Job Satisfaction of Orchestral Musicians: The Effects of Non-Performance Organizational Roles

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JOB SATISFACTION OF ORCHESTRAL MUSICIANS: THE EFFECTS OF NON-PERFORMANCE ORGANIZATIONAL ROLES

By
Abigail Wilcox Young

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2017
NOTE:
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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

JOB SATISFACTION OF ORCHESTRAL MUSICIANS: THE EFFECTS OF NON-PERFORMANCE ORGANIZATIONAL ROLES

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Job Satisfaction of Orchestral Musicians: The Effects of Non-Performance Organizational Roles

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Brian Powell.
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This study measures the job satisfaction of professional orchestral musicians in the United States. The research focuses on those who hold additional non-performance roles within their organizations, whether paid or unpaid, and how these additional roles relate to job satisfaction. The paper also assesses the level of interest orchestral musicians have in taking on these added roles within their organizations. An anonymous, online survey was sent to personnel managers of U.S. orchestras and 560 individual responses were recorded. In addition to other trends within the data, string musicians were the only instrument group with below-average job and role satisfaction. Musicians with additional employment outside the orchestra also reported lower job and role satisfaction than those who were exclusive employees of their organizations. The musicians holding internal unpaid non-performance roles reported above-average job and role satisfaction though, perhaps surprisingly, those with paid non-performance roles reported lower levels than those who solely perform. Most musicians expressed limited willingness to take on these extra roles, though they were more interested as younger or newer employees, or for paid roles in general. Recommendations are made based on the results of the survey, and suggestions for future research are presented.
TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF TABLES</td>
<td>iv</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>1 INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Background</td>
<td>2</td>
</tr>
<tr>
<td>Problem Statement</td>
<td>26</td>
</tr>
<tr>
<td>Need for the Study</td>
<td>27</td>
</tr>
<tr>
<td>Purpose Statement and Research Questions</td>
<td>32</td>
</tr>
<tr>
<td>2 LITERATURE REVIEW</td>
<td>34</td>
</tr>
<tr>
<td>Employee Satisfaction</td>
<td>35</td>
</tr>
<tr>
<td>Administrative Structure</td>
<td>38</td>
</tr>
<tr>
<td>Audience Engagement</td>
<td>42</td>
</tr>
<tr>
<td>3 METHOD</td>
<td>51</td>
</tr>
<tr>
<td>4 RESULTS</td>
<td>61</td>
</tr>
<tr>
<td>Job Satisfaction</td>
<td>64</td>
</tr>
<tr>
<td>Willingness to Hold Non-Performance Roles</td>
<td>71</td>
</tr>
<tr>
<td>Ideas to Improve Job Satisfaction</td>
<td>80</td>
</tr>
<tr>
<td>5 DISCUSSION</td>
<td>87</td>
</tr>
<tr>
<td>Summary of Findings</td>
<td>87</td>
</tr>
<tr>
<td>Results Compared to Existing Studies</td>
<td>96</td>
</tr>
<tr>
<td>Recommendations</td>
<td>102</td>
</tr>
<tr>
<td>Suggestions for Future Research</td>
<td>109</td>
</tr>
<tr>
<td>Limitations</td>
<td>112</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>114</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>121</td>
</tr>
</tbody>
</table>


LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 1</td>
<td>Characteristics of Sample</td>
<td>62</td>
</tr>
<tr>
<td>Table 2</td>
<td>Average Job Satisfaction by Demographics</td>
<td>65</td>
</tr>
<tr>
<td>Table 3</td>
<td>Average Job Satisfaction by Position</td>
<td>66</td>
</tr>
<tr>
<td>Table 4</td>
<td>Average Job Satisfaction by Role</td>
<td>68</td>
</tr>
<tr>
<td>Table 5</td>
<td>Average Job Satisfaction by Type of Role</td>
<td>69</td>
</tr>
<tr>
<td>Table 6</td>
<td>Average Job Satisfaction by Type of “Other” Role</td>
<td>70</td>
</tr>
<tr>
<td>Table 7</td>
<td>Average Willingness for Non-Performance Roles by Demographics</td>
<td>71</td>
</tr>
<tr>
<td>Table 8</td>
<td>Average Willingness by Position</td>
<td>73</td>
</tr>
<tr>
<td>Table 9</td>
<td>Average Willingness by Role</td>
<td>74</td>
</tr>
<tr>
<td>Table 10</td>
<td>Average Willingness by Type of Role</td>
<td>75</td>
</tr>
<tr>
<td>Table 11</td>
<td>Average Willingness by Type of “Other” Role</td>
<td>75</td>
</tr>
<tr>
<td>Table 12</td>
<td>Average Willingness Based on Satisfaction Levels</td>
<td>77</td>
</tr>
<tr>
<td>Table 13</td>
<td>Common Reasons for Low Willingness</td>
<td>78</td>
</tr>
<tr>
<td>Table 14</td>
<td>“Other” Reasons for Unwillingness</td>
<td>79</td>
</tr>
<tr>
<td>Table 15</td>
<td>“Other” Suggestions to Improve Job Satisfaction</td>
<td>80</td>
</tr>
<tr>
<td>Table 16</td>
<td>Ages of Sample Compared to Ages from Kivimaki and Jokinen</td>
<td>97</td>
</tr>
<tr>
<td>Table 17</td>
<td>Sample Compared to Breda and Kulesa</td>
<td>99</td>
</tr>
<tr>
<td>Table 18</td>
<td>Instrument Group Ratios from Related Studies</td>
<td>101</td>
</tr>
</tbody>
</table>
CHAPTER 1

Introduction

The symphony orchestra is in many ways the flagship ensemble of classical music; the symphonic literature is vast and membership in the world’s best orchestras is highly competitive. With this said, orchestras have been dealing with considerable financial struggles for some time.\(^1\) The rising costs of presenting concerts and the increasing competition of other forms of entertainment contribute to these financial difficulties,\(^2\) along with a decline in audience attendance.\(^3\) To make matters worse, many musicians in these orchestras deal with significant work stress, which may often result in low job satisfaction.\(^4\) Considering the education and training levels needed for a career in classical music, this reality is alarming. In the case of symphony orchestras, low job satisfaction is closely linked to a lack of control over the work environment,\(^5\) as musicians are often removed from organizational planning processes. Even though there are many job stressors present in the career of an orchestral musician, a few studies do report surprisingly high satisfaction levels.\(^6\) As the audience generally notices the attitudes and stage presence of musicians, it would benefit orchestral organizations to study and invest in musician satisfaction. Research shows that involving employees more

\(^5\) Ibid.
in the direction of an organization can result in higher job satisfaction,\(^7\) though orchestral musicians are often only trained in one area and therefore may not be equipped to perform administrative tasks.\(^8\) Additionally, many musicians know they “cannot have authority without responsibility,”\(^9\) which may deter some from participating in a role other than performing. Regardless, there is more to be learned about the job satisfaction of orchestral musicians, and how various organizational roles may have a positive or negative effect on these employees’ attitudes.

**Background**

*Finances*

As arts organizations deal with significant financial issues, many are now operating as charities.\(^10\) According to *The New York Times*, orchestras generate more revenue through contributions than through earned income, such as ticket sales.\(^11\) As has been shown by empirical research, the more control orchestra boards and managements have in the decision-making process, the better the organization’s financial position.\(^12\) Even so, major orchestras have not been immune to these financial hardships; for example, the New York Philharmonic has run deficits for each of the last almost fifteen seasons.\(^13\) Some of these financial gaps come from decreased government support.\(^14\)

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\(^7\) Roy D. Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction” (DM diss., University of Phoenix, 2010), 165.

\(^8\) Levine and Levine, “Why They’re Not Smiling,” 16.


\(^11\) Ibid.

\(^12\) Allmendinger, Hackman, and Lehman, “Life and Work in Symphony Orchestras,” 213.

\(^13\) Cooper, “It’s Official: Many Orchestras Are Now Charities.”

\(^14\) Pompe and Tamburri, “Fiddling in a Vortex,” 64.
which is in part due to an increase in the number of orchestras vying for funding.\textsuperscript{15} In addition, performance costs generally increased faster than inflation in the last few decades.\textsuperscript{16} The \textit{American Symphony Orchestra League’s} (now the \textit{League of American Orchestras}) 1993 “Wolf Report” cites these rising production costs along with decreasing private and public funding as the foremost reasons behind the orchestra financial crises.\textsuperscript{17} These additional expenses have contributed to the increased price of serving audience members, also called the “performance income gap.”\textsuperscript{18} In the 1930’s, the average orchestra covered about 60\% of its costs with performance revenue, but by 2000 the average orchestra only received about 38\% of their revenue from performance income.\textsuperscript{19} Artistic costs rose quickly and, by the 1970’s and 1980’s, orchestras’ expenses surpassed performance income and contributions significantly.\textsuperscript{20} In addition to higher artist fees, orchestras were also giving more concerts per season.\textsuperscript{21} Unfortunately, “these high fixed costs have been institutionally ingrained for centuries.”\textsuperscript{22}

\textit{Audiences}

As financial deficits have increased, concert attendance has simultaneously decreased.\textsuperscript{23} This audience decline contributes to these deficits, and is certainly a problem

\begin{flushright}
\textsuperscript{16} Pompe and Tamburri, “Fiddling in a Vortex,” 64.
\textsuperscript{17} Scholz, “Case Study B,” 140.
\textsuperscript{18} \textit{Ibid.}, 138.
\textsuperscript{19} Pompe and Tamburri, “Fiddling in a Vortex,” 65.
\textsuperscript{20} Scholz, “Case Study B,” 138.
\textsuperscript{21} \textit{Ibid.}
\textsuperscript{22} Pompe and Tamburri, “Fiddling in a Vortex,” 67.
\textsuperscript{23} \textit{Ibid.}, 66.
\end{flushright}
unto itself.\textsuperscript{24} In 2002, the National Endowment for the Arts showed that 11.6\% of Americans had attended a classical music performance, but by 2012 that number had dropped to 8.8\%.\textsuperscript{25} The amount of concerts offered is certainly larger than the demand, and the aging of the audience is only exacerbating this problem.\textsuperscript{26} Additionally, children who study music are more likely to become audience members as adults, but music is often one of the first programs cut from the school curriculum when budgeting is tight;\textsuperscript{27} “The decline of music education in the country’s public schools has meant that orchestras can no longer take for granted a constantly replenished, educated audience.”\textsuperscript{28}

Douglas Dempster agrees that orchestras are struggling financially, but provides counterarguments to the blanket assertion that classical music audiences are decreasing.\textsuperscript{29} In fact, Dempster argues that audiences are actually \textit{increasing}, sometimes in nontraditional ways. Furthermore, he argues that technological, social, demographic, and economic changes are affecting all culture, including classical music, but that the changes are not unique to classical music.\textsuperscript{30} In the time from 1982 to 1997, as music critics and journalists were reporting on the crises in classical music, Dempster argues that concert attendance for classical music in fact \textit{grew} by about 3.5 million.\textsuperscript{31} He cites “Surveys of Public Participation in the Arts,” sponsored by the \textit{National Endowment of the Arts},\textsuperscript{32} which show that the audience for orchestra concerts was growing both in actual

\begin{thebibliography}{99}
\bibitem{24} Ibid.
\bibitem{26} Pompe and Tamburri, “Fiddling in a Vortex,” 65-66.
\bibitem{27} Ibid., 66.
\bibitem{30} Ibid., 44.
\bibitem{31} Ibid., 47.
\bibitem{32} Ibid., 46.
\end{thebibliography}
attendance and as a portion of the U.S. adult population.\textsuperscript{33} He also claims that income from ticket sales also increased by 37\% over the same fifteen years.

Regardless of the depths of orchestras’ dire straights, Tina Ward asserts, “Audience development is no longer something management can do alone.”\textsuperscript{34} Unfortunately, there is an historic assumption within the musician community that onstage performance is the limit of their interaction with audience members.\textsuperscript{35} These musicians appreciate public attention and support, but do not take responsibility for their role in fostering these relationships.\textsuperscript{36} These performers, including conductors, often avoid community outreach,\textsuperscript{37} conceptualizing their work as wholly unrelated.\textsuperscript{38} The musicians believe that “ensuring positive community perceptions and rallying financial support for the orchestra were functions of the management in which musicians had no accountability beyond their performance in concerts.”\textsuperscript{39}

The historical practices of music conservatories may be partially responsible for this dichotomy between musicians and audiences, as these institutions tend to encourage a “professional culture of entitlement rather than public service.”\textsuperscript{40} Throughout their studies, students concentrate on their own musical pursuits, a narrow focus which generally precludes a well-rounded education or connection with a broader social

\textsuperscript{33} Ibid., 48.
\textsuperscript{36} Ibid., 82.
\textsuperscript{37} Pompe and Tamburri, “Fiddling in a Vortex,” 69.
\textsuperscript{38} Myers, “Advancing the Preparation of Professional Musicians through Systematic Education for Community Engagement,” 81.
\textsuperscript{39} Ibid.
\textsuperscript{40} Ibid., 82.
community.\textsuperscript{41} Though some musicians still replicate this performer-audience distance, many orchestras require musicians to participate in educational and community outreach or entice musicians through the opportunity to trade outreach work for standard performance services.\textsuperscript{42} Accordingly, research suggests that musicians need to play a greater role in attracting and retaining their audiences.\textsuperscript{43} As reports from 2001-2004 by the RAND Corporation show, “There is a need for American artists to increase their levels of direct engagement with a wide spectrum of current and prospective arts participants;” the reports also argue that these interactions between musicians and patrons are crucial in order to cultivate engaged audiences.\textsuperscript{44}

On a related note, the public responds to much more than simply listening at a performance, as the visual presentation of a live concert is also an important aspect.\textsuperscript{45} If we look at verbal communication, actual words spoken only account for 7% of a message received by listeners, as 55% of the effect is visual. As Ward suggests, if this same idea is applied to symphony orchestras, over half of the product is the visual aspect. Whether or not the ratios are quite this extreme when relating to a musical performance, this analogy certainly highlights the importance of stage presence. As Ward so aptly articulates, “I know that the audience does observe what is happening on stage in detail. They enjoy watching musicians who are visibly engrossed in their music making. They wonder why so many musicians appear to be uninterested, bored and unhappy.” In an orchestra filled with many discontent and even depressed musicians, it seems prudent to address the job

\textsuperscript{41} Ibid.
\textsuperscript{42} Ibid., 81.
\textsuperscript{43} Ibid., 79.
\textsuperscript{44} Ibid., 80.
\textsuperscript{45} Ward, “Empty Seats.”
satisfaction of these vital employees before looking elsewhere for ways to solicit and connect with new audience groups.

**Stress and Job Satisfaction**

Unfortunately, as Harvey Seifter of the Orpheus Chamber Orchestra puts it, “orchestral musicians are a notoriously unhappy class of employees.”\(^{46}\) Many of these musicians are not fulfilled by their work,\(^{47}\) and research reports orchestra morale as “less than excellent.”\(^{48}\) However, this same 1999 landmark study by John Breda and Patrick Kulesa shows a slight overall satisfaction among the orchestral musicians polled, and reports that job satisfaction is “quite favorable.”\(^{49}\) With this said, in the same study, the researchers reported that the musicians were slightly dissatisfied with their voice in orchestral matters and the lack of attention given to their ideas, and that they expect an “adversarial stance” from management.\(^{50}\) Additionally, musicians expressed disappointment with limited options for mobility and were critical of the lack of opportunities to communicate with administration.

A study on British orchestras noted that musicians are often unprepared for the physical and psychological harm that an orchestral career can inflict.\(^{51}\) As one respondent in the study gravelly recounted, “You become disappointed in the reality of the profession as it is not what you expected, and thus become frustrated, embittered, cynical and

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\(^{48}\) John Breda and Patrick Kulesa, *Stress and Job Satisfaction among Symphony Musicians* (Evanston, IL: Symphony Orchestra Institute, 1999), 14.

\(^{49}\) Ibid.

\(^{50}\) Ibid.

aggressive.” Musicians are not always aware of the adverse affects of their career on physical, and especially, mental health, as artists are generally expected to enjoy their careers. Though a career in music is considered a creative field, many orchestral musicians at the end of their careers acknowledge the fact that their profession was “one of limited creativity.” To make matters worse, the public often holds these performers in high esteem for being paid to do something they are expected to love, but the day-to-day of an orchestral career is, in fact, quite repetitive. The resulting disconnect between expectations and reality can create challenges for these artists.

Research suggests that a career in orchestral performance is a high-stress job. For the most part, this high reported stress is due to the musicians’ lack of control over their working environments, a feature that is unfortunately present throughout most orchestral careers. In general, occupations that ask a lot of employees but give employees little say in organizational matters lead to psychological distress, and in a study compared to other occupations, orchestral musicians had the lowest rating of authority over decisions. Thus, a career as an orchestral musician is high on the list in terms of potential stressfulness, and long-term stress can cause psychological problems. Unfortunately, in addition to general unhappiness, perpetual helplessness can also lead to

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52 Ibid., 683.
53 Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 74.
57 Steptoe, “Stress, Coping and Stage Fright in Professional Musicians,” 3.
59 Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 75.
60 Steptoe, “Stress, Coping and Stage Fright in Professional Musicians,” 6.
61 Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 75.
A 2016 study by Help Musicians UK recently released research showing that over 70% of professional musicians in the United Kingdom struggle with depression and anxiety. In addition, the report asserts that musicians may be up to three times more likely to suffer from mental illness than the general public.

Job stress is also an important factor in looking at commitment, as a negative relationship exists between felt stress and organizational and professional commitment. A connection between psychological stress and thoughts of leaving the orchestra (or the music profession altogether) has also been shown, as a love for music is not necessarily enough to retain musicians experiencing job stress and low job satisfaction. Overall, research literature details many work stressors for orchestral musicians that can lead to low job satisfaction, also impacting their psychological well-being when individual needs are not met:

- Lack of control over the working environment
- Lack of organizational input
- Lack of artistic or creative input
- Little autonomy
- Monotony of the job
- Limited responsibility
- Performance injuries
- Performance anxiety/stage fright

63 “New Mental Health Survey Finds Over 70% of Musicians May Be Depressed.”
65 Ibid., 297.
66 Ibid., 299.
67 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 63.
70 Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 74.
71 Ibid.
72 Steptoe, “Stress, Coping and Stage Fright in Professional Musicians,” 7.
74 Ibid.
Unmet career expectations\textsuperscript{76}  
Lack of career development opportunities\textsuperscript{77}  
Lack of opportunities for occupational advancement\textsuperscript{78}  
Relationships with conductors\textsuperscript{79}  
Work Schedule\textsuperscript{80}  
Limited pay\textsuperscript{81}  
Pay inequity (new members are paid same as veterans)\textsuperscript{82}  
Limited retirement options\textsuperscript{83}  
Lack of artistic integrity\textsuperscript{84}  

In a 1994 study comparing symphony orchestra musicians to employees in other occupations, researchers found that autonomy was lower among orchestral musicians than for clerical and human relations workers, two fields that require significantly less training than a career in classical music.\textsuperscript{85} Musicians’ lack of input makes many feel that their skills are not valued nor used to their full potential and can also lead to boredom stress (related to job dissatisfaction when prolonged).\textsuperscript{86} Low artistic integrity also contributes to boredom stress, in addition to overall distress and job dissatisfaction.\textsuperscript{87}

With this said, in a 2006 publication on job satisfaction of orchestral musicians, 70% of the sample felt that they could use their musical and technical skills in their daily work, and only 16% did not receive enough feedback on their performance. Unfortunately, 43% of the sample did not have enough opportunity to realize individual artistic ideas, 34%

\textsuperscript{75} Steptoe, “Stress, Coping and Stage Fright in Professional Musicians,” 9.  
\textsuperscript{76} Levine and Levine, “Why They’re Not Smiling,” 18.  
\textsuperscript{77} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 63.  
\textsuperscript{78} Olbertz, “Job Satisfaction of Professional Orchestra Musicians,” 62.  
\textsuperscript{79} Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 74.  
\textsuperscript{80} Violin Channel; Smith, “The Great Symphony Orchestra,” 242.  
\textsuperscript{81} Parasuraman and Nachman, “Correlates of Organizational and Professional Commitment,” 288.  
\textsuperscript{82} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 150.  
\textsuperscript{83} Ibid., 28.  
\textsuperscript{84} Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 79-80.  
\textsuperscript{86} Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 75.  
\textsuperscript{87} Ibid., 79-80.
did not have sufficient chances for individual development, and almost 60% see no opportunities for promotion.\footnote{Olbertz, “Job Satisfaction of Professional Orchestra Musicians,” 62.}

Because much of an orchestral job becomes repetitive and unchallenging, musicians with boredom stress often begin to perform “mechanically.”\footnote{Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 74.} In addition, musicians feel they have nothing to contribute, as some musicians find that management does not leave any room for musician input or possibilities for promotion;\footnote{Brodsky, “In the Wings of British Orchestras,” 683;} the term “cog in the wheel” came up numerous times in related literature.\footnote{Brodsky, “In the Wings of British Orchestras,” 683; Anna Price, “Why So Many Orchestra Players Are Quitting the Business,” The Guardian, Feb. 02, 2006, doi: https://www.theguardian.com/music/2006/feb/02/classicalmusicandopera3; Ramon Ricker, “Do As I Say: Music Conservatory Culture and its Contribution to Discontent Among Professional Orchestral Musicians,” Harmony (2012), doi: http://www.esm.rochester.edu/iml/prjc/poly/2012/10/17/do-as-i-say-music-conservatory-culture-and-its-contribution-to-discontentment-among-professional-orchestral-musicians/.} Eventually, many orchestras follow the conductor without performing with conviction,\footnote{James G. Jerry Hunt, 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, no. 1 (2004): 152.} as many musicians have differing opinions on musical interpretation that must be stifled;\footnote{Robert R. Faulkner, “Orchestra Interaction: Some Features of Communication and Authority in an Artistic Organization,” The Sociological Quarterly 14, no. 2 (1973): 150.} “The notes get played but without your own feeling. And the money is so poor that if you lose your artistic integrity, what have you got?”\footnote{Price, “Why So Many Orchestra Players Are Quitting the Business.”} Another musician remarked, “I have to be very careful to make sure that my job, which is playing in this orchestra, does not get too much in the way of my career, which is making music.”\footnote{Hackman, “Rethinking Leadership,” 127.}

As likely exacerbates the problem, many musicians with full-time orchestral positions were once trying to achieve careers as soloists,\footnote{Brodsky, “In the Wings of British Orchestras,” 674.} or at the very least were
trained for one. Those who join an orchestra as a back-up plan may bring negativity into their work life, or at the very least may feel disappointed in the outcome of their careers. Music students are encouraged to foster individual musical ideas and identities, though consequently have to give up autonomy to assume most orchestral positions. Young musicians who win positions in orchestras must quickly learn to work in a team, often challenging unrealistic expectations of orchestral life. Traditional audition procedures that highlight solo playing may also lead to the selection of musicians who have a difficult time adapting to group situations. Music schools and conservatories have historically focused on musical and technical studies, and many students lack other skills needed to succeed as orchestral musicians.

