



# Project “Hope”: Educating Musicians for the Future

Perspectives of Finnish Orchestras and Music Institutes

Konst och kultur –  
ett svar på framtidens samhälleliga och ekonomiska utmaningar?  
Hanaholmen, 4–5.3.2010

Ulla Pohjannoro  
Sibelius-Academy



# Contents:

- I Premises of the Project Toive (“Hope”)
- II Results: Orchestras
- III Results: Music Education
- IV Conclusion



# Premises of the Project Hope

1. Musicians' Labour Market
2. Musicians' Employment Prospects in the Future
3. Music Organizations' Prospects in the Future
4. Educational Challenges
5. Research Design



# Project “Hope”: Music Sector and the Know-How of the Musicians Musiikkialan toimintaympäristöt ja osaamistarve – Toive

- Aim and purpose:
  1. To **develop** vocational **education** of musicians
  2. **“The voice of the field”**: what kind of know-how is needed in the “real life”
- Funded by the EU and the Finnish Government
- Aug 2008 – March 2011
- 3 researchers; total 3 years of research resource

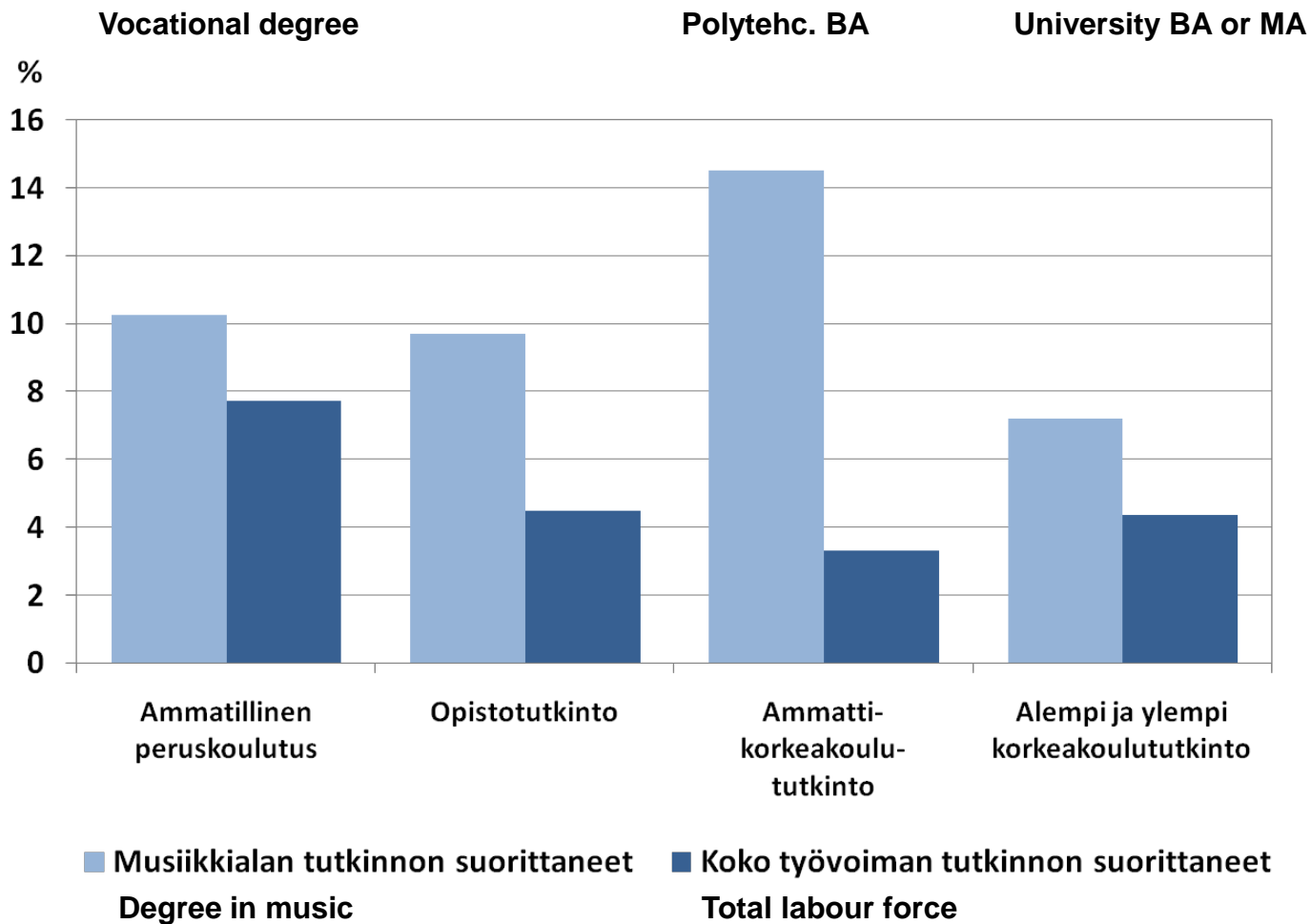


# Labour Market of Musicians in Finland

- Total amount of monthly paid jobs for musicians is about **4700**
- Non-profit organizations
- Public funding
- Educational reforms have **increased** the amounts of musicians educated
- Problem of musicians' **unemployment**



# Unemployment of Musicians 2006

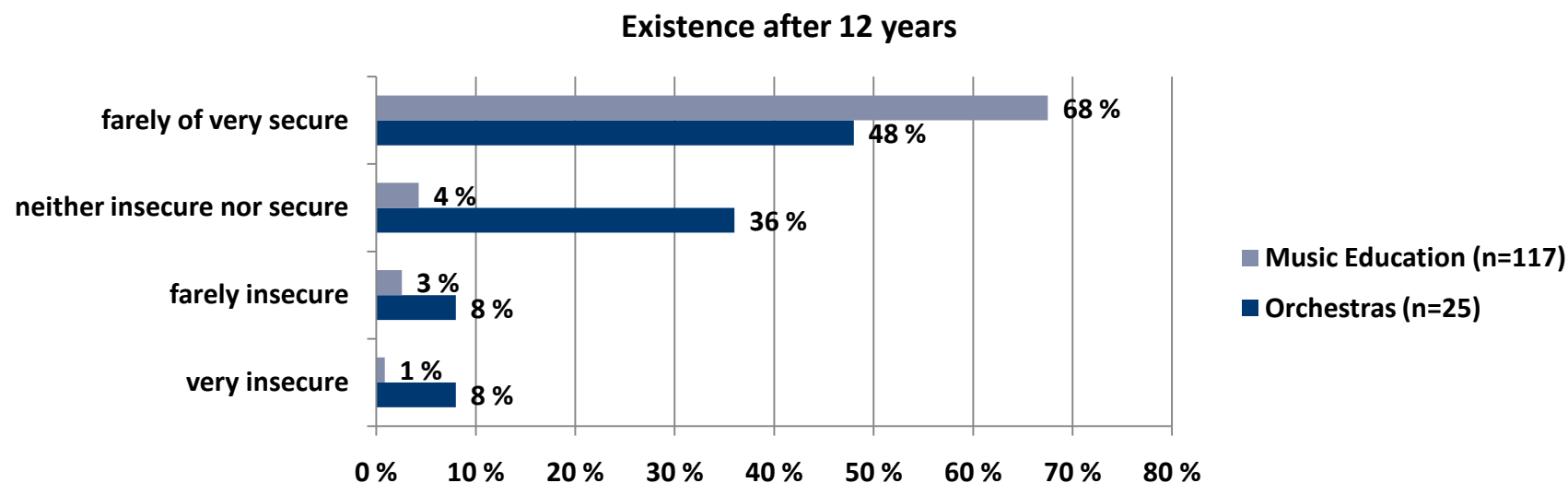


(Source: Jukka Katajisto, Board of Education / Statistics Finland)



