

INNOVATIONS IN MANAGING TRADITIONAL ORGANIZATIONS: GERMAN CLASSIC PROFESSIONAL ORCHESTRAS, SPECIFIC NATURE AND INNOVATIVE ASPECTS

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ABSTRACT

The armed forces, the state and the church are multiple-stakeholders organizations, designed according to very specific characteristics that describe their mission and their objectives. Alongside with them, the classic professional orchestra is one of one the oldest and traditional organizations, with distinguished features that describe its organizational culture, its mission and goals, namely: to present the classical music at the highest level of performance, to meet the public's expectations, to represent their communities as cultural ambassadors and to protect the cultural patrimony. Innovations represent a response to new challenges of today's society, such as multi culturality, digitalization, the new physical and social setting in which people live. German orchestras dominate by number and by high musical performance level the world's orchestra market. Contrary to the strictness of the musical service provided by the classical professional orchestra's "sound organism", is there room for innovations? According to Forbes magazine, "innovation is crucial to the continuing success of any organization". Are there any management innovations, and if there are, what is their impact upon the stakeholders' satisfaction? This article is part of a complex research upon specific and innovative aspects in managing a classic professional orchestra for maximizing the satisfaction of multiple stakeholders.

Keywords: Management, Orchestra, Organization, Stakeholders, Satisfaction, Innovation.

JEL Classification: L82, M10, L32.

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1. Introduction

German orchestras are dominators of the world orchestras as a result of their “sound organism’s” high quality level of musical performance and due to an increased managerial interest for the auxiliary services provided by this type of art performing organization. There is a constant concern for preservation, maintenance and capitalization of the German musical cultural heritage. The high level of musical and managerial performance stimulates the interest for research.

There are 560 classic professional orchestras in the world, and out of these, 128 are in Germany (Mertens, 2019). They function under the general name *Kulturorchester*, and include 29 Philharmonic/Symphony orchestras, 81 Theater orchestras, 11 *Rundfunkorchester* (Radio orchestras) and 7 *Kammerorchester* (Chamber orchestras). The term *Kulturorchester* can be translated as classic professional orchestras and it refers to all symphony, radio, chamber music and opera orchestras, financed predominantly by public funds, who perform over an entire season, throughout the year, with a fixed staff, operating according to a Collective Agreement for Professional Orchestra Musicians, known in Germany as the *Tarifvertrag für die Musiker in Kulturorchestern* (TVK). According to the TVK, an orchestra that falls under the term of a *Kulturorchester* “regularly performs concerts or opera music that is to be judged as being predominantly serious, and do not play light music, entertainment or march” (<https://www.dov.org/en/german-orchestral-and-theatrical-landscape>).

The classic professional orchestra is an art performing organization with a large network of stakeholders, due to its complex role in the society, namely cultural, social and educational. “As a cultural institution, the symphony orchestra is a collective organization of diverse groups committed to preserve a vital part of cultural heritage. Through the collaboration and commitment of musicians, administrators, volunteers and patrons, the orchestral organization protects the viability and strength of symphonic music” (Zel & Onay, 2012).

A stakeholder is “any group or person within or outside an organization that is directly affected by the organization and has a stake in its performance” (Dyck & Neubert, 2009). The orchestra has internal and external stakeholders. Musicians, public, managers and financiers (public, private or mixed) are the internal stakeholders. The artistic partners (guest conductors, guest soloists, composers), media partners (radio, TV, social media, newspapers), service providers (transportation, instruments and scores loaning companies, performance agencies, publishers,) or other partners (festivals, concert halls, music universities, schools, etc.) are the external stakeholders.

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Yang (2017) considers automation and globalization as a dual treat to traditional jobs, and only people with an intense sense of curiosity, advance communication skills, emotional intelligence, will be able to protect their jobs in the 21st century. Does this dual treat affect the classic professional orchestra too, and if so, is there an innovative way to combat it or better, to make use of it as an opportunity? Are the musicians' lifelong learners ready to adapt to rapid changes of the society? Does their mechanistic activity derived from the strictness of the written rules, the musical score, the high level of standardization, strict hierarchy within the sound organism's sections, create an impediment to openness towards innovations? Are today's managers combining the orchestras' resources differently than in the past? What are the best management practices used by German orchestra managers for effectiveness, efficiency and maximization of multiple stakeholders' satisfaction?

