SYMPHONY AUDIENCE DEVELOPMENT:

ANALYSIS OF ORGANIZATIONAL CULTURE IN THE PERFORMING ARTS

by

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A THESIS

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Title: SYMPHONY AUDIENCE DEVELOPMENT: ANALYSIS OF

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Symphony orchestras operate with complex internal structures and dynamics. The

connection between a symphony orchestra's organizational culture and artistic

programming is undocumented in current performing arts management scholarship. This

thesis hypothesizes that symphonies can enhance audience development when utilizing

all members of the organization in making artistic programming decisions - including the

staff, board, and the musicians. This research presents an in-depth case study which

investigates the organizational culture and programming decision-making processes of

the Eugene Symphony in Eugene, OR. The analysis demonstrates how the symphony's

organizational culture affects artistic programming and subsequent audience

development. This study illustrates how inherent tension within performing arts

institutions can be mitigated through strong management strategies and techniques.

The final chapter discusses implications and recommendations for future symphony

orchestra leaders.

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CHAPTER I

INTRODUCTION

Statement of Problem

The complex organizational structure of symphony orchestras yields many differing managerial cultures and dynamics. Administrators of an orchestra must balance the needs of multiple sections of the organization "while at the same time establishing and cultivating a rapport with the audience" (Lapierre, 2001, p. 7). Audience development is a vital tool which brings together audiences from a variety of backgrounds and encourages appreciation for orchestral music. Arts management is comprised of keeping an institution alive and viable (Kotler & Scheff, 1997) through attracting a range of audiences. This thesis investigates how symphony artistic administration can enhance overall audience development and increase organizational sustainability.

Current scholarship on symphony management suggests that it is crucial for the entire organization to be involved in organizational decision-making for audience development to succeed (Wolf, 2006). This thesis analyzes how all members of a symphony orchestra can influence artistic programming and subsequent audience development. It is hypothesized that the internal organizational dynamics of a symphony orchestra affect the ultimate product of artistic programming.

Research in the area of performing arts attendance notes that "programming is by far the most important variable in peoples' decisions to attend performances and that their

interest in specific productions is what determines the success of a season" (Scheff, 1999, p. 25-26). This has strong implications for symphony administrators in terms of audience development and ticket revenue. Further investigation is needed, however, to discover how internal organizational dynamics ultimately inform programming decisions. The term *organizational culture* encompasses all internal operations of an institution. Therefore, it is critically important for researchers to understand the theory of organizational culture before embarking on organizational studies.

This research analyzed a single symphony through an in-depth case study to fully understand how organizational culture can affect symphony orchestra artistic programming decisions. The Eugene Symphony in Eugene, Oregon served as the site for this case study and provided valuable organizational insights. The following narrative provides a theoretical framework and discussion of research literature in the performing arts. The Eugene Symphony's audience development, programming, and organizational culture comprise the basis of recommendations and implications from this research.

Conceptual Framework

The purpose of this research was to understand the internal organizational dynamics of symphony orchestras and evaluate internal decision-making that leads to strong artistic programming. The goal of symphony audience development is to maintain the appeal for those who are frequent attendees or subscribers while simultaneously reaching people who do not have a history of symphony attendance. In the current climate of arts management, audience development is becoming more complicated due to shifts in

community size and demographics as well as increased competition for funding. Symphonies are challenged "to retain a patron base and attract new audiences" (Moore, 2004, p. 49). Reaching audiences through community engagement and artistic programming is increasingly critical for strong symphony management.

Authors have established that the musical repertoire offered by a symphony influences overall audience attendance and is, therefore, crucial for audience development (Scheff, 1999; Kolb, 1998, 2001). Because of the importance of maintaining audiences, each section of a symphony orchestra has a vested interest in artistic programming decisions. "Ideal programming represents a cultural product for new audiences *in addition* to traditional ones" (Walker-Kuhne, 2005, p. 28, emphasis in original). Tracking audience preferences and behaviors is an essential activity which assures an orchestra's future sustainability and demonstrates an ability to adapt with audience tastes.

Inherent tension within the performing arts occurs due to a hierarchical organizational structure that creates an artistic-administrative dichotomy in management. This tension is depicted in the Conceptual Framework (Fig. 1) which illustrates the internal process of symphony artistic programming and audience development. Existing research literature in the performing arts does not sufficiently address the inherent tension. This research produces recommendations for emerging arts leaders and addresses how inherent tension can be mitigated to produce a strong internal organizational culture.
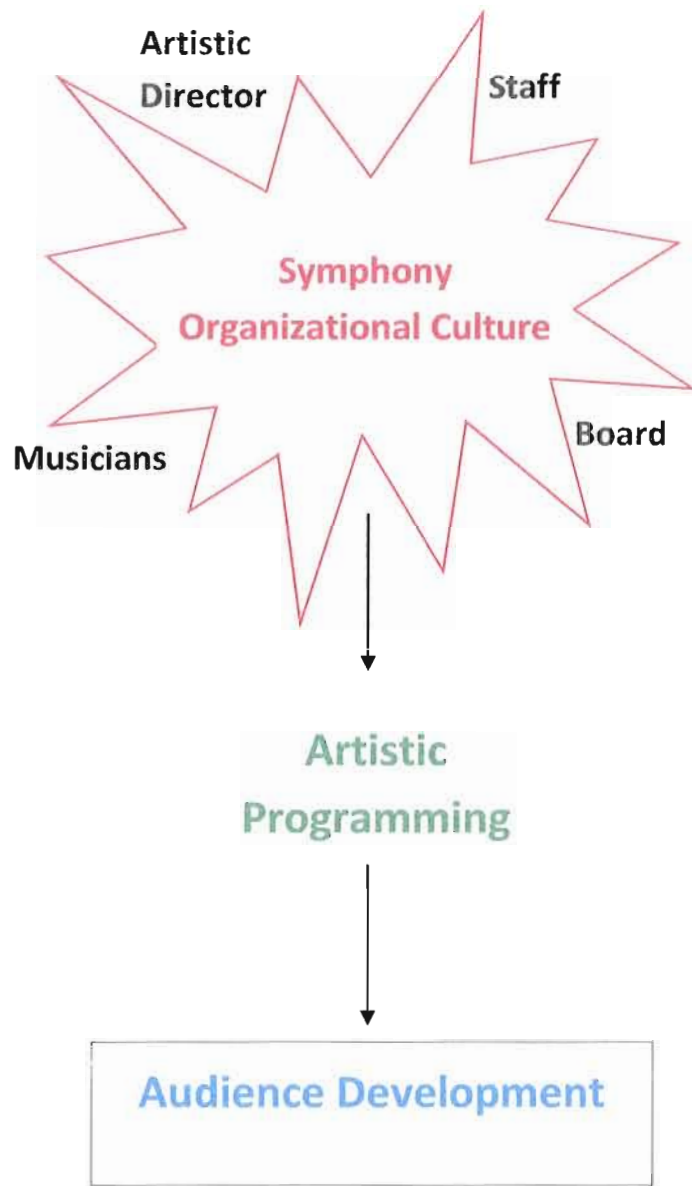
Fig. 1. Conceptual Framework Schematic. This diagram illustrates inherent tension within a symphony's organizational structure.

The purpose of this research is to establish a link between a symphony's organizational culture and its artistic programming decision-making process. Prospects of tension between the administrative and artistic branches of a symphony orchestra are investigated in this research in relation to organizational culture. A review of a broad range of literature from the performing arts and nonprofit management provides a foundation for this study. This in-depth case study of the Eugene Symphony serves as a basis for recommendations to arts administrators.

Research Methodology

Purpose Statement

The purpose of this study was to interpret the dichotomy between the artistic and administrative sections of symphony orchestras. Knowledge of organizational culture also revealed the relationship between programming and audience development in the performing arts. My goal in research was to understand the complexity of symphonic organizational structures and how this affects programming. The actions of the general public are part of my research concept, which corresponds to the interpretive social science methodological paradigm (Neuman, 2006). A pragmatic approach relating the actions of people to knowledge about daily life complements this research.

The constructivist orientation is also integral to the interpretivist paradigm, with the interactions of people being a key aspect of my research. Approaching research from this perspective allowed a focus on the internal dynamics of symphony orchestras as well as interactions with community members. Analysis of the relationships within a complex

organizational environment was the core of this research. Findings and recommendations are reported through idiographic methods with rich descriptions and analysis. Rather than absolute answers, this research uncovered multiple findings which provide the opportunity for further research in the organizational culture of symphony orchestras. However, it should be noted that this personal approach also affects my perspective in this research.

Strategy of Inquiry

This investigation aimed to answer the research questions of how organizational culture affects the programming function of a symphony orchestra and how symphonies utilize programming to optimize their audience development efforts and increase organizational stability. Due to the nature and focus of these questions, the research design relied on qualitative descriptive research dimensions. Through descriptive research, the author has aimed to "present a picture of the specific details of a situation, social setting, or relationship" (Neuman, 2006, p. 35). This is congruent with the aim of this study, which was to give the reader a clear idea of the context of the Eugene Symphony's operating environment. This research utilized an in-depth case study performed during a specific cross-section of time.

Performing arts organizations operate with complex internal dynamics surrounded by fluctuating cultural environments. Therefore, the context in which a symphony orchestra exists must be analyzed carefully. Researchers acknowledge that "no entity exists in isolation but is in constant interaction with the dynamic environment in which it

functions" (Boyle, 2003, p. 9). Case studies allow researchers to analyze the complicated nature of organizational culture of performing arts organizations. Miller (2006) notes that "a case analytic approach suggests that the richest understanding of organizational systems can be obtained by closely observing specific organizations grappling with specific issues" (p. 91). Case study investigations reveal underlying organizational forces that could otherwise be overlooked.

Motivations for undertaking a case study include a desire for greater knowledge of specific organizational issues. According to Stake (1995), "in qualitative case study, we seek greater understanding of the case. We want to appreciate the uniqueness and complexity, its embeddedness and interaction with its contexts" (p. 16). Other authors also emphasize understanding a situation in context, as in the use of case studies (Flyvbjerg, 2006; Yin, 2003). This in-depth case study reveals integral aspects of the situation in which a symphony operates. Without the underlying contextual information, any assumptions or judgments regarding the symphony's administrative operation would be misinformed.

A case study report may also consist of "developing a detailed analysis of one or more cases" (Creswell, 2007, p. 79). The Knight Foundation, which produced *The Search for Shining Eyes*, conducted research by using multiple sources such as interviews, observations, and documentation which is also integral to case study data collection. Findings discussed in the report range from the uses of technology in the concert hall to insights about organizational operations. While documenting emerging issues throughout the program, some insights into the inner organizational functions of symphonies were

illuminated. For instance, among many cases it became clear that the participation of the musicians as well as the conductor was a key aspect in institutional change (Wolf, 2006). This has broader implications for the artistic administration as well as the managers of a symphony.

The interactions between the musicians, staff, board, and music director comingle with outside forces in an orchestra's operating environment. Arts administrators must understand these aspects and have the ability to implement successful audience development techniques in their own organizations. The in-depth case study of the Eugene Symphony provides insight into management functions of symphony orchestras. Additionally, innovative organizational models drawn from the literature were analyzed in relation to case study data to craft findings from this research.

Research Design

Research Questions

The research questions posed address the large issues of organizational culture of a symphony orchestra, while also attempting to focus on programming and audience development. The two main research questions are:

- How does a symphony's organizational culture and structure affect the artistic programming?

- How can symphonies utilize programming to optimize their audience development efforts and increase organizational stability?

These two questions resonate with each other in the research design because of the link between audience development and programming. They are also utilized together in data collection instruments.

Sub-questions for this research inquire into more specific aspects of symphony administration. The additional questions are:

- How can a symphony utilize the input from all areas of the organization effectively in creating programming?

- How can symphony administrators navigate the inherent tension within performing arts organizations to create a positive organizational culture?

- How can symphony orchestras utilize programming to articulate value and enhance community engagement?

- How can artistic programming expand a symphony's reach of audience members, from returning subscribers, to new listeners?

These questions inform the research by creating a foundation for the review of literature and case study. Through these questions, the researcher will be able to navigate personal biases as well as factors involving organizational partiality. However, certain terms and limitations must be defined in order to achieve valid research.

Definition of Terms

For the purpose of this study, terms are defined as follows:

Professional Orchestras: Those which employ professional paid musicians. The Eugene Symphony by this definition is a professional orchestra.

Inherent Tension: As focused on the performing arts, a natural dichotomy that exists within the organization's leadership in terms of balancing artistic desires with financial necessities.

Organizational Culture: Evolving internal dynamics and behaviors of an organization which affect management style.

Programming: The offering of musical pieces and repertoire that make up a symphony's performing season.

Audience Development: Broadly construed, the techniques and mechanisms a symphony uses to attract audience members.

Delimitations and Limitations

This research is delimited to the Eugene Symphony musicians, staff, and board members. It was important that the study be restricted to a certain orchestra and location due to time constrains and accessibility. Because of this, limitations as to the generalizability of the research exist due to the singular focus on one orchestra in Oregon. It must be acknowledged that the results of this research may not be relevant for symphonies of a different size, or which operate in cultural climates vastly different from that of Eugene, Oregon. However, it is assumed that the findings will be significant to the Eugene Symphony, as well as providing a further base of performing arts organizational theory.

Benefits of the Study

Research in symphony organizational structure and culture benefits the performing arts field as a whole. All performing arts organizations rely on artistic programming to increase audience development and ticket revenue. The purpose of this study is to expand upon existing knowledge of management theory, marketing, and artistic administration. Initiating a critical analysis of traditional symphonic organizational structures and cultures may produce dialogue among current symphony management.

This research has produced recommendations and possible theories regarding performing arts administration. While generalizability of data gathered from this study may not extend past the Eugene Symphony, it contributes to the overall body of knowledge in the performing arts. Benefits to participants include gaining insight into organizational functions of the Eugene Symphony while creating a dialogue of community values in artistic programming.

Role of the Researcher

Organizational research seeks to understand aspects of an institution's complex internal operating dynamics. The role of the researcher in a case study analysis must be acknowledged, along with contextual variables within the organization. Researchers studying organizations and the people within must have the ability to be reflexive and self-evaluating (Broussine, 2008). A Component of researcher reflexivity includes "the capacity of the researcher to acknowledge how their own experiences and contexts inform the process and outcomes of inquiry" (p. 36). By maintaining a collaborative

awareness throughout this research process, my assumptions and biases must be accounted for in the research design.

Professional biases which influenced this research include the researcher's past experience in symphony orchestras; both as a musician and as an administrator. I have seen the internal tension of programming decisions as a violinist in different symphony settings. From within symphony administration, I have witnessed when decisions regarding an upcoming season could not utilize musician opinions orchestra due to impracticality. For these reasons, it was imperative to keep an open mind throughout the research process.

Data Collection and Analysis Procedures

This study of organizational culture and symphony audience development is focused on the Eugene Symphony. Interview participants were involved in one in-person interview scheduled at their convenience. A focus group was arranged to be accessible for the maximum number of musicians. The interviews and focus group were audio recorded to ensure correct transcription and validity of statements. The observation of a symphony rehearsal and a board meeting enhanced the researcher's overall understanding of the internal dynamics of the Eugene Symphony.

Additional analysis of symphony documents such as programs and ticket sales were utilized. Quantitative data from ticket sales databases gave a historical perspective to current practices of programming and audience development. Analysis of organizational data, in conjunction with a review of literature covering management theory,

organizational culture, programming, and audience development was significant to the outcome of the research.

Data collection instruments included the interview protocols and comment forms which were used during interviews and the focus group. These instruments, as well as the recruitment letters and consent forms are attached in Appendix D. The interview consent form allowed for notes to be taken during interviews as well as audio recording. Member check provided the opportunity for research participants to review their comments prior to this information being included in the final version of this thesis.

Coding schemes, as follows, created a streamlined mechanism for sorting data: 1) Community Engagement, 2) Programming, 3) Programming New Music, 4) Internal Culture, 5) Organization Mission, and 6) Economic/Artistic Dichotomy. A basis of knowledge of symphony orchestra history was also vital for informed discussions with participants. Analysis focused on conceptualizing a theoretical link between the organizational culture and artistic programming function of the Eugene Symphony.

Selection of Site and Participants

The choice of the Eugene Symphony as a site for this research was due to multiple reasons. Accessibility was a primary consideration, with the questions focusing on symphony organizational culture and audience development mechanisms. My prior connection to the Eugene Symphony, in addition to a primary understanding of motivations for current programming, made this symphony a logical choice. Community

engagement issues increase my own interest in the Eugene Symphony, as I am a member of the organization's constituency.

Participants in the case study were purposively selected as members of the Eugene Symphony. Interviewees provided insight into organizational decision making and management processes. Participation of interviewees was determined by their availability and willingness to contribute to the study. Generalizability is limited as each interviewee was individually selected for the study. However, the consistency of interviewee comments enhances the overall validity of this research.

Expectations and Benefits

Symphony orchestras utilize multiple methods of audience development to enhance ticket sales and ensure financial stability. Artistic programming is a primary motivation for audiences to attend concerts. However, the extent that programming affects audience development changes for different symphony orchestras. "There is no one right way to program repertoire – those choices are part of an ongoing creative process in each orchestra" (American Symphony Orchestra League, 1993, p. 19). Changing cultural dynamics ensure a variety of programming approaches throughout a symphony orchestra's life cycle. This research document provides a tool for symphony leaders to navigate common management challenges related to artistic programming and audience development.

Benefits of this research could touch many fields, such as performing arts management, organizational behavior, and broader cultural planning. Performing arts

administrators will gain the greatest direct value from this study; such as potentially a new organizational model and theory. Future avenues for a continuation of this research will be discussed, which serve as additional benefits to the field of nonprofit management theory and the performing arts. The intent of this research is to build on an existing body of knowledge and articulate successful models of organizational culture for symphony orchestras.

The second chapter of this thesis provides a background on symphony orchestra evolution in the United States. This chapter focuses on the organizational culture of symphony orchestras and establishes the existence of inherent tension within the performing arts. The inherent tension is evaluated through a review of literature and synthesizes issues that lead to the tension in symphony orchestras. After analyzing the traditional symphony organizational structure, methods to mitigate inherent tension are overviewed.

Chapter three is devoted to symphony audience development and artistic programming. The chapter clarifies mechanisms used by symphony orchestras to engage audiences while noting the connection between audience development and artistic repertoire. Chapter four builds on the foundation provided by chapter three and focuses on the Eugene Symphony case study. The concluding chapter five discusses findings derived from the case study and connects with the previous review of literature. Major findings focus on the internal dynamics of symphony orchestras and methods that emerging arts leaders can utilize to mitigate inherent tension.

CHAPTER II

ORGANIZATIONAL STRUCTURE OF SYMPOHNY ORCHESTRAS:

NAVIGATING INHERENT TENSION

Introduction

Symphony orchestras operate in a complex environment affected by external societal

shifts as well as internal organizational dynamics. Changing audience desires comingle

with values of the symphony staff, board, and musicians. Orchestras function within a

hierarchical structure that has evolved with the prevalence of symphonic music in

society. The traditional symphony structure positions the board in an oversight and

governing capacity. (See Appendix A for a typical symphony organizational chart). The

music director and executive director each report to the board on management and artistic

issues. This bifurcated structure can create inherent tension within the symphony

organization.

