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Orchestra Community Engagement: Factors of Environmental Impact

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ORCHESTRA COMMUNITY ENGAGEMENT: FACTORS OF ENVIRONMENTAL IMPACT

DISSERTATION

A dissertation submitted in partial fulfillment of the
requirements for the degree of Doctor of Philosophy in Arts Administration in the
College of Fine Arts
at the University of Kentucky

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ABSTRACT OF DISSERTATION

ORCHESTRA COMMUNITY ENGAGEMENT:
FACTORS OF ENVIRONMENTAL IMPACT

The symphony orchestra industry in the United States was founded with the goal of serving the elite, but these orchestras are organized as not-for-profit organizations and are currently mandated to benefit the community more broadly. Professional symphony orchestras in the United States are beginning to address this disconnect between their elite-oriented origins and the more modern federal mandate of community-oriented service in a variety of ways, including through community engagement programming. There are a number of items that remain unknown, including the impact that environmental factors have on orchestras' community-oriented work, and what "community engagement" means to orchestras.

The purpose of this convergent mixed methods study is to make progress toward understanding the efforts of professional orchestras in the United States to become more relevant to the communities they serve. To do so, the study examines the environmental factors (communities served, labor environment, and financial environment) that impact orchestra community engagement programming, and professional orchestras' description and assessment of their community engagement programming.

Open systems theory is the central theory of this study's theoretical framework, and institutional isomorphism and resource dependence theory serve as secondary theories. Central to the study is a case study of Symphoria – The Orchestra of Central New York. The multiple methods and sources of evidence collected in this study include document analysis, interviews, direct observations, and two survey instruments. The dependent variable being investigated in this study is the community engagement programming of orchestras. This study (specifically, the literature review) has led to the identification of three dimensions of community engagement, and evidence of the presence or absence of these three dimensions (ongoing relationship, responsive collaboration, and mutual benefit) were utilized to analyze orchestras' community engagement programming. This study brings these three dimensions together to create a New Cycle of Community Engagement.

Through analysis of qualitative and quantitative data, results of this study reveal that communities being served by professional symphony orchestras in the United States do not have a large impact on the orchestras' community engagement programming. Additionally, to a lesser extent, the budget size and unionization status of professional

symphony orchestras also have an impact on the ways that orchestras organize and develop their community engagement programming.

KEYWORDS: Community engagement, orchestra, relevance

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ORCHESTRA COMMUNITY ENGAGEMENT: FACTORS OF ENVIRONMENTAL IMPACT

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DEDICATION

To Alyssa, whose never-ending support and encouragement made this work possible.

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CHAPTER 1. INTRODUCTION TO THE STUDY

In the present day (2024), professional symphony orchestras in the United States relate to their environment in several ways. Although the most outwardly apparent mode of relating to their environment is through public performances, orchestras also engage in a multitude of other activities that feed on, engage with, and, sometimes, support their environment. In addition to public performances, many orchestras plan and implement programming that is community-oriented, often working closely with a partner organization (usually referred to as "community engagement") (Borwick 2012). In many cases, orchestras organize these community engagement efforts to coexist alongside educational programs, without always providing a clear distinction between the two terms. In order to support these programs, as well as their entire slate of offerings, orchestras rely on their external environment for financial resources, not only through ticket sales, but also via donations from individuals, corporations, foundations, and government agencies (Flanagan 2012).

These donations are encouraged by the tax code of the United States. Largely organized in the United States as 501(c)(3) not-for-profit organizations, professional symphony orchestras (PSOs) must follow Internal Revenue Service (IRS) requirements that they are "organized and operated exclusively for exempt purposes set forth in section 501(c)(3)" (IRS 2024). These exempt purposes include "charitable, religious, educational, scientific, literary, testing for public safety, fostering national or international amateur sports competition, and preventing cruelty to children or animals" (IRS 2023). Because this list does not include artistic purposes, most not-for-profit arts organizations, including PSOs, are organized as such under the educational purpose of section 501(c)(3). The IRS

defines “educational” as “(a) The instruction or training of the individual for the purpose of improving or developing his capabilities; or (b) The instruction of the public on subjects useful to the individual and beneficial to the community” (I.R.C. §1.501(c)(3)–1). The code goes on to provide examples of such organizations, including “museums, zoos, planetariums, symphony orchestras, and other similar organizations” (I.R.C. §1.501(c)(3)–1).

Therefore, PSOs are bound by their tax status to benefit the community. Put another way, PSOs are mandated to not only interact with their environment—they are required to serve it. However, the birth of PSOs in the United States occurred prior to the establishment of federal income tax (and organizational tax exemption). Prior to the codification of this legislation in the late-19th and early-20th centuries, the New York Philharmonic (the nation’s oldest professional symphony orchestra) was founded in 1842, followed by the Boston Symphony Orchestra in 1881 (Caves 2000). Paul DiMaggio’s exploration of the dawn of professionalized classical music in Boston provides an important contextual glimpse into the way orchestras have historically related to their communities. In his exploration of high culture in nineteenth century Boston as well as in his subsequent work, DiMaggio identifies the structure upon which most classical music institutions were founded, which was one controlled by the elite (DiMaggio 1982). He also points out that, over time, “high culture” organizations have become more alike, not more distinct, based on environmental influences (DiMaggio 1982, 48).

As our country began to search for its cultural identity, largely gesturing toward Europe for inspiration (Cameron 1989, 59), formal governmental mechanisms to support and enable arts and culture to flourish were not activated. Rather, through the

aforementioned tax code, our country opted to allow and encourage powerful private actors to shape the nation's approach to the capitalization of arts and culture. Among the most prominent of the private actors was Andrew Carnegie, whose Carnegie Corporation of New York (CCNY) provided most foundation giving to the arts in the 1920s and 1930s (DiMaggio 1988, 71). According to Paul DiMaggio, CCNY (founded in 1911) was the "first concerted effort...to treat the arts as an integrated field susceptible to central influence and direction - that is, as an object of policy" (DiMaggio 1988, 71). Situated in a country whose founders strove to limit the power of the federal government, stating that "the people are the only legitimate fountain of power" (Madison (1788) 2000, 322) it is not surprising that U.S. cultural policy at this time was not government-led.

The paradox that the symphony orchestra industry was founded with the goal of serving the elite but is currently mandated to benefit the community more broadly has been the major instigator of this study. PSOs in the United States are beginning to address this disconnect between their elite-oriented origins and the more modern federal mandate of community-oriented service in a variety of ways, including through community engagement programming. In fact, many orchestras (as will be revealed in subsequent chapters) are relying heavily on their community engagement programming to address their goals related to equity, diversity, and inclusion (EDI).

One orchestra that is currently working to serve their community through symphonic music (and utilize their community engagement programming to address their EDI goals) is Symphoria - the Orchestra of Central New York. Located in the medium-sized rust belt city of Syracuse, NY, Symphoria is a musician cooperative that was founded following the bankruptcy and dissolution of the Syracuse Symphony Orchestra in 2011. Having recently

celebrated their tenth year of operations, Symphoria, and the Central New York community that it serves, will be explored as the central case of this study. Symphoria illustrates the ongoing conflict that exists between orchestras' elite origins and the genuine need and desire to be relevant to and in service of the broader community. It should be noted here that on February 17, 2024, Symphoria announced a name change to The Syracuse Orchestra (Loomis 2024). As much of the research for this study was conducted prior to this name change, this study will generally refer to the orchestra as Symphoria.

The single case study method that will be used to analyze Symphoria is often employed when analyzing orchestral operations, with examples including studies about the Detroit Symphony Orchestra (Chucherdwatanasak 2020), Cincinnati Symphony Orchestra (Newton 2019), and the London Symphony Orchestra (Newton 2017). Although these works are helpful in conveying the work of orchestral organizations and the leaders thereof, there are major limitations to the generalizability of case studies that focus on specific orchestras without the field-wide and community context that this study will provide. Additionally, in contrast with this study, these previously conducted studies do not focus on community engagement as the phenomenon of interest.

There are several items that remain unknown related to community engagement, including the impact that environmental factors (including the communities served, the financial environment, and the labor environment) have on orchestras' community-oriented work, and what "community engagement" means to orchestras.

1.1 Research Questions

In order to evaluate the ways that orchestras engage with their environments, this study will focus on one primary and two secondary research questions:

1. Primary research question: How do communities, the financial environment, and the labor environment impact orchestra community engagement programming?
    1. Secondary research question #1: How do orchestras define community engagement programming?
    2. Secondary research question #2: How do orchestras evaluate community engagement programming?

The primary research question will take an outside-in approach, considering three major environmental factors and their impact on orchestra community engagement programming. These three factors include (1) the communities being served, (2) the financial environment and (3) the labor environment. The secondary research questions will place orchestra community engagement programming at the center, considering the ways that orchestras define and evaluate their community engagement programming, which will serve as additional context toward understanding the variety of approaches to this work in the industry. The secondary research questions are foundational to the primary research question, in that any question involving an exploration of the impacts of community engagement programming relies upon an understanding of the ways that community engagement is defined and evaluated. These three questions will be addressed utilizing both qualitative and quantitative methods, as will be explained in subsequent chapters. That said, the majority of research conducted in this study will be qualitative in

nature, including interviews, a field-wide survey, a community survey, a case study of one orchestra (Symphoria), document analysis, and direct observation.

1.2 Rationale

When embarking upon a study exploring interactions between communities and orchestras, a natural question would be: why is community engagement programming an important area of focus? As previously discussed, many orchestras are relying on their community engagement programs and staff to address their EDI goals. One approach to answering the question of "why" is to explain how traditional interactions between orchestras and community members (via performances) differ from community engagement. In most cases, orchestral performances are highly presentational, with audiences seated in a large, dark room in rows of chairs facing a stage. In order to fully appreciate the music, silence is generally maintained throughout the performance, except at the conclusion of a full work, when applause (generally polite) is considered to be acceptable. Performers are many feet away from the closest audience member, and interaction between the audience and the performers is not encouraged.

It has been suggested that this form of passive participation has its origins in the church, which served as a patron and incubator for much of what is now referred to as classical music (Borwick 2012). Participation (both active and passive) in the arts and culture has been categorized and measured by several organizations and governmental agencies, including the National Endowment for the Arts (NEA) via its Survey of Public Participation in the Arts (SPPA). Launched in 1982, the SPPA began at a time when arts organizations (including orchestras) had grown in number and in budget size thanks to an

infusion of resources from the Ford Foundation and other sources, which created a need to track audience attendance and participation more accurately (Conner 2008).

Although the SPPA uses the word "modes" to categorize participation (Novak-Leonard and Brown 2011), Alan Brown (2004) conducted a study that surfaced a spectrum of ways to categorize arts participation, based on the participant's level of creative control. Brown's model identifies five modes of arts participation, ranging from "inventive" (which engages the mind, body, and spirit) to "ambient" (which involves art that "happens to you") (12). To illustrate the two extreme ends of this spectrum, examples of "inventive" participation would include composing or making art, while examples of "ambient" participation would include experiencing architecture or hearing background music. Within this model, most orchestra concerts would likely be categorized as "observational" (which includes experiences that an individual selects or consents to, motivated by some expectation of value) (12).

The concept of community engagement moves well beyond this type of "observational" participation, involving community members and organizations in the creation of programming. Community engagement in an arts context is defined as "a process whereby institutions enter into mutually beneficial relationships with other organizations, informal community groups, or individuals" (Borwick 2012, 14). As revealed in a conversation between the author and Borwick in October 2022, this type of relationship building and engagement is a relatively new phenomenon for many arts organizations, including orchestras, having taken hold in the early 2000s. It is complicated work, and it moves the orchestra's programs and focus (at least partly) out of the concert

hall and into the community. Definitions of community engagement from a variety of sectors will be a large area of focus in the literature review of this study.

In 1993, the League of American Orchestras (then known as the American Symphony Orchestra League) published *Americanizing the American Orchestra.* As will be discussed further, this report was groundbreaking at the time because it surfaced the possibility that orchestras are racist and exclusionary institutions (1993). Due to criticism from both within and outside of the orchestra field, the report was set aside, and the League of American Orchestras has recently begun to encourage and facilitate orchestras' reckoning with their racist and exclusionary practices. As a result of this newly resurrected energy toward inclusion, community engagement programming has become even more critical as orchestras strive to become relevant to a larger proportion of their communities (Newton 2022). Additional factors contributing to the fluid arts landscape include the U.S. population's shift to becoming a majority-minority society, rapid technological evolution, and new audience expectations around self-expression and engagement (Novak-Leonard et al. 2014). The literature explored herein will provide context around the history and financial realities facing orchestras, an overview of scholarship and grey literature related to community engagement (both within and beyond the orchestra field), examples of assessment tools and metrics, and perspectives from fields outside of music and the arts. This study will examine community engagement from multiple perspectives. Rather than being limited to exploring community engagement in an arts context, this study's literature review will also include perspectives from those outside of the arts field, including healthcare, education, social services and governmental agencies. These perspectives from other fields will help to form a more comprehensive and cross-sectoral understanding of

the phenomenon of community engagement, which is a relatively young area of focus for many organizations and individuals both within and outside of the arts industry.

1.2.1 Other Perspectives

When it comes to defining community engagement, although Borwick's previously cited definition of community engagement is helpful, it is not the only working definition being utilized in the arts field; further, while his work is highly valued, it is self-published and does not appear to have undergone the peer review process. More recently, Johanna K. Taylor's published work has reinforced some of Borwick's findings. Taylor's work is largely focused on the museum field but is easily transferred to other disciplines. Among other similarities, Taylor, like Borwick, views community engagement as "extending expectations beyond that of tacit viewer and art object to a mutually beneficial, ongoing relationship" (2020, 5). Shifting to the performing arts, Daniel H. Mutibwa explores the term "community engagement," conducting ethnographic research and interviews with arts practitioners across the United Kingdom to gain clarity around the term. This literature is helpful in framing the terminology, as well as stimulating thought and discussion around the term "community" (2019, 357). Also notable in this article is a clear delineation between "outreach" and "engagement," with outreach being framed as more of a transient, one-way communication while engagement involves listening and collaboration (357).

Also related to this study's purpose are studies that aim to explore the assessment or evaluation of arts programming. Though not focused on community engagement, "Gifts of the Muse: Reframing the Debate About the Benefits of the Arts" is a seminal work whose most useful contribution to the topic is its exploration of instrumental versus intrinsic value (McCarthy et al. 2004, xi). Building upon this research, Alan Brown and Jennifer Novak's

2007 study is centered around the intrinsic impact of live performances, and although it is focused on performances and not necessarily community engagement activities, its methodology is helpful, credible, and replicable.

The League of American Orchestras has published a considerable amount of grey literature related to community engagement in orchestras. However, as literature published by a national service organization, this work is not peer-reviewed, and the mission of the League is "to champion the vitality of music and the orchestral experience, support the orchestra community, and lead change boldly" (League of American Orchestras, n.d.-a). Although its research is rigorous and conducted by seasoned professionals, the overall organizational objectives of the League must be taken into consideration as an overall promoter and supporter of orchestral activity. Additionally, the League combines their research about community engagement with research about education programming, making it difficult to differentiate between the two (League of American Orchestras, n.d.-c).

All told, the previously mentioned literature (as well as additional studies that will be discussed in a subsequent section of this study) provides an important contextualization of the role that arts organizations play in a community, ways to categorize and measure participation and engagement, and the financial realities facing orchestras.

1.3 Purpose

The purpose of this mixed methods study is to make progress toward understanding the efforts of professional orchestras in the United States to become more relevant to the communities they serve. To do so, the study examines the environmental factors (communities served, labor environment, and financial environment) that impact orchestra

community engagement programming, and professional orchestras' description and assessment of their community engagement programming. The rationale for examining these three factors is explained below. The study utilizes data from a field-wide survey and a community survey alongside a case study of Symphoria - the Orchestra of Central New York and interviews with orchestra managers and community partners focused on the community engagement programming being undertaken by their orchestra. As a relatively novel phenomenon, community engagement in orchestras has not been subjected to the systematic analysis that this study will undertake. Furthermore, a field-wide understanding of the reciprocity, long-term nature, and collaborative approach of community engagement does not currently exist. This study aims to codify this field-wide understanding as orchestras in the United States place increasing emphasis on community engagement as a relevance-enhancing strategy.

What follows is an introduction to the three interrelated yet distinct environmental factors being examined in this study in terms of their impact on community engagement programming: communities being served, the financial environment, and the labor environment.

1.4 Exploring "Communities"

The concept of communities, how they are defined, and what they value must be considered during an exploration of community-oriented programming. Because not-for-profit organizations (including orchestras) are mandated to serve their communities, consideration of how orchestras do so, and how responsive they are to the needs and interests of community members. As one of the founders of modern sociology, Ferdinand Tönnies' exploration of communities in *Gemeinschaft und Gesellschaft* (trans.: *Community*

and Civil Society), first published in 1887, is a seminal example of an effort to define "community." Tönnies does so by differentiating between "community," which he says has "real organic life;" and "society," which he calls a "purely mechanical construction, existing in the mind" ((1887) 2001, 17). According to Tönnies, "Community means genuine, enduring life together, whereas Society is a transient and superficial thing. Thus, *Gemeinschaft* must be understood as a living organism in its own right, while *Gesellschaft* is a mechanical aggregate artifact" (19). He differentiated between communities, which are tied together through kinship, fellowship, custom and history; and societies, which consist of free-standing individuals interacting through self-interest, commercial contracts, and legal structures (xvii). This concept will be revisited in this study, as orchestras engage in programs, activities and processes that may be conversely classified as "community-oriented" and/or "society-oriented."

Another perspective on "community" is provided by urban designer Melvin M. Webber, whose major contribution to the conversation has to do with the concept of place. Webber argues that the idea of a proximal "place" as a community becomes less necessary as "webs of intimate contact" expand beyond geographic constraints (Webber (1964) 2016, 109). Ted K. Bradshaw extends both Tönnies and Webber's work, amplifying scholars who have found that the concept of community must separate place "from the social relations that constitute community" (Bradshaw 2008, 7). In other words, communities are formed by relationships between people, not purely based on location. Bradshaw also emphasizes the fact that people participate in multiple post-place communities, both regionally and internationally. He contends that a community is "more than the sum of its parts," proceeding to frame social capital as a characteristic of a community of people that changes

the group as they begin to trust each other (10). He also references the work of Robert Putnam, whose work is focused on the development of social capital through what he calls "bridging" and "bonding." According to Bradshaw, Putnam's work is a valuable extension of the idea that groups with high levels of social capital (as demonstrated by high levels of trust) assume that their community participation will be reciprocated, whereas in groups with low social capital, distrust leads to conflict (10). This is a theme that will often arise in this study, most prominently in the literature review.

Meanwhile, the Oxford English Dictionary's definition of community is "A body of people or things viewed collectively" (*OED Online*, n.d.). What is clear from each of these definitions and perspectives is that communities are different from one another, and indeed that differences exist within communities. Some communities are oriented around a particular geographic region, while some are not. Some communities are built via bonding between individuals, while others may be formed via bridging between multiple groups of people. These differences must be considered when any organization embarks upon an effort to create programming that will be relevant to a given community or group of communities.

1.5 Financial Environment

Because professional orchestras require dozens of paid musicians in order to perform a concert, the costs associated with operating a professional orchestra are high. In fact, members of the League of American Orchestras spend an average of 46% of their budget on artistic expenses, which is a higher proportion than any other sector of the arts and culture industry (Voss, Voss, and Yair 2016). Given these high costs, consideration of the financial environment is important in this examination of orchestras' community

engagement programming. As professional orchestras have proliferated in the United States (generally following the models established by the Boston Symphony Orchestra and Chicago Symphony Orchestra), Robert Flanagan's work (2012) provides important context related to financial realities facing these ensembles. Especially following donations from the Ford Foundation and others in the 1960s, the budgets, number of musicians, and number of playing weeks of professional orchestras increased dramatically (McCarthy 2018, 105). This growth increased the pressure to generate revenue, and Flanagan's study, which compares the finances of the nation's 50 largest orchestras across the span of 10 years, provides important longitudinal data that is unavailable elsewhere. As orchestras continue to work toward serving their communities in new ways, their financial realities and challenges should be considered alongside programming innovation (including community engagement).

When analyzing financial support as a function of the environment that impacts orchestras, overall economic conditions play a major role. In fact, in the aforementioned study, Flanagan found that "recessions worsen but economic expansions improve the overall surplus/deficit position of the average orchestra" (27). It would also be a mistake to assume that these financial challenges, and the connectedness of orchestra finances to the overall economy, is a new phenomenon. A quote from longtime orchestra manager Catherine French in 1985 captured the challenges of that time, and of the present: "Economic difficulties are not unusual. Even the largest, most prestigious orchestras are having hard times. It's becoming more expensive to raise money and more difficult to sell tickets" (Gruson 1985, A16). The financial challenges of orchestras are well-documented, and they include orchestras' large workforce, the time required to prepare classical music

concerts, the need for contributed income to supplement ever-decreasing single ticket sales, reduced government support, declining subscription sales, and accumulated deficits (Flanagan 2012).

Meanwhile, some have suggested that community engagement could be a partial solution to the financial challenges of not-for-profit organizations. According to Voss and Voss, an organization's values "can be particularly relevant for understanding a not-for-profit organization's relationships with its customers, funders, artists and peer organizations and with the community at large, since the sharing of values with an external constituent can serve as a basis for relationship-building and subsequent financial support" (2000, 62). However, as will be explored in the literature review of this study, community engagement is often very clearly differentiated from audience development and fund development activities. Indeed, engaging with the community for the purpose of financial gain would be an activity more closely with Tönnies' previously discussed definition of a mechanical "society" rather than an organic "community."

There are several environmental factors that impact organizational finances, including the extent to which governmental agencies support the organization, the economic health of the region, population density and size, the location of the performance venue(s), and many others. Orchestras are different in many ways, including financially. In fact, while there are many orchestras with large budgets, two-thirds of orchestras in the United States operate with a budget under $300,000 annually (League of American Orchestras 2022). As will be discussed in the methodology chapter of this study, a financially diverse cross-section of orchestras will be investigated, with the goal of understanding how their financial environment impacts their community engagement

programming. However, the scope of this study is limited to professional symphony orchestras, and the primary data collected in the course of this study is limited to orchestras that pay their musicians.

1.6 Labor Environment

The area of focus for this study related to an orchestra's labor environment will be on the musicians performing in the ensemble. The rationale for this choice is largely because, in most orchestras, the musicians are heavily involved in community engagement activities. The labor environment of an orchestra is also quite connected to the organization's financial situation, as well as to the communities served by the orchestra.

Characteristics of the labor environment of orchestras that will be considered will be whether the orchestra hires union versus non-union musicians (or a mixture of the two), how they pay musicians (whether per-service, salaried, or a combination of the two), and their overall complement size (i.e. the number of musicians regularly hired to perform). Some orchestras (including Symphoria - the Orchestra of Central New York) operate on a cooperative model, wherein the musicians share the responsibility of organizational oversight and operations.

Additionally, the broader labor environment of the region will be considered utilizing data from the Bureau of Labor Statistics whenever possible, as well as local data. These data points will include employment rates and data on the labor force. Performing in an orchestra is a very specific trade, and fortunately the U.S. Bureau of Labor Statistics also tracks employment data related specifically to musicians and singers (2022). Another broad labor-related environmental factor to be considered will be the orchestra's geographic

proximity to orchestral performance training institutions, which provides access to current student musicians and faculty.

1.7 Introduction to Theory & Methodology

This study will utilize several data sources alongside firsthand accounts from orchestra managers and community partners to analyze the impact of the three aforementioned environmental factors on orchestras' approaches to community engagement programming. Because such programming is relatively new to orchestras, this study will also help to close the gap of knowledge that exists in the field about how orchestras define and assess these programs. As orchestras continue to move beyond their concert halls and into communities, the data collected will help to inform their work and generate additional industry-wide discussion about how orchestras can become more relevant to the communities they serve.

This study will utilize a mixed methods approach. This choice allows the study to draw on both qualitative and quantitative research, minimizing the limitations of each (Creswell and Creswell 2018, 216). The mixed methods approach uses theory as a framework informing many aspects of design during the process of collecting, analyzing, and interpreting quantitative and qualitative data (72), and a mixed methods approach can allow researchers to collect a stronger body of evidence than a single method approach (Yin 2018, 63). Open systems theory is the central theory of this study's theoretical framework, and institutional isomorphism and resource dependence theory will serve as secondary theories. Each of these theories include consideration of environmental conditions (Bolman and Deal, 2013, *Reframing Organizations: Artistry, Choice, and Leadership*, 4th ed., San Francisco: Jossey-Bass, as cited in Shafritz, Ott, and Jang 2016b,

169), which is appropriate given the outward-oriented nature of community engagement programming. Given the fact that a mixed methods approach encourages the use of theory to inform research design, the alignment between the primary research question and the theoretical framework will encourage a rigorous analysis of environmental factors that impact community engagement programming. Given the emphasis of open systems theory of an organization's reliance on (and ideally symbiotic relationship with) the environment (von Bertalanffy 1972), it makes sense to view orchestras' community engagement efforts (which involve extensive interaction with the environment) through this lens. Other scholars, including Jung and Vakharia (2019), have also argued that open systems theory is useful to not-for-profit arts and culture organizations that are working to improve their financial and non-financial performance, even going so far as to suggest the development of new ways to measure non-financial performance. In many ways, this study is a first step in answering that call.

1.8 Assumptions and Limitations

As will be discussed in the methodology chapter of this study, there are many types of orchestras. Differentiating factors include instrumentation, the musical tradition that the ensemble is focused on, geographic location, and others. Gamelan orchestras, steel orchestras, jazz orchestras, and Hindi film orchestras are a few examples of non-symphonic orchestras. Another example is the London Vegetable Orchestra, whose members purchase local produce, create instruments from the produce, perform on these "homegrown" instruments, and then often cook and eat the instruments (Ramnarine 2017, 9). This study, however, will primarily investigate professional symphony orchestras that arose in the 18th and 19th centuries due to an increase in public concerts, conservatory and university

training for musicians, modernization of instrument design, population migration to urban centers, and support from patrons, governments, and businesses (Ramnarine 2017, 5). However, it should be noted here that when the term "orchestra" is used in this study, the reader may assume that the research refers to a professional symphony orchestra. This is a choice based on a myriad of factors, including the availability of financial information and the inclusion of the labor market as an object of this study.

The methodology chapter of this study will discuss in further detail the rationale for selecting the case to be investigated. That said, there are limitations to this type of purposive sampling, mostly tied to the potential for researcher bias (Etikan, Musa, and Alkassim 2016). Additionally, the researcher's background as an orchestral musician (violinist and conductor, including performances with Symphoria) and orchestra manager should be surfaced here as potential limitations, as a particular positionality and point of view are brought to the research. To work toward mitigating these potential limitations, the researcher will engage in frequent reflexivity, which Linda Finlay defines as "thoughtful, conscious self-awareness" (2002, 532).

1.9 Chapter Summaries

Following this introduction, Chapter 2 will provide a comprehensive literature review of approaches to community engagement in the sectors of healthcare, government, social services, education, and arts & culture. The rationale for this focus of the literature review is that to begin to understand the ways environmental factors impact community engagement programming, it is important to have a cross-sectoral understanding of the ways that community engagement is defined and evaluated.

Chapter 3 outlines the theoretical framework of the study, with open systems theory as the primary theoretical lens and institutional isomorphism and resource dependence theory as the secondary lenses through which orchestra community engagement will be analyzed. Following an initial explanation of the relationship between orchestras and these theories, the chapter will move into a more in-depth discussion of organizational, individual, and arts-oriented application of open systems theory.

In Chapter 4, the methodology of the study will be explained. The rationale for approaching the research questions as a mixed methods study will be provided, and the methods of data collection, analysis and interpretation will be discussed. Details regarding the use of two survey instruments will be provided. One survey gathered data from the orchestra field, while the other survey gathered data from the Central New York community. The chapter will explain the use of convergent design to align the questions asked in these two surveys with those posed during interviews.

Chapter 5 is focused on community engagement programming as a relatively new phenomenon in the orchestra field. Following an exploration of the League of American Orchestras (the industry's largest and most influential service organization), the chapter will report on data collected via the field-wide survey.

In Chapter 6, the focus will shift away from the orchestra field and onto Central New York and Symphoria. Following an exploration of Central New York's geography, people, economy, approach to community engagement, and the arts & culture sector of the region, the chapter will move to a case study of Symphoria. The orchestra's history, organizational structure and goals, financial position, musician contract, and community engagement programs will be considered. Finally, results from the community survey will be reported.

Chapter 7 contains thorough discussion of the various data collected and reported in the study. The chapter first outlines three dimensions of community engagement, which were identified based on the cross-sectoral literature review in Chapter 2. A field-wide analysis is then conducted, including consideration of the League of American Orchestras, the field-wide survey, context from practitioners, and a statistical analysis of the survey results. Then the chapter presents contextual approaches to community-oriented work from two orchestras (Belongó and the London Symphony Orchestra) that are not members of the League of American Orchestras. An analysis of Central New York and Symphoria follows, and both field-wide and local data is analyzed through the lenses of the primary and secondary theories. The chapter then identifies areas of convergence, divergence, and overlap in the data. The primary and secondary research questions are then reiterated and fully answered. Finally, this chapter proposes a New Cycle of Community Engagement, including practical and theoretical considerations.

Chapter 8 is the concluding chapter of this study, and it begins by identifying challenges and opportunities facing the orchestra field as well as Central New York and Symphoria. Finally, this concluding chapter summarizes answers to the primary and secondary research questions, outlines possible future research directions, and provides a final analysis.

1.10 Conclusion

This introduction has provided important grounding for those reading this study. Following a contextualization of the origins and particular challenges facing orchestras, this chapter introduced the primary and secondary research questions of the study, the rationale explaining why a study focused on community engagement in orchestras is

important, and the purpose of the research. Given that the study is focused on the three environmental factors of (1) communities being served, (2) the financial environment and (3) the labor environment, this chapter outlined considerations and context related to each of these three variables. This context provides a foundation upon which future discussion of these variables will be built. Following this context, an overview of the methodology, as well as the assumptions and limitations, were provided. Finally, this chapter provided a summary of each chapter.

CHAPTER 2. LITERATURE REVIEW

To study the impact of environmental factors on orchestra community engagement programming, it will be important to develop a cross-disciplinary understanding of the definition of community engagement, and the ways that such efforts are approached, defined, and evaluated in multiple sectors, both within and outside of the arts and culture sphere, including in the orchestra field. Therefore, this literature review will consider community engagement as a phenomenon that exists in the fields of healthcare, government, social services, and education, as well as in arts & culture. What begins to emerge during this literature review is the identification of both commonalities and areas of divergence in terms of how various sectors and the actors within those sectors define and evaluate community engagement.

2.1 Community Engagement in Healthcare

In 1978, the World Health Organization (WHO) passed the Alma-Ata Declaration, which was revolutionary at the time. This Declaration brought forward the idea that in addition to being a result of biomedical interventions, health is also a function of society and communities (Yuan et al. 2021). The Declaration consistently references society and communities, stating that "the people have a right and duty to participate individually and collectively in the planning and implementation of their health care" (WHO 1978). This Declaration has set the stage for several initiatives and programs worldwide to activate and engage communities around the WHO's stated goal of Health for All. In 2016, at the Sixty-Ninth World Health Assembly, the WHO reiterated this concept through their Framework on integrated, people-centered health services, which declared that "Delivering high-

quality, people-centered care and integrated health services requires the creation and nurturing of collective engagement, commonly held values, effective communication and transparency."

While these declarations by the WHO have prompted some health-focused organizations to emphasize community engagement, a study has found that "Community participation and intersectoral engagement seem to be the weakest strands in primary health care" (Lawn et al. 2008). An example of a medical center in the United States that has publicly embraced the concept of community engagement is Northwestern Medicine's Feinberg School of Medicine, located in Chicago, Illinois. The Feinberg School's Center for Community Health has published five principles of engagement, including collaboration, respect, equity, transparency, and impact. The center also elaborates about various forms of engagement, including informing, consulting, involving, collaborating, and empowering (Feinberg School of Medicine 2015). These various forms of engagement suggest a continuum, ranging from informing on one end of the spectrum to empowering on the other. The concept of a continuum, or spectrum, of engagement is a concept that will continue to present itself during this literature review.

In terms of measuring patient engagement in healthcare, Dukhanin, Topazian, and DeCamp (2018) conducted a systematic review of literature published between January 1962 and April 2015 with the goal of creating a taxonomy of possible metrics in patient, public, consumer and community (P2C2) engagement. This study defines P2C2 engagement as "a continuous systematic effort to incorporate the needs, values, and preferences of the P2C2 engagement participants into decision making" (890). The review resulted in the identification of 116 possible metrics and 23 potential tools for evaluating

such engagement (Dukhanin, Topazian, and DeCamp 2018, 890). The tools are drawn from several regions of the globe, including the United States, Canada, United Kingdom, Nepal, Djibouti, Honduras, South Africa, Tanzania, Ireland and New Zealand. The majority (thirteen) of the tools utilized a mixed method approach, six used quantitative and one used qualitative. The tools were utilized by both internal and external constituents, including patients, community representatives, organization leaders, and external evaluators (Dukhanin, Topazian, and DeCamp 2018, 890). Many of the tools utilized a survey (with Likert scales) alongside open-ended questions that mirrored the questions on the survey. Additionally, the previously cited definition of P2C2 engagement is a helpful addition to this study's ever-growing catalog of engagement definitions.

To provide a granular example, one of the tools, developed by the National Institute for Clinical Excellence in the United Kingdom, collected both quantitative and qualitative data from patients, caregivers, and members of their Guideline Development Group (GDG) (Jarrett and the Patient Involvement Unit 2004). These data were collected via interviews, and quantitative Likert-scale questions were contextualized with open-ended qualitative questions that allowed interviewees to expand upon their responses. The purpose of the study was to evaluate the performance of GDGs, and to gather perspectives of patients and caregivers. This tool is pertinent to this study because it aims to gather both quantitative and qualitative data from program participants toward improving program outcomes.

Moving outside of healthcare facilities and into communities, *Community Engagement, Organization, and Development for Public Health Practice*, edited by Frederick G. Murphy offers a helpful guide for those in the healthcare field who wish to create successful public health campaigns. The book echoes the tenets of the Alma-Ata

Declaration, stating that the work of community health "stems from the passion for social justice, equity, and fairness that can lead to the creation of truly healthy communities where all citizens, regardless of their backgrounds or circumstances, have what they need" (Murphy et al. 2013, 1). Importantly, the text identifies learning and analyzing the community ecology as the first step in the community engagement, organization, and development process. In developing this ecology, they suggest the gathering of quite a bit of information, including community mapping, population and demography, community history, formal leadership, informal leadership, business establishments, transportation system, churches, community centers, and community organizations (2-3). Although written with the goal of encouraging public health professionals to develop engaging health-oriented programs in their communities, this resource reads like a helpful guide to engaging any community, including those engaging with arts and culture. The chapter focuses on the process of establishing and building trust and credibility as essential components of relationship-building that will lead to successful community engagement (6-8).

In a separate chapter, this book also addresses the fact that current research on health issues suffers from a bias that favors urban areas, versus exploring the challenges of rural health issues (Murphy-Freeman and Murphy 2013, 178). Similar to the previously cited chapter, this section of the book outlines a variety of steps essential to understanding a community, including the identification of service organizations, meeting with key representatives, gathering community support, and creating an engagement plan (179-180). This chapter also lists several potential barriers to collaboration, all of which could also apply to arts-oriented community engagement. They include racial disparities, poverty,

lack of communication, turf issues, history of conflict and mistrust, and isolation (182). Additionally, the chapter discusses program evaluation, making the point that the program evaluation process should be envisioned from the beginning stages of the program planning process. The authors also helpfully differentiate between program evaluation (which involves the evaluation of the program's design and structure) and process evaluation (which involves the evaluation of how the program is being implemented) (185).

Those in the healthcare field have also utilized arts-based methodologies toward building trust with patients and members of the public. Cultural animation is a qualitative methodology developed by Kelemen and Hamilton in 2015 to answer a "contemporary need for reflexive, participatory and 'bottom up' forms of public engagement" (3-4). The authors suggest that cultural animation de-centers the role of the academic as a prime creator or "repository of knowledge" impacting the community, shifting more power to community members. Based in the United Kingdom, Kelemen and Hamilton define communities as including businesses, public and third sector organizations, NGOs, government departments, umbrella organizations, members of the public, community-based organizations and grassroots groups within the U.K. and abroad (11).

