

COVID-19 in Symphonies

*A Study of the Effects of the COVID-19 Pandemic on the
Scandinavian Orchestra Industry*

Marlene Nikolaysen



Master i MUS4090 – Musikkvitenskap

60 Studiepoeng

Institutt for musikkvitenskap

Humanistisk fakultet

UNIVERSITETET I OSLO

Høsten 2022

Summary

31. December 2019, Chinese government sends out a warning regarding the spread of a strong lung inflammatory disease or a pneumonia-like disease. Days later it will be known as the SARS-CoV-2 virus, also known as the COVID-19 virus. World Health Organization (WHO) declares this disease as world health threat. With the virus rapid spread all across the world and In March 2020, concerts, gigs, and festivals were all cancelled almost over-night. The orchestra pit stands in a dead silence. This sudden halt in organization, means also a sudden halt to people's jobs and income.

Since the beginning of 2020, the C-19 pandemic has created turbulence in the world of the classical music industry. To get close up view of the situation, six directors and general managers from six different Scandinavian orchestras are asked to elaborate on the situation created by the COVID-19 virus in the orchestra management. The leaders are asked to elaborate and compare the situation in regards to before the pandemic, during the pandemic, and what some of the predictions are of what a post-COVID-19 world will look like for the traditional orchestra industry.

The results show a significant impact on how the COVID-19 virus affected the decision-making of the policymakers. Creating measures and social restrictions that create a domino effect now recognized as a 'critical juncture'. In the case of the six orchestra leaders, they have to operate through conditions created by the 'critical juncture', which interrupted the legacy of daily operations, strategic planning, networking, etc. They now must deal with the consequences from a day-to-day basis.

Preface

Embarking on a MA education during a pandemic has been very tough. It has been a journey that has prevented me from ever meeting my classmates, preventing me from traveling to do my interviews in person, and it has created too much ‘alone-time’. Overall, it has been a life lesson. It has taught me a whole new side to the industry that I work in. The future survival and strengthening of my dear classical orchestra industry is something that is very close to my heart. It has suffered unconditionally throughout the pandemic. Now as the COVID-19 pandemic is almost over, it makes me happy to see that we are still standing strong, and the music is louder than ever. I will continue to work hard for the sustainability of my industry.

I would like to give a huge thank you and a big applaud to my supervisor, Professor Yngvar Kjus. Thank you for believing in my crazy ideas, debating with me, sharing ideas, recommending books and other research, and always cheering me on – even in good and bad days. This project would not have been the same without you.

I will also give a special thanks and attention to Bengt E. Bauge (BFO), Ingrid Røynesdal (OFO), Tecwyn Evans (AaSO), Trine Birgitte Boje Mortensen (OSO), Sten Cranner (GSO), and Staffan Becker (SRSO). You have been such an inspiration and it has been so motivating working with you. Thank you for taking time out of your very busy schedules in such a critical time period for your organizations. Thank you for all the hard work you do for our amazing industry.

Lastly, I would like to give a biggest thank you to my family! A special thank you to Lena and Pål Nikolaysen for being the best parents, cheerleaders, and for always being there to listen to my laughs and frustrations. Same goes to Bendik Andersen. Thank you for being you! I could not have done this without your love and support.

Thank you!

Table of Content

<i>Summary</i>	i
<i>Preface</i>	ii
<i>Table of Content</i>	iii
<i>Table of Figures</i>	vi
<i>Tables of Tables</i>	vii
1. <u>Introduction</u>	1
1.1: Background and Actualization	1
1.2: Purpose of Study	1
1.3: Research Question	3
1.4: Delimitation of Study	4
1.5: Clarifications of Concepts and Terms	5
1.6: Disposition	5
2. <u>Theoretic Perspective of Symphonic Management</u>	7
2.1: Leadership	7
2.1.1: Leaders in Crisis and Sense-making	7
2.1.2: Organizational Theory and Everyday-Life in symphonic management	8
2.1.3: Organizational Imagery	9
2.1.3.1: Dissecting the Symphonic Business Model	9
2.2: Organizational Analysis of the TOI	13
2.2.1: Ways of Managing TOI	14
2.3: Critical Juncture Theory	16
2.3.1: Theory Behind ‘Critical Juncture’	16
2.3.2: Constant Cause VS Historical Cause	17
2.3.3: COVID-19 as a ‘Critical Juncture’	18
2.4: Cultural Policy	19
2.4.1: Cultural Policy in Scandinavia	20
2.4.2: The ‘Everyday Life’ in Scandinavian Culture Sector	21
2.4.2.1: The Role of the Orchestra	21
2.4.3: (Re)making the Cultural Policy	21
3. <u>Method of Symphonic Management</u>	23
3.1: Aim and Hypothesis	23
3.2: Identifying Hypothesized Critical Juncture in Scandinavian Cultural Policy during the COVID-19 Pandemic	24

3.3: The Interviews	25
3.3.1: Who and Why	25
3.3.1.1: About the Orchestras	26
3.3.2: Confidentiality	27
3.3.3: Diversity	27
3.3.4: Interview Guide	27
3.4: Points of Analysis	28
4. <i>Scandinavian Policy Framework</i>	29
4.1: Cultural Policy more in depth	29
4.1.1: Scandinavian Cultural Policy	29
4.1.2: Reputation Management in the Cultural Sector and Symphony Orchestras	30
4.1.3: About Scandinavia	31
4.2: Norway	31
4.2.1: Norwegian Governments Involvement in the Symphonic Orchestra Industry	31
4.2.2: Norwegian Culture Sector under COVID-19	32
4.2.3: Norwegian Symphonic Orchestra Industry in Crisis	33
4.3: Denmark	36
4.3.1: Danish Governments Involvement in the Symphonic Orchestra Industry	36
4.3.2: Danish Culture Sector under COVID-19	36
4.3.3: Danish Symphonic Orchestra Industry in Crisis	38
4.4: Sweden	41
4.4.1: Swedish Governments Involvement in the Symphonic Orchestra Industry	41
4.4.2: Sweden Culture Sector under COVID-19	41
4.4.3: Swedish Symphonic Orchestra Industry in Crisis	42
4.5: Scandinavia Summarized	44
4.5.1: Scandinavian Symphonic Orchestra Industry Summarized	44
4.5.2: Economic and Social Measures summarized	45
5. <i>Results: Managing the Unmanageable</i>	48
5.1: Before COVID-19	48
5.1.1: Everyday Management Before COVID-19	48
5.1.2: Competition	50
5.1.3: Repertoire	51
5.1.4: Technology VS. Live Performances	52
5.1.5: Dialogue with the Policymakers	54
5.1.6: Crisis Planning Before COVID-19	56
5.1.7: Summary of Before COVID-19	58
5.2: During COVID-19	58
5.2.1: The Very Beginning of the Pandemic	58
5.2.2: Pandemic as a Crisis	63
5.2.3: Ministries in Action	64

5.2.3.1: Norway	64
5.2.3.2: Denmark	65
5.2.3.3: Sweden	66
5.2.4: Technology and Investments	67
5.2.4.1: Discussion about Media House	70
5.2.5: Handling the Arts	71
5.2.6: Development of New Business Models	72
5.2.7: Summary of During COVID-19	74
5.3: Predictions of After COVID-19	74
5.3.1: Will there be Permanent Effects of COVID-19?	74
5.3.2: The Scandinavian Digital Concert House Post-Covid	76
5.3.3: Musicians and Audience	78
5.3.4: The Marked for Symphonic Music Post-Covid	80
5.3.4.1: Climate change and Sustainability in Symphonic Orchestra Industry	81
5.3.5: Summary of Post-COVID-19	82
6. Discussion	83
6.1: Summary of Interviews	83
6.1.1: Reference to the research question	83
6.1.1: About the Interviews	84
6.1.2: About the Topic	84
6.2: Orchestra Management During the Pandemic	85
6.2.1: Can COVID-19 be labeled as a ‘Critical Juncture’?	85
6.2.2: ‘Critical Juncture’ created a domino effect	85
6.2.2: Crisis Planning	86
6.3: About Policy and Measures	87
6.4: About Technology	88
6.4.1: Adaption of Technological Tools in the Concert Production	88
6.5: Further Modernization of the Orchestra Industry	89
6.5.1: ‘Media House’ and Adapting to new Ideas	89
6.5.2: Development of New Business Models	90
6.5.3: Audience Vs. the Arts	91
7. Conclusion	93
8. Bibliography	95
Bibliography of Images	101
<i>Index</i>	102

Table of Figures

Figure 1: Circles of the Symphonic Business Model	10
Figure 2: Timeline of Legacy	18
Figure 3: Pictures of facial covers	61
Figure 4: New Circles of Symphonic Business Model	91

Table of Tables

Table 1: Timeline of Cultural Policy responds in Norway	35
Table 2: Timeline of Cultural Policy responds in Denmark	40
Table 3: Timeline of Cultural Policy responds in Sweden	43
Table 4: Summary of C-19 measures	46
Table 5: Perception of before and after	62

1. Introduction

1.1: Background and Actualization

We can all agree that those years of the pandemic will forever be remembered as the darkest times in the world. The world has not felt this state of emergency since the Second World War. The attempts to fathom the complete impacts of COVID-19 crisis (C-19) may be profound, but there are no wonder that we will eventually look back on the time of the pandemic as the most tedious and social lacking years of our lives. Optimizing measures and social distancing — ultimately containing the virus and building immunity in the community — will require some sacrifices. While the scientific community braces itself for a fervent prevention of the disease in the immediate future and continued research for the long term; the business and management community must do the same for the economic impacts of the crisis.

In a world where we must prioritize healthcare over entertainment, what will happen to the Cultural and Creative Industries (CCI)? In March 2020, concerts, gigs, and festivals were all cancelled almost over-night. The orchestra pit stands in dead silence. This sudden halt in the organization also means a sudden halt to people's jobs and income. Since the beginning of 2020, the C-19 pandemic has created turbulence in the world of the classical music industry. On a general basis, there are many variables that may impact the overall outcome of an organization. As the ups and downs in the stock market. In the business world, leaders should be equipped to handle the everyday humps and bumps on the road to success. While the normal orchestra production has come to a halt for almost 2 years, how did these leaders handle this sudden interruption of business? This thesis will explore the impact the C-19 crisis has had on the Symphonic Orchestra Industry in Scandinavia (Denmark, Norway, and Sweden). In a setting such as a symphonic orchestra, this thesis will try to identify the individual and situational variables, common core in what will be the backbone of the orchestra. This includes a discussion of the orchestra organizational leader's indispensable position in the cultural political aspects and debates that constitutes the way of managing a CCI such as the orchestra.

1.2: Purpose of Study

The purpose of this study is to create insight to how these orchestra managers act and adapt to new challenges during a crisis, to map out the effects of the COVID-19 pandemic, discuss the

theory of 'Critical Juncture' and how it plays a role in C-19 pandemic, and how these managers and their orchestral institutions are affected by restrictions and measures created by the policy makers. This research will fall within the field of musicology, but will also involve the study of organizational and institutional theory, as well as the study of cultural policy. To paint the full picture of orchestral management and crisis management during the C-19 crisis - these subfields are naturally relevant to the topic. Due to the severe impact of the C-19 pandemic on the orchestra as an organization, the legacy of the orchestra manager's day-to-day tasks and routines was suddenly interrupted. Therefore, it is natural to assume that the long-term impact on the industry is crucial.

My inspiration of methods comes from the studies of Betzler et al. (2020) and H.-K. Lee et al. (2021). These studies show an excellent demonstration of country's cultural policy responds and how already existing factors and priorities weights up in relations to the C-19 crisis. Capturing the historically significant events in the chosen countries, Betzler et al. (2020) (chosen countries of study: Czech Republic, the Netherlands, Portugal, Slovenia, and Switzerland) and H.-K. Li et al. (2021) (Selected country of study: China, Japan and South Korea) compare different measure between countries and pinpoint the effects it had on the arts and culture sector. Based on these findings and consequences of measures taken, it will determine the future direction of cultural policy in these countries as the pandemic progresses and more.

The fallout from the pandemic has also raised questions about how these leaders actually prepared for the crisis. As big warning signs has already emerged for the survival of the industry, many years before the pandemic even came to life. Radbourne and Arthurs (2007) suggest that unless the industry rapidly changes the way they deal with elements such as repertoire, competition, technology and the development of new business models; keeping the industry sustainable and growing will be difficult. This paper will focus on and compare early warning signs that emerge before and after the pandemic.

Reasons for why I have chosen this topic is due to the studies related to leaders in crisis in the culture sector are seldomly focusing on the symphonic orchestra. The C-19 crisis has had a unique impact in various business sector. It is a case of crisis that has hurt the industry that is near and dear to my heart. When considering the complex differences in the scope, various types of measures and policy framework can be observed. By inferring continued development of the

pandemic, it may also threaten cultural innovation and diversity in these institutions. Thus, threatening the survival of the industry in the future.

1.3: Research Question

With this presentation of the study in mind, the main research question is as followed:

How has the COVID-19 pandemic affected the management of Scandinavian symphony orchestras?

Theoretically, how much damage the C-19 pandemic would have on the modern industrial world would be consequently impossible. However, the symphonic orchestra industry was already warned by researchers who believed that unless the industry renewed the commercial and business model to a 21st century standard, the predictions are that the audiences will keep declining, which will continue to impact on the economic viability of the orchestral performance. (Radbourne, 2007; Preece, 2001; Philip, 2004; Strong, Gillies and Grant, 2005; Finley, Galen and Fichtner, 2006; Radbourne and Arthurs, 2007; Arthurs and Radbourne, 2007; Szedmák, 2021). How do we remodel a business while respecting the old traditions and irreplaceable heritage? Radbourne (2007) believed it had to lay in the categories of Repertoire, Competition, Technology and the Development of New Business Models. In a rapidly changing world, no business model will or can last forever. Being able to isolate the community (the audience) and it's evolving needs. By redefining the business model, you will achieve a more consumer-orientated approach.

When it comes to studies about leadership and orchestra, the majority of research focuses on the muso-psychological aspects of the conductor and orchestra or music performance and leadership. It feels that the topic of leaders behind the scene in this area of CCI has been neglected. Simply by looking to Scandinavian researchers, research of leaders in culture in areas of theatre (De Paoli, Røyseng and Wennes, 2017), dance (Stavrum, 2014; Røyseng, 2018), museums (Booth, Ogundipe and Røyseng, 2020), are only a very few examples of research with focus on leaders in the culture sector and the cultural policy. Looking ahead to general research on leadership and management, leadership and crisis management are highlighted as important. In a major crisis such as the C-19 pandemic and how orchestra leaders have been able to handle it, by considering it being a business industry heavily reliant on live present support and

attendance of audience, highly demanding international network and industry, and last, but not least, a very tradition and history-based industry. How did these leaders tackle such a crisis on a day-to-day basis?

By analyzing the C-19 pandemic as a historical event, one is able to identify the pandemic as one of the greatest ‘Hypothesized Critical Juncture’s’ to happen in modern time. As the C-19 pandemic is a momentous moment, there has been ecstasy over the dominant approach to cultural policy, dismantling its existing structures, institutions and relations. Thus, the stability of the core attributes of heritage (in this case the policy framework of the Scandinavian countries) will eventually come to an end. This issue will open up new doors and opportunities for the symphonic orchestra institution.

1.4: Delimitation of Study

Firstly, this thesis will throughout refer to “before covid-19”, “during covid-19” and “predictions of after covid-19”. ‘During C-19’, the main timeframe is centered during the first and second quarter of 2020. This is due to the subject's relevant literature on the C-19 crisis and its effect on the CCI and cultural policy. In Chapter 4, the central timeframe for ‘During Covid-19’ is set to the second, third and fourth quarter. The motive of this is to paint a more accurate picture of the C-19 situation in the individual Scandinavian countries. However, respondents will give examples of significant correlations in 2020 and 2021. This is due to that the interviews were conducted during the autumn of 2021 and early 2022.

Secondly, limitations of the methods will be presented and discussed in Chapter 3. Further discussion regarding the analysis of will also be presented in Chapter 3. The analytical aspects of interviews and organizational analysis will be presented in the theory section of Chapter 3.

Thirdly, when discussing the topic of Cultural Creative Industries (CCI), the main topic of hand is the named symphonic orchestra organizations. The selected orchestra organizations are chosen from the Scandinavian countries. Originally, the project was based around the five countries of the Northern Europe, but due to the timeframe, the project was delimited to the three Scandinavian countries with two representative orchestras from each country.

Lastly, the study will be conducted under the field of musicology. There will therefore not be relevant to discuss political aspects of the C-19 pandemic, but some relevant examples may be presented. There will be subjects based around areas of research regarding policy frameworks in

the culture sector, Leadership and Organizational Science, Musicology and Music Management. This will be further discussed in the next chapter.

1.5: Clarification of Concept and Terms

One of the main aspects of the thesis is about the pandemic and consequences created by the Sars-CoV-2 virus or the COVID-19 virus. For the sake of simplicity, the term COVID-19 will be shortened down to C-19. This has been commonly used in studies relevant to the C-19 pandemic.

In the case of Cultural Creative Industries or CCI for short, this thesis will focus on the orchestra industry only. To prevent any misconstructions of the concept, this thesis will refer to it as *Symphonic Orchestra Industry*. This is due to the concept of orchestra may refer to other musical genres whilst this thesis will focus on the topic of the Western Art institutions. When discussing concepts relevant to the symphonic orchestra, proper terminology such as a *symphonic concert* or *concert hall*, *symphonic management* will be used.

1.6: Outline of thesis

This thesis consists of seven chapters. Chapter 1 introduces the background and clarifications of the thesis, purpose and delimitations of the study. The Chapter 2 introduces the related theory and research. Firstly, based on Mumford's research on outstanding leaders and leadership in crisis, the first section regards the application of these theories on to leadership in the symphonic orchestra industry. Second, representational and organizational imagery theory from general organizational theory was applied to Radbourne and Arthurs (2007) critical paper on the modernization needs of the orchestral industry. The second section of the chapter is about the organizational structure of the modern orchestra with references to Scandinavian orchestras. The third section introduces 'Critical Juncture' theory. This is related to the Covid-19 crisis and how this event applies to the situation in the Scandinavian orchestra industry. Finally, introduce a policy framework in the cultural sector.

Chapter 3 introduces the methodological framework of the thesis. First, the hypothesis highlighted and will be discussed more in-depth how to identify hypothesized "Critical Juncture" theory in Scandinavian Cultural Policy. This brings us to the main area of the paper, the interview. The interviewees, their orchestras, interview guide, and points of analysis will also be

presented more in depth. With an inspiration from Betzler et al. (2020) and H.-K. Lee et al. (2021), Chapter 4 is a more in-depth discussion, with a bird's-eye view perspective, of the framework of policy applied to the culture sector in Norway, Denmark, and Sweden. Each section will investigate key events in various countries as a result of the Covid-19 pandemic and how these events have affected the cultural sector.

Chapter 5 is the formal analysis, with a worm's-eye view, of the interviews. It will be divided into 3 sections: 'Before Covid-19', 'During Covid-19' and 'Predictions of After Covid-19'. The gathered information from the interviews will be presented according to relevant topics. Chapter 6 will focus and discuss the findings from Chapter 4 and 5 in relations to relevant theory from Chapter 2. The thesis's last chapters is representing final thoughts, a summation, and conclusion. It will show theoretic implications and suggestions for further studies.

2. Theoretical perspectives of Symphony Management

2.1: Leadership

2.1.1: Leaders in Crisis and Sense-making

To some extent, leaders in charge are able to use their sense-making to predict, act, and problem solve outcomes for their businesses. Their commitment as “focal superior” towards a direct and coordinated activity to achieve collective performance and goals (Parasuraman and Nachman, 1987). However, with a variable like a pandemic to this large extent, the outcome and impact are hard to foresee. “Outstanding leadership appears to emerge under conditions of crisis, change, and turbulence” (Beyer, 1999). The executive directorship of a symphony orchestra is a complex and multifaceted job that necessarily involves every aspect of the organization. Challenges including financial development, staff training and management, musician negotiation and contracting, marketing strategies, and the strategic planning process. However, with the exception of muso-psychological and sociological studies toward musical leaders, literature on leadership of those standing behind the curtains are limited.

When we discuss the topic of crisis, we are talking about a single or series of unpredictable events. Mumford (2006) sees crises as conditions of change and instability where the behavior of complex social systems becomes unpredictable. Sense-making is broadly defined as the process of interpretation of cues within a changing environment. This is used to explain the occurring situation and to influence and promote future actions. When the pandemic struck, sociopolitical differences between nations and cultures influenced the position of the leader’s response with respect to form and function. However, the health hazards posed by the crisis itself extend beyond borders and local populations, with little regard for demographics (Crayne and Medeiros, 2020). No amount of sense-making could ever predict or foresee the outcome of the C-19 crisis. Concepts of organizational science is that it is “a phenomenologically important aspect of how observers and participants understand, interpret, and otherwise give meaning to organizational activities and outcomes” (Meindl, Ehrlich and Dukerich, 1985). In the case of the symphonic orchestra industry, which has been an industry who has been depended on the presence and interests of audience (for ticket sales, purchase of victuals, so on), a high demand from an international network and industry, a varied investment range in technology, and thus, could not suddenly change their arena of occupation to the internet overnight.

The foundation of the study of leadership is the behavioral sciences. Traditionally, scholars have sought to identify the individual and situational variable that influence outstanding leader's to emergence and perform in their day-to-day organizational routine. In the case of social science, there are three key considerations found in leaders with outstanding behavior (Mumford, 2006). The three key considerations are 1) behavior science where a general law is established about human behavior, 2) the notorious statistical method applied for rare events of leader's life, and 3) the identification of recognition of critical factors in a leader's behavior. All three key considerations are based on the lives and experiences of these leaders who shaped them into the leaders they are today.

2.1.2: Organizational theory and everyday life in symphony management

The paradox of organizational research, and any form of scientific research, is that theory both limits our broad understanding of the world and enables us to gain broad knowledge. Blumer (1954) believed that our approaches were 'sensitizing'¹ the aspects of theory and world view. Sensitizes us to the answer we're looking for, and makes us potentially blind to alternative answers.

When discussing the issue about *experience*, a good leader should have the knowledge to manage any form of issue or crisis that occurs during every day business life. *Sense-making* ties together with knowledge or skills that is accumulated as a result from direct participation in events or activities. It is through these experiences they can anticipate further actions. Another way to explain this predictability is that 1) the phenomena are produced by a system of constant causes and 2) some social patterns cause their own reproduction (Stinchcombe, 1968). For example, the Scandinavian countries will have a multiparty system this year because they had a multiparty system last year. Or, the United States will have a two-party electoral system this year because the United States had a two-party system last year. On the other hand, what happens when something hinders these leaders to be able to predict patterns of causes?

“Organizational research prepares people for what they don't see and don't know. In other words, it builds capacity more than solves problems” (Weick, 2016, p. 342). Despite the complexity of the world, the distance between academia and the real world is indefinable in an

¹ Term coined by Herbert Blumer (1954). Defined as a concepts that gives the user a general sense of reference and guidance in approaching and direction in empirical instance. It can be defined as a starting point in thinking about the classification of data in which the social researcher has no definite idea.

empirical sense (Keiser & Leiner, 2009). At the same time through theorizing and alternative understanding, a toolbox is being created that can broaden the horizons of our knowledge. In other words, scholars may try to create a more complex picture of truth, while practitioners (leaders) are able to simplify it.