Predictability helps musicians feel a greater sense of control over their work environments, such as through limits to rehearsal lengths. This desire to exert greater control can also be seen in the existence of collective bargaining agreements, which are a manifestation of this profound need for control. As a member of the New York Philharmonic articulated, “We argue about money because working conditions and wages are the only issues players have any power to address.” Unfortunately, there are limited jobs that can fulfill a musician after years or decades of intensive study and a strong self-

97 Price, “Why So Many Orchestra Players Are Quitting the Business.”
98 Ricker, “Do As I Say.”
99 Brodsky, “In the Wings of British Orchestras,” 688.
100 Olbertz, “Job Satisfaction of Professional Orchestra Musicians,” 68.
103 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 61.
104 Levine and Levine, “Why They’re Not Smiling,” 22-23.
105 Ibid., 21.
image.\textsuperscript{107} Job satisfaction of professional string quartet musicians is much higher than that of orchestral musicians,\textsuperscript{108} but the likelihood of becoming a soloist or member of a full-time quartet is slim.\textsuperscript{109} Thus, a career in an orchestra is the only stable option for many classical musicians,\textsuperscript{110} and most cannot imagine doing anything else for their career.\textsuperscript{111} Furthermore, the musicians generally accept the difficulties of the job and the aforementioned job stressors as prices to pay for employment,\textsuperscript{112} even though many orchestral musicians did not feel prepared for the realities of orchestral life.

Overall, the research on orchestra musician job satisfaction is conflicting. In their 1996 study, Jutta Allmendinger, J. Richard Hackman, and Erin V. Lehman showed that orchestral musicians ranked seventh out of thirteen occupational groups for general job satisfaction, and ninth out of thirteen for satisfaction with growth opportunities.\textsuperscript{113} In Wood’s tangential 2010 study, he found that the average orchestral salary was 18.6\% below the U.S. norm, and that fringe benefits were 22.8\% below the U.S. average.\textsuperscript{114} These findings are alarming, as orchestral musicians are some of the most qualified in their field, and among the few that have succeeded in making a living performing music.\textsuperscript{115} But, for such a specialized and competitive discipline, many of these musicians are not compensated well and do not report high job satisfaction. As Hackman laments, “The professional symphony orchestra, it seems, does not provide as rich and rewarding

\begin{flushleft}107 Westby, “The Career Experience of the Symphony Musician,” 228. \\
108 Levine and Levine, “Why They’re Not Smiling,” 15. \\
110 Smith, “The Great Symphony Orchestra,” 241. \\
111 Brodsky, “In the Wings of British Orchestras,” 681. \\
112 Ibid., 687. \\
114 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 161. \\
115 Judy, “An Interview with J. Richard Hackman,” 4. \end{flushleft}
an occupational setting for musicians as one would hope.”116 With this said, orchestral musicians are highly internally motivated and scored the highest of any occupational group studied by Allmendinger, Hackman, and Lehman.117 These results were seen throughout all orchestras and countries studied.

With the extensive mention of job stressors and dissatisfaction, it is important to note that musicians do consider much of their career to be “fulfilling and interesting.”118 Additionally, in a sample of orchestral musicians at the end of their careers, all respondents enjoyed their careers and most would choose the same path were they to begin again.119 In a more recent study of orchestral musicians, 80% indicated that they were overall satisfied with their employment, and most would choose the same career again.120 Along these lines, other scholarly research found that orchestral musicians report high levels of job satisfaction,121 and Roy D. Wood’s 2010 study showed no significant difference between job satisfaction of orchestra musicians and U.S. norms.122 Furthermore, Franziska Olbertz reported “unexpectedly high job satisfaction within the professional orchestra,” and only slightly confirmed artistic limitations and lack of development and co-management.123 Overall, it seems that orchestral musicians are aware of their subservience to conductors, the lack of autonomy in many orchestral positions, and the limited opportunities for a change of occupational direction, but these

116 Ibid., 4-5.
118 Steptoe, “Stress, Coping and Stage Fright in Professional Musicians,” 8.
120 Olbertz, “Job Satisfaction of Professional Orchestra Musicians,” 61.
121 Kivimäki and Jokinen, “Job Perceptions and Well-being among Symphony Orchestra Musicians,” 74.
details do not undermine job satisfaction as would be expected.\footnote{Ibid., 70.} For those musicians who do admit the difficulties of a career as an orchestral musician, the overall picture was still positive: “‘We’re involved in something that’s very precious…and a privilege to be part of,’”\footnote{David Corkhill, “A Young Person’s Guide to the Orchestral Profession,” \textit{British Journal of Music Education} 22, no. 3 (2005): 275.} though not one of the participants felt individually prepared for the demands of the professional orchestra.\footnote{Ibid., 281.}

\textit{Conservatories}

Ramon Ricker, former Director of the \textit{Institute for Music Leadership at the Eastman School of Music}, starkly asserts, “I suggest that the problem of infantilization begins in the music conservatory creating young musicians who lack control over their career satisfaction and who lack the ability to assess their successes as performing artists.”\footnote{Ricker, “Do As I Say.”} Research agrees that musicians beginning orchestral careers are often unprepared for the realities of their chosen fields.\footnote{Brodsky, “In the Wings of British Orchestras,” 674.} Nathan Kahn, a Negotiator for the \textit{American Federation of Musicians}, suggests that conservatory educations lacking training other than musical proficiency result in “delusional expectations” for these new employees.\footnote{Nathan Kahn, “Gee, All I Ever Wanted to Do Was Play My Instrument…” \textit{Harmony} (2006), doi: http://www.esm.rochester.edu/iml/prjc/poly/article/"gee-all-i-ever-wanted-to-do-was-play-my-instrument-"/.} Music programs generally promote individual identities and musical interpretations,\footnote{Langner, “Flawed Expertise,” 257.} which does not always align with the reality of many orchestral positions. As these roles emphasize teamwork and collective results over individual

\begin{footnotesize}
\begin{enumerate}
\item \footnote{Ibid., 70.}
\item \footnote{David Corkhill, “A Young Person’s Guide to the Orchestral Profession,” \textit{British Journal of Music Education} 22, no. 3 (2005): 275.}
\item \footnote{Ibid., 281.}
\item \footnote{Ricker, “Do As I Say.”}
\item \footnote{Brodsky, “In the Wings of British Orchestras,” 674.}
\item \footnote{Nathan Kahn, “Gee, All I Ever Wanted to Do Was Play My Instrument…” \textit{Harmony} (2006), doi: http://www.esm.rochester.edu/iml/prjc/poly/article/"gee-all-i-ever-wanted-to-do-was-play-my-instrument-"/.}
\item \footnote{Langner, “Flawed Expertise,” 257.}
\end{enumerate}
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creativity,\(^{131}\) students need a more comprehensive overview of the challenges present in orchestral careers.\(^{132}\) In a study comparing students’ expectations to professionals’ realities, the students successfully predicted the elements that professionals enjoyed the most.\(^{133}\) With this said, students pursuing orchestral careers were not prepared for social and domestic challenges, such as the irregular hours, travelling, time away from family, and the lack of variety in the job.\(^{134}\) However, students anticipated insecurities about stable employment, which the professionals did not echo.

Many orchestral musicians note that they want their students to be more prepared for orchestral careers than they had been,\(^{135}\) though traditional music programs have not focused on a well-rounded education.\(^{136}\) In more recent years, however, a shift in curriculum has begun to incorporate more of an entrepreneurial focus. Though musical training and the resulting musician attitudes may very well be related to job satisfaction, a large body of research also suggests that the administrative structures of orchestral organizations are just as much to blame.

**Administrative Structure**

In the same 1999 study by Breda and Kulesa where orchestral musicians reported relatively positive job satisfaction, complaints were expressed regarding management and the music director, and overall participants disagreed with the statement that “orchestras are run ethically.”\(^{137}\) Others sum up an orchestral career as “being constantly told what to

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\(^{131}\) Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 74.
\(^{132}\) Steptoe, “Stress, Coping and Stage Fright in Professional Musicians,” 10.
\(^{133}\) Ibid., 8.
\(^{134}\) Steptoe, “Stress, Coping and Stage Fright in Professional Musicians,” 7.
do by visiting and permanent conductors.” The leadership style of conductors is mostly directive, as musicians do not help interpret the musical repertoire, but merely execute the ideas they are given. This external control can hurt musicians’ motivation, and certainly restricts their artistic freedom. Again, this can be especially difficult for musicians having come from soloistic training, and this authoritarian style of leadership exacerbates feelings of anonymity and lack of value to the organization. This hierarchical structure of control often “stifles creativity, fosters dissatisfaction, and demotivates employees.” Though top-down management improves the efficiency of rehearsals, musicians become removed from decision-making and often have resulting low job satisfaction.

With this said, research on orchestral musicians at the end of their careers found that the musicians “gave great conductors their due even if they were tyrannical.” In addition, studies also show that a directive style of leadership can improve an orchestra’s artistic quality, especially if the musicians respect his or her reputation.
orchestras who give their conductors more power perform at higher levels.\textsuperscript{147} But even so, conductors are frequently absent, as they often hold multiple regular positions and various guest conductor appointments.\textsuperscript{148} Though this is common practice in the orchestral world,\textsuperscript{149} it is hard to imagine other types of institutions succeeding under a leader that is continually missing, or who is not a full-time and exclusive employee.\textsuperscript{150} Because conductors were historically completely in charge of all aspects of their organizations, this same model has prevailed even though the modern symphony conductor is no longer as involved. To further the problem, the conductor is the face of the ensemble,\textsuperscript{151} and the “audience must fall in love with him.”\textsuperscript{152}

Unfortunately for musicians, attention given by leadership, or lack thereof, affects both commitment to the organization and commitment to the music field in general.\textsuperscript{153} Though musicians have the most at stake in decisions made at the management level, they cannot do much to help their situation.\textsuperscript{154} As Henry Fogel comments, “the separation of musicians from the governance process is very unusual in the professional world.”\textsuperscript{155} With this said, the more control a board of directors has, the stronger an organization is financially, and organizations with greater musician influence tend to have more financial

\textsuperscript{148} Noteboom, “Good Governance for Challenging Times,” 16.
\textsuperscript{149} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 36.
\textsuperscript{151} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 37.
\textsuperscript{153} Parasuraman and Nachman, “Correlates of Organizational and Professional Commitment,” 293.
trouble. Thus, by soliciting funds from patrons who then serve on the board of the orchestra, the musicians have more or less given up control for financial stability.

Fogel furthers this assumption by stating, “If an orchestra is owned by anybody, it’s owned by the board.” Orchestras that give more organizational or operational power to conductors, as opposed to solely artistic control, are also weaker financially, and thus the managing or executive director emerges in order to mediate between the board and conductor. Unfortunately, communication with the musicians is often one-sided, as management conveys direction to the musicians, but there is little that the musicians can say or do in return. Both sides often think that the organization would run more smoothly if the other understood their point of view, but unfortunately many misconceptions exist. When asked about the string players in her organization, one music administrator noted the full-time work, pension, and privilege to play music for a living, exclaiming, “they don’t know they’re born.” When asked why she never pursued a performance career herself, the administrator replied, “My teacher told me it was a horrible life. 'Keep it for fun,' he said.”

In a study comparing musicians from the United States, the United Kingdom, the former West Germany, and the former East Germany, music director authority was found

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157 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 54.
160 Ibid., 214.
162 Fogel, “Are Three Legs Appropriate? Part II.”
163 Price, “Why So Many Orchestra Players Are Quitting the Business.”
to be the highest in the US, especially for those in major orchestras.\textsuperscript{164} In addition, musicians in major U.S. orchestras were less satisfied with their managements than musicians in regional U.S. orchestras, possibly explained by the fact that regional orchestras hire less staff.\textsuperscript{165}

\textit{Non-Performance Organizational Roles}

Regional orchestras generally employ less staff than major orchestras, both because they have shorter seasons and because some of the staff roles are often covered by musicians.\textsuperscript{166} A 2005 study by Josephine Pichanick Mogelof and Lisa Haueisen Rohrer found that musicians with non-performance responsibilities even benefitted from having multiple roles.\textsuperscript{167} In fact, this same study cited that in all fields, not just within music, “the benefits of multiple roles far outweigh the strains, resulting in a net gain in well-being,” in addition to higher self esteem.\textsuperscript{168} Furthermore, among orchestral musicians, Mogelof and Rohrer showed that expanded involvement would likely lead to higher job satisfaction.\textsuperscript{169} As Wood’s 2010 study also confirmed, musician satisfaction is highly influenced by organizational participation.\textsuperscript{170} Based on his survey results, musicians who held non-performance roles within their organizations reported a job satisfaction 9.2% higher than the U.S. norm, while those who solely performed in the ensemble had job satisfaction levels 1.4% below average.\textsuperscript{171} Because this study excluded

\begin{itemize}
\item \textsuperscript{164} Allmendinger, Hackman, and Lehman, “Life and Work in Symphony Orchestras,” 200.
\item \textsuperscript{165} Ibid., 203.
\item \textsuperscript{167} Ibid., 106.
\item \textsuperscript{168} Ibid., 96.
\item \textsuperscript{169} Ibid., 103.
\item \textsuperscript{170} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 170.
\item \textsuperscript{171} Ibid., 164.
\end{itemize}
musicians compensated for any extra roles, this research confirmed that even unpaid non-performance roles could increase job satisfaction in orchestral musicians.\(^{172}\) Other scholars also indicated the significance of employee engagement and involvement in regards to organizational commitment and job satisfaction,\(^{173}\) both within music and in other fields.\(^{174}\) More specifically, Breda and Kulesa assert that gaining an understanding of management and conductors and achieving more influence in organizational decisions results in higher job satisfaction and lower perceived stress.\(^{175}\) Furthermore, in some instances job involvement lessens impacts of stressors on job attitudes, in addition to reducing boredom stress.\(^{176}\)

Concerning organizational direction as a whole, those involved in the decision-making processes are more dedicated to realizing goals than those who are simply directed to follow.\(^{177}\) Yet, for example, only a small number of organizations have procedures that include musicians in artistic decisions.\(^{178}\) Barbara Nielsen and Henry Fogel both argue that orchestral leaders must involve all organizational members in order to encourage responsibility and commitment by all constituents.\(^{179}\) Fogel also warns that institutional alignment is key to progress, and that all departments of an organization must be aligned in order to reach its full potential.\(^{180}\) An article in *Harmony* (publication of the former Symphony Orchestra Institute) furthers this point by clarifying that the

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\(^{174}\) Parasuraman and Nachman, “Correlates of Organizational and Professional Commitment,” 289.

\(^{175}\) Breda and Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 25.

\(^{176}\) Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 80.

\(^{177}\) Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 57.


\(^{179}\) Nielsen, “Musician Involvement in the Governance of Symphony Orchestras, Part III”; Fogel, “Are Three Legs Appropriate? Part II.”

\(^{180}\) Fogel, “Are Three Legs Appropriate? Part II.”
entire organization must support, and not just tolerate, musician involvement. This way, employees will take more responsibility for the future of their organizations, which helps reduce the alienation that occurs from the monotony and absence of individuality within the ensemble.

The musicians generally have little control over organizational matters, though they are the ones who are present all season and will likely remain with the organization throughout the length of their careers. The administrative staff often has a high turnover rate, even 50-60% in small or medium organizations, and musicians therefore are the most affected by organizational decisions as they have the longest tenure (besides the local residents who make up the audience). Thus, many related articles and essays call for increased participation on the part of musicians; some examples include:

We are wasting a very precious resource: the expertise and personal enthusiasm of the individual members of the orchestra.

Players are professional musicians who have much more to give to their orchestras than usually is sought from them— and involvement about artistic matters is one arena in which those potential contributions can be harvested… Orchestras that are basically sound both financially and organizationally need player involvement less, but can gain more from it.

I am also convinced that the musicians of our orchestras are an undervalued, underutilized, and underappreciated resource of extraordinary potential with respect to nonartistic— administrative or managerial— matters.

My observation is that leadership and involvement with off-stage aspects can offer musicians positive challenges and opportunities that can help keep their jobs interesting and fresh. I feel there is much that can and should be done to educate and encourage musicians to be aware of a larger perspective, enable them to be more knowledgeable participants, and encourage them to take more

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183 Fogel, “Are Three Legs Appropriate? Part II.”
184 Nielsen, “Musician Involvement in the Governance of Symphony Orchestras, Part II.”
185 “Musician Involvement in Symphony Orchestra Organizations,” 5.
186 Ibid., 15.
188 Nielsen, “Musician Involvement in the Governance of Symphony Orchestras, Part II.”
responsibility.\textsuperscript{189} I don’t think we can face these issues intelligently and with wide organizational trust if musicians, who constitute the major professional group in our organizations, and whose jobs are so affected by the outcome, are excluded from the discussion.\textsuperscript{190}

Henry Fogel further articulates this final point by arguing that musicians should be more included in artistic decisions;\textsuperscript{191} though the traditional administrative structures of orchestral organizations include the Executive Director, the Music Director, and the Board of Directors, Fogel argues for a fourth branch of influence that is included and called upon for all organizational matters.\textsuperscript{192} In addition to noted professionals and scholars in the field, various professional organizations have also endorsed increased musician involvement in orchestras, such as the International Conference of Symphony and Opera Musicians (ICSOM)\textsuperscript{193} and the now-obsolete Symphony Orchestra Institute (SOI).\textsuperscript{194} Initiatives such as the American Symphony Orchestra League’s (now the League of American Orchestras) “Americanizing the American Orchestra”\textsuperscript{195} and the Mellon Foundation’s “Orchestra Forum” also focused in part on involving musicians more in the governance processes of their organizations.\textsuperscript{196}

\textsuperscript{190} Fogel, “Are Three Legs Appropriate? Part II.”
\textsuperscript{191} Fogel, “Are Three Legs Appropriate? Part I.”
\textsuperscript{192} Ibid.
\textsuperscript{193} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 47.
\textsuperscript{195} Scholz, “Case Study B,” 141.
\textsuperscript{196} Noteboom, “Good Governance for Challenging Times,” 16.
The traditional model to increase musician involvement has been to include musicians on committees or as members of the board of directors. Roger Ruggeri, double bassist and leader in many musician advocacy groups, suggests that decisions made by boards without musician involvement are generally less successful, as many, often well meaning, board members and managers do not fully understand the realities of the musicians of the orchestra. With this said, the musicians generally have limited knowledge about the business processes necessary to keep an orchestra afloat, but can provide their perspectives during board discussions. The standard practice of including musicians into the preexisting hierarchy has been attempted in many ways, some more successful than others. Musician representation on boards and committees does not always prove effective, as some musicians “burn out” or others become involved in competing factions. Unfortunately, shared decision-making can splinter the organization instead of serving as a catalyst for unification. Though the job satisfaction of orchestra musicians depends upon the extent to which they are included in organizational decision-making, musician involvement in governance can “backfire” in ways that affect both the musicians and the organization as a whole.

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198 “Musician Involvement in Symphony Orchestra Organizations,” 7.
200 Nielsen, “Musician Involvement in the Governance of Symphony Orchestras, Part II.”
Though a participatory style of leadership may energize employees and increase
musician commitment, it could also add a significant amount of time to the decision-
making process.\textsuperscript{204} Along these lines, the aforementioned study of British orchestras
noted that musicians with more influence created a more difficult and time-consuming
situation.\textsuperscript{205} This study also noted that in order to involve musicians in decision-making,
they must be trained and interested in doing so.\textsuperscript{206} With this said, some professionals
remain committed to increasing musician organizational participation, such as Joseph H.
Kremer of the National Repertory Orchestra: “Like it or not, musician involvement,
beyond simply performing, is here to stay and is likely to grow as more and more
orchestras in tier two and three markets cope with their fiscal and organizational
difficulties.”\textsuperscript{207}

Unfortunately, orchestral musicians do not usually have training in a secondary
area.\textsuperscript{208} Because these musicians begin focused study very early in life, they have few
opportunities to experience other career options, and rarely do other identities evolve.\textsuperscript{209}
Though many musicians successfully take part in leadership roles within their
organizations, many do not know their full leadership potential, even if principal
musicians or chairs of orchestra committees.\textsuperscript{210} Some musicians even have an interest in
leadership training, though this kind of support is not usually available.\textsuperscript{211} Even without

\textsuperscript{204} Loretta Inglis, David Cray, and Susan Freeman, “Leading Arts Organizations: Traditional Styles or
Different Realities?” (Working paper), Monash University Business and Economics, Department of
\textsuperscript{205} Brodsky, “In the Wings of British Orchestras,” 55.
\textsuperscript{206} Ibid., 54.
\textsuperscript{207} “Musician Involvement in Symphony Orchestra Organizations,” 4.
\textsuperscript{208} Levine and Levine, “Why They’re Not Smiling,” 16.
\textsuperscript{210} Ward, “Artistic Leadership in Orchestras, Part III.”
\textsuperscript{211} Ward, “Artistic Leadership in Orchestras, Part I.”
training, various musicians have skills and interests that can be used at an administrative level, such as in marketing or development. Some research suggests that musicians desire to be more involved in organizational decision-making, and others assert that many musicians would prefer to work in a cooperative orchestra where musicians select the conductors and repertoire and are highly involved in organizational planning. With this said, still others prefer to remain removed from these non-performing aspects of their orchestras.

