivation in children to practice music outside of class and to be more open-minded to other genres (Ranshuysen 2010). For that matter, and according to theory discussed above, this seems to be a matter of learning to love something rather than learning something because you love it; also because recruitments are done at schools to draw in new students (Ranshuysen, 2010).

Maintaining such learning and institutional goals shows that there is an intrinsic change in the mission and tactics for a lot of institutions, compared to the goals that have conventionally been maintained. It also emphasizes the importance of different modes of learning within

different genres; a hip hop oriented lesson in this instance is about much more than just the music itself.

So a key problem in more informally inclined ways of teaching, is maintaining individual care and effectiveness for personal goals in a larger group, while still serving the purpose of the nature of the subject at hand. There is no one right way for one individual to learn what he or she wants; this is problematic for learning styles on both sides of the continuum. Especially when one looks into genre and learning style. Rock musicians might take some classes, but then get primarily schooled in their role on the instrument with no formal teacher by playing in bands and learning how to exploit their abilities to make what they do sound 'right' in context, with a frame of reference that spans decades (Thompson, 2012).

It is not unthinkable that many pupils are not only interested in music before lessons, but also want to actively become good at one specific thing (for instance in playing funk guitar). Such individuals have no interest in a more social and informal setting of learning. One could argue that an individual who has a clear mind set on what he or she wants to learn at an early age does not need to be made interested. Formal training and repetitive drilling of exercises then serve as a valuable investment to those who actively want to participate in making music, as they already have a pre-determined, specific goal in mind. And specific individual goals are often not shared by a whole group; especially these days where our music libraries have expanded into the infinite and new instruments and uses of instruments have made their appearance. Personal goals and what one wants to learn dictates the most suitable learning strategy; whether it can be formal or informal.

For the budding rock or electronic musician taking classes in an informally inclined setting with a teacher might seem irrelevant, whether it is due to the fact that the environment does not meet their needs or because they merely want to learn the basic skills as efficiently as possible to apply to their own musical world. A one-on-one private class might then be the most efficient way for them to reach their goals. An informally inclined form of learning is then either irrelevant/inefficient or merely exploratory. And according to the prerequisites of these open-learning ideas, as Ericson (in Folkestad, 2006) has found, changing music education in such a way might be as off-putting as more conventional formal classes, since it can still form a mismatch with a student. As a last example, classical musicians often have a pre-set canvas and standards to start from and work with: the ability to read notes is mandatory, the ability to

perform classical pieces is a must to grow in your field and the instruments often need to be rented, as they can be quite costly. This puts them in a position of being required to take what would be more conventional classes; even more so if they have dreams of going to a conservatory. A potential future situation might be that with an increased participation in informal classes, combined with studying at home in order to obtain musical goals, such programs needed for these goals might become less popular - which may lead to higher prices for private formal courses that take place in the privatized sector. The OECD fears an equity problem caused by learning in more informal spheres for this matter, by stating that formal music education might become irrelevant; the unfairness of this matter is described as disadvantaging the institutions (OECD, 2001; in IJdens & Meerkerk, 2018). However we should not forget that it can also cause problems for budding musicians with clear goals in mind that need professional/vocational training before applying for a conservatory for instance.

The point being that availability, low entry costs, peer-to-peer group learning and reaching the learning goals with an added purpose and different way may make it more available for the masses, but might not be so beneficial for the structures of cultural education as enjoyed by people that are focused, 'willing and able' and able to pay. And we should not assume that being willing to pay does not equal having more funds than the masses for whom such classes are deemed too expensive. If one wishes to make it his or her profession, the investment is one that can be made at the expense of savings or other potential expenditures. By making music education more accessible, it does not suddenly become a one-size-fits all solution; it might for people with no prior experience or strong drive to make music, but it would not be for people with these specific goals in mind.

The goal of learning is conventionally understood as obtaining knowledge and/or skill. A formal education in a musical instrument will leave you with knowledge and technique that is to be applied to your own liking, or in a one-on-one setting. Informally inclined musical learning is then more about a holistic approach, involving social competences and learning through playing with others. Different musical worlds have different modes of learning that can be culturally embedded or determined due to practical matters (Thompson, 2012). And what can be deemed more accessible for one person, might be called redundant by another.

And if own needs and interests come first and foremost then what makes it so that we need to bring informal learning to organizations? In other words; what gap does it actually fill in

the market that consumers/students cannot obtain on their own? One's own context has grown in importance, but that leaves the question how both sides of the continuum fulfill a role in creating a wholesomely trained musician; and if the latter is really the purpose when changing the set-up of lessons to make them more accessible. The goal and drive of institutions to make music education more accessible is a noble one, but it should not shy away those who are interested in any case and just base their clientele on people who are willing to explore music, since it is now more accessible. This is a good thing, but nevertheless the other side of the market should not be forgotten; that is to say that the scenario sketched by IJdens (2018) should not become reality.

2.4 Contemporary media and learning

Another aspect to consider when discussing the use-value of formal and informal learning for someone learning an instrument is the way that modern media shape our understanding of culture.

Folkestad (2006) notes how students today have a broad musical context themselves that has been made available by contemporary media. Learning can be done by musicians themselves through a library of online knowledge, as modern technology has made it possible to learn without physically meeting or speaking to a teacher (Meijer, 2017). When talking about financial barriers and mismatching content, this becomes an attractive option as opposed to paying for a specialized class. A great deal of learning is done by many young musicians via online information, whether through video or text, meaning that there is a platform available for them to learn what they want, exactly specified to their interests (Meijer, 2017). One example in the research by Meijer (2017) had a completely online taught case who is now a professional session and live musician for popular artists in Turkey. This is a different side of the discussion in determining what formal learning actually entails; this is a very rigid teacher-to-student based transmission of knowledge with no interactivity, yet this has more and more become an effective choice for young musicians, as it gives them the ability to select what they want from an endless stream of content, specifically follow certain online 'teachers', and determine for themselves whether they are up to par or not - all for free (Meijer, 2017). If a student does not have the financial means to enjoy formal one-on-one classes or if they find local programming not meeting their needs, this is a viable option - especially if the formal mode of learning is best suited for their goals.

This could lead to a scenario where formal learning through, for example, the use of the internet and private networks will supersede cultural education at (arts) schools, not only due to the fact that it is appealing due to the low cost/zero cost, but also due to increased effectiveness (IJdens 2018B in IJdens & Meerkerk, 2018). As discussed before, institutionalized cultural learning in professional institutes with professional teachers may then become obsolete, or severely diminished - and contemporary media and technology could very well be involved in that process (IJdens, 2018b in IJdens & Meerkerk, 2018). If the same goals can be achieved by learning in that way, one could argue that the problem of redundancy for formal privatized lessons is merely an innovation in society that is a clear move forward - the case of the self-taught session guitar player could be apprehended as an example. For that matter, self-taught skills can also create a mismatch with a scholarly environment if one chooses to continue his or her musical learning in that way (OECD, 2001). However, not every musician will have the autodidactic skills to separate the good from the bad in selecting online materials, or they might lack the self-reflection needed to become well skilled. The nature of childhood and learning are susceptible to place and time (OECD, 2001), and who is to say that even younger children are not able to navigate through content efficiently in the near future. The OECD (2001) article also raises concerns about the current generations and their reliance on technology, not only for filling up free-time with watching TV and video games, but also in relation to the individualization of society. This can seep into learning, as here is no mediation from a teacher means a lifeless and alienating learning situation that does not match the playful nature of children. An over-individualization of learning can miss the point of taking up a musical instrument and music education, and may even have adverse effects on motivation (OECD, 2001).

And then there are genres that can now be taken up more easily, while there were more constraints for doing so before. Take for instance electronic music, which is now something that anyone with a computer can pick up to learn. If one wants to master such a style with more than what they have at home, they would need a class room that is suited to expensive external equipment (mixing desks, turntables, synthesizers etc.). Some music colleges and specialized institutions in the private sector offer such possibilities and courses - both are rather costly and inaccessible to many however (Thompson, 2012).

Another issue that the cultural education sector faces in regard to modern culture, is the matter of popular music being deemed of higher importance, or at least more prevalent, in the lives of young children today (Van der Broek, 2013). In the 21st century, global media and music are intertwined with each other, and this leads to a bigger exposure rate of these contemporary cultural pop messages to young children, who get access to these messages at a much earlier age than before (Folkestad, 2006). This can be a blessing and a curse however: on the one hand, the homogeneous experience of having the same popular songs available at a younger age, creates an understanding between children. On the other hand, the cultural dispositions from home, and the matter of individualization of taste at a later age can form a mismatch with this common denominator. And as popular music is more than what is in the charts, the commonality of youngsters enjoying pop music is not that obvious anymore once they start expanding their musical horizons. The difficulty is then finding a mid-way of popular culture and home culture in classes where inter-cultural understanding and citizenship are of importance. Nevertheless, this is not something that is not seen by policy-makers. It is a point of attention in programs that are meant to boost participation in cultural education among young people and immigrants, that culture should be given a broader definition and thus include popular culture (IJdens & Meerkerk, 2018). It also remains to be determined in the research in how this plays out for different age groups in a practical setting.