2. Literature review

"The orchestra was destined, in fact, to rise from a small root and bloom on a slim stem; this stem is represented by a group of string and bow instruments – violin, viola, violoncello and contrabass - which at the end of the 17th century has consolidated its position as the fundamental basis of the orchestra so firmly that its status and its format remained unchanged until today" (Carse, 1949). Due to the open and permanent interaction with the environment, the strategies and the tactical procedures might have undergone some changes to adapt to the current period's volatile, uncertain, complex and ambiguous environment, although the mission of a classic professional orchestra wasn't altered by time.

Schaiderbauer (2012) suggests the symphony orchestra as a leadership model for the global business, according to the challenges of the modern environment, new megatrends, among which multiculturalism is one of the most obvious ones. When describing effective leadership, Schaiderbauer considers the symphonic leadership as an ethnopluralist leadership model "where each cultural component becomes key to the organization's success". The situation is different when we refer to the orchestra as an organization, not only limited to its sound *organism*. In fact, looking from the orchestra's point of view, as one of the oldest traditional organizations, there is a sense of ethnocentrism in order to protect one part of its mission, namely promoting renowned classical repertoire at the highest level of performance. The challenge comes when the ethnocentrism attitude of the orchestra needs to face adaptation and integration to the new environment, which requires a higher risk acceptance reaction towards innovations.

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“Innovation is the creation of a viable new offering” (Keeley, 2013). Although innovation is often based on an invention, it should not be generalized. Innovations should be sustainable and able to return value to the organization. Keeley presents a holistic analysis of the innovation concept: finding new ways of making money or of doing business, creating new products or new services, new forms of interaction between organizations and customers, organizations and other organizations, relying on the idea that “innovations don’t have to be new to the world – only to a market or industry”.

McLean (2005) defines innovation as the capacity “to bring an idea from concept to market”. This includes the recognition of its potential, funding it, “and it must overcome potential obstacles such as technology challenges, competitive pressures, and a variety of other obstacles. The process by which this happens is referred to as innovation...”. McLean shows the interdependence between creativity and innovation, emphasizing that being creative is not necessarily innovating. The starting point is creativity, but it must benefit from financial support, a real implementation plan, and feasibility studies. To understand his theory, we will refer to the orchestra’s musical performance. The association between creativity and innovation can easily be identified. We consider that the musical score reflects the composer’s creativity, while every interpretation by the sound organism can be considered an innovation.

“We define innovation as the successful implementation of creative ideas within an organization” (Amabile et al.,1996). In the case of Germany, which has the largest number of professional orchestras in the world, namely 128, and a long tradition in preserving the musical heritage, we have identified that there is a constant concern for innovation.

3. Research methodology, findings and discussion of case studies

The research methods that we used for this study were: interview, observation and analysis of documents. We attended numerous concerts performed by a large variety of orchestras, in very different concert halls/concerts locations. We aimed to analyze the musical service provided by the orchestra, but also to observe the auxiliary services offered by these art performing organizations in order to increase their customers and other stakeholders’ satisfaction. All 4 types of orchestra, namely: symphony/philharmonic, radio, chamber and opera, were subjects of this research. The observation and the analysis of the complex service provided by the classic professional orchestra were based on Den Hertog’s (2000) “four dimensions model of service innovation”, namely: new service concept, new client interface, new service delivery system, technological options.

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Considering Den Hertog's (2000) model we have noticed that most German concert halls have a service concept that offers the concert goers the possibility of buying the parking ticket for a fixed amount before the concert. This service concept represents the solution to a problem, namely the long waiting cue at the end of the concert. People can purchase a 5 euro "PauschalParkenticket" as soon as they parked into the parking garage, before the concert. Not only that they will not have to wait in line after the concert, but since the event is about 3 hours long (musical service and socialization before concert and during intermission), in many cases it is cheaper than paying 2 euro/hour.

Den Hertog's second dimension is related to the point of interaction between the service provider, namely the symphony orchestra, and the client (the public). We have identified the *Traumkonzerte* offered by the Kurpfälzisches Kammerorchester Mannheim. A very new concept, a new format of a concert, is presented by KKO every concert season but only from October to March, in the evening time. In an interview with KKO deputy manager, Gabrielle Geffäller, she described this new offer: "We trust in the power of music, which has a deeply touching effect and appeals immediately. But in order to be able to fully engage with all your senses on the music, we have decided to have all the dream concerts while lying down!" It was surprising to see a very diverse audience: about 90 listeners, from businesspeople in suites and ties, to punk-rockers, senior ladies with their grandchildren, students. They were all laying down on comfortable mattresses, with a small pillow under their heads and a blanket to complete to relaxing atmosphere. A selection of classical music was performed by the orchestra for about an hour and a half, while a special light installation was set upon the beautiful ceiling painting to enhance the ambience of the Baroque Knights Hall in Mannheim Castel. The relaxing atmosphere interwoven perfectly with the artistic performance. The high quality of the musical service provided by the orchestra was enriched by the maximization of the audience's well-being.