**Problem Statement**

Orchestral musicians require decades of highly specialized training. Though plenty also have high satisfaction, a significant body of research shows that many professional orchestral musicians have low job satisfaction, even lower than federal prison guards. Factors such as lack of control contribute to the problem, and this dissatisfaction can lead to low quality of life and even depression. With the financial and audience issues orchestral organizations are facing, the reports of low job satisfaction could be exacerbating these issues. There is conflicting research on the job satisfaction of orchestral musicians, so more research is needed to better understand the characteristics that affect these satisfaction levels. Related research shows that additional non-performance roles correlate to higher job satisfaction among these musicians, but the

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212 “Musician Involvement in Symphony Orchestra Organizations,” 15.
213 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 141.
214 Holland, “A Pathetic Living at the Symphony…”
216 Brodsky, “In the Wings of British Orchestras,” 674.
most comprehensive study omits participants that are compensated for such roles.\textsuperscript{219} Additionally, no studies exist that specifically measure musician interest or willingness to take on these additional non-performance roles.

**Need for the Study**

In addition to conflicting research regarding overall job satisfaction of orchestral musicians, some of the research specifies demographic differences within the job satisfaction data. More specifically, Mogelof and Rhorer explain that musicians from major orchestras have higher overall satisfaction, though regional orchestra musicians with multiple roles (both within and/or outside of the organization) benefit from these varied activities and enjoy their orchestral positions even more.\textsuperscript{220} Thus, further research is needed to understand the differences in job satisfaction levels among musicians in these types of organizations. In consideration of the various orchestra sections, Mika Kivimäki and Miia Jokinen show that string musicians report higher levels of boredom and lack of appreciation and fulfillment, though wind players deal with more stress from solo and other types of exposed performance.\textsuperscript{221} To this end, 82% of wind players considered their job mentally challenging, while only 44% of string musicians felt this way.

In addition to the differences by instrument, musicians in titled roles (such as concertmaster or principal) have more authority to make decisions than section musicians, and therefore also have more artistic freedom.\textsuperscript{222} Furthermore, these musicians

\textsuperscript{219} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 75.
\textsuperscript{220} Mogelof and Rohrer, “Rewards and Sacrifices in Elite and Non-Elite Organizations,” 103.
\textsuperscript{221} Kivimäki and Jokinen, “Job Perceptions and Well-being among Symphony Orchestra Musicians,” 74.
\textsuperscript{222} Olbertz, “Job Satisfaction of Professional Orchestra Musicians,” 59.
receive more feedback from the conductor on their performance, which again has a relationship to job satisfaction. Though leadership theory and practice has evolved considerably in the last few centuries, the hierarchical structure of the symphony orchestra has hardly changed. These organizations have furthered the traditional conductor and musician roles that have often facilitated high-quality performances, and thus widespread organizational changes have been difficult. With this said, the model is functional, as many orchestras perform one or more challenging programs each week.

Though musician satisfaction issues are largely related to conductors, an ensemble the size of a symphony orchestra needs a central figure to lead rehearsal and facilitate the coordination of all involved. Additionally, institutions needing detailed attention from all constituents (such as symphony orchestras) need structure and clear processes in order to succeed. Thus, this directive style of leadership is crucial in order to facilitate coordination, though it often stifles motivation among the musicians. Because these musicians are highly trained, this common style of directive leadership contradicts leadership theory and affects the motivation and commitment within the group.

Research suggests that a non-directive style of leadership works better in creative fields, as these employees are highly skilled and possess internal motivation.

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224 Levine and Levine, “Why They’re Not Smiling,” 19.
225 Ibid., 19.
228 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 64.
Because the standard structure results in authoritative conductors and subordinate musicians, the musicians often assume a passive role in conducted orchestras.\textsuperscript{230} Thus, a look toward cooperative orchestras is valuable in understanding ways to increase musician satisfaction in traditionally structured organizations. Most professional orchestras in the United States use the management model consisting of an executive director, a music director, and a board of directors, though cooperative orchestras retain musician control over their boards (as opposed to control by community members).\textsuperscript{231} Exceptions to this structure include the Orpheus Chamber Orchestra, which does not have a conductor, and the St. Paul Chamber Orchestra, which does not hire a standard music director. The founders of Orpheus wanted to achieve control over their working environments, both by having the freedom to play with multiple ensembles and by performing in an environment that challenges the musicians and audience members.\textsuperscript{232} The administrative structure is built around musician participation, and allows artistic freedom while encouraging individual responsibility.\textsuperscript{233} As one of its cellists commented, “I don’t see that people in regular orchestras are emotionally involved in the same way.”\textsuperscript{234}

These collaborative types of organizations offer a viable alternative to the standard orchestral structure,\textsuperscript{235} but conductor-less models are not possible in a standard symphony orchestra. As the number of musicians in an organization increases, a leader

\textsuperscript{230} Seifter, “The Conductor-less Orchestra.”
\textsuperscript{231} Nielsen, “Musician Involvement in the Governance of Symphony Orchestras, Part I.”
\textsuperscript{232} Nielsen, “Musician Involvement in the Governance of Symphony Orchestras, Part II.”
\textsuperscript{233} Khodyakov, “The Complexity of Trust-control Relationships in Creative Organizations,” 2.
\textsuperscript{234} Seifter, “The Conductor-less Orchestra.”
\textsuperscript{235} Pompe and Tamburri, “Fiddling in a Vortex,” 68.
must emerge in order to facilitate coordinated performance.\textsuperscript{236} Even if orchestral organizations restructure to facilitate a small-scale chamber orchestra structure, much of the symphonic literature cannot be performed in a smaller ensemble. Thus, in order to maintain a repertoire of orchestral masterworks, more research is needed to understand the roles of musician involvement within the traditional orchestral structure.

Some cooperative symphonies exist, especially in Europe, with examples including the London Symphony Orchestra (LPO) and the Vienna Philharmonic. In the LPO, musicians cover all administrative duties, such as personnel, discipline, scheduling, and hiring of the music director.\textsuperscript{237} The Vienna Philharmonic also follows a similar structure, and important decisions are brought to the entire orchestra.\textsuperscript{238} The New York Philharmonic was self-run until 1910,\textsuperscript{239} but there are now few cooperative orchestras in North America.\textsuperscript{240} Limited examples exist, such as the Louisiana Philharmonic,\textsuperscript{241} and others such as the Colorado Symphony (formerly the Denver Symphony Orchestra) have experimented with alternative types of structures.\textsuperscript{242} The Louisiana Philharmonic (formerly the New Orleans Symphony) remains the “oldest full-time musician-governed and collaboratively-operated orchestra in the United States,”\textsuperscript{243} though the U.S. has fewer major orchestras of this type than exist in Europe. Some smaller orchestras, such as the

\begin{itemize}
\item \textsuperscript{236}Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 31.
\item \textsuperscript{237}Nielsen, “Musician Involvement in the Governance of Symphony Orchestras, Part II.”
\item \textsuperscript{238}Ibid.
\item \textsuperscript{239}Ibid.
\item \textsuperscript{241}Fogel, “Are Three Legs Appropriate? Part I.”
\item \textsuperscript{242}“Musicians,” Louisiana Philharmonic Orchestra, accessed March 21, 2017, doi: https://www.lpomusic.com/Online/default.asp?BOparam::WScontent::loadArticle::permalink=Musician_R Roster.
\end{itemize}
Tulsa Symphony, exist as cooperatives, and others employ musicians in prominent administrative roles, such as the Grand Rapids and Toledo Symphonies.

In a comprehensive study of musician involvement in some U.S. and European orchestras, researchers concluded that stable cooperative orchestras are considerably functional, perhaps more functional than orchestras using the traditional management structure. With this said, they caution that organizations with artistic and organizational issues would risk derailment under a cooperative model. Thus, as the researchers explain, “we have concluded our research more conservative about the movement toward cooperative orchestras than we were when we began it.” They also determined that the more control boards and management exercise, as opposed to musicians, the stronger the finances of the orchestra.

Thus, more research is needed to determine the potential opportunities for and benefits of musician involvement within the current, standard framework of symphony administrative structures. More specifically, a study confirming that expanding musicians’ roles within their current organizations results in higher job satisfaction is imperative to the full understanding of this complex issue. The most comprehensive existing study on the topic omits musicians compensated for any additional roles, which neglects a significant portion of these musicians assuming multiple roles. Finally, the willingness of current professional orchestral musicians to take on any potential additional roles is largely overlooked, besides a brief mention in Mogelof and Rohrer’s

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244 Nielsen, “Musician Involvement in the Governance of Symphony Orchestras, Part II.”
246 Ibid.
247 Ibid.
248 Holland, “A Pathetic Living at the Symphony…”
249 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 19.
study that suggests a preference by musicians to increase participation in aspects of orchestral leadership.\footnote{Mogelof and Rohrer, “Rewards and Sacrifices in Elite and Non-Elite Organizations,” 102.}

**Purpose Statement and Research Questions**

The purpose of this research is to study the job satisfaction of professional orchestral musicians in the United States, and the demographic characteristics associated with these satisfaction levels. The study will focus on the job satisfaction of those who hold additional non-performance roles within an organization, whether paid or unpaid, and how the additional roles relate to job satisfaction in these two subgroups of musicians. The study will also assess the level of interest orchestral musicians have in taking on these roles within their organizations. The research questions that will be addressed are as follows:

- Are there demographic or employment characteristics that correspond to job satisfaction among orchestral musicians?
- Do unpaid or paid non-performance roles correlate to job satisfaction among orchestral musicians?
- Do the types of non-performance roles held by orchestral musicians correlate to job satisfaction levels?
- Are there demographic or employment characteristics that correspond to orchestral musicians’ willingness to take on unpaid or paid non-performance roles?
• Is there a correlation between job satisfaction and an orchestral musician’s willingness to take on non-performance roles, either paid or unpaid?
• What are the primary reasons orchestral musicians are unwilling to participate in non-performance organizational roles?
CHAPTER 2

Literature Review

In addition to dealing with financial trouble, classical music organizations are having difficulty connecting with modern audiences. Musicians within these organizations are also often unfulfilled, a dissatisfaction that can be noticeable by audiences. To effectively capture and engage audiences, it is helpful to improve the attitudes and level of investment of musicians. These varying satisfaction levels must be considered in the context of the musician’s role within an organization, therefore considering the possibility that a change in organizational involvement could produce higher employee satisfaction levels.

Pertinent literature related to answering the research questions of the study spans topics such as employee satisfaction, administrative structures, and audience engagement. In addition to research within music, this study will also reference literature from other professional fields, including satisfaction of other industry professionals and administrative structures of workplaces in general. Much research detailing general employee involvement and satisfaction exists outside of music, so it seems a prudent and necessary task to relate this information to employees within the arts. Additionally, research on employee satisfaction is more extensive outside of music, as is research on general administrative structure.

251 Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 75.
252 Kivimäki and Jokinen, “Job Perceptions and Well-being among Symphony Orchestra Musicians,” 73.
Employee Satisfaction

A study by Barbara S. Romzek is used to begin with a framework to address employee satisfaction and investment outside of music. The article addresses the growing number of public service employees leaving to work in the private sector, as their previous employment lacked the excitement or prestige needed to retain the workers. The researcher addressed two types of psychological ties present between employees and their places of employment: investments, such as pay and benefits, and shared values, the stronger of the two ties. Problems arose when there was more incentive to stay at a current employer due to factors such as retirement plans or time spent developing relationships though the emotional interest and dedication of the employee was lacking. In addition, investment-oriented employees are more dangerous for an employer, since they are more easily enticed by competing offers from other organizations.

To foster true commitment, an organization must first demonstrate its own commitment to the employees. Additionally, once these workers feel a sense of personal responsibility regarding the organization’s mission, they will be more attached and loyal to the organization. The ethics, professional performance standards, and values between the employees and employers must also be aligned, in order for employees to feel committed and work to better the organization. Fortunately for arts organizations, fostering employee commitment necessitates fewer financial resources, though it requires expanded managerial efforts.

256 Romzek, “Employee Investment and Commitment,” 375.
257 Ibid., 377.
258 Ibid., 380.
The research concludes that achieving employee commitment is based on the culture of an organization, the strength of its socialization programs, and how well the organization meets the employees’ employment expectations. The culture of an organization is defined as shared values, beliefs, and assumptions, and socialization programs integrate employees by effectively communicating these elements of culture. In a related article on employee satisfaction, Jai B. P. Sinha and Sarita Singh also argue that the workplace climate is important in assessing long-term employee retention.259 Specifically, this climate is a significant aspect of a manager’s overall satisfaction, in addition to an indication of organizational satisfaction.

Turning to music, a 1996 study by Jutta Allmendinger, Richard Hackman, and Erin V. Lehman shows that symphony musicians have a high internal work motivation, but a lower general satisfaction rate.260 These musicians are also very unsatisfied with growth opportunities, as career mobility is more limited within orchestras than in other fields.261 With this said, orchestral musicians are likely to continue in their position for years or even decades, as retirement and death account for 53% of position turnover.262 As the article shows, orchestral musician job satisfaction is lower than federal prison guards and only just above that of factory workers. This dissatisfaction is likely due to the lack of creative input these musicians have within their organizations, both in terms of repertoire and performance.263 As one retired orchestral musician from a major orchestra

259 Sinha and Singh, “Employees Satisfaction and Its Organizational Predictors,” 141.
261 Ibid., 204.
262 Ibid., 205.
263 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 149.
articulated, “to the outsider it may look like a glamorous job, but it’s not. It’s a factory job with a little bit of art thrown in.”

Dmitry M. Khodyakov agrees that this type of hierarchy within arts organizations limits creativity, breeds dissatisfaction, and leads to the demotivation of employees, likely negatively effecting the quality of performances. These organizational structures make processes more efficient, but in doing so disconnect the musicians from important artistic decisions. A 1999 study by Breda and Kulesa also reports issues with orchestra morale, though the respondents show an overall positive job satisfaction. The musicians of the sample were dissatisfied with some aspects of their work, including their input in organizational decisions, conflicts with management, distance from management, and lack of opportunities for promotion. This study also showed that job satisfaction varies based on the instrument sections of the musicians, as strings reported the lowest job satisfaction of any instrument group. The researchers also reported that musicians in titled roles were happier than those with untitled positions. Based on the results of the study, the authors even asserted that musicians with additional employment outside their organizations might have more control over aspects of their lives that could lead to higher job satisfaction.

Mika Kivimäki and Miia Jokinen also found that string players deal with considerable work stress, though they did not find any correlation between instrument group and job satisfaction. Like Breda and Kulesa’s research, this study also reported

264 Mogelof and Rohrer, “Rewards and Sacrifices in Elite and Non-Elite Organizations,” 94.
266 Breda and Kulesa, Stress and Job Satisfaction among Symphony Musicians, 14.
267 Ibid., 20.
268 Ibid., 27.
269 Kivimäki and Jokinen, “Job Perceptions and Well-being among Symphony Orchestra Musicians,” 74.
surprisingly high job satisfaction, as 90% of the orchestral musicians sampled reported “high job satisfaction.”\textsuperscript{270} Franziska Olbertz’s research on orchestral musicians also returned high job satisfaction ratings, and various work stressors were not verified as initially expected. Olbertz argues that musicians are aware of the challenges inherent in an orchestral career, though the stressors do not negatively influence job satisfaction to the extent hypothesized.

As job satisfaction is highly influenced by organizational practices, it is important to study administrative structure in order to consider its effects on musician attitudes.

\textbf{Administrative Structure}

Literature addressing leadership theory and practice shows a preferred move toward participative leadership, as opposed to the more standard practice of authoritarian leadership.\textsuperscript{271} However, for the most part, modern orchestras still use autocratic forms of leadership. More specifically, symphonies are controlled by a managing director, an artistic director, and a board of directors. The managing director balances the activity and vision of the artistic director with the practical and financial concerns of the board of directors.\textsuperscript{272} Because musicians and administrators often come from vastly different backgrounds, they often promote different elements of the organization.\textsuperscript{273} Administrators are concerned with the financial and logistical aspects of an organization, among many other elements, and the musicians and artistic director are focused on the

\footnotesize
\textsuperscript{270} Ibid.
\textsuperscript{271} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 2.
artistic product. These two aspects, practical and artistic, are equally important for the health of an arts organization, and thus problems arise when one holds more weight than the other.

Mary Ann Glynn looks to the infamous Atlanta Symphony Orchestra strike of 1996 to highlight polarization between artistic and administrative personnel. Leading up to the strike, the musicians felt a growing division between the two entities, as more energy was focused on financial goals than artistic ones.\(^{274}\) The musicians also noted that the board of directors had long since shifted from a group of music lovers to a group of business-minded individuals.\(^{275}\) Thus, the musicians felt that the board lacked understanding and appreciation for the artistic aspects of the organization. In contrast, the board of directors thought the musicians did not understand or consider the financial realities of the orchestra, and that the organization must be run as a business with the music as the product.\(^{276}\) From this study, Glynn advises that leaders in these organizations must embody both the artistic identity of an organization along with its practical considerations.\(^{277}\)

Candida Dawn Delgatty also offers suggestions for more effective orchestral management, after closely observing three major U.S. orchestras throughout a single season. In Saint Louis, she noticed that neither the CEO nor the CFO spent much time backstage before or after concerts in order to interact with musicians and audience members.\(^{278}\) Delgatty recommends more interaction from top-level management, in order

\(^{274}\) Ibid, 288.
\(^{275}\) Ibid., 289.
\(^{276}\) Ibid., 292.
\(^{277}\) Ibid., 296.
\(^{278}\) Candida Dawn Delgatty, "Administrative Leadership and Organizational Structure of the American Symphony Orchestra: An Internship Report" (PhD diss., Texas Tech University, 2003), 16.
to help improve communication and morale within the organization. In Phoenix, she noticed that communication was effective within each department, but that communication between departments was less open or collaborative.\textsuperscript{279} And, likely influenced by these gaps in communication, she shares that business practices were established and flourishing, while musician relations were diminishing. In addition, musicians were distrusting of communication with administrators. Finally, Delgatty asserts that Executive Directors should both advocate for the music director and advance the musical art form, while securing the financial landscape in which the organization can flourish.\textsuperscript{280}

In a related field, Thomas Auvinen writes on the managerial aspects of opera houses.\textsuperscript{281} The article begins by describing the artistic-economic dichotomy that exists in arts administrations, and the findings of the article confirm the prevalence of this organizational structure. In essence, the economic management is more defined and exists to solicit and manage the finances, whereas the artistic side is more fluid and exists to curate the art. As is the case in many arts organizations, opera houses are limited in artistic freedom by the need to consider practical financial decisions. The article stresses the unlikely arrangement of artistic players so low in the organizational hierarchy, based on the opera houses studied. A singer, conductor, or stage director must pass through the entire chain of command to arrive at the general director. The author argues that the artists should be present at the top level of organizations, after comparing the possibilities of leadership by a professional manager or instead by an artist. The success of a general

\textsuperscript{279} Ibid., 133.
\textsuperscript{280} Ibid., 136.
manager depends on his or her ability to balance the artistic vision and financial concerns of an arts organization, as is current practice.

In addition to ways in which administrators can include more of the organization in day-to-day activities and processes, musicians can also become more involved in the organization themselves. In his 2010 study, Roy D. Wood suggests that there is a strong positive correlation between job satisfaction and the organizational involvement of musicians outside of performing.\textsuperscript{282} More specifically, higher self-esteem and satisfaction were related to holding additional roles within one’s organization. In addition to satisfaction, Alban-Metcalfe and Alimo-Metcalfe also show a correlation between employee organizational engagement and commitment, enthusiasm, and positive perceptions of the organization.\textsuperscript{283} Overall, more engaged employees have a positive affect on an organization’s competitiveness and performance.\textsuperscript{284} Unfortunately, musicians are more likely to become involved outside of performing when an orchestra is in crisis, as opposed to in day-to-day operations.\textsuperscript{285} Alternatively, Allmendinger, Hackman, and Lehman warn that more autonomy by top-level administrators and board of directors helps organizations acquire more financial resources.\textsuperscript{286} In this way, the researchers assert that greater musician or artistic director involvement outside of artistic decisions results in less financial stability for the organization.

\textsuperscript{282} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 170.


\textsuperscript{284} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 60.


\textsuperscript{286} Ibid, 213.
There are numerous examples of modern arts organizations successfully implementing the aforementioned organizational practices involving greater musician involvement. In a study on the conductorless orchestra Orpheus, Dmitry M. Khodyakov argues in favor of giving musicians more power. In fact, Orpheus was founded on the collective dissatisfaction with administrative figures and the yearning to have artistic freedom.\textsuperscript{287} In order to maintain structure within the organization, musicians vote on three rotating artistic directors who collaborate with the managing director (also a musician in the ensemble), and the general director.\textsuperscript{288} This election process, in addition to the election process for musicians serving on the board of directors, ensures that musicians bring the collaborative vision to every aspect of the organization.\textsuperscript{289} The musicians and administrators work hard to achieve financial strength while still maintaining the participatory nature of the group. In the case of Orpheus, individual participation in the organization promotes unity within the ensemble.

\textbf{Audience Engagement}

The success of an arts organization largely depends on its ability to connect with the community and audience base, from both financial and artistic points of view. The U.S. population has become more diverse, though audiences are still noticeably white and upper class.\textsuperscript{290} Orchestras are often accused of holding onto their European roots, instead of embracing and adapting to the diverse American communities in which they exist.\textsuperscript{291} Many funders have also now implemented diversity requirements as criteria for financial

\textsuperscript{288} Ibid., 11.
\textsuperscript{289} Ibid., 12.
\textsuperscript{290} Scholz, “Case Study B,” 138.
\textsuperscript{291} Ibid.
Additionally, most orchestras perform in city centers, which have proportionally larger African-American and Hispanic populations. As the affluent patrons have moved to the suburbs, orchestras have trouble convincing them to come downtown in the evenings.