This chapter considers how symphony managers can utilize a strong organizational

structure to navigate the inherent tension. An overview of symphony orchestra history in

the United States reveals how the traditional organizational structure evolved. This

chapter further analyzes the artistic-administrative dichotomy in symphony orchestras.

Challenges for artistic programming and management processes involved in artistic

programming are discussed. Lastly, methods for mitigating the tension and providing strong symphony management are noted.

Symphony orchestras create multiple products throughout an artistic season. These outputs such as concerts, educational programs, and community engagement are affected by internal organizational dynamics. Ultimately, the goal of this study is to identify strong organizational management practices that have a positive effect on symphony artistic programming and lead to enhanced symphony audience development. The need for this type of research has been expressed in Stearns (2002) who noted, "although I am aware of no studies that correlate artistic performance with organizational culture, it stands to reason that a healthy culture will result in higher artistry and in more people enjoying their roles" (p. 63). This discussion begins by analyzing the organizational structure of symphonies, then proceeds to examine the inherent tension found in these institutions, and culminates with a review of approaches that may be implemented to mediate this inherent tension.

Background on Symphony Orchestras in the United States

Symphony orchestras have the distinction of being the longest established of the professional nonprofit arts organizations (Heilbrun & Gray, 1993). The first symphonies in the United States began by emulating the European models; "one can almost describe them as European symphony orchestras playing in the New World" (Rosenbaum, 1967, p. 167). These early symphony orchestras tended to be informal groups of musicians who gathered for the common purpose of playing traditional orchestra repertoire among their

friends and families. With increased institutionalization, symphony orchestras became the cultural icons that now draw guest performers and conductors from around the world. Mueller (1951) says of the early American orchestras, "if the beginnings were usually modest, casual, and ephemeral, they still were harbingers of greater things to come" (p. 32). Symphony orchestras now create cultural destinations and have a large impact on local economies.

Many authors who have traced the U.S. orchestra from its beginnings, put an emphasis on the strong institutionalization of symphonies and tend to connect this with artistic excellence. Russell wrote in 1927 that "the grand orchestra is now more than our foremost cultural asset; it has become our sign of honor among the nations" (p. v). Many symphonies reflect an institutional identity and a cultivation of artistic superiority in their mission statements. The San Francisco Symphony is an example. The mission statement sates that the symphony "sets the highest possible standard for excellence in musical performance at home and around the world; Enriches, serves, and shapes cultural life throughout the spectrum of Bay Area communities" (http://www.sfsymphony.org/about/). Symphony mission statements may also focus on maintaining musical heritage through programming. Mission statements can shift throughout an organization's life cycle and according to the external environment. The cultural climate that symphony orchestras operate in affects internal organizational functions and artistic products.

Symphony orchestras also carry prestige and visibility, which business sponsors know is a powerful force to attract customers. City planners who wish to entice creative people to the area consider the value of the arts. Economic impact studies have

established the financial benefits of the arts and culture sector (Americans for the Arts) and serve as indicators of the current climate of the arts. DiMaggio (1978) notes that cultural consumers spend money on a variety of goods and services and that their direct economic impact is considerable. However, the changing cultural environment creates challenges for symphonies to articulate their ongoing value to society. These issues also affect internal symphony management decisions along with artistic programming and audience development initiatives. One symphony that particularly illustrates structural and cultural issues is the New York Philharmonic. This orchestra has evolved to encompass a strong artistic presence as a world-class symphony. Discussion of the New York Philharmonic will frame the historical context of symphony orchestras in the United States.

New York Philharmonic Society

The New York Philharmonic Society began by a group of musicians in 1842 with the "high purpose of cultivating one of the principal arts" (Mueller, 1951, p. 40). The symphony continued despite organizational challenges, eventually evolving into the organizational structure that is most commonly found in symphonies today. In other cities, similar early efforts by musicians to create entrepreneurial symphonies were short-lived (Starr, 1997). Complementary social and cultural forces must align in communities for symphony orchestras to flourish.

The New York Philharmonic Society was a musician-run and governed institution. The communal structure was such that "the net income at the close of the season was

distributed equally among all the active members from percussion to concertmaster. Only the conductor and the librarian, elected by popular vote, received salaries according to contract" (Mueller, 1951, p. 40). Each member of the orchestra was thus utilized as equal voting members and decisions relied on a consensus of the group. Collaboration among organizational members was essential for all management functions. This initial focus on community and collaboration illustrates a critical element for the internal dynamics of a performing arts organization.

Despite its open and democratic structure, The New York Philharmonic Society faced management challenges that arose from a lack of structure and accountability. Business matters often occupied symphony rehearsals and "the monthly concert was anticipated as a pleasant relief from more remunerative occupational duties" (Mueller, 1951, p. 41). The orchestra was supplemental income rather than a primary occupation for the musicians. Artistic choices were decided by personal preferences of the musicians and generally did not reflect community values or tastes. Craven (1986) notes that the symphony was "an outlet through which [the musicians] could profess and exercise their respect for the masters" (p. 256). Because the musicians had initially gathered for their own enjoyment, their personal choices of repertoire made sense. However, when the organization began selling tickets and performing throughout the community, the general lack of regard for audience musical tastes and preferences became an issue.

Financial as well as administrative difficulties also emerged because the orchestra had to rely on the interest and availability of musicians to perform in concerts. Attendance at all symphony events was not seen as a requirement for musicians' participation;

"members could absent themselves with relative impunity" from the tedious business of rehearsals (Mueller, 1951, p. 41). This created challenges for artistic planning because of logistical considerations and the number of musicians required for different repertoire. Indeed, in a report of the orchestra, the secretary complains that

> the number of violin, viola and cello performers among the members…is quite sufficient for our concerts; but still for various reasons we have not had the proper number of either of these instruments at one concert during the season. (Mueller, 1951, p. 41)

Despite these challenges, the New York Philharmonic served as a strong foundation for the musical enjoyment and education of New York audiences. Additionally, it provided a model for other orchestras in the city and the rest of the country. Frustration with the society's lack of structure and opposition to change eventually led some members to break away from the Philharmonic and form their own musical organizations. One such musician was Theodore Thomas who decided in 1853, when he was twenty-seven, "to organize an orchestra of his own and to devote his energies 'to the cultivation of the public taste for orchestral music'" (Sablosky, 1986, p. 71). Thomas subsequently became the well-known founder and conductor of the Chicago Symphony Orchestra in 1891.

The first organizational change of the New York Philharmonic Society was initiated when Joseph Pulitzer bequeathed $1 Million to the orchestra under certain stipulations. Requirements stipulated that the symphony would:

1) Establish a permanent membership corporation,
2) Secure 1,000 contributing members
3) Offer a lower and generally affordable admission charge
4) Perform concerts featuring Pulitzer's favorite composers such as Wagner, Beethoven, and Liszt (Mueller, 1951; Craven, 1986)

With this organizational development, the New York Philharmonic was reorganized into the modern form of a symphony orchestra. The internal roles of the musicians were drastically altered and the symphony effectively became controlled by outside forces. After the successful reorganization of the New York Philharmonic Society in 1909 in response to Pulitzer's gift, the orchestra enjoyed a full audience and performed a "liberalized repertoire" which would become "a permanent feature of the Philharmonic from then on" (Craven, 1986, p. 258).

This overview of the New York Philharmonic Society frames many salient issues facing symphony orchestras in the twenty-first century. Nonprofit administrators still must balance the demands of high level donors with the mission of their organizations. Additionally, the musician's control and influence over decision-making within symphony orchestras is a key consideration in this research. The New York Philharmonic Society's transition from a collaborative musician-run organization to an early nonprofit structure is worth emphasizing. The nature of the symphony's artistic programming is also significant for tracing current musical tastes in the United States. The New York Philharmonic is an illustrative tool of organizational structure, culture, programming, and audience development issues. The history of the Philharmonic itself reveals the general context from which modern symphonic institutions have formed. An overview of the origins and evolution of symphony orchestras in the United States illustrates the current context of symphonic management.

Current Symphonic Structures

In the traditional nonprofit form, symphonies are comprised of three organizational components; the staff, board, musicians, and music conductor. The hierarchy of a symphony orchestra begins with the board of directors, which has fiduciary oversight of the organization. The executive director and music director report to the board of trustees. This structure is the traditional form of a nonprofit 501(c)(3) organization, as an acting board of directors is required to incorporate as a nonprofit. However, the structure of symphony orchestras within the necessary legal stipulations is fluid and dependent on the individual performing arts organization. The established hierarchy of the board, the executive director, and music director within symphony orchestras is the focus of this study of symphony organizational behavior.

Changing cultural environmental factors and musical tastes necessitates the periodic re-evaluation of a symphony's internal structure and organizational goals. A dichotomy between the artistic and administrative sides of a symphony will be addressed in this section. Organizational culture in the performing arts is maintained with complex internal dynamics and a traditional hierarchical nonprofit structure. An analysis of the specific roles of each section of a symphony orchestra will help inform the subsequent discussion regarding organizational culture and hierarchical structure. This foundation of previous research and knowledge will draw examples from across performing arts literature.

Organizational Roles in the Traditional Structure

Structures of symphony orchestras have stemmed from the evolution of symphony

management and the cultural context of the arts in the United States. *Americanizing the*

American Orchestra (1993) suggests that symphonies are currently in a state which

requires the evaluation and possible modification of traditional structures in order to

remain relevant to audiences. Two traditional types of leadership models utilized by

symphony orchestras are noted: the "maestro model", with the "music director in an

uncontested position at the top of the organizational pyramid" or the "three legged stool"

model that utilizes the music director, executive director, and a board working as a team

(p. 172).

DiMaggio (1986) also refers to differences between the original arts organizations'

"impresarial form of management" and the arts administrator who works "in an

environment of numerous bureaucratically structured organizations and unstructured

publics" (p. 164). The shared structure is constructive when all sections of the orchestra

work as a unit, however "the complexity of this structure is compounded by sometimes

difficult relationships between musicians and board/management leadership in many

orchestras" (American Symphony Orchestra League, 1993, p. 172). Symphony managers

must navigate the traditional hierarchical structure and maintain a positive organizational

culture between the board, staff, musicians and music director.

Despite certain challenges, the hierarchical structure has a strong foundation in

practice and historical symphony management. Nonprofit organizations maintaining an

operating board and a consistent music director gives performing arts organizations

legitimacy within the community and aids in articulating an artistic purpose. Some performing arts organizations progress from a collaborative structure to one with more defined roles and increase their long term viability and strength within their communities. The Steppenwolf Theatre in Chicago "made a deliberate effort to institutionalize itself in order to build fundraising capacity. In the process, the management of the company had to evolve from an egalitarian, communal self-governance to a more defined organizational structure" (Ravanas, 2006, p. 66). The organizational structure became the "three-legged stool" with an executive director and an artistic director both reporting to the board of trustees. Ultimately, a performing arts organization's long term growth capability is recognized by the strength of these three organizational sections.

The board's role in management maintains fiduciary oversight of nonprofit performing arts organizations. Potential for an overextension of resources has historically been the result of the impresarial form of performing arts management. For instance, when Arthur Judson managed the Philadelphia Orchestra and the New York Philharmonic beginning in 1915, he could rely on a patron to cover any amount that was needed by the orchestra at the end of the season (DiMaggio, 1986). However, donors are no longer willing to make such a financial commitment and "over the decades of the twentieth century the freedom and scope of the personalistic style of the impresario have gradually been curtailed" (DiMaggio, 1986, p. 164). Fiduciary control is therefore given to multiple board members who retain a vested interest in the organization.

Moderation of artistic desires and the financial aspects of running a symphony orchestra are the executive director's responsibility. The board of directors also has an

important role in maintaining sustainable management practices. Symphony managers must balance the influence of board members in artistic decisions with financial considerations. The three-legged stool can result in power struggles between the executives and the board because "tensions are imbedded within the nature of governance responsibilities that will not be resolved permanently in favor of one party" (Ostrower & Stone, 2006, p. 617). Organizational culture and roles influence the nature of power struggles, but symphony administrators must maneuver this tension between the board and staff while creating a culture of leadership.

The three-pillar structure of symphony management is currently the most often utilized by orchestras, though certain threads of the impresarial structure have remained in performing arts management. The Rockefeller Panel Report of 1965 gave complete programmatic control to symphony conductors, though the other performing arts organizations were expected to collaborate with all the artists involved in creating a production. The report argued that symphony artistic directors "must maintain conditions from which high standards derive" (p. 158) such as well-trained artists, rehearsal time and length of the season in addition to the compensation of performers, and knowledge of audience tastes. The music director's complete control over programming indicates an impresarial structure instead of shared leadership.

Authors contemporary to the Rockefeller Panel write of similar management structures. Baumol and Bowen (1966) note that "the conductor has complete and normally undisputed command of the artistic functions of the orchestra" (p. 18). The authors then list the same programming functions as the Rockefeller panel. While these

sources are useful documentation of past artistic administrative practices, symphony management has progressed in the last forty years with shifting audience tastes. Although strong management principals remain fundamentally the same, orchestra management must maneuver systemic changes that reflect current audience tastes and desires. The Rockefeller Panel and the Baumol volume provide a platform for evaluating current arts management trends and a useful insight into the history of symphony management.

Artistic functions have become the collective duty of artistic organizational staff in contemporary symphony administration. However, music directors still play a critical role in symphony programming. The Knight Foundation found that "it was the music director who made programming decisions, and his or her approval was essential regarding what innovations would or would not be permitted on stage (Wolf, 2006, p. 18). Institutional change was also dependent on the music director's cooperation throughout the artistic programming process. In some cases, symphonies are challenged to involve music directors who are largely absent from the orchestra's communities. The music director's schedule is often planned far in advance with little room for maneuvering or changing plans. Symphony directors often fulfill positions with multiple orchestras in different cities. Orchestra management that utilizes the music director as an "impresario" may increase the inherent tension because of these factors. An overall lack of control over internal decision making has been argued as a significant cause for internal orchestra tension (Levine, 1996).

The three-pronged system of symphony management broadens the roles of the staff, yet does not address musicians' roles within the organizational structure. While input on

management aspects including programming and fundraising are now attended by multiple sections of the organization, the musicians have no significant role in artistic planning. This may be the largest flaw in the traditional organizational structure of symphony orchestras. Stein and Bathurst (2008) confirm that "programming and day-to-day decision-making rests with the managerial and artistic staff" (p. 24). However, research in symphony structures has led to a resurgence of the idea that all sections of the organization-including the musicians-should have roles in symphony administrative functions (Wolf, 2006). Contemporary symphony management reflects the need to enhance organizational culture in relation to artistic programming considerations.

Organizational Culture

The challenge of defining organizational culture has been a pre-occupation for many authors discussing organizational behavior. Definitions of organizational culture vary in management literature, which leads to a rather fluid understanding of the concept. Schein (1997) clearly articulates the meaning and implications of organizational culture. His definition of organizational culture is as follows:

> A pattern of shared basic assumptions that the group learned as it solved its problems of external adaptation and internal integration, that has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way you perceive, think, and feel in relation to those problems. (p. 2)

Organizational culture therefore encompasses all interactions within the organization. After a solid understanding of organizational culture has been established, it can be assumed that most organizational activities have an effect or result from the culture in some way. Ultimately, the culture of an organization represents subconscious thoughts of

the organizational members and is highly dependent on the interactions of the members of the organization internally as well as externally (Isaac & Pitt, 2001).

It is important to understand the internal culture of a symphony orchestra in order to assess the product that is projected outward in the form of its musical programs. Multiple aspects of organizational culture are addressed in the subsequent sections of this chapter. Each component will be analyzed in this thesis in regards to the inherent tension and organizational structure of symphony orchestras. This section has assessed the connection between a symphony's structure and internal organizational culture. The following discussion analyzes organizational influences in artistic programming.

The Artistic Process and Inherent Tension

All sections of a symphony orchestra are involved in the artistic process of creating a symphony performance season. Tension between the artistic and financial sides is evident in many symphony organizations. The *inherent tension* in a symphony orchestra is defined here as a natural dichotomy that exists between the artistic administration and management in terms of balancing artistic desires with financial necessities. However, administrative tension in symphony orchestras can go beyond the economic and artistic dimensions. Indeed, the tension may be a product of the hierarchical organizational structure. This research examines the inherent tension within symphony orchestras and evaluates the organization structure for links to management functions.

In some instances, the tension can be a positive force which drives the organization forward. Ravanas (2006) speaks, for instance, of the healthy tensions between the artistic

side and the management side, saying that "if there weren't [this tension] one of the partners would not be playing his or her role" (p. 67). Productive tension is evident when a symphony is functioning at peak levels with a strong organizational structure and culture. Other literature focusing on the tension and conflict within symphony orchestras contests that "it is not necessarily destructive to have friction and struggle in an organization. Out of disagreements can come productive work and creative solutions" (American Symphony Orchestra League, 1003, p. 75). Despite possible benefits, *Americanizing the American Orchestra* argues that the tension between the artistic and administrative sides of a performing arts organization creates a "culture of conflict."

This research aims to discover how the tensions within a symphony can be harnessed into a positive effect for the organization. An assumption will be that the tension in symphonies is negative, giving a source of discussion and producing methods to navigate the tension. Throughout the literature, many authors refer to this tension; however few give suggestions to mitigate the issues. Analysis of current scholarship reveals the need for this research in symphony organizational culture. Finding methods to ameliorate the inherent tension would be useful to symphony administrators.

This tension is characterized in the literature often as a battle between management and musicians. Gidwitz (2004) notes that musician "attitudes have long been shaped by the unionized negotiating process, and they often view orchestra managements in an adversarial light" (p. 17). The National Task Force explains the tension found in symphonies: "words such as *acrimony, conflagration, confrontation, division,* and *catastrophe* describe tumultuous instance of conflict and current condition of anxiety and

mistrust" between the musicians, board, and staff of orchestras (American Symphony Orchestra League, 1993, p. 68). The basic symphony structure and relationships between the sections of the organization are therefore brought into question. The roles of each section of the organization must be evaluated for the effects of the inherent tension.

The inherent tension is explained in some resources by noting the small role that musicians play in orchestra management. In many orchestras, "the musicians do not have a defined role beyond the business of rehearsing and producing music; they mostly are not included in other aspects of orchestra operations and decision making" (American Symphony Orchestra League, 1993, p. 70). The "three-legged-stool" structure of symphony orchestras, utilizing the board, music director, and executive director, but not the musicians in artistic planning may be the source of the tension. Other literature points to the stress that musicians incur due to the lack of influence and control that they have in decision making (Levine, 1996). If this is the case, noting that tension exists between the artistic and administrative sides of the organization may be overly simplistic. Further analysis illustrates deep-seated causes for the tension in the structure of performing arts organizations.