2.5 Policy and institutes

Having described the reasons why a major part of the population falls behind in participation, we should move on to the organizations. We can see that there is a role and opportunity for institutions to attract more customers that currently do not participate. This could be realized with qualitatively strong, affordable and accessible music education, with content that is relevant to all that might wish to enjoy music education. Models of individualized classes are subsidized with seriously diminished amounts of money (Hagenaars & Tal, 2014). A big turning point in the diminished funding of the cultural sector, was the slimming of the national budget for the sector by 20%, which was motivated by the notion that the sector should become more entrepreneurial, which led to 35% of cultural centers having to close down (Van Eijck, 2018). This translated to a large reduction in the amount of people that visited cultural centers in the period between 2005 and 2015: this number went from roughly 448.000 to 252.000 (Van Eijck, 2018). This is a

number that is hard to interpret however, just as any evaluation of a policy based on the number of active participants. The informal side of learning cannot easily be accounted for, as people find different ways to educate themselves when financial and time constraints come into play (Van Eijck, 2018). Aforementioned possibilities of learning through modern media are becoming more relevant; especially for the next generation - this is also visible in the general involvement with hobbies and free-time activities that people have, which has been diminished and replaced by heightened use of internet and media (Van Eijck, 2018). Next to that, outside of policy, factors such as the economy can also play a role, as the 2008 economic crisis also translated in less participation (Van Eijck, 2018). As some institutions are threatened to go extinct due to waning amounts of clientele and funding, they have to make these changes to different organizational structures that are more in line with playing into the demand of the market (Hagenaars & Tal, 2014). When talking about cultural institutions, this does not only serve as a means to make profit. This coincides with the social goals of implementing different strategies, as meeting the means of the market entails cultural programming that is relevant and can be enjoyed by all. According to Hagenaars & Tal (2014), this can lead to four general situations:

1. It drives institutions to working with other parties
2. Institutions slimming down their organization
3. They continue with a different function and structure
4. Teachers at cultural institutions opt to go on as freelancers

The notion of education and participation has always been present in Dutch cultural policy, however the idea was always founded upon the perception that the audience itself should be pushed to the arts, rather than that the art sector should make efforts to be more relatable to the population (Van Eijck, 2018). The problem that there was a gap between the stratified culturally heterogeneous population and the arts was recognized to be a problem caused by focusing on the supply-side by funding cultural producers in order to free them from financial worries (Van Eijck, 2018).

It is apparent that the bonds between cultural organizations and schools are something that policy has a strong interest in; especially with regard to the aforementioned difficulty included in bridging this gap, a lot can be gained (IJdens & Meerkerk, 2018). This, in

combination with the fact that non-formal forms of arts education are more integrated in the day programs of schools, shows the truth in the prediction of the OECD (OECD, 2001 in: IJdens & Meerkerk, 2018). And as this lead to a demand from (local) governance and the people that are now not able to enjoy cultural education, a more group- and community focused mission and vision, with more accessible prices, seems to be a safer path to choose (Hagenaars & Tal, 2014). Institutions are subsidized to act upon demands of local governance, which in this case is increasing the scope of cultural participation (Hagenaars & Tal, 2014). It is important to note that ‘scope’ in today’s policy does not necessarily entail quantity, but rather diversity in cultural participation (Van Eijck, 2018). Attention for multi-cultural diversity within cultural education has been present since the 80s in policies regarding the cultural sector, albeit it was rather short-sighted in the way that it maintained cultural diversity with ethnic diversity as interchangeable terms, creating a secondary market of institutes that focused on different cultures, without the implementation of understanding and cohesion of other people of these cultures (Van den Bulk, 2018). The state secretary of culture in the late 90s/early 2000s, Van der Ploeg, stated that the cultural sector was insensitive to the different understandings of quality and art that the wider potential audience had; meaning that the sector mostly served primarily to an older white audience (Van Eijck, 2018). With that, it should be stated that policy does not affect arts education directly, but does so indirectly by determining the circumstances and context in which organizations and institutes operate (IJdens, 2018). Local institutions have most of the responsibility about what is offered, so decision making is a decentralized process (Van Eijck, 2018).

Nevertheless, subsidized, long-established institutions in the cultural sector, even though they acknowledge the importance of multi-culturalism, stayed behind in maintaining it in their organization, as opposed to newer unsubsidized organizations that had more success in implementing inter-cultural values in their programs (Van den Bulk, 2018). The reason for this might be that longer-established organizations do not want to shift their mission and vision to something that shifts the goal from culture an-sich to something that has more to do with social inclusion; as noted earlier, it remains a difficult task to combine unity and diversity. Regarding the increased focus on creating connections between institutes and schools that this policy brought about (Van Eijck, 2018), it lies within reason to think that not only a lack of quality, but also the sporadic fashion in which children enjoy cultural education may also give

them the feeling that participation is not all that important. Therefore, current policy has a focus on quality, education and participation, and institutions will also be evaluated with respect to these qualities at the end of the period 2017-2020 (van den Bulk, 2018). The previous minister of culture, Bussemaker, emphasizes the different functions that art can have - not only as artistic, but also as a social and economic tool (Van Eijck, 2018). Focal points now are to work more intensively with external partners, the knowledge and experience the youth has and making programming more connected to their vision (IJdens & Meerkerk, 2018; van den Bulk, 2018).

So the key point in providing quality programming within the school is to bridge the gap between schools and cultural institutes, with the goal of sparking an interest in young children that they can later translate to active cultural participation by their own decision (IJdens, 2012). Schools themselves receive funding programs and were aided in finding a mediator within the school that could help put together a program with cultural institutes in their surroundings (IJdens & Meerkerk, 2018). This also mediates in the fact that a potential clash can exist between external teachers and internal teachers, regarding the division of responsibilities within the curriculum (Monsma, 2010).

In that way, quality cultural education that has lasting educative effects, is no longer as unattainable as it was before (Spel, 2016). As a consequence, a subsidy request is apprehended by (local) governance with the following concrete points in mind:

1. The cultural institution formulates a vision on cultural diversity that is in line with their mission.
2. The institution cements this vision in the policy and takes care of the financing of it.
3. The institution is active in constant improvement for the results regarding cultural diversity and participation.
4. The board of the institution will see to it that these matters will be upheld.

(Van den Bulk, 2018).

This drives institutions to work in a way that supports the broader goal of cultural participation and quality education, thus in theory creating a two-way dependence between cultural organizations and the government. And specifically music education is assigned an important role, mainly due to the initial interest in the ‘Mozart-effect’ which was quickly debunked,

although the attention that was given to more realistically worded benefits for individuals and societies have caused increased support for providing working infrastructures for music education (Črnčec, 2006; IJdens & Meerkerk, 2018; Mieras, 2010).

To conclude this section: just as identifying specific outcomes that music education and active participation can have on the brain, it remains an ambiguous matter to determine the success and implementation of these programs, due to decentralization, other factors such as the economy, the informal circuit of learning outside of institutionalized spheres and the subjects of research for these kinds of evaluations being specific institutes and organizations - if one is to base success on numbers however, it seems that it is not all that grand (Van Eijck, 2018). It is also hard to tell with what frequency people participate in activities and what the effect is that this has on them individually and if it coincides with the goals set by policy (Van Eijck, 2018). As such, it is valuable to look at separate cases in local areas to determine what works in terms of organizing and facilitating high quality cultural programming, as learning is done in a situation that is dependent on location, time, setting and countless of other variables. Accordingly, we will now move on to the findings that have come forth of the interviews in the following chapters and look at different methods and strategies that institutions maintain to make music education available to a wider audience.

3. Methodology

3.1 Research method

For our research question, we need to take into account circumstances and how current structures for music education came to be: what changed and what incited change for a particular institution. The purpose of this research is to create insight into problems and benefits of the shifts in cultural education, and the sustainability of policy and practical implementation by institutions. The aim is to end up with rich data about how a particular situation has unfolded, and how and why some are trying to improve it further. We are looking at particular cases and institutions in the cultural field; most of which operate with an intrinsic motivation to offer the opportunity of cultural participation in their own environment. They do so by filling in a certain role to provide what may not have been there before - harsh competition such as in the business world is less of an issue, and as we read in the theoretical framework, cooperation is not only stimulated, but is also becoming a must. They will apply their own strategies and have their own mission and vision dependent on their scope, target audience, orientation in arts disciplines, business model and location. Qualitative interviews can retrieve information for us that makes it possible to make comparisons of vision between not only institutions, but also within institutions that are home to a tumultuous change, i.e.: What (exit)situation has led to what approach? What is the change in demand? Was change something that the whole institution approved as necessary to keep existing and to maintain the goals of the institute?

Concerning these matters, qualitative research seems best fitting to the research question, as its features include being highly descriptive, inductive and meaningful (Bogdan & Biklen, 1997). As the aim of the research is to identify approaches to our aforementioned problem, the goal is to find out how institutions handle and tackle issues and potential threats and problems and what led them to their way of acting, the qualitative interview seems the right choice. In addition, as we are dealing with a field where that which is practical from a business-oriented standpoint is not always the most prestigious or desired choice, emotion and deeper meaning in context can also be more easily retrieved from respondents. Adding to this last point, the interview is a way to gain information via personal experiences and viewpoints (Turner, 2010). Via this type of research, we can then retrieve the multitude of organizational tactics, motivations and the personal outlooks of our interviewees.

3.2 Interviewing approach

To keep the possibility of comparison, there is one requisite, and that is to not use a form of interviewing that is completely unstructured. For this research, I opted for a general interview guide approach, as described in Turner (2010). This resembles a semi-structured interview. As we are looking into maintaining and maneuvering of institutions through the infrastructure that policy has set for cultural education, comparison of different proven and failed methods requires a core set of questions that allow the research to lead to a conclusion through comparison of approaches. This is a need, as on the one hand, I want to tackle specific topics and aspects of this issue, while on the other hand, I do not want to miss out on overlooked topics or the different approaches and the unforeseen effects and outcomes that they have had. Lest we not forget personal outlook is also of importance in this changing sector. So while providing structure, this method will allow me to make slight changes according to a specific outcome in the conversation - or to adapt my topic list as a whole to unforeseen themes that are recurring in different interviews. Also; if some ground seems to not be covered during a conversation, it is valuable to have the flexibility that this approach allows the researcher to have. Shaping and shaving during research will allow to make better sense of the data in the end, as well as making the interviews run more smoothly.

