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Music Academies Management in Greece

Aristotelis Dimitriadis^{*}, Margarita Kefalaki[†]

Abstract

Music performance in Greece should be set up as an independent field of study instead of its current status as part of Musicology. This is actually what we prove in this academic study, identifying the important role of Music Academies. Despite the repeated calls of the music community for the creation of a Music Academy, the successive Greek Governments do not seem to recognize this educational gap. At the moment there isn't any Music Academy in Greece. Consequently, young musicians who wish to complete their studies in music performance are obliged to study abroad. This paper highlights the lack of Music Academies as a deficit of Greek higher education, analyzing the advantages of their creation. More specifically, this study specifies some needed management steps for the development of music academics with the help of a questionnaire submitted to a carefully selected sample audience, a SWOT analysis and interviews with well-known music professionals. The study programs of the Royal Music Academy in London and the Music Academy in Ankara are also examined as potential analogues. Based on the data collected, the curriculum in Greek higher education should be revised to adapt to the new educational and societal needs. Finally, Music Academies should be created following an adequate managerial approach.

JEL Classifications: M11, M14, I20, I23

Keywords: Music Academies, Cultural Management, Greek Higher Education

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1. Introduction

Music Academies are institutions of Higher Education, public and private, often with enormous prestige in music studies. They aim to produce musical performers and creators, sufficiently qualified and capable to both preserve and promote music tradition and help modern music development. Greece belongs to a minority of countries that does not have Music academies, i.e. higher education institutions for professional music performers. Additionally, the existent music universities lack departments of music studies for the training of music performers. In most countries of the world, Music Academies function as the pre-eminent training places for professional musicians, composers, conductors and music educators.

It is important to indicate that contrary to the international good practice, Greece entrance exams in music universities do not include music performance for the prospective students. The result is that many students in music do not possess the necessary skills to successfully complete their studies in a reasonable period of time (Interviews with Minas I. Alexiadis, b) Georgios X. Georgiadis, Nikos I. Kariotis and Odysseus L. Korelis). This is why they are not able to reach an acceptable level of music performance and at the end of their studies they discover that they need to continue their studies abroad in order to be able to perform.

Our research questions in this study are the following:

1. What is the actual situation of music performers in Greece?
2. Why the creation of Music Academies is important for music performers in Greece?
3. What are the proposed actions and activities for the creation of Music Academies?

The inexistence of music academies in Greece designates the substantial motivation for the conception and realization of this study. As a result of this situation and having non-appropriate courses that cannot provide students the necessary knowledge and skills, music performers turn out lacking the ability to perform professionally after completing a degree in musical studies in Greece. The authors of this paper aim to investigate this educational gap and propose ways to change the actual situation. More specifically, this study highlights the lack of Music Academies as a deficit of Greek higher education, analyzing the advantages of their creation. Moreover, the authors specify some needed management steps for the development of Music Academies in Greece.

For the purposes of the study we created a questionnaire with eight questions, described below, and we submitted to a carefully selected sample audience of 79 music professionals. Then, with the aid of the SWOT analysis model, we analyzed the strengths, weaknesses, opportunities and threats of the creation of music academies, an analysis also based both on scientific research and personal experience of this paper's authors. In addition, the interviews with four (4) well-known Greek music professionals between February and March 2024, helped us better understand the actual situation and more precisely to identify their personal experience concerning music education in Greece. Last but not least, the fact that we examined in-depth the study programs of the Royal Music Academy in London and the Music Academy in Ankara, helped us acquire a profound

knowledge of the correct practices on the creation of music academies in Greece.

The results of the data collected reveal that the curriculum in Greek higher education should be revised to adapt to the actual educational and societal needs of music education. Finally, this study underlined the importance of the establishment of a Music Academy in Greece together with the conception of the more pertinent ways of managing and organizing such institutions.