An overarching explanation of the inherent tension is found in Castañer (1997), who says that "tension between administrative and professional staff is a common phenomenon in arts organization that reflects the conflict between artistic and organizational goals" (p. 18). Pointing to the underlying organizational culture and value system is an important conceptual process in understanding the tension in symphony orchestras. Research should investigate the fundamental organizational culture that is

created within symphony orchestras due to the traditional roles of the sections of the organization. The artistic process must then be assessed for avenues in which the tension and administrative strengths can be turned to benefit the organization.

Synthesizing Issues that Lead to Tension in Symphonies

While the cause of tension within symphony orchestras has been attributed to the organizational structure, the internal attitudes and behaviors of organizational members must be analyzed for sources of conflict as well. The overall architecture of an organization influences aspects of the internal culture which could then lead to tension between sections of a symphony orchestra. Stearns (2002) notes that conflict may occur between musicians and management for multiple reasons:

> Individual status within the orchestra, artistic disagreements, stress, tenure (or lack thereof), miscommunication, long-standing disagreements that have never been resolved, personality clashes, lack of time to resolve disagreements, and just plain not knowing how to solve disagreements. (p. 59)

This list from Stearns is condensed into main issues and themes related to organizational structure and culture of symphony orchestras. These are identified in this thesis as 1) the hierarchical line of communication 2) the lack of control in decision making for musicians which can lead to stress, and 3) tension within the organzation due to a lack of understanding and articulation of organizational goals and values. These issues will subsequently be addressed in relation to how a symphony's organizational culture and structure influence the inherent tension in symphony orchestras.

Hierarchical Structure

Symphony administrators have the immense task of balancing the needs of the board

and staff with the artistic administration and the musicians. This must be accomplished

while maintaining sustainable operations and keeping the mission of the symphony in the

forefront of administrative functions. The board has fiduciary oversight within the

hierarchical structure of symphony orchestras, yet is meant to leave the artistic decisions

to the music director. Additionally, both the music director and the executive director

report to the board. The board's role of selecting the music director and executive

director is therefore critical to the health of the organization. In symphony management,

the question is: how much control should the board have over artistic decisions?

From an administrative standpoint, many details must be set in place before the

artistic programming of a symphony is complete. Mehta (2003) discusses current

management at the New York Philharmonic and notes that creating artistic programming

requires collaboration between the music director and the executive director, as in a

marriage. The board's role in the organization is to "act as a link between management

and our community" (Mehta, 2003, p. 8). The New York Philharmonic's management

reflects a shift in mentality that Mehta believes is necessary to address changing attitudes

of the public as well as the musician. The hierarchical structure is useful for the New

York Philharmonic to maintain a balance between the community and the artistic and

administrative sides of the organization.

The board plays a critical role of being the primary fundraisers as well as overseeing

organizational finances. Tension due to the board's involvement in organizational

activities that effect finances is a challenge in the hierarchical organizational structure.

Allemdinger et al. (1996) note the issue of a power struggle between the board, staff, and

artistic director in *Life and Work in Symphony Orchestras*, saying "a strong board of

directors can ensure that an orchestra has the financial wherewithal that makes good

playing possible-but board influence that extends into musical and operational arenas

does more harm than good" (p. 214). It is critical for a symphony to retain its board of

directors and utilize its resources, but the conflict due to artistic versus economic aspects

should not be allowed to permeate the organizational culture or cause long-term conflicts.

The Allemdinger et al. (1996) study examined symphony orchestras in the United

States, the United Kingdom, and former East and West Germany. Findings identified

correlations between the organizational structure and the orchestra's overall success. A

"successful" symphony was defined by the financial security which was related to

strength of management in the Allemdinger study. Symphonies are often characterized by

their overall budget size, which is tied to the organization's structure and standing in the

community. Each of these aspects is in turn associated with the level and quality of a

symphony's artistic programming.

Satisfaction of orchestra musicians was also analyzed in Allemdinger et al. (1996),

and it was found that "players in U.S. major orchestras score lower on this measure than

do those in regional orchestras, despite the fact (or possibly because of the fact) that

major orchestras have more managers on staff to support them and their work" (p. 203).

Surprisingly, increased musician involvement was found to create a weaker organization

financially. In regards to involvement of the music director in programming, the study

found that, "orchestras in which the authority of the music director extends to organizational and operational decisions tend to be weaker financially than those in which the music director's contributions focus mainly on artistic matters" (Allemdinger et al, 1996, p. 213).

Results from the Allemdinger et al. study illustrate that tension exists within symphony orchestras of varying sizes and levels. The finding that musician input results in weak finances perhaps disconfirms the original assumption that the hierarchical orchestra structure is the cause of inherent tension. However, the amount of musician involvement in a symphony orchestra is directly related to its organizational culture. An individual symphony's culture has a large impact on how administrative functions are affected by the involvement of all sections of the organization.

Musician Involvement

Organizational tension is not exclusive to symphony orchestras, but is also evident in other performing arts institutions. Throughout the entire sector of the performing arts, an artistic-administrative dichotomy exits that creates challenges for artist involvement. Musical organizations have formed, as was seen in the New York Philharmonic Society, "because musicians want to play great music and people want to hear them play" (American Symphony Orchestra League, 1993, p. 67). Arts administrators facilitate a connection between the composer, artist, and audience. The role of the musicians in this process is not always clearly defined, which leads to possible conflicts and tension.

Opera companies use managing directors to oversee the production and ensure financial stability of the organization. However, the structure of opera companies does not reflect the important artistic personnel in the artistic process. "This lack of acknowledgement leads inevitably to conflicts of and confusions over authority – organizational versus artistic- in the organization, as anyone familiar with the everyday work of an opera house can agree" (Auvinen, 2001, p. 277). *Americanizing the American Orchestra* further reinforces this point by saying "indeed, the collaboration of musician and the orchestra institution of which they are the core is essential to the evolution of the new American orchestra" (American Symphony Orchestra League, 1993, p. 67).

Reviewing the history of symphony orchestras in the United States reveals the evolution of musician control within symphony organizations. The New York Philharmonic was an example of a symphony that began with the musicians in complete control of organizational operations. With increased institutionalization, the musicians gave up some decision making power for financial security and sustainability of the symphony. The historical context of symphony management has implications for current musician influence. Certain studies have focused on the amount of influence and control that symphony musicians have in orchestra decisions almost exclusively. The lack of control has been attributed to reduced musician motivation (Levine, 1996).

The hierarchical structure of symphony orchestras effects musician involvement through the relationship with other organizational sections. *Americanizing the American Orchestra* (1993) notes that "in most orchestra organizations, board members, administrative staff, and the music director all have a role in setting organizational goals

and determining operating procedures" (p. 70). Musicians are not included, although Auvinen (2001) argues that"the importance of the performers is naturally indisputable for an opera house- the artists being the core group who are putting out the organizations' product" (p. 270). Components of performing arts management are analyzed in the article, including the artistic-economic dichotomy in opera companies, as well as ticket pricing, fundraising, and the value systems behind artistic output.

In symphony orchestras, the musician's roles and interactions with the music director highlight the bifurcated performing arts structure. Both Levine (1996) and Stearns (2002) note the lack of musician control and one-directional stream of communication between the music director and musicians. This type of interaction is shown to cause stress in the orchestra workplace. Auvinen (2001) further discusses artist involvement in opera companies, noting "the absence or relative unimportance of the key artistic players in the process seems surprising" (p. 276). Levine (1996) says that behavior between the conductor and the musician is "fundamentally patriarchal" which accentuates the myth within orchestra organizations of the "conductor as omniscient father and the musicians as children" (p. 18).

Evaluating the language being used in the traditional symphonic structure reveals internal organizational dynamics. The "maestro model" as previously noted from *Americanizing the American Orchestra* does not necessarily encourage dialogue between separate sections of a symphony organization. The communication chain-of-command within traditional symphonic structures needs to be assessed when evaluating roles within the organization. "Internalized behavioral norms and taboos protect that authority from

any challenge" (Levine, 1996, p. 19), where isolating the role of the musicians in a symphony is a critical component to evaluate the hierarchical structure of the organization.

Conclusions and Methods to Navigate Inherent Tension

The inherent tension within symphony orchestra management is recognized as a part of the organizational structure and culture of a symphony. The purpose here has been to identify potential problems with the traditional hierarchical structure of symphony management. Methods that allow symphony orchestras to utilize new organizational structures and ensure positive tension and communication within the organization will ensure the long term viability of symphonies within communities. The Knight Foundation's study *The Search for Shining Eyes* pioneered the idea that orchestras can change their structure to affect organizational outcomes. Some orchestras in the study were able to improve internal relationships and the role of the musicians. New organizational management ideas stemming from the Knight Foundation's research and other literature provide a platform for navigating inherent tension.

Build Shared Values

Building organizational commitment through shared values is discussed in governance literature as well as literature focused on nonprofit management. "Shared values help to build trust, which reinforces the organizational culture" (Castañer, 2004, p. 398). The foundation of this concept is the importance of the nonprofit mission statement

which identifies the organization's core values and goals. All sections of the organization must stand behind the mission statement and project their commitment within the organization and into the community. Multiple methods of achieving shared values and commitment to an organization's mission illustrate the importance of maintaining common goals in the performing arts.

Communication throughout the organization is a key aspect of organizational culture and ideals. "An open organizational culture, in which each individual considers herself or himself not an object but a subject, enhances the development of creative impulses. That is because everybody thinks he or she is able to change something" (Boerner & Gebert, 2005, p. 210). When members of an organization have control in decision-making, they are also more likely to have increased motivation and satisfaction in their working environment as well (Levine, 1996). Issues relevant to managing internal integration noted by Schein (1997) are: maintaining a common language, defining group boundaries for inclusion or exclusion, distributing power and status, and social reality. Integrating employees to the existing organization culture through these methods is critical for ensuring communication throughout the organization.

Symphony orchestras must analyze communication effectiveness in terms of their mission statement and organizational structure. Preece (2005) introduces a "performing arts value chain" (PAVC) which aims to create a strong line of communication within performing arts organizations. "The hope is that the PAVC will become a decision-making analysis tool to help arts managers confront complex alternatives in a reasoned way" (Preece, 2005, p. 32). Utilizing decision making resources is a key component of

successful symphony leadership, as the complexity of nonprofit organizational management dictates a structure of hierarchy. Furthermore, "adequate investment in people and infrastructure is critical to the nonprofit organization's ability to sustain itself and to change and grow over the long term" (Haine, 1999, p. 18). A commitment to the personnel in addition to the organization is necessary for increased communication effectiveness and adherence to the mission of symphony orchestras.

A symphony's relationship with the community is a vital part of its long term success as well as the quality of the organizational culture and values. Appealing to audience values through programmatic tastes in addition to articulating organizational values is a challenge for symphony administrators. Symphony orchestras draw audiences from primarily the educated, upper-middle class and high class. The early musical organizations faced the same issue of legitimacy, as DiMaggio (1986) notes, "none of them, however, could, by the late nineteenth century, claim to speak for the community as a whole, even if they chose to" (p.46). Symphony orchestras must articulate their internal mission to the community to maintain relevance in the changing external cultural environment.

Organizational Culture and Structure

Organizational culture has been established as the compilation of many internal organizational aspects. Further, organizational identity distinguishes one organization from another which is vital for performing arts organizations. Integral in maintaining

organizational identity is for all section of a symphony orchestra to have clearly defined

image which can also help navigate inherent tension in the performing arts.

> In my opinion, the possibility of managing the tension between artistic and
> organizational interests depends on whether management's own framework, i.e. their
> mental images of the orchestra, can be changed.....The challenge is that even if
> managers adequately perceive the environmental changes that trigger organizational
> misalignment, they must develop new images of the organization in order to regain
> the needed fit. (Castañer, 2004, p. 406)

Organizational culture and identity are intricately linked through the mission statement

and internal motivations of a symphony orchestra. In fact, "organizational identity is

entwined with, but goes beyond, role or function" (Young, 2001, p. 141). Therefore, a

common understanding among organizational members facilitates the integration of

organizational values and bolsters the symphony's organizational culture.

Ideal functions of members within an orchestra organization are intertwined with the

internal culture and established symphony structure. Modifying an organizational

structure is dependent on "the joint efforts of all sectors of the orchestra family – music

director, musicians, administration, and volunteer leadership and trustees" (Wolf, 2006,

p. 6). Some symphony orchestras have reached this understanding through the process of

strategic planning. The Hartford Symphony Orchestra came to a consensus through a

negotiation process following a fourteen-month work stoppage. According to Boulian

(1997),

> The key parties had reached a point of viscerally understanding that they needed to
> pursue a shared purpose, not just giving lip service to this purpose. Reaching this
> point required insight and courage on the part of board, staff, and musician. Without
> this shared, deep recognition, symphony orchestra organizations will not tackle the
> difficult challenges that they face. (p. 40)

Disruption of normal business in a symphony is a radical, but nonetheless effective method of producing the necessary conversation for organizational change. The Knight Foundation discovered that breaking the status-quo is a challenge for symphony management.

Symphony managers prefer to maintain the existing traditional structure rather than undergo systemic change within their organizations. The *Search for Shining Eyes* found a "widespread feeling among influential field leaders that orchestras would be fine if simply left alone" (Wolf, 2006, p. 10). This desire to maintain the status quo is indicative of all aspects of symphony management. However, "organizational progress occurs when both the overall organization and its small-group constituencies examine the health of their culture, their leadership systems, and the viability of their work processes" (Stearns, 2002, p 63). Change is a necessary process in any organization, and particularly for performing arts, which reflect the external cultural environment.

Structure modifications of symphonies in the past have resulted in stronger institutions and a more thorough understanding of management practices. "Each of the three major models for organizing the distribution of aesthetic experience before 1870 – the for-profit firm, the cooperative enterprise and the communal association – was flawed in some important way" (DiMaggio, 1986, p. 45). Symphony orchestras are uniquely positioned to adjust to audience tastes through artistic programming and community engagement. Orchestras must evaluate the roles of each member of the organization to determine effective decision-making processes. "The position of the individual musician within the orchestra must change radically, making the orchestra not only a community

functioning alone, but a community of interpreters who have a certain responsibility towards the composer and towards the public" (Stern, 1990, p. 21).

Organizational research is a valuable tool for symphony administrators. Understanding organizational culture is a critical aspect because of its interconnectedness to the structure of symphony orchestras. Stearns (2002) argues that"organizational progress occurs when both the overall organization and its small-group constituencies examine the health of their culture, their leadership systems, and the viability of their work processes" (p. 63). Managers of symphony orchestras have a strong foundation of knowledge regarding the best practices of artistic planning such as programming, ticket pricing, and acquiring guest artists. However, more research is needed to discover how the organizational culture of symphonies affects these activities.

This thesis strives to discover how performing arts management can influence current symphonic structures. Recent interest in the nonprofit field has increased the body of knowledge, but further study is required to fully understand the connection between symphony organizational culture and artistic administration. "Traditionally, organization and management theory have been mainly concerned with the activities of industrial companies, despite a little more interest lately in the doings of the service sector and of knowledge-intensive firms" (Bjorkegren, 1996, p. 2). With a background on symphony orchestra management, future trends within the cultural context are apparent. Interactions between symphonies and the community are clear components of positive organizational culture. Acknowledging this framework allows symphony managers to successfully navigate the inherent tension.

CHAPTER III

SYMPHONY AUDIENCE DEVELOPMENT:

MAINTAINING AUDIENCES IN THE PERFORMING ARTS

Introduction

Symphony orchestras struggle to maintain public value while operating in an ever-changing social environment and adhering to their artistic missions. Legitimacy for symphony orchestras is affirmed by organizational sustainability and engagement with community members. These complex issues are intertwined with a symphony's relevance in the current cultural milieu, which includes utilizing multiple techniques to draw audiences.

The balance of seeking new audiences while maintaining loyal subscribers is a constant challenge for symphony administrators. Orchestras must also accommodate a variety of audience tastes, which differ throughout communities. The result of artistic programming on symphony audience development is analyzed in this literature review. Through connecting a symphony's organizational culture with artistic programming, this section will synthesize current discussions in the performing arts field.

Symphonic repertoire encompasses a wide range of musical traditions, and has the power to speak from a historical perspective as well as contemporary culture. However, communicating the significance of classical music to a variety of audiences can often be

difficult for symphonies. When programming a symphonic season, administrators must reconcile the dichotomy between economic and administrative issues. Potential markets and ticket buyers must be considered when making artistic repertoire decisions. Symphony artistic administrators are challenged to articulate the value of classical music to a variety of audiences. Maintaining relevance for current as well as future audiences is a critical component of financial sustainability for symphonies. Arts attendance is determined by numerous factors, and audience development is therefore a key administrative function for symphony administrators.

Symphony Culture and Programming

Chapter two provided an in-depth discussion of the organizational culture of symphonies, connecting internal dynamics to the hierarchical structure. This chapter builds on the previous discussion and examines how organizational culture informs all symphony activities. Organizational culture is evaluated for relationships between artistic programming and audience development. This thesis hypothesizes that organizational culture influences a symphony orchestra's programming process. By extension, internal dynamics and behaviors affect audience development decisions. A gap in current scholarship exists in this area of performing arts management, however, connections between symphony cultures and programming can be drawn from current emerging literature.

Collins (1996) asserts that symphony "core values are the essential and enduring tenets of an organization" (p. 66). An organization's values and purpose are reflected in

the mission statement. Artistic programming is the primary product of symphony orchestras; illuminating the foundation created by internal values. Community engagement and educational outreach also reflect organizational intentions through repertoire and concert delivery systems. Programming choices are also informed by cultural values and funding potential. These issues exhibit the shifting financial challenges of symphony administration.

Internal relationships in a symphony orchestra affect management decisions and organizational operations. The American Symphony Orchestra League notes that, "although by-laws delineate formal reporting relationships, informal domination of the leadership structure in a given orchestra in practice is often tied to the personalities and expectations of the individuals involved" (p. 173). Organizational culture creates a complex dynamic including core values as well as interpersonal relationships. Fitzgibbon (2001) notes that the relationship between a symphony institution and artistic programming requires further research.

A recent report from the League of American Orchestras, titled *A Journey Toward New Visions for Orchestras 2003-2008*, notes the critical importance of organizational culture in orchestra operations. Coppock (2009) asserts, "the way in which artistic resources are employed carries major implications for an orchestra in its internal culture, community support, and financial health" (p. 18). Additionally, innovative methods that bring members of the symphony together around common goals are addressed. Rising interest in symphony organizational culture notes the impact of internal communication and management on future sustainability.

Complex internal interactions born into artistic programming and innovation is perfectly depicted in Fitzgibbon's (2001) discussion of the Druid Theatre Company:

> The stress and strain of the company's constant 'fight for insecurity', its closeness to and even embrace of the edge, and the paradox of functioning as a continuous project organization – striving to build and sustain a reputation in the absence of a structure to maintain it properly – is everywhere evident. (p. 34)

Ensuring financial stability affects programming decisions. The "profound and inbuilt resistance to institutional status" seems inseparable from artistic achievement (Fitzgibbon, 2001, p. 31). This illustrates the connection between internal organizational dynamics and artistic programming. Tension in the structure and management of the performing arts has been established in the performing arts literature.