2.1.3: Organizational Imagery

The act of managing organizational imagery is a process of influencing the perceptions of the corporate branding. It can also be described as a “powerful business tool” (Edwards, 2012; Byrkjeflot, 2010). It is about creating its own identity to stand out in the crowd of competitors. Byrkjeflot (2010) discusses a form of ‘recipe’ related to the rise in focus on corporate branding. A strategic procedure on how organizations should manage and further develop their reputation. The ‘recipe’, or Conceptual Framework as Vidaver-Cohen and Brønn (2015) labels it, are a classification of steps on how to review reputation in an organization: 1) Establishing an identity, 2) Maintain the reputation and support from stakeholders, 3) Strategy for mapping out the reputation and stakeholders support, and 4) “Corporate responsibility as ‘insurance’ to protect a firm from future reputational risk or withdrawal of stakeholder support” (Vidaver-Cohen and Brønn, 2015, p. 51). Vision, mission, and values is therefore the foundation of modern organization’s reputation or ‘image’. Reputation management pertain in the organization’s possibilities to stay relevant and unique, and uplift stakeholder’s perception of the organization by the use of their own employees as ‘ambassadors’ of the corporate brand. This creates an organizational ‘culture’ that follows the organization as a reputation or image.

2.1.3.1: Dissecting the Symphonic Business Model

When exploring the overall sustainability of the general business model of the symphonic orchestra industry, the high demand of the audience and a fast-developing world makes the model not very sustainable (Radbourne and Arthurs, 2007). Since the beginning of twenty-first century, the global symphonic orchestra industry has felt pressure for innovation. Attracting new and next generation audience, financial pressure, and other issues are unfortunately threatening the survival of the industry. Over the past decade, musicologists researching this topic has made major points on renovation for a sustainable orchestra model that is more appropriate for the twenty-first century audience. They suggest an extended “reputation measurement”. Thus, a necessary rebranding of this section of the culture sector. The following Figure. 1 is a visual

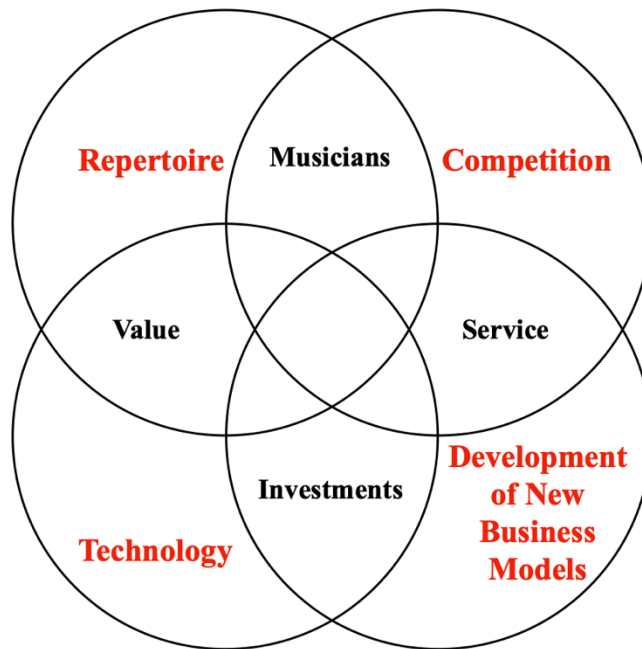


Figure 1: Circles of the Symphonic Business model. A visual representation created by the candidate from an interpretation of articles by Radbourne and Aurthurs (2007), Radbourne (2007), Pemberton (2014), and Ravanias (2008).

representation of a symphonic business model created by the candidate based on the research from Radbourne and Arthurs (2007), Radbounre (2007), Pemberton (2014), and Ravanias (2008).

Historically, orchestras consisted of composers and musicians who, when successful, were hired to write and perform music for wealthy patrons who fulfilled their audience roles (Figure 1). This hypothesis is supported by Radbourne and Arthurs (2007), based on the fact that it is no longer sustainable for contemporary audiences. A dislocation occurred when the patron became the government funding body, and the role of the audience was removed from the orchestral production model. Radbourne (2007) argues that business models and approaches are connections between contemporary audiences, orchestras and organizations, and music and performance material. The challenges are then broken down into four main areas: *repertoire*, *competition*, *technology*, and *development of new business models* (Figure 1).

1) *Repertoire*

The lack of attendance by the contemporary audience to symphonic concerts have become a major concern. Before the rise of online streaming platforms, unless you played the instruments yourself or had the finances to attend classical concerts on a regular basis, people was considered lucky to have experienced listening to a musical work more than a few times. Historically, one must remember that composers such as Haydn, Mozart, or Beethoven were paid musicians and

composers to create music for the more fortunate in society. Radbourne (2007) suggests that in the case of creating and achieving the new business model, one must acknowledge who this “patrons” are. “This homogeneity of interpretation is stultifying the art form and listing musical development” (Radbourne 2007, p. 3-4). Furthermore, there is limited research regarding the audience and subscribers’ demographics. Surveying or mapping current repertoires and participating audiences can show us new ways this art form can survive, grow and attract new and larger audiences.

2) *Competition*

Competition in the symphonic orchestra industry in comparison to other musical genres during the C-19 pandemic is very interesting. The access to these other genres through online streaming platforms has made the competition in the music industry has skyrocketed – while symphonic orchestras who are dependent on the physical attendance of the audience. The simple case is that through forced social distancing and quarantining, has given opportunity for symphonic orchestra industry’s competition to excel on every aspects of TV viewers, online streaming, live listeners, and so on. Areas of surpassing are that these competing industries are able to give the audience high quality experience from the comfort of their home. Is there anything we can learn from them?

What's more, one must not forget to look to their own industry as well. The custodian's instructive approach to the orchestral tradition has resulted in a tradition that is very demanding of its listeners. “Incomprehensible scores, stark listening conditions and strict behavior codes entice too few to make the experience economically viable” (Radbourne, 2007). As a result, producers must seek several nuanced solutions that preserve traditional audiences while bringing more modern solutions to contemporary audiences.

3) *Technology*

Since the adoption of Information Technologies (IT) in the world of business organizations the past decades, a whole new dimension of opportunities has manifested itself. In today’s society, you can hardly find any businesses that has not adopted IT. The adoption of computer hardware and other software applications for management, support, and decision-making— “it has opened for the possibility to deliver more spectacular events to more people and paradoxically to create products that can be customized to more individuals” (Radbourne and Arthurs, 2007). Most importantly, keeping in touch with stakeholders. One key component is the

orchestras are reluctant to incorporate technology into the production where it functions well without it. At the Orchestra Tech National Conference in 2001, the librarian at the Metropolitan Opera, Robert Sutherland, stated that “the use of technology in an orchestral setting often introduces more problems—artistic, technical, financial, and logistic—than benefits” (Sutherland in Freeman, 2002). Now, twenty years later, with the high demands of stakeholders, orchestras are now being forced to adapt to technological communication and mediation tools.

“Stakeholders perceive the functional attributes as important (...) visual and functional attributes do play a role in brand image and hence need to be taken into consideration in brand-architecture strategies” (Jyrämä et al. 2015).

Throughout the pandemic, there has been a major increase in the investment of technological tools in the symphonic concert production. In a world where audiences are unable to attend local orchestras every week, orchestras are now forced to find other ways to keep up with the artistic conversation with audiences. The adaptation to these technological advances in the symphonic orchestra scene has been varied, and there is a huge split between the orchestras who had already invested in these technologies beforehand versus the orchestras who invested in these technological tools during and after the pandemic. This thesis will take a closer look at the use of these technological advances in Chapters 5 and 6.

4) *Development of New Business Models*

Exploring new solutions are needed to sustain the symphonic orchestra industry— artistically and economically. New business models will expose new ways of presentation, direction of repertoire, medium of distribution, social patterns and future audience needs, and global trends. This is necessary to create strategic and industrial structure, competitive advantage, and ability to spawn new business as suggested by Porter and Millar in their 1985 article. It can merely be done by using old ways of product development and current exciting models.

Traditionally, the business model of a symphony orchestra is roughly based upon value, programming and repertoire, service. Financial income is based on:

- Contributed income: sponsorship and donations
- Public subsidy: from the government, Arts Councils and local authorities
- Income: Ticket sales, commercial contracting and recordings

To explain more in depth, putting a price or value on arts organizations has always been difficult. The value of a cultural product may eminently be personal and very subjective. This reasons with

why and how the symphonic orchestra industry is so competitive. This issue correlates with the artistic level of the orchestra, the attraction of visiting artists, quality of productions, and how they are able to attract audiences. This became even more relevant during the pandemic when most of the "normal" strategic elements became impossible to execute. (Pemberton, 2014; Ravanas, 2008)

Porter and Millar (1985) asks what strategies a company should pursue to exploit the technology. What matters is that the symphonic industry needed to have these strategic changes in order by the beginning of the pandemic. This may have something to do with the fact that these orchestral organizations are preparing for a crisis. Having a crisis plan means to strategically plan out ways the leader and their administrative team can deal with a disruptive and unexpected event that threatens to harm the organization.

2.2: Organizational Analysis of the Symphonic Orchestra

“The symphony orchestra, as a cultural institution, is a collective organization of diverse groups of individuals committed to preserving an important part of our cultural heritage” (Delgatty, 2003). In a typical bureaucratic system, the organization of a symphony orchestra is divided into two parallel interdependent structures - formal or administrative activity (hierarchical structure²) and artistic activity (functional structure³). Like many other CCIs, musicians, administrators, volunteers and patrons are working together to preserve the vitality and strength of this great genre of music and art. Due to the complex operational considerations of producing a symphonic concert, knowledgeable and experienced executives are essential in marketing, fundraising, financial management, people management and successful strategic planning.

The orchestra is a large instrumental ensemble often related to the classical music genres. In the ancient Greek and Rome, the word orchestra refers to the pit or the space in front of a stage

² Hierarchical structure refers to a company’s chain of commands— typically with multi levels. Often visualized as a pyramide, with Executive directors and managers on top, followed by general employees.

³ Similar to hierarchical structure; a functional organizational structure starts with positions with the highest levels of responsibility at the top and goes down from there. Primarily, though, employees are organized according to their specific skills and their corresponding function in the company. Each separate department is managed independently. The classical orchestra are a prim example of this form of organizational structure.

where the instrumentalists sit when they accompany singers or dancers. The term was subsequently extended to when the instrumentalists themselves identified as a group or ensemble (Grove Dictionary, 2001). It consists of four instrumental groups: strings, woodwind, brass and percussions. It may vary in size. Around 100 musicians are called a symphony orchestra or a philharmonic orchestra — all depended on the audience and organizers. It also consists of at least three out of the four instrumental families to be categorized as a bigger orchestra. The size of the orchestra also varies in the case of the music that is being performed. Orchestras from the Baroque and early Classical period often consisted of not more than ten to thirty musicians. These orchestras are therefore categorized as Chamber orchestra, or Sinfonietta. There may also be orchestras only dedicated to one instrumental family such as a string orchestra, wind orchestra and so on. Hence, in this thesis, the author has created an umbrella definition of the word orchestra. To gather all the types of varieties of the classical orchestras under one term. Not to include other types of orchestras such as jazz orchestras or other genre related to other musical genres.

In the case of the ‘functional structure’ of the orchestra, the best orchestras are based upon highly skilled musicians who devote their whole career to perfecting their musical and instrumental skills. “Imagine the level of expertise and effectiveness achieved by individuals in any other field if focused, individualized practice, and theoretical training began from the age of six or eight—in addition to their regular schooling” (Hunt et al., 2004). Artistically speaking, the best orchestras do pick the best of the best. As in any bureaucratic system; conductor, concert masters and group leaders are the backbone of the orchestral structure who tries to lead the rest of the group onwards to a collective musical goal. In the case of musical genre or composers, these leaders are able to revolve or hand over the stick to other leaders to maximize the musical potential for the collective musical achievement. As a result, the career of a classical orchestra musician is incredibly competitive. The expectations of the level of achievement will only be increasing season after season for orchestras to stay relevant. This will be discussed more in depth later in the thesis.

2.2.1: Ways of Managing Symphony Orchestra

The typical traditional orchestra is built up of a multi-level bureaucratic system. Every single group ranging from administration, production, artistic producers, financial and business administration. What makes the symphonic orchestra unique compared to other CCI, for example

the theater, is that role of the executive director, orchestra director and artistic or music director are commonly separated.

Koivunen's (2003) paper describes how interest in studying arts leadership has flourished as the field of arts management has grown. She says that “leadership is a hugely popular yet controversial topic that easily evokes passions, opinions and arguments” (Koivunen 2003, p. 14). The challenges when examining leadership are many. The sheer volume of research devoted to the study of leadership the past decades is a testimony to how important it is to our collective efforts to understand and improve organizational structure and business models. Even though the concept of leadership is continuously growing, we are now able to identify the positive vision related to various indices of organization performance (Deluga, 2001; Kirkpatrick & Locke, 1996), follower motivation (Sosik, Kahai, & Avolio, 1999). In the social science of management, leadership role could be a plural process (Bathurst & Ladkin, 2012), and an interactive process (Atik, 1994). The effectiveness of group interaction (Parry & Proctor-Thomson, 2003), and satisfaction with both the leader and the group (Dumdum, Lowe, & Avolio, 2002).

As the topic of hand is dealing with a current situation, there is limited of research that are specifically related to the exact same topic. Furthermore, there is limited overall research that largely addresses leadership and management issues in specific CCIs such as symphony orchestras in times of crisis. However, literature raises awareness of pathways and sense making of leaders in crisis (Crayne & Kelsey, 2020; Seetharaman, 2020). In addition, the little reach addressing the combination of addressing the digitalization of the CCI, paints a picture where we were very much unable to foresee a global pandemic— that would affect the industries to this enormous extent. Sigrid Røyseng and her fellow researchers have made important contributions to leadership topics in CCI such as theatre and other musical genres. As stated in Røyseng, Paoli & Wennes (2017); “researching the creative work processes leading to theatre performances may shed light on a neglected aspect in today’s organizations and help us to better understand what is gained and what is lost in a predominantly digitalized work environment”.

Seetharaman (2020) labels the C-19 pandemic as a ‘temporary third dimension’. Momentum for creative thinking on business model pathways. Often based on the gig-economy, the cultural

sector is unfortunately vulnerable⁴. “Although the C-19 crisis has significantly advanced the appliance of digital mediation techniques and concomitant business models, the revenues from those techniques and models will arguably not be sufficient to compensate for the enormous losses. That likely to result from the interruption of live events, performances, exhibitions and commission in the creative sphere” (Betzler et al., 2020). The Symphonic Orchestra Industry was already facing a critical aspect suggested by Radbourne (2007) and Radbourne and Arthurs (2007) (discussed in the previous chapter), and in addition, general effects of fundamental postmodern transformation process (Mangset et al., 2008) — further interruption was indicated in the sector. This complex and rapidly moving situation inferred by Twigg (2020), “aims at effective adaptation and transformative change (...) helps to break down silos and to identify drivers interactions and dynamics of the economic, social, and environmental nexus: this can be applied to shaping policy and selecting intervention points” (Twigg, 2020). However, transformational change does not necessarily categorize as a critical juncture (Capoccia and Kelemen, 2007). Thus, C-19 pandemic’s genetic moments of institutional equilibrium are suggesting a narrative where elements of contingency can be identified. From a perspective in time and space of the current pandemic situation, historical juncture at least shows that the way of conducting and developing cultural policy has changed (H.-K. Lee et al., 2020).

2.3: Critical Juncture Theory

2.3.1: Theory Behind ‘Critical Juncture’

The formal definition of ‘Critical Juncture’ theory is a path-dependent analysis of situations. This concept refers to situations of extreme uncertainty, where the decision of basic actors (such as politicians, executive directors, managers, leaders, etc.) is a matter of choosing one path of institutional development over other possible paths determining factors. Pierson (2004) stated that “junctures are ‘critical’ because they place institutional arrangements on paths or trajectories, which are then very difficult to alter.” In retrospect, examples of these juncture

⁴ A gig economy in the arts and culture sector during the pandemic is a necessary topic to highlight. Through gig economy, the employers have a wide access to range of talents to hire to specific jobs. However, during the pandemic, freelancers or gig workers, whose sole source of income relied on the gig economy, now must compete with other gig workers and people who has been forced into gig working. Through the outcomes of the pandemic followed many layoffs. Which has wounded the culture sector heavily.

forms are, for example, the aftermath of the Chernobyl disaster or the post-World War era. Fundamental actors make decisions about potential solutions within existing discourse and structural constraints—making binding dominant discourses binding discourses and limiting their choices to the list of available policy options.

2.3.2: Constant Cause VS Historical Cause

There are two ways to define a constant cause: 1) a phenomena are produced by a system of constant causes; and 2) some social patterns cause their own reproduction (Stinchcombe, 1968). One may observe a continual influence or relative continuity of the effect from the cause. For example, the Scandinavian countries will have a multiparty system this year because they had a multiparty system last year. Or, the United States will have a two-party electoral system this year because the United States had a two-party system last year.

Stinchcombe defines this as a *historicist*⁵ interpretation and visualizes it in Figure 2. Here, x is representing a cause in the following time period; and the I on the returning arrow indicates that y as a cause in the following period reproduces itself as an effect (Stinchcombe 1968, p.103). “A constant cause operates year after year, with the result that one may observe relative continuity in the outcome produced by this cause” (Berins-Collier & Collier 2002, p. 35). In the case of sociological and anthropological theory, the exploring of the casual structure of repetitioned situations, deposited of past happenings in the social structure of the present, is most likely to be found. As shown in Figure 2, x is unfound until the changing cause occurs. Thus, a repeated cause is created, which equals legacy. Legacy is created by the occurrence or upheaval of historical causes – although, no legacy will last forever.

Before we move on to the C-19 crisis and the effect it had on the Symphonic Orchestra Industry, it is important to take a note of the link between the cleavage and what we call a ‘critical juncture’. Highlighted in Berins-Collier and Collier (2002) (p.33), first, the importance of the cleavage is that it creates new actors or groups. Their emergence creates the ‘critical juncture’. Second, the cleavage raises further questions or problems that are so high profile that they trigger a massive reorganization. For example, political issues may cause a reorganization of political relationship. It is this change or responds that is called a ‘critical juncture’.

⁵ Term related to attributing significance to elements of space and time. In the case most related to the topic, primarily methods are empirical. Only by emphasizing the data available could a theory of the source be determined.

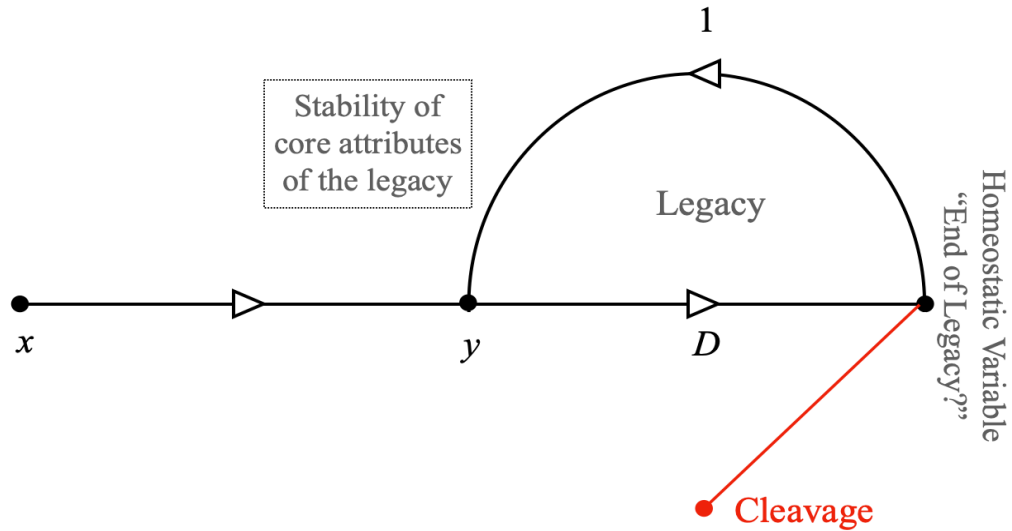


Figure 2: Timeline of Legacy. An interpretation of the “Building Blocks of the Critical Juncture Framework” by B. Collins and Collins (1991) and combined with Stinchcombe (1968) “Functional form of Historicist explanation”. In this case, the red line are representing the COVID-19 pandemic which prevents the legacy (1) to reproduce itself.

2.3.3: COVID-19 as a ‘Critical Juncture’

The most significant aspects that separate a crisis from a ‘critical juncture’, shown by the red line in Fig. 2, is the sudden cleavage that interrupts the legacy of a timeline. As explained earlier, leaders should have the experience and knowledge to interpret and handle critical events. Examples such as the soloist had to cancel due to illness on the day of the concert or an instrument being stuck in costumes at the airport — are both major events, but manageable. A Critical juncture on the other hand, is a short event or happening that prevents anything or everything to move on the same path as before. In the case of the COVID-19 pandemic, the first cases of the illness and how quickly it spread from Wuhan in China to the rest of the world in just a few weeks, is the actual ‘critical juncture’. The political measures that is followed, is an effect or responds from the ‘critical juncture’. Aspects such as people getting very sick, borders closing, concerts and events got cancelled, etc. — are all aftermath of the ‘critical juncture’.

The concepts of critical juncture and historical events highlight the possibility of a transformative change. The reeking wildfire caused by the COVID-19 pandemic created financial devastation in many areas of society. It provoked particularly deep cuts in the arts and culture sector which created a whole new set of challenges for the industry. COVID-19 has resulted in stigmatization of survivors and a spike in unemployment. If we not only include cultural policies, but public policies and frameworks in general. Responses taken was determined

by contextual factors of the exciting priorities of the economic circumstances and public policy before the pandemic. (H.-K. Lee et al., 2020).

2.4: Policy Frameworks in the Culture Sector

Routledge Handbook of Global Cultural Policy characterizes an academic discipline by a sense of unity. That the discipline shares a common core of literature that defines the object(s) of study⁶. Cultural policy as an academic field or subfield of Social and Political science.

Policymakers sought “to investigate and operationalize the economical development in the potential of cultural producers and assets” (Power, 2009). Identifying culture in aspects of the political sciences, suggested by Paquette & Beauregard⁷, it intersects in three different ways. 1) Political science often approaches culture from either aesthetic or anthropological registers, 2) understanding culture in political science has to do with the “political culture”, 3) in culture participation, citizens are active both in the input and output of government.

- 1) Registration of aesthetic and cultural understanding, are most often regarded to artistic contextually, or to mark “differences and similarities in taste and status within social groups” (Millar & Yúdice, 2002). In an anthropological sense, the way of life is more articulated. By religion, custom, language, time, and space. Collectively, both provide elements of how people identify individuals and groups.
- 2) Emerging from literature on nationalism — notion on “political culture” refers to different types of political behavior. Attaches great importance to the political orientation of a country's political system. It is based on a “set of values, attitudes, and beliefs that gives a political system meaning and structure” (Almond and Verba, 1966 in Routledge 2018).
- 3) Diversity assets or cross-cultural assets in cultural policy relate to people's attitudes. Intercultural assets does not only “allow people from other cultures to develop their artistic practices. It also allows for the questioning of practices and professional

⁶ The essential key of progression in a field of study is related to the process of socialization in their education. Which means when introduced to a narrative of research in an academic discipline, as a social world, appears less homogeneous and more divers.

⁷ Routledge Handbook of Global Cultural Policy (2018), Chapter 2.

cultures, and the criticism of inherited logic, habits, and specific values, which often stand in the way of working together and create unnecessary competition. Being intercultural means questioning the content of what one transmits, the works of art one puts up for display, and the memories and stories that education favors or disregards. It means questioning what one calls art, heritage and self-expression.” (UNESCO European Agenda of Culture 2011-2014, p. 10).

Ultimately, cultural policy has important sociological assets and is committed to explain the emergence and consequences of modernity and ‘sociology of culture’. “Cultural policy must no longer be commanded by aesthetics and moral motives but must be conceived on the basis of objective data and be scientifically based on social needs” (Dubois, 2011). The study of prominent aspects of cultural policy is therefore related to the cultural heritage and artistic context of the people.

