



9th EMES International Research
Conference on Social Enterprise

EMES events

Act Locally, change globally: Social enterprises and
cooperatives for more resilient economies and societies.

Frankfurt University of Applied Sciences
Frankfurt am Main - Germany
11-14 September 2023

ESCP-9EMES-10

The production of enduring musical culture and the system of music schools in Trentino

Silvia Sacchetti

The production of enduring musical culture and the system of music schools in Trentino

Silvia Sacchetti, University of Trento & Euricse¹

silvia.sacchetti@unitn.it

Conference paper prepared for the 9th Emes research conference – “Act locally, change globally: Social enterprises and cooperatives for more resilient economies and societies.”

Frankfurt University of Applied Sciences, 11-14 September 2023, Frankfurt (Germany)

Abstract

This research analyses the system of creating musical culture in Trentino. The study emphasizes that the music education project that persists over time arises from an important vital momentum that transcends the existing modes of production and coordination of resources, when a new way of producing a meritorious good is formed through close public-private cooperation and an important allocation of resources by the autonomous province located in the north-east of Italy.

This paper explores, empirically, whether it is sufficient to allocate resources and define shared rules to maintain a vital system. I have studied this topic during a three-year project, which involved triangulating data from public administration, school, and music teacher sources. The findings highlight that the persistence of the system is tied to its rules which were inclusive at the start but may be exclusive towards other stakeholders now. Motivational persistence of teachers' is significantly tied to their conformity to the institutional settings and the ability of the system to protect teachers from external changes. A cooperative approach oriented towards the development of creativity and personal growth supports motivational persistence. The challenge for the system is to build on these predictors and promote innovation and openness to such change without jeopardising motivation or the production of overall value for the community and other stakeholders (e.g. other schools, their students and teachers). This information can guide policymakers and school administrators in developing strategies to enhance teacher satisfaction and foster a vibrant and thriving music education environment in the province.

¹ I wish to thank Miriam Fiorenza who has supported the research project throughout all of its stages, my colleagues Mario Diani, Giolo Fele, Marco Russo, Andrea Salustri, Roger Sugden, Juliette Summers for discussing the project throughout. Thanks to Matteo Gaudiello for supporting early work on the data set, Alicia Chiodi and Luigi Schiavo for suggestions and support in the editing of this paper. The research has been possible thanks to the availability and time of school directors and teachers, and the financial support of Caritro Foundation and the Department of Sociology and Social Research at the University of Trento, Italy. Usual disclaimers apply.

1. Introduction

This manuscript discusses the creation of musical culture and education that endures, a topic that has not been previously addressed, and has been studied during a multi-year research project within the context of the Trentino Music Schools (TMS) system. Useful background information has been drawn from the Trentino School of Management's previous research focusing on the financial data of the schools, as well as from the previous work involving school directors (Sacchetti and Marchesin, 2019), and the insightful research by music pedagogue Lara Corbacchini (2019), which developed the teaching model of a specific school within the TMS system.

The importance of studying evolutionary aspects of production systems, and in this case of an educational system, has been highlighted by development economics and evolutionary economics in particular. Theories of social movements have also addressed the issue, asking what determines the rise and fall of movements and collective action (Hirschman, 1982/2002; Alberoni 1977). The idea that development depends primarily on capital accumulation was overcome by bringing back the role of institutions, path dependence, and the effects of increasing returns to scale (Nelson and Winter, 1982; Stiglitz, 1988, Faini, 1996). Hence, the differences in opportunities for citizens on the one hand and costs of producing the services on the other (whether the producer is private or public) in urban and rural areas is not only a matter of the amount of financial resources available, but of the efficiency levels that can be reached (Sacchetti, Salustri, Salvatori, Viganò, 2023). This issue is of particular relevance in Europe (Director General for Employment and Social Affairs, 2008) and in the Trentino province specifically, because of its geomorphology and for the relationship between the territory and the production of services, which can be organised through different combinations of state, market and cooperative coordination. Efficiency, and in particular the total efficiency of a socio-economic system of production, is a matter of what rules govern the coordination or resources (Borzaga, Tortia, 2017). Rules that centralise decision-making and define governance models that exclude weak but relevant stakeholders from decisions of interest may lead to a loss of capabilities and wellbeing (Ostrom, 1990; Sacchetti, Borzaga 2021). Hence they are not promoting efficiency, but inequality (Sen, 1992).

The issue, in more current debate, can be framed within the questions around social value creation rather than extraction (Cf. Lazonick, 2014; Mazzucato, 2018) and the ability of non-market entities, such as social economy organisations and cooperatives, to produce it (Lingane, Olsen, 2004; Luo, Kaul, 2018; Santos, 2012; Sacchetti, Borzaga, 2021, Sacchetti, Salustri, 2023). One angle to look at social value creation is subjective wellbeing (Deci, Ryan, 2000; Maslow, 1965) through on-the-job satisfaction measures, which are associated (in organisational literature) with involvement, competence, autonomy (Gioia and Poole 1984), teamwork (Pirola-Merlo, Mann 2004), sense of belonging, use of creativity (Amabile, Conti, Coon, Lazenby, Herron, 1996; Sacchetti, Tortia, 2013), and fairness (Tyler, Blader, 2002). Similar considerations can be found in some approaches to happiness economics, which uses life satisfaction measures tied to macroeconomic objective measures (such as unemployment or inflation or income; Frey, Sutzter, 2006) and relational goods (Bruni, Porta, 2007). Volunteering, joining cultural and recreational activities, friendship are also related with subjective wellbeing (Becchetti, Pelloni, Rossetti, 2022) but also with the creation of positive external effects with features of public goods, such as diffused social capital (Gui, Sugden 2005; Meade, 1973; Putman, 2000). Subjective wellbeing is in turn associated with multiple sets of motivations (monetary, non-monetary, self-regarding, other regarding) and their renewal, and the persistence of relational experiences, but also with the capacity of organisations to perform with respect to their aims (Deci, Ryan, 2020; Tortia, Sacchetti, Valentinov, 2020).

Based on the above approaches, I look at the TMS system from a double perspective. The first is a structural perspective, which looks at the governance of the system and whether it is consistent with the overall aim, which is to produce a meritorious good and overall social value. I seek a partial answer by observing the system's areas of efficiency and inefficiency. I investigate also the system's evolution from a historical perspective, how the education system in Trentino has emerged and rules have been defined, to understand whether this system – after thirty years from its creation – has maintained its *raison d'être*. I then investigate whether these rules favour capabilities and motivational persistence.

This introduces the second perspective presented in this manuscript. I focus on teachers (one of the two main stakeholders together with music students) to analyse the material and immaterial capabilities activated by this system of music education, their vitality, assessed as the use of their own creativeness and overall wellbeing, and the persistence of their motivation to create music education.

We use original survey data collected with teachers (N=140) (Appendix 1) and interview data (N=50) with teachers, school directors and policy makers (Appendix 2), as well as organisational information originally collected from TMS.

2. The birth of a path for the production of meritorious goods

In this research, I wanted to emphasize an aspect not covered so far, which is that the project of music education that persists stems from a significant vital momentum that goes beyond the existing modes of production, availability and coordination of resources. It involves the creation of a new way of producing a valuable asset, recognized as such by the community.

In Trentino, during the 1980s, local musicians found themselves in a situation where they gave rise to what Francesco Alberoni, to explain social movements, called the *nascent state*, which is “a state of social transition where an alternative solidarity is established, and exploration of the boundaries of what is possible occurs within that particular social system, in order to maximize the realization of that solidarity in that historical moment” (Alberoni, 1977, p. 45, translated from Italian). From this situation, an identifiable community of musicians emerged who, in various capacities, were teaching but lacked stable employment (some were already teaching in local cultural associations, brass bands, or in the cooperative *Musica Artista*, established to support brass band music education). This group of musicians emerged from various local realities to give birth, under the stimulus and guidance of the public actor, to a renewed system of music education. At this moment, a selection among several possible alternatives took place:

- i) the first option was to rely on existing associations that had wide-ranging activities but lacked continuity and standardized quality guarantees;
- ii) the second option was to resort to the public sector through the Conservatory and its vocational schools (SMIM and Liceo Musicale);
- iii) the third option was to let the market exchange mechanism act entirely, entrusting music education to private instructors or independent schools.

The selection was made without eliminating any of these alternatives but by creating a fourth one, i.e. concentrating provincial resources on the creation of a system of schools with a cooperative or associative form, spreading throughout the territory with shared defined standards. The peculiarity of this transition is that it was made possible by a cultural policy context within the Autonomous Province of Trento (PAT), which was reprogramming itself on a model of cultural platforms that fully included the creation of an accessible and widespread musical culture throughout Trentino. This led to the establishment of a co-programming model between the public sector and private teachers' cooperatives and social economy

organisations *ante-litteram* (Sacchetti, lanes, 2022). The schools were born from the idea of creating a new organizational initiative (worker cooperatives and associations) to connect existing musical skills and teacher motivations on one side, with the need to take care of the creation of musical culture for the territory. The coordination of resources also reflects the close connection between the public sector and local cooperation, as described also by scholars of welfare innovation (Pestoff, 2008). Two-thirds of the total resources needed by schools are redistributed to the users and teachers by the Province (thus through a redistributive mechanism of authority involving taxation and indirect service provision, with coverage of teachers' salaries and an average annual contribution to tuition fees of 837 euros in 2015), one-third comes from tuition fees paid by the users (therefore through a market mechanism, with an average tuition fee of 437 euros in 2015 - TMS data), and from membership fees where applicable (through the cooperative mechanism among school members).

The system is intended to dignify the work of the teacher and, not least, the pupil who needs quality standards and continuity of training. The effectiveness of the TMS is evident in the more than 5,000 students who annually, between 2006 and 2018, on average attended courses offered by the schools and the 1,800 pupils who have attended band training since 2008.

However, we can ask whether it is enough to allocate resources and define shared rules to ensure the vitality of the system? There are situations where actors who have access to resources (such as public transfers, income, relationships, education, financial credit) are not vital in the sense that, despite their endowments, they do not express their generative potential, even when it would be desirable for themselves and others (on vitality see Sacchetti, 2022).

After thirty-five years since the establishment of the system, it is reasonable to wonder whether long-term vitality is possible, where the condition is on the one hand, the ability of the system to change its context and, conversely, to adapt to it (Simon, 1950/2013). Over time, the schools have had significant effects on their environment, including the development of managerial skills for school management, organizational structuring, and the student numbers mentioned above, with the involvement of almost three hundred teachers. The resilience achieved so far would be the result of the musical system's ability to establish rules that reduce the complexity generated by the external environment and enable teaching activities and, consequently, access to provincial funding. The standards defined in collaboration with the public have also served this purpose, setting clear guidelines and absorbing centrifugal forces, effectively creating a system accessible to a limited population of schools. However, several challenges remain, including the system's ability to adapt to evolving cultural stimuli, the needs and inputs from students, teachers, and administrators.