2. Methodology

To begin with, the questionnaire study took place from 10 to 20 June 2024. We used a convenience sample (Babbie, 2018), submitted to a carefully selected sample audience. More specifically, it was addressed to adult members of the music community, musicologists, musical performers, Music Studies Departments' (MSD) students, conservatories' students, music teachers and Greek soloists. In the following section, the questionnaire analysis, we include information on the sample, the questionnaire design and the answers collected.

In a second stage, using the method of semi-structured interviews, a qualitative research method used to e it allows for researchers to acquire in-depth information and evidence from interviewees while considering the focus of the study (Rustin et al., 2022). we interviewed four renowned Greek music professionals between February and March 2024: a) Minas I. Alexiadis (composer, professor of composition at TMS EKPA), b) Georgios X. Georgiadis (soloist, musicologist, deputy director of Music at Patras High School), c) Nikos I. Kariotis (composer, director of the Hellenic Conservatory), and d) Odysseus L. Korelis (solist, violin teacher and director of strings of the Athens conservatory, ex-conductor of the national symphony orchestra of ERT), on their experiences as music students and music professionals (performers, composers and tutors) (Babbie, 2018). The main and common question posed to everyone on the sample was: *Can you please describe your experiences as music students and music professional, active in Greece?*

Then, to assist our analysis of the questionnaires, the SWOT method was also applied and helped us better categorise the strengths, weaknesses, opportunities and the possible threats of music academies creation, based on our research and the personal experience of the authors, living in Greece and working in the music industry (the first author is a professional soloist of music). Lastly, a profound examination of the main study programs proposed by the Royal Academy in London and by the Music Academy in Ankara respectively was also conducted in order to be used as a reference of points to ameliorate. This latter can also serve as an example of the right practices to imitate and to show the way to the foundation of a Music Academy in Greece.

3. Questionnaire analysis

The questionnaire research took place between the 10th and 20th of June 2024 and includes seventy-nine (79) music professionals that answered eight (8) questions. Four (4) of the questions had to do with demographical data and the type of music studies the participants had made. Then, following the exact order, there was one (1) question referring to the participants' experience of studying music and music performance in Greece, one (1)

question about the need to introduce music performance in Greek academia, another one (1) on their experience with music academies abroad and, finally, one (1) last question that asked for propositions and ideas on possible changes of the curriculum of the existing study programs in Greece. The first author of this paper helped with his personal network of colleagues, as he is also a music performer, to build our sample of participants and the questionnaire was sent to them via email. On the table below, a sample of our participants' answers is introduced in order to help our readers better understand the research analysis and results.

Table 1: Questionnaire study

Percentage of participants	Conclusion / situation
100%	Consider that musicology and music performance should be seen as independent educational research fields.
95%	Consider necessary for studies and degrees/diplomas from conservatories to be integrated in the Greek Higher Education.
82%	Point out the need of Music Academies creation in Greece as in most other developed countries of the world.
80%	Studied music performance in conservatories.
10%	Studied music performance in Universities Music Departments abroad.

From the answers given, it is important to notice that all participants of the questionnaire answered that musicology and music performance should be seen as an independent educational research field. They explained that the majority of Greek music performers are actually trained in conservatories, even though their degrees are not recognized by the Greek educational system. All of them also highlighted the need to establish Music Academies in Greece and Insisted on the fact that that neither the conservatories nor the Universities' Department of Music Studies can replace the role of music academies. In detail, 95% of the respondents consider necessary for studies and degrees/diplomas from conservatories to be integrated in the Greek Higher Education. 82% of the respondents point out that Music Academies should be established in Greece as in most other developed countries of the world. Finally, 80% of the respondents had studied music performance in conservatories, while 10% had studied in University Music Departments.