2.4.1: Cultural Policy in Scandinavia

The Nordic countries have governmental councils or administrations who are in charge of the country’s cultural policy. Or to put it another way, cultural policy is the participation of civic representatives, allowing art to roam freely. Power (2009) argues that based on the acceptance of the pan-national geographic misnomers in the Nordic region of Europe, a cross-border policy is an ideal approach for the CCI. The idea of Northern European countries is officially “used but those involved, and a series of cross-national governmental initiatives and cooperation agreements are administrated through supra-national governmental agencies such as the Nordic Council of Ministries” (Power 2009, p.446) The country’s cultural policy is most often based on the principles that culture has a unique intrinsic value. These principles are based on that the arts and culture are able to expand our understanding of our society and ourselves. The role of art is to comment, reflect, criticize, and challenge. Most Nordic governmental arts and culture administration is also in charge of the issues concerning culture, democracy and equality, science, media, the national minorities, and the language and culture of the Sami people. In Scandinavia, the policies are focused on local and regional levels. “Most unambiguous finding of successive academic studies is that firms in these industries are more innovative and export to a higher degree if they are situated within localized industrial clusters” (Power, 2009; Power and Scott, 2004).

2.4.2: The ‘Everyday Life’ in Scandinavian Culture Sector

Elstad and De Paolo (2014) describes the Scandinavian arts and culture scene as most often preplanned events where consumers are able to experience or take a part in arts and culture projects happening limited time or period frame. These events or occurrences also differ in the context of the primary purpose. Some with the main commercial purpose of ‘earning money’. Some who’s main purpose is to grow and get bigger that are related to these non-profit organizations. This is common in the festival events of the CCI. When it comes to organizing TOI, they are most often pre-planned seasons that last from beginning of September until April/May (approximately 40 production weeks a year). For the typical classical orchestra, organizing a whole season takes six months to a year, but most orchestras usually have a 2-5 year layout plan. It is also common to have a ten-year plan.

2.4.2.1: The Role of the Orchestra

Generally speaking, in a normal production year, most orchestras in Scandinavia usually have an ongoing dialogue with their country's Ministry of Culture and other relevant outstanding organisations. While most administrative activities take place within the orchestra's organization, major changes such as budget changes, tour plans, outstanding concert productions, auditions, etc. will be referred to industry government representatives. This will be discussed further in Chapter 4.

2.4.3: (Re)making the Cultural Policy

Examining the responses to the C-19 crisis, the period of significance happened in the first and second quarter of 2020 where a discourse in direction and structure in the conjuring of the policy. ‘Critical juncture’⁸ in cultural policy created serious challenges and different potentialities of policy development to be made possible. Outlining a categorization and analysis of the culture political measures and strategies developed with regard to the symphonic orchestra industry in the chosen area of study. Based on developing empirical information, it can provide an insight to government’s active responses and solutions to the pandemic. Government’s duty-bound actions regarding cultural responsibility and economic values of culture — the policy

⁸ When analyzing path-dependent institutions, the concept of critical juncture refers to situations of uncertainty in which decisions of important actors are causally decisive for the selection of one path of institutional development over other possible paths. This chapter will discuss this topic further.

discussion will pay increasing attention to re-articulating cultural values from social perspectives and highlighting social need for supporting artist's livelihood.

Available literature on cultural policy and the C-19 crisis tends to consider specific and current situations during the pandemic. Explicitly or implicitly, as a significant moment in which raptors have emerged in the dominant ways of doing cultural policy unravelling its existing structures, institutions, and relations. Pinpoint the measures taken to prevent bankruptcy and protecting capital-intensive cultural institutions such as the orchestra. Exploring these isolated measures might also explain by country-specific characteristics or context, rather if countries are more likely to pursue similar approaches, benchmarking each other's measures due to time pressures in a crisis situation.

3. Method of Symphonic Management

3.1: Aim and Hypothesis

The subject of matter stands on three main pillars: management, theory of critical juncture, and policy frameworks. To get understanding of the situation, one must get a complete overview of the situation on the inside of these orchestras. Thus, various aspects of stability in the Scandinavian Symphonic Orchestra Industry and culture sector, *how has the COVID-19 pandemic affected the management of Scandinavian symphony orchestras?*

The aim of the current study is to map-out the overall situation of the C-19 pandemic in the Symphonic Orchestra Industry in Scandinavia. The sudden interruption on how we generally organize an orchestra has led to uncertainty and unfavorable situation for the industry. When discussing organizational research and leadership methods, approaches to dealing with crises are well studied. However, specified research has never been emphasized in the case of creative industries such as the symphonic orchestra industry. If we literalize Christopher Small's term 'musicking'⁹, the perspective of the importance of orchestral management has never been more important than during the C-19 pandemic. Negligence researching leaders in crisis has led to the boat swamping. Findings from studies such as Meindl et al. (1985) provided valuable insights into romanticized concepts of leadership in organizations undergoing change. In addition to Mumford et al. (2008) who recognizes how outstanding leaders' ability of sense-making emerges during times of crisis — who rises to create alternative pathways. Both highlighting how important it is to research these leaders in the act of sense-making in times of crisis. "Organizing at and beyond limits shows the tensions between security and adventure, persistence and change, and pragmatism and romanticism. Both organizations' successes and failures depend on their ability to exceed only those limits they choose to exceed and to remain within other limits" (Farjour and Starbuck, 2007, p. 563, in Weick, 2016). Validation of this hypothesis will further demonstrate the importance of continuing research on CCI management, especially

⁹ A term coined by the musicologist Christopher Small in his 1998 research. Small makes it clear that the word *music* should be treated as a verb and not a noun, as an action and not a physical thing. The term collects all actions that is necessary for the creation of music or for the opportunity for the music to happen at any capacity. Everything from practicing, listening, dancing, providing materials is all apart of the joined action of musicking.

sense-making and approaches to crisis management. Hence, resulting in non-stop orchestral version of John Cage's 4'33.

To get a more in-depth understanding of the leader's every day struggle during the C-19 pandemic, this thesis will include two main areas of study. Firstly, an in-depth analysis and pan-national comparison of key events that occurred due to the C-19 pandemic in the selected countries in the case of cultural policy in symphonic orchestra industry. As suggested by Betzler et al. (2020) and H.-K. Lee et al. (2020), comparing policy frameworks surrounded the C-19 pandemic based on the theory of 'critical juncture'. Secondly, a qualitative interviews of executive directors/orchestra managers and artistic directors of some of Scandinavia's most leading classical orchestras (two orchestras per country). The interviews will be divided into three categories of topic: 1) Before C-19, 2) During C-19, and 3) Predictions of post-C-19. The samples for the interviews have been chosen accordingly to their status of representation of their orchestra of employment.

3.2: Identifying Hypothesized Critical Juncture in Scandinavian Policy Frameworks during the COVID-19 Pandemic

Claiming that a significant change has occurred, that it happened in a distinctive way, and it has an explanatory hypothesis of consequence — then we can for sure categorize the change as a 'critical juncture'. The method to identify the effects of C-19's on Scandinavian policy frameworks are as followed: First, using the method suggested by Betzler et al (2020) and H.-K. Lee et al. (2020) to map-out the key events and major changes to the everyday of practice of policy frameworks and measures. Comparing policy framework – is an attempt to analyze the different characteristics and structure of functioning in policy and measures taken during the C-19 crisis in the individual countries. The comparison assessment aims towards identifying, classifying, or explaining similarities on a pan-national level. A comparison assessment is widely used by the international policymakers to monitor and emphasize evidence-based and lesson-drawing governance. This will also make us able to pinpoint the outcome of these culture sectors and symphonic orchestra industry in the individual countries. (Peeters, Verschraegen, and Debels, 2014; Betzler et al., 2020).

Secondly, by using the Collier and Collier (1991) Framework for Analyzing ‘Critical Juncture’, to further identify these historical events and then analyze and highlight the possibility of transformative change (Fig. 2). The main purpose of the study was to identify standardized indicators to measure the impact of C-19 on cultural policy in Scandinavia. This framework is based on seven steps to pinpoint the cleavage of the juncture. A comparison of the value of the key points will then be able to assess the impact of C-19 on cultural policy.

3.3: The Interviews

All interviews were conducted and recorded ‘in person’, or on Zoom or Teams, and lasted around 40-50 minutes. The interviews were conducted in English or Norwegian and all interviews were transcribed by the candidate. Quotes from interviews that were conducted in Norwegian are carefully translated to English by the candidate and approved by the interviewees afterwards. The answers given by the representatives from the different Scandinavian orchestras will be analyzed through qualitative studies of the transcripts.

The main topics of the interview will regard the everyday management, artistic work and achievements, investments towards technology and modernization, and relationship and type of communication between national government and Ministries of Culture and the orchestra of topic. On the behalf of the content, a pan-national comparison of the data between the Scandinavian countries, among orchestras nationally, and outcomes of the executive leadership will be made.

3.3.1: Who and Why

Subjects selection for the qualitative study were selected upon their close involvement in the everyday management of a symphony orchestra in any of the Scandinavian countries: Bernt Bauge (*Bergen Philharmonic Orchestra*, Norway), Ingrid Røynesdal (*Oslo Philharmonic Orchestra*, Norway), Tecwyn Evans (*Aalborg Symphony Orchestra*, Denmark), Trine Birgitte Boje Mortensen (*Odense Symphony Orchestra*, Denmark), Sten Cranner (*Gothenburg Symphony Orchestra*, Sweden), and Staffan Becker (*Swedish Radio Symphony Orchestra*, Sweden). The orchestras have been chosen due to their artistic achievements, international immanence, online presence, media coverage, and geographical location. The selection criteria are based on the samples: musical background, their interests in preserving the symphonic orchestra industry, and theirs close involvement in modernization of the industry. Those who fulfilled the criteria are

also selected to participate in either an ‘in person’ or video/online interviews. In addition, the selection of method is to explore ways in which subjects experience and understand their world. Described in their own words, subjects are able to provide a unique and personal description of their experience and opinion through conversation.

3.3.1.1: About the Orchestras

Bergen Philharmonic Orchestra, Harmonien (in English: Harmony) (Norway) — One of the national orchestras in Norway with 101 members. Bergen Philharmonic Orchestra was established in 1765 under the name of *Det Musicalske Selskab* (The Musical Society). Edvard Grieg was the artistic leader from 1880-82. The English conductor, Edward Gardner, has been the chief conductor of *Harmonien* since 2015. Bernt E. Bauge has been the Executive Director of *Harmonien* since 2010.

Oslo Philharmonic Orchestra, OFO (Norway) — One of the national orchestras in Norway. Today's organization was founded in 1919 with roots back to 1870's when Edvard Grieg and Johan Svendsen founded the *Christiania Musikerforening* (Christiania Musical Association). According to their website, they hold around 60-70 concerts yearly. The Finnish conductor and cellist, Klaus Mäkelä, has been the chief conductor since 2019. Ingrid Røynesdal has been the Executive Director of OFO since 2013.

Aalborg Symphony Orchestra, AaSO (Denmark) — The orchestra was established in 1943 during the World War 2 and was described as a “light in the dark” during a war struck Northern Denmark. Today, the orchestra has 65 musicians. Tecwyn Evans has been the artistic director of AaSO since 2020.

Odense Symphony Orchestra, OSO (Denmark) — It was founded in 1946 and today has about 70 members and holds about 100 concerts yearly. Before the beginning of the pandemic, OSO went through the process of becoming independent from the municipality of Odense and became officially one of the five regional orchestras in Denmark. In later years, OSO has become known for hosting the Carl Nielsen International Competition for violin, flute and clarinet. As of 2021, the French violinist and conductor, Pierre Bleuse, became the Chief conductor of OSO. Trine Birgitte Boje Mortensen has been the Executive Director of OSO since September 2021.

Gothenburg Symphony Orchestra, GSO (Sweden) — One of the national orchestras in Sweden located in West Region of Sweden (Västra Götaland Region). GSO was founded in 1905

and today it stands with 109 members. GSO also has a successful streaming platform called GSOPlay. The Finish conductor, Santtu-Matias Rouvali, has been the chief conductor of GSO since the 2017/18 season. Sten Cranner has been the General Manager & Artistic Director since 2014. Received

Swedish Radio Symphony Orchestra, SRSO (Sweden) — The orchestra we know today as SRSO was founded after the merge of *Radioorkestern* (Radio Orchestra) and *Underhållningsorkestern* (Entertainment Orchestra) in 1965. Danial Harding has been principal conductor since 2007, and since 2018 he was granted the title of Music and Artistic director. Staffan Becker has been the General Manager since December 2019.

3.3.2: Confidentiality

This project was approved by the Norwegian Centre For Research Data (NSD). All subjects were given an information letter regarding the projects and a confidentiality/consent letter to sign. The consent letter was composed based on the templates available at the NSD website and ‘ethic issues of interviewing’ chapter from Kvåle (2007). The subjects were also made aware of the difficulty of being anonymous, as the thesis is focusing on specific orchestras and the subjects are chosen on behalf of their status as ‘executive directors/orchestra director’ or ‘artistic director’. All consent forms have been signed.

3.3.3: Diversity

Regarding the time constraints of this project, but still collecting a moderate amount of data, a total of six interviews were conducted, two from each Scandinavian countries. The interviews were approximately 40-50 minutes long where the interviewees were able to speak freely on the relevant topics introduced by the candidate. In terms of diversity, two orchestras from each country were selected. Four male and two female participants.

3.3.4: Interview Guide

Executive directorship of a symphony orchestra is by nature a complex and multifaceted job that necessarily involves every aspect of the organization. Challenges including financial development, staff training and management, musician negotiation and contracting, marketing strategies, and the strategic planning process. Therefore, the interview guide is divided into three distinct sections: 1) Before the C-19 pandemic, 2) During the C-19 pandemic, and 3) The predictions of after C-19. As mentioned earlier, general topics will be at the heart of the interview, however, the questions will be changed to fit the categories.

1) *Before COVID-19*

To be able to see the full picture of the pandemic's grasp around the symphonic orchestra industry's neck, one must first understand the already existing foundation before the pandemic. General speaking, in the case of musical and artistic aspects, and commercial and organizational aspects. Respondents were asked to elaborate on topics surrounding everyday life prior to the pandemic. For example as how they would: categorize the orchestra as a business, what sort of investments that was prioritized before the pandemic, the degree of dialogue they had with national government or ministries, and use of public and private economic founding.

2) *During COVID-19*

Since the interviews were conducted in the fall of 2021 and early spring of 2022, the respondents are technically still living in the midst of a pandemic. So, So some aspects of this category must be emphasized for the time being. Because this phase of the interview is focusing on the 'before and after' effect of the C-19 crisis, the interviewees were asked to focus on the beginning of the pandemic and central happenings in 2020 and elaborate (and compare to the first category if needed). Here, we try to pinpoint individual experiences and actions to prevent a full-blown pandemic.

3) *Predictions of Post-C-19*

For the most part, what will the consequences of the pandemic look like? This category is designed to allow respondents to reflect on the outcome of the pandemic and how it will continue to have an impact after it. What are some of the lessons they have learned and continue moving forward into a pandemic free world?

3.3.5: Points of Analysis

The next two chapters will introduce two different points of analysis. In Chapter 4, with a bird's-eye view, we will get an overlook over the significance of the policy makers' actions and measures taken during a period of crisis. The chapter will also establish an overview over similarities and differences of the cultural policy aspects of the pandemic between the countries. This will be visualized through key events from each Scandinavian country. These points are inspired from Betzler et al. (2020) and H.-K. Lee et al. (2021). The data collected from the interviews will be presented in Chapter 5. This will be presented as a worm's-eye view.

4. Scandinavian Policy Frameworks (Bird's-eye view)

4.1: Cultural Policy more in depth

4.1.1: Scandinavian Cultural Policy

As discussed earlier in chapter 2, cultural policy can be considered as the totality of a government's activities with respect to the arts and culture of the country. Context of a government's role in the arts is to keep the public and private market fair and efficient. Scandinavian terms of cultural policy expectancy will react in ways it aligns with the country's priorities, differing between cultural and instrumental motives. Justified and different aims with regard to cultural policy can "be expected at country level, whereby the national preferences in cultural policy (and funding) aims can be considered to reflect the broader preferences of nation-state" (Betzler et al., 2020, p.4) In the case of the Scandinavian countries, it is suggested to be "an approach characterized and interest groups, elaborate welfare-oriented support systems for culture workers, and ideological tendency to stress egalitarianism as well as national identity agendas" (Mangset et al. 2008 in Power, 2009) (Matarosso and Landry, 1999; Grey, 2009).

While being culturally similar, the Scandinavian countries are more or less similar in the ways they are governed. Without getting too deep into it, as both Denmark, Norway, and Sweden are categorized as highly democratic countries — they are also constituent of an element of anatomy. This means that the countries have an underlying basis that democracy "rests on freedom of opinion and ability to make autonomous decisions free from inappropriate influence" (Blomgren, 2012, p. 520). In relationship to the CCI, it is regarding their freedom of speech. The way the CCI and the cultural political authorities communicate is based upon formal and informal rules or values between policy and economy. As to formal rules/values, it is made up on formal *implementation structures* that is regulated by law and economic steering. These policy outputs are based upon an institutional concept of navigating instruments, regulations, and organizations. Whilst the informal rules/values are *predominant conceptions* of cultural autonomy and quality. These rules/values come from what Blomgren calls *formative moments*. Which can, for example, be applied to the C-19 pandemic and how the effects of the pandemic affected the decision making of the policy makers. (Blomgren, 2012; Power, 2009; Mangset et al. 2008)

4.1.2: Reputation Management in the Cultural Sector and Symphonic Orchestra

Industry

Regarding the element of autonomy in democracy in the symphonic orchestra industry, orchestra's relationship to the policy makers does vary from country to country, from region to region, from municipal to municipal. Yet, this brings forth an interesting aspect of organizational theory. The concept of reputation management in the Scandinavian symphonic orchestra industry is unique. The way the culture sector brands itself is related to the aforementioned concept of free speech. With a more specific example such as the symphonic orchestra industry, they are most often labeled as a high level of expertise and skilled industry. This creates an element of competition as these orchestras will forever strive to have the best musicians, collaborate with the best conductors, soloists and composers, perform the best music and play in the most extravagant concert halls. During the interviews, the element of networking and being aware of fellow organizations and orchestra's active engagements, were highly pointed out to be essential from all the six leaders. The dramatic aspects of when a major element such as strategic planning is almost impossible to execute due to the restrictions based on public health and security. For the leaders and their team, it creates a sense "helplessness" as their normal way of tackling tasks is not possible anymore. In crisis such as the C-19 pandemic turned out to be, these types of institutions will need to rely on a crisis plan and often seek guidance outside of the organizations. For example, symphonic orchestra industry will most often turn to the national cultural ministry or other related organizations. Any Norwegian cultural institution would turn to, for example *Kulturrådet* or any other related organization. If we apply the theory of 'critical juncture' into this equation, we will see that there is an outstanding factor (the C-19 virus) that will/ or has interfered with the core attribute of the legacy (everyday tasks of a orchestra).

Reputation management can also be indicated in the arts even at a nation level. This means that the amount of funding put into the arts and culture sector, even at the worst of times, is more or less reputational. This is related to a nation's wish to still have a functioning arts and culture sector when the crisis is over. From a comparative perspective, making sure that the sector is able to function at the somewhat normal rate for 1) the local population, and 2) to attract visiting tourist's participation in the sector. An example of this is the great global financial crisis in 2008 vs. C-19, which lead to immediate economic and social measures.

This chapter will be dedicated to the cultural policy aspects and will go into more details from each of the Scandinavian countries. The examples from the symphonic orchestra industry will be on a more general basis nationally, with a few examples from the interviews. The results of the interviews will be introduced in the next chapter.

4.1.3: About Scandinavia

Scandinavian countries are parliamentary constitutional monarchies, characterized by a strong preference for consensus decision-making. The political system is made up of a multi-party structure, where respective parties can be represented in the nation's Parliament. The monarch has only symbolic and ceremonial powers. In addition to Scandinavia's beautiful scenery, it is also well known for a well-educated labor force, productive public and private sectors, and rich natural resources.

4.2: Norway

4.2.1: Norwegian Governments Involvement in the Symphonic Orchestra Industry

When it comes to the support of the Norwegian arts and culture sector, Ministry of Culture and Equality's portfolio of responsibilities regards culture, equality and discrimination, copyrights, media, sports and voluntary sector, and regulation of the states and private lotteries. In addition to the Ministry, there are various government and private organizations whose operations involve the support of arts and culture and the implementation of cultural policies. In the case of the symphonic orchestra industry, *Kulturrådet* (Norwegian Arts Council), *NTO* (Association of Norwegian Theatres and Orchestras), and *CREO*, are examples of organization whose purpose is related to making the arts and culture sector made accessible, vibrant and diverse.

The professional orchestral industry in Norway can be classified as independent organizations or institutions. These institutions are diverse, inclusive and free to express themselves artistically and musically as they wish. As mentioned by both representatives from the Norwegian orchestras in the interviews, the government or more specific, Ministry of Culture and Equality, will always be involved at a distance. This means that the orchestra usually informs the government of major events and decisions, but the ministry maintains a sufficient distance from the orchestra to express itself artistically undisturbed.

The Norwegian Ministry of Finance is responsible of proposing the yearly States Budget that is passed on to the Norwegian legislation. The State's Budget of Norway documents the incomes and expenses of the Norwegian government. Institutions in the Norwegian cultural sector also accumulate funds through this budget. The classical orchestras are described as being a very important as the primarily are responsible of keeping the symphonic concert alive. Roughly, they therefore receive around 70-80% funding from the Norwegian government. Since most of the income of Norwegian professional orchestras comes from ticket sales, seasonal passes, sales of other items and merchandise, and other external permanent sponsorships (Nesheim, 2001).

These public funds are heavily essential as the organizations themselves are not financially sustainable on their own. The significance of governmental support can be interpreted as the authorities creating a platform where artistic expression and free speech are welcomed at a democratic level. This was perfectly demonstrated during the C-19 crisis. Even as the world is in turmoil, Norwegian authorities are prioritizing financial packages for major orchestra organizations. Reasoned with that, these organizations are first and foremost a part of the active labor market. Secondly, as expressed earlier, the Norwegian symphonic orchestra industry is essential to create a platform where the audience will be able to experience Western Art music and to keep this tradition and music culture alive.

4.2.2: Norwegian Culture Sector under COVID-19

The Norwegian government was quick to measures to ensure safety of the Norwegian population and get control of the situation. Referring to Table 1, as of March 13, Norway officially went into lockdown, with the culture sector following suit. Because of this, the government initiated a reduction in general taxes as one of the government's economic measures. It also received government subsidies from the cultural sector. However, as in many areas of society, the arts and cultural institutions had to lay off staff and artists. Creating unpredictable financial futures for many artists. Following another lockdown in the end of April, as a consequence of further cancellations, social media campaigns such as #NoRefunds was created. Insisting people with tickets to cancelled cultural arrangements not to ask for refunds. As the situation gradually became manageable around mid-May, as shown in Table 1, public arrangements for venues able to manage appropriate social distancing restrictions were opened to 50 people. Borders are open to domestic and international travel after further cancellations and a desperate cultural sector. This unfortunately ended up with a boost in infections around the

beginning of August, and Norway was officially on lockdown yet again by 1. October (refer to Table 1).

Due to the occurrence of the pandemic, the Norwegian Government's expenditure on cultural purposes in the Ministry of Culture's budget for 2020 was NOK 23 million. This was NOK 10.2 million more than in 2019 (see Table 1, 12. March). In addition, as a general economic measure, the parliament adopted a tax reduction during this period. This opened for cultural institutions to apply for grants and funding twice during 2020 through the Arts Council Norway (*Kulturrådet*).

Due to severe uncertain times, all public places were supervised to be standby for extraordinary measures throughout 2020, as the situation could change daily. Measures such as one- or two-meters social distancing, avoid physical contact such as handshakes and hugs, requirement to wear a mouth and nasal covered mask in public places and public transport, and required to test and/or isolate oneself if you or somebody you have been in close contact with gets sick.