3.3 Prerequisites for respondents

The respondents are people in relevant institutions who have a higher and/or coordinating position, and who in their professional lives have actively dealt with the issues at hand (this category can include people from newer organizations upholding the new notions of the goals of cultural education as set by policy), or that have worked in the field for a longer time in a multitude of settings. The institution at hand needs to provide musical education and aims at inclusion of participants through making it available to the public through strategies regarding the barriers of participation, as these are the institutes that will most actively deal with the policy changes, plans and wishes of their local governance. Multiple scopes and roles of the individual organizations are interesting for the saturation of data, as they provide the different insights needed, and secondarily (as stated before), no two organizations will be the same in size and goal due to the sector that we are discussing. Such differences could imply that for longer-established organizations it is more relevant to see how severe changes have affected the organization

internally and the role they have externally. From newer institutions, I would like to know more about how they distinguish themselves from larger institutions and their peers, as well as the role in the market that they fill. The differences between smaller and larger organizations will also be explored with regard to their differential ability to adapt. Their location will tell us how they cater to the needs of local citizens and how it can differ from one municipality to the next; their ability to adapt considering all these variables is a key in organizing programming that people can and want to make use of. Interviewing multiple people from the same institute might provide interesting data in larger organizations, as they on the one hand are a representative of their employer/organization, but on the other hand are active in a field that requires an intrinsic passion for the subject, which may lead to different views. Role division in larger organizations might also be more strict, which might have consequences for the ability of adaptation of organizations as a whole. Respondents who are teachers that also work for organizations/institutes next to a job as a private/home teacher have been interviewed in the context of the institute that they work in, in order to keep the themes that are upheld during the interviews relevant for the overarching theme of the research - experiences outside of the organization are useful, but are not the focal point. This keeps the research valid as it stays within the same theme, without shifting the subject to much out of its primary focus.

3.4 Finding respondents

From my network, initial respondents have been gathered. More suitable candidates have been contacted accordingly through snowball sampling after interviews; this was particularly useful as the nature of conversation also informed the interviewees about the research in a clearer way, and within their professional network they knew viable options for further interviews. It also allows me to further explore themes that are added later on in the research. Also; this way of approaching people less of a risk than cold-calling someone you have no prior affiliation with.

In total, 9 people were interviewed. Three more people that were contacted did not reply to planning proposals after confirming that they were interested. The interviews took between 50 minutes and 90 minutes. One respondent wanted to have a colleague sit-in with the interview in order to be more sure of giving correct answers. Interviews mainly took place in the working environment of the respondents. Two respondents opted to meet in a lunchroom and one respondent was interviewed in his home.

To serve the goals of internal and external comparisons of organizations, their programs and workings, I will research institutes from Rotterdam and fringe municipalities, as they will be a part of the same network. This serves three purposes. The first being a practical one; in the light of the snowball sampling technique - they will probably now have more people in closer proximity than in different structures. Secondly, it makes planning more flexible, which is an advantage for dealing with people who are professionals working full time on the one hand, and teachers who might be active teaching in the evenings on the other. Thirdly (and most importantly for the context and outcome), being in proximity to each other means that institutions have a higher chance of being in connection with each other, and also potentially serve a greater area meaning that:

1. It showcases cooperations between institutes.
2. Interviewees might make comparisons themselves or that they offer me with more options for respondents. Overlapping knowledge can also have a triangulating effect.
3. Even though they find themselves in different circumstances, they are part of the same larger area that is highly connected - one could go with the metro from the one side to the other considering the area's included in my research.

3.5 Analysis of data

In order to analyze the interviews, I applied thematic analysis, with themes based upon the theoretical concepts that I explored in my theoretical framework. These themes and concepts are: organization, target audiences, educational effects, teacher roles and municipality. The gathered data is coded around the themes when applying this manner of analysis (Ngulube, 2015).

Qualitative data analysis (broadly taken) is always a big chore, as the contextual load and detailed information is hard to organize (Ngulube, 2015), hence a more specific strategy was required: by a priori selecting themes to focus on (based on the concepts) and then adding more if they are recurrently mentioned in interviews, a more focused start was made during analysis; and a theme-based approach served my comparative ends of the research, not only during the interviewing itself, but also during analysis. The steps were as following: identifying the most relevant themes in a dataset will thus be done firstly, and according to the additional knowledge we wish to gather, a second and maybe even a third round of coding can be maintained to tackle

the additional themes that show themselves in interviews (Ngulube, 2015). An integral part of thematic analysis is that cases can be analyzed in a comparative fashion, as it is an approach that heavily relies on categorical division of data into broader themes - which is something that we already determined to be of value for this research (Ngulube, 2015). Considering the way the criteria for the research match with this method of analysis, as well as earlier successes and experiences with similar research set-ups this has been the chosen method of turning the interview transcripts into organized data.

4. Findings

In the following section, the interviews will be analyzed according to the concepts discussed in the theoretical framework. The chapters will be organized in the vein of the subsidiary questions. Starting with a quick description of the respondents and the institutions, I will move into the new strategies of organization and gathering clients. Respondents will be named on a first name basis. Next, I will move into the influence of specific city-settings, as institutions in smaller and bigger municipalities have been interviewed. Lastly, the change in the outcome and purpose of learning, and the new role and qualities required by teachers will be discussed in the backdrop of contemporary times and external factors that have an influence in how learning situations have changed.

4.1 Description of respondents

For this research I have interviewed two employees of SKVR, a center for the amateur arts and arts education. One employee is the coordinator of the music department, Hannah, who for most of the day deals with coordinating projects and maintaining connections with schools. The other, Han, is a long-time music teacher that has also been involved in setting up projects aimed at the democratization of music - also in areas where the availability of music education was very minimal. Another respondent from Rotterdam is Mark, who is the chairman of the Rotterdam's Jeugd Symphonie Orkest, an organization that houses multiple groups of orchestras, with groups consisting of children and teenagers to a group comprised of students. Each group has its own level of entry; the goal is to develop by playing together and to actively organize events that the orchestras can play at. Another respondent from Rotterdam is Ming. Ming is a songwriter, performer, recording artist and a part-time teacher - since recently also at the Rock Academy in

Tilburg. Furthermore, for almost a decade she teaches at Zangles Rotterdam as a freelancer. She completed the conservatory as a singer also. Teaching is not her primary job, as she is more invested in her work as an artist.

Next to that, I interviewed Barry, the program manager and cultural programmer for schools of an institution in Vlaardingen. The institution, Kade40, is a cultural hub in Vlaardingen that organizes events in house, and works as a facilitator for cultural programming rather than creating programming per se. This means that they offer spaces for freelancers that offer cultural education. In Vlaardingen I also interviewed Bob, of the Gitaarschool Vlaardingen (Guitar school Vlaardingen). Bob is a conservatory trained guitar teacher that owns a business that teaches guitar, ukulele, bas and singing courses, maintaining multiple strategies to make it affordable (such as instrument rent-outs at low fares, try-out courses, stimulating youth to make use of the available government funds for active cultural participation). Although he owns the business he has multiple freelance workers at his disposal who add to variety to the curriculum. Another small business owner that was interviewed is Roosje, who is the head of Villa Voice; a singing class that teaches small children, teenagers and teachers at elementary schools. She uses the spaces Kade40 offers to teach and thus primarily houses her organization there. She has two people (freelancers) who aid her with very young children and teenagers. Next there is Renske, who is the head of a small organization in Schiedam called Mooi Werk. Mooi werk does not offer their own programming, but rather puts freelancers, cultural educators and organizations into contact with institutes such as schools. In that sense she is a broker for cultural education and she has good ties with the local municipality in order to create a better environment for cultural education in the city. Lastly, two people of the Muziekschool Krimpen were interviewed - namely Hans and Susan. My primary interest was to interview Hans, but upon arrival he opted to include Susan in the conversation as she is the coordinator of education at the music school. Hans himself is the director of the school.

4.2 Contemporary organization and goals

Some of the organizations mentioned are rather new and thus have implemented a unique strategy and role within their municipality to maintain themselves. Others, such as SKVR and the Gitaar School changed their approach; with some hick-ups and backlash to be learnt from. Kade40 recently hit the milestone of existing for five years. It jumped into the market gap that

was created by the foreclosing of the previous arts academia, which was also located in the center. Barry informed that due to primarily catering to a steady, old, rich and primarily white crowd, it offered cultural education courses in the more traditional sense, meaning that the clientele was too minimal and too one-sided for the institution to be kept alive without the help of a lot of subsidies. Without a cultural hub in the city, Kade40 was opened. They operate on the basis of facilitating freelance programming. They rent out their rooms for freelancers who want to offer programming, which is allowed after some screening. This keeps costs rather low for the freelancers and thus for the audience. As a big ensemble building, they omit the need for particular initiatives to rent an entire location of their own. This offers more opportunities to individual cultural educators with no funding that are in need of a location. Roosje is one of the people that makes use of the space in Kade40 with her organization, Villa Voice. Prior to making use of external locations she rented a space with a friend of hers:

“We had to haul all our stuff constantly. Here I can rent a room for cheap and the PA and all the chairs are already set-up for me; I have light, a beautiful location to receive the parents who can come and have a cup of coffee. So in the end I was thinking like, why would I do it any other way.”

It also plays in to the fact that most arts educators are now freelancers to begin with, as since the budget cuts the amount of arts teachers that are set on the work roster of institutions are highly diminished. Han notes that due to his lengthy involvement with the SKVR and his secondary roles next to being a teacher, he is one of the last ones to have the title of ‘employee’, but if he is to leave that job, he would be replaced by a freelancer.

“Most music schools have become privatized to such an extent that all teachers have become freelancers. We still have the construction that you’re on the pay roll, but when I’m gone I won’t be replaced by an employee. My replacement will also be a freelancer. But people do like that you don’t have to gather students by yourself, you don’t have to do acquisitions - this is just your club of students that you can go teach.”