1.2 Schools' activities: within and beyond provincial policies

The TMS's approach is part of a broader system that stands out for its institutionalized collaboration between public and private sectors, aiming to offer music education services without imposing exclusionary criteria based on:

- i. age,
- ii. instrument and musical preferences,
- iii. previous preparation before entering the school,
- iv. cognitive and physical abilities, and
- v. geographic location, as the schools and their branches are widely distributed throughout the territory, unlike public music education, which is concentrated in Trento and Riva del Garda.

The schools are engaged in various areas of activity, primarily in the field of music education, which, while following common guidelines, can be adapted to the type of students and their

preferences. For example, the schools may offer teachings on a variety of instruments not covered by other modes of service provision (e.g., SMIM and Conservatory) or focus on non-professional objectives. They are also involved in organizing music events, developing cultural initiatives for the community or mandatory schools, and fostering spontaneous social and collaborative paths among the attending students. All these activities need coordination, and only a portion of them - mainly the didactic activities that correspond to the provincial regulations - is reported to the dominant funding entity, the Autonomous Province of Trento (PAT). Therefore, another important activity of the schools involves structuring organizational processes capable of producing and reporting the required services, with the participation of their associates, as the TMS is mainly based on cooperative or associative models. The spheres of activity where the schools' actions can be observed are as follows, covering both those regulated (points from i to iv) and those not covered by provincial regulations (points from v to vii):

- i. **Music education activity**, mainly including direct interactions with students and brass band education. There are about thirty instrumental courses activated, and the educational offer is diversified based on age groups, including collective courses introducing music, choral education, musicals, music culture, modern music workshops (Rock/Pop/Jazz/Funk), ensemble music, and instrumental ensembles. Additionally, there are courses on sound engineering, home recording, DJ and live performance, and computer music.
- ii. **Education in other related disciplines**, mainly theatre, dance, and video-making, where music education activities can develop synergies in a multidisciplinary approach.
- iii. **Artistic activity within the educational context**, primarily involving the organization of concerts and performances with students, and occasionally encompassing editorial and production activities. 34% of the responding teachers indicate their primary artistic activity within the school.
- iv. **Organizational activities and management** of ordinary activities financed by the provincial system, following guidelines and reporting rules.
- v. **Independent artistic activity of teachers and students**, including autonomous music performances and productions, either as professional musicians or, in the case of students, at an amateur level. 54% of the responding teachers consider their primary artistic activity as independent of the school. Correspondingly, 158 teachers (56%) showcase performance activities on the web, and 127 teachers (45%) have musical productions available on major streaming platforms.
- vi. **Advocacy activities and independent project activities**, which may be part of projects funded by municipal contributions or participation in cultural and educational tenders. They promote music and musical culture beyond the school through the organization of public musical events, participation in festivals and cultural initiatives promoted by local entities, teacher training courses, and social projects. They also involve music education in mandatory schools through dedicated projects, previously funded by European projects with provincial mediation and, more recently, by the local banking foundation.
- vii. **Activities for formal and informal relationship building**, which transversally affect the activities listed above and involve other musicians, schools, and entities not necessarily affiliated with the TMS. Establishing collaborative activities depends on relational assets (Bruni, 2004) based on mutual professional respect and often friendship, facilitated by the soft presence of people in the same places, encouraging reciprocal participation of teachers and directors in each other's organized activities, informal meetings, and convivial gatherings, as well as formal events managed according to established organizational practices. These create contexts where ideas and proposals for collaboration can arise and circulate. The importance of "creative

spaces" for peers and interactions defined not by authority but by reciprocal interaction or interplay has already been highlighted (Sacchetti, 2022)

All these activities are carried out using resources, including (for 2021):

- i. Approximately 5 million euros of direct provincial funding, 1500 euros indirectly through band training, municipal funding, and school fees,
- ii. 261 teachers, with an average age of 46, comprising 160 males and 101 females,
- iii. 37 administrative figures, including 10 males and 27 females,
- iv. 88% of teachers on permanent contracts and 35% on full-time contracts,
- v. 296 connections with musicians within the music school system and 1366 connections with musicians not teaching in music schools, identified in 386 independent musical productions of 253 music schoolteachers (the number refers only to teachers whose names are available on the school websites). An analysis of teachers' discographic productions reveals that each teacher has an average of 3.38 artistic collaborations, mainly with musicians outside the music school system (2.78 connections) (Diani & Sacchetti, 2023).

The analysis suggests that, at a territorial level, resources have been coordinated by the public administration, along with the schools, to create spaces of freedom where "capabilities," to borrow Sen's (1992) terminology, can be developed for teachers, students, and the community as a whole, through the production of social value, not only in terms of musical skills but also in terms of improved accessibility to music education and relationships (Sacchetti and Marchesin, 2019). In essence, this is what an education system with an emancipatory educational project aims for (Bertin, 1968; Ellerani, 2013). And it is also what may support the vitality and motivation of individuals and the context in which they operate.

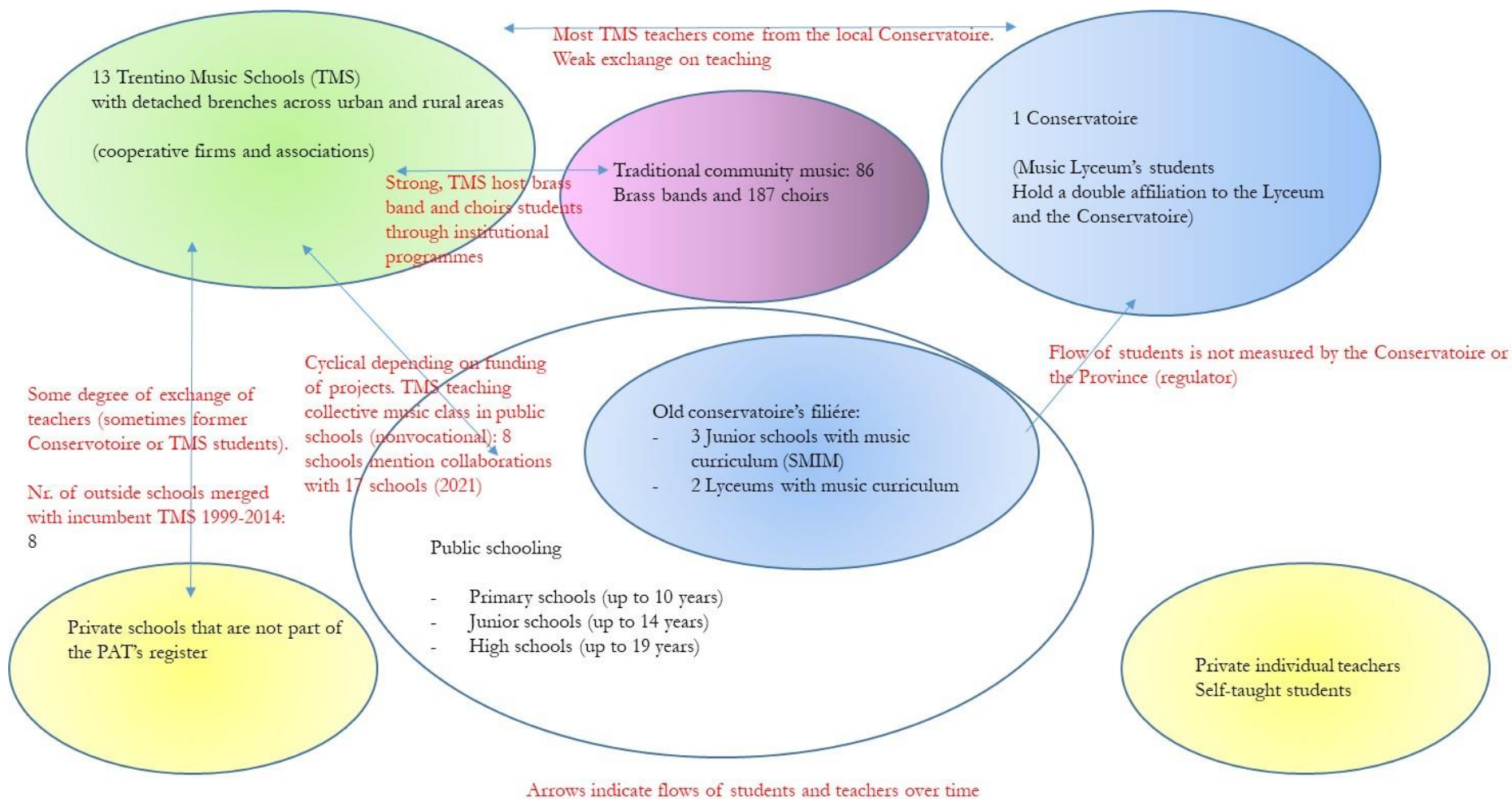
3. The evolution of the pathway, system efficiency and its challenges

The system has some efficiency advantages compared to public music education (SMIM, Licei Musicali, Conservatory) mainly because of its accessibility: independent of age, geographic location, previous musical training, and students' level of ability (not providing entrance examination and aptitude test for enrolment). Figure 1 illustrates the actors in music education while the arrows indicate the possible flows of students and teachers over time.

When PAT decided to select this way of producing music education it moved the ecosystem from a state where many alternatives are possible (State, market exchange, associationism) to gradually more defined situations, leading to a more delineated educational project and production of musical culture. Like in a funnel shape, the options narrow as the system defines itself over time and resources are channelled within it. This occurs through points of selection, for example, the establishment of the Conservatorio in 1980 and the TMS system in 1987. The latter point of selection establishes the extensive educational system desired by the PAT and the musicians from existing associations who, in 1986, had established the association of music schools. The schools' educational proposal is innovative, since it develops within an institutional context that includes both the Conservatorio, which formally pursues professional education, but offers pre-academic courses too, and brass band and choirs (voluntary associations). It proposes the development of an enabling educational project (not necessarily oriented towards professionalization) accessible to all. The dominant educational aspect is the ability to play together and, therefore, the students' interaction through sharing and mutual listening. The proposal, developed at the time with the contribution of Carlo Delfrati, a music pedagogist engaged in the development of dynamic teaching models, is only partially embraced by the public administration when defining provincial educational guidelines in 1990. The result is a less innovative pedagogical approach compared to the one proposed by the schools (Corbacchini, 2019). The choice of guidelines represents another point of selection.