At some point later during the pandemic, vaccines got available, and eventually people were able to use NIPH¹⁰ approved COVID-19 digital passes. If you had a green pass, you were able to participate or enter public events or places. These passes were only accepted with a negative C-19 tests. In comparison to its neighboring countries, Norway was the last Scandinavian country to initiate C-19 pass as this was only available during the end of Q3 of 2021.

4.2.3: Norwegian Symphony Orchestras in Crisis

Like most of the cultural institutions, the orchestras were also forced to shut down due to government restrictions caused by the highly infectious disease. When the situations were considered reasonable, the musicians were again allowed to enter the concert halls. Obeying the strict rules of social restrictions, concert halls and stages were modified to include the preferable social distancing, both for musicians and audience. Due to the lack of space, the size of the orchestra would vary and the already altered concert plans were most often again rearranged. Orchestra who had the right equipment was able to record or stream smaller and bigger concerts. A trend that skyrocketed during the pandemic across various social medias (see table 1, 25. May). Streaming has become a key factor throughout the pandemic, as it has become a reliant source for concert creators to keep their artistic dialogue with its audience.

¹⁰ Norwegian Institute of Public Health or *Folkehelseinstituttet* (FHI)

During the interviews with the Norwegian representatives, they were quick to point out the Norwegian government's financial packages. A cause to be perceived as necessity for the survival of these orchestras. Reading between the lines – it is obvious that a wound caused by the lack of artistic expression and performance has left this industry bleeding. But the financial support of the government was necessary to reassure continuance of survival for the industry even after the end of the pandemic.

Table 1: The timeline of Cultural Policy responses during 2020 in Norway

Date (2020) ¹¹	Key actors, Decisions and activities
12. March	Due to the rapid spread of the virus, Ministry of Culture and Equality (MoCE) , grants governmental subsidy to CCI.
13. March	General economic measure such as tax reduction are adopted by parliament. Boarders are officially closed for international travel and visitors.
18. March	Arts Council Norway (ACN) declared they will not demand refunds for projects that are cancelled.
30. March	Several cultural institutions such as theatres, museums, National Opera and Ballet, lays off artists and other employees.
7. April	MoCE together with Norwegian Institute of Public Health (NIPH) announces all culture and sports arrangements between 7. April – 15. June are cancelled. A campaign on social media (#norefund) encourages peoples who bought tickets for culture events not to ask for a refund.
7. May	NIPH declare public arrangements opens up for 50 attendees.
25. May	Music institutions are streaming concerts online, including crowdfunding, over several sites such as YouTube, Facebook, and other streaming platforms.
15. July	Norwegian boarders were opened for international tourists and Norwegian travelers were able to visit a limited countries with low contingency rate. This ended up with a heightened infection rate in end of June/August.
1. October	New extraordinary measures will be demanded as of this day.
18. October	A mutation of the Sars-CoV-2 virus are accounted for in Norway – called Omicron virus
23. October	MoCE announces compensation packages to be reinstated for the culture sector

¹¹ Source of Timeline: <https://www.regjeringen.no/no/tema/Koronasituasjonen/tidslinje-koronaviruset/id2692402/>

4.3: Denmark

4.3.1: Danish Governments Involvement in the Symphonic Orchestra Industry

When it comes to the support of the arts and culture sector in Denmark, the Ministry of Culture's portfolio of responsibilities regards initiatives supports arts and culture, cultural heritage, higher education related to areas of the arts, copyrights, media and sports. In addition to the ministry, are the arts and culture sector highly financed by private foundations and funds.

Like the Norwegian symphonic orchestra industry, the Danish professional orchestra industry is to a large extent categorized as independent organizations and institutions. Danish orchestras are democratically driven, diverse, including, and are free to express themselves artistically. The Danish symphonic orchestra industry is divided into regional and municipal orchestras. What differs between a regional based or municipal based orchestra most often depends on the size of the orchestra and how much the national and local authorities are invested in the institution. It also depends on the orchestra's presence in its local community. Both orchestras presented in this thesis are both categorized as regional orchestras and just like the professional Norwegian orchestras are run on an open dialogue with the policy makers. Danish orchestras are also financially funded by private foundations and funds.

Danish cultural policy's main focus is to create a diverse and including platforms for all arts and culture where the audience interests are central¹². Larger organizations such as the regional orchestras are therefore highly praised nationally and internationally. Denmark has a long central history in the Western Art world. With amazing contribution such as music of Carl Nielsen and high demand music conservatories that has hosted several musical talents, are only a few reasons to put Denmark on the map of the Western Art World.

4.3.2: Danish Culture Sector under COVID-19

Analogous to the situation in Norway, the Danish government was quick to measures as soon as the virus was indicated and proved a real health threat to the population. With reference to the timeline in Table 2, Denmark was officially on lockdown from 11. March. A few days later, the Ministry of Culture and Sports announced that culture projects lasting less than four weeks are

¹² Letnes, Odd, and Arne Olav Hageberg. "Dansk Kulturpolitikk: Fra Opplysning Til Kulørte Lykter." *Bok Og Bibliotek*, 9 Mar. 2008, <https://bokogbibliotek.no/bok-og-bibliotek-nr-6-2005/dansk-kulturpolitikk-fra-opplysning-til-kul-lykter-917/>.

sanctioned to apply for financial packages. As the situation escalated, the Danish Government's response to the effects of C-19 pandemic on the arts and culture industry were to upgrade the governmental arts funding called *The Danish Arts Foundation*. Divided into the second quarter and the second half of 2020, institutions; organizations, groups, and individuals were able to apply for governmental funding regarding specific projects (see Table 2). The Danish Arts Foundation's C-19 funding was described as followed:

It is very clear that during a crisis like this, arts and culture do bring us and the community closer together. That is why it is so important for our community, that we have and arts and culture life also after the pandemic” (Michael Bojesen, chairman of Danish Arts Foundation¹³

Arts and culture organizations were able to get their hands on financial packages for culture projects lasting less than four weeks. Projects that did last longer than the time limit did not qualify for this subsidy. In an interview with Trine Mortensen (musicologist and CEO of the Odense Symphony Orchestra), In the interviews with Trine Mortensen (musicologist and CEO of Odense Symphony Orchestras), where the cultural subsidy approval are described as projects of cultural value and those that can guarantee further financial income in the future. As in OSO's case, they chose the Arts Foundation's financial packages in relation to concert projects that were manageable in relation to the governmental health regulations, proven to be manageable in an unpredictable timeframe, in addition to be very short staffed. In other words, projects with culture value that can benefit the organization or institution of keeping a workplace afloat, would get accepted. To put in perspective, for a freelancer, if the monthly loss in revenue had fallen under 30%, you could get up to 75% compensated by the state. With a max monthly income at 23.000 DKK before taxes.¹⁴

As of the publishing of the report of 24. August 2020¹⁵, approximately 10.000 applications were received for the *Danish Arts Foundation's* C-19 funding. For the second quarter or

¹³ A press release from 31. March 2020 on [kunst.dk](https://www.kunst.dk) : <https://www.kunst.dk/2020-1/hjaelp-til-kunstnere-og-projekter-stoettet-af-statens-kunsthjelp>

¹⁴ Borud, Heidi. "Kulturkrisen i Sverige Og Danmark: – Veldig Mange Vil Ikke Klare SegH." Aftenposten.no, 5 Apr. 2020.

¹⁵ Ministeret for Kultur. "HJÆLPEPAKKER OG ORDNINGER TIL KULTURLIVET UNDER CORONA." Kum.dk, Kultur Ministeriet , 27 Oct. 2020, https://kum.dk/fileadmin/_kum/3_Temaer_og_kampagner/Covid-19/Kulturministeriets_kompensationsordninger_oktober_2020.pdf.

beginning of C-19 pandemic, Ministry of Business and Ministry of Culture and Sports, included 1,6 billion DKK aid scheme. Further, an additional 1,9 billion DKK was to be added for the second half of 2020.

With accordance to the health situation in Denmark, the Danish government along with the Danish Health Authorities, were able to slowly open society in phases. Meaning that the Danish society was able to run as ‘normal’ as possible throughout the summer of 2020. Travel restrictions have been lifted to some extent. All Danes were strongly advised against international travel as the situation outside the borders was inconstant.

However, Danish borders opened up for tourists from Norway, Germany and Iceland. On the other hand, the third Scandinavian country, Sweden, was the health situation recognized by the Danish authorities as unsafe. HenceTherefore, all travel to and from Sweden is prohibited. However, in early September, all covid-related restrictions were released. Only a week later, the infection rate flared up again around the capitol, and it kept on escalating. After the discovery of C-19 infected mink, that later would be known as the *Covid Mink-culling Scandal*, the Danish realized that the pandemic was far from over. Public places, including concert arenas, were yet again restricted. The public capacity decreased from 50 to 10 people in total as the death rate had suddenly gone up. In the beginning of November, seven different municipals in North Jylland were put on lockdown. Which followed by a recommendation by the Danish Health Authorities not to celebrate Christmas with more than 10 people in total.

4.3.3: Danish Symphonic Orchestra Industry in Crisis

The Danish symphonic orchestra industry during the C-19 pandemic of 2020 can be divided into three significant periods. 1) the beginning of lockdown, 2) the summer months with fewer restrictions, and 3) autumn/winter mounts with an increase in death rates. It took a huge toll on the industry and most of all, its audience. In comparison to its Scandinavian countries, Danish orchestras had not introduced its audience to any online platforms before the pandemic and were therefore heavily reliant on its audience to show up. Their answers were often, for example, decreasing the ticket prices and introduced a several productions of unannounced pop-up concerts to get to where their audience was.

As the pandemic kept progressing, and there was no way the audience were able to attend, the realization of the importance of streaming and recording music was heightened. With the Danish Arts Foundation’s subsidies in mind, they prioritized productions that would meet the

criteria, meet the standard artistically. Meaning that during the periods of lockdown, most concerts were cancelled or postponed to much later dates. Just like the Norwegian orchestra did, they divided the orchestra into chamber groups and sinfonietta. That also introduced much more repertoire, which also could be used during pop-up concerts. The summer months were described as normal. Where normal sized orchestras were able to open the concert halls for cohorts, with proper social distance and facial masks.

Table 2: The timeline of cultural policy responses during 2020 in Denmark

Date (2020) ¹⁶	Key actors, decisions, activities
26. February	First confirmed case of C-19 in Denmark
11. March	Ministry of Health (MoH) and Danish Health Authorities (DHA) announces full lockdown in Denmark to prevent further spread of the virus.
17. March	Ministry of Culture and Sport (MoCS) declares cultural projects lasting less than 4 weeks will qualify for financial packages.
31. March	Danish Government's launching of <i>Danish Arts Foundation</i> where any culture related projects between 9. March – 8. June can apply for a non-refundable fund.
6. April	DHA declares all bigger public gatherings such as festivals as cancelled.
20. April	MoH and DHA announces phase 1 of reopening of society.
7. May	MoH and DHA announces phase 2 of reopening of society.
29. May	Ministry of Foreign Affairs (MoFA) announces tourists from Norway, Germany and Iceland who has booked more than 6 nights outside of the capital, are allowed to enter the country. All Danes are advised against all international travel until 31. August.
24. August	As a part of Ministry of Business (MoB) financial compensation packages includes 1,9 billion DKK for the areas of MoCS .
10. September	DHA announces that all C-19 related restrictions are by this day released.
17. September	DHA recommends new restrictions surrounding the area of Copenhagen. Public places are to be closed at 22:00.
23. October	DHA announces public capacity restrictions from 50 people to 10 people after deathrate skyrockets.
6. November	Seven municipals in North Denmark are on lockdown.
Mid November	Infection of the mutant <i>Alfa</i> is registries in Denmark.
16. December	DHA recommends people not celebrating Christmas with more than 10 people in total. Most public places are shut down after this.

¹⁶ Source for Timeline: <https://www.ssi.dk/-/media/arkiv/subsites/covid19/presse/tidslinje-over-covid-19/covid-19-tidslinje-for-2020-2022-lang-version-1---april-2022.pdf?la=da>

4.4: Sweden

4.4.1: Swedish Governments Involvement in the Symphonic Orchestra Industry

The Swedish Ministry of Culture's portfolio of responsibilities regards Swedish culture, cultural heritage, media, film and sport. Together with the Swedish Arts Council, they stand to protect people's equal access and opportunities to experience and develop their cultural abilities. Unlike its neighbors, Swedish arts and culture sector is only financed by the state.

The professional Swedish symphonic orchestra industry (and other similar organized cultural institutions) are much more close-knitted with the local and national authorities. Sweden is divided into regions where dialogues between the government and culture institutions are working strategically as a network. Something that was highly pointed out during the interviews with the Swedish representatives, is how highly involved the authorities are in major decision-making of the orchestra as an organization. The orchestra as an organization is allowed to move freely artistically inside a set of frames. These frameworks are based on values identified by local authorities based on Swedish models and values.

The policy-makers involvement is to make sure that Swedish interests are kept at the highest standard. This is because the Swedish cultural scene is as highly regarded as healthcare. Swedish Government and Swedish Arts Council therefore distributes approximately SEK 2.5 billion¹⁷ to arts and culture yearly. Swedish Arts Council is a government authority whose main purpose is to implement a national cultural policy that is determined by the Parliament. Ensure equal access, high quality and artistic renewal, and protect and disseminate Swedish cultural heritage. Sweden has also a strong arts and culture exchange program.

4.4.2: Sweden Culture Sector under COVID-19

In comparison to its two Scandinavian neighbors, the Swedish government responds to the pandemic has been based on voluntary action. Meaning that the Swedish government never insinuated any lockdown, but instead recommended staying off highly crowded public places and public transportation, keep your distance to others, voluntary use of facial and nasal covering masks, and stay home if you have any symptoms. Schools were never governmentally closed as it did in both Norway and Denmark. These measures are introduced by regional or municipal

¹⁷ <https://www.kulturradet.se/en/about-us/swedish-cultural-policy/>

authorities, if required. After the C-19 pandemic swept the world, the Swedish government allocated an additional SEK 1.5 billion to the culture sector in 2020¹⁸.

As the every day Swed probably felt that the restrictions were minor in comparison to Norway or Denmark, the culture sector has really had a tough time throughout the pandemic. Depending on the restrictions on public spaces, there are measures ranging from prohibiting these artists and organizations from carrying out their practices. “Many artists and organizations in the sector have small or non-existent financial margins; this is particularly true of the independent arts and culture sector. (...) Another problem impeding artistic development is that support for culture is short-term.”¹⁹

4.4.3: Swedish Symphonic Orchestra Industry in Crisis

Like any other cultural organization, the Swedish symphonic orchestra industry would also feel the aftermath of the turmoil created by the pandemic. In the interviews, the two Swedish representatives gave examples of how concert halls were immediately closed to the public. With their advanced and very popular online concert platforms, they were able to maintain as close to normal concert production throughout 2020, where all productions were streamed live from the concert hall.

Swedish orchestras have like everybody else felt torn apart due to the restrictions. As discussed earlier, the Swedish cultural network is highly prioritized and financial funded. This is because everyone should have equal access to the arts. Some of the major elements that make the Swedish symphonic orchestra industry stand out, as you will see more of during the interviews, are how these bigger orchestra institutions have a strategic position in society and plays a huge part in maintaining Swedish values and culture. These institutions are also funded by the state.

¹⁸ Ministry of Finance. “Economic Measures on Account of the Pandemic 2020–2021.” Government.se, Ministry of Finance, 20 Sept. 2021, <https://www.government.se/articles/2021/09/economic-measures-on-account-of-the-pandemic-20202021/>.

¹⁹ Bojesen, Michael. “Hjælp Til Kunstnere Og Projekter Støttet Af Statens Kunstfond.” *Kunst.dk*, Statens Kunstfond, 31 Mar. 2020, <https://www.kunst.dk/2020-1/hjaelp-til-kunstnere-og-projekter-stoettet-af-statens-kunsthond>.

Table 3: The timeline of cultural policy responses during 2020 in Sweden

Date (2020) ²⁰	Key actors, decisions, and activities
10. March	Public Health Agency (PHA) starts tracking a huge spread of the virus in areas surrounding Stockholm and region of <i>Västra Götaland</i> .
11. March	Sweden reports its first confirmed death from the C-19 virus. On the same day as the World Health Organization (WHO) classified the global outbreak as a pandemic.
20. March	Culture and Sport sector are resiving an extra 1 billion SEK as an economical rescue due to the impact of the C-19 pandemic
23. March	PHA recommends elderly (70+) to stay home. Municipals with high infection rate are to infer remote home schooling if needed. Restrictions are urged in public places such as restaurants and concert arenas.
1. April	Several major culture venues get extra governmental funding due to loss in revenue from ticket sales
23. April	Minister of Culture, Amanda Lind , speaks at UNESCO's meeting with global minsitries of culture.

²⁰ Sources for timeline:

<https://www.thelocal.se/20210201/timeline-heres-what-happened-in-the-year-since-swedens-first-coronavirus-case/>.

<https://www.regeringen.se/4a941c/contentassets/c96ef2e953fd481ebb68d41b980a1d0a/restarting-the-arts-and-culture-in-sweden---summary-sou-202177.pdf>.

<https://www.arcgis.com/apps/dashboards/664ee17494c74ad4b7eac3994ed69d09>

4.5: Scandinavia Summarized

4.5.1: Effects of COVID-19

It is common for orchestras to compare themselves to other national orchestras and neighboring countries' orchestras. It is essential to stay ahead on trends, and networking with composers, conductors, and soloists. The report by Nesheim (2001) describes the Scandinavian symphonic orchestra scene as similar. All three countries have high quality classical music education that attracts students from all over the world.

The three different countries had outcomes of the beginning of the pandemic. The national authorities, along with health authorities, initiated measures and rules according to the country's state of infection. Authorities in Denmark and Norway initiated full lockdown around the beginning of quarter two of 2020, and thereafter continued with strict rules of mandatory social distancing and face covering at public places and public transport. On the contrary to Sweden, Swedish authorities kept most of the society open but had restrictions on the number of people to be present at public places.

When it comes to the Symphonic Orchestra Industry, Norway had a period during Q2 of 2020 where society was on full lockdown. All projects during this period were either completely cancelled or rescheduled for a later period. When the musicians were able to come back to the concert hall, both BFO and OFO stated that they changed the program and created smaller chamber groups that would imply the social distancing restrictions. The concerts were recorded and streamed online, which for both orchestras was a huge success. As the year went by, both orchestras were experimenting with music and various sized of chamber groups and orchestra in accordance to the social restrictions.

Danish authorities had similar outlooks on the pandemic as in Norway. They initiated full lockdown and were the first country of the three to open up completely during Q3 of 2021. Both OSO and AaSO initiated chamber groups and related repertoire. However, none of the two orchestras had invested to the same extent in a digital concert house as the Norwegian orchestras had and struggled therefore to communicate with the audience as it was not possible to fill the concert halls. Due to the reduction of restrictions in the Danish society over the summer of 2020, the concert halls were now able to open again, however, in cohorts.

The Swedish orchestras had beforehand the biggest online platforms of all six orchestras. GSO who had the well-established GSOpay and SRSO who is a part of the media house, was

able to move all production to the digital concert house almost overnight. Since they were able to remove the aspect of the audience completely in the sense of social restrictions, they were able to continue bigger orchestra productions.

4.5.2: Economic and Social Measures Summarized

With reference to table 4 on the next page, measures to support the arts started roughly at the same time and each government was following the situation carefully from the start. Financially, arts and culture organizations were aided with governmental appropriations, subsidies, and financial packages to various degrees across the different countries. When comparing it to Betzler et al. (2020) and H.-K. Lee et al. (2021), where the measures and financial aid varied much more, the Scandinavian countries acted very similar. However, the biggest difference is the significance of involvement by the policymakers in these organizations. Which will be elaborated in chapter 5 and further discussed in later in chapter 6.

According to rapport by Blytt, Bougroug and Sletten (2021) on behalf of Statistics Norway, all three of the Scandinavian countries had similar economic loss/growth in both second, third and fourth quarter of 2020. Factors such as the number of cases (and as we have seen in newer time how new versions of the virus is also causing difficulties) are a correlation to how the government is setting grounds for social measures²¹.

Social measures are one of the factors that has varied the most, and as will be shown in the chapter 5 and 6, are key factors to the outcomes for these institutions. One of the major questions that has surfaced is to how these measures taken by the policy makers have created the lack of self-sufficient room of action for the culture sector. On one hand, we have a country (Sweden) where the policy makers are quite involved, whereas in the other two countries (Denmark and Norway), they are seen at a distance. If we look at it on a perspective from the symphonic orchestra industry in the individual countries, it depends on the ability to handle a crisis and further manage their reputation. When adding the policymakers to the equation, to what extent

²¹ Chapter 4 of “Økonomisk utvikling gjennom Covid-19” (Blytt, Bougroug, Sletten (2022))

are the influence or measures positive or negative effective on these institutions? This will be further discussed in chapter 6.

Table 4: Covid-19 measures for the arts and culture sector during 2020 in Scandinavia

	Denmark	Norway	Sweden
Timing	17. March	18. March	20. March
Justification	The arts provide consolation, distraction, and hope. Key institutions and projects should be supported.	The arts and culture sector should be accessible, vibrant and diverse. Support to the overall arts and culture sector.	The arts have significant strategic position in Swedish culture and life. Support to the overall arts and culture sector.
Size of Measures	2,5 billion DKK	2,86 billion NOK	4 billion SEK
Types	Financial aid packages, appropriations	Subsidies, Financial aid packages	Subsides, appropriations
Coordination of levels	Initiated and enacted at the state level, coordinated on the national level.	Initiated and enacted at the state level, coordinated on the national level.	Initiated and enacted at the state level, coordinated on the national level.
Initiated and elated at the state level;	Coordination through Ministry of Culture and Sports, civil society organizations: Danish Arts Council	Coordination through Ministry of Culture and Equality, civil society organizations: Norwegian Arts Council	Coordination through Ministry of Culture and regional departments
Beneficiaries	Special focus on projects that lasts less than 4 weeks. Cultural subsidy approval describes as projects with cultural value and projects that can assure for further future financial income	All arts and culture related organizers and subcontractors	Special focus on the major organizations that have previously received public support, some regional organizations.
Evaluation and monitoring	Monitoring from the beginning	Monitoring from the beginning	Monitoring from the beginning

5. Results: Managing the Unmanageable

As discussed in the chapter 3, this chapter will be divided into three sections: ‘Before C-19’, ‘During C-19’, and ‘Predictions of After C-19’. In regard to answering the research question (*How has the COVID-19 pandemic affected the management of Scandinavian symphony orchestras?*), quotes from the six different interviews will be used to answer major factors (repertoire, competition, technology, and development of new business models) presented in chapter 2 (see Figure 1). The interviews will also be used to answer relevant topics discussed in the theory section as well as important topics introduced by the interviewees.

5.1: Before COVID-19

5.1.1: Everyday Management Before COVID-19

The directors and general managers who participated in the interviews described the everyday management of Scandinavian orchestras as *high tempo, well organized, high level of artistic ambitions and musicianship*, with few everyday “humps and bumps”. Typical everyday concert challenges come from recruitment, contracting, and dialogues with sponsors and political representatives. In an artistic sense, challenges such as always reaching for a higher level musically and increase artistic ambitions, to attract the best conductors and soloists to the orchestra, were highlighted by all six representatives:

Keep being aware of how we can contribute with keeping the classical music alive. As I like to describe it, having a relevance and importance to people. This is a continuous challenge... these challenges are coherent to framework conditions, general operation and finance, and overall keeping the wheels go around.

— Bernt E. Bauge, BFO

The challenges are often artistic. To get a hold of the best conductors and the best soloist, and also to have a mix. That makes it interesting for the audience. Not only for those who buy tickets but also for the radio listeners.

— Staffan Becker, SRSO

Like any other organization, an orchestra needs to be strategically organized. Because of this, the orchestra as an institution requires these leaders to always think ahead, always be aware of trends, and how to attract an audience. *Networking* has also been a keyword throughout the interviews. Business trips to meet with representatives of international conductors, soloists and composers, and to meet colleagues from other orchestras, are examples of necessary steps in strategic planning:

Before the pandemic, if we look away from the typical general director's tasks of being responsible of the finances and HR, however, we are actually running a full-time business. We have to be strategic, and we usually plan two, three, or four years ahead.