# Premise 1/2

- Traditional **infra structure** of music sector (= orchestras, music education in schools & music institutes, and musical life of the church) will **sustain**

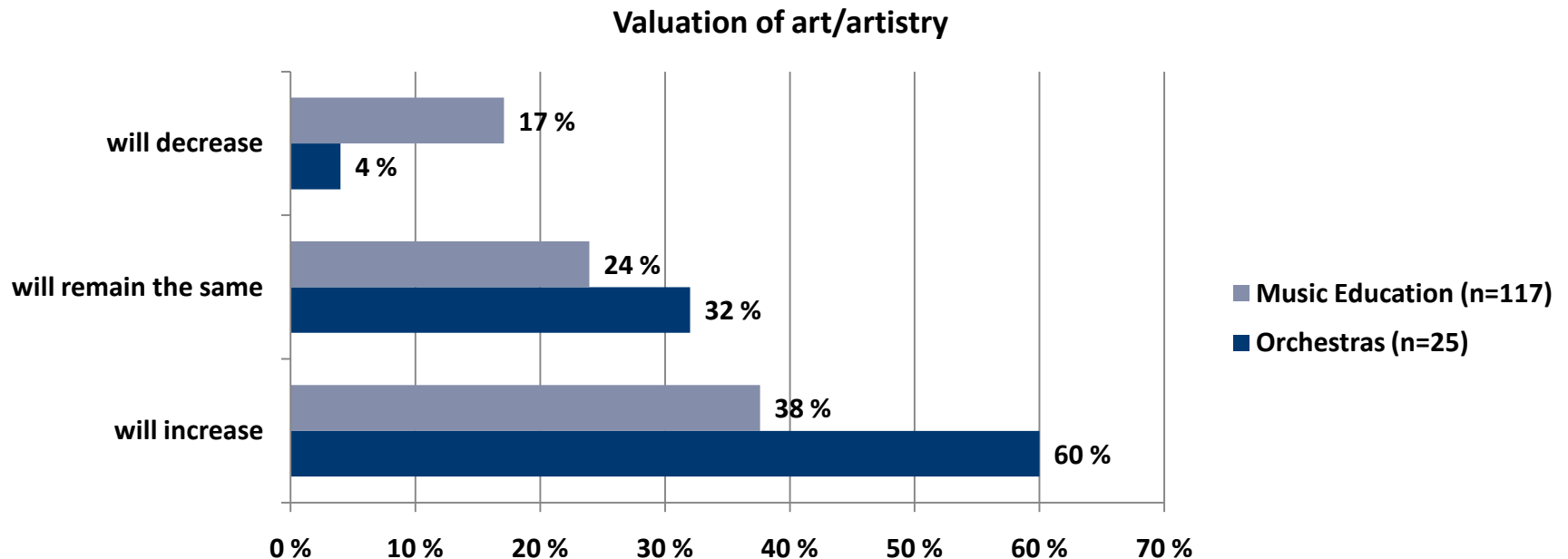


(Pohjannoro & Pesonen 2009b, Pohjannoro & Pesonen 2009a)



# Premise 2/2

**Valuation of music/art** and artistry will endure despite of rapid changes on music producing, mediation and consuming of music



(Pohjannoro & Pesonen 2009b, Pohjannoro & Pesonen 2009a)



# Professional Music Education in Finland

- The **comprehensive school** does not educate instrumental skills that are needed to become a professional musician
- The government has given the task of this preliminary education of professional musicians to the **music institutes** by regulating and funding it through legislation
- The Finnish Education Board sets down the **objectives** of the education
- The objectives include BOTH **professional** AND **non-professional** aims



# Educational dilemmas

- Music institutes:
  - How to maintain these two **incompatible objectives**
  - **Changing youth culture**: more pop, rock, jazz, less persistent practising
- Sibelius Academy:
  - Problems in the **standard** of the Finnish applicants
- Orchestras:
  - More and more musicians from abroad
- Genres:
  - More and more **non-classical western music in** preliminary education
  - **Labour market** constitutes almost totally of **western classical music**