The recognition of TMS – at least from the perspective of the guidelines – and hence the work of teachers, is primarily oriented towards teaching. The artistic activity recognized by the guidelines and, therefore, by the schools, is mainly developed within the context of students' performance activities, leaving aside the autonomous artistic activity of teachers and students.

Figure 1 - Institutions and relationship flows within the system that delivers music education in Trentino



Over time, provincial resources flow into an increasingly institutionalized system. The schools structure themselves and adapt their organizational models to the accountability requirements set by the public actor, as well as to the educational guidelines that involve the structuring of the educational offerings, including courses for the first (ages 3-6), second (ages 8-13), and third cycle (ages 14 and above). On the system governance side, a series of incentives are offered to induce schools to maximise access to music education and the creation of musical culture for the territory. This is done by transferring more towards students aged 14 and below, who become the main target of schools. Moreover, this system benefits musicians who have access to the educational project of the schools with greater stability in their work and in a stimulating environment, and for users who wish to develop musical skills even in remote areas without bearing the full cost of the service, as it is co-financed by the Province. Specifically, the incentives determine the allocation of resources to the thirteen schools registered with the province and adhering to the educational guidelines (Table 1).

The monetary transfers from the PAT are mainly calculated based on the number of teaching hours and the number of students. The Cultural Activities Secretariat, belonging to the Education and Culture Department, is the provincial administration responsible for promoting, supervising, and financing the cultural system that includes the basic music education system. In 2019, the PAT's contribution to music education amounted to 5.6 million euros (60-70% of the total budget of the schools), a significant amount for the cultural sector, which reached a total budget of around 11 million euros. In the same period (2017-18), the 13 music schools directly trained more than 5,500 students (75%) and over 1,700 students from band formations (25%). The total number of participants exceeded 18,000 people when considering all initiatives, including collaborations with public schools. Moreover, the system involved over 340 employees, including teachers, directors, and administrative staff. Currently (in 2021-22), there are approximately 7,000 students attending the educational activities (35% coming from bands), and 261 teachers are involved in teaching. The funding amounts to about five million euros per year, plus an additional one and a half million euros that, through the PAT's funding to the Federation of brass bands, is used by the Federation to buy training courses offered by music schools. Additional funding, in varying amounts, is associated with the locations where the schools operate, most of which, except one, are funded by the municipal administrations where each school is based or operates, reaching even remote locations in the valleys.

In the face of the system's overall effectiveness, over time, the initial creative state moves towards a more operational mode, aligning with a system of institutional rules and practices, which risk becoming disconnected from emerging challenges and sensitivities, occasionally necessitating change and the need to reassess its rules, giving rise to generative impulses. As a result, the guidelines are revisited, undergoing at least a couple of revisions, the latest of which was in 2018. While the initial vital state gives rise to the Trentino system, it subsequently undergoes a process of institutionalization and marginal adaptations.

The study has also highlighted some areas of inefficiency, particularly regarding the market structure and its institutional barriers to the entry of new schools. In particular, the first mover advantage of incumbent schools and the system's limited openness to new realities, as well as the lack of shared planning with other educational institutions (public schools, conservatories) and with the schools within the system, beyond the initial momentum that saw them working together in defining the system alongside the province.

However, recent events and ongoing socio-economic trends reinforce the hypothesis that a new point of selection is imminent. The pandemic and virtual learning, demographic changes, shifts in the overall offering of recreational and cultural activities in the region, as well as changes in lifestyle related to the use of digital technology, musical tastes, and the music market, raise new questions focused on discovering the new context that will likely lead to new points of selection along the evolutionary trajectory of the system.

Table 1 - Music schools: year of establishment and teachers (year 2021)

| Music School | Location | Year of Establishment | Number of Teachers | % of Female Teachers | Societal Workers (including administrative staff) | Collaborators on External Projects | % of Teachers aged under 59 years |
|-------------------|-----------------|-----------------------|--------------------|----------------------|---|------------------------------------|-----------------------------------|
| 1. CDM | Rovereto | 1987 | 21 | 43% | 20 | 7 | 100% |
| 2. Diapason | Trento | 1989 | 33 | 45% | 18 | 10 | 91% |
| 3. Eccher | Cles | 1986 | 35 | 37% | 16 | 0 | 94% |
| 4. Minipolifonici | Trento | 1981 | 21 | 67% | n.a. | 2 | 94% |
| 5. Moser | Pergine | 1975 | 20 | 55% | 12 | n.d. | 85% |
| 6. Novak | Villa Lagarina | 1985 | 29 | 48% | 14 | n.d. | 88% |
| 7. Opera Prima | Ala | 1993 | 15 | 27% | 11 | 0 | 100% |
| 8. Pentagramma | Tesero | 1983 | 23 | 26% | 10 | 2 | 100% |
| 9. Primiero | Tonadico | 1995 | 14 | 36% | 9 | n.d. | 100% |
| 10. SIM | Borgo Valsugana | 1990 | 26 | 42% | 9 | n.d. | 29% |
| 11. SMAG | Riva del Garda | 1995 | 39* | n.d. | n.d. | n.d. | n.d. |
| 12. SMG | Tione | 1983 | 22 | 36% | 11 | 2 | 92% |
| 13. Zandonai | Rovereto | 1889 | 2** | 50% | n.a. | 4 | 99% |
| Totale | | | 261 | 43% (mean) | | | 89% (mean) |

Source: authors' survey data, 2021; *integrated for missing data with an estimation based on data from Trento Chamber of Commerce; n.d. data not available; n.a. not applicable; **the number refers to direct municipal employees, to which 13 external teachers on contract with other schools should be

4. The employment context

Certainly, the schools have contributed to creating a more secure employment environment, particularly as a first employment opportunity in the field of music education. According to the data from the survey conducted with the teachers in 2021 (Appendix 1), before joining the school, only 17% of the teachers had stable employment. The majority of teachers were engaged in occasional contracts (28.57%) or had self-employment with a VAT number (12.14%). Others were students (15.71%), experienced unemployed individuals (10.71%), or seeking their first employment (8.57%).

Table 2. What was your activity at the time of being hired by the school?

| | Number of teachers | Percentage |
|---|--------------------|------------|
| Seasonal employee, occasional | 40 | 28.57 |
| Permanent employee | 24 | 17.14 |
| Student | 22 | 15.71 |
| Self-employed person (V.A.T.) | 17 | 12.14 |
| Unemployed with previous experience | 15 | 10.71 |
| In search of first employment | 12 | 8.57 |
| Other | 9 | 6.43 |
| Military conscription/obedience/civil service | 1 | 0.71 |
| Total | 140 | 100.00 |

An insight into the prevailing impact there has been on the local community of musicians we obtain by considering that 23.57% of the teachers were not teaching music before joining the school, while among those who were already teaching, 69.16% were teaching in Trentino, 25.23% in other provinces, and the remainder abroad.

More than 85% of the musicians currently have permanent employment contracts. In addition, more than 92% of musicians say they have a formalized contract according to the standard of the Trentino Music Schools. 44.3% of musicians have a full-time contract, while the remaining 55.0% have a part-time contract, which in only 40.2% of cases corresponds to a specific employment choice shared with the school. 15%% of musicians work more than 19 hours per week, 37.9% of musicians work between 16 and 19 hours per week, 27.1% of musicians work between 11 and 15 hours per week, and 20% of musicians work less than 10 hours per week (Figure 2).

Subject to differences in working hours, about 8 percent of respondents earn less than 500 euros monthly, 26 percent of musicians earn between 500 and 1,000 euros monthly, 45 percent of musicians earn between 1,000 and 1,500 euros monthly, and 21 percent of musicians earn between 1,500 and 2,500 euros monthly (Figure 3).

Comparing monthly wages with hours worked yields (by excess) hourly wages ranging from 11 to 26.7 euros, with a median value (very close to the mean value) of 19.7 euros.

Figure 2. Weekly hours stipulated in the labor contract - Percentage of teachers.

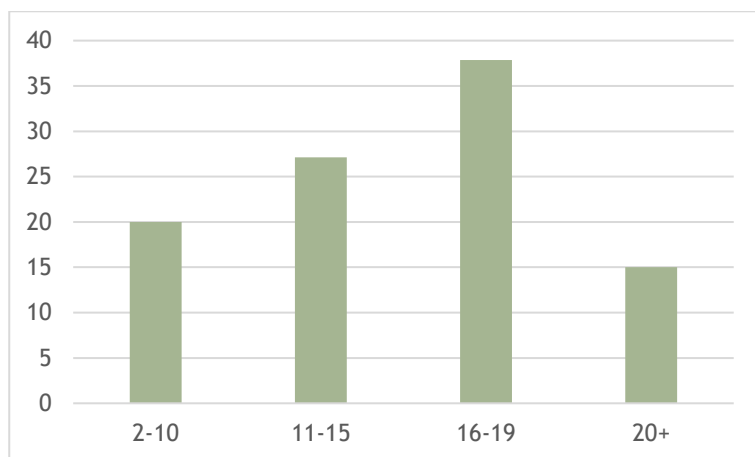
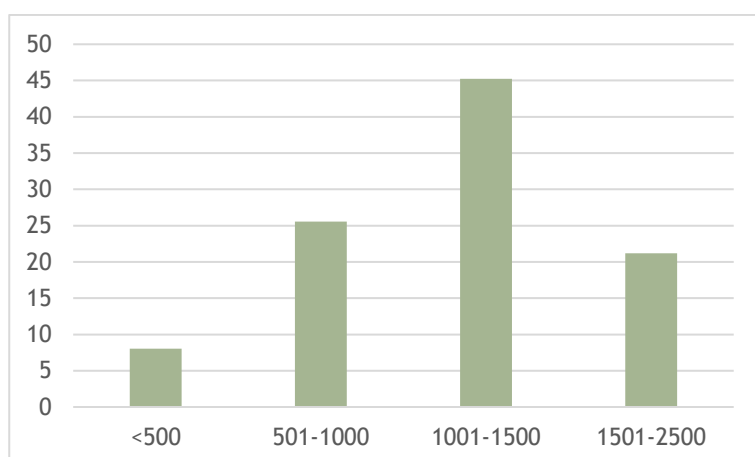


Figure 3. Gross monthly salary (Euros) - Percentage of teachers.