Roosje thinks that this is a driving force for new cultural educators:

“It has advantages and disadvantages for a teacher. I can do my own thing here, but at the same time, if I were to be a rostered employee and not a freelancer it could save me a great deal of work, because Kade40 has a huge reach, just as SKVR. [...] However, I am a firm believer in entrepreneurship. [...] If you are forced to act upon your own, you’ll better question: what is my motivation, why do I want these kids to sing and how am I going to tell this to the outside world. [...] If you ever set-up an organization, just make sure that it is very clear what you have to offer.”

The self-organization of cultural educators has positive outcomes. In the case of Kade40, this drastically widens the variety of courses offered; meaning that next to the lowered cost barrier, a bigger crowd is drawn through a better fit for the general population of the city. That last part also rings true, as courses that are not successful, whether it is due to the employment of entrepreneurial skills by the freelancer or due to the subject of what they offer, are not lasting. Trends and popularity of specific instruments can go in cycles. Renske from Mooi Werk notes:

“The attention span of the youth rapidly changes - what was hip yesterday isn’t hip today. One time we got the request to do something with street art with a true street artist. [...] At the event itself, no one showed up. The moment was just gone.”

If there is no demand at that moment, then offering it re-iterates the pitfall determined in the theory of supply superseding demand. As budget cuts for the cultural sector emphasized the need for entrepreneurialism, this is one solution to give a chance to newcomers in arts education (on the supply side; the freelancers), while creating a process of more automated market relevance. Barry gives a striking quote regarding how Kade40 works in regards to this issue:

“We leave the content of the programming entirely to the educators renting spaces, and thus we leave it up to the market what works or not. [...] So for leisure time programming, we say to teachers: you pick what you think works for attracting students, and if it works out, then it’s a direct success.”

Besides Roosje, another respondent also makes active use of the structure offered by Kade40. Bob, who has his own establishments, but enjoys the central location and role of the institute for the purpose of visibility. As a specialization school with its own location, this helps to mediate his programming to different groups, next to his involvement with schools and the courses he gives there.

A larger organization being a platform to help a multitude of freelancers and smaller initiatives is also a great tool to lead invisible cultural educators a freelance position, thus financing them in better ways, and making them more visible. Renske already does so by mediating between freelancers and schools and the municipality in order to create quality programming for Schiedam as a city, which is especially important in a city like Schiedam, where the main cultural education institute (similar to SKVR & Kade40) had to close its doors:

“Our job at Mooi Werk is to show what there is. So also schools and parents know where they can go to, because they cannot go to that one building where all cultural programming took place anymore. [...] A small guitar school; you just have to be able to find out about it. And you should also be able to know if it’s any good or not. We have a huge database with people working around the city, and we give them referrals or place them somewhere ourselves. In that way their own practice can grow at the same time. We make the field more visible.”

This means that there is more awareness on available programming in close proximity and that there is less redundant (also due to the ‘filtering’ nature of a field with freelance workers) programming; say that a larger institution does not see that a particular individual offers a similar course in a neighborhood, it would lead to a loss on both sides. Mark, names that the drop of people actively participating in culture is partially due to those people now being served by these kinds of small initiatives; he names an example of a Saz teacher operating in a basement in Kralingen:

“He’s an old Saz teacher from SKVR; he runs it together with his wife. That is very nice. But I think there are a lot of un-institutionalized clubs like that. An Antillean family big-band, for instance, is not a foundation, but is probably pretty size-able and they have the biggest parties in

the neighborhood. Those instances are a nice tie-in for institutions to say: 'Hey, show us what you do and how you do it.' An institute like SKVR should do that way more: actively involving themselves in what's happening in the city. [...] Because those kinds of initiatives are not taken into consideration when researching cultural programming in the city." There should be more people working to create the connections between. [...] We think we're the only one and that we shouldn't have any competition, but it could very well be that small initiatives could rise up if they're given more attention."

Hannah also tells how SKVR should avoid offering already existing programming. As the goal of many of these organizations revolves around making cultural lessons available for everyone, competition between organizations, initiatives and freelancers should be out of the question for a well-structured network. Setting up a course or a program in a big organization in SKVR costs time and money; wasting both would be unfortunate. 'Un-splintering' could therefore leave us with experts in their respective disciplines, at lowered costs due to more efficient management and less unnecessary divisions of students - which in turn means lower costs for the public. Mark adds:

"Large institutions toppled over due to their financial gravity as they became addicted to subsidies. They have expensive buildings and had to do more with the same budget - after the budget cuts more than half of those stopped existing and they all became freelance collectives and people start organizing things for themselves [...] 80% of those freelance circuits are not institutionalized. The official number of people practicing art is therefore unknown, but you do see that more and more is happening. [...] If it gets more organized more people will 'officially' start practicing art again. And that counter-effects the often used argument of 'people need it less so let's fund it less', while it's just the other way around."

With Ming, when talking about smaller organizations and their benefits, she stated:

"It's a lot more personal I think; more personal and clear. [...] Margins of profit get lost on larger buildings. For children it might be a safer feeling for the parents to send them to something as well-known as SKVR however. [...] As a freelancer I had little structure; in that

sense an overarching organization such as Zangles Rotterdam offers me more financial protection as they set-up the contracts with clients. [...] As a teacher I also want as little to do as possible with the organizational side.”

A mediating organization could thus be an organization such as Mooi Werk; in the larger city of Rotterdam there still needs to be more oversight. A lot can be gained in the city in those terms. Ming’s job as a teacher has become a lot more streamlined since she joined Zangles Rotterdam, however not all freelancers or educators are housed in such organizations. Hannah, and also Mark, therefore mention that SKVR should become more of a cultural platform for the city. In that way, they would fill a role becoming more similar to the one of Kade40; think of Bob using Kade40 as a secondary location for lessons within the city of Vlaardingen. Hannah states:

“There is a growth of smaller organizations in the city. There is so much in terms of cultural programming these days. And those small organizations might be good at something completely different. We can offer in great scale and variety, and they can offer programming for specific subjects. [...] I would like it for teachers (freelancers) to be able to come to me with an idea that can be discussed; I would like more space for such matters.”

Han adds to that goal that the scale in which they can operate is also what sets them apart from individuals and smaller organizations:

“What we do is that we offer lessons on the cheap by handling larger groups. And that is the actual thought behind it. However, the notion of social cohesion and all other competences gained from such classes is something that an individual teacher does not offer to the market.”

Regarding the SKVR, what draws people to the organization is the length of its existence, it being a household name, its expertise and experience and it being a meeting place for people of all sorts. Regarding leisure time programming, grandeur and expertise is then their image and what attracts their clientele, while certain types of programming might be more suited in terms of image and facilitation for other initiatives. SKVR is also on a renewed course right now; Barry (as an ex-skvr worker), Han and Hannah all mentioned the withdrawal of a recent plan to move

the attention of the programming to solely youths; which also implied that the target audience of older participants with money to spend would be disregarded and directed to other initiatives. But as we mentioned image and location, this group also attributed great value to such an institution. Barry told about the matter:

“The organization was just too big and the target audience too small and unreachable; so yeah, then it just doesn’t work out. There were empty courses and programs, because the target audience simply wasn’t there - or because they didn’t want to be reached in the first place. On the other hand you had loads of old people that held up their hand, but we’re left in the dark. That just wasn’t right.”

So with that move to focus purely on youths with not only the in-school programming and the leisure programming, a size-able group with the means to afford courses was extradited as clientele. A group that also valued the prestige of SKVR and could maybe not as easily find something to match that gap, in turn leaving them with a barrier to actively participate in cultural activities. The cause was a noble one, shared by many institutions, and that was to create more availability for youths that have no means to participate in cultural education (or as Han formulated: *“It was a nice idea; they just couldn’t make it feasible”*). It remained unclear from the interviews where the specific idea for such a monumental shift of focus came from - although from the interviews it showed that there was no direct demand from the municipality for this dramatic change of roles. To describe an indirect effect that the municipality might have had, Hannah states how the subsidy funds for projects to involve more participants are for youth up to the ages of 25. Mainly, the idea for this shift came from the management of SKVR itself. It remained difficult however to concretely work it out strategically and reach the target audiences of the youth, which in turn led to uncertainty within the organization as courses set out to comply to the goal were rather empty in terms of participants - meaning that the sought after broad and young target audience and the size of the organization were a mismatch in those terms. And assigning a specific role in a city saturated with programming of all sorts in the leisure market to your organization - a goal that is for a good cause as well - seems sensible, but at the same time disregards the prior role of being a cultural hub and the primary earlier and contemporary vision of “making art available for all the citizens of Rotterdam”. With a heightened focus on low-

barrier entry and also with a heightened focus on youth and social goals in cultural education, the current course and the discussion of it led to interesting notions. As mentioned before, a lot of the new target audience is simply unreachable for SKVR and maybe better reachable by other organizations; one organization simply cannot cater to the needs of all the city's inhabitants in a way that is organizationally feasible, with programming that is in line with the experience for all different communities in the city. As Hannah says:

“Well look; according to me we still want to be there for everybody. But you have to accept the fact that you can't reach all audiences and that you're not suitable for all audiences. [...] Everybody is welcome, but that doesn't mean you can create suitable programming for every citizen of Rotterdam. We can make however make the barrier so low that everyone can participate.”

So SKVR still fills the role of a patron of affordable arts education that all are welcome to join. This does not mean that everybody will, even if they have the means. Hannah adds to the earlier mentioned discussion with Barry, it is important to cater to other groups that fall outside the subsidy-arrangements. The thing is that the costs you are left with when complying to their demand, merely needs to be covered; breaking even in those terms still manages the goal of being there for that group. Roosje also states that when trying to attract new students by going to a school.