# Target Groups

1. Music education in music institutes and polytechnics, vocational schools (2200 teachers )
2. Orchestras (1200 musicians)
3. Musical life of the Finnish church (1 000 church musicians)
4. Music education in comprehensive school and high school (490 music teachers)



# Research Design

- Survey on
  - Finnish Music Organizations of **Institutional** Status (=monthly paid jobs)
  - **Case analyses** of innovative enterprises (welfare & health care sector, classical music managements)
  - **Rhythm music** sector
- How do music organizations preview their future?
  - How do they behold there situation as it stands (**SWOT**)
  - What kind of **changes** are **predicted** in the future?
  - What kind of **know-how** is needed in the future music organizations
  - Informants: **principals** & **managing directors**



## Results: Orchestras

1. Expected Artistic & Functional Changes
2. Expected Changes in Musicians' Know-How



# Prospects of Change: Artistic & Audience

- Less western classical music – **more entertainment/rhythm music**
- Symphony & chamber orchestras: **art vs. entertainment** dilemma
- Symphony orchestras
  - How to reach **new audiences**
  - Increase of **interaction** with different audiences
- Chamber orchestras
  - More **crossover, opera & musical** productions



# Prospects of Change: Functional

- Most expected changes: city orchestras
- Least expected changes: military orchestras
- All orchestras:
  - Cultural equality, **accessibility**
  - **Ageing** problems, retiring wave (post-war baby boom generation)
  - **Communication** and interplay between the orchestra and audiences
- City orchestras:
  - Both **top know-how** & **multi know-how**
  - **Personality**
- Independent orchestras:
  - **Immaterial rights**
  - **Terms of employment**
  - **Internationalization & regionality**



# Expected Change in Know-How of Orchestral Musicians

1. Musical Core Know-How
2. Applied Musical Know-How
3. Extra-Musical Know-How



# Musicians' Know-How

<b>MUSICAL KNOW-HOW</b>	
<b>MUSICAL CORE KNOW-HOW</b>	<b>APPLIED MUSICAL KNOW-HOW</b>
Instrument playing Entertainment playing Playing in instrument section Leading Chamber music skills Improvisation skills Musical all-round education	Pedagogical skills Performing skills Communication skills Musical diversity Multidisciplinary arts know-how Ergonomical know-how
<b>EXTRA-MUSICAL KNOW-HOW</b>	
All-round education Language skills PR & Marketing Web producing Career development Leadership Business skills Project management skills	Productization skills Concert producing skills Economical know-how Manager's skills Exportation know-how Contract law & Immaterial rights Journalistic skills