5. The cultural context

The approximately fifty interviews conducted with teachers and directors, parallel to the survey, highlight that cultural and lifestyle changes overshadow the work-related impacts generated by the music schools. Consequently, these schools currently are attempting to interpret change more or less effectively. The schools and their teachers are faced with the need to understand how to relate to the way the community perceives the role of music today, valuing the ability to comprehend, listen to, and potentially create it. This involves developing sensitivities and competencies that require time, dedication, patience, relationality, as well as curiosity, creativity, diversity, and adaptability in methods to promote music accessibility for a diverse range of individuals with different needs and abilities.

To gain some partial insight into this phenomenon, let us look at the demand for musical performances. It appears indicative that, according to 21% of the teachers, the Trentino public does not demonstrate particular appreciation or sensitivity towards the musical genre they play, while 29% of the teachers express a neutral opinion. Only 50% of them perceive a good level of sensitivity. On a scale from 1 to 7, the average score obtained regarding potential audience sensitivity is 4.49 (*“To what extent do you believe the Trentino public appreciates and is sensitive to the musical genre you*

play?”). However, for 31.58% of the teachers, this sensitivity has worsened over the years, while only 23.31% believe it has improved.

The worsening sensitivity towards music-making is more pronounced when considering feedback from live event organizers in the area. For 30% of the teachers, event organizers do not show particular appreciation or sensitivity towards the teachers' musical genre, while 26% express a neutral opinion. Only 44% perceive a good level of sensitivity. The average score attributed to the question “*To what extent do you believe live event organizers in the area are sensitive to and appreciate the musical genre you play?*” is 4.10 out of 7, where 1 corresponds to “not at all” and 7 to “very much”.

For 33.83% of the teachers, this sensitivity has worsened over the years, while only 19.55% perceive an improvement. When comparing this with the perception of the audience's sensitivity, the intermediaries of live events seem to have a lower level of sensitivity.

The observation made by a teacher highlights how, in the case of requests from venue managers, the selection is not based on the genre or artistic quality but rather on the musician's ability to attract an audience – and therefore generate revenue – based on the number of “followers”, potentially leading to adverse selection:

And then there is this tremendous thing of “How many people are you going to bring to me?” when I say it is your pub who has to think about this thing. I am a musician. Then imagine someone who starts. I now slowly some contacts I have, but it took me 15 years to make them. And in the beginning, you cannot hear yourself say but how many people do you bring? if you do not bring me at least “N-people” you don't come, if you don't have more than a thousand followers you don't come. I have heard those things. And they are things that you say, No I do not believe it. Maybe, you are a genius because when you're in your 20s so many times you're a hand grenade, and there they block you and you can't do anything if you don't already have numbers of an established 30-year-old. But how do I get them if I cannot start? That is a gigantic problem that we have. What is more, it lacks all the technical fabric to say I do a show of a certain kind, you arrive there is a brightly lit stage, with one speaker working, one not so well, four people who are your friends in front, watching you. (TMS teacher).

In support of the adverse selection argument, if we observe the general cultural offer, 46% of the teachers find the local cultural offer not stimulating, 23% express a neutral value, and only 30% of the teachers feel that the local cultural context provides inspiration for their musical activities. The average evaluation to the question “*Do you find the cultural offer in the Trentino territory, in general, stimulating for your music-related activities?* (indicate a value from 1 “not at all” to 7 “very much”)” on a scale of 1-7 is only 3.6 points.

On the other hand, through the school, teachers can be involved in organizing events and festivals that align with their experiences and respond to their mission of creating musical culture for the territory. As indicated in the interview below, these events also serve as a training opportunity for students, former students, and teachers.

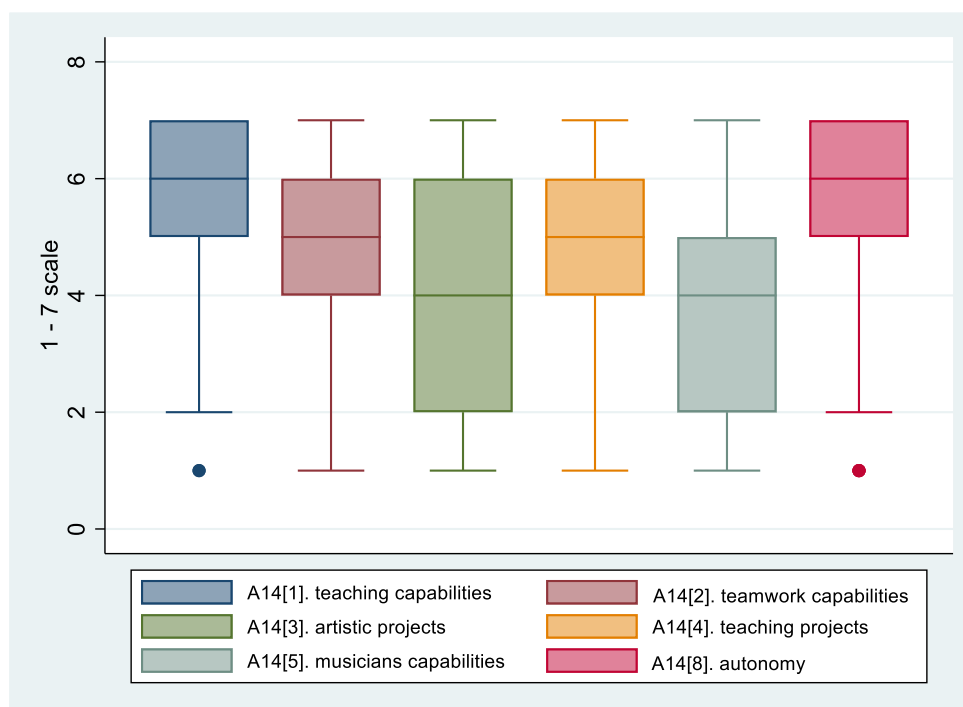
Yes, for example in this year's Primiero Dolomiti festival - the poster you see outside - we have the Primiero Sax Ensemble where we have alumni from our school up to a few years ago. These are people who (attend the school) then go to the conservatory and then always come back eventually. Some of the teachers at the school are alumni so in that sense it was also professional training. (TMS teacher).

6. Capabilities activated by the schools and the "protective" function of the TMS system

Faced with the limits of the local cultural demand and supply, and its changes, teachers seem to find, starting from the school, personal elements of meaning, for both their own and the students' benefit. In fact, if the cultural context only partially offers the desired sensitivity and appreciation, the teaching context might be able to compensate for any deficiencies.

Overall, teachers consider the school as an environment that improves their skills, with reference to teaching (84%) and autonomy in carrying out the tasks undertaken within the school (84%). Relatively lower are the percentages of those who see an improved ability to collaborate and work in groups (64%), to put together educational projects (59%). An even lower consensus is observed with reference to the improvement of artistic (38%) and musician (46%) skills.

Figure 4: Teachers' capabilities



(Average item correlation: 0.42; alpha: 0.85). Test scale = mean(standardized items).

Considering the average scores (on a scale from 1 to 7) of the individual response items, being part of the school contributed to individual skills (Figure 4) especially in the didactic field (5.77). Consistently, carrying out activities with pupils and with other teachers is a source of high pleasure in the context of one's work (6.06 and 5.32 respectively, on average). The sense of autonomy that teachers feel with respect to the tasks assigned to them is also high (5.78). Otherwise, the school environment moderately facilitated and promoted the ability to develop educational projects (4.77) and teachers' collaborative and teamwork skills (4.98).

The aspects where teachers do not see a significant contribution from the organizational context are related to the artistic field. The school contributes little to the development of musician skills (3.96) and the development of artistic projects (3.96). It is the sphere of artistic planning, performances and musical productions that therefore remains the area in which the school does not offer the possibility of building additional spaces of capacity.

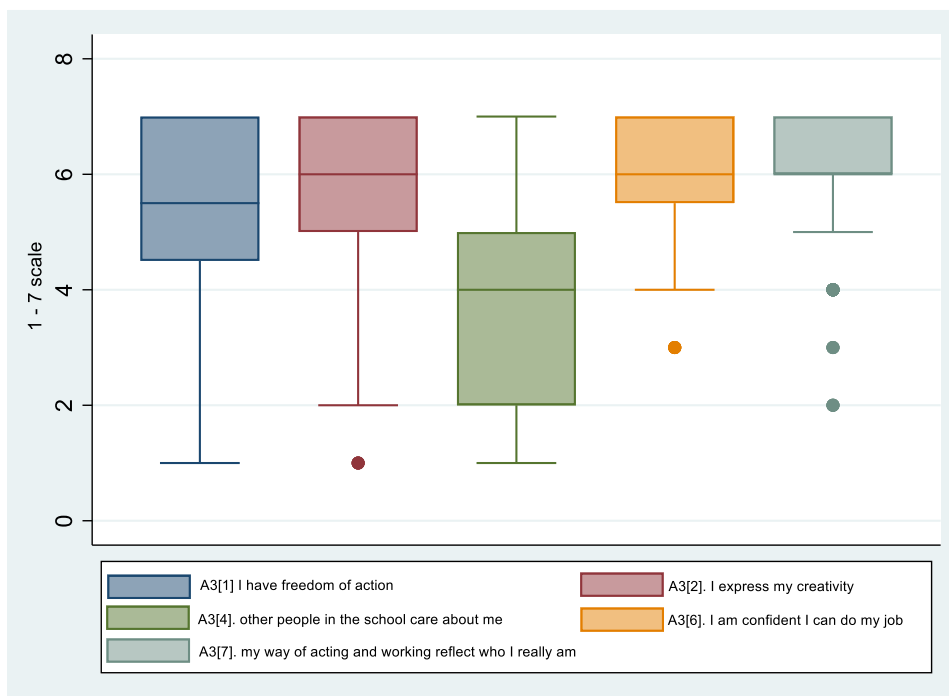
Overall, a teaching-related capacity effect of the school emerges, at the individual level on the single teacher. On the contrary, the school is moderately capable on the collective aspects of teaching and lacking in the artistic sphere. The school, seems to have a protective function with respect to the cultural context, protecting certain styles and motivations through teaching. On the other hand, however, it does not seem effective in combining this aspect with the artistic sphere, which is indeed more subject to the influences of external culture, with the possibility of creating a gap between taught music and changing tastes.

The sense of creative action here is understood (drawing from Abraham Maslow's thinking), as spontaneous action, in which the person loves what they do and feels capable of doing it (Maslow 1963). In doing so, they move towards their own fulfilment, which also benefits others and the context in which the person acts. In this sense, creative action is not merely a response to a need or a desire to overcome a limitation (something that is not going well). It also responds to the ability to imagine (what is desirable) (Sacchetti, 2023). Therefore, it is not necessarily aimed at solving a problem. Another element that defines creative action, as understood in this work, is that it does not necessarily involve the rational sphere but starts, and then develops through personal abilities and skills, from intuitions, namely the so-called "peak experiences" (Maslow, 1963).