Innovation is juxtaposed with economics in arts management, often resulting in organizational tensions. McCarthy (2001) discusses the polarization of artistic incomes, noting the superstar framework creates financial and programming challenges for small and mid-sized arts organizations. "The pressures on performing arts organizations to earn ever-greater revenues tend to produce programming that appeals to mass audiences" (McCarthy, 2001, p. xxiv). Niche marketing and programming for specific audiences is also noted in the literature. The Druid Theatre utilizes innovative programming to appeal to specific market segments and ensure sustainability. However, the symphonic musical canon indicates a reliance and value of traditional orchestra repertoire. The evolution of "warhorse" and popular programming in symphony orchestras is addressed in subsequent sections of this literature overview.

Hayes (2003) discusses the financial tension of audience development, noting, "practitioners will also have to contend with mediating between societal and

organizational benefits" (p. 2). Hayes and Slater (2002) discuss the "missionary" style of audience development that attempts to simply broaden the arts base, rather than developing the existing one. The argument emphasizes the value of loyal attendees while acknowledging the variety of potential arts audience demographics. A useful framework detailing arts attendance typologies will be discussed later in this chapter.

Tension between available funding and artistic output is a significant consideration for symphony managers. The emphasis of "culture as a tool for achieving social inclusion" leads to the funding of outreach projects (Hayes, 2003, p. 2). Access to the arts will additionally "hinge on future patterns of demand" (McCarthy, 2001, p. xxiv), thus increasing the importance of symphony audience development. "Artistic decisions and business decisions do not have to be mutually exclusive; you must work them both together to your best advantage" (Bronstein, 2004, p. 22).

Funding legitimizes artistic products, creating further tension in symphony orchestras over programming decisions. The decentralized system of funding the arts in the United States has implications for the size of grants, "as well as the characteristics of grant recipients, and the programming decisions of those recipients" (McCarthy et al, 2001, p. 4). As cultural values fluctuate, symphony orchestras must constantly evaluate audience development techniques and internal dynamics. Research notes the critical component of communication while undertaking organizational change. "Orchestras may benefit from a process of self-examination. The effectively managed orchestra builds its structure to support the artistic mission" (American Symphony Orchestra League, 1993, p. 11).

Shifting with current cultural ideals ensures a symphony's long-term relevance and viability.

Cultural ideologies also impact symphonic repertoire choices. A historical perspective illuminates long standing cultural ideologies relating to classical music concerts. Weber (2008) notes, "during the 1850's European musical culture entered a new era in the organizations of institutions, social values, tastes, and authority" (p. 237). Shifting musical tastes aligned with an increasingly politicized musical culture and created a perfect environment for composers such as Wagner who altered the fundamental platform of classical music concerts. Effectively changing the structure of symphony concerts created a new environment for orchestra management. Additionally, "the growth in the size of the musical public, and the variety of tastes and institutions involve, pushed different types of concerts apart from one another" (p. 235).

A link between audience development and core attitudes affirms the importance of organizational culture and programming. The Knight Foundation notes that "serious audience development requires changes in core institutional attitudes, thinking and behavior in all aspects of the operations of orchestras" (Wolf, 2006, p. 25). Ultimately, outside environmental factors and internal dynamics comingle in a symphony orchestra's artistic product. "The orchestra is a viable institution only in the context of a community that continues to support it" (American Symphony Orchestra League, 1993, p. 10). A symphony's success hinges on audience development and continued financial viability. Historical attendance trends and the existing orchestral musical canon play a large role in current symphony artistic programming.

The Symphony Orchestra Musical Canon

The orchestra musical canon refers to a body of repertoire of the most commonly performed symphonies and concerti. This musical canon is deeply rooted in history, and repertoire has largely remained focused on the masterworks of past composers. Analysis of symphonic programming notes that Beethoven and Mozart together represent more than 15% of the total repertoire (Price, 1990, p. 30). Heilbrun (2004) also concluded that nineteenth-century music encompassed between 40% and 46% of the repertoire between 1995 and 2001. As a definition, "the term *canon* is best restricted to a genre where a fairly specific body of works can be identified" (Weber, 2008, p. 33). Reasons for this consistency are found in organizational factors as well as societal influences. Analysis of how orchestras can remain relevant within a fluctuating cultural environment and continue to draw audiences is critical for contemporary symphony managers.

Orchestras have been labeled as "musical museums" because of the substantial amount of eighteenth and nineteenth century composers in the standard repertoire. The traditional orchestra musical canon compromises the top 10 orchestra composers including Beethoven, Brahms, Tchaikovsky, Mozart, Strauss, Wagner, Mahler, Schumann, Berlioz, and Bach. Mueller wrote in 1951 of the life cycles of the canonical composers, indicating their stability within the orchestra repertoire and ongoing relevancy to audiences. The established symphonic repertoire dates to the high classical era as Goldfarb (2000) notes;

> In the heyday of Romanticism the arts were viewed as a kind of secular counterpart to religion, conveying eternal verities through a canon that embodied civilization's best works. The pantheon of this secular religion included composers like Haydn, Mendelssohn, and Beethoven – all Europeans. (p. 158)

Symphonies adjust to cultural change and alter the symphonic institution simultaneously to fit the current societal environment.

Transformations in symphony structure have facilitated musical creativity and the orchestra to evolve hand in hand, according to Stern (1990). In *The Evolution of the Symphony Orchestra*, proceedings from a Wheatland Foundation Conference in 1990, recommendations for symphony orchestras encompassed confronting certain challenges as follows: 1) Individual musicians expectations 2) New musical requirements throughout the repertoire 3) The growing diversity of the audience; and 4) Develop new and innovative programming (p. 154). Through moderating this conference, Stern asserts that the evolution and change of the symphony orchestra is intertwined with its current position and significance in society.

Dialogue between the musicians, audience, and music director facilitates the creation of artistic expression and creates value in the live performing arts. "Music, like any art, is best sustained as a communicative process among human beings, practiced by artists who take daily joy from the process" (Freeman, 1996, p. 22). The history of symphony orchestra programming mirrors developments in musical tastes and progress. Orchestra composers and conductors influenced symphonic repertoire through innovation and contemporary programming. "A hundred years ago, developments within the orchestra were part and parcel of developments in musical thinking. Increasingly chromatic harmony called for increasingly elaborate instrumental textures" (Stern, 1990, p. 5). Art and music allows a reflection of current cultural values as well as a perspective on history.

Economic as well as management issues motivate the standardization of symphony orchestra repertoire. The literature points to the "cost disease" as industry costs increase while the efficiency of symphony production remains constant. Baumol and Bowen, (1966) argue that "it is an inescapable result of the technology of live performance, which will continue to contribute to the widening of the income gaps of the performing organizations" (p. 162). Financial constraints are the most clearly defined rationale for the faithfulness to traditional repertoire. Dowd (2002) additionally proposes that a "reliance on the classics also appeals to the interest of conductors and musicians, as it shifts audience attention away from musical content per se to the interpretation and performance of this well known content" (p. 36). Preferences of symphony artistic personnel also reflect community values. Ultimately, analyzing musical tastes involves "the study of ways in which preferences are developed and measured" (Price, 1990, p. 25). As was the case for the first symphony orchestras, current symphonic legitimacy hinges on relevance of artistic programming within the cultural environment. Tastes and values of audience members are critical components in the decision-making of symphony artistic administration.

Proponents of expanding the symphonic canon note the "classical cannon must be cultivated if the orchestra is to survive, cultivated as a living thing and not merely as a homage, played in the first bit of the concert before some new alleged development takes place" (Stern, 1990, p. 15). However, programming choices must ultimately be measured against the symphony's mission to determine their value to communities. May (2008) asserts that "most orchestral institutions would like to be considered more than curatorial,

preservative efforts to showcase the achievements of the past; they also want to play a role as incubators of contemporary creativity" (p. 56). A strategic mindset in programming is crucial for symphonies. Innovative programming must be balanced with economic and management issues for an orchestra to remain truly viable in the future. Audience development is a core administrative function that is influenced by symphony artistic programming, and comprises the forthcoming section of this chapter.

Audience Development

Symphony audience development encompasses all methods used to attract and retain audiences. Issues such as changing audience tastes, cultural ideals, and arts funding create symphony management challenges. Managers of symphony orchestras must maintain fiscal viability and artistic excellence to attract audiences. Attendance fluctuates with societal trends along with the reactions to the artistic repertoire an orchestra performs. Symphony orchestras are challenged to produce innovative programming to attract diverse audiences while maintaining repertoire that loyal subscribers enjoy. This section illustrates the relationship between artistic programming and symphony audience development, while synthesizing audience development methods.

Symphony orchestras are challenged with an economic and administrative dichotomy. The Knight Foundation determined that sixty percent of adults show interest in classical music (Wolf, 2006). However, arts participation surveys have revealed that only 12 to 13 percent attended a performance between 1982 and 2002 (NEA, 2004). The Knight Foundation's research revealed only 5% of interested community members attended

symphony concerts (Wolf, 2006). While attendance data is currently outdated, prospects for increased audiences remain significant. This suggests a great potential audience for symphonies if "orchestras could capture only 10 to 20 percent of the adults in their market who said they were "very interested" in attending their concerts, the average orchestra's audience would double in size" (Wolf, 2006, p. 32).

Audience development attempts to break down barriers to attendance and strengthen relationships within the community. Definitions include a range of administrative occupations and consequences of increased audience numbers and demographics. Walker-Kuhne (2005) defines audience development as "the process of engaging, educating and motivating diverse communities to participate in a creative, entertaining experience as an important *partner* in the design and execution of the arts" (p. 10). Hayes (2002) notes that audience development strives to "engender greater levels of trust and commitment (loyalty) among existing and fledgling audience groups" (p. 1). Community involvement and educational outreach are important considerations for symphony audience development. The present assumption is that all audience development activities including programming and outreach are affected by the internal culture of a symphony orchestra.

Multiple administrative factors determine sustained orchestra audience development. All areas of management partake in symphony audience development. An overarching definition says that audience development is; "an umbrella term to encompass all aspects of promotion, publicity, marketing, public relations, communication and education programs" (Morison & Dalgleish, 1987, p. 7). Because of important management issues,

symphony orchestras must give audience development activities primary importance to sustain the organization. This section serves as the cornerstone to discussion of symphony values influencing audience development. An overview of factors affecting performing arts attendance, followed by suggestions as to how symphony managers can navigate audience development challenges comprises the subsequent discussion.

Factors Affecting Performing Arts Attendance

Appealing to a wide range of audiences while maintaining artistic quality creates tensions for symphony administrators. Johnson (2002) claims that "changing perceptions of classical music have less to do with the music itself than with changes in other cultural practices" (p. 3). Relevance of classical music shifts within the cultural landscape and alters the attention of performing arts organizations. Graffman (2000) discusses the cycle of society's enthusiasm for cultural activities, noting that "nowdays virtually every discussion about the business of music bemoans the decline of American orchestras, audiences, and the state of serious artistic endeavor" (p. 169). A "drought in creativity" according to Holland (1999) may be the source of classical music's present dilemma of legitimacy. Arts participation research reveals audience motivations and behaviors, as community values provide the most reliable evaluation of a symphony orchestra's relevance.

Factors affecting participation include patron values and emotions as well as life stages and spending capabilities. Increasing overall community participation in classical music is a critical component of symphony audience development. Andreasen (1992)

documents the audience adoption process, which he says is the result of a "developmental process by which each individual progress from a lack of awareness and interest through several stages of consistent, growing, involvement, eventually becoming an active participant" (p. 3). A symphony's artistic product is connected to society's current tastes and values through the adoption process. Managers must address the task to "find the already existing output to match the development of changing taste" (Rotter, 2008, p. 284). Proactive audience development within this framework increases the vitality of symphonies to ensure future relevance. Artistic factors link audience development with administrative and economic considerations.

The dichotomy between concert structure and artistic programming is addressed in performing arts literature. However, further study regarding the "relationship between audience decline and the nature of the presentation of classical symphonic music" is necessary (Robertson, 2008, p. 71). The changing presentation of all forms of music requires symphony orchestras to evaluate current practices within a shifting paradigm. Wolf (2006) suggests that "the problems of orchestras stem not from the music that they play but from the delivery systems they employ" (p. 49). Fluctuations in symphony structure and programming format illustrate the fluidity of a concert system which was formalized in the 17th century. "Today the orchestra is a chameleon. It changes shape and size continually" (Stern, 1990, p. 5). The variety of symphonic artistic possibilities illustrates the importance of careful artistic planning.

Programming

The crucial role of artistic programming in symphony audience development is reiterated throughout the literature. Scheff (1999) notes that "interest in a specific production or repertoire is by far the most common reason people cite for buying tickets to a performance (p. 20). Audience attendance research has also revealed that "concert repertoire and a desire to experience and learn more about the music were the most important elements identified by all audience segments" (Wizenried, 2009, p. 56).

Audiences traditionally attend symphony concerts for a specific and expected experience. Traditional repertoire as well as the concert hall format brings return customers, while alienating those who do not appreciate or understand the established rituals. However, innovative artistic programming creates links across orchestra repertoire through communication with audiences. Thus, ideal artistic programming "represents a cultural product for new audiences *in addition* to traditional ones" (Walker-Kuhne, 2005, p. 28). The primary signal of successful audience development is a diverse range of attendees. Artistic programming significantly affects the type of symphony audiences.

The Knight Foundation's Magic of Music project showcased "compelling programs for new and different audiences" (Wolf, 2006, p. 16). Symphony managers must navigate the challenge of creating programming for a variety of audiences while continuing economic viability. As previously established, artistic programming exhibits aspects of an orchestra's internal culture. May (2008) notes that, "programming strategies can also have a longer-term payoff in terms of stimulating audience expectation" (p. 60).

Audience values must be considered in repertoire decisions in order for symphony orchestras to create diverse audiences.

Shifting audience attendance reflects changing arts participation patterns. "Amid the proliferation of musical choices, the traditional legitimation for the classical canon either comes under close scrutiny or, more often, simply dissolves and vanishes" (Johnson, 2002, p. 22). Ultimately, artistic programming must be measured against the symphony's mission to reveal its true value. Legitimacy of symphony orchestras is the dissemination of artistry to a range of audiences, creating a foundation for future attendance.

Orchestras are uniquely positioned as conduits between the symphony composer and audience members. Artistic programming must convey the organization's mission and values to the community, while maintaining financial viability. Economic and artistic factors comingle in programming, creating management issues. "Designing a concert program necessarily involves a set of compromises among publics, musicians, tastes, and by extension, social forces" (Weber, 2008, p. 1). Orchestras share the responsibility for artistic growth and quality throughout the organization according to The League of American Orchestras. Internal cultures thus formulate a crucial aspect of symphony audience development and artistic program decision making.

Internal communication is critical for arts organizations which rely on cross-departmental collaboration to produce concerts. A symphony orchestra defines the organization's core purpose through artistic programming. Morrison (1987) notes that "the creation of lively, innovative, substantive new programs requires a close and understanding partnership between artistic leaders and artists on the one hand and those

who promote, manage, govern and fund the arts on the other" (p. 104). Analysis of an orchestra's internal culture in relation to artistic programming is important for symphony managers. Artistic planning negotiates tension within a bifurcated management structure, thereby connecting the internal organization with the community.

Subscriptions and Single Ticket Sales

Orchestra season ticket sales are a vital component of symphony audience development. Loyal attenders serve as the foundation of earned income because 90 % of subscribers traditionally renew their season tickets. Danny Newman began a 30-year foray aimed at converting single ticket sales into subscribers with his *Dynamic Subscription Promotion* (DSP) dogma written in 1977. Morison and Dalgleish (1987) refer to DSP's popularity among symphony administrators, saying it "became the fundamental cornerstone of audience development" (p. 5). Newman (1977) argues that through repeatedly attending an arts event, the subscriber "has become the fine audience member that we require" (p. 17).

Orchestra subscribers benefit from familiarity with the orchestra canon and are also the least sensitive to ticket prices (Scheff, 1999). This creates fewer barriers to future attendance, helping to explain the high ratio of return subscribers. Orchestra administrators are challenged to appeal to a wider range of audiences to ensure future sustainability while also appealing to new audiences. In audience development, the term *reach* is used to describe the percentage of the population that is affected by an organization's programming. "The ideal, healthy audience growth situation demands that

all three figures – total attendance, subscriptions and *reach* be increasing" (Morison &

Fliehr, 1970, p. 108). However, symphonies are often faced with the problem of

appealing either to their subscriber base or to new audiences. The artistic-management

dichotomy presents challenges for arts organizations in programming choices.

Symphony artistic repertoire fluctuates with an emphasis on different audience

demographics. The American Symphony Orchestra league (1993) points out the change

in programming from a focus on subscriptions to a broader range of audiences:

> Two generations ago, subscribers of the well-established orchestras committed for a
> full season of subscription programs, often without even knowing what the repertoire
> would be. Pressure did not exist, as it does today, to make every concert appealing as
> a single event. The loyalty of the audience was such that the music director had
> freedom to program unfamiliar works without fear of reducing attendance. (p. 21)

Today, arts attendance trends give season ticket sales less leverage than Newman's

subscription campaigns. Although critical for orchestra sustainability, subscription

campaigns must be balanced with single ticket sales within the current cultural

environment. New audiences must be cultivated with forward-thinking attitudes

promoted throughout a symphony's culture.

Emphasis on individual ticket sales changes the framework of symphony marketing

and audience development and implications for the changing significance of subscription

sales are vast. Motivations and values for concert attendance vary between subscribers

and single ticket buyers. Bernstein (2007) notes one characteristic of subscribers is that

"they don't want their avant-garde theater to perform traditional productions of the

classics and vice versa" (p. 212). However, "a loyal audience base with high volume

patterns of attendance will also ensure a greater degree of stability for the organization,

enabling artists and programmers to take greater risks in terms of repertoire (Hayes &
Slater, 2002, p. 7-8). Ultimately, intrinsic as well as external benefits are powerful
considerations that play a large role a customer's decision to attend a symphony concert.

Education of all audience demographics becomes a primary audience development
tool for symphonies. However, the future of symphony audiences is not clear, "as
traditional subscribers age, they are not being fully replaced by younger, new audiences"
(Gidwitz, 2004, p. 9). Reference to the dwindling subscription audience is noted
throughout the literature; however few solutions have been advanced. In the past the arts
"have been the most *general* form of prestigious culture in the West, and thus a
privileged indicator of cultural capital" (DiMaggio & Muktar, 2004, p. 171). Symphonies
no longer rely on the support of subscription sales to fill concert halls, as current cultural
behaviors alter the traditional orchestra framework.

Navigating Audience Development Challenges

Arts organizations exist within a competitive market of earning income from ticket
sales in addition to proving their legitimacy to potential funders. Each management
aspect of a symphony orchestra therefore affects the entire organization's operations. The
following discussion is comprised of an overview of audience development
considerations not previously discussed. Issues of potential funding and articulating value
are addressed in the subsequent sections of this chapter. These issues fuel the culmination
of the literature review and frame considerations for the subsequent case study chapter.