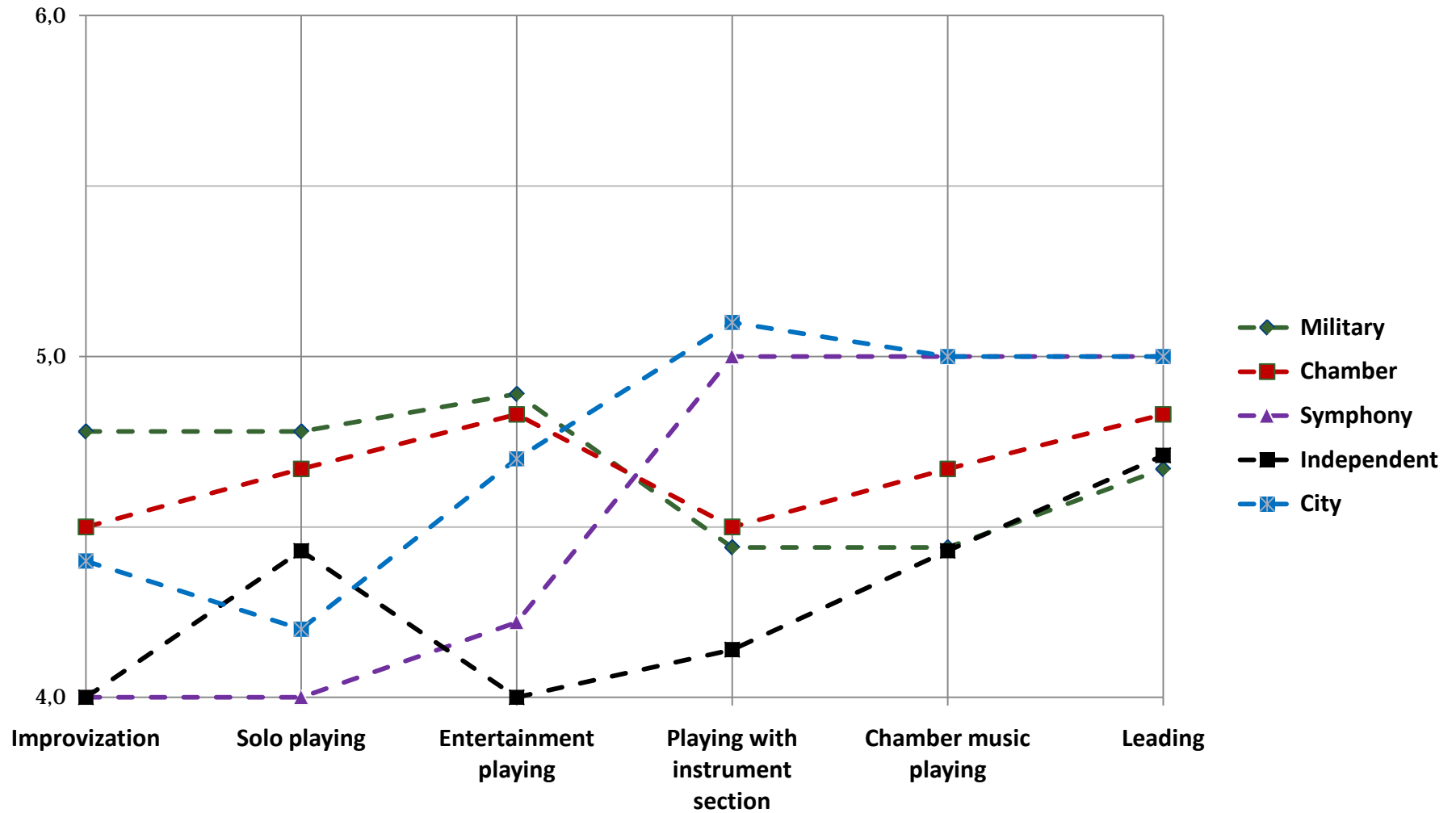


# Changes in Musical Core Know-How

- Symphony orchestras
  - Playing in **instrument section**
  - **Leading** skills
  - **Chamber music** skills
- Chamber and military orchestras
  - **Entertainment** playing
  - **Soloistic** playing
  - **Leading**
  - **Improvisation**
  - (Musical) **all-round education**