The third dimension of service innovation according to Den Hertog (2000) is service delivery to the customer. In the case of the musical service provided by the symphony/radio/chamber or opera orchestra, the "live stream" can be considered an innovation. From its own home, the public has access world-wide to concerts performed by well-known orchestras, in famous concert halls.

The new technology makes new forms of service possible, namely purchasing electronic tickets. This falls under the fourth dimension, namely new technology.

As a result of observation and documents analysis, we have noticed that there are several innovations administrative type, such as creating new positions for librarians, offering internship for management students, music/orchestra promoters ("Musikvermittlers") units

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for presenting the activity of the orchestra on various social media platforms. Innovative products/services are offered by the orchestras in order to nurture the public's interest and to create a better connection with the communities, such as more family orientated concerts, including baby-concerts, toddler-concerts, pregnant-women concerts, Pop/Rock symphonic concerts, ethnic orientated concerts for integration of new groups, in order to attract a new segment of the population. We consider that this represents an innovation that is crossing traditional boundaries about the kind of music a Kulturorchester is usually playing, since by definition (see page2), a Kulturorchester "does not play light music".

We have identified also an innovation in the delivering of the musical service in large size symphonic orchestras. It consists of organizing more service delivery units within the organization, called "ensembles". The Berlin Philharmonic Orchestra (BOP) has 35 different ensembles with performances inside and outside the organization. A large size orchestra as BOP can afford having multiple ensembles for more efficiency and effectiveness. This innovation might not be viable for medium or smaller orchestras. BOP is considered to be one of the most democratic orchestras, where the musicians have the power of saying. We intend to follow this concept and identify other similar examples in German orchestras.

We interviewed four managers, representing the four types of orchestra, namely: philharmonic/symphonic orchestras (P.O.), radio orchestras (R.O.), theater orchestras (T.O.) and chamber music orchestras (C.O.) for identifying best management practices currently used, as a result of awareness of the threats and opportunities of today's environment. We used McKinsey's 7S framework in order to identify if there are any innovations in structure, system, strategy, staff, skills, style or shared values of German classical orchestras. The managers are in permanent search for finding innovative methods that will also be accepted by the musicians as important stakeholders. They share the same concern regarding the future of the orchestra, namely the dominating idea that only providing musical high-level of artistic performance will be enough to ensure the continuation of the classic orchestra for the present and future times. "We must offer new reasons for being funded, showing our achievements from other perspectives. We, as an orchestra, have to get out in the world and not to expect, like in the past, that people will come to us". (P.O.) "We have to justify our existence, and not just to play for a certain part of the intellectual elite" (CO).

All managers are orientated towards a better collaboration between the orchestra and the community. A stronger liaison implies a two-way street. Listening to the needs of the community and "without pointing the finger, new roads, new paths and ways must be found to show and to present classical music" (C. O.). Attracting new communities, a younger segment of the population, identifying a new niche, or nurturing the love and interest for

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classical music are some of the top priorities expressed by the managers. Stagnation leads to failure: success is the enemy of innovation” (P.O.) Some see multiculturalism as an opportunity, but some mentioned it as being a threat to the art performing activity of an orchestra.

Innovation effectiveness is positively associated with group cohesiveness, provided that an open climate for conflict resolution exists within the innovation team. Absent such climate, cohesiveness is negatively related to the level of innovation in the team (Angle, 1989). New formats or new concepts of the musical act cannot be presented without orchestra members to agree, by their participation depending the success of the interpretative act. One orchestra manager stated: *we have a project in collaboration with schools in the region and this project has been ranked as very bold. We responded to the invitation of a school and presented ourselves with the entire orchestra, especially to schools labeled as problem schools, where the cultural education is very low, even catastrophic. This project is not easy for orchestra members, they are not in their comfort zone, it is very noisy, they are worried and concerned about the safety of the instruments. Since most of them have children, the musicians showed greater tolerance, from this point of view, and awareness of the need for getting out of the ivory tower”. (CO)*

There was an unanimous response among interviewees regarding the musicians’ reaction, namely deficit of flexibility, lack of interest and rigidity. However, the reaction varies from one instrumentalist to another. There might be a slight difference between East- and West-European musicians. The former show more openness towards new formats, new ideas, maybe because they had gone throughout a changing process when they left their countries and moved to Germany. They are more willing to make sacrifices, “to fight for their job, to be paid justly, to be more spontaneous, more flexible”. (P.O.)