4. Interviews

During our study, we had the opportunity to interact with the following Greek music professionals: a) Minas I. Alexiadis, b) Georgios X. Georgiadis, c) Nikos I. Kariotis, and d) Odysseus L. Korelis between February and March 2024. The interviewees were chosen as

they are all distinguished Greek music professionals that have completed their studies in conservatories and universities in Greece. During the interviews, all the music Professionals focused on the lack of a Greek Music Academy, the difference between musicology and music performance and the significant role of Greek Conservatories for music education in Greece. In particular, many professionals mentioned the fact that two of the well-known Greek conservatories in Greece, a) the «Athens Conservatory» and b) the «Hellenic Conservatory», collaborate with foreign music educational institutes and offer similar curricula and grant degrees or diplomas. They also claimed that most of the Greek music university students also enroll to Greek conservatories in order to complete their studies. Last but not least, they noted that they consider university music education in Greece of a low level, yet explained that degrees from conservatories in Greece are not recognized by the Greek educational system. This is why musicians in Greece are not able to work in higher educational institutions to help universities avoid this educational gap between university studies and studying music in a conservatory, but also to propose solutions to fill the lack of studies on music performance.

Using the SWOT method of analysis (see Table 2), we managed to examine our data by comparing them in terms of their strengths, weaknesses, opportunities and threats of establishing Music Academies in Greece. More precisely, the interviews conducted for this study shed light to some important aspects on how to ameliorate the conditions of music education in Greece and helped us reach some conclusions on this matter. Furthermore, this type of SWOT analysis was chosen as a tool to demonstrate our data in a way that readers would be able to understand the study and the way we need to proceed better and easier.

Table 2: SWOT Analysis: Importance of Music Academies foundation in Greece

Strengths	Weaknesses
<ul style="list-style-type: none"> ✓ Greek music teachers of international status can attract students from all over the world. ✓ Greek students, who wish to specialize in Music Performance, will study in Greece. ✓ The Music Academies in Greece will be geographically located at the crossroads of the Eastern and Western world. This will present an opportunity of integrating both traditions of Music performance within a European territory. ✓ Innovative structure of the Greek Academies will meet modern international requirements. ✓ Studying at a State Music Academy will be more competitive and affordable than studying at a Conservatory. 	<ul style="list-style-type: none"> ✓ Music Academies require important financial funds to be modern and equipped with the necessary digital and technological material. ✓ Annual or monthly tuition fees to ensure provision of superior level music studies, may require the National Constitution’s revision, which requires Higher Education to be free of charge. ✓ Attendance at Music Academies may initially be unattractive for the first years of its establishment, until it becomes accepted by the music community.

<ul style="list-style-type: none"> ✓ Greek Music Academies teachers will have the chance to train Greek students, and together form a strong local music community or “School”. ✓ A well-formed organization, and operation, as well as high leveled studies of a Music Academy, are capable of attracting donors and sponsors. 	
<p>Opportunities</p> <ul style="list-style-type: none"> ✓ Music Academies would boost culturally and economically the cities that will host them. ✓ Geographically the Greek Music Academies will be located between East and West, close to both Europe and Asia, as such it will be attractive to both European and Asian students as Greece is a politically, economically and socially stable country (arguably more so than its neighbors). ✓ The possibility of choosing abandoned preserved historic buildings in the centers of large cities to house the academies will provide a cultural, social and economic uplift. ✓ Many Greek teachers and students, who would otherwise immigrate, will remain in their country of origin, contributing to Greece culturally and economically. ✓ The Greek Music Academies could provide healthy competition to Greek University Music Departments, as well as cooperation and hopefully redefinition / strengthening of their scientific orientation 	<p>Threats</p> <ul style="list-style-type: none"> ✓ Conservatories will face the threat of downgrading, as they will train people to be accepted to Music Academies. ✓ University Music Departments may also perceive their role to be diminished if confined to musicology and music education.

5. Study of other Music Academies around the world

There is a crucial role of music education as it promotes the development of cognitive abilities, emotional intelligence, social skills, and innovation, fostering collaboration, communication, and leadership (Li, 2023). In Greece, total absence of music education even starting from preschool education, indicates that a great percentage of teachers do not pay attention or do not promote at all young children’s musical communication and musical experimentation and this latter shows a generalized attitude towards music education

(Konstantinidou & Stamatoglou, 2024). Moreover, the comparison of the curricula of both the Royal Academy of Music in London and the Ankara Academy of Music in Turkey, helped us better understand the importance that we should also give to music education.