Organizational culture of a symphony orchestra is affected by internal dynamics and values. Sustaining a collaborative organizational culture with strong core values is also critical for organizational success. A critical component of performing arts audience development is a "spirit of collaboration among every department of the arts institution" (Wlaker-Kuhne, 2005, p. 5). Collaboration is important for creating an open organizational culture, which enhances creative achievements (Boerner, 2005). "The vital activity of audience development can be enhanced by education, marketing and artistic programming working together" (Rogers, 1998, p. 14). Partnerships within a symphony enhance audience development through producing a culture of communication that is projected to the community (Wolf, 2006; League of American Orchestras, 1993).

Future sustainability requires a focus on funding opportunities for symphony orchestras. Funding for audience development tends to be project based and "the availability of funds to a large extent is determining the audiences being served" (Hayes & Slater, 2002 p. 3). Audience demographics as well as community values affect funding mechanisms available to symphony orchestras. Balancing economic issues with artistic programming ensures a foundation for successful audience development. This section provides a culminating discussion of the importance of community tastes and values in formulating symphony audience development.

Community Engagement

Community engagement is an important aspect of symphony audience development, and an overarching framework to encompass all symphony outreach activities. Management issues involved in symphony community engagement include future audience building, funding prospects and increasing the knowledge and appreciation of symphony music throughout the community. Symphony community engagement is closely tied to marketing and audience development in the performing arts literature. It goes beyond that, however: "what we want to do is develop more relationships that are in the sort of addictive behavior where people can't get enough of us" (Wizenried, 2009, p. 58). A strong presence and dialogue between a symphony orchestra and its constituents formulates the basis of community engagement.

A symphony's core values are expressed through the mission statement. Orchestra managers enhance community engagement through programming by reflecting the symphony's core purpose. The importance of the mission is emphasized in all nonprofit literature. Assink (2004) notes, "Any activity must be considered within the context of our mission statement" (p. 56). Continuing loyalty to the mission while expanding audiences challenges symphony administrators. The internal organizational culture must support the development of the mission through the symphony's activities. Core ideologies have "intrinsic value and importance to those inside the organization" (Collins, 1996, p. 66). Articulating core values through the artistic programming showcases the symphony's mission to the community. The value of programming is therefore a critical element for symphony audience development.

Communication between all sections of a symphony orchestra is critical to effect organizational change (Wolf, 2006). Similarly, dialogue between a symphony orchestra and the community is vital for maintaining relevance. The expansion of the traditional canon can be utilized as an audience development tool, since "most orchestral institutions would like to be considered more than curatorial, preservative efforts to showcase the achievements of the past; they also want to play a role as incubators of contemporary creativity" (May, 2008, p. 56). The internal organizational culture should be addressed in each symphony to discover the underlying motive of the artistic programming.

The legitimacy crisis of symphony orchestras is not a purely contemporary issue (Wolf, 2006). Early musical organizations faced the same challenge of legitimacy, as DiMaggio (1986) notes, "none of them, however, could, by the late nineteenth century, claim to speak for the community as a whole, even if they chose to" (p.46). All management and cultural issues combine in community engagement initiatives of symphony orchestras. Key aspects of articulating value and maintaining relevancy are discussed in the following sections.

Articulating the Value of Symphony Orchestras

This research aimed to discover symphony organizational models that increase community involvement and enhance audience development. Strengthening internal relationships is a critical element to demonstrate a symphony's value to the community. At the Brooklyn Philharmonic, for instance, "musicians played a major role in the planning and delivery of audience engagement activities" (Wolf, 2006, p. 37). The

Knight Foundation also discovered that many orchestras did not utilize collective involvement in organizational decisions. Lessons learned from the Knight Foundation's Magic of Music study regarding the relevance of symphonic music in communities as well as the importance of the mission and programming form a solid basis for future research and case studies.

Funding has been addressed throughout this document in multiple avenues of discussion regarding symphony management. "Government funding is a signal to the rest of society that a vital culture is worth supporting" (President's Committee on the Arts and Humanities, 1997, p. 76). The role of government funding of the arts in the United States does not have the strong foundation as in Europe, however it continues to provide legitimacy to arts organizations. Artistic programming plays a large role in the potential of government funding of a symphony orchestra. The debate of funding priorities for the arts and culture will continue to shape the cultural climate of the arts and impact symphony leadership.

Funding and legitimacy are tied to social capital of the arts. Through appealing to a wide range of audiences, symphony orchestras must maintain social capital. Bridger and Alter (2006) offer a definition of social capital: "social capital calls attention to the fact that civic virtue is most powerful when embedded in a dense network of reciprocal social relations" (p. 7). Relationships embodied within a symphony as well as among audience members can create social capital and enhance community engagement. "The characteristics of social networks are crucial to the development of community capacity"

(Backman & Smith, 200, p. 2). Social capital is dependent on reciprocal relationships which symphony orchestras can capitalize on to encourage community engagement.

DiMaggio's (2004) study of trends in arts attendance and asked the question of whether social capital still remains a defining factor of audience participation. After analyzing data from *Surveys of Public Participation in the Arts* from 1982, 1992, and 2002, he concluded that, "the arts remain central to cultural capital, but that change is occurring in *the composition of artistic cultural capital* in response to societal trends towards multiculturalism and greater inclusivity" (DiMaggio, 2004, p. 190). DiMaggio's research concluded that the high-culture arts which are rooted in canonic repertoire from 19th century Europe, mainly classical music and ballet, are noting the largest downturn in arts attendance. This has strong implications for symphony orchestras in regards to programming choices. The use of innovative programming may be a key aspect of symphony audience development and subsequent community engagement activities.

Artistic programming facilitates communication between a symphony and the audience. Holland (1999) declares that "classical music has to trust in its material while at the same time divesting itself of the pomposity inherent in old rituals" (p. 2). However, the shifting cultural environment and audience demographics necessitate constant evaluation of current programming practices. Johnson (2002) proclaims that the legitimation crisis of classical music arises from "a mismatch between the manner in which it becomes meaningful as art and the dominant context of musical culture – that is to say, popular culture" (p. 27). As symphonies struggle to remain legitimate,

programming must be evaluated within the larger community context and cultural environment.

Symphony managers and music directors must account for individual community audience reception to programming decisions. VanderMuelen (2009) notes that music director Michael Christie identifies differences among audiences of the orchestras that he works with:

> there seems to be a great tolerance among New York audiences for trying things out, but I think the danger for any performing institution there is that if the level of quality does not meet the adventurousness of the project, the New York audience- because they have so much choice – will quickly move on. (p. 28)

The acknowledgement of variation among audiences of different communities is vital for symphony managers and conductors. Christie holds directorships at the Phoenix Symphony, the Brooklyn Philharmonic, and the Colorado Music Festival, which all have uniquely different audience compositions. The challenge of balancing programming with community tastes is a continuous priority for symphony managers and music directors.

The inherent tension within symphony orchestras is partly derived from the dichotomy between creating artistic innovation and maintaining a level of musical excellence expected by audiences. "In an effort to increase their revenues, for example, large nonprofits rely more on star-studded blockbuster productions, midsized organizations on "warhorse' programming (traditional works loved by general audiences), and small commercial, nonprofit, and especially volunteer organizations more on niche markets" (McCarthy et al., 2001, p. xxii). The dichotomy between presenting familiar repertoire and contemporary music remains "a legacy of developments from the

past century" (May, 2008, p. 55). Symphonies seek to engage audiences within a changing society while maintaining strong organizational practices. The Knight Foundation's Magic of Music (2006) reported that "transformational change in orchestras is dependent on the joint efforts of all members of the orchestra family – music director, musician, administration, and volunteer leadership and trustees" (p. 49).

Symphony administrators must evaluate how internal organizational interactions affect artistic programming. The economic risk of programming new music stems from a "universal antipathy among subscribers to music that is outside the 'core repertoire'" (League of American Orchestras, 2004, p. 21). Audience development is an economic tool for symphonies, but also a priority of artistic programming. A focus on the mission can dictate the concert format in addition to repertoire. Management aspects as well as economic and aesthetic factors contribute to artistic programming decisions. Gidwitz (2004) says that "orchestras have never really been focused on newness and change. They've brought to audiences a sense of tradition and history" (p. 18). However, symphonies have addressed the challenge to remain relevant for audiences in the past. Managers must capitalize on the existing foundation while constantly looking forward to enhance symphony orchestra audience development.

CHAPTER IV

EUGENE SYMPHONY CASE STUDY

Introduction

A case study of the Eugene Symphony facilitated this research evaluating the organizational culture and audience development initiatives in symphony orchestras. The Eugene Symphony is located in Eugene, Oregon, which has a population of approximately 150,000. Nearby Springfield is also home to 60,000 residents who augment the Eugene Symphony's constituency. Eugene supports an opera and ballet company, as well as the Oregon Bach Festival, the Oregon Mozart Players and numerous other ensembles and performing arts organizations. The town is also the home of the University of Oregon which serves as a cultural epicenter. The symphony's position as one of the largest performing arts organizations in Eugene significantly influences organizational management and artistic decisions.

The goal of this in-depth case study was to evaluate each section of the Eugene Symphony in conjunction with the previous review of literature. In-person interviews with five board members, two staff, and the executive director in addition to a focus group of three musicians yielded vital information regarding internal organizational culture and programming practices at the Eugene Symphony (see Appendix B for a list of interviews). The link between artistic programming and audience development was also discussed. Interviews along with organizational information and documents collected

contributed to the formulation of theories and recommendations presented in the culminating chapter of this document.

This chapter presents the case study of the Eugene Symphony and details internal organizational functions. After an overview of the organization's artistic administrative functions, a detailed discussion of the symphony's organizational culture leads to findings and conclusions. The case study provides a platform for discussion of the main research questions and illuminates issues common to symphonic management. This chapter focuses the main themes in this research: artistic programming and audience development, and critically analyzes the symphony's organizational culture.

Overview of the Eugene Symphony

The Eugene Symphony began in 1966 as a community orchestra and has grown and developed in artistic capabilities and management professionalism. The current year marks the end of music director Giancarlo Guerrero's tenure with the orchestra. Danail Rachev will begin the 2009-2010 season as the symphony's new music director. Previous music directors include Bill McGlaughlin (1981-1985), Marin Alsop (1989-1996), and Miguel Harth-Bedoya (1997-2001). Lawrence Maves was the founding conductor of the Eugene Symphony and also served as a faculty member of the University of Oregon's School of Music for over 40 years. Well-regarded past directors provide notoriety and expertise to the Eugene Symphony. Music directors play an important role in a symphony's evolution and community presence.

The Eugene Symphony is among the largest of the Hult Center's resident companies, with an operating budget of over $2 million. Boasting a subscriber base of more than 1,600 loyal attendees, Eugene Symphony concerts are consistently filled at 90% capacity in the 2,487 seat hall. This high demand of season subscriptions is rare among other symphonies of the same size and level (L. Andrews, personal communication, March 31, 2009). Remarkably, the symphony has had to stop selling subscriptions in 2008 and previous seasons to maintain inventory of single tickets. A strong subscriber base highlights the foundation that the Eugene Symphony holds within the local community.

A long-range plan (2007) states the Eugene Symphony's mission: "to enrich lives through the power of music". The long-range plan was the outcome of a two year planning process "more comprehensive than any such effort in the Symphony's history" (long-range plan, 2007, p. 2). The planning process allowed the symphony to identify the organization's core values, which are: Excellence, Service, Passion, and Optimism (M.A. Hanson, personal communication, February 26, 2009). The long range plan also details the Eugene Symphony's major goals:

1. To make concert going an essential part of life.
- We awaken the innate musical curiosity in every individual.
- We perform to capacity crowds who trust us to deliver great musical experiences.
- Our community engagement programs allow multiple points of entry and are available to people at all levels of experience.

2. To be nationally recognized as a symbol of cultural excellence.
- We are recognized for performance quality and interpretation.
- We have an established presence throughout the region.
- Our programming is rich, bold, and diverse.
- We regularly produce internationally noted projects.

3. To be an orchestra with operational independence.
  • We plan and perform without limitations.
  • We have an endowment that is equal to three times our annual budget.
  • We have deep and lasting relationships with our stakeholders.

These goals enhance the present analysis of the Eugene Symphony's artistic

programming and audience development. Hanson emphasized the importance of the

symphony's core goals and values in formulating administrative policy and

programming.

The foundation of this research project evaluates an organization's core values in

reference to artistic programming and audience development. The challenge for

performing arts organizations to navigate the inherent artistic-administrative dichotomy

has been presented through a review of literature. This chapter analyzes the Eugene

Symphony's artistic administration, drawing examples from internal symphony

management. Artistic programming and audience development are emphasized through

the narrative of interview discussions. Details of interview questions are found in

Appendix C. Analysis of the Eugene Symphony's internal culture focuses the main

research questions of this study within the overall context of symphony administration

practices.

Overview of Artistic Programming

Maintaining balanced artistic programming creates challenges for symphony

orchestras yet is a critical component of symphony artistic administration. The League of

American Orchestra's data of the top twenty most frequently performed works during the

2007-08 season reflects Beethoven on the top of the list with 1,044 performances, 900

performances of Mozart, and 628 performances of Tchaikovsky. The subsequent most frequent composers include Brahms, Dvorak, Ravel, Bach, and Stravinsky. This corresponds with the symphonic canon as discussed in chapter III, and reaffirms the fact that certain repertoire is indeed at the core of classical symphonic concerts. The narrow coverage of composers within the traditional repertoire (15% Beethoven and Mozart), is a defining factor in most symphony orchestra programming.

The Eugene Symphony's artistic programming consists of symphonic classics as well as lesser known works. Repertoire was analyzed along with data compiled by the League of American Orchestras on symphony artistic programming. The comparison revealed that the Eugene Symphony performed comparable repertoire to other orchestras of the same budget level (League of American Orchestras) during the 2007-2008 season.

Miguel Harth-Bedoya brought his native Spanish influence in the late 1990's which is illustrated by repertoire such as Ravel's *Piano Concerto in G Major*. Programming under Harth-Bedoya also utilized pieces by Sarasate Rodrigo, and Manuel De Falla. Works by living composers such as Robert Kyr of the composition program at the University of Oregon and Robert Kraft were also presented. Other repertoire included *Symphony No. 8* by Shostakovich and Kodaly's *Galanta Dances*. An emphasis on repertoire outside of the traditional symphonic canon was juxtaposed with traditional symphonic warhorses and artistic hooks.

Giancarlo Guerrero began his tenure with a program featuring Philip Rothman's *Overture for Our City*, Mozart *Exsultate Jubilate*, Mahler's *Three Songs from Des Knaben Wunderhorn*, and Bethoven's *Symphony #5*. Rothman participated as a

composer-in-residence in Eugene as part of the League of American Orchestra's *Music Alive* program. The symphony's composer residency program was a hallmark of Guerrero's artistic programming. Guerrero's artistic choices affected the symphony's audience development as well as future programming. A community's reaction to artistic programming fuels the evolution of symphonic repertoire and establishes patterns which listeners can count on from season to season.

Chapter three discussed how an orchestra reflects the tastes and values of a community through artistic programming. This case study illustrates how a community's musical tastes evolve in consequence to a symphony's musical choices. It is clear that subscribers come to the symphony "because they love the music," says Andrews. Through progressive seasons' programming, however, an orchestra can teach the community about symphonic music and awaken new tastes. "In a way we're training them on what to expect – we can train them to like more new music, but we trained to like more Beethoven when Giancarlo was here. And now were selling a season with all five piano concerti" (L. Andrews). A symphony's artistic director must blend community tastes and values with their own artistic inclinations.

The following figure (graph 1) depicts the Eugene Symphony's programming between 1999 and 2009. An analysis of a ten-year span of artistic programming at the symphony revealed spikes in certain genres of repertoire. For instance, Romantic programming increased during the 2004-2005 season as well as the 2008-2009 season disproportionately to other types of repertoire. Further research is necessary to determine the internal decision-making that led to these repertoire choices. However, this graph

sufficiently demonstrates the changes in programming due to transitions of music directors at the Eugene Symphony.
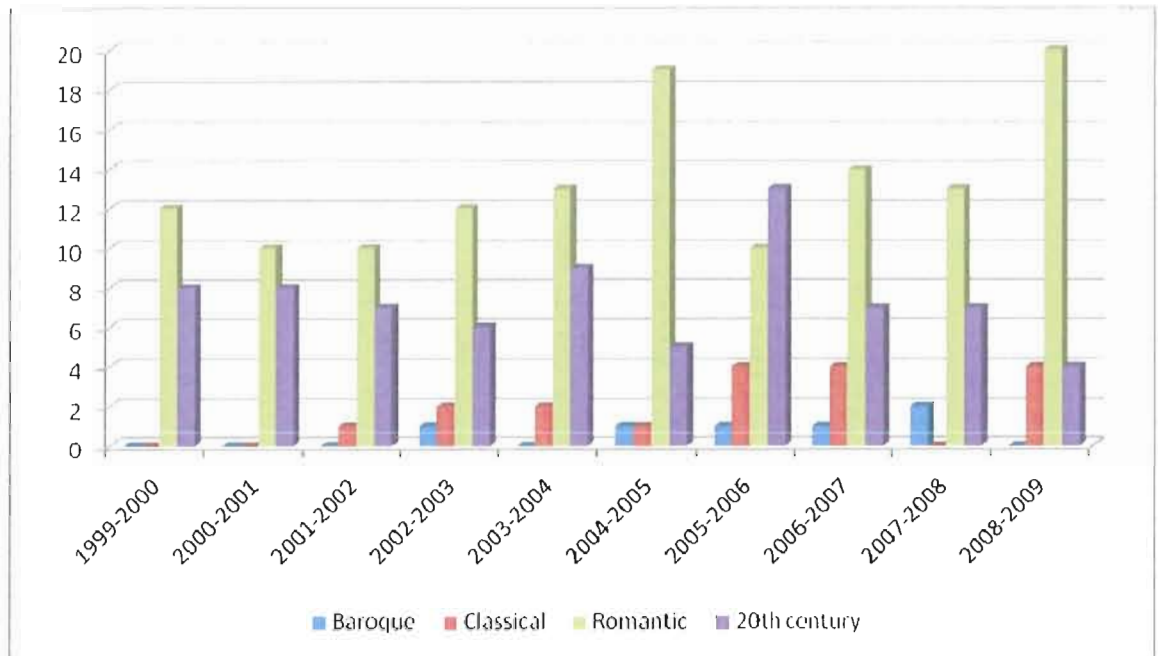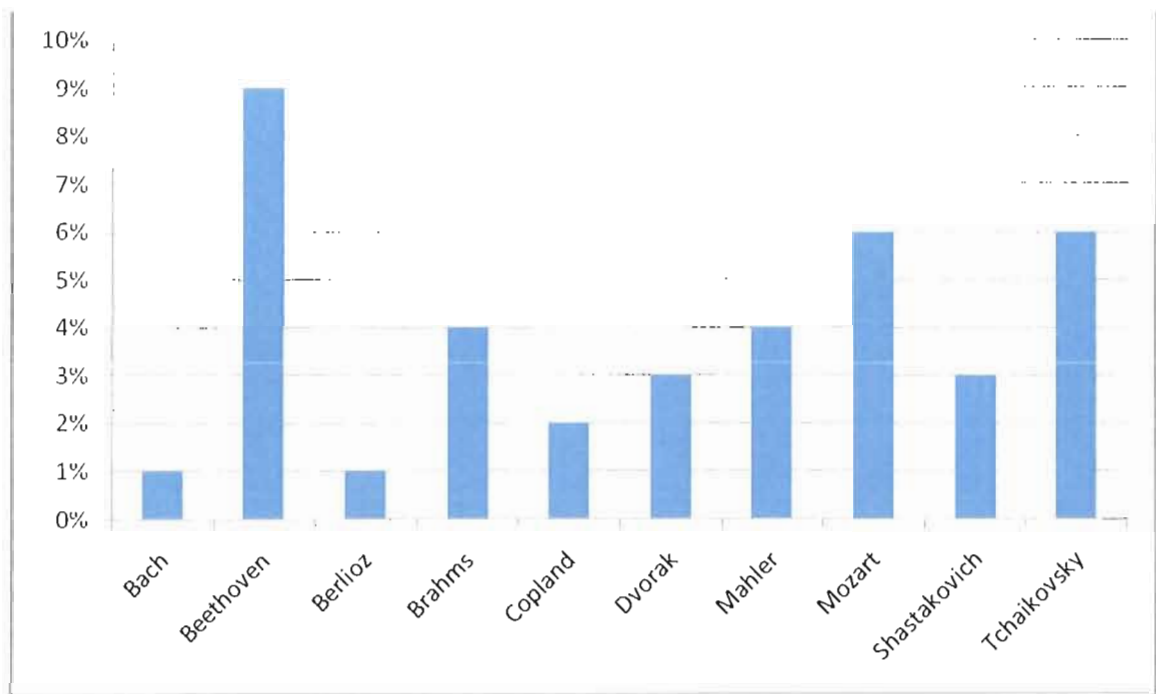

