



### STEFAN ROSU

works in the music business for more than 25 years now. He had leading positions at the Schleswig Holstein Festival and the Mozarteum Orchestra Salzburg. He played a leading role in the merger of the Philharmonie and the philharmonic orchestra of Luxembourg. Since 2013 he serves as the South Netherlands Philharmonic's first director general and artistic director. Rosu holds a PhD in philosophy and teaches orchestral management in Frankfurt/ Main. In 2014 he published *Zukunftsperspektiven für Orchester – Kompetenzen und Kräfte mobilisieren* (Springer VS), the first book about strategic management for Orchestras in the German-speaking world.

## Orchestra Development by strategy: A best practice example from the Netherlands

Most professional orchestras today are confronted with growing difficulties to make ends meet. The *South Netherlands Philharmonic* (SNPh) was founded in late 2013 as a result of the countries severe cuts in state subsidies for the arts. These cuts resulted in the merger of two former orchestras into the SNPh. In the past running an orchestra was first an artistic task, and to lead an orchestra meant to concentrate on artistic values. Today, it has become a complex management issue. At the beginning of its third season the new orchestra is widely seen as a successful artistic body and a flourishing arts-institution with a close relationship to its region. One key factor to this success lies in the strategic approach that the orchestra applied. This article will give some insight into that approach. It provides the reader with an example of best practice for strategic management. It will also introduce the reader to the realities of a truly innovative orchestra in the Netherlands today. And it describes a model that can be useful for other institutions of the performing arts in order to work out their own strategies into the future.

### An article by Stefan Rosu

#### (1) Some facts & figures

The South Netherlands Philharmonic (SNPh)<sup>1</sup> has been created through a merger between two long existing orchestras in 2013: Het Brabants Orkest (based in Eindhoven) and Het Limburgs Symfonie Orkest (based in Maastricht).

The SNPh has become one of the largest orchestras in the entire country. With its region of 10.000 square-kilometers the orchestra provides orchestral services for 25% of the Netherlands total national territory and about 24% of its population. In 2014 the orchestra produced a total of 391 artistic activities, including chamber music concerts and educational work. The SNPh operates from two different cities. It has offices, rehearsal rooms and storage rooms in Eindhoven and Maastricht. This makes the orchestra fairly unique worldwide. Due to the scale and extent of its activities the SNPh appears regularly simultaneously at different venues throughout the region.

<sup>1</sup> A short movie about the orchestra can be seen here: <https://www.youtube.com/watch?v=Sk6K-Fjyfbo>. Additional information about the orchestra – some of it in English – can be found on <http://www.philharmoniezuidnederland.nl>.



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In the year 2014 the orchestra operated with a budget of 13 million Euros. 84% of this budget came from public funding, 16% of the overall budget (or 1,8 million Euros) was self-generated income from ticket-sales and sponsoring as well as the financial support of its friends association and private donors.

*Tab 1 – Some facts about the South Netherlands Philharmonic in 2014<sup>2</sup>*

South Netherlands Philharmonic	
Founded in	2013
Musicians are	employed
Based in	Eindhoven & Maastricht
Permanent musicians (FTE)	95,11
Permanent staff (FTE)	23,25
Yearly budget	EUR 13.000.000
Percentage public funding	84 %
Income from concert-revenues	12 %
Income from Sponsoring & Private Support	4 %
Number of concert-performances	200
Number of opera performances	24
Number of educational concerts	103
Number of workshops education	64
Total number of activities	391

### (2) The mission and the targets of the orchestra

Three plans developed over a period of 16 months provided the orchestra with an explicit view on its mission as well as a clear-cut view on the products, services and activities the orchestra would provide for its main stakeholders for the coming years.