“I don't know if I am relevant for everybody. I'm just a really 'white' teacher in those terms - I don't know if my selection of content works that are highly multi-cultural school”.

In regards to making sure you fit into a school, Renske also notes how when a school (which we should not forget is something that the parents choose based on their take on education) is not too invested in cultural education, it can still be blended in the curriculum rather than existing as a separate course while the whole remains relevant for teaching modern competences:

“Some schools opt to be more inclined to technical courses, and that's a completely different thing all together - however we can look how art and technique can enhance each other. We

organized a program where children could make a sumo wrestling robot and use their creativity while doing so.”

In terms of cultural organizations having to be more entrepreneurial, Bob and his guitar school are a great example; also forming a one in the group of respondents as his organization is not an institute, but a one-man-owned business. The strength of the organization, and the way in which it sets itself apart from more specific instrument schools that have a focus on one-on-one courses is by taking the core business idea of high quality guitar education and expanding into terms that fit more into modern organization by being versatile in his approach to drawing audiences. This starts with employing different teachers for different genres; which is quite common practice to find a good fit with a student. Zangles Rotterdam also employs a similar tactic; Ming exemplifies the importance of variety for an organization:

“I’m not going to teach children; I don’t get those applications sent to me so another one of our teachers handles that because she thinks that’s fine. And she teaches a 100.000 children; so that’s a big difference between the two of us. [...] That is not my passion, to show children the joy of making music; it’s not at my level of teaching.”

Bob offers cheap crash-courses, group courses that take place in a set amount of weeks and offers cheap instrument rental with a model that allows the student to buy the instrument, with the rent being deducted from the original price. So the entry barrier for trying out the guitar at his institute is kept low. Even though he firmly believes in the quality of one-on-one lessons, he sees the value in teaching groups or duos to keep costs low for participants.

“In the past it was just about teaching and giving good classes, but for me the focus has shifted in making a ‘plus’ class. For guys who want to do a conservatory audition, and really want to go to a higher level. On the other hand there’s people who just want to play some chords by a campfire. You should have both. A broader range within your school for all students.”

Another way he widens his clientele is by offering singing and guitar under one program; many people just wish to accompany their own singing and can thus learn both for one price. The

change Bob has brought into the organization when he took it over in 2008, is thus to plan out these multiple trajectories for learning the guitar. An interesting note to be made is that because funding goes to institutions and foundations, Bob feels an unfairness in the fact that he, as much as any other music education organization, does not get subsidized:

“I share the same intention to offer a platform where students can enjoy music education at a reasonable price. I also have to be able to afford things - and I have zero intent to become a millionaire; the only difference is my business model. [...] I were to make this a foundation, I would get free newspaper coverage. I find that quite unfair”

In those terms there is also a task for local municipalities to better charter roles of cultural organizations outside of institutes also if they are of a larger scope than smaller initiatives. Especially if entrepreneurialism is valued and as many cultural educators are now freelancers. However, he strongly emphasizes that organizations should no longer have subsidy as the lifeline of their organization.

“If you really want to be a good cultural entrepreneur and your funding is diminished, you need to find other ways to solve that issue. [...] Subsidy should not be the lifeline of your organization. You should be able to keep certain aspects of offering education on the cheap, but it’s also important to ask people for a contribution. It also makes people consider whether they really want to be in the class. In those terms I think subsidy should be used its main purpose: for the people who have little to spend in the first place. And the people that are able to afford classes in the first place should contribute their share.”

Other respondents also state the importance of this manner, also with the notion discussed above. Leisure time programming should be cost-covering, especially for organizations that are more invested in not only the leisure market, but also in school programming. In terms of Bob’s business, the low entry barrier also serves as something to be put against the more deep-end of his programming. In other words, in order to offer things that are not financially viable if they were the only programming you have, you should put something that generates revenue against it. This is also true for parts of your programming that are not subsidized. Hannah says:

“The subsidy is for youth up until 25 years old. So it’s important that you put your money there. But that doesn’t mean that you can’t offer anything for the other groups - you do that in a break-even fashion.”

Barry adds a more concrete example, also in relation to his earlier quote on letting the market work out things on its own:

“We’ve even had a workshop for pole dancing here. If that’s art; I don’t actually know, but it attracted a lot of clientele.”

Just like all respondents, Bob notes how organizations remain within their own “little clubs”. Cooperation within one cultural network has advanced, but still remains lackluster. Hannah notes about the structuring cooperative networks, that it often does not come from unwillingness, but rather from the fact that larger institutions could be stuck in the idea that they should offer everything themselves without looking at what others are doing - in that sense the problem of splintering also hampers smooth cooperation.

“We need to converge and help each other; I think that that is very important to offer a great platform within society as a whole - and to bring music to an even higher level and wider audience. [...] If you can’t offer something specific to a student, you have to be honest in that and recommend them to go to somewhere else. For that matter I think it’s important to look at what we all have together - and competing is something that I find weird within a creative field of work.”

For example; when beat producing was mentioned, Hannah noted how it would be not necessary for SKVR to include it in their program, even though it is the basis of a large amount of music that is popular under the young.

“Within the schools we offer DJ and beat creating workshops, but in leisure time we don’t do that. The Hiphophuis already has extensive courses for DJ’ing. I think we are making better choices in those terms.”

What SKVR does offer, however, is a course in schools revolving around creating electronic music on a device such as an Ipad, together with explanations of how sound works scientifically; thus including it more in the regular didactic situations of a school. Barry at the same time notes how DJ courses are not something he would offer at Kade40, as a local pop venue (which they have cooperative ties with), already offers such a course. It is more suited to their image and stature, and would thus also draw more people than if it were to be offered at Kade40. So even if there can be an overlap in the subjects, there is room for the division of roles in terms of on what scale and goal programming is carried out. If competition (whether it is accidental or not) in the network of cultural education becomes a thing of the past, efficiency will create a better situation for the public, freelancers and organizations. And again, this also has to do with the image an organization carries out. Roosje notes on this matter:

“In Vlaardingen you also have the singing and music school; they, if I’m right, do something completely different than I do, because they operate from their spirit. [...] Customers pick what feels best for them - and it’s good that they have multiple options. [...] You’d think we would get in each other’s way, but I think everybody has work available for them.”

As has been stated overlap happens quicker and oversight is easier to gain; therefore mediation work by agencies that have direct ties to smaller initiatives for cultural programming (i.e. the Saz teacher that runs classes from his basement), would strengthen, streamline, organize and increase the quality of programming in the city. Larger institutions should then operate more as a platform to make them more visible, however entrepreneurship is something that should be a skill that arts educators today should possess. Mark notes the importance of this skill as well:

“If you do not have an entrepreneurial spirit within the circle of artists within a city, then an assisting platform will also not work. A colleague of mine in Friesland told me that local violin

teachers were basically waiting for someone to come by that wanted classes. So he organized a market with the aim of furthering their self-presentation and entrepreneurship.”

Across the respondents interviewed, it is noted that it is hard to take the right steps in one go. Renske uses correct term to dub this situation:

“That’s all trial and error. You try something different and you try to make the best out of it; that’s also learning. Getting used to new ideas. Also if it doesn’t fit, or just doesn’t work - it’s just really hard and you need a long breath.”

In that sense cooperating with each other then also should include learning from each other’s mistakes as organizations. And that all starts with a more connected field of work. In terms of organization the division of roles, especially between that of larger and smaller organizations, is important for an efficient cultural education market.

4.3 Municipality and connections outside the cultural sector

All respondents noted how in the cultural world today the connections with external organizations, such as schools, are highly important in maintaining the organization of the institution and its programming that takes place in leisure time. In the instance of schools, this works at multiple levels. Firstly, the matter of maintaining the more socially oriented goals serves to the wishes of the municipality; certain demands and assignments that they are supposed to uphold grant them increased chances and amounts of funding (which is needed to set up these sorts of projects in the first place). Secondly; this creates the low-demand counterweight to your more intricate programming in the free-time market mentioned in the previous chapter. The involvement with schools is thus a must for existing; activity outside of that is done as part of the mission of an organization. A balance between the two makes both possible. The market for the school-side of SKVR and their programming is large, as schools have more attention for the importance of cultural education, and they are in dire need of external experts as cultural education offered from within the school itself was severely diminished. As Mark explained in regards to the vocational training of teachers, the PABO:

“The musical knowledge of teachers has become minimal. That has been developing for years now, because there are also no more music classes at the PABO. Although it’s making a slow return that students get some guitar and or singing class so they can use that in the classroom.”

As he continues, he notes that the problem goes deeper than that - also in the way that networks are divided among musicians and institutes themselves:

“The professional world is too far away from the amateur field, while I say: today’s amateur is tomorrows professional. They have everything to do with each other in terms of talent development. The public and the amateur field work together; and we as a foundation have an active role in sending people to conservatories. Because something has to happen, otherwise things will crumble on all levels. [...] Cultural policy can be sharpened by placing more music teachers within schools, one way or another. Or to give the schools a better budget for arts education. Money is issue number one. Then comes knowledge and capacity, and for that matter we are currently more involved with cultural coordinators. [...] If the connections between fields are more solid again, then the conservatories also have to think in how they relate themselves to the amateurs.

So next to the financial barrier for active participation in music education by groups whose presence in these programs is lackluster, barriers such as the content and the knowledge of available programming come into play. Therefore, good relations with the schools and programming from these institutions show the possibilities of such programming. Barry states how one of the freelancers at Kade40 also goes by the schools and due to the playful and easy buildup of the classes (which revolve around singing as a group) brings children from the inner-school programming to the programming at Kade40 itself. Next to that example, the respondents from SKVR also note the importance of this: long-lasting programming that is set over a course of years with specific end goals is not something that is taught multiple times a week, but that one hour per week within the school, over a longer time span builds up to something bigger starting from something small. At the end the sense of achievement then sparks a possibility for a continued interest in the form of a musical hobby. Hannah notes how this long lasting

educational program is set up for multiple disciplines and how close to 40 schools partake in such programming in Rotterdam.