Orchestras used to offer a more social and informal form of entertainment, before the 20th century when concert etiquette rules became widespread. Audiences can no longer clap in the middle of the music, nor between movements, and newcomers are essentially shamed into following such guidelines. For those foreign to the atmosphere of a classical music performance, this can be an uncomfortable situation. Performers also began to speak from the stage much less, and abandoned improvisation, which had been deeply rooted in the European Classical tradition. With such rules that many newcomers view as unwelcoming, it is no surprise that youth and other potential audience members are disinterested in classical music. These patrons have many ways through which to seek entertainment, and their attention spans may be too short to sit through a live performance of a forty-minute symphony or longer. These potential audience members are choosing many of the other entertainment options available, specifically those that are widespread and affordable by modern technology. In addition, there are few forms of entertainment that require patrons to quietly sit still for more than one hour, without visual stimulation. Even in a movie theater, patrons can eat and also whisper or

292 Ibid.
293 Walsch, “Is The Symphony Orchestra Dying?”
294 Ibid.
295 Albright, “‘Classical’ Music is Dying…”
296 Ibid.
297 Ibid.
298 Ibid.
send text messages without the level of judgment they would receive at a classical music performance.

On the topic of repertoire, continually performing the standards doesn’t bring in new audience members, and a shift to contemporary repertoire is needed to attract new audiences. Organizations and performers have to reconsider programming and concert formats to best appeal to potential audience members. On the other hand, innovative programming can often deter audience members interested in the preservation of classic works, and much of the contemporary classical music being written and programmed is hardly accessible by the average classical music patron. With all this said, some studies argue that the balance between soliciting new audience members and taking care of existing ones needs fine-tuning: organizations often put more energy into finding new audiences, while ignoring loyal patrons. Additionally, selling to existing audience members is less expensive than marketing to new audience groups.

Douglas Dempster believes that technology will enable current and future generations to explore classical music outside of the concert hall. In comparison to other forms of entertainment, he shows that consumers actually spend more on classical music and other performing arts than on movies and spectator sports, and that their market shares continued to increase throughout the 1990’s. Though the average American may spend less of his or her income on the performing arts, many other forms of entertainment spending also saw comparable declines. Dempster cautions that though the

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304 Ibid., 126.
initial audience numbers may seem bleak, looking at the data in a broader context reveals that the situation is not as desperate as many believe it to be.

There is a pervasive attitude in classical music that art has inherent value and that it is up to the audience to gain an affinity for it, as discussed in a 2001 study by Bonita M. Kolb. Populations have more recently developed a somewhat omnivorous, or all-inclusive, taste in music and entertainment in general, as is mentioned in a 2010 article on private and public music consumption. Thus, this newer attitude toward art can be more appropriately described as a search for what the art can provide to consumers, as opposed to what value the art inherently holds. Musicians and arts organizations have both been forced to adapt as cultural perspectives have shifted. Sarah May Robinson describes the draw of more intimate performance spaces for classical music in a study on alternative venues for chamber music. Verbal and visual communications are more easily facilitated and audience members feel more comfortable crossing this unspoken barrier, as the stage and audience spaces are physically more closely related. This arrangement also encourages performers to pay more attention to the audience and consider how to effectively engage and entertain them.

Along these lines, William Stuart Sims concludes that cultural engagement is an important factor in adapting an arts organization to the modern landscape of difficulties and trends. Sims also explains that changes in arts participation mirror a move from a hierarchical (elitist) view of arts and culture to an omnivorous cultural perspective. Ideas

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307 Roose and Vander Stichele, “Living Room vs. Concert Hall.”
for expanding online connections with audience members are presented, in part to promote the professional-amateur class he discusses, and suggests that mavens and connoisseurs are included and involved in the partial-presentation of arts events by audience members. Overall, the assertion is made that audiences have moved away from the passive model of simply observing, and now want to participate and help create art and arts experiences.

As audience interest and satisfaction are considered, it is also important to understand how audiences perceive quality in the performing arts, and how this influences the experience and interest of audience members. Hilary Glow, Katya Johanson, Jennifer Radbourne, and Tabitha White, test whether the audience experience is a valid and significant way to judge quality, and whether this influences the desire (or lack thereof) to re-attend.\footnote{Radbourne, Johanson, Glow, and White, “The Audience Experience,” 21.} The researchers ask how audiences relay their experiences at arts presentations, and study how audience engagement is related to artistic quality. They also consider how arts organization can expand and improve an audience’s experience, in addition to the ways this can be translated into policy and funding. To address these questions, audience members were surveyed directly after performances to study quality, audience risk, and experience, and to update the way in which quality is measured. According to the researchers, four elements of the audience experience were addressed: knowledge, risk, authenticity, and collective engagement. They used the research to explore the validity of using the audience experience as an indicator of artistic quality of the performance. The study included focus groups of audience members, with both long-term patrons and new audience members represented. The literature referenced included the idea of quality in the performing arts and the challenge of analyzing it, the modern
audience member’s desire for self-actualization, the consumer mindset, the audience shift from observation to a desire to share in creation, and the historical measurement of quality by arts agencies.

The researchers concluded that the four elements considered (knowledge, risk, authenticity, and collective engagement) are all important components of individual audience perception. When an audience member feels satisfied by these elements, he or she is very likely to attend another performance, as a connection with an emotional response was shown. In addition, when audiences felt engaged, they felt the performances were of a higher level and were also more likely to return. Overall, this study argues that audience perception is a valid indicator of quality in the performing arts.

To cater to audiences directly, Sandra Nicolucci provides a guide for educating and reshaping audiences (generally made up of parents) at school music performances. Though targeted for a highly specific type of audience, many of the challenges and strategies discussed are applicable to all levels of performing arts organizations. The article asks what audiences perceive, how teachers can make performances more enjoyable for audiences, and what can be done to counteract cultural conditioning of the spectators. After considering public opinion on school music concerts, magazine and newspaper articles addressing the difficulty of sitting through school music concerts, music in schools programs, and the implementation of an adult audience education program, examples of successful programs are cited. The article concludes that music teachers should work to transform inexperienced audiences by including audience

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etiquette in curriculum, giving clear expectations for performers, taming a restless audience with “teaching concerts” and printed concert programs, adding a Master of Ceremonies, verbal program notes, elements of novelty, elements of cultural diversity, and carefully planned logistical considerations.

Another audience study looks at a specific chamber music festival audience, the audience of the Music in the Round Chamber Festival in Sheffield. Stephanie E. Pitts challenges the widespread model for observant audience members, and questions the engrained nature of concert listening by detailing roles and perspectives of audience members. The study considers how the ethos, style, and continued success of the festival are affected by the opinions and actions of loyal patrons, in addition to the social implications of the close quarters of the audience. The correlation between attending the festival and involvement in other musical activities among audience members is also investigated. In order to do so, Pitts analyzes the perceptions of regular performance attendees and does a case study using data from these audience experiences. Questionnaires, interviews, and diaries were all used to solicit audience input. The research subjects were the festival audience members, and literature referenced included the strict and somewhat antisocial nature of classical music, listening behavior, passive audience members, modern music listening behaviors, the current state of classical music, elitism and broadening attitudes in the arts, young generations and their desire for more social activities, and the difficulties in attendance for ethnic minorities and the economically disadvantaged.

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The study concluded that the intimate venue was significant in the audience’s perceptions, partially due to the overlap of performance and audience space. It was also important for many to be able to view other audience members, and view the performers at non-traditional distances and angles. The collective experience of the audience and the familiar venue also helped the patrons feel more comfortable. Performers joined the audiences for parts of the program they were not performing on, and wore informal outfits that were also on sale to the audience, further eliminating the unnecessary lines between performer and audience member. Audience members were both excited by traditional repertoire they recognized, and thirsty to expand their musical knowledge with unfamiliar pieces. Pitts noted that due to the regularity of performers and attendees, audience members began to trust the performers and programmers, so that they slowly became more open to new repertoire. One season’s theme was “Audience Choice,” where the audience members voted to influence programming decisions, which proved to be a very successful season model.

As the scope of the present study may suggest, the curriculum of many university music programs must be reimagined in order to account for the recent need for artists and organizations to engage audiences in a more direct manner. In a comprehensive study of current university music curricula, David E. Myers asserts that the focus on performing is too narrow, for example as opting to study music education is often viewed as an inability to be successful as a performer.\textsuperscript{313} In addition, the article stresses the lack of development of community engagement skills among these students, as many argue that artistry would be compromised in order to spend energy developing and refining necessary

\textsuperscript{313} Myers, “Advancing the Preparation of Professional Musicians through Systematic Education for Community Engagement,” 86.
communication and teaching skills. Even in recent times, the shift in American music schools to train musicians to be leaders in creative community engagement is limited. The study concludes that performers are rarely properly trained to be teachers and provides two detailed plans for reimagining curriculum at the university level.

The article also cites reports from 2001-2004 by the RAND Corporation that detail the need for American musicians to engage more directly with current and prospective arts audiences. These reports urge musicians to empower the general public to find relevance in the art and by making arts experiences as meaningful as possible. In this study, the connections between artists and audience members are described as integral to growing the demand for the art. Examples in regional American orchestras are cited, such as some relatively recent contractual obligations for musicians to work in schools and communities. Larger orchestras also give the option to be released from standard performance obligations in order to participate in community engagement. In a compelling anecdote, musicians within an orchestra labor negotiation charged the orchestra’s management with the function of developing a positive image in the community and attracting financial support, stating that musicians are solely responsible for preparing and performing concerts. This story illustrates an important barrier as arts organizations strive to develop a sustainable arts culture, as the involvement from musicians beyond performing duties is crucial. Along these lines, Dawn Elizabeth Bennett also outlines the need for an industry-wide shift of focus, both on the part of individual artists and throughout university curriculum.\(^{314}\)

CHAPTER 3

Method

Many professional orchestral musicians report low levels of job satisfaction,\textsuperscript{315} and at the same time symphony orchestras are having difficulty connecting with new audiences.\textsuperscript{316} In any field, a lack of control over one’s work often leads to low job satisfaction, and prolonged exposure to this type of situation may even lead to depression.\textsuperscript{317} A symphony orchestra is the epitome of this type of work environment with little control available for the majority of employees, especially for section string players.\textsuperscript{318} As research shows, expanding an employee’s role within an orchestral organization can help to increase that employee’s job satisfaction,\textsuperscript{319} and research outside of music confirms this claim.\textsuperscript{320} With this said, many professionals cite a lack of musician willingness or interest as an obstacle to implement greater organizational involvement on the part of the musicians,\textsuperscript{321} though research is needed to confirm or refute these claims.

In order to answer the research questions of the study, a brief, anonymous survey will be administered to professional orchestral musicians in the United States. The survey will be created online through SurveyMonkey\textsuperscript{322} and a link to the survey will be emailed to Personnel Managers of U.S. orchestras in the League of American Orchestras’ Member

\footnotesize{\textsuperscript{315} Allmendinger, Hackman, and Lehman, “Life and Work in Symphony Orchestras,” 201.
\textsuperscript{316} Sims, “Creative Change,” 11.
\textsuperscript{317} Noteboom, “Good governance for challenging times,” 16.
\textsuperscript{318} Price, “Why So Many Orchestra Players Are Quitting the Business.”
\textsuperscript{319} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 170.
\textsuperscript{320} Mogelof and Rohrer, “Rewards and Sacrifices in Elite and Non-Elite Organizations,” 96.
\textsuperscript{321} Noteboom, “Good governance for challenging times,” 17.
In order to solicit responses from musicians who are regular members of organizations that account for most or all of their income, the survey will only be sent to orchestras in Groups 1-4. The League organizes its member orchestras into eight groups based primarily on budget size, and there are 97 total orchestras in the top four groups. After researching the ensembles in the lower four groups, it became clear that many did not have a consistent musician roster, nor give performances even monthly. Thus, the cutoff after Group 4 seemed appropriate in order to survey musicians who were regular members of an actively performing ensemble. Within these four groups, ensembles that do not play standard symphonic repertoire (such as pops orchestras) were omitted, in addition to festival organizations that only hold performances in the summer months. Three organizations were omitted, resulting in 94 orchestras that were contacted for participation in the study. Unlike other related studies, chamber and other specialty orchestras were not omitted, as musicians in some of these organizations are more likely to participate in non-performance organizational roles within their organizations (such as the Orpheus Chamber Orchestra). In addition, many of the smaller ensembles in these top four groups are well recognized and comprised of high caliber musicians, such as the Los Angeles Chamber Orchestra.

By way of the Personnel Managers, all musicians in these member orchestras were asked to fill out the online survey (see Appendix for a copy of the survey questions and recruitment email). To create the survey, I first drafted a list of demographic

324 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 74.
325 Nielsen, “Musician Involvement in the Governance of Symphony Orchestras, Part II.”
questions for the study. The related studies reviewed in the previous chapters collected
some common demographic information that I included in this survey, such as age\textsuperscript{326} and
length of tenure in current position.\textsuperscript{327} In order to select appropriate answers for these
multiple-choice questions, I again reviewed the related studies in order to determine
ranges to use. For example, I selected the age categories from Kivimäki and Jokinen’s
study,\textsuperscript{328} in order to facilitate comparison and discussion between the results of the two
surveys. For length of tenure, one study collected both the number of years in the
respondent’s current orchestra and the number of years in the respondent’s current
position,\textsuperscript{329} but research shows that the two answers are usually the same, as little
opportunity for promotion exists within a given orchestral organization.\textsuperscript{330} Thus, this
survey simply asks for the length of a respondent’s tenure with his or her current
organization.

To keep the project manageable and the survey short in order to encourage
participation, various demographic questions from related studies were not deemed
central to this study and were therefore omitted from the survey. These demographics

\textsuperscript{326} Allmendinger, Hackman, and Lehman, “Life and Work in Symphony Orchestras,” 206; Breda and
Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 5; Brodsky, “In the Wings of British
Orchestras,” 678; Kivimäki and Jokinen, “Job Perceptions and Well-being among Symphony Orchestra
Musicians,” 73; Mogelof and Rohrer, “Rewards and Sacrifices in Elite and Non-Elite Organizations,” 98;
Olbertz, “Job Satisfaction of Professional Orchestra Musicians,” 61; Parasuraman and Nachman,
“Correlates of Organizational and Professional Commitment,” 291; Wood, “Correlation of Conductor
Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job
Satisfaction,” 71.
\textsuperscript{327} Allmendinger, Hackman, and Lehman, “Life and Work in Symphony Orchestras,” 206; Breda and
Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 5; Mogelof and Rohrer, “Rewards and
Sacrifices in Elite and Non-Elite Organizations,” 98; Parasuraman and Nachman, “Correlates of
Organizational and Professional Commitment,” 291; Wood, “Correlation of Conductor Leadership Style,
Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 71.
\textsuperscript{328} Kivimäki and Jokinen, “Job Perceptions and Well-being among Symphony Orchestra Musicians,” 73.
\textsuperscript{330} Olbertz, “Job Satisfaction of Professional Orchestra Musicians,” 62.
included gender, \textsuperscript{331} ethnicity, \textsuperscript{332} education level completed, \textsuperscript{333} marital status, and whether or not the respondent has tenure. \textsuperscript{334} Additionally, other studies asked about the number of years the respondent had been a professional musician \textsuperscript{335} and the number of full-time orchestral positions he or she has held, \textsuperscript{336} but the current research focuses on each respondent’s experience with his or her current organization and thus these background determinants were omitted.

In order to gather basic information on the respondents’ orchestras, one simple question asks whether the musician is a member of a full- or part-time orchestra. Other studies ask more specific questions such as the season length and the budget level of the current organization, \textsuperscript{337} but again this survey was designed to be brief. The 1996 study by Allmendinger, Hackman, and Lehman even identified the orchestras of the respondents, \textsuperscript{338} but full anonymity was necessary in the present study, again to encourage participation. In addition to the full- or part-time status of the orchestra, when considering the organizational details for each respondent it became clear that the questions must incorporate musicians from different types of orchestras. More specifically, it was important to ask if the subject was a member of a full- or part-time orchestra, and whether his or her position was full or part-time within that orchestra. In order to properly

\textsuperscript{331} Breda and Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 5; Brodsky, “In the Wings of British Orchestras,” 678; Kivimäki and Jokinen, “Job Perceptions and Well-being among Symphony Orchestra Musicians,” 73; Mogelof and Rohrer, “Rewards and Sacrifices in Elite and Non-Elite Organizations,” 98; Olbertz, “Job Satisfaction of Professional Orchestra Musicians,” 61; Parasuraman and Nachman, “Correlates of Organizational and Professional Commitment,” 291; Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 71.

\textsuperscript{332} Mogelof and Rohrer, “Rewards and Sacrifices in Elite and Non-Elite Organizations,” 98.

\textsuperscript{333} Brodsky, “In the Wings of British Orchestras,” 678.

\textsuperscript{334} Breda and Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 5.

\textsuperscript{335} Parasuraman and Nachman, “Correlates of Organizational and Professional Commitment,” 291.

\textsuperscript{336} Breda and Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 5.

\textsuperscript{337} \textit{Ibid.}

analyze factors that contribute to job satisfaction and one’s willingness to take on additional non-performance roles, it will be imperative to know the organizational and employment details corresponding to each musician. Wood’s 2010 study included a third option for employment status, listed as “amateur.” Because the present study selected orchestras that compensate their members, whether on a full- or part-time basis, “amateur” was excluded from the list of answers to this survey question, and the remaining two answers matched the employment categories of other related studies.

Equally important to know will be the type of performance role each musician holds, both whether or not the current role is titled (such as principal, associate principal, etc.), and also the instrument section he or she is a part of (strings, woodwinds, brass, etc.). Wood’s 2010 study did not ask respondents for their role title, though various other related studies did. Wood also did not ask about instrument section on his surveys, though again many others did. One study grouped various sections together, and gave the option to select “string,” “winds,” or “keyboard, harp, or percussion.” Another did not offer “keyboard” as a possible selection, which excluded some potential survey takers. The same survey compared strings to “other”, an analysis that can still be accomplished while giving all orchestra members a chance to respond to the survey. Thus, for the present survey, the instrument categories are listed as follows: strings,!

339 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 70.
340 Parasuraman and Nachman, “Correlates of Organizational and Professional Commitment,” 293.
343 Kivimäki and Jokinen, “Job Perceptions and Well-being among Symphony Orchestra Musicians,” 73.
344 Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 78.
woodwinds, brass, percussion, and keyboard. Because other studies mentioned the
correlation between job satisfaction and both position titles and instrument group, it was
imperative to include these employment details in the present survey.\(^\text{345}\) Additionally, one
study even cited musicians’ instrument groups as a “factor that may potentially moderate
the relationships of…stressors.”\(^\text{346}\)

To measure job satisfaction, simple statements are given for the respondents to agree
or disagree with on a Likert Scale. For general satisfaction, a statement from the
landmark Allmendinger, Hackman, and Lehman study is used: “Generally speaking, I am
very satisfied with this job.”\(^\text{347}\) In addition to asking about general job satisfaction, a
second statement specifically addresses the role(s) of these musicians within their
orchestras: “I am generally satisfied with my current role in my orchestra.” The range of
the Likert Scale was also determined by surveying existing research literature, which
concluded that most related studies used a five-point Likert Scale.\(^\text{348}\) Wood’s 2010 study
used instruments with both four-\(^\text{349}\) and six-point scales,\(^\text{350}\) so averaging the two again
arrived back at the five-point scale. In order to keep this present survey simple and more
straightforward, the same Likert Scale is used throughout to facilitate ease for the survey
taker.

\(^{345}\) Breda and Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 22; Olbertz, “Job
Satisfaction of Professional Orchestra Musicians,” 62.
\(^{346}\) Parasuraman and Purohit, “Distress and Boredom Among Orchestra Musicians,” 77.
\(^{348}\) Breda and Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 5; Kivimäki and Jokinen,
“Job Perceptions and Well-being among Symphony Orchestra Musicians,” 74; Olbertz, “Job Satisfaction of
Professional Orchestra Musicians,” 60; Parasuraman and Nachman, “Correlates of Organizational and
Professional Commitment,” 292; Sinha and Singh, “Employees Satisfaction and Its Organizational
Predictors,” 60.
\(^{349}\) Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational
Participation to Orchestra Musician Job Satisfaction,” 81.
\(^{350}\) Ibid., 72.
Breda and Kulesa asked about the total employment picture for the musicians, as many earn money from outside of their primary organizations. Though Wood did not include these details in the scope of his study, this information is especially relevant in the present research. Specifically, if a respondent shows little interest in taking on additional non-performance roles and notes being “too busy” as the reason (question discussed further below), knowing that this musician holds additional employment from outside the orchestra can point to a preference to diversify his or her sources of income between multiple organizations. Additionally, a related study suggests that musicians with diversified income sources may perceive more control over their work and finances.\(^{351}\) Thus, this information was crucial to the study, and the survey question simply asks, “Do you have additional employment/income from outside your organization,” with possible answers of “yes” or “no.”

To gather information on the job satisfaction of musicians who already hold additional non-performance roles within their organizations, the survey asks whether the respondent participates in such a role. To set this study apart from the only existing study on non-performance roles and job satisfaction in orchestral musicians, the survey also asks whether or not the additional non-performance role is paid, and the analysis will include the results from these respondents. Wood’s 2010 study specifically excludes respondents compensated for non-performance roles within their orchestral organizations, as the payment “may bias the individual respondent’s ratings.”\(^{352}\) In this study, comparisons will be made between those compensated and those not compensated for non-performance roles, in order to extend prior research.

\(^{351}\) Breda and Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 27.