In 2012, the year before the merger was actually carried out, a general plan was made to shape the outline of the setup of the orchestra. This plan was developed on behalf of the ministry of culture by Winnie Sorgdrager, a politician and former president of the ministries' advice board 'Raad voor Cultuur'. According to this 'Plan Sorgdrager' the new orchestra plays around

<sup>2</sup> Stichting Philharmonie Zuidnederland (2015) *Jaarbericht 2014*. <http://www.philharmoniezuidnederland.nl/wp-content/uploads/2015/05/Jaarrekening-2014-incl.-ondertekende-controleverklaring.pdf>, accessed June 22, 2015



240 concerts a season in the three southern provinces of Noord-Brabant, Limburg and Zeeland. The orchestra performs in full size but also regularly splits up in smaller forces, which enables it to appear with smaller ensembles at different places at the same time. It was also said that the new orchestra contributes to the living and working conditions in the region and that it serves as an ambassador of the southern provinces.<sup>3</sup>

Based on the *Plan Sorgdrager* the management and the board – with advice from the works council – developed a business plan for the years 2013 to 2016. According to that *Beleidsplan 2013 – 2016*<sup>4</sup> the orchestra serves as an interpreter of symphonic and chamber orchestra repertoire, and does also support societal productions, plays a role in the development of talents in the region as well as an important role in education. The orchestra has got the mission to ‘bring a versatile, varied and new repertoire close to the public, with plenty of education activities and other initiatives that are tailor-made for existing and new target groups. The organization’s set-up is flexible in order to adapt easily to requests from and developments in the society around. The orchestra connects on the local and regional level in a distinguished way. In order to achieve those targets substantial investments were made part of the plan especially as marketing-activities, the acquisition of sponsoring as well as the set-up of a proper human resources management is concerned. The business plan also included an financial scheme – which was not published.

In a third step the orchestra’s management asked the question, what the main factors of success would be for this orchestra in the first years of its existence. With input from staff, works council and the orchestra’s artistic commission – a plan titled *‘Ambities waarmaken’* was worked out, addressing the issue of how the objectives set out in the business plan would be practically achieved in the years to come.<sup>5</sup> The management identified several factors of success for the orchestra. For each of those factors specific activities and targets were described in the plan. Those factors were (1) an eminent artistic level, (2) the development of audiences, (3) high quality education programs, (4) visible activities in talent development, (5) sufficient revenues, (6) innovation of the orchestra and (7) strong regional relations.

With these three plans in place the organization had a focus and a guideline to start working on its success. The organization aligned itself in order to score as much as possible on all factors of its success. Every activity the orchestra put into execution had to contribute to at least one of the factors of success. A project that would not score on at least one of those targets would not be done.

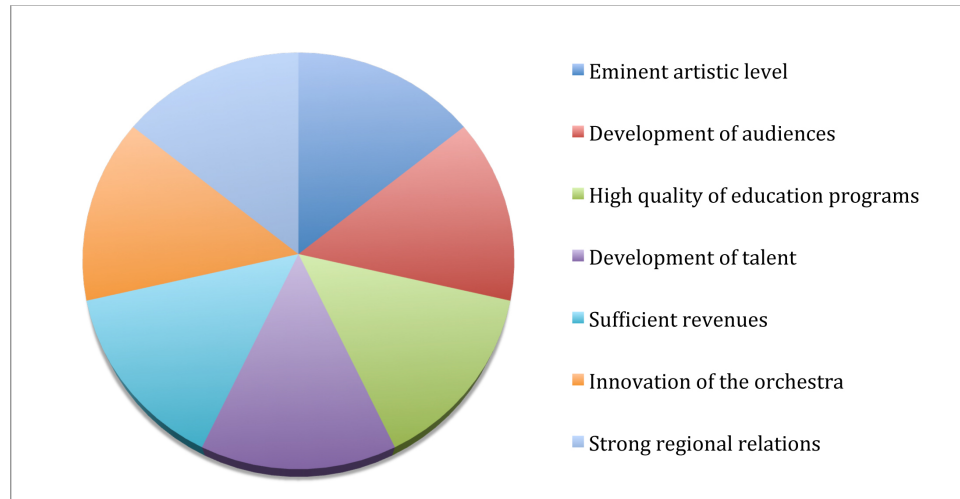
<sup>3</sup> <http://www.trouw.nl/tr/nl/5009/Archief/article/detail/3286478/2012/07/14/Toch-een-symfonieorkest-voor-zuidelijke-provincies.dhtml>, accessed September 12, 2015

<sup>4</sup> <http://www.philharmoniezuidnederland.nl/wp-content/uploads/2015/05/ANBI-Beleidsplan-2013-2016-philharmoniezuidnederland.pdf>, accessed September 12, 2015.