In 2018, Kelemen, Surman, and Dikomitis applied this methodology in the healthcare field to encourage diverse participants to "imagine and create ideal pictures of health by experimenting with new ways of working together" (805). This study helpfully outlines eight pillars of cultural animation, which could be highly germane for any orchestra working to engage with previously excluded community members. These pillars include drawing from the everyday lived experiences of participants, trust-building exercises, facilitating new ways of thinking, utilization of everyday objects, and valuing common

sense as much as academic expertise (Kelemen, Surman, and Dikomitis 2018, 805). The previously stated central objective of shifting more power to community members to animate them and encourage engagement is directly tied to the need for orchestras to de-center their own expertise and spend as much time (or more) listening to the community as they spend performing for them. This methodology was pioneered by New Vic Borderlines in the United Kingdom, in collaboration with the Community Animation and Social Innovation Centre at Keele University, where Kelemen and Hamilton both worked at the time.

2.2 Community Engagement in Government

The public sector and healthcare are often connected, especially when it comes to funding for research. Peter C. Little (2009) takes an ethnographic approach to understanding how key environmental public health experts define and approach both science and community engagement. The core research question of Little's article focuses on the ways that these experts view the "dual mandates of quality science and positive community involvement practice" (95). The previously mentioned reflexive nature of cultural animation surfaces in this study, as Little is encouraging scientists to be publicly self-reflexive in the sharing of their lived experiences. Central to the study are the practices of the U.S. Agency for Toxic Substances and Disease Registry (ATSDR), based in Atlanta, Georgia in the United States.

The ATSDR is housed within the U.S. Department of Health and Human Services, and it was formally organized in 1985 as the first federal public health agency focused on the impact that hazardous substances have on human health (Little 2009, 96). Methods of data collection for this study included open-ended interviews, observation at meetings, one

focus group, participant observation (the researcher was an intern with the agency at the time), and document analysis (96). Interestingly, the article uses the terms "community engagement" and "community involvement" interchangeably, and although these terms are not defined within the article, the article seems to suggest that involving the public in the research process constitutes community engagement/involvement. As has been the case in multiple examples from other sectors, in the context of a governmental science-focused agency, mistrust between communities and those attempting to work with them (in this case, the government), is identified as a major challenge (Little 2009, 99).

Government entities (usually local government) often also consider community engagement as a component of community planning (also referred to as urban planning). A 2019 study (Di Napoli, Dolce, and Arcidiacono) found that community trust is significantly associated with community engagement, meaning that higher levels of community trust are correlated with stronger social ties and engaged community members. This study created a composite indicator of community trust (as perceived by citizens) across two different domains of Community Action Orientation (CAO) and Community Future Opportunities (CFO) (551). CAO focused on trust in competence and efficacy of the territorial community; in personal and collective potentialities; and in territorial community as a chosen place for personal pleasure. CFO focused on trust in social opportunities and relationships in the community; and in participants' own social realization and quality of life ((Di Napoli, Dolce, and Arcidiacono 2019, 560). Although the study is measuring levels of trust, the questions utilized within the study's anonymous survey of community members are focused on the relationship that people have with their

community, and therefore are helpful as an example of a way to better understand the ways that people relate to their communities (565-570).

The Centers for Disease Control and Prevention (CDC) is a major component of the United States Department of Health and Human Services. In 2008, within the context of a document providing guidance for at-risk populations and pandemic influenza, the CDC defined community engagement as "structured dialogue, joint problem-solving, and collaborative action among formal authorities, citizens at-large, and local opinion leaders around a pressing public matter." This definition is frequently cited in studies related to government intervention in several areas, including efforts to engage low-income and minority populations in the midst of natural disasters. Randy Rowel et al. (2012) suggest a grassroots community engagement approach to build trust between community members and government officials. As has been the case in previously discussed sectors, Rowel et al. conclude that proactive relationship-building with community members is the key to establishing trust, which can lead to a more effective response to disasters (131).

Inter-agency collaboration is explored by Colleen MacPherson in "Community Engagement, Child Welfare, and Domestic Violence Service Agencies." In this literature review, MacPherson cites a definition of community engagement by the North American Certification Project (NACP), focused on the competencies of Child and Youth Care Practitioners. According to the NACP, these practitioners are competent in community engagement when they can "access up-to-date information about service systems, support and advocacy resources, as well as community resources, law, regulation and public policy; demonstrate the ability to initiate, create and sustain collaborative relations with other organizations and persons; and facilitate client contact with relevant community agencies"

(2010, 267). This is perhaps the most detailed definition that I have encountered in this literature review. Although the definition also mentions engagement with individuals, MacPherson's study is focused on engagement between child welfare agencies and women serving agencies. Given that many community engagement initiatives in the arts sector involve collaboration (or partnership) between two organizations, this literature review is a helpful resource. A lack of trust, which has been a common theme in this research, is cited as one barrier to collaboration. This lack of trust often stems from differences that exist in the ways that child welfare agencies approach their work as compared to not-for-profit agencies focused on domestic violence (MacPherson 2010, 270). Beyond their ways of working, these differences also extend to the funding models of child welfare agencies (funded and governed by the state) and domestic violence agencies (usually funded privately). Finally, the fact that domestic violence agencies were founded during the grassroots feminist movement at a time when government systems were failing to protect women is pointed out as a barrier (270).

Trust is also cited as an important ingredient when it comes to the government encouraging citizens to get vaccinated, as is currently the case with the COVID-19 vaccine. Rochelle Burgess et al. (2021, 8) argue that the only way to achieve a successful vaccine roll-out is to ensure "effective community engagement" and "overcoming cultural, socioeconomic, and political barriers that lead to mistrust and hinder uptake of vaccines." This article points out the challenge of building trust with historically marginalized populations – in this case, those who have been disproportionately negatively impact economically and in terms of their own health and are now being asked to trust the government and structures that "have contributed to their experiences of discrimination,

abuse, trauma, and marginalization" (8). As mentioned in the introduction to this study, community engagement is a tool that is being increasingly employed by arts organizations and orchestras to begin to eradicate exclusionary practices that are embedded within their organizations. This article provides potential trust-building mechanisms on the local, regional, and national level for those working to build relationships with communities that have previously been excluded. Echoing previously explored literature related to the value of grassroots efforts, this article notes that "a top-down, one-size-fits-all approach has derailed countless well meaning global health solutions," also noting that "the public" is made up of a "constellation of communities with different patterns of health literacy, values, and expectations" (9). This is a truth that extends to the work of orchestras with communities, which should be done in a way that is responsive to the needs of the communities being served.

In Minneapolis, Minnesota, the state's department of transportation (MNDOT) utilized community engagement to build trust with and gather feedback from community members during their "Rethinking I-94" project. During an early stage of their engagement process, the MNDOT partnered with Eat for Equity and hosted a community meal on a bridge at the intersection of I-94 and I-35W (Janzer 2019). The project's engagement and strategy director, Brenda Thomas, stated that "they don't know us and don't trust this big government agency," adding that "we know that open houses and public meetings don't work in a lot of these communities; we knew we needed to do more" (Janzer 2019). This is the MNDOT's effort to build trust to address previous inequities in the original construction of I-94, which obliterated certain neighborhoods in the 1960s. This article is pertinent because it provides an example of an organization (in this case, a government

agency) approaching conversations with community members in their neighborhood without a preconceived outcome. When asked what the future held for the project, Thomas answered, "I want the community to tell me that" (Janzer 2019).

In 2017, Mirae Kim conducted a mixed methods study analyzing arts not-for-profits and the balance that they attempt to strike between creating marketable programs and being "civically engaged." Kim did so across six role dimensions which collectively housed eighteen index survey items. The role dimensions included value expression, community building, citizen participation, advocacy, service delivery, and innovation. The survey was distributed to 3,129 randomly selected executive directors of arts and culture organizations in the United States, and 1,049 responses were received. One of the most interesting results of this study is that the two role dimensions that are most closely tied to work with citizens and the government (citizen participation and advocacy) ranked toward the bottom of the list of activities that organizations engage in regularly (Kim 2017). In contrast, service delivery (i.e. presenting programs) ranked at the top of the list. Additionally, items like "bringing together people of different backgrounds" and "serving users/clients that have not been targeted," items that would align closely with many community engagement programs, ranked toward the middle of the hierarchy of the eighteen survey items. At the top of the list by a large margin (15 percentage points above the second-highest item) was "having high quality programs." Although this is not surprising information, it does indicate and underscore the historical focus of arts and culture organizations primarily as content providers.

2.3 Community Engagement in Social Services

Community engagement is also utilized in the field of social services, and it is framed by Heather Ramey et al. as "a complex construct typically involving communities in decision making and planning" (2018, 20). This definition is drawn from the work of Alison O'Mara-Eves et al. (2015, 129), whose work is focused on the area of public health. This is an excellent example of cross-sectoral research that agrees on the basic tenets of community engagement as a phenomenon that includes communities from the outset of program planning. In the Ramey et al. study, the authors explored program features and youth-adult partnership in youth development settings as predictors of community engagement as evinced by three indicators – civic participation, sociopolitical empowerment, and sense of community. The study concluded that program quality and youth-adult partnership are predictors of community engagement. In addition to the definition of community engagement that this study contributes, the direct line that this study draws between community engagement and the development of young people is helpful as reinforcement of the concept that community engagement programming can be beneficial across a broad spectrum of ages. It also suggests that partnerships with social service agencies could be a productive activity for orchestras to pursue as they consider ways to deepen their relationships with community members.

The work of Beth Milton et al. (2012) to analyze the impact of community engagement on health and social outcomes is also valuable to this study for several reasons. First, it serves as another example of the social services sector looking to the public health sector for guidance on defining and framing community engagement. This is a recurring theme in this literature review, indicating that the healthcare field (especially in the United Kingdom) is quite advanced in their work in community engagement. As further evidence

of this, Milton et al. incorporate a framework developed in 2006 by Jennie Popay (2010) that provides a spectrum of increasing community participation, empowerment, and control toward better health outcomes. This spectrum includes (ranging from lower engagement to higher engagement) the following descriptive categories: informing, consultation, co-production, delegated power, and community control (Popay 2010, 187).

Quincy Dinnerson et al. (2020) provide another example of cross-sectoral work in community engagement – in this case between social work and education as it relates to preparing social work students for the profession. This article is focused on Norfolk State University, which is an Historically Black College or University (HBCU) that is working to better prepare its students to build relationships in the community – specifically with the University's community partners. The value of this article is that it outlines, in detail, the process of students learning step-by-step, through practicum opportunities and course work, how to navigate their careers and engage with professionals. This methodical approach reinforced for me the need for professional development for individuals who are expected to engage with community organizations and develop programs.

2.4 Community Engagement in Education

In the education field, community engagement is present in the literature relating both to K-12 settings as well as higher education. In her exploration of community engagement both inside and outside of the classroom, former third-grade teacher Gina E. DeShera (2011) discusses the value of action research projects focused on community issues. DeShera describes these projects with students as beginning by identifying a challenge or need in the community, working with students to gather data on the issue, and developing potential solutions to the problems identified. As a parent, DeShera (2011, 121)

also describes a program that she helped develop that involved parents more deeply in the process of language intervention, creating a "sustainable partnership of school, family, and community." Referring to the Popay spectrum discussed earlier, this type of involvement would likely fall into the "co-production" category of engagement, with parents working alongside school administrators to develop new programs. She also suggests that teachers should engage with the community at a level that is comfortable for them, recognizing that community engagement is not a one-size-fits-all approach. This echoes prior findings of this literature review related to the healthcare industry.

Shifting to higher education, the 2006 creation of the Carnegie Classification for Community Engagement prompted many colleges and universities in the United States to dedicate resources to the pursuit of community engagement initiatives. According to the Carnegie Foundation for the Advancement of Teaching, community engagement "describes the collaboration between institutions of higher education and their larger communities (local, regional/state, national, global) for the mutually beneficial exchange of knowledge and resources in a context of partnership and reciprocity" (Driscoll 2014, 3). Although clearly specific to higher education, this definition nonetheless emphasizes partnership, mutual benefit, and collaboration, similar to previously identified definitions of community engagement. Also, perhaps not surprisingly, the Carnegie Classification for Community Engagement places a major emphasis on assessment of community engagement efforts, including the collection of data, the need for schools to identify what they define as "high-quality" community engagement, and outcomes/impact of community engagement efforts (CFAT 2024).

In a book chapter examining community engagement in higher education institutions (HEIs), W. James Jacob et al. (2015, 1) define community engagement in higher education to be "sustainable networks, partnerships, communication media, and activities between HEIs and communities at local, national, regional, and international levels." Interestingly, both this definition and the previously cited Carnegie Classification definition seem to be focused on community engagement as it relates to geography, as opposed to post-place communities previously mentioned. Perhaps this is due to the generally place-specific nature of colleges and universities. This definition also includes the word "sustainable," which is the first instance of this word in the definitions uncovered thus far.

2.5 Community Engagement in Arts & Culture

In the arts & culture sector, Doug Borwick's (2012, 14) definition of community engagement as "a process whereby institutions enter into mutually beneficial relationships with other organizations, informal community groups, or individuals" will provide the foundation of this study's exploration of these programs; this definition is supported (and refined) throughout the literature. Sometimes, community engagement programs are geared more towards audience development; in other instances, the orchestra may be working to further weave itself into the fabric of the community. Whether for these reasons or others, community engagement programming is a popular endeavor for orchestras. Less clear are the ways that orchestras define and assess their community engagement efforts.

The League of American Orchestras has recently increased its efforts to facilitate orchestras' reckoning with their elitist practices, including the preponderance of orchestras performing repertoire written by white male composers, usually of European or Russian descent (Deemer and Meals 2022). As a result, community engagement programming has

become highly pertinent as orchestras work to become relevant to a larger proportion of their communities. The literature explored herein will provide context around the history of and financial realities facing orchestras, an overview of scholarship and grey literature related to community engagement (both within and beyond the orchestra field), examples of assessment tools and metrics, and perspectives from fields outside of music and the arts (in addition to those previously mentioned in the sectors of healthcare, government, social services, and education).

2.5.1 Contextualizing Literature

Paul DiMaggio's (1982, 35) exploration of the dawn of professionalized classical music in Boston provides an important contextual glimpse into the way orchestras have historically related to their communities. Founded as an organization that could be controlled and governed by the elite, the Boston Symphony Orchestra (BSO) became an example that was eventually followed by orchestras across the nation. Although the Chicago Symphony Orchestra (CSO) eventually tempered the BSO's approach by adding a board of directors (Hart 1973, 32), the core objective of orchestras to provide a playground for the elite (not the entire community) remained.

As professional orchestras proliferated in the United States (generally following the models established by the BSO and CSO), Robert Flanagan's (2012) work provides important context related to financial realities facing these ensembles. The budget sizes of orchestras increased dramatically in the 1960s due to several factors (McCarthy 2018, 105). This growth increased the pressure to generate revenue, and Flanagan's (2012) study, which compares the finances of the nation's fifty largest orchestras across the span of ten years, provides important longitudinal data that is unavailable elsewhere. Updating

Flanagan's important contributions are Pompe and Tamburri (2016), who extensively cite Flanagan and call out the economics of orchestras as a major driver of their challenges. Although the authors' observations and recommendations are well-placed, their use of "outreach" and "engagement" as seemingly interchangeable terms is indicative of a common industry-wide practice of not differentiating between these two terms (69).

2.5.2 League of American Orchestras Grey Literature

No single organization is more devoted to publishing grey literature focused on orchestras than the League of American Orchestras, the leading service organization for orchestras in the United States. Formerly known as the American Symphony Orchestra League, the organization was founded in 1942 and chartered by Congress in 1962 (League of American Orchestras, n.d.-a). As literature published by a national service organization, this work is not peer-reviewed, but it holds value as a useful source of data that is proprietary and not generally available elsewhere. By publishing *Americanizing the American Orchestra* in 1993, the League made a brave and forward-looking contribution to the literature, including the challenge of "the image of the orchestra as an exclusive, arrogant, possibly racist institution that resists sharing the secrets and norms of participation" (American Symphony Orchestra League 1993, 3). Examples cited in the study include the tendency for orchestras to perform in monumental and overwhelming structures that cater to those who live in the suburbs, as well as orchestras' failure to "work with the community to overcome problems and make the orchestra a good neighbor and relevant institution" (48-49). This report was sidelined by the League following resounding criticism in the press and from managers of some of the nation's largest orchestras, who

drafted a resolution criticizing the report (Rothstein 1994), and the topic of engaging with communities was not revisited in League literature until decades later.

Meanwhile, the League continued to collect and publish more general data about the field, most recently in their "Orchestra Facts 2006-2014" (Voss, Voss, and Yair 2016) (see Chapter 5 for a complete list of recent publications). Amongst other useful data, the report included a brief highlight of orchestras' education and community engagement programming (which the League tends to group together in its publications and programming, like most orchestras). The following year, the League revisited the topic of community engagement more fully in "Of and For the Community" (2017), in which the organization continues the widespread practice of analyzing orchestras' education and community engagement programming as a singular unit. Due to this widespread practice, and to clearly delineate between "education" and "community engagement," a brief discussion of the definition of "education" is in order, especially when comparing to the concept of community engagement. According to the Oxford English Dictionary, education is defined as "The systematic instruction, teaching, or training in various academic and non-academic subjects given to or received by a child, typically at a school; the course of scholastic instruction a person receives in his or her lifetime. Also: instruction or training given to or received by an adult" (*OED Online,* n.d.-a). Meanwhile, as previously discussed, the IRS has a more holistic definition of "educational," defining it as "(a) The instruction or training of the individual for the purpose of improving or developing his capabilities; or (b) The instruction of the public on subjects useful to the individual and beneficial to the community" (I.R.C. §1.501(c)(3)-1).

2.5.3 Defining and Exemplifying Community Engagement in the Arts

Although Borwick's previously cited definition of community engagement is helpful, it is not the only working definition being utilized in the field; further, while his work is highly valued, it does not appear to have undergone the peer review process. More recently, Johanna K. Taylor's published work has reinforced some of Borwick's findings. Taylor's work is largely focused on the museum field but is easily transferred to other disciplines. Among other similarities, Taylor (2020, 5), like Borwick, views community engagement as "extending expectations beyond that of tacit viewer and art object to a mutually beneficial, ongoing relationship." Reinforcement of the concepts of listening and participation is also provided by Ben Walmsley (2019, 1), who writes that today's performing arts audiences are "often ignored, blamed and even derided by a sector that generally fails to listen to them or engage with them on equal terms." Shifting to the performing arts, Daniel H. Mutibwa (2019) offers a largely British point-of-view in his exploration of the term "community engagement," conducting research in the United Kingdom. This literature stimulates thought and discussion around the term "community" and also delineates between "outreach" and "engagement" (as previously discussed) (357).

Narrowing a bit toward community engagement projects specifically related to music, *The Oxford Handbook of Community Music* is an indispensable resource (Bartleet and Higgins 2018). Although it does not directly address the question of assessment, this volume's rigorous approach to examining the multi-faceted phenomenon of community-based music is comprehensive. In a more specific example of research, Kathleen Riemenschneider's (2020) recent dissertation provides a helpful reference point as a case study of an opera company that is institutionalizing community engaged arts programs.

The qualitative study explores the factors that contribute to and hinder such programs, utilizing a wide variety of data sources. Perhaps the most important outcome of the study is the finding that all staff members and artists must contribute to community engagement efforts to increase the likelihood of programmatic success.

Finally, although published examples of community engagement within orchestras are limited, Nathinee Chucherdwatanasak's exploration of the Detroit Symphony Orchestra (DSO) provides a useful example. As chronicled by Chucherdwatanasak (52-53), the DSO's programs were largely presented in the "rich Detroit suburbs" and seem to mostly involve chamber music performances, often referred to as "outreach." In another orchestra-related example, "City Beats: A Creative Community Partnership at ArtPlay" applies a new community development evaluation framework to a case focused on ArtPlay, a public arts space managed by the City of Melbourne, Australia (Jeanneret and Brown 2012). Aside from offering a case study of a partnership with the Melbourne Symphony, the article also makes valuable points about defining engagement, which the authors view as being associated with participant commitment, vigor and absorption in an experience rather than passive involvement (aligning with definitions proffered by both Borwick and Taylor) (83).

2.5.4 Assessing the Arts

When it comes to assessing, or evaluating, arts programming, a seminal work, "Gifts of the Muse: Reframing the Debate About the Benefits of the Arts" is often cited. This publication's most useful contribution to the topic is its exploration of instrumental versus intrinsic value (McCarthy et al. 2004, xi). The publication concludes with a helpful

literature review that explores theoretical research conducted in non-arts disciplines (75-92), connecting nicely to the next section of this literature review.

Alan Brown and Jennifer Novak's 2007 study is centered around the intrinsic impact of live performances, and although it is focused on performances and not necessarily community engagement activities, its methodology is helpful, credible, and replicable. As is surfaced in "Gifts of the Muse," the study of intrinsic impact is limited, and Brown and Novak's work aims to examine the measurement of intrinsic impact more fully. With data collected via pre- and post-event surveys, the authors include intrinsic measures like captivation (originally identified in "Gifts of the Muse") as potential methods of measuring intrinsic impact and engagement (11).

Moving toward instrumental value, Campbell and Cox (2018) examine a variety of metrics utilized to analyze the instrumental value of the arts in the form of economic development. This book chapter provides a helpful literature review and analysis of a variety of efforts to evaluate the role of arts and culture in what is called "regeneration" in the UK – more widely known as economic development in the United States. In doing so, the chapter reveals several methods that have been utilized to measure outcomes of a variety of cultural programming through the specific lens of their contribution to regeneration.

Also from the UK, François Matarasso's handbook, *Did It Make a Difference?* approaches the challenge of evaluating community-based arts activities from the perspective of a partnering business. By providing a step-by-step guide to program evaluation, Matarasso (2001) hopes to provide arts groups with a resource that can help entice businesses to enter into partnerships with arts groups. This handbook provides a

useful guide that could be applied to the evaluation of community engagement in orchestras.

Finding published examples of actual assessment of community engagement programming is more difficult, and this area of research seems to be quite limited. On the national level, El Sistema USA provides a good example of assessing El Sistema-inspired programs across the United States (Nechyba et al. 2017). Again, though not focused on orchestras, this study seems to be the most closely-related research that can provide an example of assessment. The researchers utilized multiple data sources, including organizational websites and social media, Census data, and an organizational-level survey instrument (20). To evaluate organizational success, the researchers triangulated data related to budget and finance, staffing and programming, and values. This approach and juxtaposition of quantitative and qualitative data helped to inform the research design and methodology of this study, which will rely on interviews, two surveys, observation, and document analysis.

2.6 Additional Perspectives from Other Fields

As mentioned in reference to the literature review contained within "Gifts of the Muse," other fields of study offer helpful perspectives when analyzing the relationship between arts organizations (including orchestras) and their communities. In terms of framing community engagement within a broader socio-political context, Robert Putnam's *Bowling Alone* offers plentiful food for thought. Putnam's use of the term "bridging" as looking outward "across diverse social cleavages" (2000, 22) certainly captures the intent of many community engagement initiatives, which are often centered around connecting with those not currently involved with the organization. Additionally, Putnam spotlights

arts and culture activities as holding a large amount of potential as venues for social-capital development, calling upon artists and arts institutions to "find ways to ensure that...significantly more Americans will participate in (not merely consume or "appreciate") cultural activities…" (411). Putnam holds that these participatory opportunities will lead to bridging social capital, bringing diverse communities together (411). These thoughts reinforce previously cited literature by Jeanneret and Brown delineating passive versus active involvement in the arts.

The field of psychology offers additional important insights into human behaviors as it explores various personal and community factors that drive community engagement. The question, "how do we understand what motivates individuals to participate in their local communities?" was asked and researched by Lea Zanbar and Nick Ellison (2019). Variables considered included demographics, personal variables (self-esteem and mastery [also known as self-efficacy]), and community variables. Most interestingly for the relationship-oriented world of community engagement, the research also found a positive association between trust in leaders and community involvement (1648). This reinforces the importance of mutually beneficial relationship building as being central to effective community engagement put forth by Borwick, Taylor and others.

Because community engagement involves building and deepening relationships with communities and audiences, an exploration of immersive arts events provides interesting context. Theater has led the way in this area, and Gareth White defines immersive theatre as "a trend for performances which use installations and expansive environments, which have mobile audiences, and which invite audience participation" (2012, 221). The use of the words "mobile," "invite," and "participation" connote aspects of community

engagement, and it is very possible that a considerable amount of cross-disciplinary learning exists as orchestras consider how they can make more meaningful and impactful connections to their communities and audiences.

Community engagement work (as defined by Borwick, Taylor, and others) is centered around the need and desire of organizations to become more relevant to a greater proportion of their community members. Nina Simon's *The Art of Relevance* (2016), although not peer-reviewed, focuses on this challenge from the perspective of a museum professional, and the metaphors utilized throughout are transferable to any community-focused creative endeavor. Simon suggests that rather than opening their doors wider to attract those who don't normally attend their programming, arts organizations should create new doors that unlock meaning for desired attendees and participants. This metaphor aligns with the emphasis that Borwick, Taylor, and others place on listening to community members and shaping programming accordingly, rather than simply inviting them to enter a pre-curated space.

2.7 Conclusion

One theme that has emerged because of this literature review is the understanding that defining and assessing community engagement activities is complicated. Another is that it is a highly underdeveloped area of analysis. As was highlighted herein, examples of community engagement assessment in the arts tend to come from other art forms, and the League of American Orchestras' recent work on community engagement only begins to scratch the surface of the types of programming occurring at orchestras, with no extant work from the League currently focused on assessment. Moving outside of the arts & culture field, the most developed understanding of community engagement and evaluating

its impact comes from the healthcare field, with other non-arts fields (including government and social services) drawing upon definitions and evaluation methods originated by healthcare researchers and practitioners.

Helpful tools and perspectives are present in the literature, although their application to orchestras has been very limited. While most scholars seem to agree that true community engagement has more to do with intrinsic rather than instrumental benefits, orchestras often embark upon community engagement programming with audience development in mind or grouped together with educational programming. Thus, additional work needs to be done to grapple with the variety of definitions of community engagement and the way these programs are evaluated. This study's purpose is to begin to close this gap of knowledge toward understanding how environmental factors impact community engagement programming.

CHAPTER 3. THEORETICAL FRAMEWORK

The central research question of this study is: How do communities, the financial environment, and the labor environment impact orchestra community engagement programming? This research question was formulated to intentionally center the environment (including communities being engaged) in the research. Crafting this research question was an iterative process that originally stemmed from the exploration of open systems theory, which is the central theory of this study's theoretical framework. Open systems theory originated in the 1930s, stemming from Ludwig von Bertalanffy's (1933) development of systems theory, which includes consideration of "throughput of resources from the environment" (Scott and Davis 2007, 93). When considered through the lens of open systems theory, the external environment is viewed as an important component of the system. Often, "systems theory" and "open systems theory" are used interchangeably (Jung and Vakharia 2019, 257). Systems theory, as fleshed out by von Bertalanffy (1972, 407), has origins in European philosophy, perhaps most notably in the Aristotle quote that "the whole is more than the sum of its parts." Von Bertalanffy has framed the theory as "a contemporary expression of perennial problems which have been recognized for centuries and discussed in the language available at the time" (408). Given his training as a biologist, von Bertalanffy initially explored systems as they relate to organisms, eventually replacing "organisms" with "organized entities" (410). As a corollary to systems theory, systems thinking is defined as the application of systems theory with the aim of understanding systems (Arnold and Wade 2015, 675).

Boulding (1956) famously outlined nine types of systems (physical, biological, and human/social), ranging from frameworks systems (comprising static structures) to

transcendental systems (made up of "the absolutes and the inescapable unknowables"). These various types of systems were expanded upon by Scott and Davis, who add an additional layer of complexity by stating that organizations also change over time. They argue that "interaction with the environment is essential for open system functioning" (2007, 95), going on to state that "from an open system point of view, there is a close connection between the condition of the environment and the characteristics of the systems within it" (97).

This contention, that the environment has a tremendous impact on the systems (including organizations) that exist within it, serves as the major theoretical underpinning of this study. The community-oriented programming that orchestras create is impacted by many environmental factors, and as previously discussed, this study will focus on three of them: (1) the communities being served, (2) the financial environment, and (3) the labor environment. As will be discussed in Chapter 4, these three environmental factors will be investigated in a variety of ways utilizing both qualitative and quantitative methods and data.

3.1 Secondary Theories

Secondarily, institutional isomorphism and resource dependence theory will be utilized to further contextualize the community-oriented work of orchestras and their relationship with the environment. In his exploration of high culture in nineteenth-century Boston as well as in his subsequent work, Paul DiMaggio (1982) identifies the structure upon which most classical music institutions were founded, which was one controlled by the elite. He also points out that, over time, "high culture" organizations have become more alike, not more distinct, based on environmental influences (48). This work was furthered

by DiMaggio and Powell, whose work on institutional isomorphism outlines three mechanisms through which institutional isomorphic change occurs: coercive isomorphism (stemming from political influence), mimetic isomorphism (resulting from responses to uncertainty), and normative isomorphism (associated with professionalization) (1983, 150). Institutional isomorphism will thus be a secondary theory within the theoretical framework of this study, and although there will be connections to all three of the mechanisms of this theory, this study will relate most closely with coercive and mimetic isomorphism. Orchestras have begun to emphasize community engagement programming for several reasons, including an intrinsic desire to serve their communities, and also due to political pressure (coercive isomorphism) and fear of the unknown (mimetic isomorphism).

Open systems theory and institutional isomorphism are related in that they both fall under the umbrella of modern structural theory, which came into being after World War II. Unlike the "classical" and largely structural organization theory of the earlier 1900s, modern structural theory includes consideration of environmental conditions (Bolman and Deal, 2013, *Reframing Organizations: Artistry, Choice, and Leadership*, 4th ed., San Francisco: Jossey-Bass, as cited in Shafritz, Ott, and Jang 2016b, 169). Open systems theory and institutional isomorphism share a strong emphasis on interactions with the environment, how the environment impacts the organization, and vice versa. For example, coercive isomorphism "results from both formal and informal pressures exerted on organizations by other organizations upon which they are dependent and by cultural expectations in the society within which organizations function" (DiMaggio and Powell 1983, 150).

Resource dependence theory (RDT) also recognizes the importance of environmental impacts on organizations. As developed by Jeffrey Pfeffer and Gerald R. Salancik in 1978, RDT is an extension of open systems theory, including the notion that "the organization's context shapes the activities and structures of formal organizations" (5). The theory has been cited tens of thousands of times,[1] and in the 2003 introduction to the second edition of the seminal text introducing the theory, Pfeffer says, "The idea, seemingly now widely accepted, that organizations are constrained and affected by their environments and that they act to attempt to manage resource dependencies, has become almost so accepted and taken for granted that it is not as rigorously explored and tested as it might be" (Hillman, Withers, and Collins 2009, 1405). This suggests that the popularity and ubiquity of RDT has led to a less-than-robust analysis of the theory and its potential application and limitations.

Sherer, Suddaby, and Rozsa de Coquet (2019) took a novel approach to examining RDT by analyzing the ways that different categories of resources impact the actions of performing arts organizations. They frame RDT as "a powerful lens for understanding how organizations manage their external relationships" (224). The authors also point out that very few, if any, studies focused on RDT have examined the ways that organizations manage their reliance on external entities when they have multiple resource providers (as opposed to a single resource provider). They go on to note that "in addition to earning revenue, arts organizations also pursue educational, community engagement and esthetic goals" (225), making the point that while these activities do not normally generate revenue

[1] "Pfeffer, The External Control of Organizations: A Resource Dependence Approach," Google Scholar, https://scholar.google.com/scholar?cites=7627122879354594284&as_sdt=5,33&sciodt=0,33&hl=en.

directly, they "generate different forms of legitimacy, each of which can be causally related to different sources of funding" (225). As will be explained further, RDT is a useful theoretical lens through which to examine orchestra community engagement programming, especially as it relates to the ways that orchestras manage their finances and navigate their labor environments.

3.2 A Multiple Theoretical Lens Approach

What follows is an initial explanation of the ways that the primary (open systems) and secondary (institutional isomorphism and resource dependence) theories will be utilized as lenses through which to examine the ways that environmental factors impact orchestra community engagement programming.

3.2.1 Orchestras as Open Systems

Interacting and engaging with their environment has long been important to professional orchestras, although DiMaggio's (1982, 35) previously mentioned work points out the elite-centric orientation of classical music institutions. As previously discussed, orchestras have begun to turn more deliberately toward meaningful engagement with their communities not simply as an audience development tool, but to become more relevant to those whom they serve (League of American Orchestras, n.d.-e). When analyzing community engagement programming, and its outward-facing orientation, the external environment is more than a critical piece of the overall puzzle; it is ideally the reason that the puzzle exists at all. As not-for-profit organizations, orchestras in the United States exist to serve the greater good – i.e., their surrounding communities (or

environments). Thus, rather than being one of many elements that must be considered, the environment within which an orchestra operates, especially pertaining to community-oriented programming, should be the central concern.

As was explored during the literature review for this study, multiple sectors (including healthcare, education, government, social services, and the arts) are in general agreement that community engagement initiatives and programming must involve community members not simply as passive recipients of programs, but as active participants. These community members make up the environment surrounding orchestras, and therefore, the environment and those who live and work in it are more than simply resources to the orchestra – they are the reason for its existence. Therefore, open systems theory, with its emphasis on the importance of the environment as a central, not ancillary, consideration, is appropriate as the central theory of this study.

3.2.2 Orchestras & Institutional Isomorphism

Referring to the previously cited definition of coercive isomorphism as resulting "from both formal and informal pressures exerted on organizations by other organizations upon which they are dependent and by cultural expectations in the society within which organizations function" (DiMaggio and Powell 1983, 150) one potential application of institutional isomorphism in the orchestra field is to examine orchestras' dependence upon foundation giving. As mentioned in the introduction of this study, in 1966 the Ford Foundation gave an unprecedented $80.2 million dollars to 61 orchestras across the United States to support the growth of their endowments, lengthen their seasons, and improve musician pay (McCarthy 2018, 105). This infusion of cash, which dramatically changed

the landscape of professional symphony orchestras in the United States for decades to come, is a clear example of coercive institutional isomorphism.

Another example of this theory in action is the emergence of the term "community engagement" as it relates to orchestra programming, and the leadership role that the League of American Orchestras has played in promulgating the term over time. The League does not currently offer a definition of "community engagement." Rather, the topic is grouped with "education" in many (if not all) of their publications, with the following description: "The League provides information that supports orchestra education and community engagement programs and advocates in support of the availability of comprehensive, in-school music education. The content below contains a wealth of resources and items of interest for youth orchestra, education, and community engagement personnel" (League of American Orchestras, n.d.-c). This study will, therefore, also ascertain the extent to which orchestras in the United States follow the League's example in terms of how they organize their community engagement efforts institutionally.

3.2.3 Orchestras & Resource Dependence Theory

The idea that orchestras (as not-for-profit organizations) are dependent upon multiple resources in the environment is widely accepted in the industry. In his analysis of the financial challenges facing orchestras, Robert Flanagan (2012, 32) indicated that orchestra revenues are generally derived from four major sources: performance income (i.e. ticket sales), investment income (i.e. endowment interest), government support (i.e. grants), and private support (i.e. donations). The proportion of revenue generated by these sources varies from one orchestra to another. That said, in 2014, it was reported that orchestras in the United States derived more revenue from charitable contributions than from ticket

sales, on average (Cooper 2016). As discussed in the introduction to this study, orchestras in the United States are organized not-for-profit organizations and are therefore able to accept tax-deductible donations from individuals, corporations, and foundations. Sherer, Suddaby, and Rozsa de Coquet (2019, 226) make a direct link from open systems theory to RDT and performing arts organizations, stating that "Just as RDT exemplifies open systems theory, so too do performing arts organizations exemplify the core elements of RDT."

Resource dependence theory, therefore, will be a useful lens primarily to analyze two of the three environmental factors being investigated in this study: the financial environment and the labor environment. For example, the various sources of revenue that an orchestra relies upon to operate may drive their behavior, and also the way that they engage with what is generally the largest expense for any orchestra, which is paying their artists (Flanagan 2012, 38). The structure of an orchestra's season, their calendar, and their ability to create programs that engage with the community are all impacted by the way that they compensate musicians. Additionally, certain types of resources (for example, grants from a government entity) require specific types of evaluation and assessment. Therefore, orchestras' dependence upon these types of resources may impact the way that they plan, implement, and evaluate these programs.

To summarize, according to Linda M. Crawford (2019, 47), "the theoretical framework shows how the study relates to generating or testing theory and explains the relationships that are explored within the study." Thus, Table 3.1 includes a brief overview of the relationships of the primary (open systems) and secondary (institutional isomorphism and resource dependence theory) theories to the study.