Graph 1. Eugene Symphony artistic programming 1999-2009. This graph details the programming trends of the Eugene Symphony between 1999 and 2009. It illustrates how the repertoire has fluctuated during those years. The main genres of classical symphonic music were determined as: Baroque, Classical, Romantic, and 20th Century

Guererro's admiration of Beethoven's music has been documented in Eugene's local newspaper, *The Register Guard.* An article on November 17, 2002 quoted Guerrero: "the classical period had been somewhat ignored by this orchestra. To me, that's the backbone of the repertoire. The Beethoven symphonies are going to be great, not only for the audience to enjoy but also for the orchestra to play" (Crafts, 2002, p. 3G). Guerrero exemplifies the Eugene Symphony's core goals in programming by connecting his preference with the musicians' musical ability. The symphony's mission in programming - to challenge the orchestra, conductor, and the audience - drives Eugene Symphony artistic decisions (C. Collins, personal communication, March 9, 2009).

The Register Guard article enhanced community awareness of the symphony's concert showcasing Beethoven's *Symphony No. 8* and *Symphony No. 3*. Crafts (2002) comments on the business as well as artistic aspects of the symphony's Beethoven performances: "Guerrero believes playing the Beethoven Cycle will pay dividends for the Eugene Symphony" (p. 8G). The conductor is quoted saying: "I know by the end of our cycle both the orchestra and myself are going to be at a completely different level. Its not so much playing them – you experience them" (p. 8G). Guerrero's pedagogical approach complements the financially sound Beethoven programming. The article increases community knowledge of repertoire choices by highlighting internal programming functions. It also reveals insight of the symphony's artistic programming decision-making.

In addition to the previous analysis of the Eugene Symphony's artistic programming, this research evaluated the eminence of composers contained in the repertoire between

1999 and 2009. The following diagram (graph 2) illustrates the top ten composers

programmed at the Eugene Symphony during those years. The results correlate with the

symphonic musical canon mentioned in chapter III, and confirms perceptions of artistic

programming as mentioned by interviewees.

Graph 2. Eugene Symphony artistic programming 1999-2009. This diagram illustrates the
eminence of composers during the ten years at the Eugene Symphony.

Analysis of the Eugene Symphony's organizational culture addresses each section's involvement in programming. Interviewees were asked which section of the organization, besides the music director and the executive director were the most important in making programming decisions. Responses revealed ideas about the internal culture of the Eugene Symphony. As follows, an overview of the Eugene symphony's audience development and programming frame a detailed discussion of the symphony's organizational culture.

Audience Development

Symphony audience development is primarily concerned with increasing ticket sales to concerts. However, orchestra administrators have multiple incentives to reach community members other than simply increasing revenue. Eugene Symphony Executive Director Paul Winberg stated that "traditionally for the symphonic music field there was always this sense that the only reason you did educational kinds of activities was that you were trying to create new ticket buyers" (personal communication, March 30, 2009). The Eugene Symphony's outreach efforts are driven by more altruistic motivations, according to Winberg. Symphonic music is a "really valuable thing for people to know about and understand regardless of whether they turn into subscribers." Organizational commitment to engaging and building a community understanding of symphonic music breeds long-term connections with audiences. Loyal attendees result from organizational stewardship and engagement with the community.

Subscribers serve as a foundation of ticket sales for symphony orchestras. Symphony administrators must unearth motivations for new subscribers to join the symphony because of "churn", a natural turnover of ticketholders. Winberg noted that through community engagement, "we're looking for ways to bring people closer to the organization through whatever programs that we might develop. Its also trying to work *with* the community rather than *on* the community". The distinction of *community engagement* rather than *outreach* is noted in recent performing arts research (Robertson, 2007). Programmatic audience development mechanisms such as youth concerts or discussions associated with guest artists are common community engagement techniques.

Building community understanding of symphonic music is noted to enhance audience development and patron engagement with symphony orchestras. Familiarity with classical music is also demonstrated in the literature as strong indicator for a person's likelihood of returning to symphony concerts. Kolb (1999) notes that "high" art often requires a prior knowledge of the art or artists before it can be enjoyed. Symphony managers strive to increase audience knowledge of classical music while challenging the musicians and music director. Winzenried (2009) suggests that symphony orchestras need to address audience development in new ways. Symphony managers should "rethink entrenched industry policies and focus more on relationship building, or 'getting them addicted'" according to Winzenried (2009, p. 58). These insights position the current discussion of the Eugene Symphony's audience development initiatives.

Artistic programming is identified as primary factor in the decisions of many subscribers to join the symphony core attendees. Andrews commented that subscribers

"won't subscribe if we don't have a healthy season with some of their favorites, some challenges, and great artists". As part of the organizational structure and culture, this study analyzed the role of board members in artistic programming decisions. Responses were evaluated with the symphony's overall audience development and circumstances of audience development due to repertoire choices emerged.

The effect that the Eugene Symphony's large subscriber base has in artistic programming was investigated in this case study. Each board member interviewed in this study had substantial prior musical training and knowledge of the classical repertoire. Participation on the board requires season subscription, which ensures commitment to the organization. Comments from board members regarding the symphony's artistic programming appeared to be strongly influenced by their musical experiences and preferences.

Each board interviewee identified a concert featuring Yo-Yo Ma performing the Saint-Saens *Cello Concerto No.* 1 on May 13, 2004 as a turning point for the Eugene Symphony. The concert was a financial risk and the board was asked to guarantee Yo-Yo Ma's fee in the event of poor ticket sales. However, the concert "wildly sold out and increased the sales for the rest of the season" (Englander). This was an indication that big named soloists are popular for Eugene audiences. Englander coined the event a "big AHA moment" due to its overall success and influence in subsequent artistic programming decisions. Hanson called this concert "a galvanizing time for this organization."

Artistically, the Eugene Symphony "never doubted that the benefit would outweigh the risks of the Yo-Yo Ma concert" according to Hanson. "The music director had belief in his musicians, and the board had faith in itself and in the administration" (Hanson). Audience Development implications of the Yo-Yo Ma concert reflect strong management and artistic programming at the Eugene Symphony. Board member Janet Kissman became a subscriber at the beginning of the 2003-2004 concert season specifically to obtain tickets to Yo-Yo Ma's performance. Subscribers had the ability to purchase tickets for the concert prior to the general public. This practice rewards current subscribers for their loyal patronage of the symphony. It also entices those who might not otherwise purchase tickets to buy season subscriptions for a particular program which is clever mechanism for audience development.

Winberg articulated the overarching importance of the symphonic programming: "I don't know if most arts organizations really appreciate the impact that programming has on its audience and its community and on the success of the organization itself". This research exemplified the beneficial relationship that programming has with symphony audience development. Kissman noted, "If it hadn't been for that Yo-Yo Ma concert, we might have been one of those untapped demographic – who knows." Her story illustrates the important role that artistic programming has for symphony audience development.

Strong community relationships are built through programming that engages and educates audience members. The Eugene Symphony is well established within the community fabric of Eugene. Programs such as the Composers-in-Residence, Guild concert previews, and the Laura Avery Visiting Masters were noted as the symphony's

primary community engagement activities. These programs fulfill a vital audience

building role for the symphony and showcase a commitment to artistic engagement.

Increasing community understanding of symphonic music creates a foundation for future

audiences while disseminating the symphony's core values.

Audience education has a positive effect on performing arts attendance. The

Symphony's education programs are marketed clearly on the website listing the suite of

programs. An "education philosophy" is stated as follows:

> The Eugene Symphony provides programs that foster an appreciation of classical
> music among people of all ages, backgrounds and means. We offer access to
> programs for students in grades pre-K through 12 in addition to providing free
> concert previews, radio broadcasts and enrichment initiatives geared towards adults
> and aspiring professional musicians. For many participants, these opportunities are
> their first access to cultural programs that have the proven capacity to enhance
> learning. (http://www.eugenesymphony.org/education/programs.php)

Collins noted that community demographics affect the symphony's education

programs. With a more academic side, "there are those people out there in the audience

who want to be more actively engaged" (C. Collins). Additionally, symphony audiences

typically have a high education level, which highlights their quest for further knowledge

of symphony repertoire. Kissman noted her draw to classical music concerts is that "I just

love music and I want to know everything about it. Its the whole experience." Audience

demographic studies have revealed the importance of education in arts attendance.

DiMaggio et al. (1978) note: "of all the characteristics of individuals that studies

frequently measure, a person's educational background appears to be the best predictor of

his or her attendance at museums and live performing arts events" (p. 18). Symphony

administrators use demographic statistics to evaluate the organization's value in the

community. Through reaching out to new audience members, symphony educational initiatives form the backbone of community engagement.

Audience education also comprises pre-concert lectures and other informal aspects of community engagement. "The kind of information that comes along with the program can make a big difference, like program notes or when the conductor speaks to the audience and contextualizes a piece of music" (H. Phillips). These simple educational mechanisms have an impact on audience members and increase understanding of symphonic music. Designing community engagement toward specific demographics enhances their value and increases audience participation.

Demographic research is an important aspect in determining the value of community engagement programs. Artistic programming affects symphony audience development, and is tied with internal culture. While keeping in mind the typical age and race of audience members, "you want to not let it limit what you produce in your product" (C. Collins).This research inquired into organizational roles and behaviors of the Eugene Symphony that influenced repertoire choices. The following analysis of the Eugene Symphony's organizational culture constructs the foundation of this research study, and connects internal symphony dynamics with artistic programming.

Analysis of Organizational Culture

This research attempted to create a theoretical link between a symphony's organizational culture and the artistic programming function. Although recent scholarship begins to address the issue, a gap in performing arts literature exists that focuses attention

on this connection. Research questions in this study evaluated programmatic decision-making and communication of the Eugene Symphony. This section presents a detailed analysis of how the Eugene Symphony emulates industry values and promotes a strong organizational culture. Conclusions and implications of these findings are discussed in chapter five.

The Eugene Symphony's internal culture utilizes administrative techniques established in symphony management literature. Promoting an open organizational culture through communication and balanced decision-making exemplify the Eugene Symphony's culture. This research sought to understand the influence of different sections of the organization in artistic programming decisions. These considerations influenced research interview questions and frame the following discussion. Roles of each section of the symphony are analyzed in relation to artistic programming and audience development.

Artistic Programming Process

Performing arts management literature notes the importance of balancing artistic programming responsibility within a performing arts organization (chapter II). The Eugene Symphony's artistic decision-making involves the music director, executive director, operations director and an artistic programming committee. Initial programming is decided based on past attendance trends and the particular desires of the conductor. The music director therefore directly affects programming outcomes. Implications and

discussion of the music director's role in programming comprises a section of chapter five of this document.

The programming committee consists of a musician representative – typically the concert master, four board members, and two community members at large. Each representative on the committee provides a different perspective and input on the proposed artistic programming. Englander noted "there are many considerations about what music you put together." Multiple sources of input enhance the validity and success of artistic programming. Board members on the programming committee "represent what the average audience member is thinking and feeling" (R. Englander). Fellow board member Laura Avery described the artistic committee function:

> When the conductor and Paul Winberg formalized [the program], they would put it on sheets on the wall and the committee would meet to assess the program. We met probably two or three times as the program went through its transition. They really listened to us. Basically it was set, but we had input.

This provides valuable insight into symphony programming decisions. Symphony management encourages successful artistic programming suited to the Eugene community by gaining multiple opinions. The Eugene Symphony's programming committee stages other organizational decision-making processes.

Recently, the music director search process emulated the programming committee's format. This committee drew input from the community and throughout the organization. Kissman noted: "the Eugene Symphony has established a model for conductor searches that is now being followed nationwide." Free concerts showcasing each music director candidate invite community members who do not consistently attend symphony concerts. Musician polls and community input also informs the committee's ultimate choice for the

new director. Internal decision-making reflects the critical importance of choosing a director who will fit the symphony's mission and organizational culture.

Symphony decision-making is enhanced through strong communication. Lisa Andrews, the symphony's marketing director, mentioned one benefit of having an artistic planning committee was that "it makes it easy to vet the process and makes it easy for me [marketing] to come in and request change" (personal communication, March 31, 2009). Utilizing collaborations for program decision-making benefits the repertoire selection and internal organizational culture. The three musicians participating in the focus group on February 24, 2009 (L. Van Dreel; H. Philips; A. Lang) agreed that such involvement was noteworthy and unusual in other orchestras. "Management needs to realize that these potential talents are there" (L. Van Dreel). Drawing upon all sections of the organization in decision-making enhances internal symphonic dynamics.

The Eugene Symphony actively includes the musicians in programming decisions. Englander notes that utilizing musician representatives "that the musicians pick is an important distinction from some orchestras." Overall, Englander feels that the Eugene Symphony makes a strong effort to avoid poor management-labor relations. The musicians themselves noted that they feel comfortable voicing their opinions. Van Dreel, who participated in the recent conductor search committee, commented that collaboration "makes for a healthy performance environment." Board and staff members noted the benefits of drawing on multiple perspectives. Musicians additionally have connections within the community and knowledge of audience tastes and values which complement strong artistic planning.

Englander noted the importance of including musicians in decision-making is partly because of their connection with the community. "In this orchestra there is a strong effort to include the musicians. They were very valuable in the search committee." The musician focus group reinforced the importance of maintaining rapport within the organization. Van Dreel's past experience in orchestras once resulted in a "contentious unionization." She commented that "I've done a lot of non-musical participatory things in orchestras in the past because of being frustrated with how things are done poorly." Andreas Long also discussed a situation of joining an orchestra's board of directors to improve internal management functions. Ultimately, "collaboration is key" says Van Dreel, "you've got to use all of your resources."

The programming committee demonstrates a strong communication chain of command within the symphony's organizational culture. Andrews noted the importance of organizational culture in programming decisions: "I'm lucky that because its ingrained in the organization: they really do consider how a program is going to sell because they want to have a full house." This perspective reflects the symphony's open organizational culture. Practical marketing perspectives underscore the economic-artistic tension illustrated in chapter two. Interviewees noted sources of tension within the Eugene Symphony administration, but demonstrated how the tension is successfully managed.

Collins noted the challenges of balancing artistry and finances for symphony orchestras. "Artistically you want to do challenging programs, but its all about finding a level of compromise." To balance symphonic repertoire, "we tend to limit the obscure, purely artistic programs because we don't want to alienate our audiences" (C. Collins).

Eugene Symphony programs often include classic repertoire along with new pieces. "You'll have your timeless classic like Brahms No. 4 paired with some Lutoslawski piece that no one has ever heard of before" (Collins). Kissman also reiterated the need for balance in programming. "I think that programming should also include a lot of unknown works too. Some programs are guaranteed winners, and other programs are not guaranteed – and they balance each other out." Balancing repertoire to maintain core subscribers while engaging new audiences and challenging the orchestra is a critical artistic function.

Creating artistic programming to sustain interest throughout the symphonic season is also an important administrative consideration. "Our consulting firm advises us to put the blockbusters closer to the beginning and leave the risk to the end of the season" (L. Andrews). This strategy to encourages single ticket and subscription sales because "those blockbuster type pieces are the ones that get people in the door who have already a little bit of knowledge or they're turned on to it and they make the decision to become a single ticket buyer" (P. Winberg). The importance of musical experience and knowledge rises to the forefront of artistic programming considerations for the Eugene symphony.

Another critical point in the season occurs with the spring subscription campaign. A positive reaction to current programming encourages single ticket buyers to become subscribers and existing subscribers to renew (P. Winberg). Artistic programming at the Eugene Symphony is prepared according to consulting advice and proven repertoire placement techniques. New repertoire is often performed in conjunction with the composer residencies. In fact, the symphony performed Lutoslawski's *Concerto for*

Orchestra along with Jennifer Higdon's *Concerto for Orchestra* on the same concert in January 2004. The concert was well attended with 1,884 audience members.

Literature consulted in chapter two notes the hierarchical organizational structure of performing arts organizations can produce operating tension within symphony orchestras. The Eugene Symphony utilizes the traditional structure with the executive director, music director, and staff all reporting to the board. However, interviewees consistently noted strength in the management hierarchy. "I tend to respect the hierarchy of the artistic director" says Van Dreel. "You go through this intense process of hiring someone that you trust with having the final decision. If you have hired well, then you get a music director who respects the opinion of people around them." This highlights the value of the music director search committee at the Eugene Symphony. A democratic method enhances the traditional hierarchical symphonic structure through the search process.

Board members not on the programming committee said they had little involvement in artistic programming decisions (M. Kays). Board members reiterated Van Dreel's assessment of entrusting programming decisions to the music director. The number one quality that the Eugene Symphony looks for in their music directors has been musicianship, according to Hanson. Because of the thorough music director search process, board members ensure that the music director matches the symphony's culture.

During Mary Ann Hanson's five-year tenure on the Eugene Symphony board, she has served three seasons as board president. The Eugene Symphony utilizes the traditional organization structure as described in chapter two. The executive director and music director report to the board which retains fiscal oversight and governance. Hanson

commented on the structure of the Eugene Symphony, noting that "this *triangle*, artistic director, executive director, and the board, have to stay committed to each other and those three entities have to keep the vision of the organization at the front of all activities they take" (personal communication April 24, 2009).