<sup>5</sup> *‘Ambities waarmaken’* (Accomplish our ambitions) has not been published



Chart: The seven factors of success (2013 – 2016)



### (3) Stakeholder relations with public authorities

Public funding is a precondition for a professional orchestra's existence in most countries worldwide. Public authorities are therefore one of the orchestra's most important stakeholders. This is no different in the Netherlands. The SNPh received the largest part of its total budget in 2014 from public sources from basically three different public authorities: The Ministry of Culture (EUR 7 m.), the Province of Noord-Brabant (EUR 1,75 m.) and the Province of Limburg (EUR 1,75 m.). The SNPh is very careful about the management of the relations with those authorities and consequently realigned its activities in order to meet the expectations of these important stakeholders.

One of the most fundamental reasons for the SNPh's authorities to fund the orchestra is its artistic achievement. Orchestral classical music is considered to be an important part of the cultural heritage.<sup>6</sup> To ensure a good quality of playing and programming is therefore not only one of the orchestra's own ambition but at the same time part of the stakeholder management with the public authorities. In other words: A healthy artistic ambition and good quality of performance helps to establish a good relationship with the public authorities, because they want the orchestra to stick out on the artistic level.

Another most important element are educational activities. To get children of all ages in contact with classical live music has become a major reason for all three authorities of the SNPh to fund the orchestra. With music lessons disappearing from the regular curriculum at schools the authorities in recent years expect all subsidized orchestras and ensembles to commit themselves

<sup>6</sup> In the Netherlands for some decades now the State subsidizes classical orchestras as part of the so-called cultural basic infrastructure (BIS), find more information about the BIS on [http://wet-ten.overheid.nl/BWBR0030566/geldigheidsdatum\\_14-08-2015](http://wet-ten.overheid.nl/BWBR0030566/geldigheidsdatum_14-08-2015) accessed on September 14, 2015

to that task. The educational activities of the SNPh have therefore not only been extend but also been emphasized as one of the orchestra's major activities. In 2014 the SNPh has performed 103 concerts in schools (roughly double the number of what the authorities demanded!) presenting five different productions that were tailor-made to the different age-groups at schools. Additionally it has carried out a great number of other educational activities in 2014, like f.e. workshops with individual musicians in schools.<sup>7</sup> These activities are not only highly inspirational to the development of the children visited. They are also part of meeting the funding authorities request and they bring the orchestra closer to the people in its region.

*Orchestral musicians performing for children: Het Kleine Nachtorkest/  
photo: Matthijs Mentink*



Another priority for especially the regional funding stakeholders is the encouragement of local amateur musicians. The SNPh therefore developed programs to cater to a part of the region's population that is attached to amateur music. One example for such a program is the HaFa project. HaFa stands for Harmony, Fanfare and Brass Bands. Those amateur ensembles are omnipresent in the southern region of the Netherlands. The SNPh therefore made the collaboration with local fanfare and harmony orchestras a regular part of the orchestra's season. Eight bands are invited every year to perform a shared concert with the SNPh. The concerts take place at the harmony orchestra's home, very often a sports hall or another public hall in the village. Both ensembles play half of the program. The soloist of the fanfare is a player from the SNPh and the SNPh on his part invites a local soloist for his own set. Ano-

<sup>7</sup> See the promotion movie mentioned earlier from min 2:42 onwards





ther element of the collaboration is the invitation of the fanfare's conductor to join a workshop for conductors organized by the SNPh and to conduct one work of his choice in front of the SNPh in the concert. The HaFa concert turned out to be a huge success for the public and the players of both (!) ensembles. The fanfares players enjoyed the opportunity tremendously and the number of facebook-postings and tweets exploded. The project also created sympathy for the SNPh among the public of those concerts. The orchestra reached people who very often have never before seen a classical symphony orchestra performing live. The HaFa project is fun and it breathes life into the authorities account to contribute to the region's living and working conditions. It is part of the stakeholder management with the public authorities.

#### **(4) The importance of the audiences**

The SNPh has invested largely in marketing and communication activities. The main task of the marketing crew with his 8 members of staff (6,25 FTE) was to introduce the new orchestra to their existing audiences and to make sure that the orchestra attracts sufficient and enthusiastic public for every project. The other task was to identify and attract new audiences.