# Changes in Musical Know-How



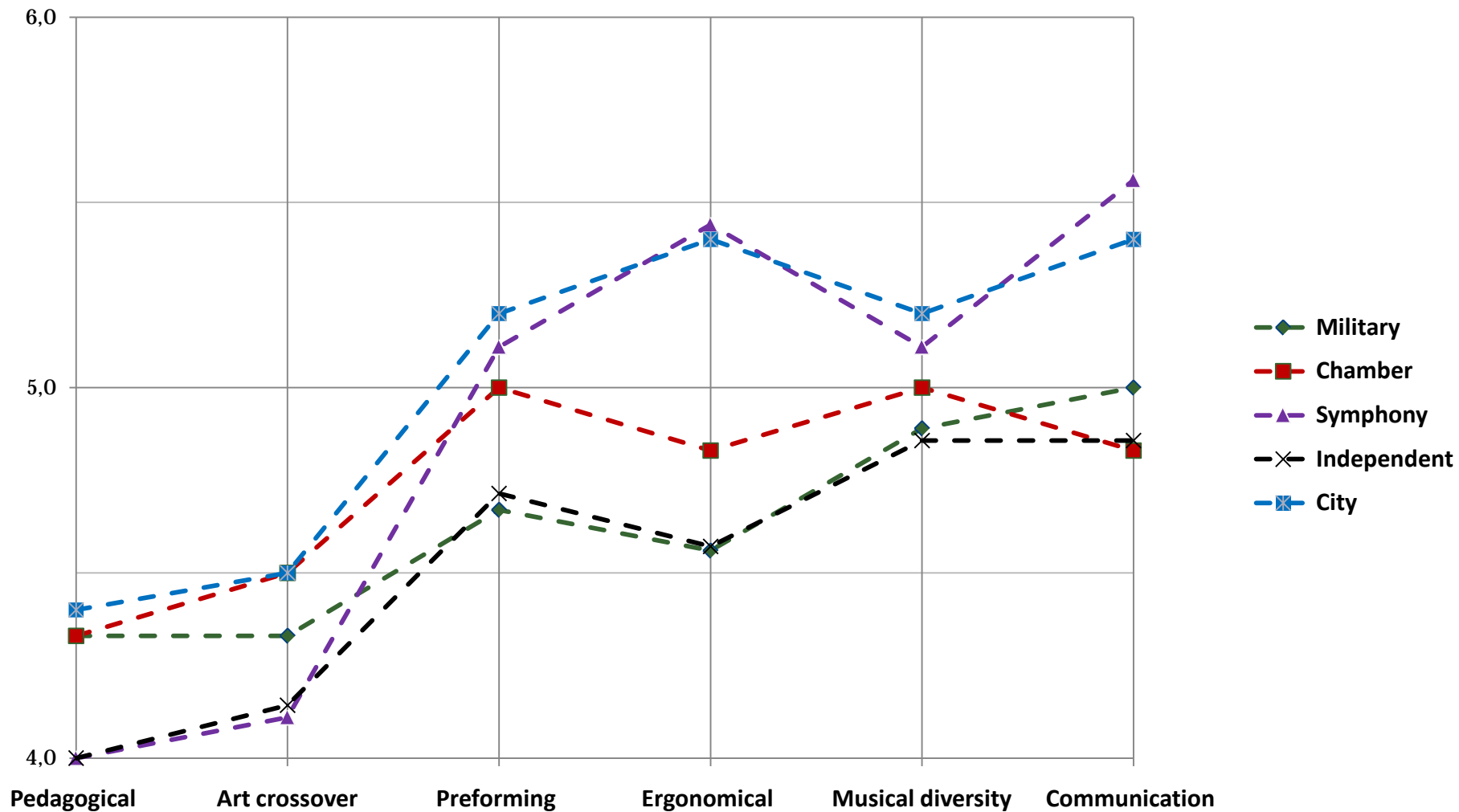


# Changes in Applied and Extra-Musical Know-How

- All orchestra types need more of these skills
- Applied musical skills:
  - Ergonomical know-how
  - Musical diversity
  - Performing skills
  - Language skills
  - Musical all-round education
- Military musicians: most extra-musical know-how