A core of original musicians remains from the original Eugene community orchestra. This creates a management challenge of balancing the needs of the two different constituencies. A tension exists "between becoming a fine professional orchestra that can play almost any piece of music well and the fun it used to be to get together and play as a community" (L. Avery). Recalling the symphony's core value of "excellence", Avery speaks to the fact that "artistically, we as a board are always pushing the orchestra to become a better instrument". This causes some musicians to say "it isn't fun anymore." The artistic-economic tension presents challenges for management to balance the symphony's history with the current environment. The organizational structure can bridge issues of tension through artistic repertoire that promotes long-standing artistic values.

Conclusion

Balancing musician desires along with the staff, board, and audience in programming decisions is the core investigation of this research. The artistic-economic dichotomy highlights a challenge for all arts organizations. This case study positions the bifurcated management structure of symphony orchestras in a practical context and illuminates

issues common to symphony management. The conclusion of this case study returns to the conceptual framework presented in the beginning of this thesis.

This case study analyzed the Eugene Symphony's organizational culture for connections between internal dynamics and artistic programming. The main conceptual framework found in Fig. 1 illustrates the main research hypothesis. This in-depth analysis of the Eugene Symphony's programming, audience development, and in internal culture has led to important implications for emerging arts administrators. The wealth of knowledge derived from interviewees has substantiated the foundation of existing scholarship in the field and provided findings reported in chapter five. The four main components of the conceptual framework are: organizational culture, tension, artistic programming, and audience development. Each of these aspects has been addressed in this chapter and are synthesized in the following conclusion.

Organizational Culture

The Eugene Symphony's organizational culture focuses on openness in communication and decision-making. The Eugene Symphony began with "people who wanted to make music together and then it just evolved and took on a life of its own" (P. Winberg). Musician commitment to the organization is still apparent in management functions. Symphony administration continues to evolve and draw talented musicians from throughout Oregon. Musician involvement enhances dialogue and creates a bridge between the conductor, orchestra and board of directors. This study in symphony

organization culture has highlighted importance of communication in symphony decision-making processes.

Inherent Tension

The hierarchical organizational structure creates challenges for artistic administration and internal symphony management. However, a well-run symphony creates a strong culture and harnesses the tension through a three-way organizational communication. Collins notes, "We're constantly re-evaluating our processes and we make changes whenever they're needed and or warranted." The musicians emphasized the benefits of managing the internal tension: "It really makes for a healthy performance environment" (Van Dreel). While the inherent tension in symphony orchestras may be due to the organizational structure, symphony management can mitigate adverse conflicts and create a positive organizational environment.

Artistic Programming

Repertoire choices for Eugene Symphony performances are discussed and vetted by multiple sections of the organization. An artistic programming committee provides multiple opinions including viewpoints from musicians, board members, staff, and community members. The internal organizational culture is enhanced by this practice. Community input creates further ties to the symphony's constituents and audience members. Through programming, the Eugene Symphony is able to "find this thread that connects everything perfectly and ties it together with a pretty little bow" (C. Collins).

Audience Development

The Eugene Symphony's loyal audience base is enhanced by multiple community engagement techniques. This research hypothesized that a symphony can increase their audience development capacity by utilizing multiple sections of an organization in programming and artistic decision-making. Maintaining audiences with creative artistic programming "can be really daunting, but at the end of it its just so rewarding once you see the finished product and you start producing the concerts and get feedback from the patrons and the audience members" (C. Collins).

These four symphony administrative functions are the core of the following conclusions and recommendations. Interlinked through organizational structure – the internal culture, audience development, and programming of a symphony orchestra are critical management considerations for emerging symphony administrators. Implications and conclusions drawn from this case study are found in the concluding chapter. While findings may not be generalizable to other orchestra organizations, they should be useful for current and future administrators.

CHAPTER V

CONCLUSION:

IMPLICATIONS FOR ARTS ADMINISTRATORS

Addressing the Research Problem

This research studied the complex organizational structure and culture of symphony

orchestras. Traditional symphony management has derived from historic practices and

continues to evolve within the current climate of arts administration. However, a lack of

organizational research exists in current performing arts scholarship. According to Isaac

and Pitt (2001), research of organizational culture analyzes shared meanings and

assumptions of a group or organization and the subsequent activities. This research

evaluated the organizational culture of the Eugene Symphony through an in-depth case

study. Performing arts literature notes the existence of inherent tension in symphony

management. This tension is partly due to an established hierarchical organizational

structure; however no solutions have been advanced in current performing arts research.

This study sought to understand the inherent tension and identify successful decision-

making methods that produce a strong internal organizational culture in symphony

orchestras.

A large foundation of literature has shown that symphony artistic programming

influences audience development. However, the effect of internal organizational culture

on decision-making and repertoire choices has not been addressed in published research.

Multiple authors have expressed this need for research in performing arts organizational

culture. A particular gap exists which addresses the roles and importance that each section of a symphony plays in artistic programming decision-making. This research project focused on creating a connection between a symphony's organizational culture and artistic programming. Implications and insight derived from the case study of the Eugene Symphony created a strong argument for such a relationship.

Research Approach

A case study of the Eugene Symphony delimited this research and provided a manageable framework for the successful research timeline. The location of the symphony in Eugene, Oregon facilitated this project and provided access to members within the organization. Executive Director Paul Winberg supplied names of likely candidates for interviews. The study contained a focus group of three musicians. Additionally, interviews with four board members and three staff including the executive director contributed to the study. The entire Eugene Symphony organization was instrumental to the success of this research.

Qualitative research methods were used in this study because of the focus on internal organizational decisions involved in artistic programming. Texts describing organizational research methods were consulted. As Broussine (2008) articulates, this research strives to:

> maintain a dialogic state with participants, so that we do not just see the research output consisting solely of the interpretations and meaning arrived at by the researcher, but to work simultaneously and iteratively with participants' interpretations; the impact of the experience upon them, and what they take away from the experience of participating in the research. (p. 39)

Beyond simply contributing to this thesis, the Eugene Symphony case study might enhance dialogue within the organization. Also, communication and understanding of multiple constituents is a critical management capacity for emerging arts leaders.

Interviews from each section the Eugene Symphony organization contributed to the strength of this research document. The focus group first revealed internal dynamics from the musicians' perspective. Interviews served to expand understanding of the Eugene Symphony's organizational culture. Although the opinions expressed by interviewees must be acknowledged to represent only a small portion of the Eugene Symphony organization, the experiences and knowledge that participants brought to this study were vast. Each interviewee contributed a new perspective to the research and added to the existing body of knowledge.

Research Questions

This study hypothesized that organizational culture contributes to artistic programming decision-making and influences audience development of symphony orchestras. The hypothesis was formulated from literature discussing the inherent tension in the performing arts and my own personal experience as a musician in symphony orchestras. Results from this research could influence future symphony management decisions while contributing to the existing literature.

The main research questions, as follows, were devised to shed light on the artistic programming process of the Eugene Symphony and reveal internal organizational dynamics:

- How does a symphony's organizational structure and culture affect its artistic programming?

- How can symphonies utilize artistic programming to optimize their audience development efforts and increase organizational stability?

Sub-research questions evaluated specific aspects of internal organizational operations. These questions helped frame interviews and guide discussions.

- How can a symphony utilize the input from all areas of the organization effectively in creating programming?

- How can symphony administrators navigate the inherent tension within performing arts organizations to create a positive organizational culture?

- How can symphony orchestras utilize programming to articulate value and enhance community engagement?

- How can artistic programming expand a symphony's reach of audience members, from returning subscribers, to new listeners?

These main questions and sub-questions maintained consistency throughout interviews and served as the groundwork for this study. They also guided the formulation of the conceptual framework and research design.

Revisiting the Conceptual Framework

This study investigated the complex internal relationships in symphony orchestra management. Research of organizational culture seeks to illuminate internal dynamics

and behaviors. The conceptual framework diagram (Figure 1) depicts the relationship of a symphony's organizational culture to administration. This conceptual framework underwent multiple modifications and clarifications to arrive at the current illustration. The main components of the conceptual framework are: organizational culture enclosed by inherent tension; artistic programming, and audience development. The conceptual framework is a visual explanation of this research and represents the main questions and hypothesis of this study.

The Eugene Symphony is demonstrated as a model of effective performing arts administration and a useful case study for emerging leaders in the field. Inherent tension is successfully navigated and managed to produce strong management and a communicative organizational culture. Artistic programming decision-making is enhanced by input from multiple sections of the organization and the community. Finally, audience development is used as a key method for ensuring sustainability. Educational outreach ensures healthy communities as well as long-term organizational viability. These four components create a balanced management environment and position an organization for continued success and longevity.

As a visual representation of this research study, the conceptual framework served a reference and guide throughout the research process. The conceptual framework also helped articulate the purpose of this research during interviews. By demonstrating a connection between symphony organizational culture and programming, this research contributes to the existing body of literature in the performing arts.

Major Findings

The Eugene Symphony case study reinforced and clarified original research concepts, as inconsistencies within the organization were virtually nonexistent. Management exemplified in the Eugene Symphony includes: strong communication, inclusion of musicians in decision-making, exemplary board governance and a balance in programming influences, as well as a commitment to community engagement. Results from this research align with the best practices established within performing arts literature. Findings are reported within the categories expressed in the conceptual framework. Implications and conclusions directly follow with discussion of the specific context of the Eugene Symphony. Elements of these findings could apply to performing arts organizations generally, though the specific recommendations are derived from the case of the Eugene Symphony.

Organizational Culture

Organizational culture is an evolving function of core values and goals combined with employee personalities. As defined in chapter two, organizational culture encompasses "a pattern of shared basic assumptions" (Schein, 1997, p. 2). Aspects of organizational culture include: values, beliefs, ideologies, attitudes, and artifacts (Isaac & Pitt, 2001). Discussions with interviewees highlighted each of these components within the Eugene Symphony's organizational culture. Although inherently challenging to define, organizational culture is critically important to understand prior to undertaking organizational research.

Multiple organizational sections and a variety of operational functions create

challenges for researchers studying symphony orchestra culture. The traditional

hierarchical symphonic structure creates a status-quo which can mask internal dynamics

and functions. Current scholarship on symphony orchestra internal culture has not been

well developed, due in part to challenges in organizational research. This discussion of

organizational culture focuses on the roles of each section of the Eugene Symphony and

analyzes implications of these internal behaviors.

Board members of the Eugene Symphony showcase passion and a connection to

classical music. The opportunity to give back to the community while participating in

something they enjoy is a great reward for board members. Gratitude and recognition

from the symphony staff and the community makes their work worthwhile. Fundraising

for the Eugene Symphony is founded on "built-in quality" (J. Kissman). Each board

member brings their own expertise and committees are built upon individual strengths.

Board members of the Eugene Symphony feel proud to be part of the organization. "I feel

that the symphony is a part of me and I'm a part of it" (J. Kissman). Having connections

to the mission and organizational values are important elements for board members of a

performing arts organization.

Musicians are involved in decision-making processes in the Eugene Symphony,

making their roles more complex than simply playing instruments in the orchestra.

Musicians in the focus group commented that they feel comfortable expressing their

opinions to symphony management. Paul Winberg was noted to be very approachable: "if

I really had to say something, positive or negative, I would not hesitate walking up to

Paul" (A. Long). Musicians have input in the overall management function through voting on their own representatives. Additionally, musicians serve on the artistic planning committee along with several community members which makes programming decision-making an inclusive process.

Staff members of the Eugene Symphony bring knowledge of music and management to the organization. Winberg's past experience in management has revealed that

> Success of the organization isn't just about the issue or the area or discipline that you're representing. It's not just about the music, there's a whole business aspect to what we do and that has to be carefully monitored and managed if you want the organization to be successful.

Strengths of the Eugene Symphony staff contribute to the balanced and open organization culture. Expertise in multiple areas allows for an understanding and collaboration among different sections of the organization.

Findings:

1. Inclusivity within organizational culture

A primary recommendation that emerged from this research is the necessity of symphony orchestra management contributing to an open and inclusive organizational culture. While maintaining a clear chain-of-command within the traditional symphonic structure, open communication contributes to a positive working environment for staff as well as symphony musicians. The willingness of interviewees to articulate internal dynamics to a researcher highlights the open structure and culture of this symphony. This

study of the Eugene Symphony's organizational culture revealed an environment of inclusivity and communication, which enhances decision-making.

The Eugene Symphony displays an organizational culture defined in part by its past history but also current goals articulated in a long-range plan. Board members and staff work together to achieve stated objectives. All the interviewees revealed a consistent picture of internal symphony operations. Initial ideas about the Eugene Symphony's open organizational culture were reinforced by observations at a board meeting and a symphony rehearsal. New members were quickly included in discussion at the board meeting. A new conductor, Danail Rachev, was easily incorporated into the existing culture of the symphony and had good rapport with musicians and staff. These actions influence the open organizational culture as well as contribute to the passion and excitement created by performing classical music.

2. Connection and passion for classical symphonic music

Performing arts organizations communicate a passion for classical symphonic music to the public through symphony concerts and other programs. A symphony's internal culture must affirm the passion and ongoing pleasure of the music, to successfully convey the value of an orchestra throughout the community. The importance of all organizational members displaying a passion and commitment to the mission is a documented factor that enhances nonprofit organizational operations. Symphony orchestras are visible institutions in communities and constantly strive to reach new audience members. To increase legitimacy and social capital, each symphony employee must demonstrate true

commitment to classical music. This is particularly salient in the current climate of arts administration.

Emerging symphony leaders will require solid management skills as well as a true commitment to the performing arts. Retaining consistent audiences for symphonies necessitates strong audience development which is affected by the strength of an orchestra's internal organizational commitment to the mission. The Eugene Symphony staff, board members, and musicians are all passionate and committed to the mission and long range goals of the symphony. Maintaining the mission and internal values are important factor in the success of symphony orchestras.

Programming

The Eugene Symphony's goal through artistic programming is to create balanced repertoire that appeals to a wide range of audiences. The objective to "be nationally recognized as a symbol of cultural excellence" is noted in the symphony's long range plan. Striving for artistic programming that is "rich, bold, and diverse", the Eugene Symphony hopes to develop the artistic capacity of the orchestra and annually bring world-class soloists to Eugene (Long-range plan, p. 4). These goals are sufficiently broad to encompass a wide range of symphonic repertoire. (Refer to Graph 1 for an analysis of the Eugene Symphony's programming from 1999-2009).

Artistic programming is a vital component for symphony management and the main "product" of symphony orchestras. Repertoire must be planned and considered from the position of all constituencies a symphony wishes to attract as audience members.

Symphonies are challenged to forecast attendance based on past trends and audience behaviors. Symphony managers are wary of decreasing audiences due to the shifting climate of arts attendance and diminishing leisure time. All performing arts organizations face the challenge of maintaining cultural capital outside the current society's popular culture. Symphony managers must therefore utilize multiple tools to aid in planning an artistic season and retaining value and sustainability of classical symphonic music.

The Eugene Symphony relies on historic attendance data to help inform artistic programming. Andrews noted that the marketing department closely follows the "choose your own" (CYO) subscription packages to forecast the popularity of single ticket sales. In many cases, the CYO distributions do closely align with single ticket purchases. In other instances, single ticket sales largely make up for an absence of the CYO subscriptions. For instance, the Grieg piano concerto program in the 2008-2009 season brought in 340 CYO subscriptions and 334 single ticket sales. That concert was the most popular of all CYO choices in that season according to the most updated information as of March 30, 2009. However, the largest number of single tickets were purchased for the concert featuring Mahler's fifth symphony earlier in the season.

Further analysis of the CYO distribution rates reveals possible differences in tastes between subscription buyers and single ticket purchasers. Interestingly, the lowest CYO pick of the season was for the Drum Roll Symphony program featuring Evelyn Glennie on percussion. Repertoire of the February 19, 2009 program included Haydn's *Symphony No. 103 "Drumroll"* and Higdon's *Percussion Concerto*. Of the 1,852 audience members, only 151 were CYO subscribers. However, 388 single tickets were bought for

that concert, which leaves 1,313 regular subscribers. Despite the lack of CYO's, the concert brought excellent reviews from attendees. Board members interviewed after this concert expressed surprise at how well the concert was received by audiences. The popularity of the Glennie's percussion concert illustrates Eugene audience's interest in non-traditional repertoire. It also demonstrates foresight and strong program planning by the symphony administration.

Findings:

1. Alignment of organizational goals with programming

Analysis of the Eugene Symphony's organizational culture and internal motivations reveal that the symphony's long-range goals are manifested through artistic programming. Artistic programming is "actually like putting a huge puzzle together" (C. Collins). The result of assembling the puzzle is the musical form of internal organizational passions and objectives. By following organizational goals, each section of the organization will have a commitment to support the artistic programming choices. Aligning with the symphony's mission, artistic programming will inherently reflect the internal organizational culture.

Artistic programming is a critical element for the organization's overall health and sustainability. Effective internal artistic programming decision-making involves input from the entire organization, with the ultimate selection balanced by the executive director and the music director. Involving musicians in artistic planning also increases their value in the organization. Musicians in the research focus group noted that their

highest priority is the artistic product of the symphony. Musicians value the opportunity for input and contribute to the positive culture of the organization.

2. Value and Commitment to Artistic Output

Artistic passion throughout the Eugene Symphony illustrates a commitment to increasing artistic output through community engagement and educational initiatives. An example is Laura Avery's visiting master series which provides educational programming that enhances the symphony's audience development. The recent master class in conjunction with Evelyn Gennie's visit to Eugene may have increased awareness of the concert and increased single ticket purchases. Symphony artistic programming comingles with audience development and aligns through community engagement initiatives. Performing arts organizations will increasingly need to bolster community educational events and increase awareness of artistic repertoire. Sustained cultural value of symphony orchestras requires broad awareness and appreciation of classical repertoire. The Eugene Symphony's success in maintaining value within the community is discussed in the following findings regarding the orchestra's audience development.

Audience Development

Performing arts literature reveals that specific repertoire is a critical element for drawing audiences to symphony concerts. The Eugene Symphony finds that audiences respond to particular music and performers, which enhances the organization's audience development efforts. However, Eugene audiences also appreciate new symphonic

repertoire along with the traditional orchestral warhorse programming. Musicians perceive that audiences appreciate a variety of repertoire and "come no matter what we play" (A. Long). Eugene's acceptance of new programming might be because "this is a really diverse and intelligent community, and they seek out new things" (L. Van Dreel). Capitalizing on audience tastes and values is a critical tool for symphony arts mangers in developing and sustaining audiences.

Information from this case study also illuminates the importance that symphony artistic programming has for audience development. Examples mentioned in the previous chapter include the success of the Yo-Yo Ma concert in 2004. Other instances such as the 2009 season's concert featuring Evelyn Glennie on percussion also indicate the impact of programming for symphony audience development. Artistic programming is interwoven with audience development to the extent that this research is challenged to separate the two factors within symphony management decision-making.