The orchestra's first campaign was started in April 2013. The *South Netherlands Philharmonic* was introduced as "novel and familiar at the same time." It "has got everything that you are accustomed to. And more. Much more. The orchestra is bigger, stronger, more flexible and more ambitious than ever. And the ambition is: to share the most beautiful music with you."<sup>8</sup>

However, the public opinion was prudent and so were the audiences. Ticket sales were low at the beginning.<sup>9</sup> In order to win back former existing audiences the SNPh emphasized the "optimization of the concert experience, the introduction of a sound CRM policy and the increased presence on social media."<sup>10</sup> Easy access for customers to information as well as an excellent service and the presentation of an orchestra that is much more accessible were the key elements of the new approach. And it worked well. Research carried out by the orchestra in late 2014 showed, "that the audiences in 2014 attach great importance to a personal and authentic way of communication, preferably with lots of stories from the orchestra."<sup>11</sup>

Let's take the SNPh's own subscription series as an example. In the season 2014-2015 the orchestra offered own subscription series in 19 cities on its territory. This number grew to 22 cities in the 2015-2016 season. The orchestra provides the theatres and concert-halls in which its concerts are presented with a 'theatre-kit' that includes all information, audio- and video materials

<sup>8</sup> Philharmonie Zuidnederland, Seasons Brochure 2013-2015, pag. 3

<sup>9</sup> <http://www.ed.nl/extra/muziek/nieuw-orkest-philharmonie-zuid-nederland-1.3749103>, accessed September 14, 2015

<sup>10</sup> Jaarbericht 2014, pag. 7

<sup>11</sup> Jaarbericht 2014, pag. 7

and internet-links that the theatres need to promote the concerts and attract an audience. In the concert itself the audience is welcomed by either a musician or a member of staff. And the SNPh invites its public regularly for a drink after the concert in the foyers where musicians walk around, ready to answer questions and establish a personal contact with the SNPh's public.

The SNPh also increasingly uses CRM tools. One member of the marketing team is a data-analyst who works closely together with the marketers from the different theatres and concert-halls in the region. With the help of his analyses of those data and suggestions the orchestra tries to attract new audiences for existing formats (f.e. with a special offer). But it also uses these data to establish new formats based on the preferences of other than its traditional audiences. That way the orchestra introduced e.g. a new format of a special Christmas Concert in Maastricht (*Maastrichtse Kerst*<sup>12</sup>), which was already sold out in the first year.

The SNPh is also very conscious of the fact that a large part of the people in its territory does not belong to the group of the classical music lovers. The SNPh hence makes sure that there are sufficient programs of high quality available that attract those 'non-classical' groups. The tradition of carnival e.g. is very strong in the south. And within the region the local traditions of carnival differ. In order to be relevant for more than the classical music lovers, the SNPh makes therefore sure that it offers a large number of Carnivals-concerts incorporating these different local traditions every year.

The results of this approach were positive: At the end of the season 2014-2015 the SNPh had doubled the number of facebook followers significantly. The wider public had accepted the new orchestra.<sup>13</sup> And the existing audience have attend concerts of the SNPh more often than in the seasons before. The orchestra even managed to increase the number of paying visitors to their concerts – which is an exception from the trend in the Netherlands.

### (5) Innovation

Another aspect that the *South Netherlands Philharmonic* considers to be a vital factor of success is the work on the innovation of the orchestra. The traditional approach is to search innovation in the music itself. In that view the composers play a vital role in innovation. And the SNPh follows the path of innovation in that sense – as many other orchestras do and regularly commissions new works.

<sup>12</sup> *Maastrichtse Kerst* is a format for children with their parents. Seasonal music is presented and moderated in the local dialect. Other inherent parts of the format are the singing of Christmas Carols by the audience with the artists on stage and a procession from a church nearby to the concert-hall, accompanied by music.

<sup>13</sup> Inquiries carried out among the population of the provinces of Limburg and Brabant older than 18 years in 2014 showed that 43% of the population knew the name of the orchestra, 63% if those who knew it considered it a professional orchestra and 61% considered it an orchestra to be proud of.

*Liberation Concert May 5, 2014 in Amsterdam/ photo: Ilvy Njiokiktjien*



The SNPh, however, also intends to work on innovation in respect to the presentation of the music. It seeks new ways to bring classical music in all its facets close to the people in their region. And among them also many who do not want to experience music sitting quietly on a chair with their smartphones switched off. The starting point of that approach is that the 19<sup>th</sup> century concert-hall setting is not attractive for this group and will probably never be. The intention of the orchestra is therefore to try alternative settings and develop new formats for its regular activities.