In this regard, school teachers generally agree on finding creativity-related elements within the school activities (Figure 5). This is primarily indicated by the average data on the freedom of action (5.32) and creative expression (5.46) offered by school activities, the honesty towards oneself reflected in the way of operating (6.01), and the confidence in their ability to perform well in their work (6.03). These are all elements that work psychology associates with the well-being of individuals, which, according to Maslow, overlaps with the ability to use one's spontaneous creative action.

However, the consideration for others, the sense of others being different from oneself, is an area of concern (3.91). It indicates that teachers, on average, do not perceive sufficient sensitivity among colleagues regarding their own needs. This could act as a barrier to their motivational renewal in the school environment.

Figure 5. Elements of empowerment and creativity among teachers: expression, self-determination, personal identification in their way of operating, and sense of competence (N=140)



(N=140; Average item correlation: 0.34; alpha: 0.72). Test scale = mean(standardized items)

Moreover, 70% of teachers agree in defining the relationship as a contribution to the school's objectives, a combination of work and personal growth, a shared artistic educational commitment of the teacher and the school. 66% see it as a set of relationships that go beyond the mere employment contract. The average scores on a scale of 1 – 7 are shown in Table 2.

Table 2. The sense attributed to the relationship with the school beyond the work-salary exchange – attributed average value (Do you consider your relationship with the school to be definable as: - 1 "not at all agree", 7 "completely agree")

| Type of relation | Your relationship with the school can be defined as (scale 1 - 7) | Average | St. err. |
|--------------------------------------|---|---------|----------|
| Cooperation, institutional alignment | A contribution to achieving the school's objectives | 5,23 | 0.13 |
| Cooperation, public good | A shared educational and artistic commitment between you and the school | 5,19 | 0.14 |
| Market mediated, professional growth | A combination of work and personal growth | 5,11 | 0.14 |
| Cooperation, relational goods | A set of relationships that goes beyond the pure labour relationship | 4,57 | 0.16 |
| Market mediated, monetary | A contractual relationship (exchange between work and salary) | 4,16 | 0.16 |

(N=140; Average item correlation: 0.45; alpha: 0.80) Test scale = mean(standardized items)

While not excluding the more conventional view of a market exchange, teachers attribute a cooperative value to their relationship with the school, serving both shared goals which show institutional alignment with the TMS system and the creation of public goods (school objectives and shared artistic and educational commitment), personal growth (professional development) and the creation of relational goods through on-the-job relations.

Where the teaching relationship with the school is primarily seen as contractual, we can expect lower motivation persistence because this approach could hypothetically limit their teaching experience and collaboration with colleagues. The reason behind this could be that, in such cases, the work relationship is experienced by sharing a substantial vision of the educational project. Prioritizing financial incentives in a purely transactional context may lead to neglecting activities that do not align with this type of relationship, including interactions with others, at the expense of qualitative and relational aspects of the work. In a market exchange, the price – in the case of the job market, the salary – can lead people to restrain relational aspects, exchange of ideas, and mutual support that are deemed to go beyond the tasks and circumstances strictly defined by the contract.

7. The initial motivations of music teachers

Contractual conditions are not the only factors defining teachers' motivations. I have studied the nature of the initial motivations that led teachers to enter the school with a broader perspective, including both monetary motivations (the need for employment, salary) and non-monetary motivations. Among the non-monetary motivations, I have further distinguished between motivations that concern the teacher as an individual (their collaborative activities and artistic pursuits as a musician) and those that concern others and the production of public goods (teaching, creating culture) (on pro-social preferences see Ben-Ner, List, Putterman, Samek, 2017).

Table 3. Initial motivations of teachers (What initially motivated you to enter the school? 1 "not at all", 7 "very much")

| Type of motivation | Motivational item | Average | St. Err. |
|-------------------------|--|---------|----------|
| Non monetary pro-social | To have the opportunity to teach and transmit my passion for music | 6,35 | 0.09 |
| Non monetary pro-social | To contribute to creating culture in the area | 5,68 | 0.13 |
| Individual non-monetary | To fulfil myself professionally | 5,47 | 0.14 |
| Individual non-monetary | Having the opportunity to work with other musicians | 5,14 | 0.13 |
| Individual non-monetary | Having the opportunity to work with musicians I already knew and valued before entering the school | 3,95 | 0.17 |
| Individual non-monetary | Having more visibility and opportunities as an artist | 3,42 | 0.17 |
| Individual non-monetary | The opportunity to join an association or cooperative | 2,86 | 0.16 |
| Individual monetary | The need for income and employment | 5,24 | 0.15 |
| Individual monetary | The salary | 4,10 | 0.15 |

(N=140; Average item correlation: 0.32; Alpha: 0.76). Test scale = mean(standardized items)

The initial choice to work as a music teacher is mainly linked to non-monetary pro-social motivations, which identify the primary driving force in the interest for others through teaching, transmitting one's passion for music to others, and contributing to creating musical culture in the community. Other non-monetary motivations that support the initial choice relate to individual aspects such as the desire for professional fulfilment and the opportunity to work with other musicians. Non-monetary motivations related to potential artistic opportunities offered by the school do not seem to be very relevant in the initial decision to enter the school, just as the cooperative organizational type of the school, where applicable, does not appear to be significant. The choice to work in the school also does not seem to be a compromise (Table 3).

The need for income and employment is also important in the initial decision, more than the salary level itself. Therefore, a mix of motivations is observed, including non-monetary pro-social and individual motivations for personal growth in teaching, as well as those related to occupational and income needs. On the other hand, individual artistic motivations do not show high scores.

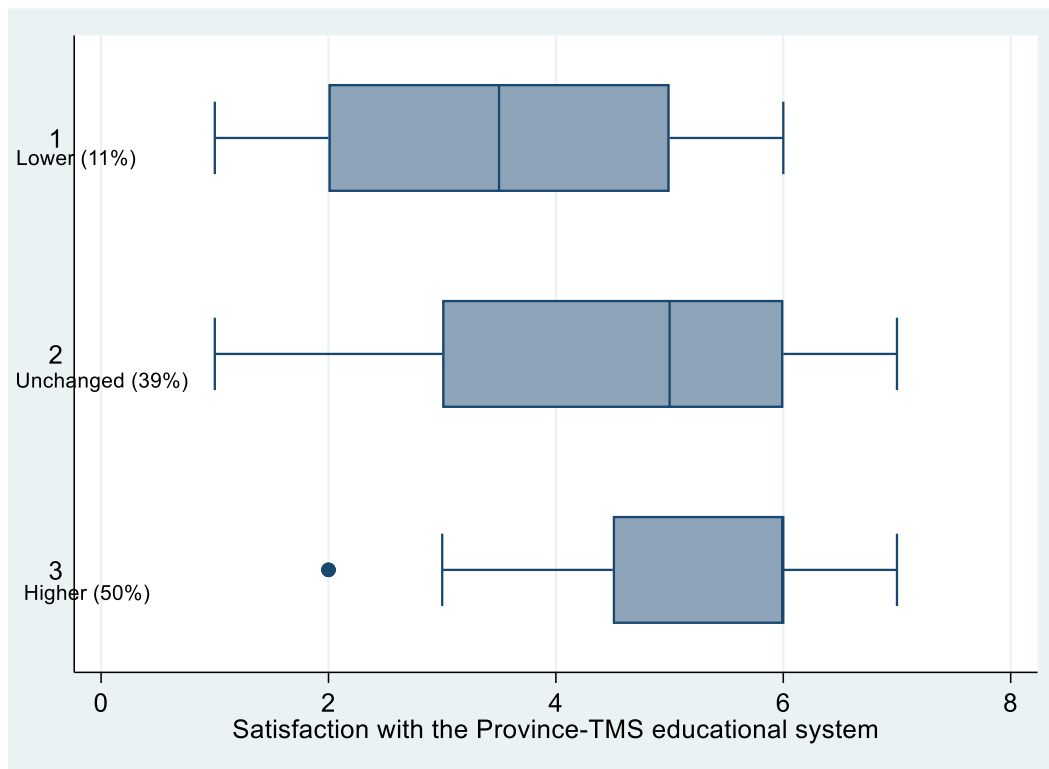
8. Motivational persistence, provincial administration rules, and self-selection.

To gain insight into the dynamics of the initial momentum that led musicians to aggregate and cooperate, I asked the teachers if their motivation to teach and contribute to the creation of musical culture compared to the beginning has decreased (11% of teachers), remained the same (39% of teachers), or increased (50% of teachers, N=140).

To better understand motivational persistence, I considered the role played by the rules defined within the provincial system and observed how teachers are distributed concerning motivational resilience and conformity to the system. I crossed the motivational persistence with the responses to the question where I asked the teacher how satisfied they are with the provincial music education system on a scale from 1 to 7 (average 4.79, St. dev. 1.55, N=138). By doing so, a marked degree of correspondence between teachers' motivational persistence and their level of satisfaction with the provincial standards system is observed. It emerges that the teacher's alignment with the provincial

model positively influences their persistency. Looking at the boxplot in Figure 6, it can be seen that the lowest level of satisfaction belongs to those who perceive lower motivations compared to the beginning, and satisfaction increases for those who have maintained their motivations, reaching the highest level for those who have increased their motivations.

Figure 6. Satisfaction with the music education system and the motivational resilience of teachers. N = 140, mean of the variable "satisfaction with the provincial basic education system" (scale 1-7).



When adding other variables to the study of motivational persistence, the provincial standards maintain a significant relationship. In an ordered logistic analysis, I used a more complex battery of predictors alongside satisfaction with the provincial rules system (Table 4).