Table 3: Curricula of Royal Academy of Music in London and the Ankara Academy of Music of Music

Curricula of Royal Academy of Music, London and the Ankara Academy of Music, Turkey	
Royal Academy of Music in London	Ankara Academy of Music in Turkey
<ul style="list-style-type: none"> • Academies pay great attention to the education of nurseries. • It is mandatory for students who fail one semester’s exams, to repeat the semester, with full attendance in the semester’s classes. • The promotion of both Academies artistic and academic work is extremely important. • Head professors in the courses of music performances are always famous soloists and tutors, and attract students from all over the world. • The chosen instrument is the basis of the musical performance studies each and every year. • Music ensembles and choir courses are basic and compulsory throughout the student’s studies. • Orchestral repertoire, corresponding to the main instrument, is compulsory for all students. • Students have to get acquainted with transcriptions and arrangements of musical works. • All students participate, every semester, in musical performances. • Music performance programs include musicological courses such as history of music, Instrumentology, Instrumentation and Morphology of Musical Works which are necessary for a high-quality music performance. • The exams in Music Performance Courses are in reality part of concerts. Students organize their own concerts, undertake artistic preparation and study, and also promote and advertise them. Students are responsible for the technical part of sound engineering, lighting and stage management. 	

First of all, both institutions, pay great attention to the education of young students, as they expect them to be their future students. In case a music student fails the semester’s exams, it is mandatory to repeat the semester with full attendance in the semester’s classes. Besides, the promotion of both Academies artistic and academic work is extremely important. In fact, speaking about teaching in these two distinguished academies, the Head Professors of music performance courses happen to be famous soloists apart from being tutors, which is something that attracts many students from all over the world. Additionally, the chosen instrument is the basis of the musical performance studies each and every year, and music ensembles and choir courses are basic and compulsory throughout the student’s studies.

On the other side, orchestral repertoire corresponding to the main instrument is compulsory for all students. Moreover, students have to get acquainted with transcriptions and arrangements of musical works and, finally, all students participate, every semester, in musical performances.

Regarding music performance programs of both academies', curricula include musicological courses such as history of music, Instrumentology, Instrumentation and Morphology of Musical Works which are necessary for a high-quality music performance. Or, the exams in Music Performance Courses are in reality part of concerts. In these institutions students also organize their own concerts, undertake artistic preparation and study, and are in charge of the promotion and the advertising of their proper concert too. Students are also responsible of the technical part of sound engineering, lighting and stage management.

On the other hand, examining the curricula of five Greek music university departments (National & Kapodistrian University of Athens, Aristotle University of Thessaloniki, Corfu Ionian University, University of Macedonia, Ioannina University). We acknowledged that their curriculums are clearly different. For example, taking into account the personal experience of this paper's first author, Mr. Dimitriadis who is a teacher of Music Performance in the Music Studies Department in Ioannina University (2019-today), the curriculum of Music University Departments in Greece mainly focuses on Musicology and Music Pedagogy courses rather than Music Performance. In addition, Mr. Dimitriadis explains that music performance lessons are also proposed in his Institution, as courses in the form of a group workshop where students' only obligation is to attend. Then, even if a student fails, he/she doesn't need to attend again, something that is not the case for music academics at an international level. Additionally, music ensembles, the choir, and the basic repertoire of the chosen instrument, are also optional to attend. Then, most of the music performance tutors also collaborate with the universities upon request, yet they are paid very low salaries. It is also important to mention that holding a PhD is not required by the law for a music performance tutor to be able to work at the Greek public university (Government Gazette A 129/ 13-7 2016) since he or she is a musician, yet Greek universities tend to be highly selective and, in reality, hire only tutors holding PhDs despite the fact that they may usually have very little or no knowledge of the performing part of an instrument on a practical basis. Furthermore, innovative practices in strategic management and leadership have an essential role in the long-term success of higher educational institutions (Kefalaki, 2024b). It is also noteworthy that university leadership style should depend on the character of each institution (missions, circumstances, cultures, external environmental factors) (Kefalaki, 2024b). Finally, specific actions for a successful post-pandemic crisis leadership need to be applied in order to establish Music Academies in Greece (Kefalaki, 2024a).