One of these approaches is the project 'Spicy Classics – grab a bite of music'. With an explosive mix of music in an informal setting with the orchestra performing on a flat floor and outside the traditional concert-venue the SNPh wants to attract a young audience, especially students. The concept was developed by programmers and marketers in collaboration with members of the target-group. In the season 2014-2015 the SNPh has organized a pilot for this format in the three biggest University cities on its territory: Maastricht, Eindhoven and Tilburg. The young audiences listened to 'Kiss of Fire' - a new composition by Chiel Meijering, composed for a chamber orchestra together with the ensemble 'Spark'. And it was a success. One of the most promising comments the orchestra heard afterwards came from a young lady who said: "It was very young!". The SNPh will continue with the new format with three different programs in the season 2015-2016, incorporating not only music but also theatre, video-art and dance.

Similar approaches have been made to invent new formats for the age group 30 to 40. In the season 2015-2016 the orchestra will also experiment with the



Wolfgang App<sup>14</sup> that provides the listener with additional information about the work while the musicians play. SNPh will see whether a new audience group can be attracted and an new format can come into existence with the help of such a mobile device.

*Spicy Classics – grab a bite of music/ photo: philharmonie zuidnederland*



#### **(6) Correlations with the economic world**

Building strong relationships with companies and business-leaders are important for every professional arts-institution. The major objective for most orchestras usually is to attract sponsors and fundraisers in order to finance the orchestra's existing activities. The other objective usually is to win opinion-leaders from the business-world as spokesmen for the interests of the classical orchestra institution.

The South Netherlands Philharmonic does also walk that path. One full-time member of the marketing team focuses especially on making new contacts and enforcing existing ones. The orchestra has been able to attach two active business leaders from its region to serve as ambassadors for the orchestra. They help to connect the orchestra with the economic sector. And through a growing number of activities it starts to generate also financial benefits for the orchestra. The SNPh earned about EUR 180.000 or 8% from its self-generated income through sponsoring in 2014. This amount accounts for 1,3% of the orchestra's total budget in the same year.<sup>15</sup> Another network for business partners is build through the orchestra's friends association, which also generates support and income for the orchestra.

In addition, the SNPh has started to search actively for new opportunities to collaborate with the economic sector. The southern region of the Netherlands has turned into a boom region for knowledge based, innovative technologies of all kinds, called the 'Brainport' region in recent years. Brainport

<sup>14</sup> <http://wolfgangapp.nl/en/>

<sup>15</sup> Jaarbericht 2014, pag 4 and 5

embraces the idea of creating synergies by working together.<sup>16</sup> The philosophy is that of business, government and research & education collaborating with each other – the Triple Helix.

The SNPh looks for opportunities to develop new products that are useful to players in the Brainport region. One example of such a product is the project ‘Leading the South’. It consists of two elements: A meeting of business leaders and a workshop that will provide the opportunity to experience the orchestra from the inside and to join a masterclass on leadership. By working with an orchestra the leaders will reflect on what good leadership is – and what is not. ‘Leading the South’ uses the expertise of the orchestra in a way that is attractive and useful for the business leaders. The approach is an example for an activity to develop new and unique services for a strategic target group rather than trying to get them involved in an already existing line of products and services.

The vision of an orchestra that is closely connected to the economical sector of its region has also been visualized recently. The official photo of 2015 presents the orchestra on the site of the Brightlands Chemelot Campus, a knowledge driven technology park in Sittard-Geleen, taken by photographer Simon van Bortel. For the SNPh this site stands for the innovative power of the Southern provinces and the ambition to contribute to the development as a strong musical institution.

*South Netherlands Philharmonic 2015/ Photo: Simon van Bortel*



<sup>16</sup> Brainport, with Eindhoven at its heart, is one of the three cornerstones of the Dutch economy, along with Amsterdam Airport and Rotterdam Seaport (...) As an innovative high-tech region, Brainport is a substantial contributor to national industrial export and is responsible for a quarter of all private investment in R&D. Brainport generates 37 per cent of all patents registered in the Netherlands each year.” Find more information on <http://www.brainport.nl/en/about-brainport>

### (7) The new labour contract for musicians

A very important factor of the SNPh's development is the internal organizational culture of the orchestra. A strong orchestral institution cannot evolve without the musicians and staff of the orchestra believing in their future and supporting the change, which is very often necessary to make success possible.