Table 4. Predictors of motivational persistence.

| Indicator | Survey question |
|--|--|
| <p>Dependent variable: The persistence of motivations over time (resilience).</p> <p>This variable indicates whether the initial motivations have decreased, remained the same, or increased. We observe the motivational dynamics.</p> | <p>Compared to the beginning, has your motivation to teach and contribute to the creation of musical culture decreased, remained the same, or increased? (Values: 1, 2, 3)</p> |
| <p>Satisfaction with the provincial rules system (B10).</p> <p>This variable aims to consider the alignment of the teacher with provincial guidelines and the education system.</p> | <p>How satisfied are you, overall, with the current setup of the basic music education system in Trentino? (range from 1 "very dissatisfied" to 7 "very satisfied")</p> |
| <p>Appreciation from the gatekeepers of the sector (C17).</p> <p>It is hypothesized that there will be a negative relationship with motivational persistence, linked to</p> | <p>To what extent do you believe that those who organize live events in the area are sensitive to and appreciate the musical</p> |

| | |
|---|--|
| <p>the protective function of the school towards the teacher's musical preferences.</p> | <p>genre you play? (Indicate a value from 1 "not at all" to 7 "very much")</p> |
| <p>Motivations related to professional fulfilment in teaching (average).</p> <p>The variable includes 4 items related to the teacher's self-regarding motivations related to professional fulfillment in the context of school activities and is hypothesized to have a positive relationship with motivational persistence.</p> | <p>What motivated you to enter the school? (Indicate a value from 1 "not at all" to 7 "very much") A2</p> <p>A22 Fulfilling myself professionally</p> <p>A23 Having the opportunity to teach and transmit my passion for music</p> <p>A24 Having the opportunity to work with other musicians</p> <p>A27 Contributing to creating culture in the local area</p> |
| <p>Motivations related to artistic activities with the school (average).</p> <p>The variable includes 4 items related to the self-regarding (self-centered) dimension of the teacher in the context of their private artistic activities. It is of an immaterial nature and is hypothesized to have a negative relationship with motivational persistence.</p> | <p>What motivated you to enter the school? (Indicate a value from 1 "not at all" to 7 "very much") A2</p> <p>A26 Having greater visibility and opportunities as an artist</p> <p>A25 Having the opportunity to work with musicians you already knew and admired before joining the school</p> <p>A29 The possibility of joining associations or cooperatives</p> |
| <p>Motivations related to budget constraints (average).</p> <p>This variable includes 2 items and aims to capture the self-regarding dimension related to the teacher's monetary needs. It is of an material nature, and it is hypothesized to have a positive relationship with motivational persistence.</p> | <p>What motivated you to enter the school? (Indicate a value from 1 "not at all" to 7 "very much") A2</p> <p>A21 The need for income and employment</p> <p>A28 The salary/remuneration</p> |
| <p>Empowerment and creativity (A3):</p> <p>The variable includes 4 items related to the teachers' empowerment and creativity in the school (average). It is hypothesized that there will be a positive relationship between these variables and motivational persistence.</p> | <p>In the school (indicate a value from 1 "not at all" to 7 "very much"):</p> <p>A31 The activities I perform give me a sense of choice and freedom of action</p> <p>A32 I express my creativity</p> <p>A36 I have confidence in my ability to perform the job well</p> <p>A37 My way of working reflects who I truly am</p> |
| <p>Teaching capabilities (A14):</p> <p>the variable includes 4 items related to the dimensions of didactic training activated by the school (average). It is hypothesized that there will be a positive relationship between these variables and motivational persistence.</p> | <p>As of today, with which of the following statements do you agree? (Indicate a value from 1 "not at all" to 7 "completely"):</p> <p>A141 In the school, I have further developed my teaching skills</p> <p>A142 In the school, I have improved my ability to collaborate and work in groups</p> |

| | |
|---|---|
| | <p>A144 The school has facilitated and promoted my teaching projects</p> <p>A145 In the school, I have further developed my music skills</p> |
| <p>Artistic capabilities (A143): The variable of artistic capability (A143) activated by the school is hypothesized to have a positive relationship with motivational persistence. This variable encompasses the training and development of artistic skills provided by the school.</p> | <p>As of today, with which of the following statements do you agree? (Indicate a value from 1 "not at all" to 7 "completely"):</p> <p>A143 The school has facilitated and promoted my artistic projects</p> |
| <p>Market relation with the school (A61):</p> <p>The variable "Market relationship with the school: market exchange of work against salary." refers to the interpretation of the teacher-school relationship as a market exchange defined by the work contract. It indicates to what extent the relationship with the school is considered a market exchange based on the contractual terms. It highlights self-regarding monetary goals. The hypothesis is that these characteristics - unlike the others included in the model - are negatively related to motivational persistence.</p> | <p>Do you consider your relationship with the school to be defined as a contractual relationship (exchange between work and salary)? (Indicate a value from 1 "not at all" to 7 "completely")</p> |
| <p>Professionalizing relationship with the school (A63): it indicates the interpretation of the teacher-school relationship as a combination of work and personal growth highlights non-monetary self-regarding goals. It is hypothesized that there will be a positive relationship with motivational persistence.</p> | <p>Do you consider your relationship with the school to be defined as a combination of work and personal growth? (Indicate a value from 1 "not at all" to 7 "completely")</p> |
| <p>Cooperative relationship with the school (A65): it refers to the interpretation of the teacher-school relationship as a common educational and artistic commitment. It is hypothesized that there will be a positive relationship with motivational persistence.</p> | <p>Do you consider your relationship with the school to be defined as a common educational and artistic commitment, both yours and the school's? (Indicate a value from 1 "not at all" to 7 "completely")</p> |
| <p>Satisfaction with involvement in decisions (D51) provides an indication of the organizational approach towards involving teachers in decisions of interest and its relevance for motivational persistence. It measures the level of satisfaction with the involvement of teachers in decision-making processes within the organization.</p> | <p>How satisfied are you overall with the involvement in school decisions? (Average 3.73, Standard deviation 2.20) On a scale from 1 "very dissatisfied" to 7 "very satisfied,"</p> |
| <p>Age</p> | <p>The calculation is measured by subtracting the birth year from the survey year (2022).</p> |
| <p>Hourly net salary (A10_hr)</p> <p>It provides an indication of the level of material well-being associated with the salary. It reflects the net payment received per hour of work, which can be a significant factor in assessing the financial aspect of well-being for individuals.</p> | <p>Monthly net salary / number of monthly working hours</p> |

| | |
|---------------------------------------|------------------------|
| Monthly worked hours, A8_month | Worked hours per month |
| Gender | 0=F, 1 =M |

Variables with a significant positive relationship with motivational persistence are as follows (Table 6, Appendix 3):

- I. The reason for entering the school related to the need for employment and salary (the stronger the livelihood motive, the higher the persistence) - positive relationship (motvincolo).
- II. Empowerment and creativity variables (greater the school's ability to enable creativity, higher the persistence) - positive relationship (A3creativity).
- III. The relationship with the school seen as professionalizing (the more the relationship is perceived in this way, the higher the persistence) - positive relationship (A63).
- IV. The teacher's satisfaction with provincial rules inspired by didactic and cultural objectives (greater conformity to guidelines, higher the persistence) - positive relationship (B10).

Variables with a significant negative relationship with motivational persistence are as follows (Table 6):

- I. Age (the older one gets, the lower the persistence. Younger individuals are more resilient) - negative relationship (age).
- II. The relationship with the school perceived as a market exchange of labor for salary: (the more market-oriented the relationship, the lower the persistence) - negative relationship (A61).
- III. The level of perceived appreciation for the teacher's music by event organizers (the higher the degree of appreciation, the lower the persistence) - negative relationship (C17).

From this, it emerges a picture where maintaining or increasing motivation regarding one's role as a teacher is strongly linked to the system's ability to select teachers in need of employment, oriented towards professional growth as teachers to be developed together with the school, and aligning with rules and standards established at the provincial level.

Motivational persistence is discouraged when the sense attributed to the relationship with the school is purely a work-wage exchange. It is also negatively associated with the recognition the teacher receives from event organizers as a musician. This result may support the hypothesis made, that schools play a protective function regarding changes in context and tastes, and that a pure market coordination between the teacher (the co-operator) and the school is counterproductive for resilience. Older teachers exhibit less motivational persistence.

If we add to the model the variable on involvement (D51) and the number of hours worked (A8_month), the significance of satisfaction with provincial guidelines (B10) disappears. Similarly, the effect of the demand for cultural events becomes non-significant, while the other predictors remain significant. These new variables seem to replace the previous ones in terms of their impact on motivational persistence (Table 7, Appendix 3).

This result also suggests that the system selects individuals who are in line with the initial objectives of the provincial system, possibly because they share similar preferences or values. It does so in two likely ways:

- I. On one hand, it selects those with a strong motivation to be employed in teaching, which is reflected in their values expressed at the beginning, the number of hours worked, and their satisfaction with involvement in school decisions.
- II. On the other hand, we can expect that those who do not agree with the system's rules (or with the salary levels that can be achieved through a limited number of teaching hours or overall salary levels) may have chosen to exit the system.

9. Discussion and concluding remarks

In this work, I have sought to define and explore various aspects of an innovative music education system, of its evolution and persistence. From a systemic perspective, I have highlighted points of efficiency, particularly the accessibility of this system in terms of geography, education, and economics for both teachers and students. It is a system that has avoided classic dynamics of polarization, extending the presence of schools to all urban and rural areas of the province. Therefore, an important theme for the vitality of these territories is the production of meritorious goods (educational services in this case) through cooperation and association, using local community resources activated by a specific institutional framework defined by the provincial law on culture, as well as a process of co-planning and co-designing involving public institutions and schools (Sacchetti, Ianes, 2023). This approach has helped reduce the costs for those living in rural areas and increase the effectiveness of public spending (Sacchetti, Salustri, Salvatori, Viganò, 2023).

Furthermore, the study has examined some characteristics of teachers' work within the school's educational activity, which is the main area of focus for the Trentino music system and its schools. It is also the area where schools play a more enabling role, compared to the independent artistic activities of teachers. Education is the meritorious activity directed towards the community, thus being other-regarding, as identified by the system. It is also the activity that creates job opportunities for teachers and serves as a protective function against cultural changes that seem to increasingly devalue certain musical style and genre preferences.

The analysis further indicates that the persistence of teachers' motivations is positively and significantly related to their initial motivations at the time of entry, which are compatible with the need to meet occupational needs, alignment with provincial guidelines, and attributing a professional role to the relationship with the school. On the other hand, motivation weakens when the relationship with the school is perceived as a mere work-wage exchange and when there is compatibility between the tastes of event organizers and the genre played by the teacher. Additionally, increasing age does not contribute to the persistence of motivation, opening to problems of generational change (Sacchetti, Salustri, 2023). Results indicates a degree of conformity between the individual teacher and the system, in line with Sacconi, Ottone (2015) this may favour stability but not the evolution of rules. Drawing a parallel with studies dealing with "path-dependence" or dependency on the path in the technological and organizational context (David, 1985), it emerges a picture of a system where the hardware (the system of provincial rules and standards) selects its own software (teachers) and thereby favours a high degree of system reproduction.