Table 3.1 Relationship of theories to this study

Theory	**Relationship to the study**
Open Systems	This study will investigate the impact of environmental factors on orchestra community engagement programming, and the extent to which community engagement is being utilized as a way to serve the environment (i.e., communities).
Institutional Isomorphism	This study will examine the extent to which pressure exerted by private funders and service organizations has driven orchestras to behave similarly, including the ways that they describe/define and organize community engagement programs.
Resource Dependence Theory	This study will examine the extent to which orchestras' dependence on various resources may impact the ways that they plan, implement, and evaluate programs.

3.3 Additional Theory-Oriented Literature

When considering how to approach a review of additional literature related to open systems theory, institutional isomorphism theory, resource dependence theory, and how these theories may be applied in an arts context, a consideration of the *community, organizational,* and *individual* perspectives is a productive starting point. As this study's research question takes an outside-in approach by considering the impact of environmental factors on orchestra community engagement programming, a consideration of theories related to analyzing communities is an important component of this theory-oriented literature review.

Moving inward, individuals create, manage, and sustain organizations. However, recognizing the importance of individuals' contributions to organizations was not always a given, gaining ground thanks to the organizational behavior and human resource theory movement in the mid-1900s (Shafritz, Ott, and Jang 2016a). Mary Parker Follet presaged

(and perhaps prompted) this movement, writing in 1926 (141) that "employees are going to be just as active in preparing us as we in preparing them!" The importance of the care and development of individuals as an essential organizational function is now commonplace in most industries (at least as an espoused value). This review of the literature will move from the outside in, beginning with a consideration of theories related to the analysis of communities, followed by the organizational application of open systems theory, and then moving into the individual application thereof, including examples both outside and within the arts and culture field. These two perspectives overlap considerably but approaching them separately may shed new light on each.

3.3.1 Open Systems - Organizational Application

Written in 1966, Daniel Katz and Robert L. Khan's seminal work defining open systems in the organizational context is a helpful starting point, furthering von Bertalanffy's (1933, 410) previously cited suggestion that "organism" could be replaced with "organization." Specifically, the common characteristics of open systems are highly transferable to arts and culture organizations (including orchestras), given their emphasis on socially-oriented systems. Their discussion of "the output," for example, references "the invention of an inquiring mind" as a potential output (Katz and Kahn 2016, 351). This discussion recalls a quote by Peter Drucker (1990, x): "the 'non-profit' institution neither supplies goods or services nor controls. Its 'product' is neither a pair of shoes nor an effective regulation. Its product is a changed human being." Orchestras generally do not sell a product, but rather aim to add value to the lives of their community through the delivery of high-quality musical experiences.

Katz and Kahn (2016, 348) characterize social organizations as "flagrantly open systems in that the input of energies and the conversion of output into further energic input consist of transactions between the organization and its environment." As organizations founded to benefit the greater good, not-for-profit arts and culture organizations (including orchestras) in the United States certainly fall into this category of "flagrantly open systems." They depend on their communities, and vice versa. Energy is exchanged via programming, performances, events, classes, funding mechanisms, and other means. Whether these exchanges could (or should) be labeled as "transactions" will be explored further.

DiMaggio's previously cited exploration of high culture in Nineteenth-century Boston provides a useful point of reference related to systems theory as it relates to organizations. Although, on the surface, DiMaggio's work may seem to be a simple case study of Boston culture at a particular point in time, it delves deeper and outlines the creation of a system upon which classical music organizations continue to operate today. At first glance, given the fact that it was created by and for the elite, this system could be labeled as closed (given its seemingly insular nature). However, this would be an incorrect classification. According to DiMaggio (1982, 48), "a secret or thoroughly esoteric culture could not have served to legitimate the status of American elites; it would be necessary to share it, at least partially." In other words, the elite class of the city or "Boston Brahmins," (34) needed the broader community to legitimize their efforts to support classical music. This phenomenon provides an example of open systems theory in action.

On the topic of culture, Gus Geursen and Ruth Rentschler (2003) offer an incisive view of cultural value, shedding some light on the tensions between aesthetic value and

economic value. In some ways, this tension is brought about by the interaction of arts and culture organizations with their environment. The authors cite Throsby (1995, 200), who argues that a "whole systems" view could "bring the economy and culture together in a single system where interaction and feedback effects were acknowledged, and, in particular, where the dynamics are made explicit." Interaction and feedback are essential components of open systems, as outlined by Katz and Kahn (2016, 352), who state that "information feedback of a negative kind enables the system to correct its deviation from course." Based on this, the very act of an organization creating cultural value is a function of an open system.

3.3.2 Open Systems - Individual Application

As previously surfaced, individuals are at the center of organizations. Urie Bronfenbrenner's human ecological systems theory, for example, posits that the human ecological environment is like a set of Russian nesting dolls with the individual at the center and systems surrounding them (1996, 3). In this metaphor, individuals are not separate from organizations and systems, but rather are an integral part, and indeed a system unto themselves. Yuha Jung (2021, 20) reinforces the importance of the individual to the well-functioning open system, stating that "a person as a system of itself is part of an organization, a social system. An organization is a part of its larger community, which is part of a larger society, country, and the rest of the world."

Ruth Rentschler's (2002) foundational text focused on arts entrepreneurship is perhaps the clearest example of the importance of individual creativity and prowess toward organizational (and systemic) success in the arts and culture industry. Rentschler identifies twelve elements for entrepreneurship in arts organizations, four of which are focused on

the individual arts leader. These four elements include entrepreneur, managerialist, impresario, and custodian (56). Multiple additional elements identified by Rentschler are outward facing, and include the importance of accessibility, external relations, and competitiveness (56). The importance of the entrepreneurial leader as the driver of these outward-facing (and open systems-oriented) characteristics are clear, reinforcing the importance of the individual as a crucial component of the open system.

The individuals who comprise the orchestral enterprise (including musicians, staff, board members, and other stakeholders) are best classified as a social system (as defined by Scott and Davis), wherein the connections among the interacting parts are relatively loose, with less constraint placed on the behavior of one element by the condition of the others (2007, 88). That said, some aspects of orchestra operations (including, but not limited to, the strict adherence to the musicians' collective bargaining agreement) may feel more mechanistic in nature, meaning that there is a high level of interdependence among the parts, including individuals, and that they are highly structured and standardized. This reality may hinder, for example, an orchestra's ability to move beyond its traditional activities toward meaningful engagement with community members. That said, the extent to which the various components of orchestra operations run the gamut from mechanistic to social systems largely hinges on the behavior of the individuals within the enterprise. An orchestra whose musicians enjoy a collaborative and open relationship with management may be classified as a social system, while one whose musicians and staff strictly follow centralized and standardized procedures may be more mechanistic. Thus, the people working within the organization are shaping the very nature of the system.

3.3.3 Open Systems - Applications in Arts Organizations

The previously cited works by DiMaggio and Rentschler do not deliberately reference open systems, though I have demonstrated strong connections to various components of the theory. Open system characteristics are fundamental to a well-functioning arts organization, given their symbiotic relationship with the environment. However, few instances of intentional exploration of open systems theory in arts organizations exist. One such instance is found in the work of Jung and Vakharia (2019, 257), who suggest that open systems theory could be useful as arts and cultural organizations adapt their structure to improve their financial and non-financial performance. Although the article is conceptual in nature, it also provides practical suggestions for the incorporation of non-financial metrics as organizations assess their own operations. By taking an open systems approach (including the impact of the external environment), the article not only shines a bright light on internal operations, but also how the organization engages with its broader community (not simply as a resource provider, but as a partner). While their literature review is focused largely on open systems theory, the authors also included systems theory and systems thinking because of limited literature in the arts related to open systems theory.

The article makes a solid and convincing case that the characteristics of not-for-profit arts organizations are well-suited to be analyzed through open systems theory. Perhaps the most convincing aspect of the article is the suggestion that, to conduct a more holistic and thorough self-evaluation, arts and culture organizations must look beyond easy-to-measure financial data, suggesting that the future establishment of standard non-financial metrics could be helpful to the entire industry. The authors suggest that combining standard

financial performance measures with new measures (including assessment of community engagement) can provide a more holistic approach toward understanding organizational performance (Jung and Vakharia 2019, 268). This dissertation is, in many ways, an extension of this research.

B. Kathleen Gallagher's (2020) work aimed at understanding how the entrepreneurial approach of a city impacts the sustainability of the arts and culture sector adds value to the use of open systems theory to better understand the relationship between arts and culture and the external environment. Gallagher discusses the writing of Richard Florida (and others) whose work has largely focused on the ways that the arts benefit economic development efforts, without much consideration of the ways that the environment (i.e., communities) influence the operations of organizations (67).

Unlike the previously discussed work of Ruth Rentschler related to entrepreneurial arts leaders, Gallagher's work is more concerned with the entrepreneurial enterprise as an entity and less explorative of the characteristics of the individuals working therein. Although entrepreneurial ventures are less likely to result in the formation of a professional orchestra, there are some notable exceptions, including Symphoria - the Orchestra of Central New York. Founded by musicians following the bankruptcy of the Syracuse Symphony Orchestra, Symphoria is one of the few cooperative orchestras in the United States (Eyle 2023).

Resource dependence theory (RDT), as a component of the larger open systems theory cluster, is a powerful lens through which to view how organizations manage their external relationships (Sherer, Suddaby, and Rozsa de Coquet 2019, 224). Sherer, Suddaby, and Rozsa de Coquet (2019) helpfully reinforce the long-understood concept of resource

diversification as an important component of successful arts management, suggesting that RDT is useful to arts organizations that wish to gain or maintain autonomy and "esthetic freedom" while managing their dependence on external providers of key resources (238). This view also relates to the previously discussed work of Gus Geursen and Ruth Rentschler and their surfacing of the inherent tensions between aesthetic and economic value.

Jung (2017) also utilizes ecological systems thinking in an exploration of research focused on arts and educational organizations (as relationship-based establishments), stating that "organizational approaches must incorporate an understanding of the interconnectedness of relationships and the culture of internal and external environments" (5). Given the many complex components of these types of organizations, Jung effectively argues that those aiming to research arts and educational organizations are best served by an ecological approach, allowing a more holistic view of the organization and its place within a larger social ecosystem (13). Although focused on academic research, Jung's findings can be extended to anyone who would like to gain a more informed understanding of the operations of arts and culture organizations.[2]

3.4 Conclusion

Overall, the body of literature oriented around open systems theory and its various characteristics and components (whether focused on arts and culture or not) clarifies that moving beyond tolerating the impact of environmental factors and toward more of a

[2] For further context, see Jung, Yuha and Travis Newton. 2023. "Open Systems Theory in Arts Management." In *Oxford Handbook of Arts and Cultural Management*, edited by Yuha Jung, Neville Vakharia, and Marilena Vecco, 101-118. New York: Oxford University Press.

partnership with the external environment offers several benefits. For orchestras pursuing deeper engagement with the communities they serve, the benefits of a two-way exchange of thoughts, ideas, needs, and concerns are made apparent when viewed through the lens of open systems theory, especially when also contextualized by the application of institutional isomorphism and resource dependence theory.

CHAPTER 4. METHODOLOGY

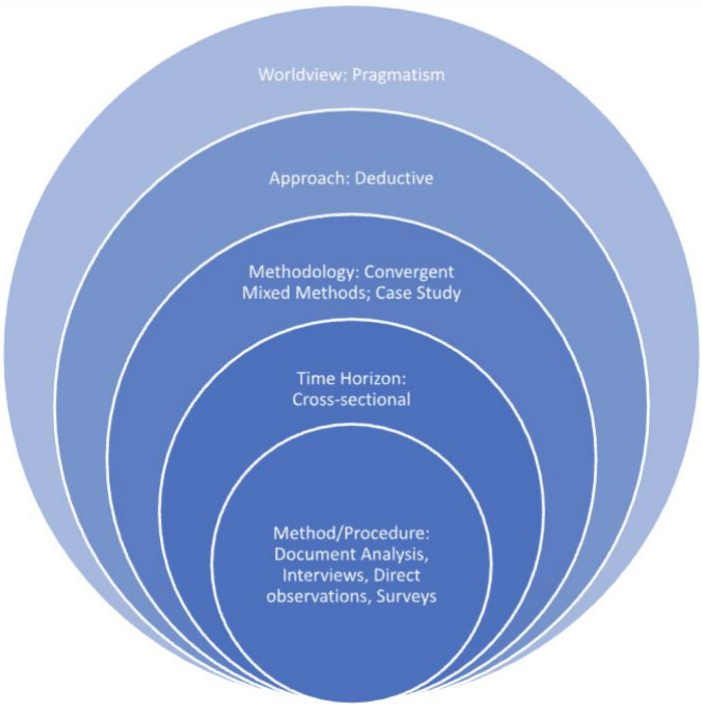
This section includes an overview of the methodological choices that have been made to investigate the primary and secondary research questions, including the study's worldview, approach, methodology, time horizon, and methods. To provide a visual representation of these choices, Saunders, Lewis and Thornhill's Research Onion has been adapted (see Figure 4.1), including the choices that have been made relative to this particular study. In this section, each set of choices will be discussed.

This study will utilize a mixed methods approach. Doing so draws on both qualitative and quantitative research, ideally allowing the researcher to minimize the limitations of each (Creswell and Creswell 2018, 216). The mixed methods approach uses theory as a framework informing many aspects of design during the process of collecting, analyzing, and interpreting quantitative and qualitative data (Creswell and Creswell 2018, 72). Open systems theory is the central theory of this study's theoretical framework, and institutional isomorphism and resource dependence theory will serve as secondary theories within the study's theoretical framework. Each of these theories include consideration of environmental conditions (Bolman and Deal, 2013, *Reframing Organizations: Artistry, Choice, and Leadership*, 4th ed., San Francisco: Jossey-Bass, as cited in Shafritz, Ott, and Jang 2016b, 169). This is appropriate given that the ways that structures and systems within orchestral organizations are impacted by the environment will be the primary focus of this research.

The narrative structure of the study mirrors a mixed methods design. Following the introduction, literature review, theoretical framework and methodology chapters, the study will provide context around how the concept of community engagement is approached by

orchestras in the United States, and the role that the League of American Orchestras plays as a field leader and research disseminator. Next, a case study of a community (Central New York) and its orchestra (Symphoria) will be conducted, including survey analysis exploring the ways that community members interact with and value community groups, including (but not limited to) orchestras. The findings of the literature review will then be used as a launching pad into the creation of a new cycle of community engagement, which will incorporate theory-based and practical components. A discussion section analyzes both qualitative and quantitative data and intersections between the two types of data and provides recommendations for future research and exploration.

Figure 4.1 Research Onion[3]



[3] Adapted from Saunders, Lewis and Thornhill. 2015. *Research Methods for Business Students*. 7th ed. Harlow, UK: Pearson Education.

4.1 Worldview

The study of the impact of communities being served, the financial environment and the labor environment on professional symphony orchestras' community engagement programming, and their definitions and assessment thereof, requires a multi-pronged and responsive approach. The methodology of this study is based in pragmatism, whose ontological position is that reality is the product of social actions and interactions (Paquette and Redaelli 2015, 96). When considering orchestras' approaches to community engagement, social action and interactions are at the core. These interactions are both internal to the organization (between internal stakeholders) as well as external, between community members and various representatives of the orchestra. The data collected during this study will reveal the ways that orchestras interact with communities, and the ways that they define, shape and evaluate social interactions (including, but not limited to, performances) to serve their communities. The paradigm of pragmatism also surfaces people as strategic agents who act in networks. One way to conceptualize communities (and the approach of this study) is to think of them as networks of people working toward a common goal or set of goals. As Tönnies ((1887) 2001, xvii) suggests, a community is a group tied together through kinship, fellowship, custom and history. Therefore, the phenomenon of community engagement consists of efforts toward collaborating with and within these networks.

4.2 Approach

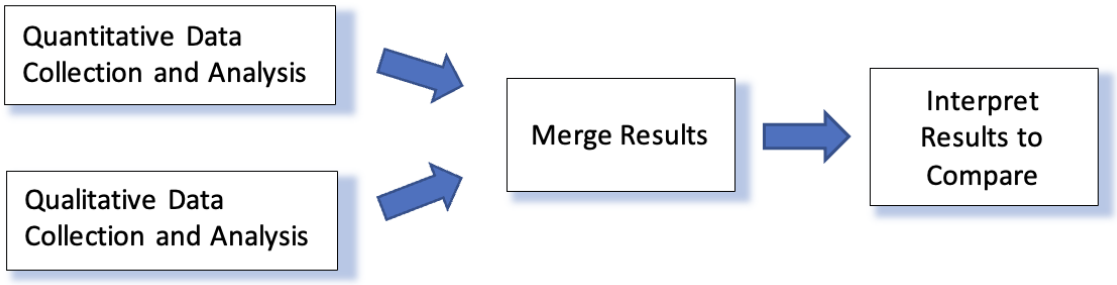
Rather than conducting research and establishing cases based on the findings (an inductive approach), this study will take a deductive approach, selecting the case (in this

instance, Central New York and Symphoria) at the outset and then documenting the differences through the data that is collected. This deductive approach is also referred to in the literature as intrinsic case study (Stake 1995, 4). This choice will enable on-site research, as the selection of the case subject will be made partly based on geography and access, as well as other factors to be discussed further. This type of deductive approach, involving the selection of a purposive sample of cases, is common in qualitative fieldwork, as it allows a variety of subjects to be chosen that enable intensive study (Stake 2006, 24). This approach will also enable a focus on the case study, while remaining open to new themes or commonalities that may arise during the research process.

4.3 Methodology

The methodology of this study consists of the utilization of a convergent mixed methods design, wherein the researcher will collect both quantitative and qualitative data, and then compare the results to find overlap, complementarity, and/or contradictions in the data. This design aligns with the case study methodology, which considers a single case but utilizes and triangulates multiple data points. An assumption of the convergent mixed methods approach is that qualitative and quantitative data will be different enough to provide a diversity of data to inform the study, thereby making it stronger and more rigorous. That said, components of each type of data (qualitative and quantitative) may also reinforce or complement each other. Figure 4.2 provides a visual representation of convergent design, in which quantitative and qualitative data are collected and analyzed separately, the results are merged, and the findings are compared and analyzed together.

Figure 4.2 Convergent Design[4]



The choice of convergent design (as depicted in Figure 4.2) is largely driven by a desire to allow the collection of quantitative and qualitative data to occur in tandem. While it may seem that a study exploring community engagement is best suited as a solely qualitative study (or perhaps a mixed methods exploratory sequential design), the majority of orchestra-focused studies to date have followed this path, largely centered around case studies (See Chucherdwatanasak 2020; Newton 2017; 2019). This study aims to fill a gap in the literature by combining qualitative and quantitative data not as an after-thought, but as an intentional component of the research design, thus enabling more rigorous case analysis.

The choice of a convergent design also involves the use of the same or parallel variables, which encourages the collection of similar data with different methods, ideally resulting in a more integrated and cohesive result. Sometimes referred to as concurrent mixed methods design, Castro et al. (2010) note that if quantitative data is collected using a scale, qualitative data can be collected using parallel questions. This design characteristic has driven the formulation of interview questions that have been asked during the

[4] Creswell, John W., and J. David Creswell. 2018. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5th ed. Thousand Oaks, CA: SAGE, 218.

qualitative data gathering process, encouraging alignment with questions that have been asked on the field-wide survey.

The choice of the case study research methodology is based on this methodology's flexibility and encouragement of the use of multiple data sources (triangulation) which is well-matched with the objective of this research: to do an "in-depth study of a phenomenon in its real-world context" (Yin 2018, 127). In alignment with convergent mixed methods design, case study research emphasizes the analysis of multiple sources of evidence. In fact, the use of individual sources of evidence, rather than multiple, is not recommended when conducting case study research (Yin 2018, 126).

In his work exploring multiple case study analysis, Stake (2006, 6) discusses the "quintain," defined as "an object or phenomenon or condition to be studied." The quintain is the throughline of the multiple cases being investigated. In this study, the quintain is community engagement programming. Although this study will not include multiple full case studies, alongside the central case of Central New York and Symphoria, it will also include data and context about other orchestras, including orchestras in the United States as well as abroad. Each of these orchestras examined have community engagement programming in common; each orchestra engages with communities. That said, relevance to the quintain is but one of three criteria that Stake identifies in the case selection process.

Environmental context is also a consideration with selecting cases to be included in a multicase study (Stake 2006). This concept is aligned with the previously discussed basic tenet of open systems theory, which considers environmental factors to be integral to the operation of the system. The third major criterion identified by Stake is the opportunity to learn about complexity and contexts. In other words, can the researcher

access the actors and information related to the case with the potential of gaining new and important information?

These three criteria (relevance to the quintain, environmental context, and opportunity to learn) helped to guide the selection of organizations to be examined. As discussed in the introductory chapter of this study, there are many types of orchestras. While this study is primarily concerned with symphony orchestras, there are many types of orchestras that engage with communities in a variety of ways. For instance, in her exploration of global orchestras, Tina Ramnarine (2017, 1) identifies symphony, steel, Indian film and gamelan ensembles as examples. Additionally, there are multiple jazz orchestras in the United States that engage with communities, including Wynton Marsalis and Jazz at Lincoln Center, and the Afro-Latin Jazz Alliance (which includes the Afro-Latin Jazz Orchestra), which was recently renamed Belongó.

Therefore, because the quintain of this study is community engagement, consideration of a variety of orchestras' community engagement initiatives will provide a holistic approach to the analysis of environmental factors and the ways that multiple orchestras define and evaluate their programs. Especially related to the opportunity to learn, analyzing non-symphonic orchestras will provide an opportunity for learning across a variety of types of orchestras. This study will therefore consider the central case of Central New York and Symphoria, alongside additional context from the London Symphony Orchestra (London, United Kingdom) and Belongó, the Afro-Latin Jazz Orchestra (New York, New York). Each of these organizations has an active community engagement program, so their relevance to the quintain is well-established (See The Afro Latin Jazz Alliance. n.d.-b; London Symphony Orchestra. n.d.-b; Symphoria. n.d.-b). In

terms of environmental diversity, these three orchestras are different geographically, and also in terms of the ways that they interact with the communities they serve. The overall context of each organization is also different, including variation in instrumentation, orchestra type, budget size, structure of their musician contracts, and governance. See Table 4.1 for an overview of these differentiating factors. Finally, in terms of the opportunity to learn, professional connections have been established with each organization, along with the ability to visit and study their offerings on site. This access facilitates opportunities for learning about each organization beyond publicly available information.

Table 4.1 Differentiating Factors Between Orchestras

	Symphoria	**London Symphony Orchestra**	**Belongó - the Afro-Latin Jazz Orchestra**
Location	Syracuse, NY, United States	London, United Kingdom	New York, NY, United States
Number of Musicians	45 full-time (‘core’) 4 part-time (‘B-contract’)	81	18
Orchestra Type	Symphony Orchestra	Symphony Orchestra	Afro-Latin Jazz Orchestra
Total Expenses	$3.2 million (2022-2023)	£18.3 million ($23.3 million) (2021-2022)	$1.9 million (2021-2022)
Musician Union status	Unionized (American Federation of Musicians)	Unionized (The Musicians’ Union of UK)	Non-union
Method of musician payment	Salary (for core members) Per-service (for “B contract” members)	Per-service	Per-service

Table 4.1 (continued)

	Symphoria	**London Symphony Orchestra**	**Belongó - the Afro-Latin Jazz Orchestra**
Governance	Musician co-operative 501(c)(3)	Musician co-operative Charitable company	501(c)(3)

While the case study method will comprise a large portion of this study's research, the data collected through case study research will be supplemented and contextualized by additional data collected through two surveys: (1) a field-wide survey of professional symphony orchestras in the United States and (2) a community survey conducted in Central New York. For clarity, this study's field-wide survey will be referred to as the Professional Orchestra Field Survey (POFS); the community survey will be referred to as the Central New York Community Survey (CNYCS). Although sometimes survey interviews are conducted as a component of the case study method (Yin 2018 120), this study is collecting data utilizing two separate survey instruments, administered through Qualtrics. Most of the quantitative data collected for this study will result from these surveys, detailed below.

4.3.1 Additional Methodological Approaches

In terms of methodological approaches, grounded theory and ethnography are additional methodologies that will help to inform this study. Methodological triangulation (the use of more than one method to study a phenomenon) has been found to be "beneficial in providing confirmation of findings, more comprehensive data, increased validity and enhanced understanding of studied phenomena" (Bekhet and Zauszniewski 2012, 1).

4.3.1.1 Grounded Theory

Framed by its originators simply as "the discovery of theory from data" (Glaser and Strauss 1967, 1), grounded theory takes a grassroots approach to substantive theory development by using data to develop theory from the bottom up (Rasmussen, Akinsulure-Smith, and Chu 2016). Originated by Barney Glaser and Anselm Strauss in 1967, grounded theory received a helpful summary and contextualization in 2016 by Rasmussen, Akinsulure-Smith, and Chu in a chapter within the *Handbook of Methodological Approaches to Community-Based Research*. The authors explore the challenges of maintaining groundedness when utilizing grounded theory-based approaches, including the concept of "sensitizing concepts," which are defined as "interests, thoughts, and hunches that researchers have before they get started doing research" (23). Sensitizing concepts were framed by Charmaz (2014, 31) as providing "a place to *start* inquiry, not to *end* it." Grounded theory is often utilized when researching communities, and Rasmussen, Akinsulure-Smith, and Chu argue that the theory is aligned with many of the goals stated by community psychologists, including reliance on empiricism, representing authentic voices, and developing theoretical models that remain faithful to those voices (2016, 31). Although the central theory for this study is open systems theory, some characteristics of grounded theory, including theoretical sampling (i.e. purposive sampling with the goal of generating categories of meaning in the data) (Rasmussen, Akinsulure-Smith, and Chu 2016, 24) will be utilized in this study's methodology.

4.3.1.2 Ethnography

Ethnography has its origins in the social sciences, and it traditionally involved direct participation and immersion in a culture (Dutta 2016). Tammar B. Zilber points out that ethnography is a useful approach to viewing organizations in their larger context, also making the case that ethnographic techniques are useful when studying "inter-organizational spaces" (2014, 97). However, this study is not a true ethnography, as the researcher will not be embedded in a culture for any length of time. However, it will utilize ethnographic techniques during the research process, to deepen understanding of the communities and those working within them. Widely accepted ethnographic techniques include interviews, questionnaires, observation, and examination of documents (Williamson 2006); this study will utilize ethnographic techniques and draws upon research approaches that stem from the social sciences. Ethnography has also been paired successfully with open systems theory in the literature, including the work of Yuha Jung (2021) in a longitudinal ethnographic study of an art museum working to become more inclusive and community oriented. This review of the literature helps to reinforce the use of ethnographic techniques in the methodology.

4.4 Time Horizon

The time horizon for this study is cross-sectional, as opposed to longitudinal. There are multiple reasons for this choice, the most pressing of which is that the timeline for dissertation writing does not generally allow for the collection and analysis of longitudinal data (over the course of several years, for example). This time constraint is what makes a true ethnography infeasible. Although validity concerns have been raised in the literature

related to cross-sectional studies (specifically related to common method variance), it has also been found that these concerns may be mitigated through strong theory, careful survey design, and appropriate statistical tools (Rindfleisch et al. 2008). As will be discussed, the triangulation of a variety of data sources and types will also help to strengthen the validity of this study.

4.5 Methods & Data Collection

The multiple methods and sources of evidence collected in this study will include document analysis, interviews, direct observations, and two survey instruments. As mentioned previously, this study is not an ethnography but rather utilizes ethnographic techniques. This study will include the previously mentioned case study, and the eventual analysis will investigate areas of convergence, divergence and overlap between this case and the survey data, as well as patterns and connections between the central case and context from additional orchestras and communities that will emerge.

The dependent variable being investigated in this study is the community engagement programming of orchestras. This study (specifically, the literature review) has led to the identification of three dimensions of community engagement, and evidence of the presence or absence of these three dimensions (ongoing relationship, responsive collaboration, and mutual benefit) will be utilized to analyze orchestras' community engagement programming. The three dimensions of community engagement are:

- Dimension #1: Ongoing Relationship (evidence of an ongoing relationship with another entity, entities, or individuals)
- Dimension #2: Responsive Collaboration (evidence of listening to partners and community members and responsiveness to their needs and interests)

- Dimension #3: Mutual Benefit (evidence that all parties are drawing some benefit from the community engagement program or programs)

There are three environmental factors that are the independent variables: (1) the communities being served, (2) the financial environment and (3) the labor environment. See Appendix A for an overview of these variables and how they will be measured, and the indicators associated with each.

This study includes data collection from two surveys. First, a field-wide survey (POFS) with twenty-two questions was sent to 363 orchestras in the United States that are members of the League of American Orchestras. Sixty-six surveys were completed, for a completion rate of 18.2%. Contact information for these orchestras was compiled from the League of American Orchestras' publicly-available membership listings (League of American Orchestras, n.d.-h). Although the League's membership listings do not delineate between professional and volunteer orchestras, the survey's recruitment email specified that the survey and study are focused on professional orchestras. Additionally, the League's membership listings do allow for the exclusion of orchestras associated with colleges and universities, youth orchestras, and international orchestras. The anonymous surveys were sent to the chief executive of each orchestra, who may have forwarded the survey to specialists within their organization for completion. The survey platform (Qualtrics) allowed for only one survey submission per organization by utilizing a personalized survey link. Following conversations with professional contacts in the field, the survey was designed to be anonymous to encourage orchestra leaders to complete it. For context, the most recent field-wide survey on this topic, conducted by the League of American Orchestras, yielded 98 responses (League of American Orchestras 2017). The League

invited all 679 of its members to participate in the survey, for a completion rate of 14.5%. In contrast, rather than inviting the entire League membership to participate, the population (363) for this study focused on professional orchestras in the United States (in alignment with the research question). The survey collected both quantitative and qualitative data, and a list of the survey questions is provided in Appendix B.

The second of the two surveys (CNYCS) targets residents of Central New York. This survey (included in Appendix C) consists of 20 questions and was distributed by community partners, including the Downtown Committee of Syracuse, CNY Arts, CNY Jazz Central, Symphoria, and the Le Moyne College Department of Visual and Performing Arts. Due to the wide distribution of the survey, the total population that received the survey is unknown. The survey has gathered 285 responses. Like the field-wide survey, this survey was anonymous, and the objective of the survey is to understand the ways that community members engage with a variety of community organizations, including Symphoria.

In addition to these two survey instruments, interviews were conducted with fifteen orchestra managers and community engagement professionals who work at the orchestras being explored, as well as individuals working in organizations that partner with orchestras on community engagement initiatives. These semi-structured interviews followed an emergent design, allowing me to learn about the problem from those being interviewed and adjust questions, data collection, and the individuals being interviewed as the research progressed (Creswell and Creswell 2018, 182). As the literature suggests, these interviews were more akin to guided conversations rather than structured queries (Yin 2018, 118). Orchestras are highly structured (and sometimes, even mechanistic) organizations with a

variety of rules and norms that dictate the way they operate. An objectivist view of orchestra management may be that the orchestra manager is tasked with abiding by the orchestra's contract with its musicians – a document that dictates the wide variety of conditions and work rules that must be followed for the orchestra to perform successfully. Taking this view may lead a researcher investigating orchestras to adopt an objectivist approach to their research, with the underlying assumption that reality is a "concrete given," that determines individual behavior (Cunliffe 2011, 649).

However, adopting a purely objectivist view may lead the research away from exploring the context within which orchestras operate (which will be different for orchestras of different communities and with varying circumstances) and how that context shapes orchestra managers' approaches to leadership from their perspective. In other words, reality matters to orchestra managers, but contextualizing reality, and how that reality is shaped by the external environment, is also critical (and in alignment with open systems theory). Thus, while the interviews with orchestra managers were focused on their work, the impact of the external environment on their work was a driving force in the development of interview questions.

Qualitative data was also collected through observation of performances and community engagement programming. Although not an ethnography, this study will utilize ethnographic techniques to collect qualitative data, with time spent observing orchestras, attending events, and interviewing orchestra professionals and community partners, as geography allows.

Finally, document analysis will also be a source of evidence in this research. Organizations will be invited to provide documentation related to their organizations'

approaches to defining and evaluating community engagement programming, as well as any materials that have been created and disseminated internally and externally related to community engagement. Although reporting bias is a known weakness of documentation as a source of evidence (Yin 2018, 114), this bias will be mitigated through the triangulation of interviews and observations as additional sources of evidence.

To summarize the methodological approach of this study, Table 4.2 outlines the dependent and independent variables of this study, the theoretical and literature-oriented underpinning of each, the type(s) of data being collected, and the method(s) being utilized.

Table 4.2 Dependent and Independent Variables

	Dependent Variable **Orchestra Community Engagement Programming**		
	Independent Variables		
	Communities served	**Financial Environment**	**Labor Environment**
Theory/Literature	Open Systems; Tönnies, Webber, Bradshaw on communities. Grounded theory, ethnographic techniques	Open Systems; Institutional isomorphism, Resource dependence theory	Open Systems, Resource dependence theory
Type(s) of data	Qualitative + Quantitative	Qualitative + Quantitative	Qualitative + Quantitative
Method(s)	CNYCS, Interviews, Observations, Demographic data	POFS, Interviews, Document analysis	POFS, Interviews, Government labor data

4.6 Data Analysis & Interpretation

Turning to data analysis, convergent design dictates that the qualitative data will be coded and grouped thematically. Qualitative data has been collected via the previously mentioned surveys (POFS and CNYCS) as well as through interviews and observations. Utilizing the three dimensions of community engagement above, the qualitative data from the POFS will be coded in order to determine whether orchestras' community engagement programming includes evidence of each of the three dimensions (ongoing relationship, responsive collaboration, and mutual benefit). See Appendix A for an overview of these variables and how they will be measured, and the indicators that enabled this coding. Quantitative data from the surveys will be analyzed utilizing statistical analysis. The University of Kentucky Predictive Analytics and Data Science (PADS) Hub has been consulted and utilized as a resource in the data analysis process, and variables were assessed using a series of Fisher's exact or chi-square tests,[5] as appropriate. Across all analyses, a p-value less than 0.05 was considered significant. All analyses were completed in R 4.2.1 (R Foundation for Statistical Computing; Vienna, Austria).

One objective of this study is to determine whether this type of data analysis from both quantitative and qualitative sources of evidence will paint a more cohesive picture of the phenomenon of community engagement in orchestras. As previously referenced, prior studies have tended to be single cases of a particular orchestra, consisting mostly of qualitative data collection methods. By approaching this study utilizing a mixed methods

[5] Hypothesis tests of association between two categorical variables. For further context, see D'Agostino, Ralph B., Warren Chase, and Albert Belanger. 1988. "The Appropriateness of Some Common Procedures for Testing the Equality of Two Independent Binomial Populations." *The American Statistician* 42, no. 3: 198–202.

design, the goal is not simply to analyze them side-by-side, but to move a step further and identify ways that these different types of data inform each other.

4.7 Data Validity

There is limited literature related to data validity in mixed methods research (Dellinger and Leech 2007). That said, the use of methodological triangulation is widely recognized to increase the level of confidence both in the data and in the interpretation thereof (See Stake 1995; Maxwell 1996). As discussed, this study will rely upon survey results, interviews, direct observation, and document analysis. However, it is also important to recognize that simply utilizing different methods will not, in and of itself, eliminate the possibility of bias. The idea that methods could guarantee validity comes from early forms of positivism, and Maxwell (1996, 86) helpfully points out that "validity is a goal rather than a product." In other words, in a study that is largely qualitative, like this one, there is no litmus test to determine whether it is "valid." Rather, there are procedures to mitigate threats to validity.

For example, to mitigate the threat of inaccuracy or incomplete data, Maxwell (1996, 89) advocates for the audio or video recording of all interviews. With the permission of those being interviewed and in accordance with IRB guidelines, the interviews were recorded. The largest potential threat to validity for this study will be researcher bias and imposing a framework or meaning on the responses of interviewees. Although it is impossible to remove one's own values from the approach to research, it will be important to be intentional about recognizing and identifying researcher biases and mitigating them by requesting feedback from members of the dissertation committee, as well as potential member checks with those being interviewed. Reflexivity is a technique that is often used

by researchers to increase the integrity and trustworthiness of qualitative research. Linda Finlay (2002, 532) defines reflexivity as "thoughtful, conscious self-awareness." Being a former orchestra community engagement manager and current musician provides in-depth insight into the topic of this study for the researcher; however, it also means that multiple assumptions and biases are brought to the work. Consistently engaging in reflexivity (framed by Finlay as being much more immediate and continuous than reflection) will be an important way to ensure the integrity of this research.