One of the traditional traps of the professional orchestra that very often frustrates that development is the strict set of rules that define what a musician's task in the orchestra can be. Usually a musician's task is limited to the playing of a specified instrument in a collective artistic activity. And no more than that. As a result orchestral organizations are very often split in two separate entities: the musicians who play and the administration who does all the rest. Between those groups there is a trench that makes it difficult to use the combined knowledge and capacities of all personnel for the evolution of their orchestra.

The South Netherlands Philharmonic has started to bridge that trench and collaborate in a new way. Two main reasons enable the institution to build that bridge. The first is the mindset of its members (musicians and administration). There is a strong sense that orchestras today have to fight for their existence. The existence of a professional orchestral institution is no longer self-evident. This is no surprise in a sector that has been confronted with dramatic cuts in recent years. The members of the SNPh are therefore willing to adapt to changing demands and to try something different in order to survive. There is flexibility.

The other factor is the new collective bargaining contract for musicians.<sup>17</sup> A new element in this contract called 'persoonlijke portefeuille' (personal portfolio) makes it possible to collaborate in a different way.

Musicians in the orchestra with a full time contract have to work a maximum of 1528 hours per season for the orchestra. In the past these hours could only be spent by playing in the orchestra (collective service) - e.g. in rehearsals, concerts or by playing in a recording. But in many cases there has not been enough work for the orchestra for all musicians to make these hours. The new contract allows to use the musicians hours not only in the collective service but also in a non collective podium services (chamber music, education in very small groups) or every other kind of activity. Every musician is obliged to suggest to the management what else he or she would like to do to fulfill the hours according to the contract. The management is obliged to take care that all musicians actually have enough work to make their hours and may suggest tasks to musicians who have not yet fulfilled their duties.

<sup>17</sup> CAO Nederlandse Orkesten 2013 in <http://www.ntb.nl/index.php?id=82> (accessed Oct. 11, 2015). The agreement is applied by all Dutch orchestras with the exceptions of the Concertgebouw Orchestra and the Radio Filharmonisch Orkest



Management and musicians have to agree individually on the task and the number of hours that are charged to the musicians account to make it a deal.

The musicians at the SNPh use these hours now for a wide choice of activities. Some of them have been trained to be able to perform as actors in productions for schools and kids.<sup>18</sup> Others serve the orchestra by guiding the audience through an evening's program.<sup>19</sup> One of the SNPh's trombone players gives workshops in schools and teaches kids to play their first notes on that instrument. It is fun for the kids and no previous knowledge is necessary. Others – and that is even more remarkable – work within the administration. Some support the orchestra on IT topics, actively work on human resources issues or give advice on programming-matters for specific programs.

This mix of expertise and new collaboration slowly leads to establish a new internal culture. The trench between musicians and staff has become more shallow. The interdependence of artistic and management approaches are slowly becoming part of the SNPh's internal DNA.

#### **(8) The concept of core-competencies transferred to the classical orchestra**

Looking at the SNPh from a more general view it can be said that the orchestra is looking for a broader understanding of the classical professional orchestra. The institution with its players and staff explores new paths in order to bring the people of its regions in touch with the wealth of classical music in every possible way. The SNPh uses strategic thinking in order to develop the orchestra's activities for its stakeholders further and is in a constant process of adaptation to its fast changing environment at the same time.

One very useful pattern of thought in a strategic process uses the concept of core-competencies, first introduced by Prahalad and Hamel in 1990.<sup>20</sup> In that line of thought an institution does flourish due to a number of successful products and activities it has got. But when the institution comes under pressure the process of renewal has to start from the roots of the organizati-

<sup>18</sup> The actor-musicians in the movie (are members of the SNPh who actually perform as musicians, actors and dancers. See <https://www.youtube.com/watch?v=1ycysDB9kYc> from min 4:40 onwards (in Dutch)

<sup>19</sup> A digital concert introduction carried out by a musician of the orchestra can be seen here: <http://www.philharmoniezuidnederland.nl/concertagenda/lamsma-en-mendez-digitale-programmatoelichting/>