“The mission was established hundreds of years ago, namely the approach of the renowned classical repertoire at the highest level of performance, and its transmission from one generation to another. It normally has a *museum effect*, but I am also convinced that this musical tradition must be preserved. Even what we understand by quality nowadays is changing. The quality of the musical performance is getting better and better every day. We are witnessing a constant improvement of the musical performance provided by the orchestra. The fact that today, in the studio, everything can be improved and presented in perfect shape, so that through a "mouse-click" the public has access to everything, makes the audience’s expectations much higher than they were 50 years ago. The quality of the musicians has grown fantastically! Everything is in an upward movement. The shared values have not changed since the criterion is clearly the high musical quality and the preservation of musical tradition/heritage”. (T.O.)

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The crises unit is considered one of the most important structures. *“It may sound too dramatic, but what happens when the soloist gets sick in the afternoon? What if Anne Sophie Mutter cuts on her finger and cannot play? How does the information system work within the organization? Who are we contacting to take over the concert in such a short time? How and when do we announce our audience? Who should be informed? This is the most concrete innovation in the true sense of the word, if we refer to processes, rather than projects.” (SPO 2).*

The ISO 9001 certificate can be considered an important innovation that emerged in quality management. This process changed the cultural management. The only cultural institution in this area that has an ISO certificate and meets the ISO norms is Festspielhaus Baden-Baden. Neither of the four case study orchestras has an ISO 9001.

There are similarities, but also differences generated by the unique structure of the 4 types of classic professional orchestra. If the first three are more alike and have more independency, the theater orchestras are different. Most theater orchestras (responsible for opera, operetta, ballet or musical productions), are under the umbrella of the theater/opera house. Some opera orchestras, like the one in Dortmund, have their own budget, their own chances to achieve new concepts in marketing, public relations, etc. The Mannheim National Theater orchestra, for example, is incorporated in the structure of the Opera House. The orchestra manager is handling the administration of the sound organism, can suggest changes, come up with some new concepts, or some solutions to existing problems, but the Opera House’s manager (Intendant) has the final say.

We identified some changes in the structure, namely in the administration department. Two orchestras have created a librarian position and trained a former orchestra musician as librarian. His competency is to coordinate the inventory, to loan musical scores, to connect with other orchestras’ librarians.

The existence of a new structure called *“Musikvermittlers”* (music promoters) inside the organization can be considered an innovation. This concept did not exist before. More specifically, the music promoters deal with community-related projects, such as *Familienkonzerte*, or with the building of a *Musikspielplatz* (playground where children under 5-6 years are playing during the time when parents attend the concerts). The *music promoters* contribute to audience development with different projects between the orchestra and different schools. The orchestra management plans the concept for the *Musikvermittlers* and they have to promote, to organize and to control it. Innovation can be considered also the attempt to come up with new products, like *“a la carte”* where the new format offers the possibility to enjoy lunch and an hour of concert, usually on Sundays.

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Another eloquent example of innovation, is the one given by *Kammerphilharmonie Bremen*, “a Company Orchestra” transformed from organization type GbR, *Gesellschaft BürgerlichenRechts (Society of Civil Law)* in GGmbH, *Gemeinnützigen Gesellschaft mitbeschränkter Haftung (Non-profit organization, with limited liability)* and in which the orchestra members’ are shareholders. This created changes in the organizational structure and in the procedures. GmbH type structure allows the orchestra to belong to the musicians, who are responsible for the artistic and the economic results. Inspired by the idea of the democratic movement of 1968 in Germany, *Kammerphilharmonie Bremen* has proven over the years to be a success. It was able to pay off its whole debt in 2001, a debt equivalent to 1.5 million euros reached in 1992. Highly trained musicians, that combined their musical professionalism and management competence, and an orientation towards market economy, have made it possible to sell all season tickets until the end of 2020.