The minutes of the provincial government's resolution no. 778 of June 5, 2020, "Provincial Law of October 3, 2007, No. 15 (Discipline of cultural activities), art. 3," defines the Trentino cultural sector as "a system with strong self-referential traits and medium-high entry barriers, which do not favour access to the funding provided by provincial regulations for new subjects, especially those with higher creativity indices." In contrast to these criticisms, the aspiration of the provincial government would be to engage with organizations capable of operating with creativity, that is, those that are defined as "creative cultural industries." It is therefore hypothesized that the same organization, born in 1987 to provide guarantees and advantages in the field of music education, risks being in a condition of excessive standardization due to legacies of the past (such as the contractual aspects of teachers, provincial funding allocated based on the age of the user, greater funding for the children's age group, the presence of user areas). While schools offer protection, excessive standardization can also limit the artistic-creative dimension and the predisposition to innovation of individuals operating within the system.

In light of these results, it may be relevant for schools and the province to reflect on the most appropriate ways to act on the persistence of motivations, which is linked to the shared educational project outlined by provincial guidelines. This implies, in the face of cultural changes and tastes, a constant attention to updating the guidelines through a participatory model between the province and schools, as well as a reflection on the future market structure of this system, where less children are being born and more musicians wish to become educators. Within schools, results highlight the

importance of creating situations and educational activities that open up creative spaces for their teachers (as outlined in Sacchetti 2023), characterized by autonomy in their work, the possibility of drawing inspiration from external stimuli from other educational and artistic contexts, and decision-making involvement, as means to utilize their creativity and enhance their personal fulfilment (Maslow, 1963). Further analysis of on-the-job satisfaction and artistic activities of teachers will inform these aspects.

As per limitations, while every effort was made to ensure the reliability and validity of the survey, there are certain limitations to consider. The data set is built on teachers' self-reported measures, which raise issues of common method bias (CMB) and upward regression estimates since we use self-reported evaluations as dependent and independent predictor variables (Podsakoff et al. 2003; Spector 2006 for a critical perspective). Despite these limitations, the survey results have been flanked by extended conversations with teachers and directors and provide valuable insights into the motivations and experiences of music teachers within the provincial education system.

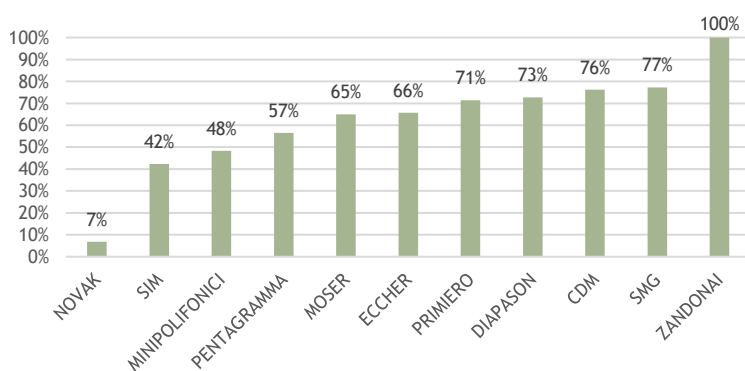
Appendix 1. Methodological Note on the Teacher Survey

This appendix provides a detailed explanation of the methodology employed in the survey conducted with teachers in the music education system. The purpose of this survey was to gather information on the motivations, satisfaction, and resilience of teachers within the provincial music education system in Trentino.

The quantitative analysis of the teachers is mainly based on the results of the survey conducted in 2021-22. To this end, I developed a questionnaire divided into six sections concerning occupational profiles, teaching activities, artistic activities, participation in organizational activities, networking activities outside the school, and the demographic profiles of musicians.

The survey on teachers allowed us to collect 140 complete and valid questionnaires (out of a total of 215 returned) from ten out of the thirteen music schools, with an average response rate of 62%, ranging from 7% to 100%.

Figure A1 - Distribution of responses and response rates to the questionnaire by school.



54% of the responding teachers are male, 34% are female, while the remaining 12% prefer not to respond or declare other.

33% of the respondents were born before 1970, 31% in the 1970s, 26% in the 1980s, and only 10% in the 1990s. The youngest musician was born in 1967, while the oldest was born in 1957.

46% of the respondents are married, 24% are in a stable relationship or cohabiting, 22% are single, 8% are separated, and no widows/widowers were recorded.

Regarding the total number of musicians, 9% prefer not to disclose their educational qualifications.

1.4% have a middle school diploma, 17.1% have a high school diploma, 17.9% have a bachelor's degree or equivalent, 39.3% have a master's degree or single-cycle degree, 1.4% have a Ph.D., and 13.6% respond as "other."

Sampling and Data Collection:

The sampling process involved a self-selected non-statistically representative sample of teachers from various music schools within the province. The survey was administered through an online platform to all the teachers of the 11 schools who collaborated with the research, and participating teachers were contacted through the schools to provide their responses.

Survey Instrument:

The survey instrument consisted of a structured questionnaire designed to capture various aspects of the teachers' motivations, satisfaction, and resilience. The questionnaire included both closed-ended and open-ended questions to allow for a comprehensive understanding of the teachers' perspectives. The questions covered areas such as initial motivations for teaching, satisfaction with the provincial music education system, perceptions of the school's role in fostering creativity and empowerment, and the teachers' experiences with event organizers and gatekeepers.

Data Analysis:

Once the survey responses were collected, the data was subjected to rigorous statistical analysis to identify patterns and trends. The quantitative data, including the 1-7 Likert scale responses, were analysed using descriptive statistics to calculate means, standard deviations, and frequency distributions. Correlation analyses were performed to explore relationships between variables. Additionally, ordered logistic regression analysis was conducted to assess the impact of various predictors on teachers' resilience and motivations.

Ethical Considerations:

The survey was conducted in adherence to ethical guidelines to protect the privacy and confidentiality of the participants. Informed consent was obtained from all teachers before their participation, and they were assured that their responses would remain anonymous and used only for research purposes.

Appendix 2. Methodological Note on Interviews

The qualitative analysis in this study is based on a series of interviews conducted with music teachers. The interviews aimed to gain in-depth insights into various aspects of their experiences, perspectives, and motivations. A semi-structured interview format was used to allow for flexibility while ensuring that key topics were covered. The sample for the interviews was purposive, and participants were selected from different music schools to capture a diverse range of perspectives and experiences. A total of 50 interviews were conducted, with each interview lasting approximately between 40-90 minutes.

The majority of the interviews conducted in the first year of research were conducted in person. This allowed us to familiarize ourselves with the territory that hosts the school, the importance it holds in the most isolated valleys, as well as the spaces where students study music.

The planning of the interviews began by defining a sample of teachers to be interviewed. The composition of the sample was as follows: 2 teachers mainly active in teaching and 3 teachers particularly active in artistic productions/performances, as well as teaching, divided between males and females, ideally with one female representative for each category indicated.

The music schools (secretariats and directors) were asked to provide us with the names and contacts of the 5 teachers, to whom an email introducing the project and proposing possible dates was subsequently sent. Once we received their responses, the exchange of emails with the teachers focused on defining the schedule.

All the interviews were recorded for subsequent analysis, in compliance with the obligation to complete the consent form for audio/video recording and the information regarding data collection and processing. Each interview explored the central aspects of the teacher's career from the perspective of education, teaching, and artistic activity (where applicable).

The interview questions covered areas such as the teachers' motivations for choosing their profession, their job satisfaction, their experiences with the provincial education system, their views on the alignment of their preferences with institutional preferences, and their perception of the support and empowerment provided by the schools, the relation between teaching and playing, the collaborations with other musicians, the local cultural context.

The interviews were audio-recorded with the participants' consent and later transcribed for analysis. The qualitative data analysis involved a thematic approach, where common themes and patterns were identified in the responses across the interviews. The findings from the interviews were then triangulated with the quantitative data to provide a comprehensive understanding of the factors influencing the teachers' motivation and persistence in the provincial music education system.

It is important to note that the interviews aimed to explore the teachers' perspectives and experiences and should not be regarded with the same criteria used in quantitative analysis or with the aim of creating statistically representative sample. The aim was to saturate explanations and provide valuable qualitative insights that complement, explain and enrich the quantitative findings of this study.

During the data collection, each interview added a different nuance to the research design and highlighted both professional and personal aspects of the teachers. Various issues that emerged during the interviews provided inspiration for constructing some items to be included in the questionnaire for the teachers (such as the contractual nature of collaborations in music schools).

The interview tool has assumed a dual value, going beyond the necessary data collection. Firstly, it evoked a positive surprise among the direct participants since a comprehensive and independent research approach to the didactic and artistic activities of the actors in the Trentino music scene had never been undertaken before. Secondly, the interview tool allows for giving attention to personal and professional themes that emerge during the interviews. Additionally, it provides the opportunity to put faces to the names of the various email correspondents, thus improving the quality of relationships.

It is evident that behind each professional story, there lies a personal experience, intertwined with music, more or less complex, which inevitably influences the teacher's present activities. These experiences can include competition in the professional music sector, feelings of inadequacy, clashes with the dominant music education system, rediscovered passions, and new opportunities in various areas of study. Artistic activities may serve as a breath of fresh air to invigorate the teaching practice.

The interviews collected in the first year of research were transcribed using NVIVO transcription software. Each transcription required listening to the audio to make sense of sentences that might otherwise contain missing or incorrect terms. The texts were processed to achieve a faithful representation of the speech content. A codebook was created for the analysis.