\(^{352}\) Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 75.
This section of the survey also asks the type of non-performance role the musician holds, and the list of potential non-performance roles was drafted after surveying existing literature discussed in previous chapter. The available responses were selected based on the non-performance roles that were mentioned most frequently in related literature, including committee membership, board representation, and educational or community outreach. Henry Fogel also noted that “There’s a growing role for musicians in donor cultivation and appreciation,” so development was also added to the list. To account for musicians working on the administrative side, either in a formal position or through trivial tasks, a fifth response was titled “office work.” The final option on the list of answers was “other,” with an optional text box to fill in.

In addition to questions about job satisfaction, the survey will also poll musicians on their willingness to take on additional roles, either through volunteering or for additional pay, and will determine the most common reasons musicians have for being uninterested, should they show little interest. Again, a five-point Likert Scale is used to measure musician interest in taking on these non-performance roles, and the available answers for reasons for disinterest include “other” with a text box. Finally, the survey ends with an optional text box for any survey takers with suggestions to improve job satisfaction outside of additional non-performance roles. Though many respondents may skip this question, any responses received will add to the discussion or give ideas for future research.

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354 Ibid.
After the survey period closes, the data will be analyzed through the SurveyMonkey system. First, the respondent pool will be described based on demographic and employment details, after which the average job satisfaction levels will then be calculated. Next, in order to determine any trends within the job satisfaction data, the respondents from this study will be sorted based on age, length of tenure at current organization, type of orchestra, and employment status. The job satisfaction levels will then be compared between the various groups. To study the job satisfaction of musicians with differing performance roles within their organizations, the respondents will next be sorted by those with titled positions (principal, associate principal, etc.), by instrument section (strings, woodwinds, etc.), and by whether the musician has additional employment/income from outside the organization. To see if those musicians who already hold an additional non-performance role report different levels of job satisfaction than those who do not, responses will also be compared between these two groups. Furthermore, job satisfaction between those who are paid for these non-performance roles and those who volunteer will also be analyzed, in addition to whether or not the type(s) of non-performance roles correspond to job satisfaction levels.

Finally, I will examine the answers to the last section of the survey, which asks the respondents’ willingness to serve in additional non-performance roles within their organizations. The willingness data will be organized by one’s willingness to take on an additional paid non-performance role, and one’s willingness to volunteer for one. I will analyze this information based on the same demographic and organizational details mentioned above, including whether those willing to take on additional roles already have additional employment/income from outside their organization or an additional non-
performance role within the organization. Of equal importance, I will also look at the job satisfaction of those respondents who are willing to take on more roles, and of those who are unwilling, in case the data reveals any trends between the two variables.

After the questions regarding musicians’ willingness to take on additional non-performance roles, the survey asks an optional question about the primary reason for being unwilling (for those to whom the question applies). I am specifically interested in any overlap between those who answer, “I am too busy,” and those who earlier cited additional employment/income from outside the organization, as an overlap may suggest a preference to diversify income between multiple organizations. This question also gives the option to type in an answer not on the multiple-choice list, so any additional answers will add to the discussion, or at the very least give suggestions for future research. Along these lines, if respondents with low job satisfaction who are not interested in taking on additional non-performance roles share any alternative solutions to increase job satisfaction, any comments will again contribute to the topics discussed, or will suggest further ideas for future research.
CHAPTER 4

Results

The online survey was sent to personnel managers of 94 orchestras, many of whom did not reply but forwarded the link based on identifying information provided by some respondents (edited for anonymity before inclusion in this chapter). Seventeen personnel managers did confirm that they passed the link to the musicians of their orchestras, and two more said that organizational policy prevented them from forwarding the link. In one of these cases, the link was posted on the orchestra’s bulletin board, and in the other the link was forwarded to the orchestra committee.

In the two months while the online survey was live, 560 individual responses were recorded. Of these total respondents, 10.71% (60 respondents) were under 30 years of age, 22.5% (126) were 31-40, 20% (112) were 41-50, and 46.79% (262) were over 50. Only 6.07% (34) had been at the current organization for less than one year, 16.96% (95) for 1-5 years, 11.25% (63) for 6-10 years, 11.61% (65) for 11-15 years, 11.79% (66) for 16-20 years, and 42.32% (237) for over twenty years. Fewer respondents were members of a part-time orchestra (38.75% or 217 total), and the majority were musicians in a full-time organization (61.25% or 343 total). Furthermore, 37.86% (212) indicated that they were employed part-time by their organizations, while 62.14% (348) were employed full-time. The sample was split fairly evenly between musicians with titled roles (48.21% or 270 respondents) and those without (51.79% or 290 respondents). The majority at 58.39% (327) were string players, 15.36% (86) woodwinds, 18.93% (106) brass, 5.89% (33) percussion, and 1.43% (8) keyboard. The vast majority had employment or income
from outside their primary organization (86.79% or 486 total), and only 13.21% (74) did not.

Roughly one in five participants indicated already holding a non-performance role within their organization (21.43% or 120 total), while 78.57% (440 total) solely perform. Of those who hold a role other than performing, 40.52% (47 total) were compensated for these roles, 43.10% (50) volunteered for such work, and 16.38% (19) held both paid and unpaid non-performance roles. The majority of these respondents held positions on committees (53.45% or 62 total), some were board representatives (10.34% or 12), others did office work (9.48% or 11), many participated in educational and/or community outreach (26.72% or 31), and a few (4.31% or 5) were involved in development. Another 31.9% (37) respondents added their roles to the list under “other,” which included assistant stage manager, section leadership work (2 respondents), liaison officer to the women’s league, personnel (11), library (3), youth orchestra conductor, union steward (3 respondents, though this position is not paid by the orchestra), ROPA delegate, artist manager, auditions, time keeper, teaching (3), special projects, audio and video production, fundraising, artistic director, administrative duties, orchestra manager, assistant to orchestra manager, and “extra-curricular activities outside scope of performances.” The entire sample is summarized in Table 1:

<table>
<thead>
<tr>
<th>AGE</th>
<th>Percentage of Total</th>
<th>Number of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;30</td>
<td>10.71%</td>
<td>60</td>
</tr>
<tr>
<td>31-40</td>
<td>22.5%</td>
<td>126</td>
</tr>
<tr>
<td>41-50</td>
<td>20%</td>
<td>112</td>
</tr>
<tr>
<td>50+</td>
<td>46.79%</td>
<td>262</td>
</tr>
<tr>
<td>TENURE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>&lt;1 year</td>
<td>6.07%</td>
<td>34</td>
</tr>
<tr>
<td>1-5</td>
<td>16.96%</td>
<td>95</td>
</tr>
<tr>
<td>6-10</td>
<td>11.25%</td>
<td>63</td>
</tr>
<tr>
<td>11-15</td>
<td>11.61%</td>
<td>65</td>
</tr>
<tr>
<td>16-20</td>
<td>11.79%</td>
<td>66</td>
</tr>
<tr>
<td>20+</td>
<td>42.32%</td>
<td>237</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>ORCHESTRA</th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Part-time</td>
<td>38.75%</td>
<td>217</td>
</tr>
<tr>
<td>Full-time</td>
<td>61.25%</td>
<td>343</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EMPLOYMENT</th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Part-time</td>
<td>37.86%</td>
<td>212</td>
</tr>
<tr>
<td>Full-time</td>
<td>62.14%</td>
<td>348</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>ROLE</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Titled</td>
<td>48.21%</td>
<td>270</td>
</tr>
<tr>
<td>Untitled</td>
<td>51.79%</td>
<td>290</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SECTION</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings</td>
<td>58.39%</td>
<td>327</td>
</tr>
<tr>
<td>Woodwinds</td>
<td>15.36%</td>
<td>86</td>
</tr>
<tr>
<td>Brass</td>
<td>18.93%</td>
<td>106</td>
</tr>
<tr>
<td>Percussion</td>
<td>5.89%</td>
<td>33</td>
</tr>
<tr>
<td>Keyboard</td>
<td>1.43%</td>
<td>8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EMPLOYMENT OUTSIDE</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>86.79%</td>
<td>486</td>
</tr>
<tr>
<td>No</td>
<td>13.21%</td>
<td>74</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NON-PERFORMANCE ROLE</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>21.43%</td>
<td>120</td>
</tr>
<tr>
<td>No</td>
<td>78.57%</td>
<td>440</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NON-PERFORMANCE ROLE</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Paid</td>
<td>40.52%</td>
<td>47</td>
</tr>
<tr>
<td>Unpaid</td>
<td>43.1%</td>
<td>50</td>
</tr>
<tr>
<td>Both</td>
<td>16.38%</td>
<td>19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NON-PERFORMANCE ROLE</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Committee membership</td>
<td>53.45%</td>
<td>62</td>
</tr>
<tr>
<td>Board representative</td>
<td>10.34%</td>
<td>12</td>
</tr>
<tr>
<td>Office work</td>
<td>9.48%</td>
<td>11</td>
</tr>
<tr>
<td>Ed. and/or community outreach</td>
<td>26.72%</td>
<td>31</td>
</tr>
<tr>
<td>Development</td>
<td>4.31%</td>
<td>5</td>
</tr>
<tr>
<td>Other</td>
<td>31.9%</td>
<td>37</td>
</tr>
</tbody>
</table>
Job Satisfaction

Overall for the sample, the general job satisfaction was 3.85 out of 5, and the average satisfaction with one’s role was 4.01 out of 5. The survey question regarding general job satisfaction was taken from Allmendinger, Hackman, and Lehman’s 1996 study, which returned an average job satisfaction rating of 5.4 out of 7.\textsuperscript{357} Converting this value to a 5-point scale resulted in a score of 3.86, which is shockingly consistent with the results of the present study. Another landmark study included a similar question related to overall job satisfaction (“Generally speaking, I am satisfied with this job”), which yielded an average answer of 5.11 out of 7, which is equivalent to 3.65 on a 5-point scale.\textsuperscript{358} The present study reports slightly higher satisfaction levels, though the results are not far off.

To answer the first research question (Are there demographic or employment characteristics that correspond to job satisfaction among orchestral musicians?), the data was first sorted by demographics and employment characteristics (age, tenure, type of orchestra, and employment status) in order to compare satisfaction levels. The results are as follows (see Table 2):

\textsuperscript{357} Allmendinger, Hackman, and Lehman, “Life and Work in Symphony Orchestras,” 201.
\textsuperscript{358} Breda and Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 10.
Table 2: Average Job Satisfaction by Demographics

<table>
<thead>
<tr>
<th></th>
<th>General Job Satisfaction</th>
<th>Satisfaction with Role</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AVERAGE</strong></td>
<td>3.85</td>
<td>4.01</td>
</tr>
<tr>
<td><strong>BY AGE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&lt;30</td>
<td>3.93</td>
<td>4.07</td>
</tr>
<tr>
<td>31-40</td>
<td>3.87</td>
<td>3.9</td>
</tr>
<tr>
<td>41-50</td>
<td>3.79</td>
<td>3.89</td>
</tr>
<tr>
<td>50+</td>
<td>3.85</td>
<td>4.09</td>
</tr>
<tr>
<td><strong>BY TENURE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&lt;1 year</td>
<td>4.03</td>
<td>4.12</td>
</tr>
<tr>
<td>1-5</td>
<td>4.02</td>
<td>4.13</td>
</tr>
<tr>
<td>6-10</td>
<td>3.57</td>
<td>3.7</td>
</tr>
<tr>
<td>11-15</td>
<td>3.92</td>
<td>3.82</td>
</tr>
<tr>
<td>16-20</td>
<td>3.7</td>
<td>3.88</td>
</tr>
<tr>
<td>20+</td>
<td>3.86</td>
<td>4.11</td>
</tr>
<tr>
<td><strong>BY ORCHESTRA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part-time</td>
<td>3.79</td>
<td>3.98</td>
</tr>
<tr>
<td>Full-time</td>
<td>3.89</td>
<td>4.02</td>
</tr>
<tr>
<td><strong>BY EMPLOYMENT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part-time</td>
<td>3.79</td>
<td>3.98</td>
</tr>
<tr>
<td>Full-time</td>
<td>3.89</td>
<td>4.02</td>
</tr>
</tbody>
</table>

As can be seen in Table 2, general job satisfaction is slightly above average in the younger two groups of respondents, slightly below average in the 41-50 range, and equal to the average in the oldest age category. Satisfaction with one’s role is also above average in the youngest group, but falls below average in both middle age groups. Unlike overall satisfaction, the satisfaction with one’s role is actually highest in the oldest age group. The overall job satisfaction and role satisfaction follow roughly the same pattern when looking at respondents grouped by length of tenure, as the newest employees again report the highest levels of both measures.

Both job satisfaction and role satisfaction are higher in full-time orchestras than in part-time orchestras, though the differences are not vast. Previous research also shows that musicians from major orchestras report higher overall job satisfaction than musicians.
from regional orchestras. The job and role satisfaction averages remain the same when sorting the respondents by part- and full-time employment, with full-time employees again reporting slightly higher levels. This finding differs from the results of Wood’s 2010 study, where no correlation was found between job satisfaction and employment status of the musicians.

Next, in order to further analyze job satisfaction levels, the data was sorted by titled positions, instrument sections, and additional employment outside the organization. The results are as follows (Table 3):

<table>
<thead>
<tr>
<th>Table 3: Average Job Satisfaction by Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Job Satisfaction</td>
</tr>
<tr>
<td>---------------------------</td>
</tr>
<tr>
<td>AVERAGE</td>
</tr>
<tr>
<td>ROLE</td>
</tr>
<tr>
<td>Titled</td>
</tr>
<tr>
<td>Untitled</td>
</tr>
<tr>
<td>SECTION</td>
</tr>
<tr>
<td>Strings</td>
</tr>
<tr>
<td>Woodwinds</td>
</tr>
<tr>
<td>Brass</td>
</tr>
<tr>
<td>Percussion</td>
</tr>
<tr>
<td>Keyboard</td>
</tr>
<tr>
<td>Non-string</td>
</tr>
<tr>
<td>EMPLOYMENT OUTSIDE</td>
</tr>
<tr>
<td>Yes</td>
</tr>
<tr>
<td>No</td>
</tr>
</tbody>
</table>

As can be seen in Table 3, respondents with titled and untitled roles reported similar levels of average job satisfaction, which is also roughly equivalent to the overall averages for the entire respondent pool. However, when looking at role satisfaction

359 Mogelof and Rohrer, “Rewards and Sacrifices in Elite and Non-Elite Organizations,” 100.
360 Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 149.
within these same groups, those with titled positions reported satisfaction levels that were both higher than those without titled positions and higher than the overall average role satisfaction levels. Those with untitled positions reported average role satisfaction slightly below the overall average. Unlike the present survey, other studies did find that musicians with titled positions report higher job satisfaction than those with untitled positions.361 After sorting the data by instrument section, the only group that reported job or role satisfaction below the average levels was the string musicians, who reported levels below the average for both measures. Breda and Kulesa also showed that string players report lower levels of job satisfaction that musicians of other sections.362

Finally, those respondents with employment or income from outside their organizations reported below-average job and role satisfaction levels, while those musicians who were exclusive employees of their orchestras reported both job and role satisfaction levels that were above average. The results from Breda and Kulesa’s study alternatively suggested that musicians with outside employment might have a higher degree of control over their lives and careers, which could generate more pleasant perceptions of their orchestral work.363

To answer the second research question (Do unpaid or paid non-performance roles correlate to job satisfaction among orchestral musicians?), the data was next sorted by respondents holding a non-performance role, and whether these roles were paid or unpaid. The results are as follows (Table 4):

362 Ibid., 20.
363 Ibid., 27.
Table 4: Average Job Satisfaction by Role

<table>
<thead>
<tr>
<th></th>
<th>General Job Satisfaction</th>
<th>Satisfaction with Role</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AVERAGE</strong></td>
<td>3.85</td>
<td>4.01</td>
</tr>
<tr>
<td><strong>NON-PERFORMANCE ROLE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>3.96</td>
<td>4.06</td>
</tr>
<tr>
<td>No</td>
<td>3.82</td>
<td>3.99</td>
</tr>
<tr>
<td><strong>NON-PERFORMANCE ROLE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paid</td>
<td>3.79</td>
<td>3.85</td>
</tr>
<tr>
<td>Unpaid</td>
<td>4.12</td>
<td>4.26</td>
</tr>
<tr>
<td>Both</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Paid and both</td>
<td>3.85</td>
<td>3.89</td>
</tr>
<tr>
<td>Unpaid and both</td>
<td>4.09</td>
<td>4.19</td>
</tr>
</tbody>
</table>

As is clear in Table 4, respondents with a non-performance role within their organizations report both job and role satisfaction that are higher than average levels. Additionally, those musicians who solely perform in their ensembles report job and role satisfaction that are both below the average values. In his 2010 study, Wood also found that musicians who participate in their organization in a role other than performance report higher levels of job satisfaction. After looking more closely at the roles these musicians hold, those who are paid for such positions report job and role satisfaction that are below average. Surprisingly, those who hold unpaid non-performance roles report above-average job and role satisfaction levels. As might be expected, those who have both paid and unpaid non-performance roles report job satisfaction that is in-between the separate averages for paid and unpaid roles. For general job satisfaction this value is above average, though for role satisfaction the number slips just slightly below average.

When comparing the satisfaction of musicians who are paid for non-performance roles to the satisfaction of those who solely perform (as opposed to comparing to the overall satisfaction levels of the study sample), those who are paid for these non-

---

performance roles report lower job and role satisfaction than those musicians who solely perform. Musicians who hold unpaid non-performance roles report significantly higher job and role satisfaction levels than those musicians who do not have non-performance roles, which again may be contrary to expectation.

To answer the third research question (Do the types of non-performance roles held by orchestral musicians correlate to job satisfaction levels?), the responses were sorted by the types of non-performance roles held by the respondents. The resulting levels of job and role satisfaction are as follows (Table 5):

<table>
<thead>
<tr>
<th>Non-Performance Role</th>
<th>General Job Satisfaction</th>
<th>Satisfaction with Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Committee membership</td>
<td>4.15</td>
<td>4.27</td>
</tr>
<tr>
<td>Board representative</td>
<td>3.58</td>
<td>3.75</td>
</tr>
<tr>
<td>Office work</td>
<td>3.82</td>
<td>3.73</td>
</tr>
<tr>
<td>Ed. and/or community outreach</td>
<td>3.58</td>
<td>3.68</td>
</tr>
<tr>
<td>Development</td>
<td>4.2</td>
<td>4.6</td>
</tr>
<tr>
<td>Other</td>
<td>4.08</td>
<td>4.14</td>
</tr>
</tbody>
</table>

As is shown in Table 5, roles in development produce the highest levels of job and role satisfaction among the respondents. With this said, only five musicians of the sample indicated that they were involved in development functions within their organization, so the data for this role is limited. Committee membership also produced above-average levels of job and role satisfaction, with 62 total responses. Board representation, office work, and outreach all received the lowest overall job and role satisfaction, levels which were both below average and below the values for musicians of the sample who solely perform within their organizations. With this said, only 26.53% of
these respondents are not paid for their non-performance roles, which could help explain these results. In contrast, 70.97% of the musicians participating in committee work are not compensated for these roles, and 40% of those working in development do not receive payment for this extra work.

Of the musicians who filled in “other” non-performance roles, average satisfaction levels were calculated for those roles that appeared more than three times within the received responses (Table 6):

<table>
<thead>
<tr>
<th>Table 6: Average Job Satisfaction by Type of “Other” Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Job Satisfaction</td>
</tr>
<tr>
<td>--------------------------</td>
</tr>
<tr>
<td>AVERAGE</td>
</tr>
<tr>
<td>NON-PERFORMANCE ROLE</td>
</tr>
<tr>
<td>Personnel</td>
</tr>
<tr>
<td>Library</td>
</tr>
<tr>
<td>Union steward</td>
</tr>
<tr>
<td>Teaching</td>
</tr>
</tbody>
</table>

As shown in Table 6, personnel had the highest number of responses (11), and these musicians reported a lower-than-average job satisfaction level. With this said, their role satisfaction was still above the overall sample average. Those musicians who indicated working within the music library functions of their organization (3) reported below-average levels for both job and role satisfaction. Union stewards (3) were well above the average for both job and role satisfaction, and reported the highest levels of job and role satisfaction of any sub-group of the sample. Those musicians who teach within their orchestral organizations (3) reported above-average job satisfaction, but significantly below-average role satisfaction. In general, this data is limited by the lack of respondents for many of the subgroups.
Willingness to Hold Non-Performance Roles

Overall for the sample, the average willingness to take on unpaid non-performance roles was 1.85 out of 5, and the average willingness to take on paid non-performance roles was 2.36 out of 5. To answer the fourth research question (Are there demographic or employment characteristics that correspond to orchestral musicians’ willingness to take on unpaid or paid non-performance roles?), the data was again sorted by demographics and employment characteristics (age, tenure, type of orchestra, and employment status) in order to compare willingness levels. The results are as follows (see Table 7):

Table 7: Average Willingness for Non-Performance Roles by Demographics

<table>
<thead>
<tr>
<th></th>
<th>Willingness for Unpaid</th>
<th>Willingness for Paid</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AVERAGE</strong></td>
<td>1.85</td>
<td>2.36</td>
</tr>
<tr>
<td><strong>BY AGE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&lt;30</td>
<td>2.32</td>
<td>3.05</td>
</tr>
<tr>
<td>31-40</td>
<td>1.99</td>
<td>2.49</td>
</tr>
<tr>
<td>41-50</td>
<td>1.78</td>
<td>2.27</td>
</tr>
<tr>
<td>50+</td>
<td>1.72</td>
<td>2.2</td>
</tr>
<tr>
<td><strong>BY TENURE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&lt;1 year</td>
<td>2.56</td>
<td>3.16</td>
</tr>
<tr>
<td>1-5</td>
<td>2.07</td>
<td>2.57</td>
</tr>
<tr>
<td>6-10</td>
<td>1.93</td>
<td>2.62</td>
</tr>
<tr>
<td>11-15</td>
<td>1.81</td>
<td>2.4</td>
</tr>
<tr>
<td>16-20</td>
<td>1.68</td>
<td>2.1</td>
</tr>
<tr>
<td>20+</td>
<td>1.71</td>
<td>2.18</td>
</tr>
<tr>
<td><strong>BY ORCHESTRA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part-time</td>
<td>1.84</td>
<td>2.49</td>
</tr>
<tr>
<td>Full-time</td>
<td>1.86</td>
<td>2.28</td>
</tr>
<tr>
<td><strong>BY EMPLOYMENT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part-time</td>
<td>1.79</td>
<td>2.54</td>
</tr>
<tr>
<td>Full-time</td>
<td>1.9</td>
<td>2.31</td>
</tr>
</tbody>
</table>

As can be seen in Table 7, younger musicians and those newest to their organizations report willingness levels above the sample averages for both unpaid and
paid non-performance roles. Looking at older musicians and those with a decade or more of service to their organization, willingness levels for both unpaid and paid non-performance roles dip below the average levels of the survey. The data shows a consistent decrease in willingness levels by age, though the data by tenure again has a slight uptick in the group with longest organizational tenure (these values still remain below overall averages). This corresponds to the satisfaction data mentioned previously.