4.8 Conclusion

This convergent mixed methods study is informed by a pragmatic worldview and will take a deductive approach to analyze communities, orchestras, and their community engagement programming. The time horizon of this study is cross-sectional, and qualitative data gathered during case study research will be analyzed alongside both qualitative and quantitative data collected using two survey instruments.

Professional orchestras in the United States organize community engagement programs with a variety of goals in mind. Some orchestras may be intrinsically devoted to the ideal of engaging with new communities, while others may do so because of funder expectations or as an audience development tool. Ultimately, the goal of this study is not to unpack or analyze these motivations. Instead, this study's purpose is to begin the process of understanding how multiple environmental factors impact community engagement, and the ways that those in the field of orchestra management define and assess their community-oriented programming. Because this programming is outward-facing and involves multiple inputs (financial and non-financial) from the environment, open systems theory is highly germane to this study.

As previously mentioned, Jung and Vakharia (2019, 268) suggest that open systems theory could be useful as arts and cultural organizations adapt their structure to improve their financial and non-financial performance, with community engagement being cited as one potential area of non-financial performance to better understand and assess. Therefore, open systems theory adds important context and value to any work that aims to define and assess community engagement.

The work of von Bertalanffy to define open systems theory and relate it to organizations, furthered by Katz and Kahn and utilized by others, forms the basis for the theoretical framework of this dissertation. Institutional isomorphism and resource dependence theory offer additional granularity in the analysis of the behavior of orchestras. Although not necessarily intentional, a variety of scholarly works focused on both organizational and individual applications of open systems theory by Ruth Rentschler, Paul DiMaggio, and others help to bridge the theory to arts-oriented contexts, and grounded theory and ethnographic techniques will be utilized to study the communities being engaged with and served by orchestras. Yuha Jung (both as sole author and with Neville Vakharia) provides the most intentional and deliberate connection between open systems theory and the arts and culture industry, largely focusing on the museum field. Jung's work is highly transferable to the orchestra discipline, within which there is little to no literature connecting to open systems theory.

Based upon the definitions in the literature, a primary characteristic of community engagement involves intentional, ongoing, and reciprocal interaction with the environment, and each of these are also components of open systems theory (Katz and Kahn 2016, 350-355). The extent to which three environmental factors, (1) the communities being served,

(2) the financial environment and (3) the labor environment, as well as the variety of definitions and evaluation methods that have been discovered in the literature review, will provide new insight into the ways that communities and orchestras interact.

CHAPTER 5. DATA FROM THE ORCHESTRA FIELD

Prior to embarking upon a case study focused on a particular community and the orchestra that operates in that community, it is critical to gain context and a broader perspective about the way that community engagement is approached in the orchestra field in the United States. To provide this context, this chapter will provide some history of the League of American Orchestras, an overview of its current strategic plan (including a comparison of current vision and mission statements with those established previously), and the League's approach to organizing and disseminating information about community engagement. The inclusion of League data, gleaned largely through document analysis, is appropriate given the League's central role in the United States convening and disseminating information to orchestras. This chapter will also examine the tendency in the field to combine considerations of education with those of community engagement, as well as context on this topic from field practitioners and from primary data collected via a field-wide survey (POFS) of orchestras in the United States.

5.1 League of American Orchestras

The League of American Orchestras (League), based in New York, NY (USA), has established itself over the past seventy years as an important resource for orchestras in the United States. Founded in 1942 and chartered by Congress in 1962, the organization was originally established as the American Symphony Orchestra League, changing its name to the League of American Orchestras in 2007 (Westphal 2007). According to the 1962 Congressional charter, 36 USC §22302, the organization has four purposes:

(1) to serve as a coordinating, research, and educational agency and clearinghouse for symphony orchestras to help strengthen the work in their local communities;

(2) to assist in the formation of new symphony orchestras;

(3) to encourage and recognize the work of America's musicians, conductors, and composers, through suitable means; and

(4) to aid the expansion of the musical and cultural life of the United States through suitable educational and service activities.

Title 36 of the United States Code currently includes the charters of more than ninety organizations, some of which (including the League) were founded within the District of Columbia (Hogue 2022). Other examples of organizations that received such charters include the American Academy of Arts and Letters, the Society of American Florists and Ornamental Horticulturists, and the National Ski Patrol System, Incorporated (Hogue 2022). Although there are few tangible benefits of a congressional charter, organizations often seek them to reinforce their legitimacy (Hogue 2022, 7).

This study will largely center around the work of the League in the first and fourth categories above, focusing on the League's efforts to help orchestras strengthen their work in local communities, and to focus on educational and service activities. Although the formation of new orchestras and recognizing the work of artists are interesting activities for the League to undertake, these two categories of activity (items 2 and 3 above) are not the focus of this research.

5.1.1 Mission and Vision Statements

While it is important to note the purposes for which the League was originally chartered as a national organization by Congress, the organization has also developed (and

revised over time) its own vision and mission statements. (See Table 5.1 for a comparison of the League's current and previous vision and mission statements.)

Table 5.1 League of American Orchestras Vision and Mission Statements

	Previous (adopted in 2016)	**Current (adopted in 2023)**
Vision Statement	The orchestral experience is shared by all and supported by artistically vibrant, robust, and civically engaged organizations, and the League is an indispensable leader, resource, and voice for the orchestra community and its value to the public (Mertens 2016).	A thriving future for orchestras and their communities that celebrates creativity, artistry, and inclusion (League of American Orchestras. n.d.-a).
Mission Statement	To advance the experience of orchestral music, support the people and organizations that create it, and champion the contributions they make to the health and vibrancy of communities (Mertens 2016).	To champion the vitality of music and the orchestral experience, support the orchestra community, and lead change boldly (League of American Orchestras. n.d.-a).

5.1.2 Strategic Plan

These newly revised mission and vision statements resulted from the League's recent strategic planning process, the outcome of which is outlined in their publication, "Strategic Framework, 2023-2026" (League of American Orchestras 2023). In addition to the vision and mission, the document also includes a list of organizational commitments (similar to values), five focus areas, and structural and business strategies. The five focus areas are:

(1) Broadening and redefining audience and community relationships;

(2) Accelerating the pace of change in equity, diversity, and inclusion;

(3) Youth development and participation;

(4) Financial and organizational sustainability;

(5) Change leadership.

For the purposes of this study, focus areas 1 and 2 of the strategic framework will receive the most attention, with some additional consideration of the other three focus areas.

The focus area that is most directly correlated to the orientation of this study is the first noted above, "broadening and redefining audience and community relationships." One of the most important characteristics of this focus area is that it combines considerations of audiences and communities into one section. In recent comments at its annual conference, a League of American Orchestras administrator rationalized this decision by pointing out that communities of people make up orchestra audiences, and those in the audience are typically members of local communities.[6] Additionally, audiences create a new community of people when they come together, sharing common interests and experiences with each other. The previously cited Oxford English Dictionary's definition of community is "A body of people or things viewed collectively" (*OED Online,* n.d.). Considered with this definition in mind, an audience of people experiencing an orchestra concert would qualify as a community. However, as also previously discussed, Ferdinand Tönnies' framing of community is a bit more nuanced, and he contrasts the idea of "community" with the concept of "society." According to Tönnies, "community" involves kinship, fellowship, custom and history, while "society" involves self-interest, commercial contracts, and legal structures ((1887) 2001, xvii). Considering an orchestra audience, one can imagine that at any given performance there would be a varying proportion of audience members who would fall into these two categories. Some may attend more as a form of fellowship and shared experience (community), while others may simply be interested in hearing a

[6] Remarks by orchestra administrator, Administrator A, June 15, 2023.

particular orchestra, artist, or piece of music, or to make political or business-oriented connections (society).

Meanwhile, much of the literature related to community engagement in the arts recommends against conflating or combining considerations of audience with considerations of community. Doug Borwick incorporated this concept into the title and overall message of his book, *Building Communities, Not Audiences*. Borwick (2012) contends that the traditional approach to marketing in the arts is product-oriented, with an allegiance to the art driving decision-making. He goes on to state that "the notion of any parallel responsibility to the community in anything other than a generic sense is often not a routine part of organizational thought" (33). Along similar lines, Johanna K. Taylor (2020, 8) writes in *The Art Museum Redefined: Power, Opportunity, and Community Engagement* about museums that have shifted away from audience-oriented entertainment and toward "an expanded conception of audiences and a deeper level of engagement to embrace their role as civic institutions serving local communities." Finally, in *The Art of Relevance*, Nina Simon (2016, 99) refers to her work at the Santa Cruz Museum of Art & History, advocating for a "community first" approach and stating that "Instead of designing programming and then seeking out audiences for it, we identify communities and then develop or co-create programs that are relevant to their assets, needs, and values." What these three authors seem to have in common is not a perspective that audiences aren't important, but rather an emphasis on the importance of organizations starting with relationship-building in the community as a primary activity, with audience development occurring more organically once communities of people feel connected to the organization's programming.

In many ways, the League's focus area of broadening and redefining audience relationships relates directly to Johanna K. Taylor's suggestion of an expanded conception of audiences. The League invokes the need to expand orchestras' "actual and perceived relevance," indicating that this work must be done "not only for deepening engagement with communities, but also for underpinning the long-term building of new audiences that is urgently needed" (League of American Orchestras 2023, 5). In this section of their strategic plan, the League seems to be carefully navigating the need to engage with communities while also recognizing that orchestras need audiences and revenue to survive.

Of the six sub-points within this area of focus, one of them (the first) is clearly focused on engaging with the community, including mention of "community-partnered programming, humanities-infused programming, social justice programming, lifelong learning, and new digital initiatives" (League of American Orchestras 2023, 5). The second point is focused on the role of artistic leaders in creating "symbiotic relationships with communities," suggesting that these relationships may help to shape and define the artistic work of the orchestra. The remainder of the six sub-points are focused on audience development, advocacy, and professional development. Given that the League combines education and community engagement in their own programming, research, and organizational structure, it is also interesting to note that these two distinct concepts do not coexist in the League's new strategic plan. The word "education" does not appear in the "broadening and redefining audience and community relationships" focus area; the word "communities" does appear in the "youth development and participation" focus area, but this mention is limited to the impact of orchestras' work on the wellbeing of students and the orchestra field (League of American Orchestras 2023, 5). The League's practice of

combining education and community engagement, and the potential impact of this practice on orchestras, will be explored further in this study.

The second focus area of the League's strategic plan that relates directly to community engagement is "accelerating the pace of change in equity, diversity, and inclusion." Although not explicitly mentioned in this section, much of the content of this focus area is oriented around orchestras' relevance to communities, including the stated goal that "the field reflects and embodies the diversity of this country" (League of American Orchestras 2023, 6). Over the past 4 to 5 years, the League has published several reports on the importance of equity, diversity, and inclusion (EDI) work, in contrast with its past practice of eschewing such work (as was the case in the previously mentioned instance of sidelining their *Americanizing the American Orchestra* report). This focus area of the organization's strategic plan reiterates its commitment to this work, and it references the new component of their mission statement to "lead change boldly," indicating that they will work to build the League's "capacity for change, aligning our EDI work around a clear statement of long-term goals, and providing orchestras with resources that support the building of diverse organizations and inclusive cultures" (League of American Orchestras 2023, 6).

This focus area also addresses musician racial diversity. According to "Racial/Ethnic and Gender Diversity in the Orchestra Field in 2023," the percentage of Black musicians in orchestras nationwide (the United States) has risen by 0.6 percentage points since 2014, rising from 1.8 percent to 2.4 percent (Hernández 2023). This negligible change seems to be spurring the League to additional action, including "Inclusive Stages," a program that will include annual meetings of orchestra managers, musicians, and union leaders for

discussions about hiring, tenure, and retention of BIPOC musicians (League of American Orchestras 2023, 6). This section of the strategic framework also surfaces the need to "empower diverse voices, center marginalized voices in our work, and improve the financial accessibility of League activities through grants, discounts, and incentives." The section concludes with sub-points focused on the launch of a new EDI Data Hub and working to build a League board and staff that "embody the diversity and inclusion we seek in the field" (League of American Orchestras 2023, 6).

Orchestra audiences nationwide are largely white; based on the increased number of publications and programs focused on this topic (see Table 5.2), the League's resources are being utilized to move the field toward relevance to more racially diverse communities and audiences. The 2017 Survey of Public Participation in the Arts indicated that only 3.9% of Black adults in the United States attended classical music performances. The only other disciplinary areas that were lower in terms of Black adult attendance were Ballet (with 2.4%) and Opera (with too low a percentage to be reported) (NEA 2019, Table A-7). Unlike the previously mentioned low percentage of Black musicians in orchestras, repertoire performed by composers of color has increased over the past seven years, with works by composers of color jumping from 3.2% in 2015 to 16.8% in 2022 (Deemer and Meals 2022).

The League frames this diversification of repertoire as "new hope to be had," but emphasizes the urgent need to attract new audiences, stating that "the need to attract and retain new audiences – especially different demographic groups from the traditional orchestra audience – is more critical than ever. And this is not just a marketing issue. It speaks to deeper questions of meaning and identity that orchestras must address holistically

across their organizations" (League of American Orchestras 2023, 3). The emphasis on this type of holistic approach aligns with the previously discussed work of Borkwick, Taylor, and Simon suggesting that community building must occur prior to audience development.

5.1.3 League Reports

In its role as a leader in research focused on the orchestra field, a large amount of gray literature has been published by the League of American Orchestras. See Table 5.2 for a list of publications over the past thirteen years, along with the associated topic area.

Table 5.2 League of American Orchestras Publications

Report	**Year Published**	**Topic Area(s)**
Fearless Journeys: Innovation in Five American Orchestras	2010	Innovation
Music Director Search Handbook	2012	Artistic Planning
Reimagining the Orchestra Subscription Model	2015	Audience Engagement/Marketing
Effective Orchestra Governance: A Guide for Boards	2016	Governance
Forty Years of Fellowships: A Study of Orchestras' Efforts to Include African American and Latino Musicians	2016	EDI
Of and For the Community	2016	Education & Community Engagement
Orchestra Facts: 2006-2014	2016	General field data
Racial/Ethnic and Gender Diversity in the Orchestra Field	2016	EDI
Playing Your Part: An Orchestra's Guide to Public Policy Advocacy	2017	Advocacy
Equity, Diversity, and Inclusion: An Evolving Strategic Framework	2019	EDI

Table 5.2 (continued)

Orchestras at a Glance 2020	2020	General field data
Statement on Racial Discrimination – August 2020	2020	EDI
How Orchestra Boards Can Advance Equity, Diversity, and Inclusion: A Guide from the League of American Orchestras	2021	EDI
Making the Case for Equity, Diversity, and Inclusion in Orchestras: A Guide from the League of American Orchestras	2021	EDI
2022 Impact Report	2022	General field data
2022 Orchestra Repertoire Report	2022	Artistic Planning
Catalyst Snapshots: EDI Case Studies from American Orchestras	2022	EDI
Equity, Diversity and Inclusion in Artistic Planning	2022	EDI/Artistic Planning
Orchestras at a Glance 2022	2022	General field data
Promising Practices: Actions Orchestras Can Take to Make Progress Toward Equity	2022	EDI
Racial/Ethnic and Gender Diversity in the Orchestra Field in 2023	2023	EDI
Strategic Framework | 2023–2026	2023	Strategic Plan
Catalyst Guide: Audience Diversification	2024	EDI/Audience Engagement

As is indicated in Table 5.2, the League has recently created numerous publications related to Equity, Diversity, and Inclusion (EDI). However, the topic of community engagement has been the focus of one dedicated publication since 2010: “Of and For the Community,” published in 2016. It is also important to note that published reports are one of the many ways that the League disseminates information and research to members. Other channels include *Symphony* magazine, on-demand webinars, conference presentations, and newsletters. The League has also periodically produced an Education

and Community Engagement Newsletter, with the most recent edition having been published in 2018 (League of American Orchestras, n.d.-c). As was discussed in Chapter 2, education and community engagement are two different, but related, concepts. That said, in the Professional Orchestra Field Survey (POFS), orchestras across the United States were asked "Which functional area coordinates your orchestra's community engagement activities?" with response options and results as follows:

(1) Department of Community Engagement - 0.00%

(2) Department of Education and Community Engagement - 28.57%

(3) As a component of the Operations area - 9.52%

(4) Not organized by a specific department or area - 26.19%

(5) Department of Education - 11.90%

(6) Other - 23.81%

5.2 Context from Professional Orchestra Field Survey

As discussed in Chapter 4, the methodology of this study consists of the utilization of a convergent mixed methods design. Quantitative and qualitative data have been collected, and Chapter 8 of the study will offer a comparison of the results to find overlap, complementarity, and/or contradictions in the data. In addition to the previously discussed interviews with current orchestra community engagement managers, additional context from the orchestra field was gathered via a field-wide survey consisting of twenty-two questions (See Appendix B for the complete survey). This survey was successfully emailed to 363 orchestra executives of ensembles that are members of the League of American Orchestras. This population was chosen due to the availability of contact information for member orchestras via the League's website (League of American Orchestras, n.d.-h). A

database of all orchestra managers of orchestras in groups 1-8 that are members of the League was created to distribute the survey. Although the League does not publicly advertise the budget ranges of the various orchestras, group one orchestras have the largest budgets while group eight orchestras have the smallest.

For context regarding the relationship between group number and budget size, the Los Angeles Philharmonic is a group one orchestra, and their expenses in 2022 were $180 million (Los Angeles Philharmonic Association 2022); the Greensboro Symphony Orchestra is a group four orchestra, and their expenses in 2022 were $3.54 million (Greensboro Symphony Orchestra Incorporated 2022); and the Bay Area Rainbow Symphony is a group eight orchestra, and their expenses in 2022 were $58,206 (Bay Area Rainbow Symphony 2022). Because the POFS was anonymous, it is unknown whether or not these three orchestras completed the survey; these three examples provide an illustration of the connection between group number and budget size as evidenced by total expenses. More than half (n=184) of the orchestras in the POFS sample are in groups seven and eight, while the remainder (n=179) are in groups one through six. This comports with the League's data indicating that two-thirds of all member orchestras have budgets under $300,000 (League of American Orchestras 2022). The difference between the League's data and the database created for this study is accounted for by the fact that certain types of orchestras were excluded from this study.

The excluded categories of League member orchestras include College, International, and Youth orchestras, of which there are a combined total of 150 member orchestras. College and Youth orchestras were excluded from this study due to the focus of the study on environmental factors that impact community engagement programming,

including the labor market. Members of College and Youth orchestras typically pay tuition or a fee to participate (Sorenson 2007). Because these two categories of orchestra are not compensated, but rather pay to participate, the labor market for musicians is not a factor. International orchestras were excluded because the scope of this study is focused on orchestras in the United States. Also, with only ten international members, the League's database does not provide a robust source of contact information for international orchestras.

One category of orchestras that is *not* excluded from this study are orchestras that may consist of (either partially or completely) volunteer musicians – i.e., non-professional orchestras. The League does not differentiate between professional and non-professional orchestras in their data, but rather groups orchestras by budget size, as previously mentioned. Therefore, although certain aspects of this study's research design, and of the POFS, are related to the payment of musicians (especially considerations of unionization and method of musician compensation), there was no practical way to filter out the orchestras that are made up of volunteer musicians. That said, the recruitment email that accompanied the POFS specified that it should be completed by professional symphony orchestras.

Of the 363 orchestras in the sample, 77 began the survey and 66 completed it, for a total rate of return of 18.2%. This compares favorably to the 14.5% rate of return of the underlying survey that drove the data in the League's previously mentioned "Of and For the Community" publication in 2017 (League of American Orchestras 2017). The anonymous POFS was sent to the chief executive of each orchestra, who may have forwarded the survey to specialists within their organization for completion. The survey

platform (Qualtrics) allowed for only one submission per organization by utilizing a personalized link, which was decoupled from any identifying information. To encourage completion of the POFS, respondents could choose not to answer certain questions, which accounts for the variation in the number of responses on a given question as compared to the total number of submissions. The survey was organized in three major sections: (1) education programming, (2) community engagement programming, and (3) organizational geography and structure.

5.2.1 Education Programming

Although education programming is not the focus of the POFS, it was included as a component of the survey due to the previously discussed field-wide tendency to combine education with community engagement. Thus, the survey's questions related to education programming were included to determine the extent to which orchestras differentiate between their education and community engagement programming. In response to the open-ended question, "Please provide a list of your orchestra's education programming and a brief description, if necessary," respondents provided a variety of examples of their education programs. Categories were then created for each type of programming based on these responses and, and the frequency of each program type embedded within each response was counted. This survey question returned a total of forty-three responses, and each response contained multiple programs. The top twelve program types, alongside the frequency with which they were included by respondents, are captured in Table 5.3.

Table 5.3 Education Programs Reported by Orchestras

Item	Frequency
Full orchestra - Young People's Concerts	31
Chamber ensemble performances	22
Youth Orchestra	13
Family Concerts	11
Free or reduced-price lessons	11
Master classes	11
Multi-disciplinary programs	10
Carnegie Hall Link Up Program	9
Ticket giveaways/discounts	9
Instrument Introduction	8
Youth competitions	8
Lectures	7

These programs largely agree with the previously cited IRS definition of "educational" as "The instruction of the public on subjects useful to the individual and beneficial to the community" (IRS 2024). By far the most frequently mentioned programs, full orchestra and chamber ensemble performances aimed at young people garnered 53 separate mentions (combined) in the responses collected. These programs are often aimed at introducing the orchestra to a variety of young people, ranging from pre-K through high school. Many orchestras also engage in offering private lessons for students, either at no cost or reduced cost, as well as hosting master classes, during which guest artists or members of the orchestra provide instruction to instrumentalists in a class-like setting, with others observing the class.

It is also notable that many orchestras engage with Carnegie Hall's Link Up Program, which targets students in grades 3-5. Currently, there are more than 100 orchestras

participating as partners in the Link Up program, the majority of which are in the United States. Orchestras in Canada, China, Japan, Kenya, Dominican Republic, New Zealand, and Spain also participate (Carnegie Hall, n.d.). The program is highly participatory, with students learning to play the recorder in their school setting, culminating with a full orchestra concert during which the students play their recorders from their seats along with the orchestra. One outlier amongst these top twelve program responses is the item "Ticket giveaways/discounts." While these programs certainly provide increased access to orchestra concerts for students and young people by offering free or discounted tickets, it is unclear whether they would qualify as "educational" in terms of offering any instructional content.

5.2.2 Community Engagement Programming

As discussed, the purpose of asking survey respondents to describe their orchestra's education programming as well as their community engagement programming was to allow a comparison of the two sets of responses. However, in some cases, this effort was complicated by some responses. When asked to "Please provide a list of your orchestra's community engagement programming and a brief description, if necessary," some respondents simply indicated that their community engagement program was identical to their education programming. Some simply typed "see page 1" (referring to the education programming question on the first page of the survey), and others typed, "basically the same as our educational programming." There were a total of 39 responses to this question on the survey, compared with 43 responses to the question about education programming, which means that more people skipped the community engagement question than skipped

the education question. See Table 5.4 for the top twelve community engagement program types, alongside the frequency with which they were included by respondents.

Table 5.4 Community Engagement Programs Reported by Orchestras

Item	**Frequency**
Full orchestra - Run-out or Pop-up concerts in community	13
Chamber ensemble performances	10
Lectures	9
Same as education programming	6
Participatory programs	5
Streaming and web content	5
Ticket giveaways/discounts	5
Collaboration with other not-for-profits	4
Master classes	4
Pre-concert talks	4
Wellness/Arts Therapy programs	4
Collaboration with community artists	3

Like the responses to the previous question related to education programming, the top two types of community engagement programming involve full orchestra and chamber ensemble performances. The major differentiating factors are the location and content of the performances. For the previous education programming question, the full orchestra concerts were primarily field trips that students and teachers take to hear the orchestra perform concerts designed for young people, including educational content. The full orchestra concerts mentioned in responses to the community engagement question were largely concerts in parks or other venues in the community, outside of the orchestra's "home" performance venue. Similarly, the chamber ensemble performances classified as "education" were performed for students in a variety of school settings, while those listed

as “community engagement” occurred in community venues like libraries, hospitals, and even restaurants.

In addition to similarities between orchestras’ responses to these two questions, there are also differences, indicating that some orchestras see community engagement programs as distinct from education. The most frequent types of distinct community engagement programming included by orchestras are participatory programs (where participants sing, dance, play, or actively participate in some way), collaboration with other not-for-profit organizations (including healthcare organizations, community centers, juvenile rehabilitation centers, and others), and programs related to wellness and arts therapy. To clearly see the similarities and differences between orchestras’ responses to these two open-ended questions, refer to Figure 5.1.

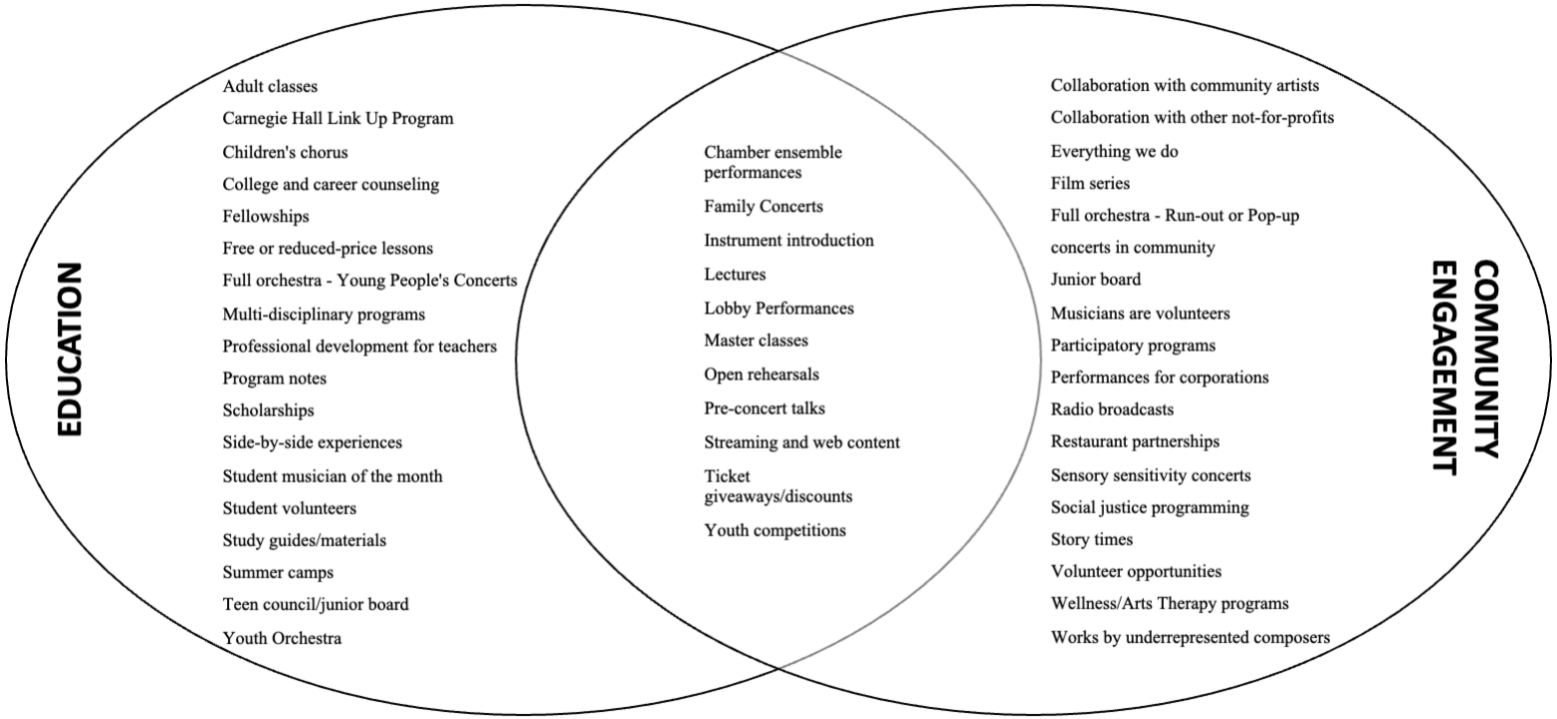
When asked “Does your orchestra regularly evaluate its Community Engagement programming?”, eleven orchestras (26.19%) responded “No,” and thirty-one orchestras (73.81%) responded “Yes.” The top-cited methods of evaluation included analyzing attendance records (26.42%), conducting surveys (17.92%), measuring grant funding received (17.92%), and conducting interviews (15.09%). Also, 70.92% of respondents (twenty-two orchestras) indicated that program evaluation is more likely with external grant funding.

5.3 Conclusion

Community engagement programming in the orchestra field is typically combined with education programming by the League of American Orchestras and its members. Despite clearly different definitions in other industries, orchestras do not always clearly

differentiate between (or define) their community engagement and education programming differently. Although the League's updated mission and vision statements more clearly center communities, the organization's publication output has not consistently included consideration of community engagement. This tendency, as well as implications related to this study's primary and secondary theories, will be discussed further in Chapter 7.

Figure 5.1 Orchestra Responses to Education and Community Engagement Open-Ended Questions



CHAPTER 6. A COMMUNITY AND ITS ORCHESTRA - CENTRAL NEW YORK AND SYMPHORIA

This chapter will examine a community (Central New York) and its resident professional orchestra (Symphoria). The study will first conduct a detailed exploration of Central New York, the ecosystem within which Symphoria operates. Symphoria is a regional orchestra and does not aim to serve the entire state, nor does it tour other states or regions of the United States. Therefore, local considerations are highly important to the orchestra, and thus figure prominently in this chapter.

Following this community-oriented exploration, Symphoria's history and current operations will be examined, including its origins as a successor to the bankrupt Syracuse Symphony Orchestra, its work as a cooperative orchestra, its strategic goals, its financial condition, and its community engagement programming. The chapter will conclude by sharing the results of a Central New York Community Survey (CNYCS) conducted in the Syracuse community to collect primary data for this study, aimed at better understanding the relationship between Symphoria and Central New York.

6.1 The Central New York Community

As discussed in Chapter 1 of this study, there are many ways to conceptualize the term "community." For some, including urban designer Melvin M. Webber ((1964) 2016, 109), the idea of a specific geographic "place" is less necessary as "webs of intimate contact" expand beyond geographic constraints. For others, the concept of a community is very much tied to geography. The Oxford English Dictionary's (*OED Online,* n.d.) definition of community is "A body of people or things viewed collectively," and many

people see their local surroundings as a community. This study will focus on Central New York as a multi-city community, with Syracuse, New York at its epicenter.

6.1.1 Geography and People

According to the Office of the New York State Comptroller (2016), the Central New York region includes Cayuga, Cortland, Madison, Onondaga, and Oswego counties. The regional definition of Central New York is reinforced by the Central New York Regional Economic Development Council, a division of Empire State Development (CNYREDC 2022). As is suggested by the name of the region, Central New York is situated at the center of the state, intersected by The New York State Thruway (I-90), which runs east-to-west, and I-81, which runs north-to south. The city of Syracuse and its suburbs occupy most of Onondaga county, which is the center of urban development in the region (Office of the New York State Comptroller 2016, 2). Syracuse is on the ancestral lands of the Onondaga nation, which is one of the five original nations of the Iroquois (Haudenosaunee) Confederacy (*Encyclopaedia Britannica Online* 2023). Table 3.1 contains Central New York population estimates as of July 1, 2022, which are the most recent available data from the United States Census Bureau, as well as census data from 2010 and 2020 for comparison.

Table 6.1 Population of Central New York[7]

U.S. Census Data	Cayuga	Cortland	Madison	Onondaga	Oswego	Total
Population, Census, April 1, 2010	80,026	49,336	73,442	467,026	122,109	791,939
Population, Census, April 1, 2020	76,248	46,809	68,016	476,516	117,525	785,204
Population estimates, July 1, 2022	74,998	46,126	67,097	468,249	118,287	774,757

As is indicated in Table 6.1, the only county with an estimated population increase since the 2020 census is Oswego county, while the other four counties have experienced population decrease. Unlike Cayuga, Cortland, Madison and Oswego counties, Onondaga county's population increased, rather than decreased, between the 2010 and 2020 census. Syracuse, the county seat of Onondaga county, experienced population declines each decade between 1950 and 2010 (Onondaga Planning Agency 2007; US Census Bureau, n.d.-b). However, like Onondaga County, between 2010 and 2020, Syracuse saw a population increase from 145,170 to 148,620. This increase, while modest, marked a milestone for the rust belt city, which has experienced an economic and population downturn largely driven by the loss of multiple large manufacturers (including General Electric, Carrier Corporation, and others) since the 1970s (Streissguth 2020).

[7] US Census Bureau. n.d.-a. "Quick Facts: Onondaga County, New York; Oswego County, New York; Madison County, New York; Cayuga County, New York; Cortland County, New York." Accessed February 17, 2024. https://www.census.gov/quickfacts/fact/table/onondagacountynewyork,oswegocountynewyork,madisoncountynewyork,cayugacountynewyork,cortlandcountynewyork/PST120222.

Syracuse and its surrounding suburbs comprise the majority of Onondaga county, and indeed most of the Central New York population, and there is a large income disparity between the city of Syracuse and its surrounding suburbs. Median family income in the city of Syracuse, for example, was $50,374 in 2021, compared to $120,102 in the village of Fayetteville, located less than 10 miles east of Syracuse. Other wealthy Onondaga county towns and villages and their respective median family income include Skaneateles ($194,000), Radisson ($118,199), DeWitt ($116,711), Westvale ($111,307), and Manlius ($109,167) (Tampone 2023). This income disparity drives school district funding, which is based on property taxes collected in each school district. A 2016 study found that 46% of Syracuse students live in poverty, compared to 8% in Westhill and 10% in Jamesville-Dewitt, two neighboring school districts (McMahon 2016). Another study, conducted by the Century Foundation in 2022, indicated that Syracuse metro area schools are the thirteenth most segregated by race in the nation. This study considered data from 200 schools across Onondaga, Oswego, and Madison counties (Mulcahy 2022). See Table 6.2 for a breakdown of Race and Hispanic origin in the five-county region of Central New York, drawn from 2020 U.S. Census data. As indicated in Table 6.2, Onondaga county has the highest concentration of non-white residents.

Table 6.2 Race and Hispanic Origin of Central New York[8]

Race and Hispanic Origin (as of 2020 Census)	**Cayuga**	**Cortland**	**Madison**	**Onondaga**	**Oswego**
White alone	92.00%	93.80%	94.30%	79.00%	95.60%
Black or African American alone	4.10%	2.40%	2.10%	12.50%	1.30%
American Indian and Alaska Native alone	0.50%	0.40%	0.80%	1.00%	0.50%
Asian alone	0.70%	1.20%	1.00%	3.90%	0.80%
Native Hawaiian and Other Pacific Islander alone	0.10%	Z[9]	Z	0.10%	Z
Two or More Races	2.60%	2.10%	1.90%	3.50%	1.80%
Hispanic or Latino	3.30%	3.20%	2.60%	5.70%	3.10%
White alone, not Hispanic or Latino	89.70%	91.40%	92.40%	75.30%	93.10%

In Syracuse, many point to the construction of Interstate 81 in the 1960s as one of the causes of this segregation. Following the "redlining" of certain Syracuse neighborhoods in 1937 by the Federal Home Owners Loan Corporation, many Black residents who relocated to Syracuse in the 1940s and 1950s settled into the city's 15th Ward[10] due to racist housing policies in other neighborhoods (Sullivan 2021). Interstate 81 was then erected as a raised highway through the center of the 15th Ward, exacerbating this segregation and allowing fuel exhaust to infiltrate these high-poverty neighborhoods on the south side of Syracuse (Sullivan 2021). Recent census estimates revealed that, amongst

[8] US Census Bureau. n.d.-a. "Quick Facts: Onondaga County, New York; Oswego County, New York; Madison County, New York; Cayuga County, New York; Cortland County, New York." Accessed February 17, 2024. https://www.census.gov/quickfacts/fact/table/onondagacountynewyork,oswegocountynewyork,madisoncountynewyork,cayugacountynewyork,cortlandcountynewyork/PST120222.

[9] *Z = Value greater than zero but less than half unit of measure shown*

[10] An administrative division of a city or borough that typically elects and is represented by a councilor or councilors. See Oxford Languages. 2024. https://www.google.com/search?q=define+ward.

cities with a minimum of 100,000 residents, Syracuse has the worst child poverty rate in the nation, with more than 14,000 children living below the poverty line (Tampone 2022). On July 21, 2023, following years of debate and ongoing lawsuits, New York State officials broke ground on the deconstruction of the current Interstate 81 viaduct. A new street-level grid will replace the neighborhood-dividing viaduct, and through-traffic will be routed around the city on Interstate 481, which loops to the east of downtown Syracuse and through neighboring Jamesville, Dewitt, and other suburban towns (Abbott 2023). Senate Majority Leader Chuck Schumer (D-NY) framed the project as a correction of a racist mistake seventy years ago (Abbott 2023), and elected officials hope that the $2.5 billion project will help to reconnect the previously splintered south side of Syracuse (Abbott 2023).