— Sten Cranner, GSO

I have rigged this organization in the sense that I have modified it a lot. By that means that we are not supposed to be attached to every single function of the orchestra. Which means that the administrative functions are focusing on the broader task much like a silo. That we are supposed to always have room in the administration to lead in a perspective of 10 years. That means that our competence should not be stuck to a single task.

— Ingrid Røynesdal, OFO

The prime foreground of these interviews is related to these institutions' perspectives in time and scheduling. Moving from a perspective of maybe five to ten years ahead, until what we see in the next section as being lost in the perspective of time due to unforeseeable times. Working with highly profiled freelancers such as international conductors and soloists who travel the year round, you must be aware that they need time to prepare and practice for concerts and they very often have more than one project going on at the same time. Orchestras are therefore in need of planning years ahead to plan out seasons according to time and traditions. Planning ahead of anniversaries such as a jubilee of a composer, or celebration of easter, Midsummer/Passover, Christmas etc. are holidays typically highlighting highly profiled musicians. This is all about the cycle of strategic planning so the audience is able to plan which concerts they should prioritize in their busy lives.

However, these strategic planning elements have become nearly impossible to execute or completely disappear during the pandemic. This is here where the theory of ‘critical juncture’ suddenly plays a role. All previous actions or day-to-day decisions become impossible due to a single event that changed the path of the legacy. In this case, the legacy is related to how these leaders’ ability to predict and prepare for challenges caused by the pandemic. In other words, lack of strategic planning and reliance on past experience.

The strategic planning was completely out of the question. We had no time and no possibility to think strategically. Are we going to be able to perform next week’s program? If we couldn’t, we had to figure something out. During 2020, around May/June, we started up digital concerts again. And after a while we had to replan the whole 2021 season all over again. Often we had to re-evaluate our decisions. Often up to 3 different programs.

— Sten Cranner, GSO

This is a great example of the significance of reputation management. Effects the leaders psychologically as in, they many hours of arranging and scheduling, are all for nothing. This is all due to the virus, creating a critical juncture, that discontinues the path of everyday production. Something that is very important when you have hundreds of musicians on stage, a new visiting soloists or conductor each week, getting substitutes when needed, etc. The critical juncture has created a breach in all management and production.

5.1.2: Competition

The Scandinavian Symphonic Orchestra Industry have reported major changes to the industry the past decade. Due to a thriving economy and high social demands, a much greater demand in several areas in sense of business opportunities has been reported. The increased level in skilled musicians, highly attractive conservatories, demand in audience, demand in attendance, needs of children’s program, etc. — gave most Scandinavian orchestra a booster for the better.

We were about to start the orchestra’s biggest investment in 2019/2020. A lot of audience! We were expecting up to 90% attendance supplement. That is extraordinary since we do so many various things. We had 6000 people in Oslo Spektrum for Carmina Burana just a few days before lockdown happened.

We are lucky to have very high-level orchestras in Scandinavia with very high musical ambitions. Some are said to be categorized to be in the top orchestras in the world. In addition to having some of the most attractive conservatories and well-paying orchestra jobs, Scandinavia is also on high demand from students and musicians overseas. Arts and culture are therefore seen as important puzzle pieces in the country's well-fare ambitions (particularly in Sweden), gives the professional orchestra scene an extra helping hand from the government. Other examples of this are Jensen, Stickley, Torrissen, and Stigmar (2017) where implementation of *Arts on Prescription*, which demonstrates how arts and culture may have health benefits. Particularly Sweden, who embraced the use of culture for health benefits in comparison to its neighbors, Norway and Denmark. Another example is Harding (2022) where the fundamental importance of arts and culture in a democratic society, such as Sweden, are the relation between politics, the people, and the culture. They indicate an instrumentalist approach to Swedish cultural policy, “where government involvement in arts and culture is primarily seen as a way to strengthen cohesion in the Swedish national community, understood as a political community based in a common culture, and common cultural heritage.” (Harding, 2022).

5.1.3: Repertoire

Most Scandinavian orchestra have a high request in the show and tell of contemporary and newly composed music. Commissioning music is therefore highly popular, composers most often line up to have their music performed by the best of the best:

A lot of people contacting me and wants to have their music played by the orchestra. And there is a lot of people out there and we can't make everybody happy. We are trying to look for a balance.

— Staffan Becker, SRSO

In the view of the fact that these institutions are most often represented by highly known faces. As introduced in Section 5.1.2, chief conductors (this also includes guest conductors and visiting soloists) are in many cases creating a celebrity moment. In strategic sense — attracts a lot of audience and viewers.

Which of the world-famous conductors and soloist do we want to come and play with us? Since we work with such a long future perspective, we need to make these decisions. It is my duty to keep my focus on the horizon and always think ahead.

— Sten Cranner, GSO

The aspects of repertoire in an orchestra's business model, does require a lot of planning. As mentioned before, the leaders and their team usually plan from a year to ten years ahead. This does regard the number of people who are involved, the amount of time a soloist/conductor needs to practice and prepare or for a composer to compose a piece of music. This also gives the production team time to settle the copyrights of a piece if needed, discuss terms of contracts, recruit more musicians and support staff, schedule rehearsal plans, and get in touch with sponsors. Since a symphonic concert production takes such long time to plan, when it comes to the pandemic, questions regarding the quality and artistic ambition came to place. Obviously, projects including visiting musicians, soloists, conductors, and/or composer were impossible to execute. In addition to the health risks, projects were often downscaled to include fewer musicians and to decrease rehearsal time.

(...) know more about how contracts should include crisis times such as a pandemic, because how do you deal with that when you have never experienced it before?

— Trine Birgitte Boje Mortensen, OSO

As will be shown throughout the rest of this chapter, there are some outside factors that highly affects every single aspect of the production. Contracts provide certainty and clarity. It protects both parties if something goes wrong. The breach in legacy of orchestra production and contracts is caused by measures taken by the policymakers. As Mortensen said, how can you include something in a contract that you have not experienced before? In the case of the 'critical juncture' theory, these measures are the outside factors that breaches with the legacy.

5.1.4: Technology VS. Live Performances

The past decade and up until before the C-19 crisis has been marked as a period of an increase in the use or an increase in the interest of using technological tools in the symphonic concert performance and production. For examples, a more active social media presence,

replacing sheet music on paper with iPads, streaming concerts online, creating apps for podcasts and sharing recorded music and videos of the orchestra, are just a few examples of ways the Symphonic Orchestra Industry has tried to appeal to a next generation of concert goers. Secondly, several of the Scandinavian concert houses has adapted the idea of a *digital concert house* into how they reach out and interact with the audience at a distance. It means that the orchestras are able to maintain a constant dialogue with their audience. Sharing concerts, instrumental competitions, exclusive content such as interviews with conductors, soloists and composers, are just some examples that the major platforms (GSOplay²², BergenPhilLive²³) are able to share with their subscribers:

We have invested in a digital concert house called BergenPhilLive with a studio and proper equipment. It has given us an advantage in conveying classical music.

— Bernt E. Bauge, Harmonien

We create availability through GSOplay. Because (Region of Västra Götaland) is an enormous region. In Strömstad lives a lot of people, and we unfortunately can't always come and play there. GSOplay is therefore an important factor of availability for even the taxpayers in Strömstand who also get to take a part in the concert.

— Sten Craner, GSO

However, there is also a heavy mark on the significance of live performances and touring. Making oneself heard in the international symphonic scene has huge consequences for the performance back home. Let us not forget how important touring has been historically. Røynesdal stated in her interview how in regard to OFO's 100 years anniversary, touring and having a strong overseas presence during the 2019/20 season, was prioritized. With a star-packed

²² GSOplay is the digital concert house or an online streaming platform of Gothenburg Symphony Orchestra. Link: <https://www.gso.se/gsoeplay/>

²³ BergenPhilLive is the digital concert house or an online streaming platform of Bergen Philharmonic Orchestra. Link: <https://bergenphilive.no>

concert season, commission music, a new website²⁴ and a book²⁵ dedicated to the history of the orchestra. On the contrary, the effects of the pandemic, concerts and touring plans were unfortunately scrapped:

Before corona, we had a pretty strong international activity. Assuming our overseas position and presence (...) does not always count as only performing in other countries but the bigger international presence the Philharmonic has, the more great musicians wish to come to Oslo.

— Ingrid Røynesdal, OFO

5.1.5: Dialogue with the Policymakers

As discussed in chapter 4, as most national Scandinavian orchestra does to some extent an open and ongoing dialogue with the relevant cultural ministries. The three countries have of course different ways of involving governments in the organizational process. For example, in Norway, it is described as most decision-making and administrative work is done in-house, but they usually inform the Ministry of Culture of major changes and decisions:

We are a national orchestra organization which means that we do get most of our public funding from the government. That is why we have a regular dialogue with the Ministry of Culture and we feel that we are seen and taken care of.

— Bernt E. Bauge, Harmonien

We do keep an arm's distance. We are an independent institution where we organize ourselves independently. In the sense that we are appointed by parts of the state, but beyond that, we are free to conduct our business as sensibly as possible. The contact with the ministry will always be a dialogue on an ongoing dialogue level.

— Ingrid Røynesdal, OFO

²⁴ <https://of.no/jubileum>

²⁵ «Lyden av Oslo» by Alfred Fidjestøl (2019).

The Danish ministries, like the situation in Norway, do have an involvement at a distance:
Before Covid, it was desired that Odense should change status from being a part of the municipality, to be a unit of its own. With their own board. So we are still receiving most of our funding from the municipality and the state, but we are self-governing.

— Trine Birgitte Boje Mortensen, OSO

The two Swedish representatives did elaborate on a close-knit relationship with the political representatives. Ministries or regional representatives' involvement is described as very strategic, as investments in Swedish culture are highly prioritized by the government. As mentioned earlier, arts and culture are seen as important puzzle pieces in the country's well-fare ambitions:

The regions are very independent and VGR (Region of Västra Götaland) is the largest and the wealthiest, and they invest in culture very strategically. They want the region to represent the good life. Short explained, if you want for example the top Japanese surgeons or top German engineers to come and work for the local companies, then you need a high functioning and high-quality arts and culture sector. On an absolute international level. Which means that the region has a very militant cultural policy.

— Sten Cranner, GSO

We are a part of Swedish Radio. And it is sometimes a strength and sometimes it is a little problematic, I think. Because we don't really fall under the "culture" category. But we have, anyway, contact with the culture ministry.

— Staffan Becker, SRSO

On an overall perspective, the individual relationship and dialogue between the orchestras and cultural authority's representative indicates significant bounds and points out the limited standpoint for each of the orchestra before the pandemic. In comparison to Betzler et al. (2020) where the variation of support and dialogue between the culture sector and government varied in a more significant degree. Whereas the position of the Scandinavian arts and culture sector are highlighted by the governmental support. Which also affect each individual orchestra's outcome of the pandemic.

5.1.6: Crisis Planning Before COVID-19

For the sense of speculation in terms of crisis planning and social distancing, there are no way one could foresee a spread of disease to this extent could ever happen in modern time. So how could these organizations prepared themselves to manage such a crisis? Throughout the interviews, the majority of the answers from the directors where related to fundamental principles of an organization. When Røynesdal (OFO) were asked in terms of investments and modernization of the orchestra, she replied with:

If you are developing an organization that are prepared to handle a crisis, that makes that crisis really difficult to handle. If you do have an organization that are prepared to manage such changes and strategic differences, the way of reorganizing to the life with corona can be challenging but also very inspiring. And we did that change pretty quickly. Opportunities emerged that we had to use to the full extent. However, nobody expected it to last this long.

— Ingrid Røynesdal, OFO

For these managers to handle everyday challenges, it is obvious to that a high functional administrative team is the key. However, when asked if this was in terms of crisis planning, she replied:

I don't believe that anyone had any form of a crisis plan where they could predict what would really happened.

— Ingrid Røynesdal, OFO

Looking back on March 2020, it was for sure very unreal for us all. It most definitely comes with a lot of sympathy for these leaders, because no-one had every experienced such a complete lockdown in society. More apparently how the pandemic affected the general business of the concert house:

We had no crisis plan. It came right out of the blue. It struck us during February/beginning of March. But no, we had no crisis plan for how to handle such a situation.

— Bernt E. Bauge, Harmonien

I am sure there are rescue plans²⁶, and all that stuff is definitely in place. But whether there is a long-term crisis handling policy... that I don't know.

— Trine Birgitte Boje Mortensen, OSO

It is most likely that the people who read this thesis will have their own experiences with the pandemic and how it has affected their daily lives in some way or form. As mentioned in chapter 4, in the case of reputation management, crisis management does largely describe one's ability to stand firm throughout the storm. It largely depends on the leading group of people's past experiences, ability to seek knowledge, and how flexible and adaptive they are in any environment:

I think we had our last concert on the 11. March (2020). 3 weeks before that, I was in the meeting with the Swedish Radio preparing for what could happen. The real challenge was presented, and everybody was given a task to make the business run.

— Staffan Becker, SRSO

Yes! And it feels so good to be able to say that. We had a crisis plan and the leader/crisis group even practiced with actors on how to talk or react to angry people or journalists.

— Sten Cranner, GSO

Out of the six orchestras in question, only two had a more established crisis related plan that could also salvage them through a crisis such as the C-19 pandemic. Swedish orchestras in this case, also had a well establish digital platform and were able to move from live attending

²⁶ Rescue plans in terms of an immediate emergency, such as a fire or protocols for immediate care.

audience to streaming the concert in a very short time. This also means that they were able to keep up with the artistic dialogue throughout 2020.

5.1.7: Summary of Before COVID-19

To answer all the questions from this section, one must first analyze and pinpoint what sorts of consequences the pandemic had on each individual orchestra. How they were able to maneuver the obstacle course created by the C-19 pandemic and still stay in touch with each orchestra's individual and unique artistic ambition and motives. What turned out to be strengths and weaknesses?

Having a highly functioning symphonic orchestra also means to have a highly functioning administrative team who is capable keeping up with the prominent situation. Keeping up with a high tempo, high level of artistic ambitions and musicianship, high level of organization, even in times of need.

Some of the weaknesses that we have already managed to spot are flaws in contracts, some are lacking a crisis plan, and some are missing points regarding reputation management. Contracts are significant to create security for both parties, however, as we will see in the next section, the surfacing problems are related to the employer-employee relationship. For example, as discussed in Chapter 2, the reliance of gig economy between freelancers. This created problems as the contracts most often did not indicate crisis situations to this large extent.

5.2: During COVID-19

In comparison to the past section, to represent the outcome of the interviews to its full potential, some of the factors of analysis has changed under the topic of 'During the COVID-19'. As the outcome of the analysis requires an extended view to provide the findings, it will be further discussed in Chapter 6.

5.2.1: The Very Beginning of the Pandemic

Putting the beginning of the C-19 pandemic into perspective, one must understand that these leaders had no control of what was happening externally. The effects of these external events and actions of the government and policymakers prevented these orchestra directors and general managers to continue with the everyday tasks and put most of the concert productions to a halt.

Concert productions would not be able to run as normal for months and some of the orchestras are still highly affected by it. For orchestras who had a well-established online

presence or streaming platform had to some extent an advantage when the pandemic struck. BGO, GSO and SRSO, had beforehand established major platforms of subscribers or listeners. These orchestras were able to move concert productions directly from live experience over to online streaming straightaway. However, due to this overnight change in productions, the realization of the importance of audience and visiting conductors and soloists were in advance:

We weren't able to do our jobs. Restrictions got really strict in VGR (Region of Västra Götaland). I assume we had about 50% capacity around 12. March, and not many days after, we were at 0%. It has to do with us having the same owners as the hospitals. So, the signaling effect of someone infected were to show up at the concert house own by the region would look really bad. So, we ended up at a full stop. Practically, without audience for 17 months I believe.

— Sten Craner, GSO

The authorities made it very clear in the beginning of the pandemic that all public places should be adapted to conduct proper social distancing. Not much elasticity was given, unless proper measures was met, the venues would be forced to temporary shutdown daily operation. In common cramped concert halls, where the audience would normally sit tightknit together, were now forced to divide the seating into cohorts. Meaning that venues that usually had a capacity of thousands of people attending now only had space for one or two hundred people in groups:

First and foremost, we had to establish a proper restriction policy and create a contingency plan for various scenarios just in case the COVID-19 should become a major problem in Norway. So it started with a full lockdown and the first time around it lasted from 11. March until mid-June. So, in that period we had no concert with an audience present. (...) We therefore concluded with after a few weeks of discussion with elected representatives that we did not want to perform any layoffs and rather start up with a digital production.

— Bernt E. Bauge, Harmonien

When everyone was working from home, we wanted to gather as many people as possible to the extent it was safe and justifiable. That was our goal. The more people we managed to gather; the production would therefore be better justified. In terms of health, there should always be a balance of necessary operation with substantial program. Create something meaningful, not only for the musicians. Even though it is important, too, but having the value properly communicated.

— Ingrid Røynesdal, OFO

In times of need, these orchestras sought to create a continuity in a very difficult time. For both the musicians and the audience. However, when comparing typical everyday crisis and issues to a pandemic such as the C-19 pandemic, one must realize that there are outside factors that pay much of a bigger part than in a typical everyday crisis and/or issue. Examples such as Tecwyn Evans from AaSO described as singing almost a “forbidden practice” due to the risk of this airborne infection:

My first experience with the pandemic was dealing with that company where we had to shut down production. We tried and tried to organize some things but singing wasn't the easiest to organize at that point.

—Tecwyn Evans, AaSO



Figure 3: Left picture – shows how in the beginning of the pandemic, the mandatory facial and nasal covering masks were cut open so the musicians were able to breath freely, however, it spoils the purpose of protection against the airborne infection.

The middle and right picture – show examples of face cover and instrument cover for bassoon and flute from McCormick's, which became a huge success during the pandemic. More manufacturers have since started creating instrument covers.

As shown in Fig. 3, these are examples of how measures such as mandatory facial and nasal covering masks became a huge struggle during the pandemic for many brass and woodwind players. For ensembles who were capable, started moving their group rehearsal to outdoors where they could stay at a proper social distancing but still interact at a musical level. This was unfortunately not an option for most orchestras. Relocate a whole symphony orchestra with music stands, chairs, and bigger percussions, sounded too big of a hassle to be justifiable. Instead, they had to work with the indoors restrictions and reassure a safe environment for the musicians and staff to work – as long as the concert hall was allowed to stay open.

For these directors and general managers where therefore forced to sit back and watch as all production and concerts where either cancelled or postponed, the financial wellness of the orchestra as an organization were halted, and the institutions as a whole had to plea for help from the government. Who knew if there would even be an orchestra a year from now? Could they rely on the government for financial help? As Trine Mortensen from OSO described the future of the industry as clouded:

I actually worked with orchestras at the time by the publishing house where I worked²⁷. And the absolute crisis everyone faced was the cancellation of concerts.

²⁷ Edition Wilhelm Hansen – mer forlkart + link

Finding out what contracts you will have to pay or which one you may postpone. There was an absolute mountain of cancellations and postponements that made the situation very acute. And that took up a lot of time. And at that point in March 2020, everyone said: we postpone this to the next year.

— Trine Birgitte Boje Mortensen, OSO

In contrast to the first section of this chapter describing the ‘normal’ before the pandemic, in summary, the words in the left side of the table were used to describe the ‘before C-19’ situation in the Scandinavian Symphonic Orchestra Industry. However, this drastically changed for all the six leaders:

<p><i>Table 5: this table shows the perceptions of the adjectives used to describe the orchestras before the pandemic by the leaders. In the right column, the candidate has summarized how the new perception of the new reality has become for the leaders during the pandemic.</i></p>	
High tempo	Almost all normal productions came to a halt. The situation of traveling and visiting musicians and conductors were prevented due to closed borders and cancelled flights. The sale of tickets and seasonal passes were also paused.
Well organized	All pre-planned concerts and projects were immediately cancelled or postponed. Touring was set to a halt until mid 2022 for most the Scandinavian orchestras.
High level of artistic and musicianship	Although there were indicated little contagiousness internally in the orchestras, the directors and general managers described varied attendance between the orchestra musicians and staff. Due to social distancing, isolation and/or completely lockdown in society, were obviously a factor of the attendance. However, it did not affect the artistic level which remained high, as described by all interviewees.
Other	Other highlighted areas of significance are the realization of contracting flaws and how it did not include security for both parties. It also showed how reliant they were on visiting conductors and soloists. In addition to the significance of audiences’ presence in the concert hall and how it may have affected the motivation and ambition.

5.2.2: Pandemic as a Crisis

To the extent the C-19 crisis qualifies to be a ‘critical juncture’, may reason with why these executive director’s sense-making were concealed. Defined as a small event or happening that alters the path-dependent direction of a situation on all aspects of the organization. The factor of loss in strategic planning are pointed out as major red flag by all six interviewees. The ability to relay on weeks and years of planning are major for all functioning areas of the orchestra as an organization. For musicians to prioritize in their practice and rehearsals, administrations to book necessary substitutes and get contracts in place, deal with copyrights, etc. does acquire a lot of prework. They are overall relying on a years and years of experience and good teamwork. However, this came to an unforeseen major stop:

I could see the amount of cancellations coming in — it was just overwhelming. From all the orchestras! And I could see that they were all postponed. If they are all postponed, they are all going to collapse.

— Trine Birgitte Boje Mortensen, OSO

The prominent aspect is related to how unprepared most of the orchestras were to handle such a catastrophe as the C-19 crisis turned out to be. As discussed in section 5.1.6 (Crisis Planning Before COVID-19), 4 out of 6 interviewees confessed that they did not have a crisis plan in this matter. If someone is in need of emergency aid during a concert, evacuation in cases of a fire, etc. are much more likely scenarios to happen. But how do you prepare for the spread of a deadly disease to the whole world, preventing them from leaving their homes? While their heads are being held under water, these leaders and orchestras were in many cases able to rise to the occasion and learn from the experience.

There are artists that I should give a word out to that got cancelled and didn’t get paid. That is still probably lingering in terms of planning. We got to manage for some of the artists. Maybe 3,4 or 5 artists that I got to try get a gig to. And that will be probably 4 years from when the concert was originally cancelled.

— Tecwyn Evans, Aalborg

There is a need in updating the layout of contracts which for many of these leaders has been a lesson learnt during the pandemic. The major factor here is obvious in the case of digital stream and copy rights. In addition, including security if a crisis were ever to happen again. Creating safety for both parties when it comes to happenings that cases an immediate cancellation of the project or preventing visiting musicians to appear.

5.2.3: Minsitries Actions

When analyzing the six different orchestras, there is a clear division in terms of the status of infections and the policymakers' actions of measures between the three countries. This primary refers back to chapter 4 regarding how each of the Scandinavian countries were dealing with the pandemic.

5.2.2.1: Norway

Norwegian government decided to initiate full social distancing and lockdown at a very early stage after the decease continued to spread. This sudden change over-night with little to no information, the orchestras struggled to navigate this new territory. The orchestra is first and foremost these musicians, technicians, and admins place of employment. Putting health over necessary policies for these institutions to stay afloat were incumbent. Although they did not have much saying in this matter:

What do we do now? We had to start somewhere. We did many rounds with ourselves, but does it mean that we have to lay people off? Or what else? We decided not to lay people off and instead created this online festival. An interlude between lockdown and until the orchestra are back on the podium. It was quite absurd while we were in the middle of it creating contingency plans for the situation here and now. And it changed from day to day. But again, it feels so good to know that you have a team who can think outside of the box, who understands what matters, and who works well together. It is an incredible feeling. An internal flexibility.