The willingness of musicians to take on unpaid non-performance roles was roughly equal in part- and full-time orchestras, and when looking at the data for paid positions, musicians in a part-time orchestra are more willing to take on these roles. Part-time musicians reported willingness to take on paid non-performance roles that was slightly higher than the overall average, while full-time musicians reported willingness slightly below the average. The responses for part- and full-time employment followed this same pattern, as part-time employees were less willing to engage in unpaid non-performance roles, and more willing to take on paid ones. Full-time musicians were slightly more willing to take on unpaid non-performance roles than the sample average, though their willingness for paid roles fell below the average value.

Next, in order to further analyze willingness levels, the data was sorted by titled positions, instrument sections, and additional employment outside the organization. The results are as follows (Table 8):
Table 8: Average Willingness by Position

<table>
<thead>
<tr>
<th></th>
<th>Willingness for Unpaid</th>
<th>Willingness for Paid</th>
</tr>
</thead>
<tbody>
<tr>
<td>AVERAGE</td>
<td>1.85</td>
<td>2.36</td>
</tr>
<tr>
<td>ROLE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Titled</td>
<td>1.83</td>
<td>2.31</td>
</tr>
<tr>
<td>Untitled</td>
<td>1.88</td>
<td>2.41</td>
</tr>
<tr>
<td>SECTION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strings</td>
<td>1.91</td>
<td>2.43</td>
</tr>
<tr>
<td>Woodwinds</td>
<td>1.8</td>
<td>2.27</td>
</tr>
<tr>
<td>Brass</td>
<td>1.71</td>
<td>2.24</td>
</tr>
<tr>
<td>Percussion</td>
<td>1.76</td>
<td>2.27</td>
</tr>
<tr>
<td>Keyboard</td>
<td>2.43</td>
<td>2.86</td>
</tr>
<tr>
<td>Non-string</td>
<td>1.77</td>
<td>2.28</td>
</tr>
<tr>
<td>EMPLOYMENT OUTSIDE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>1.82</td>
<td>2.36</td>
</tr>
<tr>
<td>No</td>
<td>2.06</td>
<td>2.37</td>
</tr>
</tbody>
</table>

As is evident in Table 8, musicians with untitled roles report slightly higher willingness levels than those musicians who hold titled positions, both for unpaid and paid non-performance roles. Sorting the willingness data by instrument section reveals that musicians within keyboard (piano, organ, celeste, etc.) are most willing to take on either unpaid or paid non-performance roles, though this finding is limited by the small number of keyboard respondents. As may be expected, string players are the next most interested in taking on non-performance roles, either unpaid or paid. The remaining three instrument groups (woodwinds, brass, and percussion) all report below-average willingness to assume unpaid or paid non-performance roles. Finally, musicians with employment outside the orchestra are less willing to take on unpaid roles, and those musicians who are exclusive employees of their orchestras report above-average willingness to assume an unpaid non-performance role. The willingness to take on paid work is about equal in both of these respondent groups, and is also equivalent to the overall average value.
The data was next sorted by respondents holding a non-performance role, and whether these roles were paid or unpaid. The results are as follows (Table 9):

<table>
<thead>
<tr>
<th></th>
<th>Willingness for Unpaid</th>
<th>Willingness for Paid</th>
</tr>
</thead>
<tbody>
<tr>
<td>AVERAGE</td>
<td>1.85</td>
<td>2.36</td>
</tr>
<tr>
<td>NON-PERFORMANCE ROLE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>2</td>
<td>2.63</td>
</tr>
<tr>
<td>No</td>
<td>1.81</td>
<td>2.29</td>
</tr>
<tr>
<td>NON-PERFORMANCE ROLE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paid</td>
<td>1.89</td>
<td>2.79</td>
</tr>
<tr>
<td>Unpaid</td>
<td>2.02</td>
<td>2.32</td>
</tr>
<tr>
<td>Both</td>
<td>2.21</td>
<td>3.05</td>
</tr>
<tr>
<td>Paid and both</td>
<td>1.98</td>
<td>2.86</td>
</tr>
<tr>
<td>Unpaid and both</td>
<td>2.07</td>
<td>2.52</td>
</tr>
</tbody>
</table>

As Table 9 shows, musicians already holding non-performance roles are more willing to take on an additional role than those who solely perform. Furthermore, the musicians who hold unpaid non-performance roles are more willing to take on additional unpaid roles than those holding paid non-performance roles. With this said, those holding paid non-performance roles are more likely to take on an additional paid role. In Table 9, the subgroup showing the highest levels of willingness for either type of role are those musicians who already hold both paid and unpaid non-performance roles. Interestingly, the musicians who volunteer for their preexisting non-performance roles are less willing to accept a paid non-performance role than those who are already holding a paid non-performance role.

Finally, the responses were sorted by the types of non-performance roles held by the respondents. The resulting levels of willingness to take on unpaid and paid roles are as follows (Table 10):
Table 10: Average Willingness by Type of Role

<table>
<thead>
<tr>
<th>Willingness for Unpaid</th>
<th>Willingness for Paid</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AVERAGE</strong></td>
<td>1.85</td>
</tr>
<tr>
<td><strong>NON-PERFORMANCE ROLE</strong></td>
<td></td>
</tr>
<tr>
<td>Committee membership</td>
<td>2.03</td>
</tr>
<tr>
<td>Board representative</td>
<td>1.83</td>
</tr>
<tr>
<td>Office work</td>
<td>1.91</td>
</tr>
<tr>
<td>Ed. and/or community outreach</td>
<td>2.19</td>
</tr>
<tr>
<td>Development</td>
<td>2.6</td>
</tr>
<tr>
<td>Other</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>AVERAGE</strong></td>
<td>2.36</td>
</tr>
</tbody>
</table>

As can be seen in Table 10, those in various non-performance roles are all more willing to take on unpaid non-performance roles than the sample average except musicians serving on the board of directors for their organizations. When looking at these same musicians in various types of non-performance roles, all report higher willingness to hold paid non-performance positions than the overall sample average.

Average willingness levels were calculated for musicians who filled in “other” non-performance roles, again for those roles that appeared more than three times within the received responses (Table 11):

Table 11: Average Willingness by Type of “Other” Role

<table>
<thead>
<tr>
<th>Willingle for Unpaid</th>
<th>Willingness for Paid</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AVERAGE</strong></td>
<td>1.85</td>
</tr>
<tr>
<td><strong>NON-PERFORMANCE ROLE</strong></td>
<td></td>
</tr>
<tr>
<td>Personnel</td>
<td>1.82</td>
</tr>
<tr>
<td>Library</td>
<td>1.67</td>
</tr>
<tr>
<td>Union steward</td>
<td>1.67</td>
</tr>
<tr>
<td>Teaching</td>
<td>2.33</td>
</tr>
<tr>
<td><strong>AVERAGE</strong></td>
<td>2.36</td>
</tr>
</tbody>
</table>

Again, personnel had the highest number of responses (11), and these musicians reported a below-average willingness to take on unpaid non-performance roles. Along
these lines, musicians working in library (3) or as a union steward (3) also reported below-average willingness to add an unpaid non-performance role. With this said, all three of these subgroups reported an above-average willingness to assume a paid non-performance role. Of all the role types in Table 11, musicians with teaching positions within their organizations reported the highest willingness to assume an unpaid non-performance role. This value is slightly unexpected, as teaching is a function that musicians are not generally asked to volunteer for. Of course, as some of these role categories only include three responses, the resulting data is limited.

Within every subgroup of the survey studied, the musicians are more willing to take on paid non-performance roles than unpaid non-performance roles. Though each subgroup’s data can be described in relationship to the sample averages, this relationship remained consistent throughout. To answer the fifth research question (Is there a correlation between job satisfaction and an orchestral musician’s willingness to take on non-performance roles, either paid or unpaid?), the data was sorted by job and role satisfaction levels (1 through 5) and also by negative satisfaction (levels 1 and 2) and positive satisfaction (levels 4 and 5). As the value 3 on a Likert Scale of 5 represents neither a positive nor negative association, the distinction between the larger subgroups of positive and negative levels was made in order to provide further points of comparison (Table 12):
Table 12: Average Willingness Based on Satisfaction Levels

<table>
<thead>
<tr>
<th></th>
<th>Willingness for Unpaid</th>
<th>Willingness for Paid</th>
</tr>
</thead>
<tbody>
<tr>
<td>AVERAGE</td>
<td>1.85</td>
<td>2.36</td>
</tr>
<tr>
<td><strong>JOB SATISFACTION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1.36</td>
<td>1.86</td>
</tr>
<tr>
<td>2</td>
<td>1.64</td>
<td>2.31</td>
</tr>
<tr>
<td>3</td>
<td>1.73</td>
<td>2.43</td>
</tr>
<tr>
<td>4</td>
<td>1.89</td>
<td>2.41</td>
</tr>
<tr>
<td>5</td>
<td>2.01</td>
<td>2.37</td>
</tr>
<tr>
<td>1+2</td>
<td>1.52</td>
<td>2.11</td>
</tr>
<tr>
<td>4+5</td>
<td>1.94</td>
<td>2.39</td>
</tr>
<tr>
<td><strong>ROLE SATISFACTION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1.52</td>
<td>2.1</td>
</tr>
<tr>
<td>2</td>
<td>1.7</td>
<td>2.35</td>
</tr>
<tr>
<td>3</td>
<td>1.81</td>
<td>2.48</td>
</tr>
<tr>
<td>4</td>
<td>1.86</td>
<td>2.43</td>
</tr>
<tr>
<td>5</td>
<td>1.92</td>
<td>2.3</td>
</tr>
<tr>
<td>1+2</td>
<td>1.64</td>
<td>2.26</td>
</tr>
<tr>
<td>4+5</td>
<td>1.89</td>
<td>2.36</td>
</tr>
</tbody>
</table>

Table 12 shows that the musicians’ willingness to take on unpaid roles increases steadily as general job satisfaction increases. Additionally, the same pattern can be seen for willingness to take on unpaid roles as the respondents’ role satisfaction increases. Willingness to take on paid positions, however, follows a different pattern. For both job satisfaction and role satisfaction, the willingness for paid roles increases throughout the first three satisfaction levels (1-3), but then begins to decrease throughout the highest two values (4 and 5).

As a whole, musicians who indicate overall negative (1 and 2) job and role satisfaction are less interested in both unpaid and paid non-performance roles than the sample averages. Respondents who report overall positive (4 and 5) job and role satisfaction are more willing to take on both unpaid and paid non-performance roles, though the values hardly surpass the sample averages when singling out role satisfaction.
In order to answer the sixth and final research question (What are the primary reasons orchestral musicians are unwilling to participate in non-performance organizational roles?), the responses from the corresponding survey question were tallied (Table 13):

Table 13: Common Reasons for Low Willingness

<table>
<thead>
<tr>
<th>Reason Unwilling</th>
<th>Number of Responses (446 Total)</th>
<th>Percentage of 446 Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’m too busy</td>
<td>222</td>
<td>49.78</td>
</tr>
<tr>
<td>I’m a musician only.</td>
<td>82</td>
<td>18.39</td>
</tr>
<tr>
<td>I do not like these tasks</td>
<td>53</td>
<td>11.88</td>
</tr>
<tr>
<td>Other</td>
<td>89</td>
<td>19.96</td>
</tr>
</tbody>
</table>

As is not surprising, the most common answer to this question was “I’m too busy,” accounting for almost half of the total respondents with low interest in non-performance roles. Others do not view their roles as musicians to encompass more than rehearsing and performing, and some simply do not enjoy administrative or other non-performance work (see Table 13). Respondents who selected “other” were asked to include their unique reasons, the responses from which created the following secondary list of reasons (Table 14):
Table 14: “Other” Reasons for Unwillingness

<table>
<thead>
<tr>
<th>Reason Unwilling</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Only interested if paid</td>
<td>14</td>
</tr>
<tr>
<td>Issues with management</td>
<td>10</td>
</tr>
<tr>
<td>All of the above (from Table 13)</td>
<td>7</td>
</tr>
<tr>
<td>I live too far away*</td>
<td>6</td>
</tr>
<tr>
<td>Not how I want to spend my time</td>
<td>5</td>
</tr>
<tr>
<td>Nearing retirement</td>
<td>4</td>
</tr>
<tr>
<td>I want to retain my free time</td>
<td>4</td>
</tr>
<tr>
<td>Need spare time to make money</td>
<td>3</td>
</tr>
<tr>
<td>Have done a lot, now it’s someone else’s turn</td>
<td>3</td>
</tr>
<tr>
<td>I’ll do outreach or development</td>
<td>3</td>
</tr>
<tr>
<td>I’ll do teaching or outreach</td>
<td>3</td>
</tr>
<tr>
<td>I have another full-time job</td>
<td>3</td>
</tr>
<tr>
<td>I’ll serve on special committees</td>
<td>2</td>
</tr>
<tr>
<td>Office is not healthy emotionally</td>
<td>2</td>
</tr>
<tr>
<td>I’m currently in school*</td>
<td>2</td>
</tr>
<tr>
<td>It’s bad for the organization</td>
<td>2</td>
</tr>
<tr>
<td>I’ll do outreach</td>
<td>1</td>
</tr>
<tr>
<td>I have limited patience</td>
<td>1</td>
</tr>
<tr>
<td>I’m not good at outreach</td>
<td>1</td>
</tr>
<tr>
<td>I’m not familiar enough with the organization</td>
<td>1</td>
</tr>
<tr>
<td>Vague job descriptions</td>
<td>1</td>
</tr>
<tr>
<td>I want to have tenure first</td>
<td>1</td>
</tr>
<tr>
<td>It wouldn’t pay as much as performing</td>
<td>1</td>
</tr>
<tr>
<td>I could be interested at another time</td>
<td>1</td>
</tr>
<tr>
<td>I had a bad past experience</td>
<td>1</td>
</tr>
<tr>
<td>I have no reason to</td>
<td>1</td>
</tr>
<tr>
<td>I could be interested for a limited time</td>
<td>1</td>
</tr>
<tr>
<td>Interested only if I have control</td>
<td>1</td>
</tr>
<tr>
<td>Depends on the work</td>
<td>1</td>
</tr>
<tr>
<td>Want to be known as performer</td>
<td>1</td>
</tr>
<tr>
<td>Administrators aren’t interested, they have staff</td>
<td>1</td>
</tr>
<tr>
<td>I’m willing if the administration asked</td>
<td>1</td>
</tr>
<tr>
<td>I prefer to stay out of the “machine”</td>
<td>1</td>
</tr>
</tbody>
</table>

*One respondent listed two reasons, and therefore the total responses add to ninety (instead of eighty-nine).

From this list, common themes include compensation, as well as multiple mentions of administration, management, staff, and the “health” of the office. Looking back to those respondents who selected “I’m too busy” as their primary reason for low interest in non-performance roles, 87.62% of these musicians have additional employment from outside the organization (184 out of 222 respondents).
Ideas to Improve Job Satisfaction

The survey ended with an optional short-answer question to give respondents a chance to share any ideas they may have to improve job satisfaction, apart from engaging musicians in non-performance roles. A surprising 127 musicians took the time to answer this question (22.68% of the total sample), though about 15 responses were discarded due to irrelevance or lack of clarity. This left 112 responses (20% of the total sample), resulting in a list of ideas that is too long to discuss here. Instead, answers were organized by common themes, the results of which are summarized in Table 15:

<table>
<thead>
<tr>
<th>Topic</th>
<th>Number of Mentions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Management</td>
<td>31</td>
</tr>
<tr>
<td>Increase pay</td>
<td>24</td>
</tr>
<tr>
<td>Find fulfillment elsewhere</td>
<td>13</td>
</tr>
<tr>
<td>Conductor</td>
<td>11</td>
</tr>
<tr>
<td>More involvement for musicians</td>
<td>9</td>
</tr>
<tr>
<td>Add more concerts</td>
<td>8</td>
</tr>
<tr>
<td>Improve quality of product</td>
<td>8</td>
</tr>
<tr>
<td>Change professions</td>
<td>5</td>
</tr>
<tr>
<td>More appreciation of musicians</td>
<td>5</td>
</tr>
<tr>
<td>Adjust repertoire</td>
<td>5</td>
</tr>
</tbody>
</table>

Many of these response themes line up with the common reasons for low satisfaction discussed in previous chapters, especially those concerning issues with management, dissatisfaction with conductors, the need to diversify interests and income, and the role of the musician. A sample of some of the most relevant and poignant responses has been selected for discussion (with some minor edits for spelling, punctuation, and grammar). Overall, some musicians call for “…a higher level of morale in the organization,” and one of the more cynical respondents darkly offers no suggestions besides “euthanasia.” Another with a bitter view of the workplace comments:
...orchestra musicians have, for the most part, never actually had to go out in the world and work
different jobs...So you have immature, stunted humans who need to work together to make music
to soothe the soul of the world...what could go wrong?

This comment brings up another theme mentioned in research literature, concerning the
fact that orchestral musicians have limited, if any, exposure to other work experiences.\textsuperscript{365}
Regardless of the acquired skills with which a musician enters an orchestra, suggestions
for professional development surfaced in both the related literature\textsuperscript{366} and in the results of
the present survey:

- More educational opportunities outside of the orchestra (some kind of required education leave).
- More chamber music relative to large orchestra.

Chamber music gives musicians an opportunity to perform a unique part of an ensemble,
as opposed to in a section of musicians as much of the symphonic repertoire necessitates.
This desire plays into many musicians’ lack of opportunities to provide input into artistic
matters, and also the anonymity of the role in general. An especially compelling
respondent requested:

- Ask me to program a concert. Ask me to engage a soloist. Ask me whether the brass are too loud,
winds in tune, strings together. Ask me!

Another respondent echoed a similar desire for “more artistic participation,” and one
called upon a need to “improve the role of the musician” in general. Others noted:

- The main issue is one of personal voice. We often have very, very little personal say in decisions
  on almost any level.
- I don't feel that my job satisfaction is low, but I feel like it would be higher if it seemed like
  management's priority was quality of product and that they seemed to take an interest in the
  physical and mental well-being of the musicians...I wish we could find more ways to bring the two
  sides closer together. That would make musicians feel less like work horses and more like an
  appreciated and important part of the dialogue.

This respondent brings up the most common theme of the responses, that of issues
with management and administration. Many of the responses indicate a need for better

\textsuperscript{366} Tina Ward, “Artistic Leadership in Orchestras, Part II: What If?” \textit{Harmony} (2006), doi:
communication between various constituencies within the orchestra, pointing to a lack of understanding between the different organizational groups. Specifically, respondents suggested:

Knowing your personnel well from the executive position.

Better communication between management and players. I think most problems can be solved with better communication...and money.

More interaction with the administration might add a sense of cohesiveness and increase morale among the organization (i.e. a feeling that we are ‘all in this together’).

Any lack of job satisfaction on my part comes from my organization leadership's attitude towards the musicians as more of a liability than an asset, an attitude I find very destructive and shortsighted.

My dissatisfaction comes from management's attitude toward musicians: that we're expendable, that we're here just to serve them at their mercy. No feeling that we're on the same team. There is a lack of respect for musicians and our talents so I would not do free work for them.

Admin needs to be as good at what they do as I am at performing.

Fire the President-CEO, the operations manager and reduce office staff by 1/3rd. Then I would be more interested.

Replace the Executive Director and his minions.

Other respondents also mentioned the role of the conductor in relation to job satisfaction:

Almost every player I know has experienced job insecurity at some point. Fear of getting whacked by the conductor. Reducing job insecurity would improve job satisfaction.

Orchestras use an outdated flawed business model. Leadership is supposedly supplied by music directors, who often have limited talent, who are present a third of the time and literally make 10 times as much salary as a musician. Untenable.

Pay more. Our executive director and conductor earn 136,000 each. We get 108 per service and had to fight tooth and nail for it. Always cutting the musician side first causes dissatisfaction. And their high salaries breeds contempt.

…I would prefer that we do more concert sets, and be employed year-round. Currently, we end our season in April, and don't start up again until October...The office people are employed year round, with benefits...why aren't we???

Though one respondent mentions the frequent absence of the conductor for the majority of the year, most of the comments concerning conductors are matters of compensation and pay inequity. Along these lines, other musicians expressed concern over issues related to salary:
…I am unhappy because of the uneven pay-rate within the boundaries of my position as a musician...

… not giving us even a cost of living raise in the last 20+ years. It's absolutely disgusting what's happened to this job over the decades.

This theme is mentioned in related literature, including the fact that many orchestral musicians spend decades in the same position, with no promotion or raise throughout their career.\(^{367}\) Other studies also cite a lack of opportunity for promotion,\(^{368}\) which was another theme found in the individual survey responses:

One of the most challenging aspects of being in a professional [orchestra] is the lack of incentive for promotion within the organization. That being said I'm not in a title chair…

Along these lines, other comments addressed the perceived anonymity and apparent oversight of many members of the orchestra:

Our orchestra needs to learn to appreciate and acknowledge the talents of each orchestra member. Don't treat non-principals so poorly.