The Eugene Symphony utilizes multiple audience development techniques. The Laura Avery Visiting Master series, composer-in-residencies, Guild previews, and pre-concert lectures are all examples of successful audience development programs. "The Eugene Symphony is valuable as a cultural foundation and responsible economic engine within the Eugene community" (Hanson). By providing these services to the community, the symphony strives to incorporate emerging audiences into the symphony's core attendees. This approach to audience development enhances strong artistic programming decisions as well as community engagement.

Each section of the Eugene Symphony acknowledges the importance of expanding the symphony's audience, including subscribers and new listeners. By including multiple sections in decisions regarding programming and audience development, the symphony extends the communication chain from within the organization to involve multiple constituencies. This reflects the previous finding of strong communication within the organization and involving multiple sections in decision-making. Correlations between successful audience development and the Eugene Symphony's internal organizational culture validate of the original research hypothesis.

Findings:

1. Continued community engagement and education

The importance of community engagement was reinforced through this study. After evolving from "outreach", orchestra community engagement must truly involve community members in the emerging symphonic process. Discovering audience tastes and desires through community input increases the sustainability of symphony orchestras. Audience development is primarily concerned with increasing the longevity of an organization. Community engagement enhances symphony attendance and directly ties with audience development initiatives. Defining community engagement is a challenge and invokes multiple perspectives within an organization. However, this study found that engaging the community through symphony artistic programming provides strong returns in symphony audience development. Continued education and community involvement are clear methods for symphony sustainability.

2. Articulating value through artistic programming enhances audience development

The Eugene Symphony articulates value through its community engagement and education programs. After contemplating the question of how the Eugene Symphony articulates value to the community, Kissman landed on the Eugene Symphony's recent success of community engagement through conductor search concerts.

> I think that's about the best example you can have of community engagement. To involve the community in a decision like this and not only to invite them to come in and listen to these concerts, and to ask for their opinions. In that context, community engagement is not a buzz-phrase, it has total meaning.

Internal knowledge of the value of community engagement improves the success of symphony audience development. By assessing how a symphony articulates value to the community, this research returns to the original research question: *how does a symphony's organizational structure and culture affect its artistic programming?* Internal culture aligns with symphony outputs through discussion of organizational goals.

Orchestra managers must portray the value of classical music to communities. An internal organizational culture utilizing strong lines of communication and multiple sources of input naturally encourages engagement with the community. The manifestation of community engagement through artistic programming was the focus of this research. The hypothesis noted a connection between the internal organizational culture and artistic programming. With a strong foundation within the Eugene community, this orchestra connects to audience members through each section of the organization.

Articulating the value of symphonic music was placed at the conclusion of these findings, but is actually a foundation for arts managers. The importance of understanding

a nonprofit organization's mission and core values permeates all management literature. Each of the present findings is reliant upon strong management with a deep commitment to orchestral music. The main take-away from this research is the importance for arts managers to understand and encourage a symphony's mission through a positive organizational culture.

Inherent Tension

Chapter three details the nature of the inherent tension within symphony orchestra management. The inherent tension is noted to result from decisions involved in symphony artistic programming. Literature has consistently pointed to the artistic challenges within performing arts organizations. Management decisions regarding programming new repertoire or presenting the standard audience favorites affect larger organizational considerations and long term goals. Consequences associated with these programming decisions involve the economic-artistic dichotomy and bifurcated management structure of symphony orchestras.

This research investigated how symphony administrators can acknowledge and work to mitigate inherent tension within a symphony orchestra management. While interviewees reported tension within some artistic decision-making processes at the Eugene Symphony, the inherent tension did not appear to hinder management. Tension contained in programming decisions focused on balancing new repertoire and balancing musician needs with the desires of the audience. However, understanding from both the musicians and management led to a positive organizational culture. Tools available to

symphony managers to help mitigate the inherent tension focus on the previous recommendations regarding positive organizational culture and programming processes.

While encompassing a large section of the review of literature of this thesis, inherent tension did not pervade discussions during the case study. The hierarchical symphonic structure is not a limiting factor for the Eugene Symphony organization. Other symphony case studies in the performing arts literature indicate strong artistic-management disputes which were not seen in the Eugene Symphony. An artistic-economic tension is most clearly seen in reconciling the Eugene Symphony's history with its current goals and organizational values of artistic excellence. With such a strong foundation and lack of negative inherent tension, findings in this section simply return to the six main findings of programming and audience development.

This research determined that symphony managers can successfully navigate inherent tension within the organization by utilizing these six techniques.

Inclusivity within Organizational Culture

Connection and Passion for Classical Symphonic Music

Alignment of Organizational Goals with Programming

Value and Commitment to Artistic Output

Continued Community Engagement and Education

Articulating Value through Artistic Programming Enhances Audience Development

These methods can be tools for emerging arts leaders and specifically symphony administrators. Accounting for the unique culture within each symphony orchestra, the

general and overarching nature of these recommendations could be modified to fit most arts organizations.

The inherent tension within symphony orchestras will likely continue to be a bastion of classical music. Managers that understand the management dichotomy and come prepared with tools to negotiate the tension will be more successful than those who do not. Leadership of symphony orchestras requires advanced management skills and knowledge of organizational behavior. This research has revealed certain aspects involved in positive symphony organizational culture, yet more research is needed to sustain the significance of these findings for future symphony managers.

Conclusion and Continuing Research

This research is critical for the field of performing arts management. The lack of empirical data and understanding of organizational behavior produces arts managers entering the field without knowledge of fundamental organizational interactions. More research of this type is required in conjunction with data on programming trends and audience development statistics. An increased institutionalization of the arts is rapidly changing the environment of performing arts management. Emerging leaders must have a foundation in established research as well as management skills to function in the changing context of arts administration.

Multiple opportunities exist for the continuing of this research. It would be a further benefit to the field if this line of research were expanded to a greater range and variety of symphony orchestras. Possibilities include a comparative study of symphony orchestras

within the Pacific Northwest or the entire West Coast. Additional studies could include community orchestras as well as larger professional orchestras. The League of American Orchestras provides analysis of programming trends, yet little comparative data exists of national symphony programming. Therefore, further research could inquire into the use of the symphony orchestra canon in different regions of the United States.

On a personal level, this research has affected my thinking of symphony programming and organizational culture. The results will be most useful to me in the near future as an emerging arts administrator. From this research project, I have gained a solid foundation of research skills and methodology upon entering the job market. Theories and recommendations from this thesis have expanded my knowledge of the complexity of performing arts organizations. I genuinely anticipate that this research will be of use to the field of performing arts administration as a whole, and specifically to symphony orchestras.

The goal of this study was to create a theoretical link between the internal organizational culture and artistic programming of the Eugene Symphony. The result of this research has revealed that internal organizational dynamics can influence the artistic programming outcome of a symphony orchestra. This thesis might serve as a powerful tool for emerging leaders in the performing arts and adds to existing scholarship. By contributing to existing arts management scholarship, this thesis advances the groundwork of organizational understanding.

APPENDIX A

SYMPHONY ORGANIZATIONAL CHART
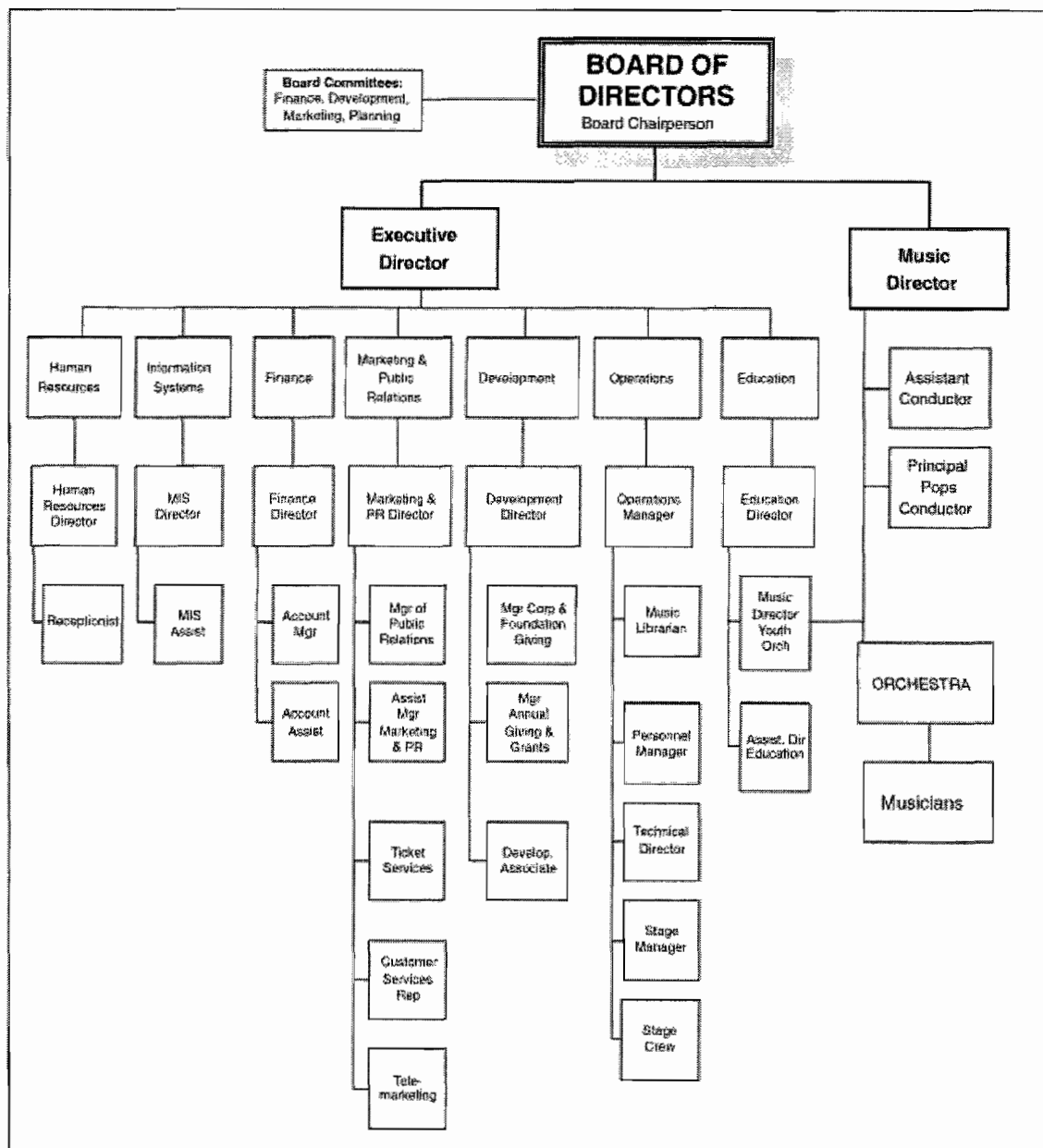
Symphony orchestra organizational chart depicting the complex organizational structure.

From Byrnes "Management and the Arts," by W. Byrnes, 2003, 3rd ed, p. 114.

APPENDIX B

LIST OF INTERVIEWEES

Musicians:

1. Lydia Van Dreel

2. Andreas Lang

3. Holland Phillips

Board:

1. Laura Avery

2. Raymond Englander

3. Mary Ann Hanson

 4. Marilyn Kays

5. Janet Kissman

Staff:

1. Chris Collins, Education and Operations Director

2. Lisa Andrews, Marketing Director

3. Paul Winberg, Executive Director

APPENDIX C

INTERVIEW QUESTIONS

Focus Group Questions

Research Question: How can a symphony utilize the input from all areas of the organization effectively in creating programming?

1. Share roles perceived in organization – aside from playing instrument in

    symphony.

2. Are the roles that you fulfill as a musician in the Eugene Symphony different than in any other symphony?
    - In what way?

3. What section of the organization, besides the music director, is most critical in making programming decisions?

Research Question: How does symphony programming attract a range of audiences, from returning subscribers, to new listeners?

1. What is the biggest challenge that you see in programming a season for Eugene audiences?

2. Does the strong base of Eugene Symphony subscribers have an effect on the artistic programming from your perspective?

3. What is the most successful method of audience development at the Eugene Symphony?

4. Are there methods of audience development that are under-utilized at the Eugene Symphony?

Staff Interview Questions

Research Question: How does organizational culture affect the programming function of a symphony orchestra?

1. What major considerations do you take into account when arranging a season's programming for any orchestra?

2. Does the Eugene Symphony vary drastically from other orchestras of a similar size in the type of programming that is well received in the community?

3. Does having a strong base of subscribers affect your decision in what to program?

Research Question: How can symphonies utilize programming to optimize their audience development efforts and increase organizational stability?

1. What are a few important aspects and general characteristics to keep in mind about the Eugene audiences specifically when programming a concert season?

2. How can these characteristics affect what is ultimately decided on for the program? Is it a benefit to programming overall, or too strong of an influence?

Board Interview Questions

Research Question: How can a symphony utilize the input from all areas of the organization effectively in creating programming?

1. What (if any) other nonprofit boards besides the Eugene Symphony have you been involved with?
   (Position & activities)

2. What is your position on the Eugene Symphony board?

3. What is your (and the board's) role in the creation of artistic programming at the Eugene Symphony?

4. What section of the organization, besides the music director, is most critical in making programming decisions?

How can symphonies utilize programming to optimize their audience development efforts and increase organizational stability?

1. What type of artistic programming is most popular to Eugene Symphony audiences?

2. Do these preferences affect internal decision-making about programming at the symphony?

3. Is there a missing demographic in the Eugene Symphony audience?

4. How is programming used at the Eugene Symphony to articulate value and enhance community engagement?

APPENDIX D

HUMAN SUBJECTS PROTOCOL DOCUMENTS

Recruitment Letter
Erin Gore, Principal Researcher
University of Oregon Arts and Administration Program

Dear:

You are invited to participate in a research project titled *Symphony Audience Development: Organizational Culture in the Performing Arts,* conducted by Erin Gore from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore relationships between the organizational culture of a symphony orchestra and the artistic programming

Audience development is a crucial tool which brings together audiences from a variety of backgrounds and encourages appreciation for orchestral music. It is also a critical way for symphonies to remain sustainable; by ensuring a viable audience base for the future. Programming and artistic decisions of a symphony can play an important role in audience development efforts. Similarly, each section of the organization has a hand in the performance of audience development initiatives. The extent to which all members of the organization influence programming and subsequent audience development is of particular interest in this research.

You were selected to participate in this study because of your leadership position with the Eugene Symphony and your experiences with and expertise pertinent to performing arts administration in Eugene, OR. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during Winter 2009. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at the Eugene Symphony offices, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at 232-4912 or egore1@uoregon.edu, or Dr. Patricia Dewey at 346-2050. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Erin Gore

Recruitment Letter, Focus Group

Erin Gore, Principal Researcher
University of Oregon Arts and Administration Program

\<Date\>

Dear:

You are invited to participate in a research project titled *Symphony Audience Development: Organizational Culture in the Performing Arts,* conducted by Erin Gore from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore relationships between the organizational culture of a symphony orchestra and the artistic programming

Audience development is a crucial tool which brings together audiences from a variety of backgrounds and encourages appreciation for orchestral music. It is also a method for symphonies to remain sustainable; by ensuring a viable audience base for the future. Programming and artistic decisions of a symphony can play an important role in audience development efforts. Similarly, each section of the organization has a hand in the performance of audience development initiatives. The extent to which all members of the organization influence programming and subsequent audience development is of particular interest in this research.

You were selected to participate in this study because of your position as a musician with the Eugene Symphony Eugene, OR. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in a focus group session, lasting approximately one to two hours, during February 2009. If you wish, interview questions will be provided beforehand for your consideration. The focus group will take place at the Eugene Symphony offices, or at a more conveniently located site. The focus group will be scheduled according to the mutual convenience of participants. In addition to taking handwritten notes, with your permission, I will use a videotape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at 232-4912 or egore1@uoregon.edu, or Dr. Patricia Dewey at 346-2050. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Erin Gore
1528 Charnelton st.
Eugene, OR 97401
(541) 232-4912

Focus Group Consent form

Symphony Audience Development:
Organizational Culture in the Performing Arts

Erin Gore, Principal Researcher
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Symphony Audience Development: Organizational Culture in the Performing Arts*, conducted by Erin Gore from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore relationships between the organizational culture of a symphony orchestra and the artistic programming.

You were selected to participate in this study because of your position with the Eugene Symphony as an orchestra musician. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in a focus group session, lasting approximately one to two hours, during winter 2009. If you wish, questions will be provided beforehand for your consideration. The focus group will take place at the Eugene Symphony office, or at a more conveniently located site. A mutually convenient time for all participants will be scheduled for the focus group. In addition to taking handwritten notes, with your permission, I will use a videotape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are no identifiable risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. Your participation in this study is completely voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to the performing arts sector as a whole, particularly administrators. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 232-4912 or egore1@uoregon.edu, or Dr. Patricia Dewey at 346-2050. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.
Please read and initial each of the following statements to indicate your consent:

_____ I consent to the use of videotape and note taking during my interview.

_____ I consent to my identification as a participant in this study.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Erin Gore

1528 Charnelton St.
Eugene, Or 97401
(541) 232-4912
egore1@uoregon.edu

Interview Consent form

Symphony Audience Development:
Organizational Culture in the Performing Arts

Erin Gore, Principal Researcher
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Symphony Audience Development: Organizational Culture in the Performing Arts*, conducted by Erin Gore from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore relationships between the organizational culture of a symphony orchestra and the artistic programming.

You were selected to participate in this study because of your leadership position with the Eugene Symphony and your experiences with and expertise pertinent to symphony orchestra administration. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2009. If you wish, interview questions will be provided beforehand for your consideration. The interview will take place at the Eugene Symphony, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are no identifiable risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. Your participation in this study is completely voluntary. If you decide to participate; you are free to withdraw your consent and discontinue participation at any time without penalty.

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If you have any questions, please feel free to contact me at 232-4912 or egore1@uoregon.edu, or Dr. Patricia Dewey at 346-2050. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

_____ I consent to the use of audiotapes and note taking during my interview.

_____ I consent to my identification as a participant in this study.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____. Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Erin Gore

1528 Charnelton St.
Eugene, Or 97401
(541) 232-4912
egore1@uoregon.edu

Eugene Symphony Interview

Type of Interviewee: _____ Musician   _____ Staff

_____ Board   _____ Artistic Administration

Interviewee:

Location: Date:

Details: Data ID:

Consent: _____ Oral   _____ Written (form)

Audio Recording: **Yes** ☐ **No** ☐   Ok to Quote_____   Member
Check _____

_(Thank You Sent _____)_

Key Points:

CODING	INFORMATION	NOTES

Eugene Symphony Document Analysis

Type of Document: _____ Grant Report   _____Program

                      _____ Board/ Staff Report   _____ Musician Roster

                      _____Job Descriptions   _____Other

Reference citation:

Location: Date:

Details: Data ID:

Key Points:

CODING	INFORMATION	NOTES

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