6.1.2 Economy

Syracuse experienced an economic downturn that began in the 1950s and accelerated in the 1970s. Syracuse's original economic engine was the Erie Canal, which enabled the speedy transport of salt derived from salt springs at the southern end of Onondaga Lake (OHA, n.d.). Following the decline of the salt industry, this area adjacent to Onondaga Lake (which covers 4.6 square miles), became known as "Oil City" after being repurposed as an oil tank storage location. The Pyramid Companies, a local developer, subsequently developed a portion of the land, building the Carousel Mall (now known as Destiny USA) with the promise of helping to revitalize the Syracuse economy. Tom Young, the mayor of Syracuse at the time, said that the Oil City project "takes a whole chunk of what at this point is less-than-desirable property…and offers the prospect of making it one of the most exciting city developments in the Northeast" (Roberts and Schein 1993). This retail and

development-oriented form of economic development continued when, in 2000, the Pyramid Companies announced a plan for a $900 million expansion of the mall, and the rebranding of Destiny USA. Following multiple financing challenges, the renamed 2.4 million square foot mall was rebranded in August 2012 (Niedt 2012). More recently, Onondaga County Executive Ryan McMahon has championed the construction of an aquarium adjacent to the Destiny USA site with a price tag of $85 million, which would be drawn from cash reserves that the county has built up over the past decade. Many in the community opposed the aquarium development, which McMahon claims will generate tourism and tax revenue for the region (Breidenbach 2023).

Beyond its designs on becoming a shopping and tourist destination, Syracuse and Central New York have developed a new post-manufacturing economy that is largely dependent on higher education and health care as the major drivers of employment. In 2011, New York Governor Andrew Cuomo established ten Regional Economic Development Councils, one of which is focused on Central New York (NYSEDC, n.d.). In its most recent annual report, the Central New York Regional Economic Development Council (CNYREDC) indicates that they support "bottom-up, community-based, and performance-driven economic development," investing nearly $844 million across 888 projects since its inception (CNYREDC 2022). According to CNYREDC, the region's largest employers include SUNY Upstate Medical University (with more than 9,000 employees), Syracuse University, Crouse Health, St. Joseph's Hospital Health Center, and multiple divisions of the State University of New York (SUNY). The Council also frames Syracuse as having one of the largest concentrations of college students in the United States, with 36 institutions and 140,000 students. In terms of growth, CNYREDC points to

investments in downtown revitalization in Auburn, Cortland, Oneida, Oswego and Syracuse, citing 70% population growth in Downtown Syracuse since 2009 (CNYREDC 2022).

Manufacturing, mostly related to technology, has also begun to return to Syracuse, including JMA Wireless's $76 million investment in a 5G wireless manufacturing facility and Empire Polymer Solutions opening a $7 million plastics recycling facility (Moriarty 2022; 2023). These projects, however, are dwarfed by the recent announcement of a $100 billion investment in Syracuse by the chip manufacturer Micron, over the course of the next twenty years. Micron plans to build four semiconductor fabrication facilities (sometimes referred to as a "chip fab") just north of the Syracuse city limits in the town of Clay. These facilities will each be roughly the size of ten football fields. The company estimates that these chip fabs will employ 9,000 people and create a total of 50,000 jobs in the region. This new project has been framed by some as a beta test for the effectiveness of the U.S. government's recent interventions favoring certain sectors of the economy, in this case largely via the CHIPS and Science Act, which designated $52.3 billion for semiconductor manufacturing, research and development, and workforce development (Rotman 2023).

According to United States Senator Chuck Schumer (D-NY), "This is incredible and transformative news for Central New York and for the entire U.S. economy. It's going to make Central New York one of the centers of high-end chip manufacturing, not just in the United States but in the world" (Weiner 2022). In addition to more than $5 billion in incentives from the state and county, Micron was also attracted to Syracuse by the access to clean power (thanks to Niagara Falls and nuclear power plants on Lake Ontario) and

water (Rotman 2023). Micron has already pledged several investments in area education and not-for-profit organizations, including $10 million for a new STEAM high school in the city of Syracuse, $500,000 to the YMCA of Central New York to expand childcare and early childhood programs, and $500,000 to the Museum of Science and Technology for an exhibit focused on semiconductors (Coin 2023). In April of 2023, New York State Governor Kathy Hochul announced the creation of the Micron Community Engagement Committee, which is "made up of local stakeholders to ensure meaningful, ground-up participation and discussion of Micron's implementation and investments in the region" (NY State Governor Press Office 2023). The specific areas of focus for the committee include workforce development and diversity in the labor force; education and training in STEM fields; expansion of safe and affordable housing; breaking down barriers to the workforce (including childcare and transportation); and improvements to community assets and institutions that contribute to civic identity and well-being (NY State Governor Press Office 2023).

6.1.3 Community Engagement in Central New York

Central New York has a history of community engagement, some of which has been led by local foundations. The Central New York Community Foundation (CNYCF), which currently manages assets approaching $400 million, describes itself as "a public charity that turns community dollars into community change" (CNYCF, n.d.). In terms of their giving priorities, they focus on "advancing the arts, improving education, protecting and enhancing the environment, ensuring vital human services for those in need, making healthcare and safe living spaces accessible to all and promoting community development that serves the common good" (CNYCF, n.d.). A recent addition to the CNYCF giving

program portfolio is the Black Equity & Excellence Fund, whose most recent round of funding included $238,200 in grants to Black-led organizations (CNYCF 2023b). The organization distributed a total of $20,688,566 in grants during its 2022-2023 fiscal year (ending March 31, 2023), with $2,350,548 of that total (11.36%) going toward "Community" grants, while more than half of the total distributed ($12,148,438) went toward grants associated with donor-advised funds (CNYCF 2023a). CNYCF describes Community grants as "projects that promote community impact, capacity building and diversity," including capital project grants, program grants, and organizational development grants.

As another example of community engagement initiatives in Central New York, in 2018, the Onondaga Citizens League (OCL) published *The State of the Community Engagement Infrastructure of Central New York*. The study is described as anecdotal, and not statistical. That said, the study process included focus groups, public sessions, and a survey that was completed by 423 members of the Central New York community. Within the study, OCL defines community engagement as "mechanisms that truly effect change in a meaningful and impactful way to better improve political, social, environmental, cultural and other important issues throughout Onondaga County" (Onondaga Citizens League 2018, 5). It is important to note the use of "Central New York" in the title of the study, despite the fact that the study is clearly focused on Onondaga County and not the entire five-county Central New York region. And, although "cultural" issues are mentioned in their definition of community engagement, when asked about the types of issues they are involved in, respondents did not indicate involvement in arts and culture (Onondaga Citizens League 2018). Rather, they indicated involvement in political campaigns, health

care, public schools, physical improvements to the community, equal rights, government issues, and crime. Additionally, when asked about the types of organizations and activities they engage with, respondents chose elections, community organizations, neighborhood organizations, and faith-based organizations (Onondaga Citizens League 2018, 7). In other words, this study by OCL does not include data related to community engagement in the arts, but rather in other areas.

It is helpful to explore the results of this study as it relates to non-arts engagement, because it reveals the many non-arts groups and issues that Onondaga county residents care about. It also reveals perceived barriers to engagement, which was another question asked in this survey. The majority of respondents (65%) indicated that "more important priorities" were a barrier to engagement, suggesting that the absence of engagement may be related to a lack of relevance of a given issue, event, activity or organization. The response "don't know how to be involved" garnered a 21% response rate, and other responses that garnered between 5 and 10% response rates included "can't make a difference," "no organizations that meet my interests," safety concerns, mobility, transportation, and childcare (Onondaga Citizens League 2018, 7).

The summary findings of the OCL study were also instructive and aligned with the findings discussed in the literature review (Chapter 2) of this study. Many of the findings center on the need for trust between community members and those wishing to engage with them. The importance of making meaningful connections between individuals, and the power of "word of mouth" was highlighted, as was the need for engagement strategies to be relevant to the community members. The study also highlighted a strong theme that increased community engagement requires organizers to "go where the people are."

Especially given the previously discussed place-based programming that orchestras present, leaving concert venues and going into communities is a recurring theme of this research that is reinforced in the OCL study. Finally, the study (Onondaga Citizens League 2018, 8) cautions against making assumptions about the level of community engagement that exists within individual communities, even if their efforts may not fall within the definition of what others consider to be "community engagement."

6.1.4 Arts and Culture

The Central New York arts and culture sector is quite vibrant, and the activities therein are largely supported and publicized by CNY Arts, an arts agency that serves the counties of Cortland, Herkimer, Madison, Oneida, Onondaga and Oswego (CNY Arts, n.d.-a). It should be noted here that Herkimer county, which is not considered part of Central New York by New York State, is included in the CNY Arts service area alongside the five other counties that are considered part of Central New York. Herkimer is part of the Mohawk Valley region of New York State (Empire State Development, n.d.), but it was added to the CNY Arts service area in 2011 (CNY Arts, n.d.-a). The mission of CNY Arts is "to promote, support, and celebrate arts and culture in Central New York" (CNY Arts 2022). The agency's major programs include providing grants to artists and arts organizations, capacity-building assistance, education and training, and promotional services. During the 2021-2022 fiscal year, CNY Arts was awarded $4,249,498 in public support, including funds from Onondaga County and New York State. That year, the agency regranted $3,747,834 to 252 organizations (CNY Arts 2022; Stephen Butler, email to author, November 16, 2023).

In 2018, an economic impact study of the arts and culture industry in Onondaga county found that audiences and organizations spent more than $148 million on arts and culture during the 2017-18 season (CNY Arts, n.d.-b). The study also provided a comparison of Onondaga county and similar study regions in the United States. Findings indicated that total expenditures (audiences and organizations) in Onondaga county exceeded the median of similar study regions by more than 150% (CNY Arts, n.d.-b). However, Central New York arts and culture organizations were not immune to the impact of the COVID-19 pandemic and subsequent shutdown of most public venues. Based on a survey commissioned by CNY Arts, 71 arts and culture organizations reported actual losses of more than $13.8 million in 2020 (Phillips 2021). For context, nation-wide, the value added to the U.S. economy by performing arts presenters fell by nearly 73% between 2019 and 2020 (NEA 2022). One recent casualty of the pandemic is Syracuse Opera, which announced on November 17, 2023 that it would cancel the remainder of its season and furlough staff, with no current plan for a return (Baker 2023).

6.2 Symphoria - The Orchestra of Central New York

Symphoria - The Orchestra of Central New York was founded as a musicians' co-operative; the name of the orchestra was announced at a Holiday Pops concert on December 14, 2012 (Johnson 2012b). The formation of Symphoria's organizing entity, Musical Associates of Central New York (MACNY), followed the Chapter 7 bankruptcy of the Syracuse Symphony Orchestra (SSO) in April 2011 (Johnson 2011a). In many ways, the founding of MACNY and Symphoria as a co-operative orchestra represents the musicians of the orchestra taking matters into their own hands, as has happened in other cities following the closure of orchestras. A similar example is the Louisiana Philharmonic,

which was founded in 1991 (also as a co-operative orchestra) following the closure of the New Orleans Symphony. At the time, the Associated Press (1991) reported that "the musicians…are donating their time until the orchestra makes enough for them to pay themselves. They're also working behind the scenes, as administrators, typists, graphic artists, telephone solicitors, poster hangers and whatever else it takes." This description is not dissimilar from the approach that Symphoria took in 2012, with musicians pitching in on all administrative tasks in addition to their performing duties, ranging from box office sales to backstage operations.

At first, the orchestra's name was a work in progress, with multiple iterations and related organizations in the community. Prior to choosing Symphoria as their new name, the musicians of the orchestra formed a group known as Symphony Syracuse – a play on the name of the bankrupt Syracuse Symphony (Breidenback 2011a). Around the same time, Syracuse University launched an effort to start a new orchestra, to be known as the Syracuse Philharmonic. However, this effort failed, with musicians publicly expressing disappointment that the newly planned orchestra hadn't consulted with musicians or the union during the planning process (Breidenback 2011a). Meanwhile, the Syracuse Symphony Foundation, which was created as a separate entity from the bankrupt Syracuse Symphony Orchestra, holds endowment funds that have historically supported the city's professional orchestra (ProPublica 2024). Following the failed Syracuse Philharmonic efforts, regional colleges, universities, and arts & culture organizations convened a "Summit on the Symphony" to consider the future of symphonic music in Central New York (Johnson 2011b). More than a year later, Symphoria was born, with the new orchestra's website referencing the Urban Dictionary's definition of "symphoria" as "The

feeling of euphoria one gets after hearing an amazing piece of classical music, whether string or wind ensemble, full orchestra or otherwise" (Johnson 2012a). By 2013, the fledgling orchestra had hired a managing director, Catherine Underhill (Johnson 2013), and in 2014 they hired Lawrence Loh as their first music director (Johnson 2014).

The organization's most recent major leadership transition occurred in 2019 when Pamela Murchison was hired as Symphoria's first executive director (Loomis 2019). Murchison's first full-time hire at the orchestra was Lara Mosby, who joined the orchestra in August of 2020 as community engagement manager (Jiries 2020) and was promoted to senior manager for advancement and community engagement in 2022 (Duncan 2022). Mosby's original hire in 2020 was partially funded by a grant from the Central New York Regional Economic Development Council (CNYREDC) as part of their Workforce Development program. According to Symphoria's application to CNYREDC, the purpose of the position is "to increase diversity within its audiences and those participating in its educational programs" (Musical Associates of Central New York. n.d.). The application goes on to state that "this individual will be responsible for engaging with under-represented constituency groups to learn how Symphoria can better serve all of its community" (Musical Associates of Central New York. n.d.).

Symphoria's mission statement is "to engage and inspire all community members throughout Central New York with outstanding orchestral and ensemble performances, and innovative education and outreach initiatives." The organization often alternates between "outreach" and "engagement" in their materials, choosing the former to be included in their mission statement. The orchestra's vision statement also invokes community, and it is "to contribute to a diverse, vibrant, equitable, and culturally rich community through the power

of great music, and in so doing, enhance the quality of life and economic vitality of Central New York." Like many not-for-profit organizations, Symphoria also has a statement focused on diversity, equity, and inclusion, much of which relates to community engagement. For example, the first bullet point in the statement references "listening to and learning from our Central New York Black, Indigenous, and People of Color ("BIPOC") community and other underrepresented communities" (Symphoria, n.d.-c).

6.2.1 Organizational Structure and Goals

Cooperative orchestras have existed in the United States and abroad for decades. The New York Philharmonic, the nation's first orchestra, was founded as a cooperative orchestra in 1842, later transitioning to a more traditional structure. Internationally, the London Symphony Orchestra, Vienna Philharmonic, and Berlin Philharmonic were all founded as musician cooperative orchestras (Newton 2022). For Symphoria, this structure means that the core members of the orchestra (i.e., the salaried members) elect the Board of Directors, which is comprised of a combination of community members and Symphoria musicians (currently 5). See Figure 6.1 for Symphoria's organizational chart. The executive director and music director both report to the Board of Directors, and other staff members (both artistic and administrative) report to the executive director and music director.

In addition to this governance role, multiple Symphoria staff members are concurrently members of the orchestra, including the director of operations, personnel manager, librarian, and corporate giving and annual fund manager (Symphoria, n.d.-a). According to one staff member, Symphoria operates in a very transparent way, regularly communicating board minutes, financial statements and other updates with the musicians

of the orchestra.[11] Aside from their role as governing members of the organization and, in some cases, orchestra managers, this transparency may also be related to the fact that, as another staff member put it, the musicians have "been through the war."[12] Programming at Symphoria is a highly collaborative process led by the Artistic Operations Committee, which includes four musicians (one of whom serves as chair), two staff members, the music director and a non-musician board member.

Figure 6.1 Symphoria Organizational Chart 2023-2024[13]

Symphoria's Board of Directors approved a new strategic plan on September 19, 2023. Envisioned to span from 2023 to 2026, the plan's major "strategic thrusts" include the following five areas: (1) marketing and branding, (2) audience engagement, (3) programmatic focus and relevance, (4) financial sustainability and (5) intentional capacity. By the year 2026, Symphoria indicates a desire to meet the following outcomes:

- We are operating on a $4.5 million balanced budget

[11] Interview with orchestra administrator, Administrator B, July 20, 2023.
[12] Interview with orchestra administrator, Administrator C, June 30, 2023.
[13] Symphoria. 2024. *Symphoria Organizational Chart 2023-2024*. Syracuse, NY: Symphoria.

- Salaries are sustainable
- Demand for our performances exceeds supply
- Community-wide impact and support, stemming from the commitments made in our Statement on DEI
- We are a household name and the place to be - "the people's orchestra"[14]

The strategic plan also regularly references a document entitled "Symphoria Theory of Change." This document includes columns of activities, outputs, outcomes, and ultimate impacts. Rows are categorized by (1) artistic performance, (2) youth programming, and (3) community engagement. In this instance, the organization has chosen to separate education and community engagement, with education residing in the youth programming category. The youth programming category includes music education and the youth orchestra as the two major activities, alongside "initiatives supporting musical and overall literacy." The youth programming outputs include "sparking youth interest in and appreciation for music" and "developing young musicians and community leaders for the future."[15] This is likely a reference to Symphoria's ongoing program in collaboration with the Syracuse City School District, where they run a music-based literacy program for third graders targeting students on the city's south and west sides (Kless 2022).

The community engagement row of activities includes "partnering with organizations, businesses, and artists representing the diversity of our community, with a focus on health and wellness and community problem solving," as well as "honoring our current patrons while welcoming newcomers." It is important to note here the combination

[14] Symphoria. 2023. *Strategic Plan*. Syracuse, NY: Symphoria.
[15] Symphoria. 2023a. *Symphoria Theory of Change*. Syracuse, NY: Symphoria.

of diversity initiatives and community engagement, which, again, is a common occurrence, as orchestras rely on community engagement programming to accomplish goals related to equity, diversity, and inclusion. The community engagement outputs are "helping sustain the community and local organization" and "creating a welcoming culture and positivity about Syracuse." The outcomes on the Symphoria Theory of Change appear to be aggregated among all categories, and the final column on the document lists "ultimate impacts."

6.2.2 Financial Position

Symphoria's financial position is currently considered healthy (Rosewall 2022), with total assets of $3,046,478 and total liabilities of $199,974, as of September 30, 2023.[16] For comparison, when the Syracuse Symphony Orchestra declared Chapter 7 bankruptcy in 2011, these numbers were essentially reversed, with roughly $4 million in liabilities and $327,000 in assets (Breidenback 2011b). Roughly two-thirds of Symphoria's assets ($1.9 million) are made up of investment accounts, with the remainder in checking and savings accounts. In terms of liabilities, only $4,925.07 are accounts payable, with the remainder of the liabilities being deferred ticket revenue for season subscriptions and concerts that have not yet taken place. The organization has no long-term liabilities.[17]

In terms of its annual budget and as reflected on its profit-and-loss statement, during the 2021-22 fiscal year (which runs from September 1 through August 31), the organization had net income of $1,514,854.89. In contrast, for the fiscal year ending on August 31, 2023, the organization posted a $479,695.81 deficit. Overall expenses increased year-over-year

[16] Symphoria. 2023c. *Balance Sheet as of Sept. 30, 2023*. Syracuse, NY: Symphoria.
[17] Symphoria. 2023c. *Balance Sheet as of Sept. 30, 2023*. Syracuse, NY: Symphoria.

by more than $500,000, primarily driven by artistic and administrative expenses. And, while earned income (mostly from ticket sales) increased by more than $200,000, the increase wasn't enough to offset the rising costs.

One of Symphoria's desired 2026 outcomes is to operate on a $4.5 million balanced budget. Total expenses during the 2022-23 fiscal year were $3,297,258.93; moving to $4.5 million would be a 36% increase. In the "Financial Sustainability" section of the strategic plan, the orchestra indicates approaching this goal by controlling expenses and developing earned and contributed income. The objective related to earned income is to achieve $2 million by 2026, with the goal of earned and contributed revenue being approximately equal. As of the 2022-23 fiscal year, earned income totaled $770,743 and contributed was $1,849,506, and so the largest gap between current actuals and the $2 million goal resides in earned income. The specific strategies to achieve the earned income goals include better marketing of ticket discounts, modifications of the subscription model, expanding corporate events and group sales, tapping into tourist spending, and generating earned income through partnerships (i.e. summer camps). Regarding contributed income, a significant portion of the total is donated to the orchestra each year by the Syracuse Symphony Foundation (SSF). For example, during its fiscal year ending on August 31, 2022, the SSF donated $435,749 to Symphoria (Syracuse Symphony Foundation 2022). Symphoria's current fundraising strategies include developing three-year development targets, launching a monthly giving program, initiating a legacy giving program, hosting major donor events, and working closely with a newly-developed "high impact board development committee."[18]

[18] Symphoria. 2023. *Strategic Plan*. Syracuse, NY: Symphoria.

6.2.3 Musician Contract

The 33-page collective bargaining agreement (CBA) between the Musical Associates of Central New York (Symphoria's organizational entity's name) and The Professional Musicians of Central New York (American Federation of Musicians Local 78) is concise. The current CBA went into effect on September 1, 2022, and expires on August 31, 2024. The orchestra's first CBA was ratified in June 2018, and it guaranteed musicians an annual salary of $12,600 to 48 core musicians, with an additional five part-time musicians (referred to as "B contract" players) who were contracted for Masterworks concerts only (*International Musician* 2018). The current agreement follows this basic framework in terms of the musician complement, and minimum pay for the 48 core musicians rose to $21,875 for 35 weeks of work ($625 per week) during the 2022-23 season. This constitutes a 25% increase over the 21-22 minimum seasonal salary and pay increased by 16% for the 2023-24 season (ICSOM 2023). Although the minimum complement remains at forty-eight core musicians and five "B contract" musicians, a side letter to this agreement allows for three core vacancies and one B contract vacancy during the span of the agreement. The CBA also dictates 100% health insurance coverage for all core musicians.

Early in the document, the CBA discusses the cooperative venture, which is described as "cooperatively preserving and advancing an enriching, vital symphonic music environment in Central New York."[19] This section states that "the parties commit to continuing the operations of Symphoria as a mutual interest-based non-adversarial venture which recognizes that artistic deference properly resides with the Musicians' Committee

[19] Symphoria. 2022. *Agreement between the Musical Associates of CNY, Inc. and The Professional Musicians of Central New York, American Federation of Musicians Local 78 2022-2024.* Syracuse, NY: Symphoria.

and the Music Director and that financial stewardship remains the primary responsibility of the Symphoria Board of Directors."[20] Currently five members of the orchestra double as members of the Board of Directors. Musicians are notably involved in both the artistic and financial aspects of the organization. However, a musician is prohibited from simultaneously serving on the Musicians' Committee and the Board of Directors.[21]

In terms of community engagement, the CBA does not mention the term, nor does it dictate or specify how and whether musicians are expected to engage with community members. Doing so would be atypical of an orchestra CBA, which does not usually go into detail about specific programming initiatives or areas of focus (Newton 2022). The CBA does, however, include specifics about the mechanisms that are the most often utilized in performance-oriented forms of community engagement field-wide and for Symphoria: chamber ensemble performances and "run-outs." Chamber ensemble performances, for example, are compensated in addition to a weekly salary. In other words, Symphoria does not utilize full orchestra services to schedule chamber ensemble performances, but rather handles them separately. During the 2023-24 season (the final year of the current CBA), musicians are compensated $103.57 per service (rehearsal or performance) for chamber ensemble services.[22] There are no permanently established chamber ensembles in Symphoria; rather, musicians are engaged on an as-needed basis for a variety of chamber music performances, some of which are related to community engagement and will be discussed further. A "run-out" is defined in the Symphoria CBA as one or two

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[20] Ibid.
[21] Ibid.
[22] Symphoria. 2022. *Agreement between the Musical Associates of CNY, Inc. and The Professional Musicians of Central New York, American Federation of Musicians Local 78 2022-2024.* Syracuse, NY: Symphoria.

performances that occur outside of Onondaga county; this is a standard term that is often utilized in the orchestra field. Although Symphoria's definition of "run-out" officially refers to performances outside of Onondaga county, orchestras often refer to any concert outside of their "home" venue as a "run-out" (Newton 2022, 99). For Symphoria, these performances in different venues occur quite often, and some of them are related to the orchestra's community engagement programming.

6.2.4 Community Engagement Programs

Symphoria's website (n.d.-d) includes "Community Engagement" under the larger heading "Educate," but the orchestra delineates between community engagement and education programming by also including subheadings for "School Programs," "Tenacity in Tune," "Healing Harmonies," and "Symphoria Youth Orchestras." See Table 6.3 for a brief description of each of Symphoria's community engagement programs, identified through a series of interviews, the organization's website, and confirmed via email correspondence with staff members. As Table 6.3 indicates, the orchestra has established several partnerships with local organizations. See Table 6.4 for a complete list of Symphoria's community partners, provided by the organization.

Table 6.3 Symphoria Community Engagement Programs

Program	**Description**
Benefit Concert for Ukraine	Full orchestra concert, collected $15,000 in donations that went to Interfaith Works for Ukrainian refugee resettlement in Central New York
Community Giveback Program	Free concert tickets in partnership with community organizations
Community Side by Side	Symphoria musicians rehearse and perform side-by-side with community members
Date Night at Home with David's Refuge	Provided free concert streaming links to family caregivers of children with special needs or life-threatening medical conditions
Gospel Symphony Celebration	Gospel music concert featuring and curated by local Gospel music performers
Healing Harmonies	Musicians perform chamber music at local hospitals, medical centers, and long-term care centers.
Listening Party at Northside Learning Center	Aimed at connecting with youth & families and gathering feedback from community members
Samaritan Center	Perform chamber music and serve food to community members
Symphoria Youth Council	New program to engage with teens and learn from them
Tenacity in Tune Award	Award recognizing perseverance and dedication of young high school musicians in Central New York

Table 6.4 Symphoria Partner Organizations

Partner Organizations
100 Black Men of Syracuse
Arc of Onondaga
Breast cancer support at Upstate Medical University
Catholic Charities of Oswego County
ClearPath for Veterans
David's Refuge
Dunbar Association
Everson Museum

Table 6.4 (continued)

Partner Organizations (continued)
Fulton Family YMCA
Girl Scouts
Guthrie, Cortland
Hematology/Oncology Associates
InterFaith Works
Kaye Cancer Center
Landmark Theatre
National Veterans Resource Center
Oswego YMCA
PACE CNY
Pink Warriors
Public Libraries (Onondaga and Oswego Counties)
Ronald McDonald House
St. Lukes Health, Oswego
Syracuse Stage
Syracuse VA Hospital
Tucker Missionary Baptist Church
Upstate Cancer Center
Upstate Golisano Children's Hospital

6.3 Data from Central New York Community Survey

In order to contextualize and understand Symphoria's relationship with the Central New York community, a Central New York Community Survey (CNYCS) gathered data from community members (see Appendix C). This survey data is primarily qualitative in nature, and the findings will be presented alongside data collected through interviews with Symphoria staff members as well as document analysis. This approach is in alignment with this study's convergent mixed methods design, wherein data is collected from multiple

sources and analyzed to find overlap, complementarity, and/or contradictions. The anonymous survey consisted of nineteen multiple choice/checkbox questions and one open-ended question. Unlike the Professional Orchestra Field Survey discussed in Chapter 5, the CNYCS was not distributed via email by the researcher but rather by community distribution partners. These partners included CNY Arts, CNY Jazz Central, Downtown Committee of Syracuse, Le Moyne College Department of Visual and Performing Arts, and Symphoria. A link to complete the survey was sent via email by CNY Arts, CNY Jazz Central, Downtown Committee of Syracuse, and Le Moyne College. Symphoria included a link to the survey in their digital program book, which they are currently using instead of a printed program at series concerts. Due to the variety of distribution methods by these five community organizations, the total sample size is unknown, and thus the rate of return is impossible to calculate. That said, the survey was completed by 285 community members, which constitutes a robust response.

The distribution partners for the survey were chosen largely based on access – i.e. organizational willingness to distribute the survey, and organizational responsiveness to the requests. Other community organizations were contacted multiple times requesting assistance distributing the survey, but were unresponsive, or responded initially but did not follow-through with distribution of the survey. Time was a limitation in research distribution. Due to these limitations, the results of the survey indicate that many of the respondents are connected to arts organizations. Yet, because the survey questions were broad in nature, several insights into the relationship between the community and Symphoria were revealed. Below is an examination of the respondents' demographic

characteristics, responses to general questions, and finally, the results of questions focused on Symphoria.

6.3.1 Demographics

See Table 6.5 for a summary of demographic characteristics of survey respondents. Results are sorted in descending order based on frequency of response. Sorting the data this way allows the reader to clearly identify the most common demographic characteristics of the respondents. To highlight a few data points, in terms of geography, 87% of respondents reside in Onondaga county, with 3.7% in Madison county, 3.24% in Oneida county, 1.85% in Oswego county, and less than 1% from Cortland and Herkimer counties. More than 60% of respondents were over the age of 60, and less than 8% were between the ages of 18 and 29. The vast majority (84.26%) have no children living in their household. The respondents were 64.19% female, 32.09% male, and less than 1% gender non-confirming, with 3.26% preferring not to state their gender. When asked to select all categories of race and ethnicity that best describe them, the results in descending order were white (88.11%), Black or African American (3.52%), Hispanic, Latino, or Spanish origin (3.08%), Asian (1.76%), Middle Eastern or North African (1.32%), and American Indian or Alaska Native (less than 1%). In terms of their highest level of educational experience, 41.41% indicated master's degree, 17.18% indicated some type of doctoral degree, 12.78% indicated Bachelor's degree, and 8.81% indicated some college-level courses. 59.89% of respondents' annual household income is $75,000 or higher, with 18.75% indicating $150,000 or more.

Table 6.5 Demographic Characteristics of Central New York Community Survey Respondents

Demographic Characteristic	Percentage	Count
County of Residence		
Onondaga	87.04%	188
Madison	3.70%	8
Oneida	3.24%	7
Oswego	1.85%	4
Herkimer	0.93%	2
Cortland	0.46%	1
Age		
70-79	32.71%	70
60-69	20.09%	43
50-59	15.42%	33
40-49	8.41%	18
30-39	7.94%	17
80+	7.94%	17
18-29	7.48%	16
Children in Household		
No	84.26%	182
Yes	15.74%	34
Gender		
Female	64.19%	138
Male	32.09%	69
Prefer not to state	3.26%	7
Gender non-conforming	0.47%	1

Table 6.5 (continued)

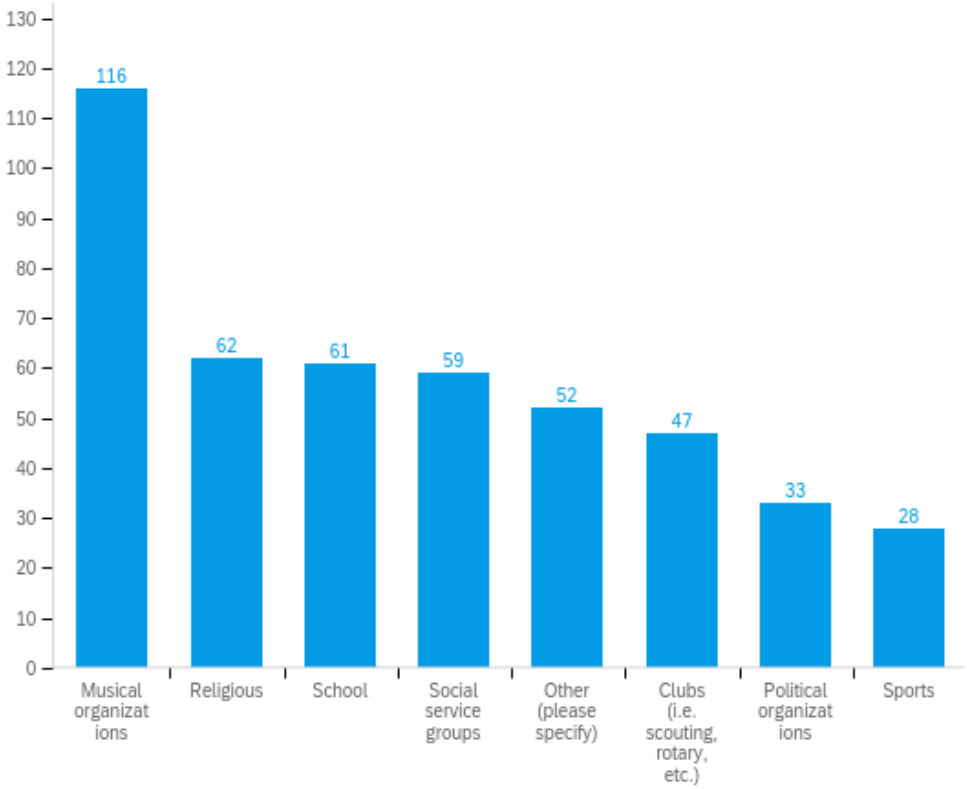
Race/Ethnicity		
White	88.11%	200
Black or African American	3.52%	8
Hispanic, Latino, or Spanish origin	3.08%	7
Asian	1.76%	4
Middle Eastern or North African	1.32%	3
Prefer not to state	1.32%	3
American Indian or Alaska Native	0.88%	2
Highest Level of Education		
Master's degree	41.41%	94
Doctoral degree	17.18%	39
Bachelor's degree	12.78%	29
Some graduate-level courses	8.81%	20
Some college-level courses	8.81%	20
Associate's degree	3.96%	9
High school diploma/GED	2.64%	6
Income		
$150,000 or more	18.75%	36
$75,000 - $99,999	14.58%	28
$100,000 - $124,999	13.54%	26
$125,000 - $149,999	13.02%	25
$60-000 - $74,999	9.38%	18
$40,000 - $49,999	8.33%	16
$50,000 - $59,999	8.33%	16
$30,000 - $39,999	5.73%	11
$20,000 - $29,999	5.21%	10
$15,000 - $19,999	1.56%	3
Less than $14,999	1.56%	3

6.3.2 Results from General Questions

The survey begins with 7 questions that are not specifically related to Symphoria, but rather aim to better understand the types of community groups that people feel connected to, why they are connected to these groups, their musical preferences, the ways that they listen to music, their symphony orchestra attendance habits (in general), and the barriers that exist preventing them from attending additional orchestra concerts (in general).

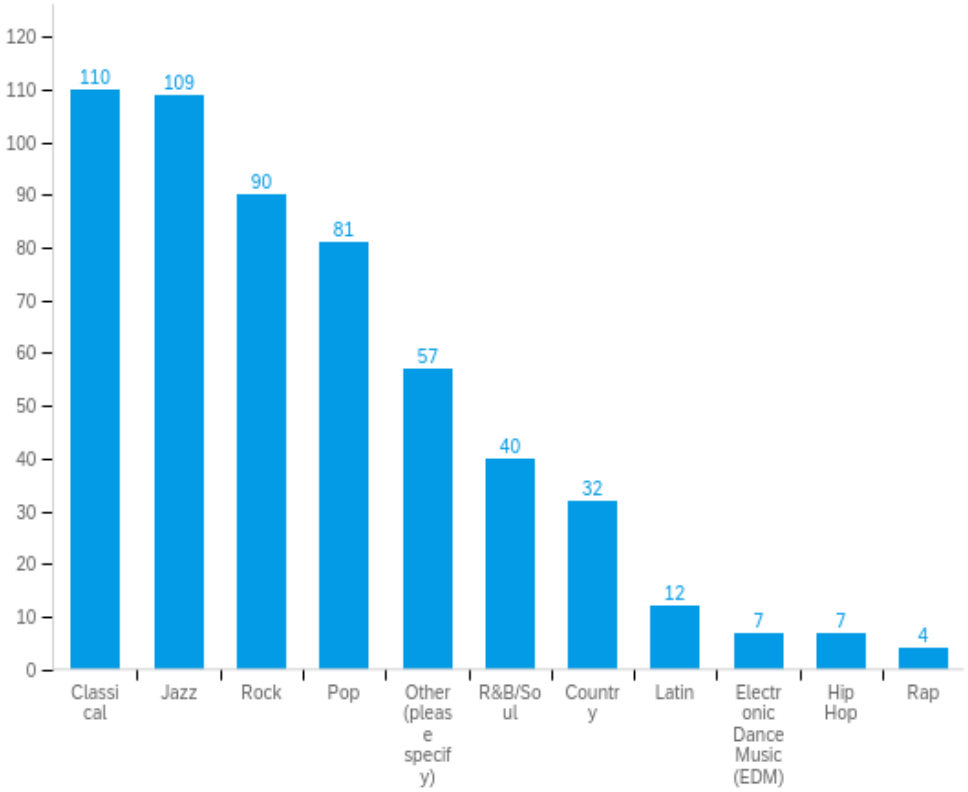
When asked "what type(s) of community organizations/groups are you most connected to?" (select up to three), the largest percentage response was Musical organizations, with 116 responses (25% of total responses). See Figure 6.2 for the complete results of this question. Others in the top five included Religious (62), School (61), Social service groups (59), and Clubs (47). In terms of the factors that make them feel connected to their selected groups, the top response was "I can participate" (122), followed by "Sense of belonging" (101), "Opportunities to meet people" (76), "I can be creative" (58), and "It fits into my schedule" (57). Many respondents (53) also answered "I trust those involved" as a key factor. Of the 37 respondents who indicated "Other," 8 of them indicated some version of community engagement or impact in their responses.