All managers are practicing transparency in their managerial activity, especially when it comes to orchestra musicians. They consider that the musicians should be informed about the reason of doing certain projects, or why certain tours have been cancelled, as well as to be presented and explained the copyrights, the broadcast right of a radio orchestra, the budget cuts and the implications. “Some musicians show more interest in knowing all of the above and some others are only interested in playing music. We share with them the information during our regular orchestra meetings and, of course, they can address us directly any question they have. The process is very transparent. I am a great fan of the musicians who decided to also study management since college besides music. If you are in an orchestra, but especially if you are not in an orchestra and you need to promote yourself as a freelance musician, you need to know how the music market works” (R.O.). We have identified music universities who offer management classes to their student musicians. The students who will become members of an orchestra will be better equipped to be involved by orchestra managers into activities that are related to their interests, in addition to musical related activities. They will be also less opposing to such managerial approaches, since they have the needed knowledge and utility. This is also positive since it offers career alternatives for a musician. For example, if the musician does not get a position in an orchestra as an employee needs to manage their professional career on his/her own.

Regarding the current discussion about needing to fulfill a certain gender or nationality “quota”, the form of the audition process for being employed as a musician in a German orchestra didn’t change. Although there is a tendency to raise the number of women in the orchestra, the managers’ conclusion is that the gender is not important. Radio Philharmonic Orchestra Saarbrücken-Kaiserslautern has more women than men in the orchestra, for example. One of the managers stated that he would personally oppose to impose methods of hiring based on quota. Only high-performance quality of the musician should matter. First round of the auditions is always behind the curtains. Quota according to nationality is also

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not a decision factor. For example, the Luxemburg Philharmonic was several times approached by the Government to hire musicians from Luxembourg. Since the Government is paying for the orchestra, they wanted to have some of their “own people” in the orchestra. Nevertheless, as the country is very small, there are not so many excellent Luxembourg musicians, and if you aim for high quality concerts, then you will have to hire foreigners. As many other orchestras they have international conductors, international soloists, the orchestra itself is one of the best examples of multi-culturalism. Only audition (*Probespiel*), or audition and interview? The orchestra recruits its members based on musical competency only, during several auditions. Attempts are being made to change the hiring procedure: Deutsche Bühnenverein (DOV) and the Music Universities of Music have sought other ways of structuring the audition, creating improvements besides the well-known concept that it only matters how you play. Although they came to a result, it has not been implemented yet. “There is no quota for hiring musicians in our orchestra, there is no quota on nationalities, or gender, or religion affiliation. The orchestra nominates the musicians to the administration board, which can accept (in most cases) or not. There are no hiring interviews and, from my point of view, I wish there were. In Germany, the musical competency is the only decision maker. We have clear examples of colleagues who have exceptional musical skills, but lack of interpersonal skills. The fit into the collectivity becomes a problem” (T.O.).

“In my opinion, personality plays an important role, which is why we have the year of probation. The audition demonstrates only the professional capacity, but the personal ability to adapt, to integrate, or to lead a group can be estimated only after the probation year. The members of the orchestra can form an opinion about the new entrant’s fit to their group, only after a year. There have been cases when the musicians said: “He/she plays brilliantly but doesn’t fit our group”. It is, of course, a strong motive for us not to offer the musician a permanent contract. We have discussions with the new musicians, we explain them what our expectations are and present them how things are in our orchestra. We bring to their attention the fact that we offer them the possibility to be involved in chamber music projects. The first year is difficult because the new ones are very satisfied with the position they obtained after the auditions and have a certain reserved attitude when it comes to implicate themselves in different projects. After a face-to-face discussion, I can find out what makes them “tic”, if this is their dream job or if, after a while, they will apply for one of the major orchestras elsewhere. We have two meetings with the new entrant: one right after the auditions, and the other one at the end of the probation year. It is important to find out if they want to move here and if they want to stay here, when cities like Frankfurt or Mannheim might be more interesting...” (R. O.) In our opinion, the above issue is addressing the very important issue of the fit between the existing group culture values in the sound organism and the values of the new employee. If there is a fit, then the sound organism will function smoothly, if not there will be some conflicting issues between existing employees

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and the new employee. There are various ways to address such an issue. In addition to one described by the above interviewee, we recommend to use several ways to support the new employee to insert him/herself into the organizational culture, with the help and guidance of HRM employees, by appointing a mentor from the orchestra to the new employee. All interviewed managers shared the same opinion in regard to the musicians' involvement in the decision process. Without them being fully on board and cooperating with enthusiasm, the new formats cannot succeed. On a voluntary basis, musicians can create their own school project, for example, or audience development projects for a specific group of people. It is harder for some of them to exit their comfort zone, which is the stage of a concert hall, and to perform for a school, in a noisy environment. Giving them the possibility to plan, organize and to control these types of formats, is a new form of empowerment generated by the new managerial style.