Schools can also ask for a tailored program. Renske exemplifies how when a school is not too invested in cultural education, it can still be blended in the curriculum rather than existing as a separate course while the whole remains relevant for teaching modern competences:

“Some schools opt to be more inclined to technical courses, and that’s a completely different thing all together - however we can look how art and technique can enhance each other. We organized a program where children could make a sumo wrestling robot and use their creativity while doing so.”

This makes the activity of actively enjoying music a reachable ideal for the schools, and thus makes it more attractive to schools and parents. The matter that part of the aim of these classes is more aimed at social skills, and by setting-up the lessons in such a manner that anyone can join in, is part of a notion that Barry described:

“The trend and the duty among cultural institutions is to make participation in the arts less hautaine.”

Mark adds to that, for his organization:

“We really don’t play only Beethoven, it also involves alot of other music and crossovers. So that’s the vision of the future for the foundation. How do you make it 2.0 as to say, how do you make it feel more ‘Rotterdam’, otherwise it stays hung up in that old classical ideal and that has a certain image, namely that of a leftist white hobby for creative children. The point is that it should be for all children of Rotterdam that want to play a musical instrument. [...] Diversity and inclusivity are very important. And that also reflects upon cultural education - we should give everyone a chance to make themselves feel at home within a certain club.”

Showing simple possibilities to make music according to a backdrop of pop music interests youths and sparks that initial drive to be creative; young people need that push in order to find

out their creative competences. If the right connections with the right programming are made, relations between schools and programming in the city would work much better. Mark states on this matter:

“In Schiedam we tried. One of the mothers of our junior members is a music teacher in Schiedam. Together we worked out the idea of looking at what the school can do and then to create a roadshow for the young children to show what it means to play the violin with some professionals. They can see them, touch them and try them. Then they can enroll themselves and it gave us 16 new students. We also tried the same thing in Vlaardingen, but it miserably failed; only three new members signed up over three days in three schools. [...] What we learnt from that; in Vlaardingen there was no connection with a music teacher that understood what we were doing.”

It is thus important that connections with schools remain strong; and this is something that should also come with some investment from the schools themselves. When that is non-existent, the school will not partake in creating the right circumstances for a successful class or event. Mooi Werk as an organization works as a mediator for creating those connections in those terms:

“Our main goal is to look what a school really needs and then to make sure that the right parties are recruited for the job. [...] I look if there is a need for improvement in cultural competences in a school, and then to find matching programming within the city. [...] We don't do everything ourselves in terms of programming; in that sense its easy to transfer a task, and with that our function as a networking and mediating agency is fulfilled - it is your mission from the municipality to connect the right schools to the right programming.”

She also notes that these connections are highly important for the chances of children being active in music outside of school hours and that integration in the schools also raises attention among parents:

“In some neighborhoods it's basically not affordable to follow music class after school. What we do with our neighborhood projects is offering it for very little for 2,50 per class. And you notice

that when music class is available in school, it is more likely to be used outside of the school. They already experienced it and they know that the same teacher will be before them after school hours, so they'll think 'yeah, I also want that class from that teacher after hours. [...] When parents then see that their child is having fun and is also credited for skills besides math and language, they become more engaged in what happens in school itself.'

So an inner-school program that has a continuation after school hours with the same teacher that the pupils already know is good for maintaining consistent attendance. In that sense, and this is something that Hannah notes, when children have a role model it works really well:

“Especially in a city like Rotterdam, where there is much poverty and many children are from a low social background... It's very hard to get the connection from the inside to the outside of the school going. However, it is often a success when you let the teacher that's in front of the classroom every week, also give the music classes after school. That teacher then becomes a role model for those children. He really takes them with him then; and then we frequently have a good overflow occurring.”

Nevertheless, it remains difficult to get pupils from within the school to the free-time programming. All respondents note that the goal is of course not to draw as many students to their institute as a matter of success, but to increase the amount of people who are able to and feel like they can enjoy music education. The long-term scheduling of cultural education in schools is done for the people that may previously have felt that they have not been able to do so. Also; many of the respondents name the youth cultural fund (Jeugd Cultuur Fonds), which is offered from the government to stimulate the less-well-to-do to enjoy cultural activities with supportive funding. However, the respondents note how filling in the forms for these fundings is a barrier itself, and thus does not in all cases warrant success. Thinking that this is again a problem of knowing about these possibilities, when the interviewees go by schools they make a point of the availability of such options - unfortunately not always with avail. Hans and Susan have an insight in how many people make use of additional funding, and Hans notes that the public knows little about the available options:

“Regarding the measures for income-based tariffs; last year only 12 out of 400 students made use of that. It’s a sign for us that a lot can be gained in that specific audience. People should know it is feasible to join even if they are on a tight budget. That is something we should look into.”

Hans and Susan note how the people that follow-up their cheaper crash courses are also remain low. The problem of knowledge and connecting funding to the public seems to be a major problem, as it is mentioned often by the respondents. Another problem in creating connections for students in the school to the cultural market outside of it is that not in all cases a long lasting programming is possible, whether it is due to a change of the schoolboard, a shortage of personnel and time, the stopping of the existence of a school or because the prerequisites for teaching a class are too bad to handle. Ming ran into some situations where the location and set-up were too faulty for a successful class. A major pitfall in the connections with school according to her, is that the willingness to improve the situation should come from both ways - and not just from a cultural educator or organization:

“It’s taken for granted too much. I taught at a vocational school and everybody was terrified to participate. I was doing my best to make them feel safe,, and then their teacher didn’t participate saying that ‘There is no way that I’m going to sing! I can’t! That’s then the example for those kids and you’re stuck dealing with that. [...] Another time I was helping at a school because they had a performance and the first thing the teacher told me was: ‘Yeah... They don’t really like singing.’ There was no piano, they didn’t print any sheet music and the only thing that was there was a very crappy speaker that I could use to play a karaoke track. In that sense it’s neglected and lacking. That’s why I changed my professional focus.”

The matter of low transfer rates from the school to the programming outside the school also seems to be felt more in a bigger city Rotterdam. Next to higher poverty rates in neighborhoods that have fallen behind in prosperity, it is often not an option for the busy hard-working parents of the child to drop their child off at their music class. Especially if cultural education is not on the priority list for sustaining a family. If within the neighborhood itself little is offered, the journey is not one that they can safely or comfortably make on their own. As Hannah states:

“It’s just the reality that someone from the south will not come to the center; they will often not even go ten blocks away. That’s the size of the travel radius children have.”

That is why next to bringing the additional funding that one can get to attention, SKVR also makes a point of giving a referral card for specific schools that shows what is available in the direct surroundings of that school. In the smaller municipalities, this is less of a problem, due to the perceived higher safety in such municipalities. Next to that, navigating through a smaller city is of course an easier feat. And lastly, there is less of the discussed splintering of cultural institutions. There is more oversight, offering more cooperation. Respondents from Rotterdam all made a point out of the difficulty that the layers of different institutions, big organizations with different layers of management, invisible providers, mixes of freelancers and steady-job holders, the vast variety of neighborhoods and people poses to creating an efficient network and structure for music education. An anecdote from Barry showcases the heightened simplicity he experiences prior to his former job, which was at SKVR. If he now has an idea, he can go straight to his boss, brainstorm, and then try it out.

“The nice thing about Kade is that I am both invested in leisure time and school programming; the lines are short. I can just pitch an idea, for a workshop or for in-school programming that can grow into the leisure programming, and the boss will say ‘Yes, go ahead’. The short lines for communication in smaller organizations are great to make yourself more adaptable and resistant.”

And as the central organization and cultural hub of Vlaardingen, they enjoy notoriety, steady networks, less management, more agile planning and closer ties to the municipality. This also means that the municipality has to spread funding over less institutions. Over-complication then seems to be a hidden plague in organizing and legitimizing cultural organizations in bigger cities, as the cost-return scale leaves room for improvement in these circumstances; amounts of money granted by the local government will remain to be named as a problem. However, as Barry states:

“It is quite a luxury that we get a chance to try this in a small city as Vlaardingen, in such a beautiful building. [...] We are IT; in Rotterdam for example you have a lot more 1-man initiatives and smaller organizations that are all after the subsidy jar. In Vlaardingen that is not the case at all. And that makes a huge difference”

Also Roosje as an individual business holder notes the benefits of a smaller-scale city in maintaining her network:

“What’s really easy for me is that I can get into a school via Kade40, and I can basically say ‘Hey, this is Roosje from Villa Voice, could I come by for a meeting?’ ‘Yes, of course!’ But if I would call someone in Rotterdam they would say: ‘But why? Who are you?’ [...] I can imagine that is tougher in a more anonymous city like Rotterdam, where everybody would like to go by a school to tell them what they have to offer.”

Renske also makes a point regarding the scope of Schiedam versus that of Rotterdam for her work:

“The ties with the municipality are closer. [...] It’s easier to find contacts and work with them. In larger cities it becomes more bureaucratic. Also, it’s easier to make your work effect the whole city. As long as there is a plan or a project or a concept, it can be employed across the whole area.”

Some things are not possible in smaller cities, however. Bob gave an example of a music school in Waddinxveen where he is a teacher. Next to the fact that little cultural entrepreneurialism is implemented in the vision of the school, there simply are very few other organizations to work within close range, meaning that the subsidized organization simply does not grow into a more holistic overarching role for the community. Next to that, organizing specific courses in smaller cities can pose problems in the sense that there simply are too few potential participants for a specific course. This is also a problem for the Muziekschool Krimpen, as next to it being a smaller municipality, it is a hard feat to get people interested in that specific community.