Figure 6.2 Results: What type(s) of community organizations/groups are you most connected to?



Regarding musical tastes, the top five responses were Classical (110), Jazz (109), Rock (90), Pop (81), and R&B/Soul (40). See Figure 6.3 for the complete results of this question. Of the 57 who selected "Other," 12 of them indicated some form of musical theater. In terms of the ways that they listen to music, the top two responses were Live concerts (137) and Streaming services (125). Additionally, 84 respondents chose "Other," with 37 of them indicating CDs and 50 indicating Radio.

Figure 6.3 Results: What type(s) of music do you typically listen to?



This set of general questions concluded with two questions related to symphony orchestra concerts without mentioning Symphoria by name. When asked how many times per year they attend orchestra concerts (see Figure 6.4), the results in descending order were 1-2 times (91), Never (46), 3-5 times (35), 6-10 times (27), and More than 10 times (15). When asked about barriers preventing more attendance at orchestra concerts (see Figure 6.5), the top five responses were Cost (65), Limited time (52), Parking (39), I'm not interested in the type of music they offer (39), and I'm not aware of them (36).

Figure 6.4 Results: How many times per year do you attend symphony orchestra concerts?

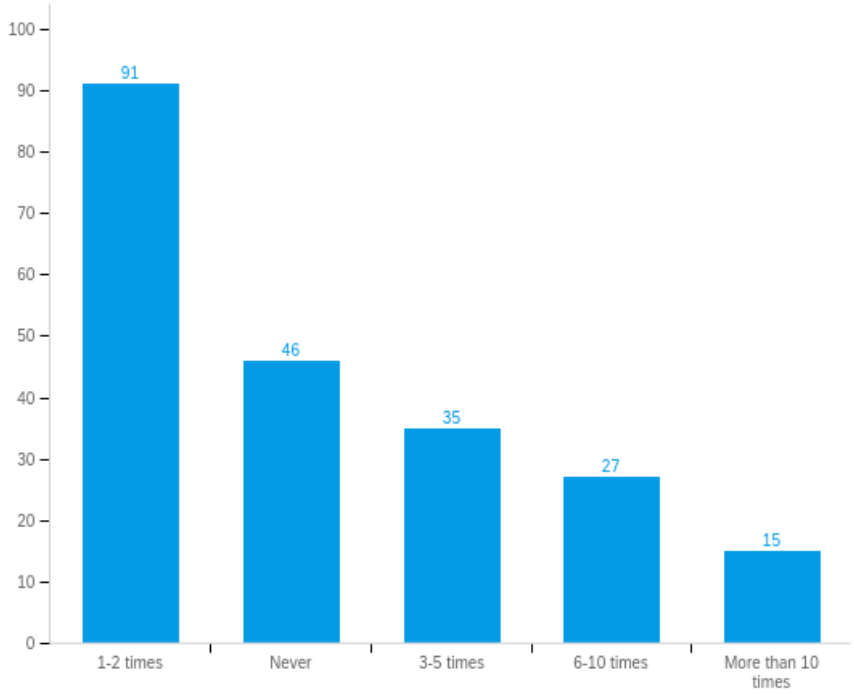
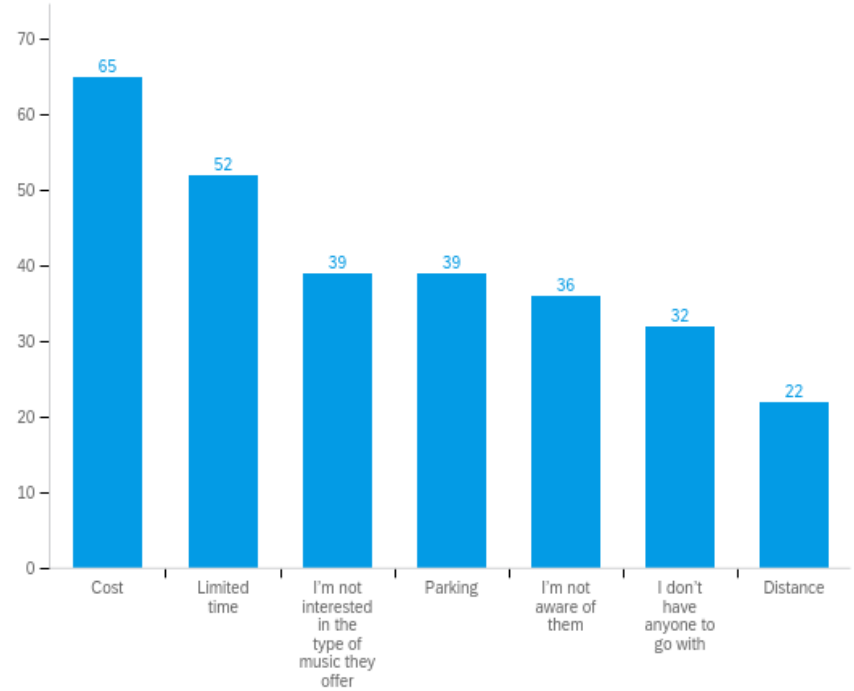


Figure 6.5 Results: What barrier(s) prevent you from attending more symphony orchestra concerts?



6.3.3 Results from Symphoria-focused Questions

When asked a question to gauge awareness, "Had you heard of Symphoria – the Orchestra of Central New York prior to taking this survey," the overwhelming majority (206 people or 95.37%) answered "Yes," while only ten people or 4.53% answered "No." In terms of respondents' level of connectedness to Symphoria, of the respondents who had heard of Symphoria, 54 (26.21%) people chose "Very connected," 84 (40.78%) chose "Somewhat connected," and 68 (33%) chose "Not connected." Those who chose "Not connected" were not shown the next question, which asked what factors make them feel connected to Symphoria. The response options here mirrored the possible responses to the earlier general question about community groups. The top response to this question was "I trust those involved" (41), followed by "It fits into my schedule" (29), "Sense of belonging" (27) "I can participate" (26), and "My entire family can participate" (22). Of the 57 people who responded "Other," eleven of them indicated that they have a personal connection to Symphoria, including as a volunteer or as a friend of a musician in the orchestra.

The final Symphoria-focused question on the survey, and the sole open-ended question, asked "What ideas do you have for Symphoria in particular, or symphony orchestras in general?" There were 108 responses to this question, meaning that nearly 38% of respondents chose to share their thoughts here. The responses generally seemed to be directed specifically at Symphoria, rather than speaking in general terms about orchestras. These open-ended responses were coded thematically, and the responses fell into a total of 11 categories. See Table 6.6 for a list of the categories alongside the frequency with which they were mentioned in the responses.

Table 6.6 Categories of Suggestions for Symphoria

Category	**Frequency**
Types of Programming	39
Concert Location	10
Community-oriented programming	7
Cost	7
Education and Youth	6
Marketing	6
Time of concerts	6
Diversity, Equity, Inclusion & Access	4
Musician engagement	3
Other	3
Length of concerts	2

In the category of "types of programming," suggestions were focused on the content of Symphoria performances, including specific repertoire, composer, and genre suggestions. In the category of community-oriented programming, suggestions included more community involvement by musicians, combined concerts with school orchestras in schools, additional performances outside of typical venues, partnerships with non-traditional arts organizations, more social events, and more events aimed at non-traditional audiences.

6.4 Conclusion

Symphoria and Central New York have a complicated relationship. Although their official name is "Symphoria – the Orchestra of Central New York," most of the orchestra's activities occur in Syracuse, which is the orchestra's home base. Its offices are located there, in what is considered by many to be the orchestra's "home" venue: the Mulroy Civic

Center in downtown Syracuse. Symphoria also faces the challenge of being relevant to and serving the entire community, including the high poverty and racially diverse neighborhoods of Syracuse. Symphoria has been recognized as an active participant in the Central New York economy, having received a CNYREDC grant to fund its first community engagement-focused staff member, but with a budget hovering around $3.5 million annually, Symphoria is not a major economic force in the region. However, the arrival of Micron in Syracuse could be a game-changer for Symphoria, and for the entire region. With an influx of employees and tax dollars into Onondaga county, Symphoria could benefit in a myriad of ways. Micron has emphasized the region's educational system as an area of focus (Doran 2022), and Symphoria's track record of engaging with the Syracuse City School District could be a way to attract corporate support. As outlined in Figure 6.5, the major barriers that community members perceive in terms of attending more symphony concerts include cost, limited time, and level of interest. As discussed, the orchestra's strategic plan includes community engagement as an area of focus, and it references the need to honor current patrons while welcoming newcomers. This tendency to combine considerations of audience and community will be discussed further in Chapter 8.

CHAPTER 7. DISCUSSION

This chapter includes a discussion of data collected through this study's literature review, document analysis, interviews with orchestra managers, and two surveys: one disseminated to the orchestra management field and another to members of the Central New York Community. During this discussion, a new cycle of community engagement has been created, based on three dimensions and sub-dimensions identified through analysis of the literature review of this study. In both the field-wide and community data discussions, consideration of the primary and secondary theories of this study are also included.

7.1 Literature-based Dimensions of Community Engagement

Multiple commonalities emerged during this study's literature review of community engagement in the fields of healthcare, government, social services, and education, and arts & culture. As the literature review revealed, defining and evaluating community engagement is complicated, and it is also an underdeveloped area of exploration in the literature. What has emerged in the analysis of this literature review are three major dimensions of community engagement: (1) ongoing relationship, (2) responsive collaboration, and (3) mutual benefit. A summary of this analysis follows, and Table 7.1 provides an overview of the analysis that led to the identification of these three major dimensions.

7.1.1 Ongoing Relationship

The notion of the need for ongoing relationship building with community members appears in the healthcare field beginning in 1978 with the Alma-Ata Declaration. This Declaration proclaimed health to be a function of society and communities, and not simply consisting of medical interventions (Yuan et al. 2021). Murphy et al. (2013, 1) expanded on this notion, claiming that understanding a community's ecology (including community mapping, population and demography, history, and other factors) are a necessary step toward building relationships within a community. In government, Di Napoli, Dolce, and Arcidiacono (2019) conducted a study that analyzed community trust, finding that the level of trust is significantly related to community engagement. In this study, levels of trust were ascertained based on an exploration of community members' relationships with their communities. Along similar lines, in a study analyzing relationships between the government and community members toward effective disaster response, Rowel et al. (2012) concluded that proactive relationship-building with community members is the key ingredient to establishing trust. In social services, Dinnerson et al. (2020) focus on the training of students entering the social work field, emphasizing the importance of building relationships in the community as a method of professional development and career preparation. In arts & culture, Doug Borwick's (2012, 14) definition of community engagement focuses on relationships with other organizations, informal groups, or individuals. Johanna Taylor (2020, 5) explores the need for museums to move beyond encouraging viewership toward an "ongoing relationship." Considered together, these multi-sectoral views reinforce ongoing relationship building as a major characteristic of community engagement.

7.1.2 Responsive Collaboration

The primary research question of this study is, "How do communities, the financial environment, and the labor environment impact orchestra community engagement programming?" At its core, responsive collaboration refers to a habit of both working together with a community and responding to the needs and interests of its members. The act of listening, therefore, is central to effective responsive collaboration, and the presence or absence of responsive collaboration as a dimension of community engagement begins to reveal the extent to which the input of communities impacts community engagement programming. Collaboration is a common theme in this study's literature review, as is an emphasis on listening and responding to the needs of a community. In healthcare, Northwestern Medicine's Feinberg School of Medicine (2015) includes collaboration as one of five principles of engagement. Murphy-Freeman and Murphy (2013, 178) discuss barriers to health care collaboration in rural areas, citing lack of communication and mistrust as two major barriers. Collaboration was also identified as a key competency for Child and Youth Care Practitioners, as outlined by the North American Certification Project (MacPherson 2010, 267). In social services, Ramey et al. (2018, 20) frame community engagement as "a complex construct typically involving communities in decision making and planning." In education, the Carnegie Foundation for the Advancement of Teaching includes collaboration between higher education institutions as a key component of community engagement (CFAT 2024). In the arts, both Borwick (2012) and Taylor (2020) emphasize the importance of responding to the needs of a community, as does Nina Simon (2016), who focuses on the concept of relevance and the need to create additional points of access and meaning for community members. Finally,

Ben Walmsley (2019) chides arts organizations for failing to listen to or engage with their communities on equal terms.

7.1.3 Mutual Benefit

The concept of mutual benefit refers to the reciprocal nature of any relationship – in other words, both parties are gaining some benefit from the relationship. In education, the previously discussed Carnegie Foundation for the Advancement of Teaching's definition of community engagement includes the "mutually beneficial exchange of knowledge and resources in a context of partnership and reciprocity" (Driscoll 2014, 3). In arts & culture, Doug Borwick's (2012, 14) definition of community engagement as "a process whereby institutions enter into mutually beneficial relationships with other organizations, informal community groups, or individuals" has served as a basis for future research, and Johanna Taylor (2020) reinforces this concept repeatedly. In addition to its presence in the literature review, the concept of mutual benefit is foundational to the concept of community engagement. Members of the community engage with organizations that are relevant to them, having some meaning to their lives, and provide some benefit.

Table 7.1 Dimensions of Community Engagement and Supporting Literature

Dimension of Community Engagement	**Supporting Literature**
Ongoing Relationship	WHO (World Health Organization) 1978 Murphy et al. 2013 Di Napoli, Dolce, and Arcidiacono 2019 Rowel et al. 2012 Dinnerson et al. 2020 Borwick 2012 Taylor 2020

Table 7.1 (continued)

Responsive Collaboration	Feinberg School of Medicine 2015 Murphy-Freeman and Murphy, 2013 MacPherson 2010 Ramey et al. 2018 CFAT (Carnegie Foundation for the Advancement of Teaching) 2022 Walmsley 2019
Mutual Benefit	CFAT (Carnegie Foundation for the Advancement of Teaching) 2022 Borwick 2012 Taylor 2020

7.2 Field-Wide Analysis

The analysis of a variety of data gathered through document analysis, interviews with orchestra community engagement professionals, and the Professional Orchestra Field Survey (POFS) constitutes a multi-pronged approach to understanding the ways that orchestras in the United States approach community engagement. This analysis also begins to answer the primary research question of this study: how communities, the financial environment, and the labor environment impact orchestra community engagement programming

7.2.1 League of American Orchestras

As discussed in Chapter 5, the League of American Orchestras recently revised their mission and vision statements, as outlined in Table 7.2.

Table 7.2 League of American Orchestras Mission and Vision Statements

	Previous (adopted in 2016)	**Current (adopted in 2023)**
Vision Statement	The orchestral experience is shared by all and supported by artistically vibrant, robust, and civically engaged organizations, and the League is an indispensable leader, resource, and voice for the orchestra community and its value to the public (Mertens 2016).	A thriving future for orchestras and their communities that celebrates creativity, artistry, and inclusion (League of American Orchestras. n.d.-a).
Mission Statement	To advance the experience of orchestral music, support the people and organizations that create it, and champion the contributions they make to the health and vibrancy of communities (Mertens 2016).	To champion the vitality of music and the orchestral experience, support the orchestra community, and lead change boldly (League of American Orchestras. n.d.-a).

The revised statements are notable for a few reasons. First, the current statements are more concise than the previous ones. The current vision statement is twenty-three words shorter than the previous vision statement, and the current mission statement is ten words shorter than the previous mission statement. Multiple strategic planning experts and authors advocate for concision when it comes to mission statement development and revision (See Rosewall 2022; Kaiser 2018; BoardSource 2023). Ideally, internal constituents (including staff, board members, and artists) of a not-for-profit organization will be very familiar with the organization's vision and mission statements, and concise statements are easier to recall and share with others, and more easily understood by external constituents.

Focusing on the two vision statements, it is notable that the previous vision statement is framed in terms of the "orchestral experience," while the new statement talks about the future of "orchestras and their communities." This is a major shift in the lens through which

the League sees the future (at least as evinced through the artifact of its vision statement), moving away from an orchestra-centric view and toward an orchestral field that is more integrated with the communities served by the orchestras. This shift evokes literature discussed previously in this study, including sociologist Robert Putnam's open call for arts organizations to "find ways to ensure that...significantly more Americans will participate in (not merely consume or 'appreciate') cultural activities…" (Putnam 2000, 411) The League's mention of inclusion in the updated vision statement also relates to Putnam's contention that this type of bridging social capital can bring diverse groups of people together. Finally, the updated vision statement does not mention the League at all, while the previous version frames the future League as being "an indispensable leader, resource, and voice" for orchestras. In this way, in addition to centering communities, the new vision statement de-emphasizes the League and focuses more on what the organization will do for orchestras *and* communities.

Shifting to the mission statements, aside from the brevity, the updated mission statement speaks more broadly about "music and the orchestral experience," while the previous version is framed around "the experience of orchestral music." This slight but important edit signals an effort to be inclusive of a variety of genres and types of music. Although clearly focused on the work of orchestras, this change suggests that the League is focused on the orchestral experience through a variety of musical perspectives. In other words, the orchestra becomes the channel for delivering music, rather than prescribing a particular type of "orchestral music." The prior mission statement also mentioned the League's role to "champion the contributions they [orchestras] make to the health and vibrancy of communities." This statement is clearly structured to emphasize the things that

orchestras do *for* communities (i.e., making them healthy and vibrant), as opposed to collaborative work *with* communities. This portion of the previous mission statement is absent in the revised version.

Finally, the most noteworthy change in the revised mission statement is the addition of the final three words: "lead change boldly." As a service organization with hundreds of member orchestras, the League has historically focused on serving those members. Perhaps the clearest example of this was when the League produced the previously mentioned *Americanizing the American Orchestra* report in 1993 and subsequently sidelined it following objections from large (and dues-paying) member orchestras (Rothstein 1994). The report was not publicly discussed by the League for more than 20 years. The organization has since acknowledged this as a misstep, calling the sidelining of the report "a major setback and long-lasting" (League of American Orchestras 2020). The sidelining of a major report and initiative based on negative feedback from their membership is in stark contrast with the League's more recent revision of their mission statement to "lead change boldly," suggesting that, in the future, the League will balance member representation with thought leadership and a culture of change.

7.2.2 Combining Education and Community Engagement

As discussed in Chapter 1, most not-for-profit arts organizations (including orchestras) are organized as such under the educational purpose of section 501(c)(3) (IRS 2024). Thus, educational programming is an important part of orchestras' programming activities. The word "instruction" is clearly a common thread in most definitions of "education," and orchestras offer a plethora of "educational" activities. Typical orchestra education programming includes young people's concerts (students attending an orchestra

concert), family concerts, chamber ensemble performances, youth orchestras, open rehearsals, pre- and post-concert talks, media, and concert supplements (like program notes) (Newton 2022). Each of these activities seem to meet the previously cited definitions of education, with the goal of teaching people about the orchestra, the ways that instruments work, and sometimes using orchestral music to illuminate other subjects (for example, a concert featuring Gustav Holst's *The Planets* in an effort to teach students about the solar system).

Given the Congressional charter of the League of American Orchestras, which is "to aid the expansion of the musical and cultural life of the United States through suitable educational and service activities," (36 U.S.C. §22302) it is not surprising that the League, and most orchestras, combine their approaches to education and community engagement (i.e. service activities). As a brief reminder, in the Professional Orchestra Field Survey (POFS), orchestras across the United States were asked "Which functional area coordinates your orchestra's community engagement activities?" with response options and results as follows:

(1) Department of Community Engagement - 0.00%

(2) Department of Education and Community Engagement - 28.57%

(3) As a component of the Operations area - 9.52%

(4) Not organized by a specific department or area - 26.19%

(5) Department of Education - 11.90%

(6) Other - 23.81%

With zero orchestras indicating the existence of a department of community engagement and 40.47% indicating that their community engagement activities are

organized either by a combined department of education and community engagement or by a department of education, the tendency for orchestras to combine these activities in terms of organizational structure is clear. As mentioned previously, community engagement as a component of the work of arts organizations came about relatively recently, in the early 2000s. Given that educational programming is foundational to the existence of many arts organizations (enabling their not-for-profit status), organizations needed a way to organize community engagement activities, and grouping community engagement with education is logical, given the fact that both categories of programming are outward-facing and not necessarily tied to the orchestra's concerts presented to the public (Newton 2022).

A clear example of the combined approach to education and community engagement by the League of American Orchestras and its members is "Of and For the Community: The Education and Community Engagement Work of Orchestras." Published in 2016, it is the most recent publication by the League related to community engagement, and most of the data and findings combine education and community engagement into one category, repeatedly referred to in the report as "EdCE" (League of American Orchestras 2017). This conflation makes differentiating between these two related but different concepts (education and community engagement) quite difficult. Although the League does not clearly differentiate between education and community engagement within their report, it is possible to draw some inferences from their explanation of the location of "EdCE sessions." According to the League, 85% of these sessions occurred outside of the concert hall, and of these non-concert hall sessions, 73% took place in schools and 27% took place in other venues, including healthcare settings, museums and libraries with "relatively rare"

sessions happening in religious buildings, civic spaces, elderly care homes, community centers, criminal justice settings, community festivals or parades, and social care centers (League of American Orchestras 2017, 5). The inference here is that the 73% of EdCE sessions that occurred in schools were likely more education-oriented, while the remaining 27% may have been more community-oriented given their locations. Another data point that enables some potential differentiation between education and community engagement activities is related to the types of partnerships that orchestras initiate. According to the study, 79% of orchestras reported working with schools, while 63% reported working with non-school community partners, including those focused on youth engagement (34%), health and wellness (26%), senior services (24%), racial diversity and inclusion (17%) and poverty (13%) (League of American Orchestras 2017, 6).

However, data points including the overall number of participants, the racial/ethnic diversity of participants, and the types of activities presented are presented as combined EdCE data, and the entire report is designed as a combined piece reflecting both education and community engagement activities in the field. Although presented as data about "EdCE participants," one interesting data point about participants in the study indicates that 70% of all participants were believed to be 18 years old or younger. This statistic, especially when considered alongside the finding that 73% of non-concert hall events were presented in schools, suggests that a large proportion of the study's findings are related to activities most accurately described as "education." This would make sense, given orchestras' much longer history with education programming as compared to community engagement programming. Also, it is unclear whether the League of American Orchestras' new strategic plan (outlined in Chapter 5), and its new approach to separating education and

community engagement, may have an impact on future publications in terms of considering education and community engagement as two related, but different, phenomena.

7.2.3 Context from Field Practitioners

One orchestra manager (of a medium-sized orchestra with an annual budget around $20 million) reasoned in an interview that there are so many more education programs at orchestras than community engagement programs because they are easier to plan and implement.[23] This is not surprising given the simple fact that orchestras have been presenting educational programming much longer than community engagement programming. This longitudinal commitment has enabled a longer period of staff training and development in education. The New York Philharmonic, for example, premiered their Young People's Concerts in 1924 (Gottlieb 1970). These concerts, designed to allow hundreds of school children to take a field trip to hear their local orchestra (often in their "home" venue), have been replicated across the country for decades and remain among the most popular and ubiquitous education programming that orchestras present. Community engagement, on the other hand, is a term that began to gain traction in orchestras around the early 2000s (Doug Borwick, pers. comm. with author, October 2022).

The novelty of community engagement in orchestras was reinforced in an interview with another orchestra manager of a smaller orchestra with a budget around $4 million, who felt as if when they began their position, they were "making it up as I went along."[24] Despite this lack of clarity around the definition of community engagement, there is a strong network of community engagement professionals in the orchestra management field

[23] Interview with orchestra administrator, Administrator D, September 19, 2023.
[24] Interview with orchestra administrator, Administrator E, July 19, 2023.

who support each other's work through periodic convenings and an email list-serv, organized by the League of American Orchestras. However, as is the case when it comes to other resources provided by the League, education and community engagement are combined in the Education and Community Engagement Leadership Committee (League of American Orchestras, n.d.-d). It is unclear how often this committee, or the community engagement professionals across the field, gather or communicate.

7.2.4 Coding Qualitative Data

The primary research question of this study is, "How do communities, the financial environment, and the labor environment impact orchestra community engagement programming?" As indicated in Chapter 4 (Methodology), the dependent variable being investigated in this study is the community engagement programming of orchestras, and there are three environmental factors that are the independent variables: (1) the communities being served, (2) the financial environment and (3) the labor environment. These three independent variables will be investigated utilizing a variety of methods, including surveys, interviews, observations, and document analysis to determine the impact that these three variables have on orchestras' community engagement programming. In order to understand the depth and breadth of community engagement programming in the field of orchestra management, the Professional Orchestra Field Survey (POFS) currently under discussion invited respondents to provide a list and description of their community engagement programming, and responses were then coded across the following three dimensions of community engagement, which, as discussed previously were drawn from the literature review (Chapter 2) of this study focused on

community engagement in the sectors of healthcare, social services, education, governmental organizations, and in the arts:

- Dimension #1: Ongoing Relationship (evidence of an ongoing relationship with another entity, entities, or individuals)
- Dimension #2: Responsive Collaboration (evidence of listening to partners and community members and responsiveness to their needs and interests)
- Dimension #3: Mutual Benefit (evidence that all parties are drawing some benefit from the community engagement program or programs)

Based on the open-ended question asking respondents to list and describe their community engagement programs, each of these dimensions was coded with either a 0 or a 1, with 0 indicating no evidence of the dimension in the response, and 1 indicating evidence of the dimension in the response. See Table 7.3 for the indicators that led to coding each dimension with a 1, indicating the existence of evidence that the orchestra's community engagement programs included that dimension of community engagement; also included in Table 7.3 are the counts and percentages of the presence of each dimension in the survey responses.

Table 7.3 Dimensions of Community Engagement - Indicators, Count, and Percentage of Responses

	Ongoing Relationship	**Responsive Collaboration**	**Mutual Benefit**
Indicators	○ Ongoing high school usher program ○ Monthly outdoor chamber concerts ○ Series of ongoing concerts in libraries, community centers, senior living centers, restaurants, churches, and/or medical centers ○ Regular Open Rehearsals ○ Annual Art Contest	○ Junior board or teen council (young people advising on programs) ○ Sensory friendly concerts (co-created with autism advocates) ○ Music therapy programs (hospital partnership) ○ Community stories used as source material for original musical compositions	○ Free neighborhood concerts ○ Concerts at youth incarceration center ○ Adult lecture series ○ Side-by-side performances with community members ○ Public radio broadcasts of concerts
Count of responses including evidence of dimension	24	10	23
Percentage of responses including evidence of dimension (n=39)	62%	26%	59%

As indicated in Table 7.3, the dimension least often represented is Responsive Collaboration, with more than half of the responses including evidence of Ongoing Relationships and Mutual Benefit. This result begins to reveal the extent to which input from communities being served impact orchestras' community engagement programming.

With less than one-third (26%) of orchestras including any evidence of Responsive Collaboration in their description of community engagement programming (including evidence of listening to partners and community members and responsiveness to their needs and interests), this data point demonstrates that communities being served do not have a widespread impact on orchestras' community engagement programming. This independent variable of communities will be further explored and triangulated utilizing additional data from interviews, document analysis, and observations.

7.2.5 Statistical Analysis

To evaluate the impact of additional independent variables of the financial environment and the labor environment, differences in demographic and organizational characteristics – across unionization status, musician payments and approaches, staff sizes, budget sizes, and geographic regions – were assessed using a series of Fisher's exact or chi-square tests, as appropriate. Across all analyses, a p-value less than 0.05 was considered significant. All analyses were completed in R 4.2.1 (R Foundation for Statistical Computing; Vienna, Austria). Note that p-values reflect the overall level of significance across all response categories, not of individual options.

7.2.5.1 Financial Environment.

Because the financial and labor environment variables are highly intertwined, there will be multiple connections between the findings for each variable. However, the analysis is separate for clarity. Also, this section of the study will focus on the internal financial environment of orchestras, with external factors being considered in subsequent chapters.

In terms of examining the budget size of orchestras, this survey returned the responses outlined in Table 7.4.

Table 7.4 Budget Size of POFS Respondents

Annual Budget Size	**%**	**Count**
Less than $150,000	7.32%	3
$150,000 - $400,000	26.83%	11
$400,000 - $1 million	12.20%	5
$1 million - $5 million	31.71%	13
$5 million - $10 million	7.32%	3
$10 million - $20 million	4.88%	2
More than $20 million	9.76%	4
Total	**100%**	**41**

When asked the question "Which of the following best describes the senior-most staff person responsible for community engagement at your orchestra?," orchestras with a smaller budget were more likely to respond "Executive Director," while orchestras with a larger budget were more likely to respond "Director," "Manager," or "Vice President." To illustrate, of the 11 orchestras with budgets between $150,000 and $400,000, 72.7% indicated that the Executive Director was the senior-most staff person responsible for community engagement. To contrast, among the thirteen orchestras with budgets between $1 million and $5 million, only 23.1% indicated that the Executive Director held this responsibility, with the remainder in that bracket indicating employees with the title of "Director" or "Manager" held responsibility for community engagement. Among the orchestras with annual budgets of $5 million or more, only one orchestra indicated that the

Executive Director held this responsibility. The p-value of this set of responses was 0.0023, suggesting a very strong association between budget size and the senior-most staff person responsible for community engagement.

This statistic suggests that orchestras with smaller budgets do not have a dedicated staff member assigned to community engagement, but rather that these organizations rely on the Executive Director to oversee community engagement programming, alongside their other duties. The total number of staff members working for orchestras is also strongly associated with budget size, with a p-value of less than 0.0001. To illustrate, 100% of orchestras with budgets under $1 million indicated that they employ between 1 and 5 full-time equivalent (FTE) staff members. On the other end of the spectrum, 100% of orchestras with budgets more than $10 million indicated that they employ more than 20 FTE staff members.

Orchestras with larger budgets are also more likely to employ salaried musicians (with a p-value of 0.0003) and are more likely to employ unionized musicians (with a p-value of 0.0084). As will be discussed further, this tendency has an impact on the presence or absence of the three noted dimensions of community engagement (ongoing relationship, responsive collaboration, and mutual benefit). To illustrate the tendency for larger-budget orchestras to pay musicians a salary, 75% of orchestras with a budget more than $20 million employ salaried musicians, while 100% of orchestras with a budget between $400,000 and $1 million pay their musicians per-service (meaning for each individual rehearsal and concert). In terms of unionization, 100% of orchestras with a budget more than $20 million hire union musicians, while 80% of orchestras with a budget between $400,000 and $1 million do not.

Of the three dimensions of community engagement, only "mutual benefit" was found to have a statistically significant association to orchestra budget size, with a p-value of 0.0389. Increasing budget size was associated with increasing likelihood of showing evidence of mutual benefit in the orchestra's community engagement programming. 100% of orchestras with a budget of $20 million or more showed evidence of mutual benefit in their community engagement programming, while 100% of orchestras with a budget under $150,000 did not. Although not statistically significant, "responsive collaboration" is approaching significance with a p-value of 0.0645. Among orchestras with budgets of $20 million or more, 75% showed evidence of responsive collaboration in their programming, while 100% of orchestras with budgets between $400,000 and $1 million did not. Considered together, these statistics begin to tell a story about the impact of an orchestra's internal financial environment on their community engagement programming.

7.2.5.2 Labor Environment.

There are multiple questions included in this survey that begin to address the larger question of the labor environment within which orchestras operate. One such survey question is related to whether an orchestra's musicians are unionized. The American Federation of Musicians of the United States and Canada (AFM) currently has approximately 70,000 members (American Federation of Musicians, n.d.), and many professional orchestras have contracts with the AFM. There were forty-one responses to this question, with seventeen answering "yes" and twenty-four answering "no." In terms of the ways that unionization status impacts community engagement programming, non-union orchestras are generally less likely than unionized orchestras to have their programming organized by a specific department or area (with a p-value of 0.0249). For

example, amongst the non-union orchestras, nearly half (41.7%) indicated that their community engagement programming was not organized by a specific department or area, while among the unionized orchestras, only 5.9% (one orchestra) indicated that their community engagement programming was not organized by a specific department or area. To contrast, 41.2% of unionized orchestras indicated that their programming was part of a department of education and community engagement, and another 23.5% indicated that it is part of a department of education. See Table 7.5 for the full results of this question.

Table 7.5 Community Engagement Functional Area of POFS Respondents

Which functional area coordinates your orchestra's community engagement activities?	**Non-Union (n=24)**	**Union (n=17)**
As a component of the Operations area	3 (12.5%)	1 (5.9%)
Department of Education	1 (4.2%)	4 (23.5%)
Department of Education and Community Engagement	4 (16.7%)	7 (41.2%)
Not organized by a specific department or area	10 (41.7%)	1 (5.9%)
Other	6 (25.0%)	4 (23.5%)

Approaching significance with a p-value of 0.089, budget size also has an impact on the way that orchestras organize their community engagement programming, with 60% of orchestras with a budget between $400,000 and $1 million indicating that this programming is not organized by a specific department, and 100% of orchestras with a budget between $10 and $20 million indicating that the programs are part of a department of education and community engagement.

When asked how they pay their musicians, there were forty-two responses with thirty orchestras answering “per-service,” nine answering “salary,” and three answering “hybrid.” Orchestras sometimes employ a certain number of musicians on salary and then

supplement this "core" orchestra with additional per-service players as needed, hence the "hybrid" category of compensation. In terms of analyzing the impact of method of musician payment on community engagement programming, there is a statistically significant association between evidence of "responsive collaboration" and method of musician compensation, with a p-value of 0.0009. Amongst the orchestras that pay musicians a salary, 75% showed evidence of responsive collaboration in their programming, while among per-service orchestras, only 10.7% showed such evidence.[25] In other words, there is a strong, statistically significant association between orchestra compensation method and the presence of "responsive collaboration" in their community engagement programming, with salaried orchestras being far more likely than per-service orchestras to have included evidence of this dimension of community engagement in their survey responses.

7.3 Relationship to Primary and Secondary Theories

As discussed in Chapter 3, the primary theory utilized in this study is open systems theory, and secondary theories utilized are institutional isomorphism and resource dependence theory. The data discussed previously in this chapter, gathered via document analysis, interviews, and the Professional Orchestra Field Survey, takes on deeper meaning when considered through these multiple theoretical lenses.

[25] With only 3 orchestras indicating a hybrid compensation model, this study does not report on those statistics due to the large percentage change that a single response would cause (33.33% per response).

7.3.1 Open Systems Theory

When considered through the lens of open systems theory, the League of American Orchestras' previous sidelining and more recent emphasis on equity, diversity, and inclusion (EDI) seems to be driven by external environmental factors, which are viewed in open systems theory as being essential for a system to function. The League previously published work related to this topic in 1993 with *Americanizing the American Orchestra*, which unambiguously surfaced "the image of the orchestra as an exclusive, arrogant, possibly racist institution that resists sharing the secrets and norms of participation" (American Symphony Orchestra League 1993, 48). Feedback from the environment, including orchestra managers and journalists, came quickly (Rothstein 1994), and the League sidelined the report shortly thereafter. As is indicated in Table 5.2, the League began publishing reports related to musician racial and ethnic diversity in 2016, and these efforts were broadened and intensified in 2019 with the publication of "Equity, Diversity, and Inclusion: An Evolving Strategic Framework." Within this document, the League indicated that their commitment to EDI is "imperative for meaningful, authentic, and relevant relationships with audiences and communities" (League of American Orchestras 2019, 3). These relationships with external community members, and the League's recognition of their importance to the future relevance of orchestras, is another application of open systems theory.

The extent to which orchestras are responsive to their communities is also contextualized by open systems theory. The noted indicators of "responsive collaboration" embedded in orchestra community engagement programming help to illustrate whether, and how, orchestras regularly incorporate feedback from their communities in their

programming. Katz and Kahn (2016, 352), for example, stated that "information feedback of a negative kind enables the system to correct its deviation from course." However, in the absence of responsive collaboration (reported by less than one-third of orchestras that responded to this study's field-wide survey), orchestras run the risk of operating in a vacuum, without incorporating a community's feedback into programs that are designed to engage communities.