— Ingrid Røynesdal, OFO

The business world had to embrace disinformation and many uncertain days to come as the Norwegian authorities expected that all unnecessary social gatherings were put on hold. As they worked day and night alongside the Norwegian Institute of Public Health (NIPH) to gather an

overview the situation, forced the Norwegian orchestras to seek ways to musically communicate with their audience in other ways:

First, we had a few weeks where we had no activity with the orchestra at all. It created a lot of confusion. How would the ministries handle the situation during a pandemic? It took time before we got any proper answers. We were concerned that the government would make financial cuts if we were not able to have any form of business activity or performed any layoffs. However, we figured out after a short period of time that the ministries wanted us to continue our practice. We therefore concluded with after a few weeks of discussion with elected representatives that we did not want to perform any layoffs and rather start up with a digital production.

— Bernt E. Bauge, BFO

5.2.3.2: Denmark

A situation so unhinged where the authorities have to state measures, almost self-inflicting an economic catastrophe as a necessary policy response to contain the spread of C-19. However, the Danish authorities always had a clear message – to always have necessary organizational activity going:

The government came up with several support packages. Some for artists, some of institutions. Those were the first one, theaters, concert halls... then secondly, for the musicians, freelance musicians, other ensembles etc. What I think happened in Odense was that they decided to go with the packages that supported specific projects. If you had a project that you could safely pursue, you could get financial support from the government. (...) Instead of just giving out money for the sake of giving out money.

— Trine Birgitte Boje Mortensen, OSO

Here it was actually relatively, I mean it was complicated and it took quite some time. The process in itself was relatively simple that the Danish government put aside, I suppose, quite a lot of money for supporting events where we could document our losses. The hardest part for me was to cancel artists. Sometimes with 2-3 weeks notice and maybe even less. (...) The Danish government said to us you have to do everything you

can to limit the costs you have from these projects, and we will pay you for these costs. So we had to go into some really difficult conversations with agencies about what those costs were. And I am sure that my colleagues in other countries have had worse experiences (...) Of course the artists wanted 100% and we wanted 0. So we had to actually start on the opposite end and try to meet somewhere in the middle.

— Tecwyn Evans, AaSO

The Danish government created room and financial support where the orchestras were able to prioritize and do viable changes to projects to make the organizational wheels go around. Questions does rise, however, about how much flexibility the danish orchestras got in comparison to the Norwegian orchestras. Instead of tweaking the projects to please the social distancing standards of the government, the Danes were left with a whole jungle of cancellations and postponements. On the other hand, these orchestras were able to keep the artistic ambitions at a constant. But at what cost?

5.2.3.3: Sweden

Social distancing was advised by the policy makers with support from the Public Health Agency of Sweden (PHAS) from day one. Further restrictions would not be initiated until many months into the pandemic. Concert halls across the country was either restricted from having audience present at the concerts or in strict cohorts. Both of the Swedish orchestras represented in this thesis has well established online platforms which made them capable of switching business affairs almost overnight:

Since we had GSOPlay (...) due to us being able to create these pop-up concerts on an online platform available for everyone and even for the elderly, our dialogue with the authorities could be categorized as very good. We were protected. In such crisis like the C-19 will all such institutions be instantly protected. It can be defined as a cultural core. (...) So it is extremely important to create space for a cultural life. We were informed pretty quickly that we were in good hands both from the region and the state. So we have never struggled and never been afraid of not having the ends meet. There has never been applicable to lay off people or reserve finances. That we were not able to perform for a live audience has never even been a topic. Our owners were very clear on that.

— Sten Cranner, GSO

There is a clear divider between regions and the amount of funding that was priorities during the pandemic. If we look apart from SRSO not falling under the ‘culture’ category due to its origins being in the radio who walls under the ‘news and media’ category, Swedish authorities created several grants and funding in various categories for cultural institutions to apply to:

In this institution it is a little bit different. I know you talked to Sten Cranner, because he has a complete different situation in the Western side of the Sweden. And you are familiar with collaboration model²⁸? And that really doesn't concern our institution because we are a part of the Swedish Radio. And it is sometimes a strength and sometimes a little problematic I think. Because we don't really fall under the culture category. But we have anyway contact with the culture department and culture council. I had a meeting with culture ministry just before the pandemic about the Baltic Sea Festival that we arrange every year. So we do have contact with the ministry but we do somehow not fit into the system because our finances are through Swedish Radio.

— Staffan Becker, SRSO

It is due to these grants and funding that made it possible for bigger culture institutions such as GSO and SRSO to continue like nothing had happened. It is due to years of state and regional funding that also initiated the development of the online platforms. It is through this state and region-funded platform that the orchestra has managed to acquaint its audience to participate in the online symphonic concerts. This gave at least these two orchestras a huge advantage when the pandemic hit and the concert halls closed.

5.2.4: Technology and Investments

Concerning the orchestra's use of technology and investing in technology are one of the topics that really stood out during the interviews. Regarding streaming of symphonic concerts, one may assume that the orchestras who had already invested in the equipment, who already had

²⁸ Samverknsmodellen

employees with the right set of skills, should have an advantage in a time where they were not allowed to have an audience present in the concert hall.

In practice, we had a full stop for 17-18 months. We were all closed down and it all felt pretty meaningless. However, we had the digital concert house as another field of operation. We are lucky to have this form of infrastructure.

— Sten Cranner, GSO

When entering the discussion about the use of technological tools in an industry that is heavily weighted on long and historical traditions and costumes, you are met with many different views and perspectives. Pros and cons on the topic are usually related to what makes a symphonic concert experience better and what makes it worse. One may say that putting on your tailored tuxedo or most luxurious gown before heading over to the Wiener Musikverein to watch the Vienna Philharmonic perform the annual New Year's Concert, is the best way to experience a symphonic concert. And of course, anybody who is even slightly interested in classical music, would love to be sitting in that concert hall. In pure speculation, for those who are against the wide use of technological tools, for example stream symphonic concerts, believes that it cannot replace the live experience.

During the discussion with Tecwyn Evans from AaSO, he explained that orchestras who managed to do well with streaming during the pandemic was due to the orchestras had introduced their audience to the environment of online concerts before the pandemic:

They introduced their audience to this environment earlier. And people now know that they could watch it on stream instead. Where we had no experience with that at all before that. I actually don't think we have done any streaming before prior to the pandemic at all. So that is why we are way behind. As I said to my staff: we are not behind, but we are 10 years behind. Especially when you compare it to Gothenburg for example.

— Tecwyn Evans, AaSO

He also describes the situation as tough for both musicians and staff. Changing the everyday aspects of the business from a physical concert experience to online. Between the huge

mountains of cancellations, to investing in technology to salvage concerts and projects, to further rescheduling caused by yet another lockdown, were psychologically challenging for everyone:

So last year we did around 6, 7 or 8 e-concerts in the span of 10-11 weeks. All of them were recorded and all of them were broadcasted. The last one was broadcasted live on the internet. And since that time, we have had to cancel 2 projects because of the recent lockdown, but we didn't do any e-concerts — the energy had gone out of the bubble.

— Tecwyn Evans, AaSO

The drastic changes caused by the pandemic became a struggle that we all can relate to. This is also a very important to note that there is a heavy psychological aspect to the situation. For the sake of the musicians, the most important point is to perform music. When individual's lack of social life, financial troubles, and emotional percussion is added to the equation on top of cancellations upon cancellations, it is a pure recipe for distress and does not help with the lack of motivation. Which may have been the biggest burden for these orchestras when the relative magnitude of the extent the lockdown affected the overall business aspects of the orchestra. As the opposite happened in Sweden, as lockdown was never initiated by the policy makers, the Swedish orchestra leaders were able to brag about the motivation between the orchestra musicians.

An interesting part to this topic is really the outcome of it. According to all the leaders and general managers from the orchestras represented is that they all believe the sudden change in the use of technology and investing in technology it has been a real-life lesson. These are six different orchestras who started the pandemic with different vantages towards technology, but it has progressed towards a more beneficial tool in the concert production. An orchestra's first and foremost task is so continuously strive towards the affection of the audience, and in the end, it has given positive results:

After 18 months we could finally open up and sell tickets for the whole hall. In beginning of October —and we sold out in just two days. Two concerts! It was also interesting to see that it wasn't the ordinary audience. They were much younger. Let's say that before the pandemic, the average was 60-65 years of age, but now it was like 40. And we saw

families with small kids coming to the concerts. I think maybe through the streaming we have found some new audiences that has opened their eyes to might really interesting to go to.

— Staffan Becker, SRSO

5.2.3.1: Discussion about Media House

During the interview with Ingrid Røynesdal (OFO) we got into the discussion about orchestra as a media house. I must disclaim that Røynesdal was the only one out of all six interviewees who used this term when discussing the topic regarding online streaming platforms and investing in such technology. Røynesdal explained that since Oslo Philharmonic Orchestra is only ‘tenants’ in Oslo Concert Hall and are therefore not investing in their concert hall and technological equipment to the same extent as other orchestras would. Only through collaborations with other media and TV productions, has the Oslo based orchestra been producing and broadcasting concerts for TV or on other medias. However, that changed after the pandemic hit:

It's clear that the biggest change happened now due to corona that we quickly identified ourselves as a media house. We are no longer concert producers, but we have become a digital media production company.

— Ingrid Røynesdal, OFO

The definition of a *media house* can simply be put as a someone licensed to provide or distribute news and other media. In unique times and exceptional conditions such as what we have experienced through the C-19 pandemic, it is understandable that in desperate times we might seek desperate measures.

It is not that we have not had a social media presence. It is not a direct source of income that we define ourselves as a media house. There is a reason that NRK²⁹ have significant governmental funding than what we have. That is because it is extremely difficult to

²⁹ *Norsk Rikskringkasting* or Norwegian Broadcasting Corporation

operate such type of media production. But since we are in a time where we are not able to do concerts, we might as well use all the manpower we already got to something productive.

— Ingrid Røynesdal, OFO

It is likely that due to the critical juncture factor of the C-19 pandemic, the definition might get a bit ‘washed out’? Yngvar Kjus (2009) describes how medias will adapt or expand to multiple spheres to reach the ever-growing demand – called digital media expansion. In the case of how the Symphonic Orchestra Industry are adapting to these digital tools might be an answer to how the management handle crisis. It is how Thong and Yap (1995) describes as *mould making*. Make something out of what you already have. In this case, the leaders have invested in digital tools, to create a different platform to share their product with their consumers. Making it possible for the artistic dialogue to keep going.

5.2.5: Handling the Arts

A very interesting topic that has come to light in every single interview is the way of handling the arts form of *symphonic concerts* in a continuous developing world. The reason for zooming in on this topic, especially during of the C-19 pandemic, is due to it getting a booster in the right direction of most orchestra. As many orchestras were feeling the need to digitalize and renew business models before the pandemic, these goals became more narrowed down and much focused. Especially in the case of digitalization, the process for most orchestras got sped up.

We all want to kind of preserve that amazing art form which is the symphonic concert. But to do that, we have to reach a new audience, we have to work in other ways. We have to digitalize, we have to do it all (...) I think in some of these aspects, Covid made a lot of these orchestras speed up some of these processes.

— Trine Birgitte Boje Mortensen, OSO

A real profound concept in this matter is the highlight of *artistic ambition*. In a time where medical training strives over musical training is a hype. When each week of is different from the other, you may not know how many musicians will be able to attend the rehearsals and concerts, are almost forcing the orchestras be more flexible and even more creative with their planning of the projects.

We made some crazy stuff in that period. Looking back now it was pretty amazing. Back in June 2020 we performed Don Giovanni, staged as an opera — sort of. With the orchestra on stage, a fantastic cast, and Danial Harding conducting. And we broadcasted that live and we did it all in 6 days. We could have chosen an easier path, but I think it was important to show ourselves and of course the audience what we are capable of.

— Staffan Becker, SRSO

5.2.6: Development of New Business Models

The C-19 pandemic has forced the orchestras to think outside of the box, because the pre-corona model was just not possible to follow during the heavily demanding years of the pandemic:

To make an example, whole last season (concert season of 2020), out of forty production weeks we only had one week that was completely unchanged from start to finish.

— Bernt E. Bauge, Harmonien

As mentioned earlier, the pre-C-19 model contains *repertoire, competition, technology, and development of new business models*. This model relied heavily on long-term strategic planning, highly experienced projects managers and team, continuous networking nationally and internationally, increase in attendance of audience, and primarily expect things to run smoothly from start of a project to the end of the concert. During the pandemic, the orchestra faced new issues that never had been a problem before. For example, the lack of musicians and not being able to get substitutes. Due to the risk of getting yourself or other infected, many people chose to stay home. Tackling such issues became a day to day challenge:

We gradually changed from having small cohorts in the audience and to how many musicians we were allowed to have on stage. We were always met with some limitations. We often had to have 1,5 to 2 meters distance between each musician. This ment that we often had challenges between the strings, the musical connection between them, and overall the repertoire was a challenge. On top of that we have had very strict rules for

prevention of prevent infection, both backstage and in Grieghallen. It has been enormous demeaning situation.

— Bernt E. Bauge, BFO

The program was based on request from the musicians and then, when possible, when concerts were running as normal again, it was based on the music and artistic director's planning. But during lockdown it was up to the musicians and their ensembles, finding chamber music and a program, and then it was up to the admin to make it happen. I am sure there has been times where concerts have been changed due to there being too many musicians on stage in terms of social distancing, too many in the audience, music being replaced to fit the ensemble etc.

— Trine Birgitte Boje Mortensen, OSO

To help me organizing things, we are in total 175 people, I have a management group. Before the pandemic we had meeting once a week, but during the pandemic we had a meeting every single day. Starting at 8:30 just to take care of the daily issues. That is one thing that changed from one day to another. Another issue we had was about the working environment. Pretty touchy questions. Everybody know that a choir is not a good thing during the corona. (...) Because of the choir we took this very seriously. There are 32 members. We cut it in half to 16 singers to keep the distance here in studio 2 for the rehearsals. Because the studio is bigger there. But what can we do for the singers that are at home? They obviously circulated from production to production but then we started to broadcast or stream the rehearsals. Which is something we will keep on doing because it is so useful for the conductor to see how the rehearsal went after hand. That gave us also an extra pool of singers in case somebody got sick, or sick children or other family members.

— Staffan Becker, SRSO

The pandemic opened many doors for a more extended use of technology in everyday production. A real kick-starter in further investment of technology. A change that has been clarified by all six leaders that will most definitely continue even after the pandemic is long gone. These are necessary steps in the modernization of the industry.

5.2.7: Summary of During COVID-19

The effects of the C-19 pandemic on the business model of the orchestra opened up for many new experiences. Firstly, they were not able to rely on pre-planned projects, because of social distancing and travel restrictions prevented most musicians and visiting soloists and conductors to participate. Secondly, due to the strict rules of social distancing in public places, the pre-planned projected usually needed way too many orchestra musicians that would create unnecessary health risks. This varied from country to country, where Sweden were mostly open during the 2020 season, whereas Denmark and Norway shut down pretty quickly after detection of the virus.

The communication with the national government or cultural ministries became more hands-on. The authorities together with the national health authorities were updating their population daily on the extent of the pandemic. With a reference to the chapter 4, the contingency of the virus varied from country to country, which also effected the measures taken by the government. These measures affected the daily operation of the orchestra.

The digital concert house became the new communication platform between the orchestra and audience. Almost all of the orchestras elevated their online presence and created more in-depth content for their audience. A possibility for the audience to get even more up close on the everyday of their local orchestra.

5.3: Predictions of After COVID-19

The leaders were asked about their believe of a post-pandemic world would look like in the case of the symphonic orchestra industry. Will there be any permanent effect of the pandemic? How has the pandemic effected the audience?

5.3.1: Will there be Permanent Effects of COVID-19?

One of the first things each leader pointed out during the prediction section of the interview was related to what kind of psychological effects the pandemic has had on their audience and followers. Mental health and people's well-being is most definitely an issue that has been highlighted during the pandemic and weeks of lockdown. What will happen to the attendance when all gets back to normal?

We cannot underestimate the effects of corona and how it will continuously affect us for a while ahead. We must not forget that there will be audience who will be anxious to attend, audience who cannot attend due to other health risks and so on. There is a passivity and cause of change in people's habits that we really need to work on and to remind them that we do still exist.

— Ingrid Røynesdal, OFO

For us at the moment, we are not selling any tickets. Even though we are open, and concerts can happen, but people are not buying tickets. I think the problem is regarding the case of the corona virus being in our society, you know, getting over to the point of it not being a pandemic anymore. I don't think we can rely on people buying tickets for at least a year if not more.

— Tecwyn Evans, AaSO

I got 2 theories: As soon as the pandemic is over there will be a heated request and people will storm the concert hall as soon as we open the doors. So far that has not happened although it has been a lot of audience present and who has waited a long time for the opening. But I believe there are a lot of people who have learned to do things last minute... To expect a fully sold-out seasonal subscriptions might not be realistic. I have a lot of question and way too few answers.

— Bernt E. Bauge, BFO

One key point here is by using digital concerts have the orchestras been able to keep the dialogue with their audience going. Which means that audience has been able to get up much closer to the orchestras. Streaming free concerts from the rehearsals, interviews with the conductors and musicians, homemade videos or a vlog³⁰ from the “home office” during lockdown, and some orchestras has even started with exclusive “behind the scenes” content. An amazing opportunity for non-musicians to get a chance to see what is happening behind curtains

³⁰ Vlog or video blog, a type of blog where the medium is video.

and maybe get to know their local orchestra even better. Overall, I think this has only become a motivator for the dedicated audience to get back to the concert hall.

All the leaders predicted that post-C-19 would bring new habits and changes for the better such as the example of live streaming and recording rehearsals such as they did in Stockholm. Great examples of ways both conductor, soloist, attending musicians and absent musicians will be able to look back at the rehearsals. Initiating technological tools in the process of everyday rehearsal and concert production are also taking the Symphonic Orchestra Industry a grand step into the 21st century of music industry. A major evolution for the industry.

5.3.2: The Scandinavian Digital Concert House Post-Covid

The huge success of the digital concerts and the way these orchestras have been able to interact with the audience shows that the digital concert has come to stay. Creating a more prominent presence online might have opened some doors for exposure, for example, to some people who has not experienced a symphonic concert before. This creates a dialogue regarding where to invest money between the present audience versus live streamed concerts. As you will see in the next two quotes by Cranner and Røynesdal, for a post-covid symphonic concert world, the orchestras need to find a balance between these two factors:

It is for sure that we have learnt a lot about the digital media. However, it can never replace the physical experience of a concert. There will be less digital exposition while we focus on getting the audience back in the seats and then post to the digital concert house afterwards.

— Sten Cranner, GSO

We have done a lot... we have reorganized the concert hall where we have created plateaus and placed huge cameras in the middle of the hall to create better pictures. We would usually have audience there and that is something we would never have invested in otherwise. Investing in optimizing the quality of the video instead of investing money to get people into the concert hall... that is the real realization of the fact! We will obviously continue to stream after this.

— Ingrid Røynesdal, OFO

Out of the six orchestras, GSO had the biggest online platform before the pandemic. Whilst OFO, who did most of the investing during the pandemic, also managed to establish a well-organized presence online during 2020. To create a reference back to Radbourne and Arthurs (2007), the investment of technology in the institution of an orchestra is therefore highly important. But now due to the experience of the pandemic, there must be a balance between the marketing aspects of the orchestra where they invest money in the online market and for the present audience in the concert hall.

Expectations of what a post-pandemic symphonic concert scene may look like is difficult to predict. The way we are tackling the questions related to online versus live concerts is obviously a key point in this matter. As we look to the previous quotes by Cranner and Røynesdal, it is clear that a balance in the marketing aspects needs to be prioritized in the continued development of the orchestra's business model.

As I said to my staff: we are not behind, but we are 10 years behind. Especially when you compare it to Gothenburg for example.

— Tecwyn Evans, AaSO

As some parts of the world are lucky enough to move on from the strangling grip of the pandemic, musicians all over the world can look back and reflect. The interview with David Taylor³¹ in the *Violin Podcast*³² shows of how the classical music world are now raising a red flag due to the lack of adopting technology into the everyday practice and production of classical music before the pandemic. Taylor does point out that the pandemic has been a wake-up call for many classical music musicians and organizations and that the use of technology is necessary regarding solving issues that has risen through the years. Issues surrounding the aging audience, the ability to perform concert, half empty concert halls, etc. Taylor explains this as being resistant to innovation due to our mindset and the general culture of the industry – where the culture is based on a mindset of being “us-centric” versus being “audience-centric”. This can be explained as centralizing the old traditions of the Symphonic Orchestra Institution instead of

³¹ <https://davidtaylorcello.wixsite.com/yys1/david-taylor>

³² <https://open.spotify.com/episode/5LI5MOgRKs701aIW11o8Sz?si=9f87b88cae854655>

prioritizing the highly demanding and fast developing audience. The world does indeed move fast, and as consequence of that is the Symphonic Orchestra Industry as a business cannot only rely on traditions and do everything by the book as they have always done. The priority should therefore be surrounded how the orchestra are communicating with the world and how they connect with their surrounding society.

5.3.3: Musicians and Audience

As mentioned several times throughout the chapter, the C-19 pandemic has been a time where issues and challenges has surfaced that we have may not have been aware of before. When it comes to the orchestra, it is first and foremost a place of employment. In the interviews, some of the leaders did mention that in cases of such situations as the pandemic turned out to be, the contracts where lacking security aspects between the orchestras and soloists, conductor, or composer:

Contracts will include measures or paragraphs that specifically deals with these forms of crisis if it were ever to happen again. There are, however, some pieces that should have been performed but never will be performed. Which is very sad. Soloists that should have been in Odense but can't fly or whatever. There are smaller things that ended up not happening because of covid. (...) Overlooking the contracts and how we can include these forms of situations without mentioning covid. How can we create a contract that is a bit more "safe" for a crisis situation? So we can pay whatever we need to pay to make any soloist or composer happy... and still keep the deal and not lose money. It will be tricky but that is most definitely something we need to work on.

— Trine Birgitte Boje Mortensen, OSO

The year 2020 were a horror year for many musicians and freelancers. This subject does include a major culture political aspect as well, where the significance of the policy makers involvement played a huge role. In this study, the countries of Scandinavia all had a government who prioritized the arts and culture scene financially. In compression to the two studies of inspiration of this thesis, Betzler et al. (2020) and H.-K. Lee et al. (2021), where the country's size of measures varied from subsidies, credits and loans to none or unknown finical measures.

On a business level for these institutions such as the orchestras, creating a section or paragraph that includes periods of crisis and troubled times, does only create security for both parties.

The leaders did point out that there are some habits that has come to stay even after the pandemic has passed. Simple measures such as prioritizing smaller group projects between orchestra musicians, pop-up concerts, a strong online presence, and even hand sanitizers!

We created a new series on GSOPlay called “GSOPlay Sessions”. With a lot of chamber and solo performances. (...) Unannounced pop-up concerts, outdoor concerts at nursing homes (...) overall, a very successful project.

— Sten Cranner, GSO

I said from the start, what we do and what the politicians are now actually seen what we can do, is better than before. I think it is much easier to justify our exciting now than what it was for 2 years ago, 3 years ago. Because now in Denmark, the politicians are actually now saying what are you doing for the community. What are you doing for children? What are you doing for mental health? Now the answer is: yeah, we are doing that. Nothing more than before, but now you can actually see it.

— Tecwyn Evans, AaSO

I think we have taken as a lesson from the pandemic is how we do these productions. I don't think that hand sanitizer will disappear. I don't think people will come to work when they are sick anymore even though it is just a cold. Which is a good thing!

— Trine Birgitte Boje Mortensen, OSO

Again, the alfa and omega are the musicians', as employees' – well-being. The reason for why people choose to become musicians is because they love what they do, which is to explore and perform music. The orchestra's priority to choosing to continue smaller projects might also contribute to its employee's health and well-being.