Appendix 3 Ordered logistic regressions

Table 5: Motivational persistence and its predictors

```

Ordered logistic regression           Number of obs   =       122
                                     LR chi2(13)     =       63.68
                                     Prob > chi2     =       0.0000
Log likelihood = -82.458142          Pseudo R2      =       0.2786

```

| resilienza | Coef. | Std. Err. | z | P> z | [95% Conf. Interval] | |
|-----------------------|-----------|-----------|-------|-------|----------------------|-----------|
| A3creatività | .6070499 | .3140731 | 1.93 | 0.053 | -.008522 | 1.222622 |
| A14capacitadidattiche | .0302281 | .2640436 | 0.11 | 0.909 | -.4872878 | .547744 |
| A143 | .1923459 | .168102 | 1.14 | 0.253 | -.1371281 | .5218198 |
| motart | .013397 | .1935784 | 0.07 | 0.945 | -.3660096 | .3928037 |
| motdidattica | .1446 | .2889927 | 0.50 | 0.617 | -.4218151 | .7110152 |
| motvincolo | .5478662 | .1669113 | 3.28 | 0.001 | .2207261 | .8750063 |
| B10 | .2491814 | .1852285 | 1.35 | 0.179 | -.1138599 | .6122226 |
| A61 | -.3386448 | .1222697 | -2.77 | 0.006 | -.578289 | -.0990006 |
| A63 | .3568131 | .1822454 | 1.96 | 0.050 | -.0003813 | .7140075 |
| C17 | -.3731755 | .1754459 | -2.13 | 0.033 | -.7170431 | -.0293079 |
| A10a | .0443753 | .1508558 | 0.29 | 0.769 | -.2512966 | .3400473 |
| age | -.0583712 | .0224 | -2.61 | 0.009 | -.1022744 | -.014468 |
| gender_D0 | -.6090834 | .4591715 | -1.33 | 0.185 | -1.509043 | .2908762 |
| /cut1 | 1.767866 | 1.79508 | | | -1.750426 | 5.286158 |
| /cut2 | 5.121129 | 1.858864 | | | 1.477823 | 8.764436 |

With a stepwise procedure, the model becomes:

Table 6: Motivational persistence – significant relations

```

Ordered logistic regression           Number of obs   =       122
                                     LR chi2(7)      =       58.80
                                     Prob > chi2     =       0.0000
Log likelihood = -84.896995          Pseudo R2      =       0.2572

```

| resilienza | Coef. | Std. Err. | z | P> z | [95% Conf. Interval] | |
|--------------|-----------|-----------|-------|-------|----------------------|-----------|
| A3creatività | .7102408 | .2954031 | 2.40 | 0.016 | .1312613 | 1.28922 |
| age | -.0554778 | .0212829 | -2.61 | 0.009 | -.0971915 | -.0137641 |
| A61 | -.3388246 | .1210805 | -2.80 | 0.005 | -.5761381 | -.1015111 |
| A63 | .3913573 | .1713745 | 2.28 | 0.022 | .0554693 | .7272452 |
| C17 | -.2961288 | .1644815 | -1.80 | 0.072 | -.6185065 | .0262489 |
| motvincolo | .471881 | .1534347 | 3.08 | 0.002 | .1711545 | .7726075 |
| B10 | .3527784 | .1619932 | 2.18 | 0.029 | .0352775 | .6702792 |
| /cut1 | 1.656878 | 1.543071 | | | -1.367485 | 4.681241 |
| /cut2 | 4.896701 | 1.616888 | | | 1.72766 | 8.065743 |

Table 7 – Motivational persistence with involvement and contractual indicators

| | | | |
|-----------------------------|---------------|---|--------|
| Ordered logistic regression | Number of obs | = | 121 |
| | LR chi2(7) | = | 66.20 |
| | Prob > chi2 | = | 0.0000 |
| Log likelihood = -80.530989 | Pseudo R2 | = | 0.2913 |

| resilienza | Coef. | Std. Err. | z | P> z | [95% Conf. Interval] | |
|--------------|-----------|-----------|-------|-------|----------------------|-----------|
| A3creatività | .6290606 | .2930352 | 2.15 | 0.032 | .0547222 | 1.203399 |
| A61 | -.3206695 | .124896 | -2.57 | 0.010 | -.5654611 | -.075878 |
| D51 | .2760719 | .11904 | 2.32 | 0.020 | .0427578 | .509386 |
| A8_month | .0261365 | .0109886 | 2.38 | 0.017 | .0045991 | .0476738 |
| age | -.0877713 | .0246243 | -3.56 | 0.000 | -.1360339 | -.0395086 |
| motvincolo | .4773086 | .1582082 | 3.02 | 0.003 | .1672262 | .7873911 |
| A63 | .3786932 | .1705328 | 2.22 | 0.026 | .044455 | .7129313 |
| /cut1 | 1.826512 | 1.600003 | | | -1.309437 | 4.962461 |
| /cut2 | 5.184314 | 1.668446 | | | 1.91422 | 8.454409 |

References

- Alberoni, F. (1977). *Movimento e istituzione*. Bologna, Il Mulino.
- Amabile, T. M., Conti, R., Coon, H., Lazenby, J., & Herron, M. (1996). Assessing the work environment for
- Becchetti, Leonardo and Pelloni, Alessandra and Rossetti, Fiammetta, *Relational Goods, Sociability, and Happiness* (March 1, 2008). CEIS Working Paper No. 117.
- Ben-Ner, A., List, J. A., Putterman, L., & Samek, A. (2017). Learned generosity? An artefactual field experiment with parents and their children. *Journal of Economic Behavior & Organization*, 143, 28-44.
- Bertin, G.M. (1968). *Educazione alla ragione. Lezioni di pedagogia generale*, Roma: Armando.
- Bobbio, N. 2007. Tipi di preferenze, tipi di deliberazione. *Rivista Italiana di Scienza Politica*, 3, 359-383.
- Borzaga, C. and Tortia, E.C., (2017). Co-operation as Co-ordination Mechanism: a new approach to the economics of co-operative enterprises. In Michie J., Blasi J.R., Borzaga C. (a cura), *The Oxford Handbook of Mutual, Co-Operative, and Co-Owned Business (Vol. 1)*. Oxford University Press, Oxford, 2017. <https://doi.org/10.1093/oxfordhb/9780199684977.013.5>
- Bruni L., Porta P.L., (2007) *Economics and Happiness: Framing the Analysis*. Oxford University Press.
- Bruni, L. (2004). *L'economia, la felicità e gli altri*, Roma, Città Nuova.
- Corbacchini, L. (2019). Scuola musicale Il Diapason. Trent'anni nel sistema per la formazione musicale di base della Provincia Autonoma di Trento, Erickson.
- creativity. *The Academy of Management Journal*, 39(5), 1154–1184.
- David, P. A. (1985). Clio and the Economics of QWERTY. *The American Economic Review*, 75(2), 332-337.
- Deci, E. L., & Ryan, R. M. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development and well-being. *American Psychologist*, 55(1): 68-78.
- Diani, M., & Sacchetti, S. (2023). Embedded performers: The relational foundations of record production. *Social Networks*, 74, 206-215.
- Ellerani, P. (2013). Gli scenari educativi e formativi internazionali in mutamento: contesti cooperativi e capability approach. *Formazione & insegnamento*, 11(4): 15-32.
- Faini R. (1996). Increasing returns, migrations and convergence. *Journal of Development Economics*, 49(1), 121-136.
- Gui, B. and R. Sugden (2005). Why interpersonal relations matter for economics in Gui, B. and R.
- Hirschman, A. O. (2002). *Shifting involvements: Private interest and public action*. Princeton University Press.
- Lazonick, W. (2014). Profits without prosperity. *Harvard Business Review*, 92(9): 46-55.
- Lingane, A., & Olsen, S. (2004). Guidelines for social return on investment. *California Management Review*, 46(3): 116–135.
- Luo, J., & A. Kaul. (2019). "Private action in public interest: The comparative governance of social issues." *Strategic Management Journal*, 40: 476-502.
- Maslow, A. H. (1963). The creative attitude, *The Structurist*, 0, 4–20.
- Maslow, A. H. 1968. *Towards a psychology of being*. New York (NY): D. Van Nostrand.
- Maslow, A.H. (1965). *Eupsychian Management*, R.D. Irwin, Homewood, IL.
- Mazzucato, M. 2018. *The value of everything: Making and taking in the global economy*. Allen Lane: London.
- Meade, J. E. (1973). *The theory of economic externalities: the control of environmental pollution and similar social costs*. Alphen Vaan den Rijn (NL): Sijthoff and Noordhoff.
- Nelson R. R., Winter S. G. (1982). The Schumpeterian tradeoff revisited, *The American Economic Review*, 72(1), 114-132.
- Ostrom, E. (1990). *Governing the commons: the evolution of institutions for collective action*, Cambridge/New York: Cambridge University Press.
- Pestoff, V. (2008). *A democratic architecture for the welfare state*. London (UK): Routledge.
- Pirola-Merlo, A., & Mann, L. (2004). The relationship between individual creativity and team creativity: Aggregating across people and time. *Journal of Organizational Behavior*, 25(2), 5–257.
- Putnam R. (2000). *Bowling alone: the collapse and revival of american community*, New York: Simon&Schuster.

- Sacchetti, S. & Ianes, A. (2023). Pratiche e storie di coprogrammazione e coprogettazione in Italia: la produzione di cultura musicale in Trentino tra pubblico e privato nonprofit. Euricse working paper 127/23.
- Sacchetti, S. & Salustri, A. (2023). Il contributo dei beni relazionali alla realizzazione di un futuro sostenibile. Un'analisi comparata dell'economia sociale e solidale e dei trust di criptovalute. Euricse WP 130/23.
- Sacchetti, S. & Salustri, A. (2023). Teaching and playing? A survey on young musicians' well-being and motivations. *Merits*, forthcoming.
- Sacchetti, S. (2022). The vitality of people as creativeness and self-actualisation. IIPPE Conference Paper, Bologna September 2022.
- Sacchetti, S. (2023). What can economic coordination do for creativity and well-being?. *Creativity and Innovation Management*, 1-10. <https://doi.org/10.1111/caim.12564>
- Sacchetti, S. Salustri, A. Salvatori, G. Viganò, F. (2023). The role of shared administration in overcoming territorial polarization processes. ICA Conference paper, Leuven, 10-13 July.
- Sacchetti, S., & Borzaga, C. (2021). The foundations of the "public organisation": Governance failure and the problem of external effects. *Journal of Management and Governance*, 25, 731-758.
- Sacchetti, S., & Marchesin, G. (2020). Il Sistema delle scuole musicali in Trentino e la produzione di valore collettivo. *Impresa Sociale*, 2020(2), 63-77.
- Sacconi & S. Ottone (eds.) Beni comuni e cooperazione. Bologna: Il Mulino.
- Sacconi, L. 2015. Beni comuni, contratto sociale e governance cooperativa dei servizi pubblici locali. In L. Sacconi & S. Ottone (eds.) Beni comuni e cooperazione. Bologna: Il Mulino.
- Santos F.M., 2012. A positive theory of social entrepreneurship, *Journal of business ethics*, 111(3), pp.335-351.
- Sen, A.K. (1992). *Inequality reexamined*, Oxford, Oxford University Press.
- Simon, H. (1950/2013). *Administrative behavior*. Simon and Schuster.
- Stiglitz J. E. (1988). Economic organization, information, and development. *Handbook of development economics*, 1, 93-160.
- Sugden (eds.), *Economics and social interactions, Accounting for Interpersonal Relations*. Cambridge (Mass.): Cambridge University Press.
- Tortia, E. C., Sacchetti, S., & Valentinov, V. (2020). The 'protective function' of social enterprises: Understanding the renewal of multiple sets of motivations. *Review of Social Economy*, 78(3), 373-410.
- Tyler, T. R., & Blader, S. L. (2000). *Cooperation in groups: Procedural justice, social identity, and behavioral engagement*. Philadelphia: Psychology Press.



EMES network
building knowledge together