7.3.2 Institutional Isomorphism

Coercive and normative pressures, which are components of institutional isomorphism theory, are both at play when considering orchestra community engagement efforts. Coercive isomorphism is defined by DiMaggio and Powell (1983, 150) as "resulting from both formal and informal pressures exerted on organizations by other organizations upon which they are dependent and by cultural expectations in the society within which organizations function." Orchestras that are members of the League of American Orchestras are dependent upon the League as a major disseminator of research and information and as a convener of orchestras (via the annual conference and other meetings of constituent groups, including education and community engagement professionals). The League's consistent combination of education and community engagement as "EdCE" may have an impact on the way that orchestras organize their community engagement activities. The act of publishing field-wide reports carries a weight of "best practices" that likely impacts how orchestras approach any number of initiatives, including those related to community engagement. As indicated in the previously discussed POFS data, there are zero departments of community engagement amongst the responding

orchestras, and 40.47% of respondents organize these activities in either a department of education and community engagement or a department of education.

In order to contextualize and triangulate this practice of combining education and community engagement, the researcher initiated a simple internet search utilizing the terms "department of community engagement" + arts, as well as "community engagement department" + arts (Google 2024). In alignment with the findings of the POFS, zero orchestras appeared in the search results revealing the existence of a dedicated department of community engagement. However, a number of organizations did appear in the results and were subsequently confirmed to organize community engagement as a standalone department, including the Brooklyn Museum, Sarasota Ballet, Thelma Sadoff Center for the Arts, Jacob's Pillow, Paramount Center for the Arts, Queens Theatre, and the New Jersey Center for the Performing Arts (Google 2024).

Also, it is important to recall the historically significant impact that larger-budget orchestras have on League operations as compared to smaller-budget orchestras. With membership dues on a sliding scale, the League receives far more in revenue from large-budget orchestras than from those with smaller budgets (League of American Orchestras, n.d.-b). This study is not suggesting that orchestras which pay higher membership dues have full control over the League. However, the League's history of shelving an important report like *Americanizing the American Orchestra* (discussed in Chapter 2) based on pressure from large-budget orchestras means that the possibility of large-orchestra influence must be considered. And, if the League's published reports are reflecting the values and "best practices" of larger orchestras, ensembles in smaller communities may feel pressure to pursue programming that is not appropriate for their communities.

Additionally, DiMaggio and Powell (1993, 152) describe normative pressures as stemming mostly from professionalization. They outline one aspect of professionalization as "the growth and elaboration of professional networks that span organizations and across which new models diffuse rapidly." Although there is not much publicly available information about the League's Education and Community Engagement Leadership Committee, one interviewee indicated that there is a very strong network of education and community engagement professionals who communicate regularly, sharing programming ideas and best practices.[26] It is possible that the conversations amongst these professionals create pressure for orchestras to normalize their education and community engagement programming, making them look more similar across the field.

7.3.3 Resource Dependence Theory

Resource Dependence Theory (RDT) is pertinent to this study because orchestras' dependence on various resources may impact the ways that they plan, implement, and evaluate programs. The POFS, for example, revealed that orchestras with salaried musicians showed more evidence of responsive collaboration than orchestras that pay their musicians on a per-service basis. Although the method of musician payment is only one piece of an orchestra's financial puzzle, survey data indicated that orchestras with larger budgets are more likely to pay musicians a salary than smaller to medium-sized budget orchestras. The additional financial resources that an orchestra with a budget of $20 million or more may allow the organization more flexibility in terms of scheduling musician

[26] Interview with orchestra administrator, Administrator D, September 19, 2023.

services, and potentially allocating some of their work to be community-oriented rather than purely performance-focused.

For example, in a contract ratification announcement in 2021, the Nashville Symphony (a salaried orchestra) announced a new week-long residency each season, "intended to strengthen and deepen the orchestra's role in the community." During the residency, players are embedded in the selected neighborhood to "develop relationships, build sustainable partnerships, and collaborate with artists, students and community members who live and work" there (Nashville Symphony 2021). This type of residency would be very difficult for a per-service orchestra to accomplish due to the higher variable costs incurred when paying musicians on a per-service basis.

7.4 Context from Non-League Orchestras

In order to provide additional context about the primary research question of this study around the ways that the communities being served, the labor environment, and the economic environment impact orchestra community engagement in the United States, it is useful to also consider how these factors impact the community-oriented programming of two orchestras that are not members of the League of American Orchestras: the London Symphony Orchestra (LSO) and Belongó (formerly the Afro Latin Jazz Alliance).

7.4.1 Belongó

In the case of Belongó, the organization was founded in 2007 as the Afro Latin Jazz Alliance following a multi-year association with Jazz at Lincoln Center (The Afro Latin Jazz Alliance. n.d.-b). Arturo O'Farrill, the organization's Grammy Award-winning founder and current artistic director, based the organization in the East Harlem

neighborhood of Manhattan to connect the organization to the birthplace of Afro Latin Jazz in the 1940s (Simon 2021). In 2021, the organization announced plans for a new home in East Harlem (called "Casa Belongó"), in partnership with the City of New York and Lantern Community Services, a not-for-profit organization focused on those who are impacted by or threatened with homelessness (Lantern, n.d.). In addition to performance and rehearsal space for Belongó, the new building will include 300 units of affordable and transitional housing (Simon 2021). At the time of the announcement of this new development (which followed a competitive request for proposals), New York City Commissioner of Housing Preservation & Development, Louise Carroll, said that "these incredible projects are delivering on the City's commitment to invest in job training, youth, education, and more affordable housing for East Harlem. They are also proving that affordable housing can be an anchor for the arts and the entire community's well-being" (NYC HPD 2021).

7.4.1.1 Communities

Based upon interviews with multiple Belongó staff members, the majority of the organization's programming is created in response to community members' needs and interests, and staff members emphasized the importance of going into communities to engage in these programs, rather than expecting community members to come to them.[27] The deep embeddedness of Belongó in the community, and the organization's regular and sustained engagement with community members, in addition to the organization's

[27] Interview with orchestra administrator, Administrator G, August 2, 2023.

partnership to create affordable housing in the community, provides ample evidence of responsive collaboration.

7.4.1.2 Labor environment

For Belongó, the labor market for the musicians in the Afro Latin Jazz Orchestra (ALJO) consists of a per-service, non-unionized workforce of musicians who perform with the organization when called upon.[28] That being said, the ensemble's personnel are very consistent, and the ensemble is highly acclaimed, having received eight Grammy Awards under the leadership of Arturo O'Farrill (O'Farrill, n.d.). The members of the ensemble perform regular concerts as members of the ALJO, and they also lead workshops, work as teaching artists, and help to lead "The Fat Cats," which is Belongó's pre-professional youth orchestra.[29] In contrast with most professional symphony orchestra's in the United States, where musicians' work is largely focused on performing concerts with community-oriented programming as an add-on, the members of the ALJO seem to be largely busy doing community-oriented work with only a few public (i.e. ticketed) concerts each season (The Afro Latin Jazz Alliance, n.d.-a).

7.4.1.3 Financial environment

During fiscal year 2022 (ending on June 30, 2022), the Afro Latin Jazz Alliance's total revenue was $2.1 million and total expenses were $1.9 million, resulting in a modest surplus (Afro Latin Jazz Alliance of New York 2022). The organization is currently in a

[28] Interview with orchestra administrator, Administrator H, July 13, 2023.
[29] Interview with orchestra administrator, Administrator G, August 2, 2023.

capital campaign aimed at helping to fund their new venue, the equivalent of one year of operating expenses, and an endowment to support artistic leadership.[30] The financial environment of New York City has had a direct impact on the organization's ability to serve their community, including the city's support of the Casa Belongó project. According to a Belongó staff member, the city will fund roughly half of the total cost of the facility.[31] Without this funding from the City of New York, the project, and the organization's planned expansion of their community-oriented programming, would not be possible.

7.4.2 London Symphony Orchestra

The London Symphony Orchestra (LSO) more closely resembles symphony orchestras in the United States than Belongó, with a few important distinctions. The LSO was founded in 1904, and the ensemble is one of the most-recorded orchestras in history, notably performing on the soundtrack for the *Star Wars* films, among many others (Morrison 2004). The orchestra invests heavily in community engagement initiatives (organized by LSO Discovery), is a musician-governed organization, and receives substantial funding from government sources (Newton 2017).

7.4.2.1 Communities

LSO Discovery (London Symphony Orchestra. n.d.-b) is described by the organization as a "world-leading learning and community programme." The use of the term "learning" rather than "education" is intentional, and the rationale provided by one LSO staff member is that doing so, there is more emphasis on what the participants are doing

[30] Interview with orchestra administrator, Administrator H, July 13, 2023.
[31] Interview with orchestra administrator, Administrator H, July 13, 2023.

(learning) versus what the institution is doing (educating).[32] LSO Discovery is operated by LSO Productions, which is one of two wholly-owned subsidiaries of the LSO, the other of which is LSO Live, the organization's in-house record label (HMRC, n.d.). LSO Discovery's programs are clearly delineated between learning and community programming, indicating that the organization makes a distinction between the two concepts. Most of LSO Discovery's programs take place at LSO St. Luke's, a former church in the London borough of Islington that the LSO purchased in 1996, rebuilt, and opened in 2003 (London Symphony Orchestra. n.d.-a).

In terms of their community-oriented programming, LSO Discovery has two major priorities: inclusion and health & wellbeing. Like many orchestras in the United States, the LSO turns to community programming to address equity, diversity, and inclusion goals, with "embracing diversity, equity & inclusion" as a priority in their community programs.[33] One of the values of LSO Discovery is "being collaborative and responsive," and their stated goals include "To engage with specific hard-to-reach groups within our community in meaningful ways" and "To respond to the inclusion and health/wellbeing challenges identified by our community partners."[34] These espoused goals are enacted by the organization, based on interviews with five staff members. In addition to an advisory board that shares insights from the community, LSO Discovery has two hospital partnerships and multiple partnerships with Islington-based community organizations, and these partners take the lead in helping to shape the programs that LSO Discovery offers to the

[32] Interview with orchestra administrator, Administrator I, March 16, 2023.
[33] Interview with orchestra administrator, Administrator J, March 20, 2023.
[34] Interview with orchestra administrator, Administrator J, March 20, 2023.

community.[35] Altogether, these data points clearly indicate the presence of responsive collaboration at LSO Discovery.

7.4.2.2 Labor environment

Like Symphoria, the LSO was founded as a musician cooperative (London Symphony Orchestra. n.d.-c). Unlike Symphoria, however, the LSO pays its musicians on a per-service basis, rather than on a salaried basis. Rather than negotiating a separate contract with local musicians' unions, as is the case in the United States, British orchestras are often grouped into categories, and minimums are negotiated for the entire category by the Association of British Orchestras with the musicians' union. As members of the Association of British Orchestras, the LSO is situated in Category 1 in terms of minimum musician compensation (Musicians' Union 2023), and the minimum compensation for a non-principal section member of a Category 1 orchestra is currently £146.38 per service (Musicians' Union 2024).

The LSO's approach to community-oriented programming is less impacted by the way it compensates its musicians than it is by the musicians' comfort level with participating in these programs. To address these challenges, the orchestra typically hires and trains professional facilitators and hosts to lead community-focused programming, pairing these facilitators with musicians who have elected to participate.[36]

7.4.2.3 Financial environment

[35] Interview with orchestra administrator, Administrator J, March 20, 2023.
[36] Interview with orchestra administrator, Administrator J, March 20, 2023.

During fiscal year 2022 (ending on July 31, 2022), the London Symphony Orchestra's total revenue was £21.1 million ($26.7 million) and total expenses were £18.3 million ($23.2 million), resulting in a surplus of nearly £3 million ($3.8 million). £4.8 million (nearly 23%) of its total revenue came from public sources, including Arts Council England and the City of London Corporation. This stands in stark contrast to orchestras in the United States, where the most recent available data indicates that, on average, 3% of total income is derived from public (government) sources (Voss, Voss, and Yair 2016). Based on interviews with multiple LSO Discovery staff members, this public funding is critical to the otherwise non-revenue generating community-oriented programming organized by the LSO.[37]

7.5 Community Analysis

In addition to consideration of the field of orchestra management and its approach to community engagement, it is important to also consider Central New York and Symphoria, and their approach to this type of programming. What follows is an analysis of Central New York and Symphoria's approach to community engagement, a statistical analysis of the Central New York Community Survey (CNYCS) outlined in Chapter 6, and points of connection to this study's primary and secondary theories.

7.5.1 Central New York & Community Engagement

Central New York's approach to community engagement has largely been supported and enacted by large not-for-profit organizations in Syracuse, NY. Syracuse University's

[37] Interviews with orchestra administrators, Administrators J, K and L, March 17 and 20, 2023.

former chancellor, Nancy Cantor, received the 2008 Carnegie Corporation Academic Leadership Award, which honors those who actively supports K-12 school reform, strengthens teacher education, and emphasizes community outreach (Quinn 2008). During her tenure at Syracuse University, which ended in 2013, Cantor was known and widely lauded for her efforts to connect the university with the community (Tobin 2013). Chapter 6 included data collected by the Onondaga Citizen's League (OCL), which operates out of Syracuse University's University College. The data collected by OCL, while valuable for this study, was published in 2018, and there are no more recent studies available from the organization. Meanwhile, the Central New York Community Foundation (CNYCF) holds nearly $400 million in assets and distributes just over $2 million annually in community grants, with most of their grants derived from donor advised funds (CNYCF 2023a). As a relatively new phenomenon, having surfaced around the turn of the 21st century, community engagement is understandably a largely unknown quantity in Central New York. Aside from the work of large institutions like Syracuse University and CNYCF, there is very little formal community engagement infrastructure in Central New York. That said, there are several smaller organizations in Central New York that are doing community engagement work, although they may not be organized in a formal network. Some of these organizations are partners of Symphoria, including Interfaith Works, David's Refuge, Arc of Onondaga, Catholic Charities, the Dunbar Association, and others (see Chapter 6).

7.5.2 Symphoria & Community Engagement

Hiring a community engagement-focused staff member was an early decision made by Symphoria's current executive director, and doing so is evidence of the prioritization of community engagement by the organization. As established in multiple independent

interviews, one of the critical responsibilities of this staff member is to spend a significant amount of time listening to the community, in a variety of settings.[38] As mentioned in Chapter 6, the purpose of the position, as described by Symphoria in a funding application, is "to increase diversity within its audiences and those participating in its educational programs. This individual will be responsible for engaging with under-represented constituency groups to learn how Symphoria can better serve all of its community" (Musical Associates of Central New York. n.d.).

This description of the purpose of their community engagement manager as someone who will help to increase audience diversity is a clear example of an orchestra utilizing their community engagement programming toward diversity, equity, and inclusion (DEI) goals, as discussed in Chapter 1 of this study. This unification of DEI and community engagement initiatives is further evidenced in Symphoria's "Statement on Diversity, Equity & Inclusion," which references "listening to and learning from our Central New York Black, Indigenous, and People of Color ("BIPOC") community and other underrepresented communities" (Symphoria, n.d.-c). This language is very similar to that used to describe its community engagement manager above.

The organization's description of its community engagement manager also combines community engagement and education, a phenomenon that is very common in the orchestra field, as seen in the results of the field-wide survey discussed in Chapter 6. Symphoria's website similarly combines these concepts, including community-based programs like its hospital-based "Healing Harmonies" as well as its Kids Concerts in a description of its community engagement programming (Symphoria, n.d.-b). However, in other documents,

[38] Interview with orchestra administrators, Administrators B, C, E, and M, June 30, July 19, July 20, and August 1, 2023.

including its "Symphoria Theory of Change" document discussed in Chapter 6, the organization clearly delineates between education and community engagement. In this document, it includes education programming in the "youth programming" category, and community engagement is a separate category that includes partnerships reflecting the community's diversity, with a focus on health, wellness, and community problem solving.[39]

7.5.2.1 Community need

Based on interviews with musicians, staff members, and board members of Symphoria, and paired with data shared by the organization outlining its community engagement programs (see Table 6.3 in Chapter 6), there is evidence of the presence, to varying degrees, of all three dimensions of community engagement (ongoing relationship, responsive collaboration, and mutual benefit) in its programming. Its multi-year relationship with Interfaith Works, David's Refuge, and multiple healthcare facilities through its Healing Harmonies program provide evidence of ongoing relationships with community organizations.

As was discussed at length in Chapters 2 and 5 of this study, listening to communities and responding to their needs is a key component of community engagement, and this is the component that led to the creation of the "responsive collaboration" dimension of community engagement in this study. Symphoria often engages in responsive collaboration, with examples including its listening party at Northside Learning Center and the creation of a new Youth Council, aimed at learning from and engaging with teens.

[39] Symphoria. 2023a. *Symphoria Theory of Change*. Syracuse, NY: Symphoria.

Finally, mutual benefit is evinced in its Benefit Concert for Ukraine (benefitting Interfaith Works) and its Community Giveback Program, which provides free concert tickets to local organizations, benefitting attendees and providing Symphoria with audience members. Additionally, these programs are ongoing.

There are also gaps in Symphoria's connectedness to these three previously defined dimensions of community engagement. It is unclear, for example, the extent to which some of the organization's community engagement programs are responsive to the needs of community members. One staff member framed this challenge aptly, stating that the orchestra's early community engagement programs were more "opportunistic" and are becoming more connected to community need.[40] A program like the orchestra's Community Side by Side, for example, is clearly mutual beneficial for the orchestra and community participants, as well as being an ongoing collaboration with community musicians; however, it is unclear whether community members were consulted or involved in the event's planning process, which would satisfy the "responsive collaboration" criteria discussed previously.

7.5.2.2 Financial and Labor Environments

Because the primary research question of this study includes an analysis of the extent to which the financial and labor environments impact orchestra community engagement programming, it is important to consider these two factors as they relate specifically to Symphoria. In terms of the financial environment, it is worth repeating that the funding for Symphoria's initial creation of a community engagement position came from a state

[40] Interview with orchestra administrator, Administrator B, July 20, 2023.

agency, the Central New York Regional Economic Development Council (CNYREDC). It is unclear whether Symphoria would, or could, have created the position without this external funding. The orchestra has continued to fund the position beyond the initial grant period, which is evidence of the orchestra's commitment to community engagement. Based upon interviews with multiple Symphoria staff members, it seems clear that there is no end to the amount of work that could be done by the orchestra in the community engagement realm, but that the organization has capacity limitations.[41] These capacity limitations, as outlined by staff members, are directly related to the number of staff members that the organization is able to sustain.

In terms of the labor environment, as outlined in Chapter 6, Symphoria's collective bargaining agreement (CBA) does not mention community engagement. However, musicians are often engaged (for additional pay) to perform during the orchestra's community engagement programs, including Healing Harmonies and other performances featuring chamber ensembles. The ability of the orchestra to engage these musicians is because they are employed by the orchestra on a full-time basis, with benefits (including health insurance). This consistent employment of high-caliber musicians means that the orchestra can create additional community-based programming with the assurance that they will be able to locate and hire musicians to perform.

7.5.3 Statistical Analysis of Central New York Community Survey

As outlined in Chapter 6, a Central New York Community Survey (CNYCS) was conducted to contextualize and understand Symphoria's relationship with the Central New

[41] Interview with orchestra administrators, Administrators B and C, June 30 and July 20, 2023.

York community. To investigate these survey results, the relationships between multiple variables and differences in demographic characteristics were assessed using a series of Fisher's exact or chi-square tests, as appropriate. Across all analyses, a p-value less than 0.05 was considered significant. All analyses were completed in R 4.2.1 (R Foundation for Statistical Computing; Vienna, Austria). Note that p-values reflect the overall level of significance across all response categories, not of individual options.

7.5.3.1 Awareness

A large proportion of respondents (95.37%) have heard of Symphoria. There is a strong association between respondents' connectedness to musical organizations and those who have heard of Symphoria, with more than half (55.8%) of respondents who have heard of Symphoria indicating that they feel connected to musical organizations (with a p-value of 0.0065). On the other end of the spectrum, there is a strong, statistically significant negative association between those connected to schools having heard of Symphoria, with 60% of those who haven't heard of Symphoria indicating close connections to schools (with a p-value of 0.0322). Regarding the relationship between musical genre interest and awareness of Symphoria, the sole statistically significant finding here was related to Country music. Of the respondents who had not heard of Symphoria, 40% indicated an interest in Country music (with a p-value of 0.0439). Ninety percent of respondents who had not heard of Symphoria access music via streaming services (p-value of 0.0473), while 70% access music via YouTube (p-value 0.0003). Finally, in terms of age and awareness, 70% of those who have not heard of Symphoria were under the age of 39 (p-value 0.0004).

7.5.3.2 Frequency of Attendance

Shifting from awareness to attendance, among those who never attend Symphoria events, there is a strong, statistically significant negative association between those who look to community groups for "Opportunities to meet people" and "Sense of belonging" and the likelihood that they attend Symphoria concerts. Among the group of non-attendees, 56.5% look to community groups to make connections with people, and 60.9% are searching for a sense of belonging (p-values of 0.0035 and 0.017, respectively). Among those who do attend, trust and a sense of belonging are major factors, with 40% of those who attend more than 10 times per year indicating that trusting those involved (p-value of 0.0085) and a sense of belonging (p-value of less than 0.0001) are factors in their desire to connect with Symphoria. Geography also plays a factor, with 42.9% of those living outside of Onondaga county indicating that distance to concerts is a barrier for them (p-value less than 0.0001). Finally, there is a strong statistically significant relationship between the presence of children in the household and attendance, with 100% of those who attend more than 10 times per year indicating that there are no children in their household (p-value of 0.0201). Although not found to be statistically significant, race and ethnicity also plays a role in frequency of attendance, with one person of color indicating that they attend more than 10 times per year (6.7% of respondents who selected this response); one non-white person attending 6-10 times per year (3.7% of respondents who selected this response)' and two non-white people indicating attending 3-5 times per year (5.7% of respondents who selected this response).

7.5.4 Relationship to Primary and Secondary Theories

There are multiple points of connection between this study's primary theory (open systems theory) as well as its secondary theories (institutional isomorphism and resource

dependence theory) and this discussion related to the Central New York community and Symphoria's approach to community engagement.

7.5.4.1 Open Systems Theory

To some who work for Symphoria, the orchestra is viewed as an open system. According to one staff member, "a not-for-profit and a donor can't do their work without each other."[42] This observation connects to one of the major characteristics of an open system as one that relies upon and feeds off its environment (Scott and Davis 2007, 93). The symbiotic relationship described here points out the need that any not-for-profit has for donors, and the need that donors must give to a cause to which they feel connected.

However, orchestras can also be quite insular. Even though an orchestra may perform in a variety of locations within a community, it is difficult to ascertain the extent to which the orchestra is *engaging* with that community, or as open systems theory dictates, incorporating "throughputs from the environment" (Scott and Davis 2007, 93). Although there are many examples, previously noted, of Symphoria engaging with the community, there are also multiple instances of the orchestra making decisions without broad input from the community, drawing instead from the internal expertise of their Artistic Operations Committee.

7.5.4.2 Institutional Isomorphism

Symphoria has only recently become a member of the League of American Orchestras, but its predecessor, the Syracuse Symphony Orchestra, was a longtime

[42] Interview with orchestra administrator, Administrator C, June 30, 2023.

member.[43] Despite their newfound membership, Symphoria's approach to community engagement program is similar to many orchestras that responded to the POFS previously discussed in this chapter. For example, although the orchestra has more recently begun to differentiate between education and community engagement, they previously (and in some cases still do) combined the two concepts into one. Ubiquitous across the orchestra field and at the League of American Orchestras, this isomorphic pressure may impact the way that Symphoria approaches and organizes its community engagement programming.

7.5.4.3 Resource Dependence Theory

As previously discussed, a major limiting factor that is preventing Symphoria from implementing additional community engagement programming is limited capacity, specifically in terms of human resources. With one staff member dedicated to community engagement, and with the position also holding some responsibilities related to DEI work and audience development, the organization is highly dependent upon new resources to support this work. The organization's initial reliance upon outside funding to launch its first community engagement staff position is also directly related to resource dependence theory.

Additionally, organizations allocate financial resources to the programs that they value and prioritize. In 2020, Afa Dworkin (President and Artistic Director of the Sphinx Organization) and Anthony McGill (Principal Clarinet of the New York Philharmonic) called upon orchestras to devote fifteen percent of their annual budgets to addressing systemic racism for the next ten years (Woolfe and Barone 2020). In the case of Symphoria,

[43] Interview with orchestra administrator, Administrator C, June 30, 2023.

this would amount to an annual allocation of nearly $500,000 toward diversity, equity and inclusion efforts, which this study has demonstrated are closely connected to community engagement programming.

7.6 Data Comparison

As discussed in Chapter 4, the methodology of this study includes the utilization of a convergent mixed methods design, which has involved collecting both quantitative and qualitative data, and then comparing the results to find overlap, complementarity, and/or contradictions in the data. Although the data were discussed above, the final step is to identify areas of data convergence and divergence in the analysis of the various data collected through interviews, two surveys, document analysis and observation.

7.6.1 Convergence

Both the League of American Orchestras and Symphoria have exhibited an evolved understanding of community engagement, and this is an area of convergence that has emerged while analyzing these two organizations. As discussed above, the evolution of the League's mission and vision statements more clearly surface communities. Additionally, the League's new strategic plan, discussed in Chapter 5, does not combine the concepts of education and community engagement. This is a shift for the League, which has historically combined these two distinct concepts, most recently in their 2017 "Of and For the Community" report (League of American Orchestras 2017). Similarly, Symphoria has also begun to differentiate between these two concepts. Symphoria's "Theory of Change" document, which is regularly referenced in their newly adopted strategic plan, clearly places education and community engagement in two distinct categories, rather than

combining them as they had in the past, including in the initial description of their grant-funded community engagement position (Musical Associates of Central New York. n.d.). This may be an example of normative institutional isomorphism, with the League's new approach to separating these two concepts impacting the practices of orchestras (like Symphoria) that rely on the League for research and examples of best practices.

Another major area of convergence that has emerged through interviews, the POFS, and document analysis is the clear connection that orchestras make between community engagement and their efforts related to equity, diversity, and inclusion (EDI). For example, Symphoria's Statement on Diversity, Equity & Inclusion references "listening to and learning from our Central New York Black, Indigenous, and People Of Color ("BIPOC") community and other underrepresented communities" (Symphoria, n.d.-c). This language is very similar to that used to describe its community engagement manager in its application to the Central New York Regional Economic Development Council, which opens with "To increase diversity within its audiences and those participating in its educational programs, Symphoria seeks to hire a Community Engagement Manager" (Musical Associates of Central New York. n.d.). This EDI-oriented purpose of community engagement was echoed during interviews with multiple Symphoria staff members, as well as interviews with other leaders across the orchestra management field.

The League of American Orchestras recently published "Catalyst Guide: Audience Diversification" (Wiprud 2024) also exemplifies this tendency to combine considerations of community engagement with EDI efforts, stating that "The makeup of attendees at our events shows starkly how we matter to our communities. The diversity of those who attend is a key measure — perhaps the ultimate measure — of our impact."

7.6.2 Divergence

This study has also uncovered examples of data contradictions, or divergence. One example of divergence is the contrast between definitions of community engagement discovered during the literature review (discussed in Chapter 2) and the descriptions of community engagement provided by orchestra managers in their responses to the POFS (reported in Chapter 5 and discussed above). As demonstrated in Figure 5.1 in Chapter 5, there is significant overlap between orchestras' descriptions of education programming and community engagement programming, with some orchestras indicating that their community engagement and education programming are one in the same. In contrast, the literature review, which examined definitions of community engagement in the sectors of health care, government, social services, and education, uncovered not a single instance of the combination of these two distinct concepts.

As also discussed in Chapter 2 above, the League of American Orchestras does not offer a definition of community engagement. However, as outlined in Chapter 5, the League's strategic plan combines considerations of audiences and communities, with the first focus area of the plan articulated as "Broadening and redefining audience and community relationships" (League of American Orchestras 2023). The League's previously-mentioned "Catalyst Guide: Audience Diversification" similarly combines considerations of audiences and communities. The introduction of this publication includes the following passage: "many are recognizing the urgent need not only to broaden their base of audience and donors, but also to redefine their own understanding of the term 'audience' to go beyond ticket-buyers and embrace the full spectrum of communities making up their home cities" (Wiprud 2024). This is the most recent artifact of the League's

approach to defining orchestras' work with communities, and it provides insight into the organization's continued tendency to not only combine audience and community considerations, but also to reframe the term "audience" to be inclusive of additional community members who may not be current concert attendees. This is an area of divergence given that the literature (as discussed in Chapter 2) argues against the combination of communities and audiences and warns against the use of community engagement programming primarily as audience development tools (Borwick 2012, Simon 2016, Taylor 2020).

7.7 Research Questions and Answers

This study explored one primary and two secondary research questions. The primary research question is: How do communities, the financial environment, and the labor environment impact orchestra community engagement programming? The secondary research questions are: (1) How do orchestras define community engagement programming? And (2) How do orchestras evaluate community engagement programming? This section will explain how each research question was answered within the study. The secondary research questions, which are related to the ways that orchestras define and evaluate community engagement programming, are foundational to the primary research question. In other words, it would be difficult to evaluate the impact of environmental factors on community engagement programming (primary question) without first understanding more about the ways that orchestras define and evaluate this programming (secondary questions). Therefore, consideration of these secondary questions and answers will be undertaken first.

7.7.1 Secondary Research Question 1

In terms of the first of the two secondary questions (how orchestras define community engagement), this question was answered for the orchestra field in the United States in Chapter 5, while reporting results of this study's field-wide survey. As discussed in Chapter 5, the most common types of programming identified by orchestras as community engagement were either full orchestra or chamber ensemble performances that took place outside of their "home" venue (i.e., in the community). Thus, the location of concerts is clearly a defining component of community engagement programming for orchestras. Other responses to this question included lectures, participatory programs, and collaboration with other not-for-profits. While many of these responses align with the three dimensions of community engagement identified in the cross-sectoral literature review undertaken in Chapter 2, others do not. For example, six orchestras indicated that their community engagement programming was identical to their education programming; five included streaming and web content in their responses; and five included ticket giveaways and discounts as an example of community engagement. Additional context related to the question of defining community engagement was also provided earlier in this chapter in the descriptions of community engagement programming undertaken by Belongó and the London Symphony Orchestra, and Symphoria's framing and definition of community engagement was explored in-depth above.

7.7.2 Secondary Research Question 2

As was the case with secondary research question 1, this question (how orchestras evaluate their community engagement programming) was also answered in Chapter 5. The

results of the POFS indicate that more than a quarter (26.19%) of respondents do not regularly evaluate their orchestra's community engagement programming. Of the 73.81% who do evaluate their programming, the most popular responses were "Analyzing attendance records," "Conducting surveys," and "Measuring grant funding received." As also outlined in Chapter 5, most orchestras (83%) indicated that they evaluate their community engagement programs either at the conclusion of each program or every 6-12 months, with the remainder (17%) indicating that they conduct evaluation every 1-6 months. Finally, regarding the impact of grant funding on their evaluation of community engagement programming, 71% of orchestras indicated that such evaluation was more likely when grant funding was involved, and 29% indicated that grant funding had no impact on evaluation, while zero orchestras indicated that evaluation was less likely when grant funding was involved. This aspect of the secondary research question relates directly to the primary research question; specifically, the analysis of the ways that the financial environment (in this case, external grant funding) impacts orchestras' community engagement programming.

In the case of Symphoria, various stakeholders indicated a variety of measures of success when it comes to connecting with community members. For example, one interviewee cited donations, seats filled, and number of subscriptions as indicators of success.[44] Another saw the extent to which Symphoria supports other organizations in reaching their goals as a way to evaluate success.[45] Organizationally, Symphoria's previously discussed strategic plan references the development of metrics to evaluate

[44] Interview with orchestra administrator, Administrator F, August 1, 2023.
[45] Interview with orchestra administrator, Administrator M, August 1, 2023.

community engagement work that will occur during the first half of 2024. In other words, to date, there is not a unified approach to evaluating community engagement at Symphoria.

7.7.3 Primary Research Question

The primary research question of this study is: How do communities, the financial environment, and the labor environment impact orchestra community engagement programming? Because this question includes three major components, the answers to this question will be organized to align with the three components of communities, the financial environment, and the labor environment.

7.7.3.1 Communities

The impact of communities on orchestra community engagement programming is explored in multiple areas of this study. As outlined above, the literature review (Chapter 2) of this study led to the creation of three major dimensions of community engagement: (1) ongoing relationship, (2) responsive collaboration, and (3) mutual benefit. Of these three dimensions, the presence or absence of responsive collaboration provides the clearest metric as to whether communities impact programming across the orchestra field. Thus, the coding of results from the POFS discussed above provides a detailed analysis of not only the presence or absence of responsive collaboration in orchestras, but also the relationship between this variable and others.

For example, 26% (n=10) of respondents to the POFS provided evidence of responsive collaboration in their descriptions of their orchestras' community engagement work. Of the three previously mentioned dimensions of community engagement, responsive collaboration was the least present in orchestras' responses. For context,

evidence of ongoing relationships was present in 62% (n=24) of responses while evidence of mutual benefit was present in 59% (n=23) of responses. This data point is evidence that communities being served do not have a large impact on most orchestras' community engagement programming. Chapter 7 also includes a discussion about Symphoria's interactions with community members, and there is evidence that Symphoria engages in responsive collaboration in several ways, including listening sessions with community members and their creation of a new Youth Council.

Therefore, while just more than one-quarter (26%) of orchestras in the United States demonstrate evidence of responsive collaboration, Symphoria does so in several ways, and based upon interviews with multiple staff members, the organization is moving toward more responsive community engagement programming.[46]

7.7.3.2 Financial environment

The impact of the financial environment on orchestra community engagement programming is also discussed in-depth in Chapter 7. With respect to the field-wide survey, statistical analysis indicated a very strong, statistically significant relationship between orchestra budget size and the senior-most staff person responsible for community engagement. This finding indicates that 72% of orchestras with budgets between $150,000 and $400,000 do not have a staff member dedicated to community engagement, but rather that these duties are handled by the Executive Director, who juggles community engagement with their many other responsibilities. Therefore, these orchestras' ability to

[46] Interview with orchestra administrator, Administrator B, July 20, 2023.

engage with their communities is challenged by staff capacity, which is driven by their financial environment.

Additionally, statistical analysis indicated a strong, statistically significant relationship between orchestra budget size and the presence of "mutual benefit" in orchestras' descriptions of their community engagement programming. To illustrate, and as discussed in Chapter 7, 100% of orchestras with a budget of $20 million or more showed evidence of mutual benefit in their community engagement programming, while 100% of orchestras with a budget under $150,000 did not. Finally, although not statistically significant, "responsive collaboration" is approaching significance with a p-value of 0.0645. Among orchestras with budgets of $20 million or more, 75% showed evidence of responsive collaboration in their programming, while 100% of orchestras with budgets between $400,000 and $1 million did not. Considered together, these data points indicate that an orchestra's financial environment, as measured through budget size and staff capacity, has a major impact on their community engagement programming. Put simply, based on data from the POFS, professional symphony orchestras with larger budgets and dedicated community engagement staff members indicate robust evidence of multiple dimensions of community engagement compared to professional symphony orchestras with smaller budgets and fewer staff members.

The analysis of Symphoria in Chapter 7 also addresses the impact of the financial environment, pointing out that the funding for Symphoria's community engagement position initially came from a state agency, the Central New York Regional Economic Development Council (CNYREDC). The orchestra has continued to fund the position beyond the initial grant period, which is evidence of the orchestra's commitment to

community engagement. That said, in alignment with the results of the POFS, interviews with Symphoria staff members revealed capacity challenges associated with having only one staff member assigned to community engagement.

7.7.3.3 Labor environment

As outlined in Chapter 6, Symphoria's collective bargaining agreement (CBA) does not mention community engagement. Therefore, at least as evinced by their contract with the musicians, it does not appear that the labor environment has a large impact on their community engagement programming. However, as discussed in Chapter 7, the orchestra hires musicians to perform in community engagement programming and pays additional funds for this work, including performances in hospitals and other community settings. The ability of the orchestra to hire these musicians is because they are employed by the orchestra on a full-time basis, with benefits (including health insurance), and this labor environment helps to enable the orchestra's community engagement programming.

The statistical analysis in Chapter 7 also addresses the impact of the labor environment on community engagement programming. As discussed, amongst the non-union orchestras, nearly half (41.7%) indicated that their community engagement programming was not organized by a specific department or area, while among the unionized orchestras, only 5.9% (1 orchestra) made the same indication. To contrast, 41.2% of unionized orchestras indicated that their programming was part of a department of education and community engagement, and another 23.5% indicated that it is part of a department of education. These results indicate that an orchestra's unionization status is strongly associated with the way that they organize (or do not organize) their community engagement programming.