When we refer to the style of management, there is a clear shift towards a more participative style of managing an orchestra. "A participative managerial style is applied in our orchestra nowadays. *"From the authoritarian and rigid reactions, indifferently to the wishes of the orchestra, the present situation is quite different". (SPO 1)*

Even with newcomers, managers call for dialog. In some orchestras, the first conversation is immediately after the audition, and then again at the end the probation year, just to make sure the new entry understands the organization's mechanism.

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Musicians are encouraged to get involved in new projects and to contribute to planning, organizing and managing new concert formats. *"Denkdochmit (think with us) and if you have an idea, share it with us, and we will see how we can put it into practice". (CO)*

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The *Orchestervorstand* (Orchestra Board) and *KunstlerischserBeirat* (Artistic Advisory Board) are invited to present their ideas/desires/suggestions to every *OrchesterVersammlung* (Orchestra Meeting/Assembly). I think we as managers, have to listen to the musicians' opinions. The chief conductor has an important voice, but the final decision belongs to the orchestra's manager. Of course, we have a superior power, namely the Radio, which decides the budget. I cannot make loans in the name of my compartment, namely the orchestra". (R.O.)

For the theater orchestra director, it was important to separate the artistic management from the administrative management of the orchestra. The advantage of such an innovation is to allow for the use of their specific expertise each one in their own area: the artistic manager takes care for the orchestra activities and musical performance, while the administrative manager manages the entire organization, except the artistic one. In order for this solution to work well, collaboration and full support between the two managers are very important. In our opinion, the main duty of the administrative manager of the symphonic orchestra is to ensure full support for the smooth functioning of the sound organism musical/ artistic activities. "We, as well as the orchestra administration office, are not responsible and have no attributions to solve artistic problems, or to answer questions of artistic nature. We are responsible if, for example, a conductor remarks the existence of an artistic problem and informs us, then we take action, we intervene with sanctions, or improvements. It is not our job to determine who does not artistically rise to a certain level of expectation. Conversely, the conductor who works directly with the musicians, does not have the necessary competency to make decisions about sanctions that happen to a certain musician who is no longer performing his duties. And if he has a problem with a musician and says he does not need that musician anymore, alongside with his complain, other factors will contribute too, to the decision of sanctions or no sanctions. Today, the portrait of a conductor is not the one of a tyrant and conductors cannot decide alone, one a certain direction. We, as the management department, intervene in accordance with the rights of the employee, the rights of the musician, the collective labor contract. So far, the musicians' satisfaction has not been measured. (T.O.)

In order to increase the musicians' work satisfaction, all four orchestras give their employees the opportunity to join chamber music projects. The Radio Orchestra Saarbrücken-Kaiserslautern has about 13 chamber music projects (from trios to nonets) per year, which are awarded and broadcast by the Radio. "Musicians can also get involved in school programs. There is a variety of school music projects and of course, they get extra money for participation. We have season concerts specially for schools, but we also perform in schools, besides our regular season program. This is the reason why these concerts are paid extra." (R.O.)

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“Some musicians engage in social media and develop new skills. It is also a sign of gratitude when one of our musicians writes favorable opinions in social media after a concert. There is the so-called “circle of friends of the orchestra”, where the musicians engage in discussions with the public. It is free involvement basis. As a Radio orchestra, we do not have as many performances as other orchestras, for example theater orchestras. This aspect allows the musicians to have other projects on the side, like chamber music, or even solo concerts, and to develop themselves continuously as musicians, increasing also the quality of our orchestra. There were requests regarding the possibility of having a part-time contract with our orchestra for more flexibility, but when they realize that they will end up losing more money, some musicians decided not to do it. There are about 217 *DienstTage* (working days), which allows the musicians enough time to have a teaching position or to perform in chamber music ensembles.” (R.O.)

In Germany, multi-culturalism is more relevant in some places than others. Even though Saarland, for example, has a large Turkish community, they have not prepared new strategies for addressing to these new communities. In this case, marketing budget for these types of projects is quite small, and it would need a lot of extra activities to approach this potentially new audience.