“It’s not that easy. It’s a hard to get stuff going here. It’s all a bit rigid. [...] Krimpen is also not so big, so it’s complicated to offer group classes. Scale size is an issue - if you have 70 students you can easily make good groups. You can’t create any mass; if you’re bigger it’s easier to organize. Also... How many teachers do we have here? 25 or something that are all part time, only a handful will be here multiple days in the week. In that sense a smaller scale complicates things. [...] If one teacher for electric guitar is here for one day, it’s hard to make groups. The students need to be available, the skills levels need to match - etcetera.”

Barry states that when they tried to set up an equivalent of the brassband school, which is highly popular in Rotterdam, this failed in Vlaardingen due to a too low amount of participants to give a course where the strength lies in learning in numbers. The same goes for the planned set-up of an equivalent to the Wijkorkesten.

“Such a brassband school is super specific; that culture appeals to a lot of people, and you can easily get people to join and it works really well - the only downside is that it’s so specific. We tried setting that up in Vlaardingen, but we’re simply too small for that. It just doesn’t work.”

Comparing the need for such larger courses within school and in the free-time sector, it is less of a need in smaller municipalities; Han stated how two decades ago, around the same time that redirecting cultural education in this direction came around, loitering youth and poverty in neighborhoods posed an even bigger problem.

“All the social and neighborhood work was broken down. With that a lot of loitering youth appeared on the streets, and the problems that came with created a demand for us and ‘if we could do something with music’. So from those problems the need for social cohesion within the neighborhood arose. And music is of course a great tool for that.”

So apart from the need to maintain courses this way from the logistical and practical point of view of larger groups on location, meaning less costs per student, social cohesion as an end-goal of cultural education is more emphasized in a city like Rotterdam.

4.4 Teaching music today

When dealing with the cultural sector, many people will not see profit as the number one goal, and many will work from an intrinsic motivation that is supported by the vision of the organization. Nevertheless, the earlier confirmation of the group lessons being initiated in the first place because of financial reasons also have become a credo of their own, as Hans told:

“I think that money was the main instigator for that structure, but it became a philosophy that it has to be done like that in the meantime.”

Han gives an important insight on the subject when asked to describe the change in mission and vision of the organization in terms of educational goals and the target audience. Instead of naming the official SKVR statement, he answered as follows:

“That varies from person to person. A lot of our teachers have been able to grow in the changed perception of what it’s all about. For me personally, the experience is central. It seems the most logical to me. But if I were to put a 100 colleagues next to me, 20 of them will still say ‘lets go from part one to part two.’ [...] They don’t share that experience at all. They don’t have that flexibility and have grown up to be accustomed to certain ways; that’s something that applies to all of us - you’ve grown in a traditional form of learning music and then you go to a conservatory. In practice you just gotta wrap your hand around it in a different way however.”

In earlier days the conservatory gave you a ‘license’ to teach; it showed your competence on an instrument and it means you have been taught in a certain way that you will attribute your instrumental skills towards. In prior situations, this was maintained in music schools as well. This meant that some learning of new teaching skills is a must in informal learning situations that have other educational goals. For Roosje this was the other way around. Being a graduate of the bachelor ‘culture and society’, she always sang on the side and rolled in to her teaching job and takes classes from a conservatory graduate to keep her technique on par and she has an extra certificate in CVT, which is a scientific approach considering how the human voice works in addition to her self-learnt teaching skills:

“If you want to sing with kids, you it’s easy to start out. You just get them started and make sure that they are not doing anything that will damage their voice. So for what I am currently doing I do not miss a conservatory diploma. [...] Vocational schools for teaching could also use some refreshment. I think the theory of making them listen first and play later is a bit outdated. [...] Everything is just a bit... We all want things a bit faster than 50 years ago I think. When we were in elementary school I felt like we could take a minute to listen to initially listen to music more.””

Han and Barry mentioned how change is something that is hard to deal with; especially for an older generation of teachers. Han noted how the HR department had a fear that a certain percentage of the teachers was not going to be able to stand for the (now cancelled) change of course to solely cater to informal demand:

“I found that a rather blunt statement. I think the will is intrinsic for everyone, but it simply doesn’t have the preference to teach that way. Change is hard a lot of people. You have to suddenly let go of what you’ve already been doing for a 100 years and change your thinking”.

Bob, even though he believes in group lessons and the outcomes of informal learning, still has a preference for one-on-one classes due to the level of depth he can go into in regards of the instrument. Barry also sees that his teachers have a slight preference for such structures - especially in the ‘old guard’. And although it is not applicable to all conservatory students, most of the respondents that belong to that group have an outspoken preference for one-on-one classes (namely Ming, Bob and Susan). However, Han notes that despite initial skepticism about group lessons in general, he, and also his direct colleagues after him, found it works out just as fine, especially in initial stages of musically educating a child. A pilot program that was set up maintaining informal group-based lessons showed that after two to three years, there was no significant difference in skill level compared to students that had been schooled otherwise. The important thing in larger groups, however, is to have a common goal among the students; the pleasure that children get out of filling out their role in a group to contribute to that goal is of such a level that it inspires them more to spend their free time in honing their skills more. And that is what he means with putting the experience of making music up front:

“Normally there’s always a student who is sick, delayed or whatever absence in that group however was basically a non-issue.[...] There are a 100,000 ways to get on that mountain. There is no single correct one - but I do believe a teacher can make the difference in stimulating a student to practice.”

Mark also stated how this applies to his classical orchestras:

“That’s where the intrinsic motivation comes from; stimulating each other in a low-entry barrier class. That’s the cherry on top.”

Barry also makes a comparison between the successes of sports in attracting participants, the social components it possesses and between musical learning situations in groups that work out well. Bob also makes a point to his one-on-one students to go out there and start a band and actually ‘experience’ making music instead of remaining in their attic with their guitar. Susan adds an example:

“We have a program called pop for kids and they start playing in a band here. Everybody gets a role and after ten weeks they have a recital and at that point they have seen what it’s like to play together. You see that after that children get interested in their specific instrument and either they continue with the band, or they take one-on-one classes - there’s many roads a person can take.”

Nevertheless, Han still thinks that not all of the teachers would agree with such statements. And according to Barry, not all parents also:

“At first you could follow great private classes at SKVR, and after they started aiming at the less-well-to-do youth, those moved to the background a bit. Classes got bigger; not to everyone’s liking. Some parents just wanted to put their child on a private class - or with a maximum of two or three others. But they didn’t want them to be in a class of ten all the time. And there is nothing wrong with that approach - it just wasn’t the approach those parents wanted.”

When offering content to a larger group, the dynamic becomes different. And when age, school and content all have to be suitable, institutions like Mooi Werk become important for streamlining the employment of cultural education. Regarding larger groups, a difficulty still remains in matching people. For younger children this is less of an issue, although age is still a factor. Natural talents such as motor skills, as Bob notes, will also remain as a divider for all ages. Handling these differences, along with different dispositions and personalities does require experience. Setting up group lessons is no easy feat, not only from an organizational stance, but also for the educators themselves in certain instances and situations. Mooi Werk often works with set lesson methods, to make sure easy integrations within larger groups in schools can be made. As a mediator with specific objectives as dictated by a school, she would still opt for educated professionals as the planning of the school day requires them to go by many different classes. She gives an example on a method that handles home culture as a part of the subject:

“One of the most simple working forms that we have, and which is also the one that I would firstly recommend a school to bridge diversity, is by making pupils take from their parents; it’s very diverse, sometimes they have a YouTube video ready of something that they know. Sometimes they start singing out of their own as it is a song they know since birth.”

It is then up to the music teacher to mediate the situation and create an educational experience out of the set methods. Especially in informal settings in a large classroom, next to the music as an art form, it is about sparking that initial interest and to be able to reflect on music. In the efforts to democratize music, reintroducing it to the school via external organizations and to use it to boost modern societal competences, a pedagogical skillset is required next to being a good musician. It is then up to the learning situation; not only in dictating the type of learning, but also the required profile of the teacher.

Barry mentions how in our modernized, fast and connected world, the younger generation is naturally more inclined to be skilled at marketing themselves - as we concluded from Roosje and her statements, this is essential for the new status of new cultural educators who are now freelancers instead of employees. Flexibility is needed to adapt to a multitude of different target audiences and learning situations.

In regards to the conservatory, Han notes that even now the focus lies on instrument mastery. Someone wanting and being able to teach is something that comes from intrinsic motivation, or because they have to. Ming, who is a conservatory graduate herself, also recognizes that there are principles regarding the maintaining of degrees as qualifications that she finds strange in some cases:

“The thing is... People who study to be a music teacher at Codarts can’t teach at a Rock Academy, because they have a different position in this line of work. That’s odd, because they do get to teach at a high school or elementary school. And I get to give classes at a conservatory or a college. [...] However, I can’t get a totally secured job with my current degree - I would have to do another two years of training. I find that pretty stupid. In that sense it’s too much hassle according to my opinion”

A degree as a musician does not always warrant being a good teacher in contemporary times and the more informal educational situations that are now more prevalent - Bob wishes he had had more education on such matters:

“I should have learnt course-related pedagogic skills; that would have saved me from a lot of pitfalls - and that would have only improved the quality of my lessons. There is also an education based specifically on that - and you do notice that when you come from a conservatory, it is not an automatic warrant that you actually can teach.”

Han also thinks that a conservatory diploma also does not warrant you the title of ‘qualified teacher’ anymore, as they have many people on their roster that do not have that degree, nor do they need it. Hans adds to that matter:

“We have a djembe teacher here - his instrument doesn’t even have an available higher course in education. For the matters that are naturally more informal it’s just fine to take people who don’t have a degree. I don’t believe in degrees so much. Ability should trump qualification.”