Since the beginning of the pandemic, almost three concert seasons has passed. Commissioned music, projects with visiting soloists and conductors, and touring are now on the next step for most orchestras after the pandemic:

I have this big pile of contemporary music that we haven't had the time to play yet. It is kind of a luxury problem

— Trine Birgitte Boje Mortensen, OSO

Our priorities is to get the audience back. We are now looking at, when the pandemic started, we had a plan for 18 months ahead. And all these have been moved. And we do have some obligations to some composers and conductors. That is something I want to honor where we could come through. We commission music, and together with P2, we are the lagers commissioners of Swedish music. And that has been something we have put aside.

— Staffan Becker, SRSO

Touring creates a spotlight for the orchestra in the case of audience overseas and promising musicians. Which means that possibilities for networking is up and running again. Having visiting soloists and conductors opens up for one of a kind concert – which means for the orchestras in question, often leads to full concert houses. Furthermore, commissioning music also leads to a continuation of the traditions and keeps the classical music alive and will continue to develop.

5.3.4: The Marked for Symphonic Music Post-Covid

The topic regarding healthcare versus the arts has been a sensitive topic during the pandemic. The six leaders were asked how in times of crisis, when people are getting sick and dying of a highly infectious disease, why should arts and culture organizations or institutions be prioritized for governmental appropriations and subsidies. If the pandemic has taught us is one of the fundamental aspects of musicology – music in the aspects of everyday life is very important. We have already seen how the Swedish government is financially prioritizing the arts and culture sector, because it is believed to improve quality of life. That a daily dose of music is just as important as your vitamins.

There has been data, there has been studies and anything you can think off under the sun about the way music is good for our community, our kids, our education, but it is hard to convince the politicians. I began thinking at the time what would happen to a country if we just stopped the music for just one day? And that is not just concert halls, but radio,

TV, shops, cafes, music lessons, everything. All in one day and see what the politicians would say. Because I think that every single person in the Western society needs music everyday of their lives. In some capacity

— Tecwyn Evans, AaSO

The classical music genre is built up of traditions and history. Every single musician in the orchestra have gone through long years of music school, conservatories, and even longer years of practice and rehearsal. Every single musician in the orchestra may count as a historian. These are musician that are handpicked from long and tedious auditions. Together they form a group of professionals and perfectionists. To be able to give their consumers the best quality of their product. This people cannot simply be replaced. The orchestra has therefore a very important position in society. Inside of the four walls of the concert house, their priority is to preserve this history:

On a personal level, for me, it is as Churchill said about the cultural funding under the Second World War. He said that a country without the arts “then what are you fighting for?” And that is so precise. If we don’t have the arts and culture we don’t have anything to come back to. It is therefore incredibly important to have a gathering point such as our digital platform or the orchestra itself, to preserve the craft and history.

— Sten Cranner, GSO

With the tragedies that follows the pandemic, there will always be a time after. It is important that history and traditions does not get lost to the times. As all six leaders could agree upon the importance of having a professional orchestra during and after period of hardship.

5.3.4.1: Climate change and Sustainability in Symphonic Orchestra Industry

There is also the aspects of climate change and sustainability in the Symphonic Orchestra Industry. The big red flag that outside of the C-19 crisis, has been on everybody’s mines. There are plenty of ways orchestras all across the globe are contributing to a more eco-friendly and sustainable existence. There are examples of orchestras giving discounts on concert tickets for cyclists or commissioning music for awareness to climate change related issues such as arctic ice

melting. Managing agents advising their soloists and conductors give up the high polluting and expensive travel costs, and instead take up residencies with orchestras:

It depends on how attractive we are. Because this has to do a lot with the environment and climate changes. How many orchestras will actually go on tours after this?

— Sten Cranner, GSO

Although touring is important in elevating artistic ambition and attract profiles for collaborations, the awareness of planet-warming greenhouse gases is a hot topic. Touring with musicians, staff, instruments, and other equipment does, however, very often include air-travel and other environmental impact. Policy makers urges institutions and organizations of awareness of these problems, and the international network of the symphonic orchestra industry are working together to find solutions to create a more environmentally friendly and sustainable orchestra industry.

5.3.5: Summary of Post-COVID-19

There has been a lot of changes since before the pandemic, but it is too early to say if it will have any permanent effect. The biggest question is related to the effects the pandemic has had on the audience. There is a great understanding that the pandemic has been a financial burden for many people, and because of that, the leaders has expressed a change in behavior of their audience. On the positive side, some of the orchestras has seen an increase in the younger age group's attendance at concerts. The increase in attendance of younger age groups can be retraced back to the increase of the use of the digital concert house. There is an obvious change on perspective regarding the use of technology. The leaders predict that the symphonic orchestra industry will continue adapting more technology and extended online presence as the years go by.

There are also the questions regarding touring, traveling for networking, and on. Awareness of climate changes has been increased, and ways institutions such as the orchestra can participate in the prevention of further awareness has increased.

6. Discussion

6.1: Summary of Interviews

6.1.1: Reference to the research question

In the interviews, we have come close up on six significant directors or general managers in some of Scandinavia's best orchestras. They have been at the forefront of the C-19 crisis in their organizations. They have had to make difficult decisions, cancel and reschedule concerts, negotiate with artists and sponsors in a time where everyone is being held under water. In their very busy schedules, they have taken their time to have a sit-down to discuss and elaborate on their experiences, trails, and actions. For the sake of research into *how the pandemic has affected the way we manage a symphony orchestra*, it is important to get up close to the people who dealt with it firsthand.

Looking into the outside factors such as policymakers or how the situation effected the orchestra musicians, were not chosen for this project. Firstly, the main point was to look into the Scandinavian symphonic management and how it was affected by the pandemic. Secondly, to shed some light regarding crisis handling in symphonic management, as this have been a misrepresented topic in research into leaders in the culture sector. Lastly, as similar research papers into the effects of the pandemic and framework of policymaking, and how the aftermath can be explained by the theory of 'Critical Juncture'. However, there are obviously in some circumstances, where the voices of the musicians and policymakers would have been relevant. For example, in regards to what ways the pandemic has effected them, how it has affected their artistic craft, and so on.

The dimensions of the delimitations of the thesis, to answer the full extent of the research question, there is obviously many other Scandinavian orchestras and their leaders who were not able to participate in the project, and therefore leaves many voices not heard. The answers we get from talking to Scandinavian orchestras, does not always answer to the situation for the rest of the international symphonic industry. Examples such as it may be problematic to obtain work visas, stricter C-19 rules overseas for visiting artists, complications with contracting, are just a few examples that some orchestras and artists are still struggling with.

6.1.2: About the Interviews

Reasons for choosing the Scandinavian countries is because they are neighboring countries and are therefore geographically very similar. Language, culture, behavior, and way of thinking are all very similar. Like siblings, we generally like to compare ourselves with each other. It is most importantly to compare orchestras together to learn and invent as a co-existing industry. Due to time restriction and necessary delimitations to the project, two orchestras from each country were chosen. The orchestras are similar in the sense that they are all six financially supported by their government, they are all quite similar in size, and they are all categorized as one of the national orchestras of their countries. These are also orchestra I am very familiar with, myself. Another important aspect is that they all in the beginning of the pandemic, had different starting points in the case of the money invested in technology and online presence.

Preferably, it would have been easier and better for both parties to have done the interviews in person. The main issue that prevented this were obviously the pandemic and travel restrictions. In additions to busy and fast changing schedules of the interviewees. Only 1 out of 6 interviews were done in person.

6.1.3: About the Topic

Reasons for why it is necessary to study the turbulence created by the C-19 crisis in the symphonic orchestra industry can be divided into two factors. Firstly, when the pandemic hit, there was a breach in ways these leaders were able to manage their organizations. The leaders were not able to rely on past experiences and all preplanned projects were impossible to uphold. The type of state of measure created by the C-19 pandemic were not possible to predict and the closest we have a similar state of emergency in modern time – is the world wars.

Secondly, due to the extreme effect the C-19 virus had on the world, there is no rational reason why we should believe the symphonic market will be completely the same when the pandemic is over. Adding up the findings from the three sections of the previous chapter (Before C-19, during C-19, and Prediction of Post-C-19), creates a chain of factors that will affect the way we will continue this type of business in the future. Factors such as the prevention of long-term planning, halt in networking, interference on the appearance of visiting soloists, conductors, and/or composers, and hindering in attendance of the audience. The *good* outcome of the pandemic, is that these organizations and institutions have been able to solve such issues that has

never even been a question before. It has created a flexibility in the business model. If there were ever to happen a similar disastrous situation, these institutions will be much better prepared.

This comes back to the introduction of this thesis, where outstanding leaders' abilities emerges under conditions of crisis, change and turbulence. Leadership under these types of conditions, "by undermining normative routines, provide leaders with discretion that allows for the exercise of exceptional influence". (Mumford et al., 2008; Beyer, 1999)

6.2: Orchestra Management During the Pandemic

6.2.1: Can COVID-19 be labeled as a 'Critical Juncture'?

The debate regarding how each orchestra has handled the C-19 crisis comes down to the extent of strategic planning were achievable or not. However, the way these institutions have been preparing for a crisis are indeed varied. This comes back to theory regarding leadership and crisis management. As pointed out already in Chapter 2, the amount of literature regarding crisis management in the arts are to some extent limited. Obviously, types of crisis does also vary in various degrees. Literature regarding the C-19 crisis and the arts industry can be through past research and as shown throughout this thesis, the C-19 crisis can be concluded as a crisis to a very large degree.

The amount of damage and dilemmas this crisis has caused are hysterical. It may conclude that due to the historical impact of the C-19 pandemic, created a proper breach in the legacy of the symphonic orchestra industry. Due to the consequential situation and measures taken, it may therefore be labeled as a 'critical juncture'. When considering the complex differences in the scope — various types of measures and cultural policy focus, can be observed. By implying further development of the crisis, it also creates a threat to cultural innovation and diversity. Due to the rapid spread of infection across the world, like the rest of society, the Symphonic Orchestra Industry was met with a full stop to all production, daily organization, and further business development.

6.2.2: 'Critical Juncture' created a Domino Effect

Other examples of the domino effect created by the measures taken by the policy makers, discussed in chapter 2.1.3, in regard to the theory of organizational imagery, the application of the Conceptual Framework is an example of a process that was completely out of the question for these leaders to continue processing during the pandemic (Byrkjeflot, 2010; Vidaver-Cohen

and Brønn, 2015). The importance of reputation management pertains in the organization's possibilities to stay relevant and unique, and uplift the audience's (the stakeholder's) perception of the organization, by the use of their own employees as 'ambassadors' of the corporate brand. This creates an organizational 'culture' which follows the organization as a reputation or image. Since the physical contact between the orchestra and its audience were cut during the pandemic, some orchestras have struggled to uphold this form of 'culture' with their weekly attending audience. This was one of the biggest questions from all six leaders regarding the predictions of after C-19, and how they would be able to attract an audience back again. We may apply this theory to the orchestra's investment in technology and the use and creation of an online platform. Having a continuation in artistic dialogue, even online, between the orchestra and the audience, can count as this reputational 'culture'. We may assume that for the orchestras who has been able to keep up with this reputational 'culture', these orchestras will much easier be able to attract back its audience after the pandemic is over. Looking to the orchestras with the most established platforms before the pandemic (GSO, SRSO, BFO), were able to announce full concert halls shortly after the pandemic were announced as 'being over' in their countries.

On the other hand, orchestras who struggled to adapt to an online concert and a continuation of the artistic dialogue online, were struggling to keep a strong reputational 'culture'. To explain more in depth, Tecwyn Evans (AaSO) described the situation of moving back and forth between physical concerts and online concerts, rearrange and reschedule concerts where tough on the musicians and the staff, psychologically. As described in Chapter 5.3.3, for the sake of the health and well-being for the musicians, the most important thing was to perform music. The consequences of a lockdown for staff and musicians, creates an evil cycle of lack of motivation.

It is easy to look back at the pandemic now and weight the pros and cons of how these leaders and their administrative team dealt with the situation. What we must not forget is that the leaders and their team spent most of 2020 at rearrange, reschedule, and cancel projects. Dealing with contracts, creating new deals, the never-ending quarrel of "to pay or not to pay" for visiting artists, which projects are sustainable, and which are not. What has happened is that the pandemic has been a huge life lesson for these orchestras. It is important to raise awareness of how crisis handling in orchestra management are important to future studies and to further sustain this area of the CCI.

6.2.3: Crisis Planning

Aspects of running a high-skilled institution such as an orchestra does come with a lot of risk. There will always be a financial risk, bad attendance from the audience, low activity online, are just a few examples of issues that may happen anytime for this type of organization. It all comes down to the fundamental aspect of organizational theory, reputation management. In a sector that heavily relies on the open dialogue with its consumers (the audience), well managed marketing strategies, networking with the industry and sponsors, and, obviously, a top-quality product: artistic ambition. This also means that you need some soft pillows to fall on.

Why should not the traditional orchestra industry like any other industry in a high-consuming society be aware and prepared for small and bigger issues and crisis? Being an industry so highly depended on the consumer/audience, does make me wonder why they have not even considered the big *what if?* What if the audience are unable to attend the concert? Leaving the whole millions upon millions of dollars worthy concert halls empty for productions upon productions. It is highly unlikely that these questions have not appeared during production meetings. This goes back the report and desperate pleading for Radbourne and Arthurs (2007) where the topic of the aging audience were already a concern.

The horrors created by the C-19 crisis was obviously not possible to predict or foresee. Concluded by Crayne and Medeiros (2020), “although there is not an objectively *good* or *bad* approach to sensemaking from the perspective of CIP³³, the present analysis of responses to the COVID-19 demonstrates the potentially devastating consequences of a misalignment between a leader’s sensemaking style and the needs of the situation”. What differs from an outstanding leader is the ability to strive and come out on top even in the darkest of times. Crisis handling to the extent of the C-19 pandemic, requires an extreme awareness of the world around them and a constant developing of mental models for problem-solving. Creating an awareness of how these leaders anticipate sensemaking approaches may develop leaders responds efficiency.

6.3: About Policies and Measures

Going into this project, the belief was that the Scandinavian countries would have somewhat similar way of practicing cultural policy on a national level. Especially when it is related to the organizational aspects of the symphonic orchestra industry and artistic freedom. One of the two

³³ CIP model was created by Mumford (2006) to analyze a leaders sensemaking

major findings from the interviews does, however, beg to differ. Including how this different may have affected the way a crisis is handled at an organizational level inside of the orchestra. As established in Chapter 4.1.1, Scandinavian terms of cultural policy expectancy will react in ways it aligns with the country's priorities, differing between cultural and instrumental motives. Although the Scandinavian countries are very similar, Sweden did stand out in the sense of how much the policy makers are involved in the organizational aspect the orchestra.

For the sense of speculation, the way the Swedish government are involved, seems to have a huge effect on how the orchestra have prepared themselves in terms of a crisis. Both Craner (GSO) and Becker (SRSO) stated that orchestras had prioritized courses in crisis handling for the administrative team; where they practiced thinking and maneuvering under stress, handling stressful and emergency-like situations. Looking into two cases only are obviously a bit short to draw any conclusions. Nevertheless, since the Danish and Norwegian policymakers all stand on at a far enough distance for the orchestra institutions to express themselves uninterrupted artistically. However, both of the Danish and the Norwegian orchestras did not have a crisis plan that covered situations such as the C-19 pandemic. Although these leaders highlighted that it would be impossible to ever be prepared for such a situation.

6.4: About Technology

6.4.1: Adaption of Technological Tools in the Concert Production

The great technology question was one of the topics that was expected to stand out and would absolutely vary from orchestra to orchestra. In the questioner, there were two orchestras with well-established online streaming platforms (Gothenburg Symphony Orchestra with GSOPlay and Bergen Philharmonic Orchestra with BergenPhilLive). In addition to the Swedish Radio Symphony Orchestra that was a branch in the national Swedish Radio Company. For my own sake, who has experienced most of these orchestras live and also who have followed the orchestras on various social medias, believed that most of these orchestras would have adapted parts of a digital concert house into their daily production. Occasionally stream a concert or record a video for various digital streaming platforms to extend the following or presence online. That they would prioritize this method to at least being able to keep the artistic dialogue with their audience and sponsors ongoing. Surprisingly enough, this was not the case. The spectrum was much larger than expected.

To put it all into perspective, there were orchestras who had no experience with the use of digital tools before the pandemic (AaSO, OSO) and orchestras who had a lot of experience with it (BFO, GSO, SRSO). The division country-wise indicates an active difference in cultural policy in Scandinavia. In the perspective that the country that came best out of it, and who also had an advantage during the pandemic, was Sweden. We may suspect that the financial investment and the involvement of outside standing parties may have a great deal to do with the use of digital and technological tools. The interpretation of Swedish cultural policy, as explained earlier, prioritizes culture because a rich arts and cultural sector increases the quality of life. The expansion of all Swedish taxpayers should be able to take a part in the Swedish cultural life.

To be realistic, the investment in technology for orchestras before the pandemic was never for the intent to prepare for the worst-case scenario. The intent was always to reach new people and to create a platform for dedicated audience to learn and find more content. As some of the orchestras were happy to announce, that as soon as the conditions and restrictions allowed it, that a trend in younger age groups had joined the weekly audience. Caused by extended online exposure, had opened the doors for people to join and participate in a musical experience that may have been stigmatized as “old people-music” and “music that makes me sleepy”. For the sake of future studies, I recommend that studying how online exposure effects the live concert experience. This might also create positive outcome for how to improve these platforms for symphony orchestras.

6.5: Further Modernization of the Orchestra Industry

6.5.1: ‘Media House’ and Adapting to New Ideas

To start with, there were only one participant (Ingrid Røynesdal, OFO) who used the term ‘media house’ in relationship to streaming concerts and investing in digital tools. To put it into perspective, what matters is how you are able to adapt to the situation at hand. This relates to how these organizations prepared for a crisis – if they had a crisis plan beforehand or were able to adapt to handling the crisis during a crisis situation. As Thong and Yap (1995) describes a leader’s crisis management as “the ability of the entrepreneurial ‘mould maker’ is to break free from the chain of bureaucracy, fan the flames of innovation, and create new situations” (Thong and Yap, 1995, p 430).

As mentioned earlier, Yngvar Kjus (2009) describes how medias will adapt or expand to multiple spheres to reach the ever-growing demand – called digital media expansion. There is no reason for why the Symphonic Orchestra Industry cannot do the same. My interpretation of the situation is that the perspective of how important the audience actually is in the orchestra production process has changed during the pandemic for many orchestras. Which means that they are willing to go as far as moving away from the idea of “it must be experienced live”. Even though I do not completely agree with the use of the term ‘Media House’ in an orchestra setting, I believe it has been one the biggest life-lessons for the Symphonic Orchestra Industry.

The real change happened when the audience was prevented from entering the concert hall. This removed an essential part of the concert production. This brings back the ideals from Christopher Small’s 1999 book about *musicking*. This does not only prove the importance of audience having an essential part in the activity of creating music, but the C-19 pandemic highlights or increases the value of the audience’s presence during the activity of creating music or art. It is almost psychological. Through the expanded use of technology, the orchestra have been able to create an online space for their audience and patrons to gather and take a part in the activity of creating music and art. The point is that the C-19 pandemic has made it ‘okey’ for the orchestra to further tap into the idea of digital concert house. The points made by Røyndal is how before the pandemic it was more convenient for the orchestra to designate the task of broadcasting the concert to an outside standing contributor. The pandemic made them invest in new tools, creating a much grander concert space that goes beyond the physical concert hall itself.

6.5.2: Development of New Business Models

The real lessons from the C-19 pandemic have been how reliant the industry is on the whole network of artists, managers, staff, audience, and patrons. Studies such as Radbourne and Arthurs (2007), Radbounre (2007), Pemberton (2014), and Ravanas (2008) has revealed that the audience is very demanding. ‘Critical Juncture’ does carry some domino effect. The overall situation of the C-19 pandemic paints a picture of the Symphonic Orchestra Industry, who has

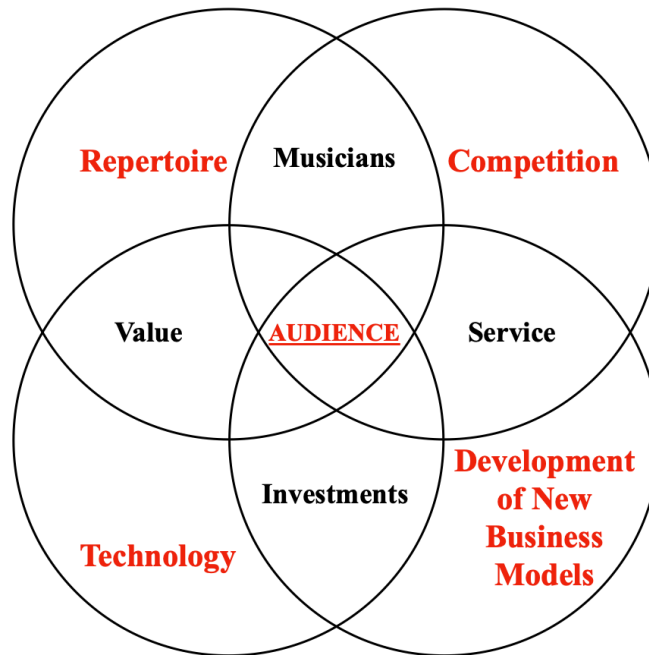


Figure 4: Shows the candidate's suggestions of a new business model, with the audience centralized

shifted its focus to its audience. Presented in Fig. 4 is the candidate's own suggestion for a further developed Symphonic Business Model, where the audience is centered. That the audience should be centralized in all decision-making regarding repertoire, competition, technology, and the use of development of new business models.

6.5.3: Audience VS. the Art

Centralizing the audience in an art-based organization may be controversial. There are not much to argue over, to be honest. It is obvious that an organization that dedicates its whole business activity to an art form, does center the arts or that specific artform. Especially when we discuss the symphonic orchestra industry. They carefully handpick each individual orchestra musician. Through highly competitive auditions and long try-out periods. They carefully select group leaders and concert masters. Same goes for the conductor. They are going to be the front figure of the orchestra. The orchestra usually work hard to achieve the highest quality of artistry. As long as the symphonic orchestra industry exists, this will always be their top priority.

However, making the symphonic orchestra industry center the audience is not going to make them care less about the arts. To be honest, I think it is impossible for a classical musician to not care about their craft. On the other hand, I think it is time for the orchestra to re-evaluate the significance of the consumer/audience on a more business and organizational level. The

introduction of a digital concert house has created a more extended dialogue with their consumers. It has given the orchestra opportunity to see a more widespread interaction of audience, that younger age groups have entered the concert hall after the pandemic, being able to create more exclusive content, and more. All six leaders expressed concern about if the audience would return after the pandemic was over. For some of the orchestra-audience relationship never lost the artistic dialogue because it continued on a different medium.

7. Conclusion

This thesis present 1) a comparative analysis of cultural policy and measures taken by the policy makers, and 2) a qualitative study of how the C-19 virus affected the way of managing a symphony orchestra in Scandinavia. Through analysis of the scope of measures restrictions enforced by the policymakers, when it is all put into context of a managing a symphony orchestra, there is clearly identification of pattern of direction for these managers. The sudden end to the legacy of these leaders' tasks of managing an orchestra, can now be identified as a 'critical juncture'. It is due to the effects of 'critical juncture', now identified as the C-19 virus, that created a form of domino effect that first and foremost made people very sick of this highly contingent disease. Secondly, the Scandinavian governments were forced to initiate measures to protect the public of the disease. Thirdly, the directors and general managers are meet with an end to the legacy of management. Now, they must deal with the consequences from a day-to-day basis. The pandemic has therefore been an element of potential permanent change in the Symphonic Orchestra Industry. We are just now realizing what the effects the pandemic and the measures taken really had on our society and the Symphonic Orchestra Industry.

We may conclude that it was impossible for the leaders to foresee or predict the extent of the C-19 pandemic. The effects from the measures taken would not have been predictable. In the case of how these leaders were able to manage a crisis, it all depended on how prepared they were. Even though the spectrum of crisis handling has been varied, what really matters is how they were able to rise in times of crisis. When discussing how well the Symphonic Orchestra Industry in the three Scandinavian countries managed the crisis at hand, Sweden did come out on top. Outside factors such as the involvement in the policymakers might have had a lot to do with the outcome. However, there is too little data regarding to make any definite conclusion.