In particular, the challenges and needs of the Greek educational system concerning the curriculum do not only apply to the creation of Music Academies (Kefalaki, 2024b). Greek universities generally require effective management processes to ensure their continued operation and ability to serve both students and society as a whole. Understanding why and how social media can be integrated in the classroom might also become a key competitive advantage for music universities in the future (Kefalaki, 2024c). In other words, there are specific strategies that can help universities maintain a competitive advantage in a complex global environment, opening business opportunities and providing better prospects for students, academics and society (Kefalaki, 2024c).

5 Music Studies in Greek Universities

The Greek Constitution defines that Universities in Greece are self-governed (article 16, par.5), and as a result their autonomy should focus on two directions: firstly, the protection against external interventions in their scientific process, and secondly, their management and organizational structure (Skouris et al., 2007). In 2024, leveraging Greece's distinctive model of publicly funded education for all students, the Greek parliament authorized the establishment of foreign university branches in the country. Consequently, many public universities now face significant challenges to their survival. Greek Universities seem too slow to adapt to this challenging environment, even though the European Higher Education rules force them to abide by the European standards and guidelines (Kefalaki, 2024a).

Global technological advancements have made strategic management a top priority for all higher education institutions. Establishing clear business goals and seeking sustainable sources of income are essential components for achieving success. After defining their general business strategy, universities need to pursue growth, with law state funding, and anticipating challenges from globalization, demographics, international competition, potential epidemics and environmental issues amongst them (Kefalaki, 2024b). Universities need to use the adequate management mechanisms to upgrade their presence (Kefalaki, 2024b).

For music faculties in the university, strategic management should focus on securing new funding through innovative music performance projects and recordings, establishing collaborative programs with foreign music universities, and attracting international students by employing renowned Greek musicians as tutors (see personal interviews with Minas I. Alexiadis, Georgios X. Georgiadis, Nikos I. Kariotis, and Odysseus L. Korelis). As a result, such strategic management initiatives will attract new students from around the world and will provide new income sources.

6 Discussion and implications for research

The findings of this study highlight the absence of Music Academies as one of the significant shortcomings of the Greek educational system. A completed and modernized music educational system in Greece, compatible and similar to the international ones, as proposed in this study, should be proposed to the Greek system as the current music training system, unchanged since the middle of the 20th century, seems obsolete and insufficient.

In summary, the examination of the questionnaire, combined with the results of the interviews, the SWOT analysis, and the study of music academies abroad reveal that musicology and music performance should be recognized as independent fields of educational research. So, in our opinion, there is a significant urge to establish Music Academies in Greece and as for the conservatory diplomas, they also ought to be integrated into the Greek higher education system.

7 Conclusions

Conservatories in Greece issue degrees and diplomas under the authority of the Ministry of Culture. However, these qualifications are excluded from the official educational framework, as they are not recognized by public authorities. In this way, Greek music performers are not able to continue for a Master diploma or a PhD. In fact, they are obliged to move to a foreign country for further studies and work. As a result, Greek music universities lack the social and financial resources to provide adequate training interested stakeholders need to understand the difference between studies oriented to Music Performance and those on Musicology. Musicology, as well as Music Academies could ameliorate in order to provide both high quality training for internationally renowned music performers, but also the necessary training for music teachers to be able to work for primary and secondary schools in Greece. Once the Greek State will be ready to follow modern and updated arts studies as per the European and worldwide paradigms, it should finally (a) revise its educational legislative framework and modernize higher education's curricula (b) separate musicology and music performance courses, and (c) authorize internationally renowned Greek artists to teach and share their knowledge in their homeland.

In conclusion, we suggest that future research must take over and continue this research. We consider that future studies should actually focus on developing a detailed proposal, outlining the specific courses and curriculum required in order to move on to the next phase, the establishment of the first music academy in Greece.

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