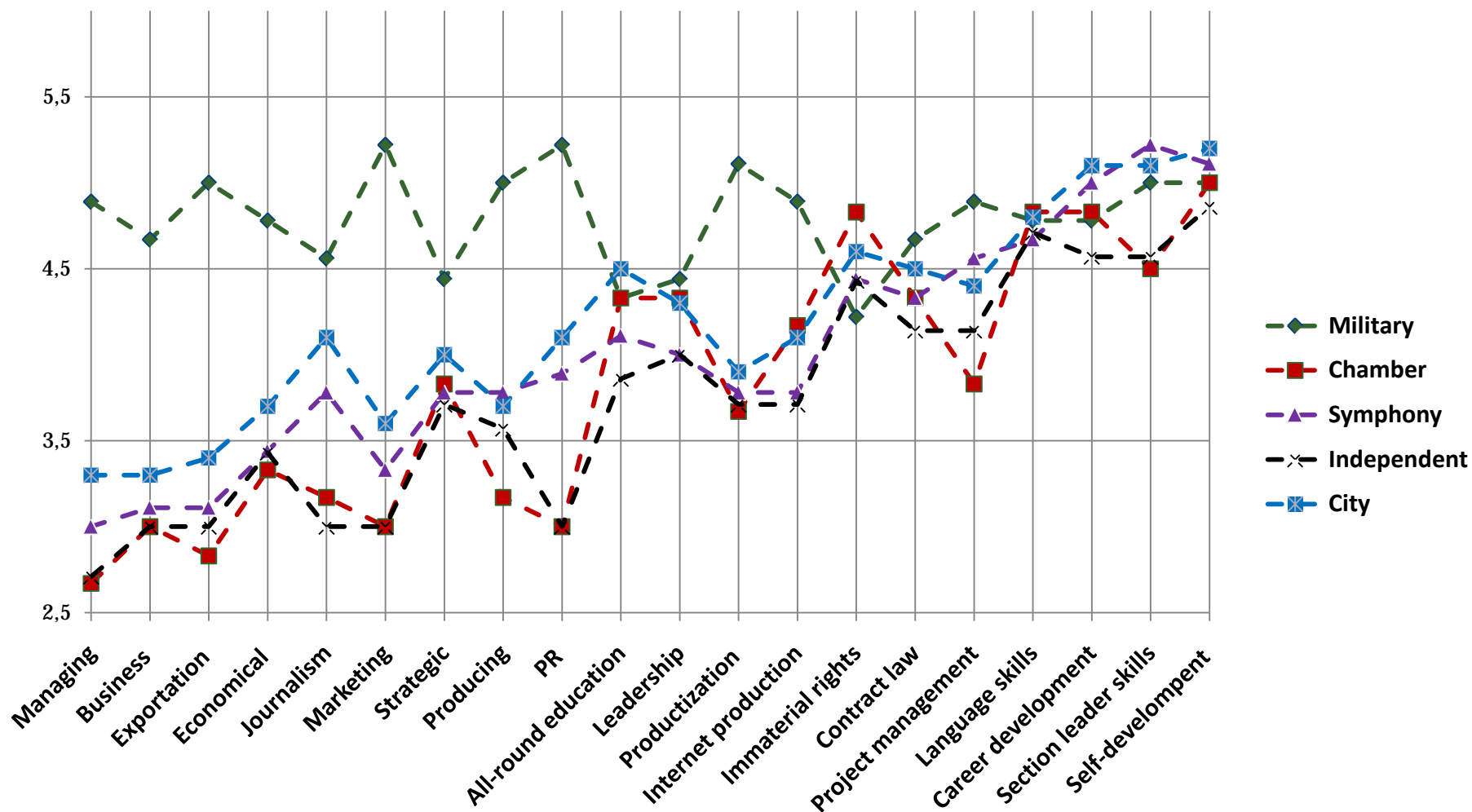


# Changes in Applied Know-How





# Changes in Extra-Musical Know-How





# What Kind of Know-How is Needed in Orchestras of the Future?

## CHANGE IN ORCHESTRAS

- Culture for all > Education programmes for diff. target groups
- Confusion of artistic and economical values, commercialization of art
- Versatility/Expertise
- Art and well-being
- More easy listening programmes
- Immigrants

## SHORTCOMINGS TODAY

- Know-how ok, but:
- Problems in recruiting

## CHANGE IN KNOW-HOW

- Communication skills
- Working life skills
- Versatility of genres and styles

Versatility/Expertise  
Communication skills  
Working life skills



## Results: Music (Instrumental) Education

1. Expected Pedagogical & Functional Changes
2. Expected Changes in Teachers' Know-How



# Artistic & Pedagogical Changes

## Increasing

- **Rhythm music**
- Change in **educational models**
- Disabled learning, adult learning  
> **Pedagogical** change
- **Commercialization** of art – especially in polytechnics and vocational institutes
- **Immigrants** – especially in polytechnics
- **E-learning** – especially vocational institutes
- Learned-centered approach, integration of theoretical subjects and music history...