Strategies are made according to the desire of attracting new audiences but not to endanger the mission of the classic professional orchestra, namely to perform serious music at the very high-performance level. There is more flexibility in innovating auxiliary services. “We can do different experiments. Concerning the next generation of audience there are two theories: one, according to which the audience will grow continuously, and which says that people over 50, after their children grew up and they will have more money, they will clearly come to the concert hall. The other theory says (and I also subscribe to it) that we have already lost a generation of parents that could have shared with their children the love for music by making music together or attending concerts together. It is clearly that from 18 to 30 they have other interests. As it is clearly that after 40 years they will not come to the concert because this is an unfamiliar environment, they have not been exposed to earlier and they don’t know what it is. There are well educated people, college graduates, who have not been to a classical concert in their entire life. I am skeptical about improving or returning to what it used to be, but time will tell. Our duty is to offer high level music performances and to explain to the younger people that it is not stiff and boring but enjoyable and good for the mood and spirit. The festive and very special character of the event and all the musical service satellites (gastronomy – brezel/ prosecco, conversations during intermission, attire, etc.) must be offered to the younger people and, of course, we need open and modern locations to attract them. The one in Zurich which was built in an industrial area (while Tonhalle is renovated), was supposed to be a temporary concert hall. The new location has attracted a new audience segment, a lot of young people. There is no

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stiffness like it used to be in the past, when you had to put on a tight suit and sweat for 2 hours at the concert and then go straight home. Now everything is an “experience”. In a new atmosphere, in a new context, less rigid, the people from Zurich think that it might not to be just temporary. In Korea, concrete halls are full of young people. Schools are required to attend concerts or exhibitions at least twice a year and they receive “stars” based on their participation in cultural events. In Seoul, the audience was 20 years younger than in Germany, namely people in their 40-60, and not 60-80, like here.” (R.O.)

There is a trend of Pop-Opera, the so-called pop projects that attract the young public, but the director of the theater orchestra consider that these strategies will not last for a very long period of time. “We need to adapt and collaborate with the Opera House management department, if we think of new projects that need to be approved. The musicians reacted differently towards new projects, like the Pop-Opera. Some were delighted, others disapproved and insisted on the continuation of the mission of the opera orchestra.” (T.O.) We consider that such situation is normal, since the new projects are requiring musicians to play music that is not classical as defined by their legal mission. Therefore, we consider that it is a challenge for musicians and managers, and also for other stakeholders, like financiers, public authorities. Multiple stakeholder approach should be used by classical orchestra managers to identify the right balance between all these categories of stakeholders, get their consent and proceed with the change.

4. Conclusions

First, we have noticed that, although there are innovations towards a multistream approach for maximizing other forms of well-being, mainstream approach to management that is still the most used by the managers of the four German classic professional orchestra. The strictness of the working contract, the specific expectations from the most important financier, namely the State, and the rigorousness of the performance of artistical act, make less room for multistream elements.

A second conclusion is that, on the contrary, the auxiliary services provided by the classic professional orchestra are providing many more opportunities for innovations aimed to increase the satisfaction of the audience’s members, as main external stakeholders.

Albert Einstein said that “not everything that counts can be counted, and not everything that can be counted counts”. To increase the musicians’ satisfaction and get their feedback about various issues related to their work is implying innovating the managerial approach of

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managers and of their own attitudes towards their working tasks, too. Some of the innovations are the following: allowing them to join chamber music projects, to propose innovative projects to address various issues, to actively soliciting their opinions and ideas about a better functioning of the orchestra, involving them in the decision making process about issues that are of their interests, practicing a collaborative management style. Therefore, we recommend managers to actively searching for innovative ways that musicians and all the other categories of employees of a classical symphonic orchestra can contribute to certain steps of organization's management process.

A more transparent, participative managerial style can generate satisfaction to all groups of stakeholders, among which: financiers, public, musicians and to external stakeholders, as well. Listening to the heartbeat of the community and identifying new paths to meet the public's expectations without alter the service provided by the classic professional orchestra, will create a more sustainable connection between the two entities.

The adoption of a multiple stakeholders management approach by the managers of German symphonic orchestra is in itself a change process starting with the managers themselves, and continuing with identifying the specific external and internal stakeholders for each case (classical orchestra), their most important interests and collectively building and implementing solutions that should address their common interests in an effective and efficient manner.

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