<sup>20</sup> C. Prahalad and G. Hamel (1990) *The core competence of the corporation*, Harvard Business Review, May- June 1990. In this groundbreaking article the authors described core competencies as “the collective learning in the organization, especially how to coordinate diverse production skills and integrate multiple streams of technologies (...) Core competence is also about the organization of work and the delivery of value (...) Core competence is communication, involvement, and a deep commitment to working across organization boundaries.” Prahalad and Hamel argue for the development of new services and products out of those core competencies. They use the image of a tree: The company grows from its roots. The roots are the core competencies. The core products (the trunk) are nourished by the core competencies and engender business units (the branch), whose fruits and leaves are end products.

ons rather than from its fruits. The real power to stay alive lies in the core-competencies of the institution and not in their products. Hence, it is the core-competencies of the organization that the institution has to focus on when working on its re-positioning in a strategic context. To my surprise the concept of core-competencies had had no impact whatsoever in the world of the classical performing arts. This was even more surprising as this model can be a starting point also to the professional orchestra to examine how a new order is likely to transform business, management styles, organizations and lifestyle cultures. For that reason in my in 2014 published book about strategic management for professional orchestras I described a fictitious orchestra with four possible core-competencies<sup>21</sup>:

*Tab 2 - The Core Competencies of the Orchestra*

Core Competencies	Content
Art of Music	<ul style="list-style-type: none"> <li>• Individual instrumental skills</li> <li>• Artistic skills of the musicians, individually and collective</li> <li>• Traditions of style of the orchestra</li> </ul>
Producer's Know-How	<ul style="list-style-type: none"> <li>• Organizational capacity to create a marketable product out of the potentials of the orchestra</li> <li>• Ability to rate the attractiveness of a product to its markets</li> <li>• Organizational skills to use resources in a sensible way</li> <li>• Ability to focus on the essential</li> </ul>
Highly Social Team	<ul style="list-style-type: none"> <li>• Extraordinary qualification to work in teams</li> <li>• Multinational cooperation in multi generational groups</li> <li>• Hierarchic position does not coincide with age or experience</li> </ul>
Classical Values	<ul style="list-style-type: none"> <li>• High individual and collective service capability</li> <li>• Extraordinary level of personal performance through sustained training</li> <li>• Value system based on classical education</li> </ul>

<sup>21</sup> Stefan Rosu (2014) Zukunftsperspektiven für Orchester – Kompetenzen und Kräfte mobilisieren (Wiesbaden: Springer VS), pag. 69ff.





Out of those core competencies a surprising amount of new core products and new business-units can be developed. The classical orchestra that is created in that view is not limited any longer in its activities to its work on stage because it is thinking from the core competencies rather than the existing line of products and services.

The development of the SNPh can also be seen as an example of best practice of that concept. The wide range of activities, a greater variety in target-groups but also the fact that musicians and staff work together using a much bigger part of everyone's knowledge and expertise are the first results of that approach. The results after two years are promising. The SNPh scores growing support in the region's public at large and also its concert audiences grew by 3% in 2014. There is much more demand on a wide range of the orchestra's activities that it can possibly handle. And there is strong political support for the orchestra.

#### **(9) Summary**

The descriptions show that the South Netherlands Philharmonic has become an orchestra that is different from many others. The SNPh does not only concentrate on the traditional task of performing works of the classical repertoire on a podium (or an opera pit). Rather, this orchestra has a much broader approach. It uses its capacities, knowledge and budget in a way that enables a wider group of the society to get in regular contact with classical music performed live by musicians. For this orchestra it is equally important to host an evening with business leaders than to work with children or performing a Bruckner symphony. But of course it is up to the reader to judge whether this change is seen as a loss or whether the use of all capacities of the orchestras musicians and staff is considered to be a step into the right direction for the institution of a professional classical orchestra.

#### **(10) How will the future be?**

Personally, I am convinced that the majority of professional orchestras will have little alternative than to open up and create new offers for different groups of their public. Orchestras will need to add services and think about themselves as businesses rather than artistic bodies only. Leading an orchestra today has become a complex management task. Successful orchestras with a future combine artistic, financial, marketing and producers expertise in order to establish an intriguing and fascinating arts product. Strategic management helps them to identify the hidden treasures and smart managers will be able to implement new products on the orchestra's markets.



# Imprint

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