The new suggested Symphonic business model in Fig. 4 is able visualize new ideals that has emerged during the pandemic. Something that I count as the Symphonic Orchestra Industry biggest life-lesson from the C-19 pandemic is how important the audience really is. Having a continuation in the artistic dialogue, even online, between the orchestra and the audience, count as a reputational management. Even in a time where strategic planning is almost impossible to execute. In other words, prioritize the audience in all decision-making in regards to repertoire, competition, technology, and the development of new business models (Fig.4).

Despite this analysis, a few questions are yet to be addressed. On a general basis, the management of the symphonic orchestra industry should be prioritized in future studies. Crisis handling has never been more relevant, and further studies into these leaders and crisis management should give this industry a more stable foundation to stand on. Furthermore, the involvement of the policy makers has proved throughout this study, in addition to Betzler et al. (2020) and H.K. Lee et al. (2021), have had a significant impact on the arts and culture sector throughout the pandemic. Future studies should deep-dive into the dialogue between the policymakers and the administrative team of the orchestra. This should also clarify future crisis management. In addition, further studies into the use of technology and the significance of having an online platform is recommended. For an industry that are such heavy weighted on history and traditions – should encourage the whole network of symphony orchestras to always strive for an updated online platform that are able to follow trends that suits this for music. As we have seen in this study that even though these six orchestras from similar conditions and traditions, did have very different outcomes of the use of technology. A tool that would have been significant throughout their struggles caused by the pandemic.

This project has given me valuable insight into what really happens behind the scenes in a concert hall. How complex, diverse, and hardworking these leaders and administrative team really are. It has also given me a completely different view on the importance of studying leadership and crisis management. C-19 pandemic has been a highly turbulent period, but it has given us opportunity to study crisis management in a completely new way. I hope this thesis can inspire to continue further studies into symphonic management and crisis handling. It is important to continue sustaining this beautiful arts industry. I hope it will set the stage for new and more sophisticated way to study the complexity of symphonic management.

8. Bibliography

Annoni, Alessandro, et al. "Orchestra: developing a unified open architecture for risk management applications." *Geo-information for disaster management*. Springer, Berlin, Heidelberg, 2005. 1-17.

Arthurs, Andy, and Jennifer J. Radbourne. "The orchestra re-imagined." National Council for Tertiary Music Schools (NACTMUS) National Conference 2007, Music in Australian Tertiary Institutions, Issues for the 21st Century. 2007.

Atik, Yaakov. "The conductor and the orchestra: Interactive aspects of the leadership process." *Leadership & Organization Development Journal* (1994).

Bathurst, Ralph, and Donna Ladkin. "Performing leadership: Observations from the world of music." *Administrative Sciences* 2.1 (2012): 99-119.

Bergen Filharmoniske Orkester. *Bergenphilive*, Musikkelskapet Harmonien , <https://bergenphilive.no/>.

Blumer, Herbert. "What is wrong with social theory?." *American sociological review* 19.1 (1954): 3-10.

Blytt, Julian Paulsen, Achraf Bougroug, and Pål Sletten. "Økonomisk utvikling gjennom Covid-19: en oppdatert sammenligning av Norge, Sverige og Danmark." *Økonomisk utvikling gjennom Covid-19: en oppdatert sammenligning av Norge, Sverige og Danmark: Blytt, Julian Paulsen | uBougroug, Achraf | uSletten, Pål*. [Oslo]: Statistisk sentralbyrå, 2022.

Boerner, Sabine, and Christian Freiherr von Streit. "Transformational leadership and group climate-empirical results from symphony orchestras." *Journal of Leadership & Organizational Studies* 12.2 (2005): 31-41.

Boerner, Sabine.,von Streit, Christian Freiherr. "Promoting orchestral performance: the interplay between musicians' mood and a conductor's leadership style" Sage Publications: *Psychology of music*, 2007-01, Vol.35 (1), p.132-143, 2007.

Bojesen, Michael. "Hjælp Til Kunstnere Og Projekter Støttet Af Statens Kunstfond." *Kunst.dk*, Statens Kunstfond, 31 Mar. 2020, <https://www.kunst.dk/2020-1/hjaelp-til-kunstnere-og-projekter-stoettet-af-statens-kunstfond>.

Booth, Peter, Anne Ogundipe, and Sigrid Røyseng. "Museum leaders' perspectives on social media." *Museum Management and Curatorship* 35.4 (2020): 373-391.

Borud, Heidi. "Kulturkrisen i Sverige Og Danmark: – Veldig Mange Vil Ikke Klare SegH." *Aftenposten.no*, 5 Apr. 2020.

Bougroug, Achraf. Økonomisk utvikling gjennom Covid-19: en sammenligning av utviklingen i Norge, Sverige og Danmark. Oslo-Kongsvinger: Statistisk sentralbyrå, 2021.

Byrkjeflot, Haldor. "Omdømmehåndtering–drivkrefter, kritikk og paradokser." *Scandinavian Journal of Public Administration* 14.1and2 (2010): 3-24.

Cameron, Kim. "An introduction to the competing values framework." *Organizational culture white paper*. Haworth (2009).

Collier, Ruth Berins, and David Collier. "Shaping the political arena: Critical junctures, the labor movement, and regime dynamics in Latin America." Collier, Ruth Berins, and David Collier (2002).

Crayne, Matthew P., and Kelsey E. Medeiros. "Making sense of crisis: Charismatic, ideological, and pragmatic leadership in response to COVID-19." *American Psychologist* (2020).

Delgatty, Candida D. Administrative leadership and organizational structure of the American symphony orchestra: An internship report. Diss. Texas Tech University, 2003.

Deluga, Ronald J. "American presidential Machiavellianism: Implications for charismatic leadership and rated performance." *The leadership quarterly* 12.3 (2001): 339-363.

De Paoli, Donatella, Sigrid Røyseng, and Grete Wennes. "Embodied work and leadership in a digital age: What can we learn from theatres?." (2017).

Dubois, Vincent. "Cultural capital theory vs. cultural policy beliefs: How Pierre Bourdieu could have become a cultural policy advisor and why he did not." *Poetics* 39.6 (2011): 491-506.

Duelund, Peter. "Nordic cultural policies: A critical view." *International journal of cultural policy* 14.1 (2008): 7-24.

Dumdum, Uldarico Rex, Kevin B. Lowe, and Bruce J. Avolio. "A meta-analysis of transformational and transactional leadership correlates of effectiveness and satisfaction: An update and extension." *Transformational and charismatic leadership: The road ahead 10th anniversary edition*. Emerald Group Publishing Limited, 2013.

Edwards, Martin R. "Employer branding: developments and challenges." *Managing Human Resources: Human Resource Management in Transition* 5 (2012): 389-410.

Farjour, M., and W. H. Starbuck. "Organizing at and beyond the limits." *Organization Studies*, 28, 2007: 541-566.

- Fidjestøl, Alfred. *Lyden av Oslo: Oslo-filharmonien 1919-2019*. Cappelen Damm, 2019.
- Finley, Donna S., Alana Gralen, and Larry Fichtner. "From bankruptcy to sustainability: Stakeholder engagement and strategic renewal in a performing arts organization." *International Journal of Arts Management* (2006): 4-16.
- Freeman, Jason. "Review: Orchestra Tech National Conference." *The MIT Press: Computer Music Journal*, Summer Vol 26.2 (2002): 91-93.
- Freeman, Jason. "Large audience participation, technology, and orchestral performance." *ICMC*. 2005.
- Göteborgs Symfoniker. "GSOplay." *Göteborgs Symfoniker*, Gso.se, <https://www.gso.se/gsoplay/>.
- Harding, Tobias. "Culture Wars in Sweden? The Nordic cultural policy model and the (re) politicization of Swedish cultural policy." *Routledge, Cultural Trends*, (2022).
- Helse- og omsorgsdepartementet. "Tidslinje: Myndighetenes Håndtering AV Koronasituasjonen." *Regjeringen.no*, Regjeringen.no, 2020, <https://www.regjeringen.no/no/tema/Koronasituasjonen/tidslinje-koronaviruset/id2692402/>.
- Hunt, James G. Jerry, George Edward Stelluto, and Robert Hooijberg. "Toward new-wave organization creativity: Beyond romance and analogy in the relationship between orchestra-conductor leadership and musician creativity." *The Leadership Quarterly* 15.1 (2004): 145-162.
- Jensen A, Stickle T, Torrissen W, Stigmar K. Arts on prescription in Scandinavia: a review of current practice and future possibilities. *Perspectives in Public Health*. 2017;137(5):268-274. doi:10.1177/1757913916676853
- Jyrämä, Annukka, et al. "Arts organizations and branding: creating a new joint brand for three arts organizations." *The Journal of Arts Management, Law, and Society* 45.3 (2015): 193-206.
- Keiser, A. & Leiner, L. 2009. Why the rigour-relevance gap in management research is unbridgeable, *Journal of Management Studies* 46:516-533.
- Kirkpatrick, Shelley A., and Edwin A. Locke. "Direct and indirect effects of three core charismatic leadership components on performance and attitudes." *Journal of applied psychology* 81.1 (1996): 36.

Kjus, Yngvar. "Impact of prestige programs on production practices: The case of crossmedia and audience participation in public service organizations." *Journal of Media Practice* 10.2-3 (2009): 167-184.

Kolb, Bonita M. "The decline of the subscriber base: A study of the Philharmonia Orchestra audience." *International Journal of Arts Management* (2001): 51-59.

Koivunen, Niina. *Leadership in symphony orchestras. Discursive and aesthetic practices.* Tampere University Press, 2003.

Koivunen, Niina, and Grete Wennes. "Show us the sound! Aesthetic leadership of symphony orchestra conductors." *Leadership* 7.1 (2011): 51-71.

Krause, Diana E. "Four types of leadership and orchestra quality." *Nonprofit Management and Leadership* 25.4 (2015): 431-447.

Kvale, Steinar. *Doing interviews.* Sage, 2012.

Letnes, Odd, and Arne Olav Hageberg. "Dansk Kulturpolitikk: Fra Opplysning Til Kulørte Lykter." *Bok Og Bibliotek*, 9 Mar. 2008, <https://bokogbibliotek.no/bok-og-bibliotek-nr-6-2005/dansk-kulturpolitikk-fra-opplysning-til-kul-lykter-917/>.

Mangset, Per, et al. "Nordic cultural policy." (2008): 1-5.

Meindl, James R., Sanford B. Ehrlich, and Janet M. Dukerich. "The romance of leadership." *Administrative science quarterly* (1985): 78-102.

Miller, Toby, and George Yúdice. *Cultural policy.* Sage, 2002.

Ministry of Finance. "Economic Measures on Account of the Pandemic 2020–2021." *Government.se*, Ministry of Finance, 20 Sept. 2021, <https://www.government.se/articles/2021/09/economic-measures-on-account-of-the-pandemic-20202021/>.

Ministeret for Kultur. "HJÆLPEPAKKER OG ORDNINGER TIL KULTURLIVET UNDER CORONA." *Kum.dk*, Kultur Ministeriet , 27 Oct. 2020, https://kum.dk/fileadmin/_kum/3_Temaer_og_kampagner/Covid-19/Kulturministeriets_kompensationsordninger_oktober_2020.pdf.

Mrugala , Eric. "42 - David Taylor." *Spotify*, 12 Sept. 2022, <https://open.spotify.com/episode/5LI5MOgRKs701aIW11o8Sz?si=9f87b88cae854655>.

Mumford, Michael D. *Pathways to outstanding leadership: A comparative analysis of charismatic, ideological, and pragmatic leaders.* Lawrence Erlbaum Associates Publishers, 2006.

Mumford, Michael D. Antes, Alison L., Caughron, Jay J., Friedrich, Tamara, L., "Charismatic, ideological, and pragmatic leadership: Multi-level influences on emergence and performance." *The Leadership Quarterly* 19.2 (2008): 144-160.

Nesheim, Elef. "Ny orkestersatsning: kvantitativt og kvalitativt." *Oslo: Kulturdepartementet* (2001).

Oslo-filharmonien. "Historie." *Oslo-Filharmonien*, Oslo-Filharmonien, 2019, <https://of.no/jubileum>.

Parasuraman, Saroj, and Sidney A. Nachman. "Correlates of organizational and professional commitment: The case of musicians in symphony orchestras." *Group & Organization Studies* 12.3 (1987): 287-303.

Radbourne, Jennifer. "Regional development through the enterprise of arts leadership." *The Journal of arts management, law, and society* 33.3 (2003): 211-227.

Radbourne, Jennifer. "A business model for the 21st century orchestra." *Management research education and business success: Is the future as clear as the past?*. British Academy of Management, 2007.

Radbourne, Jennifer, and Andy Arthurs. "Adapting musicology for commercial outcomes." *Valencia Spain-9th International Conference on Arts and Cultural Management (AIMAC 2007)*. 2007.

Ravanas, Philippe. "Company profile: Hitting a high note: The Chicago Symphony Orchestra reverses a decade of decline with new programs, new services and new prices." *International Journal of Arts Management* (2008): 68-78.

Røyseng, Sigrid, and Heidi Stavrum. "Fields of gold: reflections on the research relations of the cultural policy researcher." *International Journal of Cultural Policy* 26.5 (2020): 697-708.

Røyseng, Sigrid. "The social contract of artists in the era of cultural industries." *International Journal of Cultural Policy* 25.2 (2019): 154-170.

Parry, Ken W., and Sarah B. Proctor-Thomson. "Leader career development: Who should take responsibility?." *Asia Pacific Journal of Human Resources* 41.3 (2003): 316-337.

Peeters, Hans, Gert Verschraegen, and Annelies Debels. "Commensuration and policy comparison: How the use of standardized indicators affects the rankings of pension systems." *Journal of European Social Policy* 24.1 (2014): 19-38.

Pemberton, Mark. "The Orchestra Business Model-that's no way to run a business!." *AMA CultureHive* 31 (2014).

Philip, Robert. *Performing music in the age of recording*. Yale University Press, 2004.

Pierson, Paul. "Politics in Time: History." *Institutions, and Social Analysis* 2 (2004).

Porter, Michael E., and Victor E. Millar. "How information gives you competitive advantage." *Harvard Business Review*, 63(4) (1985): 149-160.

Power, Dominic. "Culture, creativity and experience in Nordic and Scandinavian cultural policy." *International journal of cultural policy* 15.4 (2009): 445-460.

Preece, S. B. "Chamber Music Presentation: An Alternative Approach." *International Association of Arts and Cultural Management Conference*, Brisbane, Australia. 2001.

Seetharaman, Priya. "Business models shifts: Impact of Covid-19." *International Journal of Information Management* 54 (2020): 102173.

Sosik, John J., Surinder S. Kahai, and Bruce J. Avolio. "Leadership style, anonymity, and creativity in group decision support systems: The mediating role of optimal flow." *The Journal of Creative Behavior* 33.4 (1999): 227-256.

Statens Offentliga Utredningar. "Restarting the Arts and Culture in Sweden, Summary Sou 2021:77." *Regeringen.se*, 30 Sept. 2021, <https://www.regeringen.se/4a941c/contentassets/c96ef2e953fd481ebb68d41b980a1d0a/restarting-the-arts-and-culture-in-sweden---summary-sou-202177.pdf>.

Statens Serum Institut. "Tidslinje for Covid-19 - Statens Serum Institut." *Ssi.dk*, Statens Serum Institut, Apr. 2022, <https://www.ssi.dk/-/media/arkiv/subsites/covid19/presse/tidslinje-over-covid-19/covid-19-tidslinje-for-2020-2022-lang-version---version-1---april-2022.pdf?la=da>.

Stavrum, Heidi. *Danseglede og hverdagsliv: Etikk, estetikk og politikk i det norske dansebandfeltet*. The University of Bergen, 2014.

Strong, J., Gillies, M., Grant, P. "A new era: report of the orchestras review." *Department of communications, information technology and the arts* (2005).

Szedmák, Borbála. "Business Model Innovation and the First Steps of Digitalization in the Case of Symphony Orchestras." (2021): 160-171.

The Local Sweden. "How We Got Here: The Defining Events of the Coronavirus Pandemic in Sweden." The Local Sweden, 1 Feb. 2021, <https://www.thelocal.se/20210201/timeline-heres-what-happened-in-the-year-since-swedens-first-coronavirus-case/>.

Thong, James YL, and Chee-Sing Yap. "CEO characteristics, organizational characteristics and information technology adoption in small businesses." *Omega* 23.4 (1995): 429-442.

Twigg, J. "COVID-19 as a 'critical juncture': a scoping review." *Global Policy* 2020 (2020): 20.

Taylor, David. "David Taylor." *yys1*, <https://davidtaylorcello.wixsite.com/yys1/david-taylor>.

UNESCO European Agenda of Culture , REPORT on THE ROLE OF PUBLIC ARTS AND CULTURAL INSTITUTIONS IN THE PROMOTION OF CULTURAL DIVERSITY AND INTERCULTURAL DIALOGUE, 2011-2014.

Vidaver-Cohen, Deborah, and Brønn, Peggy Simcic. "Reputation, responsibility, and stakeholder support in Scandinavian firms: A comparative analysis." *Journal of Business Ethics* 127.1 (2015): 49-64.

Weick, Karl E. "5 Managing the unexpected: complexity as distributed sensemaking." *Uncertainty and surprise in complex systems*. Springer, Berlin, Heidelberg, 2005. 51-65.

Weick, Karl E. "60th anniversary essay: Constrained comprehending: The experience of organizational inquiry." *Administrative Science Quarterly* 61.3 (2016): 333-346.

Williams, Raymond. "Culture and society, 1780-1950". Columbia University Press, 1983.

Bibliography of Images:

McCormick's Group, LLC. "Instrument Covers - McCormick's." *Www.mccormicksnet.com*, McCormick's Group, LLC, <https://www.mccormicksnet.com/Bassoon-Cover-p/3070013.htm>.

McCormick's Group, LLC. "Instrument Covers - McCormick's." *Www.mccormicksnet.com*, McCormick's Group, LLC, <https://www.mccormicksnet.com/Flute-Cover-p/3070017.htm>.

McReynolds, Sydney, and Lillian Hester. "Music Student Takes on Unique Project amid Coronavirus Guidelines." *Millikin University*, Millikin University, 16 Oct. 2020, <https://millikin.edu/news/music-student-takes-unique-project-amid-coronavirus-guidelines>.

Index

Interview Guide (English version)

1) Personal Information

- 1) What is your name and nationality?
- 2) What is your musical background and education?
- 3) What is your occupation?
- 4) Other information?

2) Before C-19

- How would you have characterized the orchestra before COVID-19
- Would you consider _____ to have been a successful business before the pandemic hit the industry and why?
- What sort of challenges or issues typically originated from the everyday management in _____?
- What characterized the dialogue with the national government/parliament or Ministry of Culture before the pandemic?
- What sorts of investments was made to modernize the orchestra, the production, and concert experience?
- What are _____ general thought regarding investments in digitalized propagation, such as live streaming?
- Did the (the symphony orchestra of topic) ever have a crisis plan? Where there ever a possibility to foresee a pandemic to this large extent and how it would effect the orchestra?

3) During C-19:

- What sort of challenges were arised by COVID-19 on the daily operation? In the case of musicians artistic ambitions and the audience concert experience.
- What characterized the dialogue with the National government/partliament or Ministry of Culture now under COVID-19?
- What sort of investments proved to be useful during the COVID-19 crisis?
- What type of financial support were given to _____ during the period of C-19?
- Why should TOI be financially supported in times of crisis such as the C-19 pandemic?

- What sort of opportunities were given to the orchestra with this financial support?
- How was the everyday management during the COVID-19 period?
- How has it been for the orchestra musicians?
- In in a time of crisis, why should a classical orchestra such as _____ be prioritized for financial support?

4) Prediction for post-C-19

- What are some of the main issues or challenges moving back to a more normal time after post-COVID?
- What are some of your priorities for (the symphony orchestra of topic) after the C-19 pandemic?
- Are there any aspects of the industry that will be permanently damaged after the C-19 pandemic?
- Do you believe that the attendance of the audience will increase after the pandemic?
- Will the orchestra continue to focus on investing in technology after the pandemic?
- What are your predictions for the institution/musicians/management staff after the pandemic?
- In an ideal world, what is your idea of the best outcome of the pandemic regarding (the symphony orchestra of topic)?

5) Last comments

Any last comments? Or things that I should know?

Intervjuguide (Norsk versjon)

1) Personinformasjon

- 5) Hva heter du og hvor kommer du fra?
- 6) Hva er din musikalske utdanning og bakgrunn?
- 7) Hvor jobber du og hva innebærer stillingen din?
- 8) Noe annet informasjon?

2) Før C-19

- Hva kjennetegnet dette orkesteret før COVID-19
- Hva kjennetegnet å drive et symfoniorkester på en god måte før COVID-19?
- Med tanke på før COVID-19, hvilke utfordringer reiste seg spesielt for en kunst- og kulturorganisasjon som klassisk orkester
- Hvilke utfordringer lå det i den daglige driften av et symfoniorkester? Med tanke på med tanke på utøverne og det kunstneriske ambisjonene, og med tanke på publikum og deres opplevelse?
- Hva kjennetegnet kontakten med kulturpolitiske myndigheter / kulturdepartementet?
- Hvilke investeringer i orkesteret og dets drift var det man prioriterte i årene før covid?
- Hvordan tenkte man rundt investering i nettbaserte formidlingsmuligheter, som live-streaming?
- Hadde _____ en regelmessig dialog med andre nasjonale orkester eller orkestere utenfor grensene før pandemien?
- Hadde _____ en kriseplan? Var det i det hele tatt mulig å forutse en pandemi og hvilke konsekvenser den kom til å ha for (orkester institusjon av emne)?

3) Under C-19

- Hvordan utfordret COVID-19 den daglige driften av symfoniorkesteret? Konkrete utfordringer, med tanke på med tanke på utøverne og det kunstneriske ambisjonene, og med tanke på publikum og deres opplevelse
- Hva kjennetegnet kontakten med kulturpolitiske myndigheter / kulturdepartementet, under COVID-19?
- Hvilket investering viste seg å være nødvendig etter pandemien startet?

- Hvordan tenkte dere om investeringer i nettbaserte formidlingsmuligheter etter pandemien startet?
- Hvilken støtte og finansiering har orkesteret mottatt under COVID-19?
- Hva er erfaringene med den støtte?
- Hva har støtten muliggjort for orkesteret? Hvor mye har det vært?
- Hvordan har management/eller hverdagen vært for deg under pandemien?
- Hvordan stilte utøverne seg til restriksjonene? Hva med freelancerne og vikarene?
- Hva hadde vært det beste utfallet for _____ etter din mening? Hva er forskjellen for hva som egentlig har skjedd?
- Hvorfor skal den klassiske orkester industrien få økonomisk støtte under en krise som COVID-19 pandemien?

4) Forutsigelsen av Post-C-19

- Hvilke utfordringer ligger det i overgangen til en post-COVID situasjon, for orkestrene?
- Hva er noen av hoved prioritetene til _____ etter at COVID-19 pandemien er over?
- Tror du orkester industrien kommer til å merke permanent effekt av COVID-19? Både godt og ondt?
- Med tanke på videre utvikling og modernisering, vil _____ fortsette søke etter og investere i teknologiske hjelpemidler og utstyr selv etter pandemien?
- Etter alt _____ har gått gjennom det siste året, har dere nå en form for kriseplan hvis en eventuelt pandemi skulle treffe verden igjen?
- Hvordan vil hverdagen bli for orkesteret og instutisjon etter pandemien?
- I en perfekt verden, hva håper du utfallet vil bli for _____ etter pandemien?

5) Siste kommentarer

Har du noen siste kommentarer eller noe annet?