Again, as mentioned in the research literature, musicians without titled positions “cannot expect the same amount of feedback, co-management, and individual scope” as principal players.\(^{369}\) Unfortunately, as also aligns with research literature,\(^{370}\) many of these musicians seem to break down over time:

Tired of drama, snippy factions within the orchestra and commuting in twice a day/night dealing with traffic etc. a conductor who never seems happy and a lot of financial uncertainty within the organization.... also egotistic concertmaster who has his own interests at heart before his section. I actually am an Optimistic person who has been ground down thru the years-- I will keep trying to do the right thing professionally and personally at work- that's all I can do...my own personal Ethos...

In order to compensate for the long-term effects of these workplace stressors, many musicians reported looking for fulfillment and satisfaction outside of their organizations:

\(^{367}\) Fisher, “Professional Sacrifices Define the Lives of Orchestra Musicians.”

\(^{368}\) Olbertz, “Job Satisfaction of Professional Orchestra Musicians,” 62.

\(^{369}\) Ibid., 68.

\(^{370}\) Mogelof and Rohrer, “Rewards and Sacrifices in Elite and Non-Elite Organizations,” 102.
It is done. The level of unprofessionalism here will never change. My solution is to stay as far away as possible and find meaning in other areas of life.

I am currently pursuing interests outside of music (in the aviation industry) in my limited free time which keeps me sane!

…I perform extensively outside the orchestra and that is where my professional satisfaction comes from. It is an enormous amount of work, but the only solution I could find for this serious problem. I know countless musicians who became blasé because they have been unhappy professionally for too long, and this is my way of making sure that I don't add to that number. Not for the faint at heart, but then being a musician is not for the faint at heart anyway.

I am grateful to be employed doing what I studied and at school. However, additional roles such as teaching, quartet gigs, popular music and educational outreach have helped me be fulfilled. If I was only an orchestral musician I would lack purpose.

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…Playing music is satisfying to a certain extent, but it is important to have an outside hobby or a secondary job if necessary to help keep perspective. I think there's a reason why so many musicians stay in orchestras long past their performance capabilities because they do not have anything else in their life and to retire from orchestra would be to give up on their life.

This final response brings up the fact that many musicians do not have the time to develop identities outside of their musical careers, a problem that some professionals attribute to the intense training from a young age.371 Furthermore, as these musicians usually only have narrow training,372 a musician at the end of his or her musical prime has no alternatives to which to turn for income or fulfillment. Another present survey respondent also mentioned the older generation in his or her response:

The impression I've got is that the older people, like me, weren't supposed to enjoy music because we wouldn't be considered ‘serious’ but the younger ones are less hung up that way. I hope they continue to enjoy it, and don't fall into the trap many of my generation and older have, of hating conductors and management and all music which is not completely serious! In defense of the old timers, they had to fight to make the job good, and they kept fighting out of habit, even now that the job is really not bad!

There are no handouts in this business, and if you have gone through music school and still think there are, you haven't paid attention. We really hope the new generation of young players/members will have a fresh take on what is possible, and join wholeheartedly into redefining our industry.

Some musicians offered enthusiastic endorsements of the need for musicians to participate in non-performance roles within their organizations:

I think ALL orchestral musicians for full time orchestras should be required to have an administrative responsibility to program, market and implement both regular series, pops series and educational concerts. Too many lazy orchestral musicians in this world! They would take more ownership of their product and have a higher job satisfaction rate...

The outside work that musicians prove the best at are performing (small groups) and teaching (on behalf of the orchestra, in the community). These are things that shouldn't be such a stretch for people...

…Orchestral musicians often have knowledge and ideas that could aid their institutions to raise money, sell more tickets, etc., but we are seldom given the opportunity to contribute those ideas. Orchestra managements and board members would do well to include musicians in those discussions, but they often just ignore this untapped resource.

Others shared successful programs that improved musician satisfaction while benefitting the organization as a whole:

…I started an audience program where musicians meet the members of the audience, and many in our orchestra volunteer. A lot of musicians understand that our contact with the audience is a benefit to all. The contact with our patrons increases job satisfaction for musicians in a tangible way...

I enjoyed a thing they did in St. Louis where we played chamber music concerts around town in exchange for time off. I don't know how that was funded, which is the big question, I suppose. When we have opportunities to play in retirement homes, for example, I love doing that, and almost always sign up...

‘The kazoo players guild’ - with your donation of $10, you can basically hang out twice a season with the kazoo players of the Symphony and interact with other kazoo players in the area...Taylor that in any way. The patrons and sponsors really want to be apart of what we do and want to learn more about how we do it.

Some felt strongly that musicians should not be involved in work that will take away from necessary practice time:

Job satisfaction comes from a well-run organization with management that believes in its musicians, and a music director who trusts his/her musicians, not doing more work that takes away from practicing.

I have a high interest in non-performance jobs, but would NEVER work for the leadership of my own organization. I am actually considering taking part-time playing opportunities in order to give me the time to pursue the non-performance work I'd like to do. Ultimately, while I am a proponent of musicians becoming more invested in the administrative side of the business, HIGH ART cannot happen without full-time commitment from the musicians. All musicians should find other things that they can "do", but ultimately, the Symphony can not be what it is if all of the musicians are splitting their attentions.
Finally, one musician noted that job satisfaction issues are often related to the organization as a whole and not solely to one’s individual role, and that adding an additional role within the same orchestra would not likely solve these problems:

…Often the reason for perceived job satisfaction issues can be linked to the company itself, so taking on another role within the same company would not alleviate the issue.

This comment also brings up the point that employees must believe in their orchestras enough to forego some of their free time in order to give additional energy to the organization.

Overall, these comments present a complex list of organizational complaints, along with constructive and thought-provoking ideas to consider.
CHAPTER 5
Discussion

Summary of Findings

Are there demographic or employment characteristics that correspond to job satisfaction among orchestral musicians?

After sorting the data by age, general job satisfaction was highest early, below-average in the middle ranges, and average in the oldest group. Role satisfaction was also high for the younger employees and dipped mid-career, but was actually highest in the oldest age group. This could be explained by older musicians not wanting to take on more at the end of their careers, or preferring to continue with the same role they have gotten used to. General job satisfaction followed a similar pattern based on length of organizational tenure, as the newest employees reported the highest levels of job satisfaction, employees in the middle of their careers reported below-average values, and the employees with the longest tenure reported average job satisfaction levels. Role satisfaction was also highest for the two newest groups of employees, followed by a drop mid-career, and an above-average level at the end of one’s career. These phenomena may be explained by the unrealistic expectations that young musicians entering an orchestra often hold, such as “an idealization of the musician’s role.” The fact that job satisfaction returns to average and role satisfaction surpasses the average within the eldest respondents (both based on age and length of tenure) can be explained by Breda and

373 Kahn, “Gee, All I Ever Wanted to Do Was Play My Instrument…”
Kulesa’s research, showing that these members see their alternative options diminishing and therefore may find their current conditions easier to bear.\textsuperscript{375}

Job and role satisfaction were higher in full-time orchestras than in part-time orchestras, though the differences were not vast. Employees with part- and full-time employment again reported similar levels of job and role satisfaction, though those employed full-time reported slightly higher values. Those in titled positions showed almost identical job satisfaction to those with untitled positions, though the role satisfaction was considerably higher for those with titled positions. String players were the only musicians to report below-average job and role satisfaction. This can be explained by the fact that most string musicians are section players, with the exception of a handful who hold principal, assistant principal, or associate principal positions. Thus, the roles of the non-string musicians provide more individuality and autonomy, which can be seen in the above-average job and role satisfaction levels among these groups. The highest values for both job and role satisfaction were reported by the keyboard and percussion groups, which can be attributed to the fact that these musicians are almost exclusively assigned to their own part of the music, unlike woodwinds and brass musicians who alternate between individual and group passages. Finally, musicians with employment or income in addition to their primary organization showed below-average job and role satisfaction, while musicians exclusively employed by their organization had higher job and role satisfaction.

Do unpaid or paid non-performance roles correlate to job satisfaction among orchestral musicians?

According to the survey, respondents with a non-performance role within their organizations reported both job and role satisfaction levels that are higher than those who solely perform in their ensembles. Looking more closely, those who are paid for these types of positions report job and role satisfaction values that are below average and those who hold unpaid non-performance roles report above-average job and role satisfaction levels. Those who volunteer may feel they have more control over their tasks than those who are paid for additional work, which could contribute to these higher satisfaction levels.

When comparing the satisfaction of musicians who are paid for non-performance roles to the satisfaction of those who solely perform (as opposed to comparing to the overall satisfaction levels of the study sample), those who are paid for these non-performance roles report lower job and role satisfaction than those musicians who solely perform. Musicians who hold unpaid non-performance roles report significantly higher job and role satisfaction levels than those musicians who do not have non-performance roles. With this said, further research is needed to determine whether taking on unpaid non-performance roles has a positive effect on job satisfaction, or whether those with higher job satisfaction are simply more likely to volunteer for these additional roles.
Do the types of non-performance roles held by orchestral musicians correlate to job satisfaction levels?

Based on the results of this survey, roles in development produced the highest levels of job and role satisfaction among the respondents. With this said, only five musicians of the sample indicated that they were involved in development functions within their organization, so the data for this role is limited. Committee membership also produced above-average levels of job and role satisfaction, with 62 total responses. Board representation, office work, and outreach all reported the lowest overall job and role satisfaction scores, levels that were below the values for musicians of the sample who solely perform within their organizations. With this said, the vast majority of these respondents are compensated for these roles, which could explain this difference in job satisfaction.

For “other” roles, personnel received the highest number of responses (11), and these musicians reported a lower-than-average job satisfaction level. However, their role satisfaction was still above the overall sample average. Those musicians who indicated working within the music library functions of their organization (3) reported below-average levels for both job and role satisfaction. Union stewards (3) were well above the average for both job and role satisfaction, and reported the highest levels of job and role satisfaction of any sub-group of the entire sample. Musicians who teach within their orchestral organizations (3) reported above-average job satisfaction, but significantly below-average role satisfaction. Again, these data are limited by the lack of respondents in many of the subgroups.
Are there demographic or employment characteristics that correspond to orchestral musicians’ willingness to take on unpaid or paid non-performance roles?

Within every subgroup of the survey studied, the musicians were more willing to take on paid non-performance roles than unpaid non-performance roles. The survey shows that the youngest and newest employees were the most willing to hold unpaid or paid non-performance roles based on both age and tenure. For the most part, willingness decreased as the age and tenure groups progressed, though there was a slight increase in willingness in the group with the most tenure for both unpaid and paid non-performance roles. Overall, this pattern could again be explained by the likelihood that musicians at the end of their careers are generally trying to decrease responsibilities as opposed to take new ones on. The willingness levels for unpaid roles were essentially equal for respondents from part- and full-time orchestras, likely because both groups are kept quite busy; part-time orchestral musicians are likely holding multiple jobs in order supplement their limited orchestral salary, and those in a full-time orchestra are expected to have a more demanding orchestral schedule. Musicians from part-time orchestras were more willing to take on paid roles than their colleagues in full-time orchestras, likely because they have a greater need for additional income.

Musicians employed on a part-time basis were less willing to take on unpaid roles than full-time employees, though more willing to take on paid roles. Full-time musicians reported slightly higher willingness for unpaid roles than the sample average, though their willingness fell below the overall average when asked about paid roles. Respondents without titled roles reported willingness levels just above those for musicians with titled positions, both for unpaid and paid non-performance roles. This may be explained by the
fact that musicians without titled positions have less autonomy at work and therefore desire further organizational involvement.\footnote{Olbertz, “Job Satisfaction of Professional Orchestra Musicians,” 59.}

Of the instrument groups, keyboard reported the highest level of willingness to take on either unpaid or paid non-performance roles. This data is initially surprising, though a few explanations come to mind: Keyboard musicians perform alone on their own parts, so they have little interaction with other musicians or sections while rehearsing or performing and may desire deeper organizational involvement. Additionally, much of the standard (and contemporary) repertoire does not call for any keyboard instruments, and thus these musicians are often not called for many services at a time. Therefore, these musicians likely have more time available than musicians of other instrument sections, which also may contribute to an interest in devoting more time to the organization. With this said, the keyboard data is limited by the small number of respondents and must be considered accordingly.

String players ranked second in willingness to assume non-performance roles, both unpaid and paid. This can again be explained by the nature of a string player’s role in an orchestra, which is characterized by anonymity and blending in.\footnote{Westby, “The Career Experience of the Symphony Musician,” 226.} Thus, an opportunity to expand one’s role within the orchestral organization may be appealing. The remaining three instrument groups (woodwinds, brass, and percussion) all reported below-average willingness to assume unpaid or paid non-performance roles, which may be explained by the mix of soloistic and section functions present in those positions. These musicians experience the individuality of one’s own part in the music, while also performing together as an instrument section.
Musicians with employment or income outside their organizations were less willing to take on unpaid non-performance roles, and musicians who were only employed by their orchestral organization reported an above-average willingness to assume unpaid non-performance roles. This may be explained by the fact that musicians with multiple jobs have less time on their hands to volunteer for extra work. For paid roles, these two respondent groups both reported willingness levels roughly equal to the overall average value.

Musicians already serving in non-performance roles are more willing to take on more of these additional roles than those who only serve as performers in their organizations. Understandably, these musicians already holding non-performance roles are more likely to give their time to their organizations in ways other than performing on their instruments. These musicians may also have experienced benefits from their greater organizational involvement, motivating them to continue their service. Furthermore, the musicians who hold unpaid non-performance roles are more willing to take on additional unpaid roles than those holding paid non-performance roles. With this said, those holding paid non-performance roles are more likely to take on an additional paid role. From the results of this survey, the subgroup showing the highest levels of willingness for either type of role are those musicians who already hold both paid and unpaid non-performance roles. Interestingly, the musicians who volunteer for their preexisting non-performance roles are less willing to accept a paid non-performance role than those who are already holding a paid non-performance role.

Overall, the respondents in various types of non-performance roles are all more willing to take on unpaid non-performance roles than the sample average except for
musicians serving on the board of directors. When looking at these same musicians in the various types of non-performance roles, all report higher willingness to hold paid non-performance positions than the overall sample average, including those that are board representatives. For “other” types of non-performance roles, those working in personnel reported a below-average willingness to take on unpaid non-performance roles, as did musicians working in library or as a union steward. With this said, all three of these subgroups reported an above-average willingness to assume a paid non-performance role. The noticeable difference between the willingness levels for unpaid and paid roles may be explained by the fact that these musicians hold roles that are central to the function of their organizations, and thus know how much work goes into such positions. Therefore, they may be unwilling to fathom doing more of this work without corresponding compensation. Of all the “other” roles mentioned by respondents, musicians with teaching positions within their organizations reported the highest willingness to assume an unpaid non-performance role. This value is slightly unexpected, as teaching is a function that musicians are not generally asked to volunteer for. With this said, teaching private lessons within the organization does not include much contact with members of the organization, so these musicians may desire an organizational role with more interaction with other musicians and/or administrators. Of course, as some of these role categories include only three responses, the resulting data is limited.
Is there a correlation between job satisfaction and an orchestral musician’s willingness to take on non-performance roles, either paid or unpaid?

Based on the survey, the musicians’ willingness to take on unpaid roles increases steadily as general job satisfaction increases, and the same pattern can be seen for willingness to take on unpaid roles as the respondents’ role satisfaction increases. Willingness to take on paid positions follows a different pattern: for both job satisfaction and role satisfaction, the willingness for paid roles increases throughout the first three satisfaction levels (1-3), but then begins to decrease throughout the highest two values (4 and 5). This pattern is more difficult to explain, but could be due to the fact that more satisfied employees feel less of a need to be compensated for giving back to institutions that they feel committed to.

As a whole, musicians who indicate overall negative (1 and 2) job and role satisfaction are less interested in both unpaid and paid non-performance roles than the sample averages. Respondents who report overall positive (4 and 5) job and role satisfaction are more willing to take on both unpaid and paid non-performance roles, though the values hardly surpass the sample averages when singling out role satisfaction. This could be explained quite simply by the fact that respondents satisfied by their roles are less interested in making changes to their roles.

What are the primary reasons orchestral musicians are unwilling to participate in non-performance organizational roles?

The most common answer to this question was “I’m too busy,” accounting for almost half of the total respondents with low interest in non-performance roles. Of the
musicians who selected “I’m too busy” as their primary reason for low interest in non-performance roles, 87.62% of these musicians have additional employment from outside the organization (184 out of 222 respondents). This discrepancy may suggest a preference to diversity income between multiple organizations, a practice that has been suggested to help improve job satisfaction. Other respondents indicated that their job descriptions as musicians do not encompass more than rehearsing and performing, and some simply do not enjoy administrative or other non-performance work. From the list of “other” reasons, common themes included compensation, as well as issues with administration, management, staff, and the “health” of the office.

**Results Compared to Existing Studies**

Allmendiger, Hackman, and Lehman’s 1996 research, the study supplying the question on general job satisfaction, returned an average job satisfaction rating of 5.4 out of 7. Converting this value to a 5-point scale results in a score of 3.86, which is unexpectedly consistent with the results of the present study (3.85). Breda and Kulesa’s 1999 study included a similar question related to overall job satisfaction (“Generally speaking, I am satisfied with this job”), which yielded an average answer of 5.11 out of 7, equivalent to 3.65 on a 5-point scale. The present study reports slightly higher satisfaction levels than Breda and Kulesa’s numbers, though the results are not far off.

Another important component of the related research, Kivimäki and Jokinen’s 1994 study, showed that 90% of the orchestral musicians studied reported “high job satisfaction.”

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satisfaction.” The study polled respondents on a 5-point Likert scale, though “high job satisfaction” was not defined as either those answering 5, or those indicating 4 or 5. Either way, the current study returned a smaller number of responses indicating “high job satisfaction,” as only 31.96% respondents indicated a job satisfaction level of 5 and only 17.86% of respondents indicated a job satisfaction of 4. Thus, even if combining all responses showing a job satisfaction of either 4 or 5, the resulting group of respondents is still less than half of the sample, and certainly well below the 90% reported by Kivimäki and Jokinen.

Again, the present research showed job satisfaction levels that began high and declined over age and tenure, generally increasing again later in life and organizational tenure. Breda and Kulesa also found this same trend within their sample, as did Wood. In contrast, Kivimäki and Jokinen’s research did not show any differences in job satisfaction by age. As mentioned earlier, the age ranges for this study were selected from this same study, in order to compare the samples of the two surveys. The results are compared in Table 16:

### Table 16: Ages of Sample Compared to Ages from Kivimaki and Jokinen

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Kivimaki and Jokinen</th>
<th>Current Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;30</td>
<td>16%</td>
<td>10.71%</td>
</tr>
<tr>
<td>31-40</td>
<td>33%</td>
<td>22.5%</td>
</tr>
<tr>
<td>41-50</td>
<td>28%</td>
<td>20%</td>
</tr>
<tr>
<td>50+</td>
<td>23%</td>
<td>46.79%</td>
</tr>
</tbody>
</table>

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381 Kivimäki and Jokinen, “Job Perceptions and Well-being among Symphony Orchestra Musicians,” 74.
384 Kivimäki and Jokinen, “Job Perceptions and Well-being among Symphony Orchestra Musicians,” 74.
As is evident in Table 16, the current study received more responses from musicians in the oldest age group, whereas the results of Kivimaki and Jokinen were more evenly distributed between the four age groups. Thus, the higher job satisfaction rating can be explained by the fact that almost half of their sample falls in the youngest two age groups.\textsuperscript{385}

Previous research also shows that musicians from major orchestras report higher overall job satisfaction than musicians from regional orchestras,\textsuperscript{386} which was somewhat confirmed by the present survey. Mogelof and Rohrer reported an average job satisfaction level equivalent to 3.46 on a 5-point scale for regional orchestras, and 3.71 for major orchestras. The present study shows an average job satisfaction of 3.79 in part-time orchestras and a value of 3.89 for musicians of full-time orchestras. When sorting the respondents by part- and full-time employment, full-time employees report slightly higher levels, which challenges the results of Wood’s study where no correlation was found between job satisfaction and employment status of the musicians.\textsuperscript{387}

Unlike the present survey, Breda and Kulesa did find that musicians with titled positions report higher job satisfaction than those with untitled positions.\textsuperscript{388} More specifically, those with titled positions reported an average job satisfaction equivalent to 3.55 on a 5-point scale, and those in untitled roles 3.4 on a 5-point scale. The results of the present survey showed 3.84 for those in titled roles and 3.86 for those in untitled roles. Breda and Kulesa also showed that string players report lower levels of job

\textsuperscript{385} Ibid., 73.
\textsuperscript{386} Mogelof and Rohrer, “Rewards and Sacrifices in Elite and Non-Elite Organizations,” 100.
\textsuperscript{387} Wood, “Correlation of Conductor Leadership Style, Musician Employment Status, Organizational Participation to Orchestra Musician Job Satisfaction,” 149.
\textsuperscript{388} Breda and Kulesa, “Stress and Job Satisfaction among Symphony Musicians,” 20.
satisfaction than musicians of other sections,\textsuperscript{389} which the present research confirmed. Their research shows job satisfaction levels equivalent to 3.27 on a 5-point scale for string players, and 3.48 for the other sections combined. The present survey indicated job satisfaction of 3.81 for strings and 3.91 for non-strings; however, Kivimäki and Jokinen did not find any correlation between instrument group and perceived job satisfaction in their research. The present study also suggests that musicians with no additional employment or income from outside their organizations report higher levels of job satisfaction than those who have outside work. The results from Breda and Kulesa, however, alternatively suggest that musicians with outside employment may have a higher degree of control over their lives and careers, which could generate more pleasant perceptions of their orchestral work.\textsuperscript{390}

Most of these studies discussed did not share the full descriptions of their data samples, though enough information was provided from Breda and Kulesa’s research to facilitate comparison with the sample of the present study (shown in Table 17):

\begin{table}[h]
\centering
\begin{tabular}{|l|l|l|}
\hline
 & \textbf{Breda and Kulesa} & \textbf{Current Study} \\
\hline
\textbf{Average job satisfaction} & 3.65 & 3.85 \\
\textbf{Average age} & 30-39 yrs. & 41-50 yrs. \\
\textbf{Average tenure} & 8 yrs. & 11-15 yrs. \\
\textbf{Titled roles} & 42\% of total & 48.21\% of total \\
\textbf{Strings} & 39\% of total & 58.39\% of total \\
\textbf{Employment outside} & 60\% of total & 86.79\% of total \\
\hline
\end{tabular}
\caption{Sample Compared to Breda and Kulesa}
\end{table}

As can be seen in Table 17, the current study produced results showing a slightly higher overall job satisfaction than the average reported in the 1999 study. The average

\textsuperscript{389} Ibid., 20.
\textsuperscript{390} Ibid., 27.
age and length of organizational tenure were both higher in the current research, though Breda and Kulesa did note that their sample was younger and less experienced than average. At the time the study was published, the average age of ICSOM (International Conference of Symphony and Opera Musicians) musicians was 45, which is in line with the results of the current survey. The average length of tenure was just over 16 years, which is higher than both samples, though closer to the average of the current study.