7.7.3.4 Summary

To summarize, of the three major components of the primary research question and based upon data collected via the POFS and a case study focused on Symphoria, input from communities has less of an impact on orchestra community engagement programming than either the financial environment or the labor environment. Although Symphoria does exhibit the habit of listening to community members in certain instances, this is not a practice that is woven throughout its community engagement programming. Given the findings of the multi-sectoral literature review in Chapter 2, and the resulting identification of three dimensions of community engagement, this lack of responsive collaboration (i.e., responding to the needs of communities) represents the clearest gap between a cross-sectoral definition of community engagement and the ways that orchestras approach their community engagement programming.

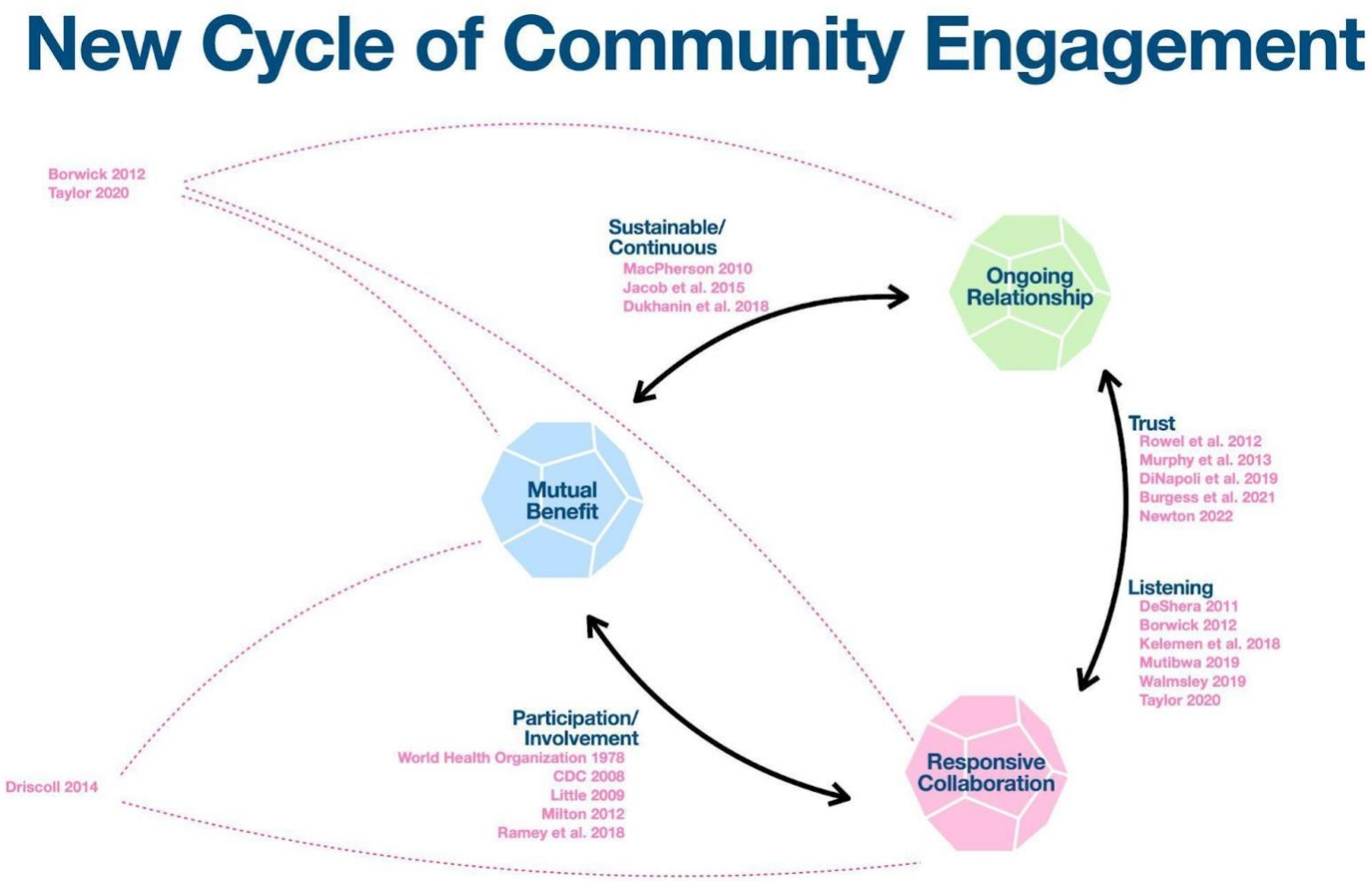
7.8 A New Cycle of Community Engagement

This discussion, the answers to this study's research questions, and the development of the three previously discussed dimensions of community engagement (ongoing relationship, responsive collaboration, and mutual benefit) have led the researcher to the creation of a new cycle of community engagement. The researcher is unaware of a previously published depiction of community engagement as a cycle, and thus this is a significant contribution to the field.

As depicted in figure 9, this new cycle includes the previously named three dimensions, alongside multiple "stepping stones" that lead from one dimension to the next.

Each dimension and stepping stone also includes the literature that underpins the various components of the cycle.

Figure 7.1 New Cycle of Community Engagement



7.8.1 Situating and Describing Components

In creating this cycle, one important consideration was how to situate the dimensions of community engagement. As depicted in Figure 7.1, the three dimensions are equidistant from one another, and each dimension is offset so that no one dimension is intended to have prominence over the others. That said, the importance of establishing an ongoing relationship is foundational to effective community engagement, and thus this dimension is situated near the top of the cycle. Moving clockwise through the cycle, once a relationship is established, trust builds over time, and thus "Trust" is included as a stepping stone. That trust leads to "Listening" as parties get to know each other, and as trust builds over time.

Responsive collaboration is only possible when multiple parties are listening to each other, and therefore this dimension follows. Such collaboration, when approached with a significant amount of listening, can lead to participation and involvement by multiple constituents. Therefore, "Participation/Involvement" is included as the next stepping stone of the cycle. Research has shown that active participation in arts programs yields tremendous benefits for those engaged in a program, especially in older adults (Hanna-Pladdy and MacKay 2011). Thus, the opportunity for Mutual Benefit is created in community engagement programs that encourage participation and involvement in the planning and implementation processes. If the experience is positive for those involved, the cycle continues with the next stepping stone of "Sustainable/Continuous," which reinforces the nature of the ongoing relationship, and the cycle continues.

7.8.2 Practical Considerations

One practical question that may arise when considering this new cycle would be where the entry points to the cycle would be. This is important. As currently conceived, participants (individuals or organizations) could enter the cycle at any point in the process. For example, an organization may be hosting a participatory community engagement program, and participants may be new to the organization, entering the cycle somewhere in between the "Responsive Collaboration" and "Mutual Benefit" dimensions. Their participation may yield a mutual benefit, creating a sustained and ongoing relationship, which leads to trust-building, listening, and eventually responsive collaboration. Alternatively, an individual or group may already have a longstanding relationship with an organization with trust having been built over the course of several months, years, or decades. The organization may engage with the individual or group, asking for their feedback on a particular program or initiative, which could lead to an entry somewhere in between the "Ongoing Relationship" and "Responsive Collaboration" dimensions. Thus, there are multiple potential points of entry into the cycle.

Another practical consideration is the directionality of the cycle. As depicted in Figure 7.1, the arrows connecting each dimension are multi-directional. The intent here is to allow for the possibility that individuals or groups may progress in different ways through the cycle. For example, an orchestra may engage an individual in a process of responsive collaboration, which may lead to the establishment of trust and, eventually, an ongoing relationship, which would mean that the point of entry could begin with "Responsive Collaboration" and move counterclockwise. Ultimately, although there are

established dimensions and "stepping stones," the cycle is designed to be flexible depending upon the approach of those moving through and around it.

7.8.3 Theory-based Considerations

There are multiple connections between this new cycle of community engagement and the primary and secondary theories of this study. Related to open systems theory (the primary theory of this study), this cycle is a manifestation of a variety of interactions between individuals, organizations, and their environment. The process of building ongoing relationships, engaging in responsive collaboration, and creating a scenario that results in mutual benefit are all activities that not only invite, but require input from the environment, which is a major tenet of open systems theory. Institutional isomorphism is a secondary theory of this study, and one consideration related to this theory is that this cycle could be an agent of isomorphism. In other words, organizations utilizing this cycle could become more like each other. The potential for this has helped inform the design, especially the flexibility of potential entry points and directionality of the cycle. Finally, resource dependence theory relates to this cycle in that each dimension and "stepping stone" of the cycle requires a variety of human, financial, material, and intellectual resources. As was discussed related to Symphoria, capacity challenges may impact an organization or group's ability to move through each dimension of the cycle for all their community engagement programs. Some programs, for example, may be less collaboratively planned due to time and capacity constraints.

7.9 Conclusion

This discussion of data collected through interviews, document analysis, and two surveys has begun to reveal the extent to which communities, the financial environment, and the labor environment impact orchestra community engagement programming. The analysis of literature has also led to the creation of three dimensions of community engagement, as well as the establishment of a new cycle of community engagement that provides a visualization of how these dimensions could interact with each other.

CHAPTER 8. CONCLUSIONS AND FUTURE DIRECTIONS

In this chapter, connections will be made between preceding chapters, including conclusions about challenges and opportunities facing the orchestra field, Central New York, and Symphoria related to community engagement. For example, utilization of the New Cycle of Community Engagement developed by the researcher is presented as an opportunity for orchestras to gain a more cohesive understanding of the phenomenon of community engagement. Following this discussion, the research questions and answers (as explained in detail in Chapter 7) will be summarized, future research opportunities will be identified, and a final analysis will be presented.

8.1 Challenges and Opportunities

There are multiple challenges and opportunities facing the orchestra field, Central New York, and Symphoria related to community engagement. As discussed in Chapter 1, the primary instigator of this study is the incongruence between the establishment of orchestras in the 19th-century as playgrounds for the elite (DiMaggio 1982) and their mandate to serve the greater good, rather than benefiting any individual (IRS 2023). This challenge is not particular to the orchestra field, and the “no private benefit” provision as it relates to the museum industry was recently explored by Yuha Jung. Jung (2023) draws a distinction between 501(c)(3) organizations, which must serve the wider public, and 501(c)(7) organizations, which are social clubs that only benefit members.

8.1.1 Orchestra Field

Overcoming the perception and also the reality that they are elitist organizations that only benefit a small number of members (or attendees) is a major challenge for orchestras, clearly surfaced by the League of American Orchestras in 1993 with the publication of *Americanizing the American Orchestra* (American Symphony Orchestra League. 1993). This seems to have been the first full-throated recognition of this challenge by the League, and unfortunately, as discussed throughout this study, the report was not acted upon due to pressure from orchestra managers and critics (Rothstein 1994). Beginning in 2016, the League began to turn its attention toward issues of equity, diversity and inclusion through its published reports, and the topic of relevance and community orientation is now prevalent in numerous League publications (League of American Orchestras, n.d.-g).

As discussed in Chapter 7, the League has strong influence in the orchestra field as a thought-leader, host of convenings, disseminator of publications, and membership organization. This influence is an example of coercive isomorphism, given that member orchestras are reliant upon the League for information, data about the field, and as the curators and hosts of the annual conference. The League has effectively utilized its influential role in the field in recent years by shifting the field-wide conversation toward inclusivity and equity-oriented initiatives like its Inclusive Stages program, which was launched in August of 2023 (League of American Orchestras, n.d.-f). However, its prior decision to sideline *Americanizing the American Orchestra* meant that discussions of relevance and equity, diversity, and inclusion were quite delayed in the orchestra field. Therefore, the League's shifting priorities and the organization's strong isomorphic impact

on the entire field must be considered both a challenge and opportunity as orchestras work to serve a larger proportion of their communities.

Another challenge facing the entire orchestra field in their quest for relevance is the reliance of orchestras on contributed income, largely derived from individual donors. Since 2014, orchestras across the United States have, on average, brought in more revenue from contributions than from ticket sales (Cooper 2016). The chief executive of the League of American Orchestras at that time, Jesse Rosen, said, "It has been a transactional thing: We put on concerts, you buy a ticket, and we take your money, and that keeps us going, and everything is fine. Now it is: What is the value we make in this community? Because it's now primarily philanthropic support driving the engine" (Cooper 2016). This reliance on donations is challenging for two major reasons. First, the ongoing decline of orchestra ticket sale revenue is evidence of lower attendance, which means that fewer members of the community are opting into paying for orchestral performances. This trend is reinforced by the National Endowment for the Arts' Survey of Public Participation in the Arts (SPPA). The most recently published edition of the SPPA indicated that only 4.6% of adults in the United States attended classical music audiences, which is a 47% decrease since the prior iteration of the SPPA in 2017 (NEA 2023). For longitudinal perspective, this same statistic was 11.6% in 2002, which indicates a 60% decrease in classical music audiences from 2002 to 2022 (NEA 2018).

The other major reason that orchestras' increasing reliance on donations is troubling is that it hearkens back to the origins of orchestras as serving the wealthy, elite members of society (DiMaggio 1982). Although it is true that donations may allow orchestras to take otherwise impossible artistic risks, there is also a possibility that orchestral programming

will reflect the values of the patrons who keep the organizations afloat, or that there could be a perception of this phenomenon in the community. Therefore, continued increases in orchestras' reliance on individual donors could move orchestras away from their federal mandate to serve the entire community, while also making non-donors feel less welcomed by the orchestra.

Keeping these challenges in mind, this is also a time of major opportunity for orchestras. Widespread recognition amongst major funders of the need for audience diversification and major shifts in programming priorities, paired with recent leadership from the League of American Orchestras in equity, diversity, and inclusion, both offer opportunities for orchestras to adapt their previous exclusionary practices as they work to become relevant to a larger proportion of their communities. In June of 2020, the Mellon Foundation, which distributes more than $500 million in grant money each year, announced a new strategic focus that would emphasize social justice in all its grantmaking (Mellon Foundation 2020). In 2018, the League of American Orchestras partnered with the Sphinx Organization on the launch of the National Alliance for Audition Support, aimed at increasing diversity in American orchestras (Sphinx, n.d.). Also, as previously discussed, the League has recently launched "Inclusive Stages" to accelerate this work (League of American Orchestras, n.d.-f). These new initiatives and funding opportunities, which did not exist until relatively recently, present a once-in-a-generation opportunity for orchestras to reinvent their internal and external processes and programming, should they choose to do so.

Finally, the creation of the New Cycle of Community Engagement outlined in Chapter 7 offers an opportunity for orchestras, and indeed any not-for-profit that plans and

produces community engagement programming, to do so with a more cohesive understanding of the three major dimensions of community engagement. Because this new cycle was created based on a cross-sectoral investigation, it offers an opportunity for orchestras to tap into a resource that is relevant not only to them, but also to organizations in other sectors of the economy. The new cycle is also useful in that it provides a framework that enables organizations, like Belongó, to recognize and elucidate their already-exemplary (and organically generated) community engagement work.

8.1.2 Central New York and Symphoria

One significant challenge facing the Central New York region related to community engagement is the previously discussed extreme segregation that exists in the city of Syracuse. Despite the fact that Symphoria performs within blocks of neighborhoods largely inhabited by African American citizens, the orchestra's audience does not reflect this diversity.[47] Becoming more relevant to non-white, non-suburban citizens of Syracuse is a tremendous challenge for Symphoria. As discussed in Chapter 7, there is a strong, statistically significant negative relationship between those who look to community groups for "Opportunities to meet people" and "Sense of belonging" and the likelihood that they attend Symphoria concerts. In other words, those who are searching for a place to belong are not finding that place at Symphoria events.

Another challenge facing Central New York is the region's continued emphasis on private investment as a primary economic driver. As explored in Chapter 6, the ongoing practice of granting large tax incentives for corporations like The Pyramid Companies

[47] Interview with orchestra administrator, Administrator C, June 30, 2023.

(developer of the Carousel Mall and later DestinyUSA) and Micron are effective in spurring investment, but corporate priorities and fortunes (as was the case with Carrier Corporation, General Electric and others) change over time.

That said, as the largest private investment in New York State history (Schuetz and Clukey 2022), Micron's new facility in Syracuse could breathe new life into a recovering, but still small, economy. As mentioned in Chapter 6, a Micron Community Engagement Committee has been formed, and the committee held a listening session in August of 2023 to gather feedback from community members (Senjanovic 2023). Additionally, nearly 8,000 people have completed a community survey distributed by the committee (Donovan 2024). At this point, it is unclear the extent to which arts groups have been involved in these conversations and efforts. Micron's community giving to date has generally been focused on organizations related to science, technology, engineering, and math (STEM), as well as education and youth programming (Coin 2023). It will be incumbent upon arts and culture organizations like Symphoria to build long-term relationships with members of the Micron Community Engagement Committee to find areas of overlap and mutual benefit. One potential area of overlap could be the planned STEAM high school in Syracuse, to which Micron has already pledged $10 million (Coin 2023). The school, which will be in downtown Syracuse as part of the Syracuse City School District, will focus on science, technology, engineering, arts and math. Though part of the city school district, the school plans to also admit students from across Onondaga County. Symphoria's existing relationship with the Syracuse City School District could help pave the way for deeper collaboration through this newly renovated school, which also includes an auditorium with 1,875 seats (Newcomb 2023).

8.2 Summary of Research Questions and Answers

As outlined in detail in Chapter 7, this study explored one primary and two secondary research questions. The primary research question is: How do communities, the financial environment, and the labor environment impact orchestra community engagement programming? The secondary research questions are: (1) How do orchestras define community engagement programming? And (2) How do orchestras evaluate community engagement programming?

The first secondary research question was answered for the orchestra field in the United States in Chapter 5, while reporting results of the POFS. Additional context related to this question was also provided in the descriptions of community engagement programming undertaken by Belongó and the London Symphony Orchestra, and Symphoria's framing and definition of community engagement was explored in-depth in Chapter 7.

Secondary research question 2 was similarly answered in Chapter 5 in the reporting of the POFS results, which indicate that more than a quarter (26.19%) of respondents do not regularly evaluate their orchestra's community engagement programming, and that 71% of orchestras indicated that such evaluation was more likely when grant funding was involved. In relation to this particular research question, Symphoria is beginning to develop metrics to evaluate their community engagement work.

As explained in detail in Chapter 7, the primary research question is: How do communities, the financial environment, and the labor environment impact orchestra community engagement programming? This question was answered in a variety of chapters

throughout the study. The impact of communities was analyzed by coding qualitative data (outlined in Chapter 7) to indicate the presence or absence of "responsive collaboration" as a dimension of community engagement. The financial environment's impact was largely drawn from the statistical analysis presented in Chapter 7, focusing on the ways that an orchestra's budget size impacts their community engagement programming. Finally, the labor environment was found to also have an impact on community engagement, specifically related to an orchestra's unionization status, with nearly half (41.7%) of non-union orchestras indicating that their community engagement programming was not organized by a specific department or area.

To summarize, this study has found that input from communities (as indicated by the presence of responsive collaboration) has less of an impact on orchestra community engagement programming than either the financial environment or the labor environment. Put another way, the financial and labor environments have a stronger impact on this particular type of programming as compared to feedback received from the community.

8.3 Future Research Directions

As mentioned in Chapter 1, this research is an extension of the work of Jung and Vakharia (2019), who identified several ways for not-for-profit arts and culture organizations to measure non-financial performance, citing assessment of community engagement as one way to do so. This study furthers their research by beginning to understand what community engagement means, not only to orchestras, but also in the sectors of healthcare, government, social services, and education. By identifying three dimensions of community engagement and creating a new cycle that incorporates these dimensions, this study helps to move the arts and culture field, and the not-for-profit sector

of the United States, toward a more informed understanding of the definition of community engagement. One potential future research direction would be to test this new cycle in several organizations, crossing sectoral boundaries. Ideally, this research would involve not-for-profit organizations not only within the arts and culture sector, but also outside of it. This research has the potential to generate new knowledge that would be useful in multiple fields, and it could also promote cross-sectoral learning.

Another future research opportunity would be to create a spectrum of community engagement, so that organizations could evaluate the effectiveness of their programs. This research could extend the work of Jennie Popay (2010), whose work in the health care sector resulted in the creation of a model that indicates the impact of various types of community engagement on service, social, and health outcomes (Popay 2010). Adapting this model to indicate the impact of participatory arts programs as compared to more passive programs, for example, could help organizations not only evaluate their existing programs, but also gain a deeper knowledge of what types of programs will have more impact in the future.

Finally, it may be useful to conduct research focused on participatory community engagement programs that could be tailored to a given community and replicated across the industry. The origin of this future research suggestion comes from Carnegie Hall, whose "Link Up" program was mentioned in Chapters 5 and 7 as a popular piece of education programming that many orchestras pay for. Notably, the program is participatory, with students playing recorders from their seats with their local orchestra, following months of learning and preparation (Carnegie Hall, n.d.). Given the capacity constraints discussed previously, orchestras could benefit from a pre-packaged community

engagement program that could somehow also be unique to each community being served. Research that identifies highly impactful community engagement programming (both within and outside of the arts sector) and highlights common characteristics could be a productive next step in this research.

8.4 Final Analysis

Orchestras are traditionally very presentational in nature. They have also traditionally held most of the control over the concert experience, ranging from hiring the artists, choosing the days, times and duration of concerts, and programming the repertoire that audiences pay to see and hear. Finally, orchestras often have a "home" venue, where they perform a majority of their concerts, referring to an off-site concert as a "run-out," suggesting that these performances are outside of their normal operations, and that the ensemble wishes to return to their home venue as quickly as possible.

The results of this study, and the data collected via the community survey outlined in Chapters 6 and 7, suggest that to engage with communities in a meaningful way, orchestras will need to change. As discussed in Chapter 7, a large percentage of those who do not attend Symphoria events look to community groups for a sense of belonging. For these non-attendees, Symphoria is not the answer to their quest for belonging. Additionally, as outlined in Chapter 6, "I can participate" was the top response when community members were asked why they felt connected to community groups. And, although capacity challenges for Symphoria currently limit their community engagement work, centering community engagement in *all* of their work (as seems to be the approach for Belongó) could be an important innovative practice for Symphoria.

Meanwhile, community participation is a key ingredient of community engagement, most notably in the "responsive collaboration" dimension of community engagement that was identified in Chapter 7. The high level of responsive programming demonstrated by Belongó, for example, could provide guidance for other professional symphony orchestras. After all, one form of participation is to contribute to the development and implementation of a community-based program. However, as previously discussed, only 26% of respondents to the POFS provided evidence of "responsive collaboration" in their description of their community engagement programming. This data, when considered alongside the Central New York Community Survey results indicating a strong desire for participation, could help point orchestras toward a more participatory, open, and responsive future.

APPENDICES

APPENDIX 1. STUDY VARIABLES, MEASURES, AND INDICATORS

Variables	**Measures/Indicators**
Dependent Variable: Orchestra Community Engagement Programming	
Evidence of Ongoing Relationship	● Yes or No ○ Ongoing high school usher program ○ Monthly outdoor chamber concerts ○ Series of ongoing concerts in libraries, community centers, senior living centers, restaurants, churches, and/or medical centers ○ Regular Open Rehearsals ○ Annual Art Contest
Evidence of Responsive Collaboration	● Yes or No ○ Junior board or teen council (young people advising on programs) ○ Sensory friendly concerts (co-created with autism advocates) ○ Music therapy programs (hospital partnership) ○ Community stories used as source material for original musical compositions
Evidence of Mutual Benefit	● Yes or No ○ Free neighborhood concerts ○ Concerts at youth incarceration center ○ Adult lecture series ○ Side-by-side performances with community members ○ Public radio broadcasts of concerts
Independent Variables:	
Communities Served	● Yes or no ○ Presence or absence of responsive collaboration (field survey +

	Symphoria programming)
Financial Environment	● Numerical ○ Orchestra budget size ● Yes or no ○ Presence or absence of dedicated staff member
Labor Environment	● Yes or no ○ Presence or absence of community engagement in orchestra collective bargaining agreement ● Yes or no ○ Unionized musicians

APPENDIX 2. PROFESSIONAL ORCHESTRA FIELD SURVEY (POFS)

Thank you for taking the time to complete this survey. The purpose of this survey is to allow you to share information about how your orchestra organizes, defines and evaluates its education and community engagement programming and initiatives.

The following questions are basic questions about your orchestra's approach to education and community engagement programming. Your responses will be anonymized and be kept confidential upon receiving. There are a total of 22 short questions in the survey, and it should take 15-20 minutes to complete the survey. There are no other risks in participating in this research beyond those experienced in everyday life. You are free to skip any questions you do not wish to answer or discuss.

We will make every effort to safeguard your data, but as with anything online, we cannot guarantee the security of data obtained via the Internet. Third-party applications used in this study may have Terms of Service and Privacy policies outside of the control of the University of Kentucky.

The person in charge of this study is Travis Newton, Ph.D. student at the University of Kentucky, Department of Arts Administration. If you have questions, suggestions, or concerns regarding this study or you want to withdraw from the study, you can reach him via phone at 315-382-7433 or via email at tne231@g.uky.edu. Completion and return of the survey is considered your implied consent to participate in this study and you are 18 years of age or older. If you wish, please keep this form (e.g, take a screenshot) for your records or future reference.

Q1 Does your orchestra offer education programming?

○ Yes

○ No

Q2 Please provide a list of your orchestra's education programming and a brief description, if necessary.

_____

_____

_____

_____

Q3 Does your orchestra offer community engagement programming?

○ Yes

○ No

Q4 Please provide a list of your orchestra's community engagement programming and a brief description, if necessary.

_____

_____

_____

_____

_____

Q5 Which functional area coordinates your orchestra's community engagement activities?

○ Department of Community Engagement

○ Department of Education

○ Department of Education and Community Engagement

○ As a component of the Operations area

○ Not organized by a specific department or area

○ Other _____

Q6 Which of the following best describes the senior-most staff person responsible for community engagement at your orchestra?

○ Executive director

○ Vice president

○ Director

○ Manager

○ Coordinator

○ Other _____

Q7 Which of these best describes the connection between 1) your orchestra's Community Engagement programs and 2) the orchestra's mission?

○ 1 - They are not connected

○ 2 - They are somewhat connected

○ 3 - They are very connected

Q8 Keeping in mind your prior description of your orchestra's Education programming, please respond to the following questions:

Q9 Does your orchestra regularly evaluate its Education programming?

○ No

○ Yes

Q10 How does your orchestra evaluate its Education programming? (Choose all that apply)

☐ Conducting surveys

☐ Conducting interviews

☐ Analyzing attendance records

☐ Analyzing ticket sales

☐ Measuring grant funding received

☐ Assessment of program learning outcomes

☐ Other _____

Q11 How often does your orchestra evaluate its Education programming?

○ At the conclusion of each program

○ Every 1-6 months

○ Every 6-12 months

○ Every few years

Q12 How does external grant funding impact your orchestra's evaluation of Education programming?

○ No impact

○ Evaluation is more likely with grant funding

○ Evaluation is less likely with grant funding

Q13 Is there any additional information you would like to share about your orchestra's Education programming?

_____

_____

_____

_____

_____

Q14 Keeping in mind your prior description of your orchestra's Community Engagement programming, please respond to the following questions:

Q15 Does your orchestra regularly evaluate its Community Engagement programming?

○ No

○ Yes

Q16 How does your orchestra evaluate its Community Engagement programming? (Choose all that apply)

☐ Conducting surveys

☐ Conducting interviews

☐ Analyzing attendance records

☐ Analyzing ticket sales

☐ Measuring grant funding received

☐ Assessment of program learning outcomes

☐ Other _____

Q17 How often does your orchestra evaluate its Community Engagement programming?

○ At the conclusion of each program

○ Every 1-6 months

○ Every 6-12 months

○ Every few years

Q18 How does external grant funding impact your orchestra's evaluation of Community Engagement programming?

○ No impact

○ Evaluation is more likely with grant funding

○ Evaluation is less likely with grant funding

Q19 Is there any additional information you would like to share about your orchestra's Community Engagement programming?

_____

_____

_____

_____

_____

Q20 Please indicate your orchestra’s geographic region (click here for reference: https://www.nationalgeographic.org/maps/united-states-regions):

○ Northeast

○ Southeast

○ Midwest

○ Southwest

○ West

Q21 Please indicate your orchestra's budget size in terms of typical annual expenses:

○ Less than $150,000

○ $150,000 - $400,000

○ $400,000 - $1 million

○ $1 million - $5 million

○ $5 million - $10 million

○ $10 million - $20 million

○ More than $20 million

Q22 How many full-time equivalent (FTE) staff members does your orchestra employ?

○ 1-5

○ 6-10

○ 11-20

○ More than 20

Q23 How does your orchestra pay musicians?

○ Per-service

○ Salary

○ Hybrid (some per-service, some salaried)

Q24 Are your orchestra's musicians unionized?

○ No

○ Yes

APPENDIX 3. CENTRAL NEW YORK COMMUNITY SURVEY (CNYCS)

Q1 This online survey is designed to collect data that will aid in analyzing the community-oriented activities utilized by Symphoria - the Orchestra of Central New York.

The survey will take approximately 5 minutes to complete. Full or partial completion and return of the survey (initiated by clicking "Next" below) is considered your implied consent to participate in this study and verifies that you are 18 years of age or older. This survey is anonymous, is being sent to 2,100-5,000 people, and the information will be used for research purposes only. It is likely that 2,100 people or fewer will complete the survey. Your participation isvoluntary and you do not have to answer any questions you do not wish to answer. There are no risks in participating in this research beyond those experienced in everyday life, and there are no alternatives to this survey except not to participate. You will be asked questions about yourself. The results of this research may be utilized and/or referenced in future research. The data will not be shared with other researchers.

By participating in this survey, you may benefit by having the opportunity to reflect on your own connections to community organizations.

We hope you will complete the entire survey so that the results reach their greatest potential; however, you do not have to answer any questions you do not wish to answer or that make you feel uncomfortable. You will not be penalized in any way for skipping questions or discontinuing the survey.

We will make every effort to safeguard your data, but as with anything online, we cannot guarantee the security of data obtained via the Internet. Third-party applications used in this study may have Terms of Service and Privacy policies outside of the control of the University of Kentucky.

The results of this survey will be shared in aggregate form with CNY Arts.

If you have questions, suggestions, or concerns about the survey, the lead researcher for this study is Travis Newton, Ph.D. student at the University of Kentucky Department of Arts Administration. Travis's contact information is: travis.newton@uky.edu. Travis's faculty advisor is Rachel Shane, Ph.D., and she can be reached at rachel.shane@uky.edu.

If you have any questions, suggestions or concerns about your rights as a volunteer in this research, contact staff in the University of Kentucky (UK) Office of Research

Integrity (ORI) between the business hours of 8am and 5pm EST, Monday-Friday at 859-257-9428 or toll free at 1-866-400-9428.

Q2 What type(s) of community organizations/groups are you most connected to? (select up to three)

- ☐ Clubs (i.e. scouting, rotary, etc.)
- ☐ Musical organizations
- ☐ Political organizations
- ☐ Religious
- ☐ School
- ☐ Social service groups
- ☐ Sports
- ☐ Other (please specify)

_____

Q3 What factor(s) make you feel connected to the group(s) you selected above? (select up to three)

- ☐ Family tradition
- ☐ I can participate

- [ ] I can be creative
- [ ] I trust those involved
- [ ] It fits into my schedule
- [ ] My entire family can participate
- [ ] Opportunities to meet people
- [ ] Sense of belonging
- [ ] Other (please specify)

_____

Q4 What type(s) of music do you typically listen to? (select up to three)

- [ ] Classical
- [ ] Country
- [ ] Electronic Dance Music (EDM)
- [ ] Hip Hop
- [ ] Jazz

- [ ] Latin
- [ ] Pop
- [ ] Rap
- [ ] R&B/Soul
- [ ] Rock
- [ ] Other (please specify)

_____

Q5 How do you typically listen to music? (select up to two)

- [ ] Live concerts
- [ ] Streaming services
- [ ] YouTube
- [ ] Other (please specify)

_____

Q6 How many times per year do you attend symphony orchestra concerts?

- ○ Never
- ○ 1-2 times
- ○ 3-5 times
- ○ 6-10 times
- ○ More than 10 times

Q7 What barrier(s) prevent you from attending more symphony orchestra concerts? (select up to three)

- ☐ Child Care
- ☐ Cost
- ☐ Distance
- ☐ Health and safety concerns
- ☐ I don’t feel welcomed
- ☐ I don’t have anyone to go with
- ☐ I’m concerned about venue accessibility
- ☐ I’m not aware of them

☐ I'm not interested in the type of music they offer

☐ I'm not sure how to dress

☐ Limited time

☐ Not at a convenient time for me

☐ Parking

☐ None of these apply

☐ Other (please specify)

_____

Q8 Had you heard of Symphoria - the Orchestra of Central New York prior to taking this survey?

○ Yes

○ No

Q9 How connected do you feel to Symphoria?

○ Very connected

○ Somewhat connected

○ Not connected

Q10 What factor(s) make you feel connected to Symphoria? (select up to three)

- ☐ Family tradition
- ☐ I can participate
- ☐ I can be creative
- ☐ I trust those involved
- ☐ It fits into my schedule
- ☐ My entire family can participate
- ☐ Opportunities to meet people
- ☐ Sense of belonging
- ☐ Other (please specify) _____

Q11 What ideas do you have for Symphoria in particular, or symphony orchestras in general?

_____

_____

_____

_____

Q12 **Demographic Information**. Why are we asking these questions? We're seeking demographic information to help ensure that the data collected represents the community fairly. If you do not wish to answer, please feel free to skip it. If you do choose to answer, choose how you most strongly identify.

Q13 What is your county of residence?

- ○ Cortland
- ○ Herkimer
- ○ Madison
- ○ Oneida
- ○ Onondaga
- ○ Oswego
- ○ Other (please specify)

_____

Q14 What is your age?

- ○ 18-29
- ○ 30-39

○ 40-49

○ 50-59

○ 60-69

○ 70-79

○ 80+

Q15 Are there children living in your household?

○ Yes

○ No

Q16 How many children?

○ 1-2

○ 3-5

○ More than 5

Q17 What are the childrens' grade levels? (select all that apply)

☐ Not yet school age

☐ Pre-K

☐ K-4th Grade

☐ 5th-8th Grade

☐ 9th-12th Grade

☐ College

☐ Post-College

Q18 What is your gender?

○ Female

○ Male

○ Transgender

○ Gender non-conforming

○ Prefer not to state

○ Other (please specify)

_____

Q19 Which categories best describe you? Select all boxes that apply.

☐ White

☐ Hispanic, Latino, or Spanish origin

☐ Black or African American

- ☐ Asian
- ☐ American Indian or Alaska Native
- ☐ Middle Eastern or North African
- ☐ Native Hawaiian or Other Pacific Islander
- ☐ Other race, ethnicity, or origin
- ☐ Prefer not to state

Q20 Which category best describes your highest level of educational experience:

- ☐ Internship
- ☐ High School Diploma/GED
- ☐ Apprenticeship/vocational training
- ☐ Some college-level courses
- ☐ Associate's Degree
- ☐ Bachelor's Degree
- ☐ Some graduate-level courses

☐ Master's Degree

☐ PhD, DMA, Ed.D, J.D., or similar doctoral degree

☐ Certificate or Diploma, please specify:

☐ None

☐ Other (please specify)

_____

Q21 Which category best describes your annual household income before taxes?

☐ Less than $14,999

☐ $15,000 - $19,999

☐ $20,000 - $29,999

☐ $30,000 - $39,999

☐ $40,000 - $49,999

☐ $50,000 - $59,999

☐ $60-000 - $74,999

- [ ] $75,000 - $99,999
- [ ] $100,000 - $124,999
- [ ] $125,000 - $149,999
- [ ] $150,000 or more

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Le Moyne College - Director of Music & Arts Administration, July 2010-June 2014

The Florida Orchestra - Operations Director, August 2009-June 2010

Syracuse Symphony Orchestra - Director of Community Engagement, August 2007-August 2008

Syracuse Symphony Orchestra - Education and Outreach Manager, September 2005-July 2007

Scholastic and Professional Honors:

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Professional Publications:

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Book review of *Stories and Lessons from the World's Leading Opera, Orchestra Librarians, and Music Archivists*, Volumes 1 & 2 by Patrick Lo, Robert Sutherland, Wei-En Hsu and Russ Girsberger, published in the *American Journal of Arts Management*, May 2022.

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Book Review of *The Economics of Music* by Peter Tschmuck, published in the *Journal of Arts Management, Law, and Society*, March 2018.

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