## Decreasing

- Western classical music
- Art vs. entertainment dilemma



# Functional & Cultural Change

- Expected economical and administrative changes:
  - Most expected changes in polytechnics: fusions, international affairs...
  - All: networks
- Expected cultural changes:
  - All: communication, diverse know-how, technology
  - Impact of creative industries (vocational educators)



# Expected Change in Know-How of Music Pedagogues

1. Musical Core Know-How
2. Applied Musical Know-How
3. Extra-Musical Know-How



# Soitonopetuksen osaamisalueita

<b>MUSICAL KNOW-HOW</b>	
<b>MUSICAL CORE KNOW-HOW</b>	<b>APPLIED MUSICAL KNOW-HOW</b>
Instrument Playing Music theory and history Chamber music training Conducting, choir conducting Composition Improvisation & free accompaniment Diversity in music genres Diversity in instruments etc.	Instrumental pedagogy Elementary & group teaching E-learning Special education Adult & senior education Music Therapy Music technology, computers Multidisciplinary arts know-how Performing skills
<b>EXTRA-MUSICAL KNOW-HOW</b>	
Communication PR & marketing Internet producing Career development Leadership Business skills Project management skills	Productization skills Concert producing skills Economical know-how, entrepreneurship Manager's skills Exportation know-how Contract law & Immaterial rights Journalistic skills



# Expected Change in Musical Core Know-How

- Same profile in different educational stages
- Most changes:
  - **Versatility** (two instruments, instrument + conducting etc.)
  - **Improvisation, free accompaniment**
  - **Rhythm music**
- Less change:
  - Western classical music (specially vocational education)
  - Music theory & history, choirs (specially vocational institutes)



# Applied Musical & Extra-Musical Know-How

- Most expected change in pedagogical skills
  - Most differences between the educational stages in **e-learning** and **performing skills** (needed less within music institutes)
- Much changes expected change in extra-musical know-how as well
  - All: **communication, PR & marketing**
  - Vocational educators: **entrepreneurship & productization**
  - Least expected changes in music institutes



# What Kind of Know-How is Needed in Music Institutes of the Future?

## SHORTCOMINGS TODAY

- Free accompaniment & impro
- Pedagogical skills (pre-school & group)
- Communic. & working life skills
- Versatility - multidisciplinary

## CHANGE IN KNOW-HOW

- Free accomp. & impro
- Diversity of skills
- PR, marketing
- Communication skills
- Development of work processes
- Group teaching
- Rhythm music

## CHANGE IN MUSIC INSTITUTES

- Role of rhythm music
- New forms of education (groups)
- Immigrants, other new target groups
- Learning disabilities

Versatility (instrum.+other)  
Pedagogical skills  
Working life skills



# Conclusion



# Questions to the Educators of Musicians

- **Specialization or diversity in know-how**
  - Soloists or orchestral musicians?
  - Soloists or educators?
  - Orchestral musicians or educators?
  - Identity of a musician > Identity of a music educator
- **How to rationalize the three-stage system of musicians' educating ?**
  - Sibelius-Academy: (Orchestral) musicians and soloists?
  - Polytechnics: Educators?
  - Vocational institutes: Musicianship combined to main expertise (eg. social and welfare sector) ?
  - Specialization according to genres?



[www.siba.fi/toive](http://www.siba.fi/toive)

[ulla.pohjannoro@siba.fi](mailto:ulla.pohjannoro@siba.fi)