Slightly more of the current sample had titled roles, though the two studies gathered data from a similar number of musicians with titled positions. Less than half of Breda and Kulesa’s sample was string players, though the current survey was comprised of over 58% strings. Both studies measured whether musicians had employment outside of their orchestras, though a larger majority of the current survey showed additional income.

Returning to the ratio of string players to other instrument groups, the sample size of string players in Breda and Kulesa’s sample was disproportionately low, considering the makeup of an orchestra. More specifically, as Franziska Olbertz explains, the ratio of winds to strings in an orchestra is about 2:3. Thus, the current study produced a ratio of wind respondents to string respondents that is close to that of a given orchestra. Other related studies of orchestral musicians from various countries also produced similar ratios of string players, as are summarized in Table 18:

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391 Ibid., 6.
Table 18: Instrument Group Ratios from Related Studies

<table>
<thead>
<tr>
<th></th>
<th>Lifespan (Germany)</th>
<th>Wings (British)</th>
<th>Job Perceptions (Finnish)</th>
<th>Stress and Job (ICSOM)</th>
<th>Current Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings</td>
<td>58%</td>
<td>68.5%</td>
<td>58%</td>
<td>39%</td>
<td>58.39%</td>
</tr>
<tr>
<td>Winds</td>
<td>37%</td>
<td>*</td>
<td>37%</td>
<td>*</td>
<td>34.29%</td>
</tr>
</tbody>
</table>

*Data not supplied

Thus, the percentage of string players present in the current sample was consistent with multiple studies in the field, and fell in-between the two remaining studies.

In his 2010 study, Wood found that musicians who participate in their organization in a role other than performance report higher levels of job satisfaction, and the present study confirmed these findings. Of Wood’s sample, 10.3% participated in a role other than performance, while 21.43% of the current sample held a non-performance role. This difference is likely explained by the fact that Wood did not include participants who were compensated for any non-performance roles within their organizations, a subgroup that accounted for over half of the respondents with non-performance roles in the present survey. Wood suggested that individuals compensated for non-performance roles may have a “biased influence on job satisfaction,” but comparing differences between musicians in unpaid and paid roles was seen as crucial to this study. If respondents compensated for these roles report higher job satisfaction, this information can help inform organizational practices moving forward. With this said, the results of the present survey showed the opposite effect, as musicians holding unpaid

394 Ibid., 98.
395 Ibid., 75.
396 Ibid., 19.
non-performance roles actually showed higher levels of job satisfaction than those with paid roles, as discussed above.

Wood solicited responses from some orchestras comprised of both paid and unpaid musicians, which differed from the target of the present survey (orchestras in which all musicians are paid, either part- or full-time). Though Wood’s sample included musicians from randomly selected orchestras covering all budget levels (based on the League of American Orchestras database), his research “did not indicate a statistically significant difference of job satisfaction when the orchestra was comprised of only paid musicians compared to a combination of paid and unpaid musicians.” Wood also narrowed his sample by excluding chamber orchestras, among other types of specialty, student, and amateur orchestras. The present study did not include any festival, pops, student, or amateur orchestras, though chamber orchestras were included due to their relevance when discussing musicians in non-performance roles. Like Wood, Allmendinger, Hackman, and Lehman also excluded youth, amateur, and specialty orchestras, including chamber ensembles, in their research sample.

**Recommendations**

The numerical data from both Wood and the present study suggest that involving musicians in more functions of their orchestras would help to increase the satisfaction they derive from their work. In addition, several respondents from the present study suggested this kind of work, stating:

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397 Ibid., 131.
I think ALL orchestral musicians for full time orchestras should be required to have an administrative responsibility to program, market and implement both regular series, pops series and educational concerts. Too many lazy orchestral musicians in this world! They would take more ownership of their product and have a higher job satisfaction rate…

…Orchestral musicians often have knowledge and ideas that could aid their institutions to raise money, sell more tickets, etc., but we are seldom given the opportunity to contribute those ideas. Orchestra managements and board members would do well to include musicians in those discussions, but they often just ignore this untapped resource.

The outside work that musicians prove the best at are performing (small groups) and teaching (on behalf of the orchestra, in the community). These are things that shouldn't be such a stretch for people…

Additionally, when asked about ideas to help improve job satisfaction of orchestral musicians, a handful of respondents indicated high interest in contributing to the organization in addition to performing:

I'm happy and would be very open to participating more in a non-performance role (along with a performing role) for the right organization and I'd only do it if I was paid - even just a modest fee on top of my performance income.

The mention of compensation came up numerous times, though the results of the survey show that musicians who are not compensated for their non-performance roles report higher job satisfaction than both those who hold paid non-performance roles and those who solely perform. Furthermore, those who are paid for these additional roles report lower job satisfaction than those musicians who solely perform. Therefore, though compensation may be necessary in order to entice many current orchestral musicians to add an additional role, the data shows that this added, paid role may actually lower the musician’s overall job satisfaction, and even the musician’s satisfaction with his or her role.

Thus, in order to maximize a musician’s job satisfaction, this information suggests that a musician’s role must include non-performance responsibilities from the moment of initial hire. With the fierce competition for the few orchestral positions open each year, a slight change in job description would not deter the vast majority of
applicants, for whom an orchestral position is their goal, and in many cases their only path to full-time employment.\textsuperscript{399} Furthermore, the results of the present survey indicate that a musician’s willingness to take on non-performance roles is highest earlier in their lives and tenure, which provides another reason to package these types of roles into a musician’s initial job description. Additionally, many of the older musicians indicating they are not interested in adding a non-performance role may not mind this type of role later in their career if it had been part of their responsibilities for decades.

For those musicians who indicated needing spare time to make money, orchestras may even be able to free up a small amount of the budget to slightly increase salaries as musicians take on more small administrative roles. For example, especially in major orchestras, the administrative staff of these organizations can number around 75-80 people.\textsuperscript{400} Many of these roles are presumably entry-level, which even musicians with no training outside of music could cover. Thus, if these full-time positions were dissolved into musician roles, the salary of the previous staff position could be split between, say, eight musicians. Assuming a standard working week of forty hours, each musician would receive five extra hours of work per week (one hour per weekday), and would see a salary increase of a few thousand dollars per year. Additionally, the organization would save the cost of the staff position’s benefits package, and would therefore still be saving money overall. The cost of this benefits package could be used to compensate those musicians who do not like office work for doing other additional work such as outreach, teaching, development, or serving on committees.

\textsuperscript{399} Smith, “The Great Symphony Orchestra,” 241.
\textsuperscript{400} Fogel, “Orchestral Organization.”
Furthermore, those musicians who indicated a desire to be known only as a performer could be assigned to performing in schools, for retirement communities, or for donors, all roles that were mentioned in the results of the present survey. Because many musicians with interest in non-performance roles expressed strong opposition to certain types of work, the roles could be mutually agreed upon by musicians and management, based on the individuals’ interests and abilities. Of course, this is much easier said than done, and would require extensive organizational planning in order to minimize added conflict over role assignments. But, as control is one of the factors orchestral musicians lack in their working environments,\textsuperscript{401} control over role assignments could help improve this aspect of employment. In addition, certain musicians could be given non-performance roles that come with responsibility and a level of control. In the present survey, one respondent specifically stated that he or she would be “interested only if I have control.”

Of course, as one respondent articulated, even paid administrative work is “unlikely to pay as much as I get on my instrument.” With this said, if the orchestral job description were updated moving forward to include these types of roles, the overall salary for musicians of the orchestra could increase, potentially giving the musicians the impression that compensation for performing has increased.

Any non-performance roles would need to be minimal, as practice and preparation time are essential in order to maintain high artistic standards. Additionally, one respondent expressed concern that administrators must be experts in their field, and that using musicians in these roles would “weaken” the organization. Using musicians to fill

\textsuperscript{401} Levine and Levine, “Why They’re Not Smiling,” 15.
entry-level positions would not replace more experienced managers, and would again take up minimal time, in order to retain hours for practice:

Job satisfaction comes from a well-run organization with management that believes in its musicians, and a music director who trusts his/her musicians, not doing more work that takes away from practicing.

I have a high interest in non-performance jobs, but would NEVER work for the leadership of my own organization. I am actually considering taking part-time playing opportunities in order to give me the time to pursue the non-performance work I'd like to do. Ultimately, while I am a proponent of musicians becoming more invested in the administrative side of the business, HIGH ART cannot happen without full-time commitment from the musicians. All musicians should find other things that they can "do", but ultimately, the Chicago Symphony cannot be what it is if all of the musicians are splitting their attentions.

In addition to a high concern over compensation for non-performance roles and compensation in general, just under half of the respondents indicated that they had little interest in non-performance roles for the primary reason that they are “too busy.” Within this subgroup, 87.62% have additional employment outside of the organization (184 out of 222 respondents). This discrepancy could suggest a preference to diversity income between multiple organizations, though some respondents could be motivated to give up additional work if their orchestral salaries were higher and the job more fulfilling. Of course, additional research is needed to confirm or refute this claim, as is discussed below. A few respondents also indicated that they prefer to retain their free time, of which 75% (3 out of 4) hold additional employment outside the organization. As was shown by the survey data, employees who are exclusive employees of their orchestral organizations report higher job satisfaction than those who have outside employment, so again this subgroup could be motivated to exchange their outside work for an expanded role within the orchestra, though more research is needed to further explore this possibility.
In addition to compensation, many respondents also mentioned the fact that they would never work with their current management in a capacity outside of performing in the ensemble, often citing conflicts or lack of camaraderie between the different facets of the organization. With this said, others indicated willingness if the administration were to ask, and called upon the executive(s) to get to know his or her personnel better.

Furthermore, some respondents asserted that communication and interaction are lacking:

- Better communication between management and players. I think most problems can be solved with better communication...and money.
- More interaction with the administration might add a sense of cohesiveness and increase morale among the organization (i.e. a feeling that we are ‘all in this together’).

Another respondent was skeptical of looking to additional roles in order to increase job satisfaction, adding:

- …Often the reason for perceived job satisfaction issues can be linked to the company itself, so taking on another role within the same company would not alleviate the issue.

This respondent makes a good point, though he or she might be overlooking the organizational improvements that can be made by involving musicians further and increasing the interactions between musicians and staff. In an essay entitled “Improving the Effectiveness of Small Groups within the Symphony Organization,” Robert Stearns describes a staff member who had yet to meet a single member of the orchestra after working for the organization for six months. Another expert in the field, Tina Ward, cites the Finnish Lahti Symphony, who came up with their organizational vision through workshops that included all musicians and staff, including the custodians. Ward also suggests that programming could be drafted by those in charge, after which other

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402 Stearns, “Improving the Effectiveness of Small Groups within the Symphony Organization,” 60.
403 Ward, “Artistic Leadership in Orchestras, Part I.”
constituents could give feedback before final decisions are made. Finally, she posits that a greater group commitment could form if all musicians were paid equally, and that it might be worth considering associating administrative pay to that of the musicians.

Multiple respondents of the present survey also echoed this sentiment:

Orchestras use an outdated flawed business model. Leadership is supposedly supplied by music directors, who often have limited talent, who are present a third of the time and literally make 10 times as much salary as a musician. Untenable.

Pay more. Our executive director and conductor earn 136,000 each. We get 108 per service and had to fight tooth and nail for it. Always cutting the musician side first causes dissatisfaction. And their high salaries breeds contempt.

…I would prefer that we do more concert sets, and be employed year-round. Currently, we end our season in April, and don't start up again until October…The office people are employed year round, with benefits...why aren't we???

One of the most challenging aspects of being in a professional [orchestra] is the lack of incentive for promotion within the organization. That being said I'm not in a title chair…

This final comment brings up the idea that only musicians with untitled roles could be assigned non-performance roles, in order to be paid the same as principals and also to give them roles in which they have authority and autonomy. Unfortunately, many musicians stay in the same role for decades with little variance from the same routine.

One respondent in the present survey asked for “more educational opportunities outside of the orchestra (some kind of required education leave).” This idea of continuing education was also mentioned by Ward, who suggested that all staff, conductors, and musicians could be required to participate in regular professional development throughout their careers. She further asked if this kind of program could “create greater connection with the audience, as well as an environment that supports growth and

404 Ward, “Artistic Leadership in Orchestras, Part II.”
405 Ibid.
407 Ward, “Artistic Leadership in Orchestras, Part II.”
change.” This kind of audience connection was also mentioned by several survey respondents, noting:

…I started an audience program where musicians meet the members of the audience, and many in our orchestra volunteer. A lot of musicians understand that our contact with the audience is a benefit to all. The contact with our patrons increases job satisfaction for musicians in a tangible way…

‘The kazoo players guild’ - with your donation of $10, you can basically hang out twice a season with the kazoo players of the Symphony and interact with other kazoo players in the area…Taylor that in any way. The patrons and sponsors really want to be apart of what we do and want to learn more about how we do it.

If orchestras can lessen the somewhat strict atmosphere of classical music and interact more with audience members, they may very well be able to enhance the experience for modern audiences. As Ward again articulates, “Having previously met a musician who is on the stage is a tremendous draw. It makes a concert become a personal interaction.” As seen above, many musicians understand the importance of this connection between the musicians and audience members, with another respondent summing up the sentiment:

I am interested in volunteering for outreach and fundraising efforts as I feel it is an important as musicians to also be ambassadors.

Suggestions for Future Research

The information put forward from this survey fills gaps in the previous research literature, though there are still many components left to study. First, in order to extend current knowledge, it would be helpful to know how many hours of work the respondents in the present sample have, both in their non-performance capacities within the organization and in any other roles outside. Additionally, it could be useful to poll respondents with outside income to find out their willingness to trade this work for comparable hours and compensation within the organization, were it made available.

408 Ward, “Empty Seats.”
Some may indicate a preference to work elsewhere, though others may desire to contain their employment within one organization.

Along these lines, a second study could also be done to measure the willingness of orchestral musicians to take on non-performance roles after informing them that multiple studies show a correlation between these roles and higher job satisfaction. When asked why a present respondent was unwilling to serve in non-performance roles, his or her answer was “I have no reason to,” and thus a study analyzing musician willingness in relation to the present research could be valuable. The willingness levels could also be recalculated for musicians with employment outside the orchestra, after informing them that employees who are exclusive employees of an orchestra may report higher levels of job satisfaction. With this said, further research is also needed to determine whether taking on an unpaid non-performance role truly has a positive effect on job satisfaction, or whether those with higher job satisfaction are simply more likely to volunteer for these additional roles. More research could also be included on the reasons people volunteer, both in general and specific to symphony orchestras. Are employees more likely to volunteer due to organizational need, or because of a commitment they feel to their organization? How does perceived recognition come into play? Especially with the advent of social media, our lives and activities are increasingly more visible, a phenomenon that could influence the willingness of volunteers and in turn be used to benefit our institutions.

A case study of an orchestra or two that have implemented widespread non-performance roles could be of great value, in order to both assess organizational effectiveness and measure job satisfaction levels of the musicians. A comparative study
could also be done between an organization with a history of extensive musician involvement, such as the Vienna Philharmonic, and an organization with little or no musician involvement outside of performing. Furthermore, a study could compare a fully cooperative orchestra with an orchestra run by the standard structure, again to compare organizational details and job satisfaction of the musicians. On a related note, an audience study could be undertaken in orchestras with extensive outreach and other audience programs, in order to measure the impact these efforts have on audiences. Additionally, a study could be done to investigate any potential correlations between musician job satisfaction and audience reception (or perception of the overall orchestral experience).

If orchestras continue to include more musicians in non-performance roles, a comprehensive study of orchestral finances and administrative structures will be necessary in order to determine the reasonableness of such a shift, especially if staff positions are turned into multiple part-time roles for the musicians. It could also be important to alter the standard orchestral audition process that solely evaluates an applicant on his or her playing abilities. This process could be updated to include an interview as well as a trial lesson or outreach visit, in order to determine additional skills of the applicant that the organization could benefit from. Many orchestras now include chamber music in the final rounds of their orchestral auditions, and further study is needed of organizations that have unique audition processes (including the details and successes of these programs).

Finally, a study addressing whether musicians have the skills necessary to cover roles other than performing would be of great value to the industry. The results of such
research could inform universities and music conservatories, who must also adapt in order to better prepare music students for current orchestral positions, as well as jobs that may involve more non-performance roles in the future. In addition to instrumental lessons, scholars suggest that time should also be devoted to discussing the teacher’s experience(s) in an orchestra,\(^{409}\) in addition to the day-to-day of the organization.\(^{410}\) As Nathan Kahn suggests, many skills such as designing and implementing outreach programs or training in arts advocating would be invaluable to music students and future orchestral musicians, in addition to their instrumental training.\(^{411}\) Though many music schools and conservatories have made changes in order to adapt to the changing landscape of a career in music, many programs still lack the training for “leadership in increasing creative public engagement in music.”\(^{412}\)

By breaking down artificial divisions among the sub-disciplines of music and teaching the skills of community engagement, we may be able to create a new generation of musicians who model an ethos of service and public accountability.\(^{413}\)

**Limitations**

Though the number of survey responses was significant, the survey averaged about six respondents per organization based on the total number of orchestras contacted, which is a small fraction of each orchestra’s roster. Because the survey was anonymous, it was not known how many orchestras were represented in the sample, or how many personnel managers declined to send the link to their orchestra. In retrospect, it would

\(^{410}\) Fogel, “Orchestral Organization.”
\(^{411}\) Kahn, “Gee, All I Ever Wanted to Do Was Play My Instrument…”
\(^{412}\) Myers, “Advancing the Preparation of Professional Musicians through Systematic Education for Community Engagement,” 82.
\(^{413}\) Ibid., 89.
have been helpful to know which orchestras participated in the survey, as this information would have been necessary in order to calculate the statistical significance of the data.

Other limiters include the small number of respondents for some subgroups of the sample, which was noted as the data was analyzed. In addition, some subgroups should have been more clearly defined, such as “office work” as a non-performance role. This category could have been separated into more trivial office tasks and other administrative roles, in order to gather more information regarding the specific roles of these employees. Finally, the sample was limited to those musicians with access to a computer and the Internet, and those with a browser compatible with the SurveyMonkey interface.


APPENDIX
SURVEY QUESTIONS

Age:
- Under 30
- 31-40
- 41-50
- Over 50

Length of tenure at current organization:
- Less than 1 year
- 1-5 years
- 6-10 years
- 11-15 years
- 16-20 years
- 20+ years

Are you a member of a part-time/per-service or a full-time orchestra?
- Part-time
- Full-time

Are you a part-time/per-service or full-time employee of this organization?
- Part-time
- Full-time

Do you have a titled role, such as principal, associate principal, etc.?
- Yes
- No

Which section are you a member of?
- Strings
- Woodwinds
- Brass
- Percussion
- Keyboard

“Generally speaking, I am very satisfied with this job.”
- Disagree 1-5 Agree

“I am generally satisfied with my current role in my orchestra.”
- Disagree 1-5 Agree

Do you have additional employment/income from outside your organization?
- Yes
- No
Do you already hold an additional non-performance role(s) within your organization?
- Yes
- No

Is this role(s) paid or unpaid?
- Paid
- Unpaid
- Both

What type of role(s) do you hold?
- Committee membership
- Board representative
- Office work
- Educational or community outreach
- Development
- Other (optional text box to fill in)

“I would be open to volunteering for an additional non-performance role within my organization.” Examples include administrative work, office work, additional outreach, etc.
Not interested 1-5 Very interested.

“I would be open to taking on an additional non-performance role within my organization for additional pay.” Examples include administrative work, office work, additional outreach, etc.
Not interested 1-5 Very interested.

If answered “no” in 7 and/or 8, what is the primary reason for not being interested?
- I’m a musician only- other tasks do not fall under my job description.
- I’m too busy.
- I do not like these kinds of tasks.
- Other (optional text box to fill in)

OPTIONAL: If you have low job satisfaction and are not interested in taking on additional roles within your organization, do you have any suggestions for alternative solutions to increase your job satisfaction?
- Optional text box to fill in.
Dear Mr. or Mrs. Personnel Manager,

My name is Abby Young, and I am a violinist completing my DMA in Violin Performance at the University of Miami Frost School of Music. For my research project (Job satisfaction of orchestral musicians: The effects of non-performance organizational roles), I am conducting an anonymous online survey of professional orchestra musicians. Through this survey, I will be evaluating overall job satisfaction in professional orchestral musicians, as well as measuring musicians’ openness to take on additional non-performance roles within their organizations. The survey is multiple-choice and will take less than five minutes to complete. The link to the survey is below, and I would very much appreciate if you could forward this information to the musicians in your organization.

Survey link: www.surveymonkey.com/xxxx

Please let me know if you have any questions that I can answer about this project or survey.

Thank you very much,

Abby Young