SKVR schools teachers and educators within its own organization to upgrade their skills to the contemporary needs, teaching in groups and maintaining goals such as social competences. Bob also teaches workshops to elementary school teachers to be able to play some basic chords.

“Young kids love it when you just play some simple things for them anyway.”

Similar statements were made by Roosje, when discussing her work as an educator for elementary school teachers:

“You don’t have to be an amazing singer; many teachers are afraid they can’t do it, but everyone can sing to some extent - it doesn’t matter if you’re not too confident in your abilities.”

When children get older and reach puberty, many respondents state that their individualization (also of musical taste) makes group lessons less feasible - also with the new responsibilities, social environment and personal changes make them too preoccupied.

Roosje notes: *“Teenagers are also very pre-occupied with their image, and when you sing you fully expose yourself. In a class of high school students, it is a scary experience when a stranger tells you to sing all the sudden. Some students just didn’t do it. [...] What seems ideal to me is that it becomes a normal thing to them. What you then need is to make it so integrated in elementary school that from the first until the last grade singing is something that they are used to, because they have all done so before.”*

Susan also notes: *“It’s hard to get youth from ages 12-18 into your school. The ones that wanted it before drop-out when they go to high school. But to get that age group as entirely new students is often way harder.”*

This stresses the importance of making music education accessible for the young in a different light; so not only do constant encounters lead to greater educative effects, and it does not only serve the purpose of younger children being more shapeable in terms of obtaining knowledge,

but it also normalizes it socially and it thus makes them more vocal. She and most other respondents see many drop-outs when they reach the age of puberty. To make her classes more relevant for different age groups, she also has a teacher for toddlers and for teenagers that work for her on a freelance basis; the latter is a bit more tough and stern in handling the class and maintains pop songs that are more applicable for teens rather than children. The more hands-on and tougher approach that this teacher has is something that she hopes (as this year will mark the first attempt in maintaining this approach) will keep her pupils attending her programming. An additional effect of learning in a group is according to Roosje that:

“You train your individuality in a group by being more assertive, and more resistant in society. [...] For that matter I really believe in the power of singing; maybe because I delved in to that field specifically. But however, the world is getting fuller, people are more able and assertive. So you have to be able to present yourself and show what you’re made of.”

Democratization of music in those terms is then also about matchmaking, and the way that you offer programming and if it is a good fit remains an issue. Susan adds that:

“When they become 10-12 you can still offer them something like classical music, but it’s the way that you go about it that determines whether or not it will be received well - and in the end it determines on what type of school you’re dealing with.”

Another feature of today’s world is that everybody seems more preoccupied and busy, Han adds. Practicing becomes more of a chore when one is busy, and it often happens that free-time activities such as music class will be ceased. Considering other factors that are bound to the time we live in, the internet has a stake in the way that potential students view learning. Bob notes how the internet has a ton of content, but also a lot of nonsense. The example of the autodidact taken from literature is according to Susan, Hans, Han and Bob a lucky coincidence of natural talent, motivation and selecting the right material. In those terms the role of a teacher also becomes that of an information broker that filters out what is relevant for the individual. The danger is that basics will be skipped over and cause problems in playing an instrument in the long run. Therefore Han thinks that:

“It’s the future. You’re gonna direct people more, as there is a lesson available for everything. Of course there is a lot of bullshit between there, but that’s the same as with regular lesson books - they’re always too hard or too easy. [...] It just becomes filler then, and you need someone to guide you through that. There is a lot to be gained in that department - maybe by giving each student their own digital portal and log-in code; you upload some material and you’re done!”

Renske does think it has positive side as well however, especially in appealing to today’s culture and the possibilities technological advancements have to offer a wider scope in genres of music and educational possibilities:

“There are many tools for digital composition & creativity, for finding out stuff and that opens up a whole new world at appeals more to young people, like them being able to make their own digital composition with beats. That wasn’t as easy before, and now the tools are readily available.”

Ming also notes how it is now easier for musicians and music teachers to organize themselves and get work; in that sense technological development is a great tool for teachers who are not on a set pay roll anymore. Modern times also have people more preoccupied however. That also comes with the need of instant gratification and being underwhelmed by their own skills when trying out an instrument, which can cause motivational problems; Bob names that often times people are disappointed in how hard it is to start playing an instrument.

Lowered barriers of entry can also form a danger in the sense that it can make people partake in classes for the wrong reasons; similar to a daycare. Parents might put their child in a once a week one-on-one program and not stimulate or nourish the developing talents of their child. Hannah, Bob and Han all note the role parents played in earlier days; if your child joined a class, then it was pushed to practice, as there was not really a point otherwise. Of course such statements remain up for discussion, but it being mentioned by many respondents involved in this sector showcases that a change in teaching is not only a pressing matter that needs to be enforced by more factors than one would initially think of.

For that matter, what Han sees is that formal teaching is often the learning situation that is applicable to older children that still wish to actively learn an instrument. People not practicing and different levels of motivation is also what can break up a group learning together according to Bob. He describes students moving from group lessons to formal in-depth one-on-one lessons as a funnel of some sorts; it remains a fact that not everything is for everyone, and that is also more than fine as they had a chance to give it a try (unless the group lesson set-up is badly handled in the first place of course). This is a similar mechanic as sparking interest in children in schools and having a handful commencing to programming outside of schools. The move to one-on-one classes is however financially more bearable with the measures taken by institutions and the availability of funding programs if financing is an issue; so taking the playful nature, group dynamic and common purpose as something that motivates a playful approach to learning an instrument, there is also a moment when people will want to hone their skills if they wish to take the instrument further. That is why Bob has his division in classes and that is also why not all teachers believe in group classes. When explaining to Han what I meant with formal and informal he replied to me:

“You call it formal and informal, we call it being oriented on the instrument as a primary activity in class, or that you have social components of discipline, listening and helping each other. [...] I feel that in the end you should always play into the specific needs of a student.”

And as counter-weighting the cost inefficiency of formal classes in the leisure market by maintaining aforementioned larger groups, also working with schools and offering programs and by the many arrangements available (such as Jeugd Cultuur Fonds), the barrier for following private lessons is becoming lower. Also since many smaller organizations that operate on a less costly basis due to not needing large facilities, there are more definitely more options. The point is that everybody will have a preference for one form of class or the other - from teachers, to parents, to students. The great thing is that music classes are now available to a group that might not even have known their talent or interest. And the existence of informal classes will lower the boundaries for more formal traditional lesson structures. As mentioned in earlier chapters, there are still advancements to be made in that department, and that comes with streamlining organization and external ties.

5. Conclusion

It seems that the main reason for the shift in applying teaching strategies is dictated by budget cuts forcing the sector into entrepreneurialism. Stating that their missions and visions changed drastically would be too much, as in most cases it revolves around offering a platform for people to be involved with making music. That statement, although it remains the same, has gotten a much wider scope however, as governmental policies dictated a role for institutions to widen the target audience and lower the barriers of entry for potential students. Being able to follow up such wishes, while funding was diminished requires a change in approach - such as teaching larger groups informally within schools or in the leisure time. A logistical way to look at it is that maintaining more large groups lower the cost per student that an organization has to account for. Such practices are mainly maintained within school programming and with special projects; both having the competence of leaving organizations with some flow of students to leisure programming or one-on-one formal classes. As children get to experience a more hands-on playful experience of making music, it better connects to their playful nature, while fulfilling social competences that are deemed of importance for today's world. More importantly, the structures of cultural education are aiming to move towards a situation where everyone will have a meaningful encounter with active cultural participation in the context of music. This leads to an opportunity for the entire populace to develop in ways that only culture can offer, while others might find that they want to build upon a newly discovered talent or passion. And whether or not it is the preferred way of music education for a child, student, parent or teacher, maintaining such matters is only beneficial - also for music and art an sich. The shift of the cultural education market after heavy budget cuts to this direction can also be cost covering for more traditional lesson set-ups. And if freelancers get more organized, they can offer private education for cheaper, as their margins of profit do not get lost on maintaining a larger organization.

Proximity seems to play a role in reaching people who are less able participate, as distance remains a big hurdle that should not be understated next to the financial barriers. Therefore it is important that there is a better knowledge among the entire network of cultural education, especially in larger cities. A lot happens in non-official initiatives and there are a lot of initiatives that are relatively unknown and not on the map of municipalities or bigger organizations. Close-by programming might exist without one knowing about it. Those initiatives can also get better arrangements, as overlapping programming from larger

organizations that try to move to a neighborhood will create overlap - and often times the latter process is costly with low chances of success. Inefficiency can then be a problem as larger organizations could try to fill those market gaps that only seem to be existent because of a lack of knowledge; and that would be a terrible waste of funding and time, next to the fact that it creates unnecessary competition. In addition to this problem, trying to be there for every potential target audience seems impossible, no matter the size and scale of your organization, as image and stature also play a role in being a match with a potential student. Competition is something that no cultural educator wishes for, but cooperation and a structurally sound system of talent development are missing in the sector. A goal for further research should thus be to map-out and investigate smaller initiatives and to see in what structure they operate and how they could be more cemented in the network of cultural education. This oversight could bring about many of the benefits that institutes in smaller cities enjoy in terms of planning and efficiency. Considering new methods of teaching and implying informal methods and larger groups, it seems that this is still a process that can be more streamlined. What is highly important in group scenarios is that people have a common goal in the class to motivate them to do the work outside of the class. This changes the role of a teacher, and with that it becomes an outdated idea that a conservatory diploma is the norm. In those terms, not only potential students, but also individual cultural educators should get extended support across the whole city. As many cultural educators are now freelancers, a larger organization with financial power should then also embrace the role of being a support platform for smaller initiatives. Another role for big organizations as opposed to smaller initiatives is taking the lead in big projects and bringing arts education to those large groups in schools and to the public in a low-barrier way; both financially and in terms of content.

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