The Impact of Changes to Organisational Structure on the Professional and Organisational Identity of Symphony Musicians

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Abstract

This study forms part of a larger research project looking at the perceptions of professional classical musicians employed in symphony orchestras post a major structural change process. A survey of musicians employed in four professional orchestras in Australia was undertaken in 2004. The research looks to ascertain the level of professional identity held by these musicians and what aspects may affect this notion. Other factors considered included the level of organisational identity and image of each of the separate entities. Factor analysis was used to determine the underlying components of a 15 item scale developed by the researcher. Three factors emerged which correlated to professional identity, organisational identity and organisational image. Preliminary results show that the scale developed was reliable and identified a high level of professional identity amongst those surveyed. In addition there were statistically significant variations between orchestras in relation to organisational identity and image.

Introduction

Symphony orchestras are significant employers of professional artists and as such are of great interest to arts managers and researchers in this area. In many countries, including Australia, major cities host fulltime resident orchestras and are usually one of the main (an in some cases only) major performing arts organisation in existence. Through their existing structures orchestras have been placed under increasing stress in relation to economic and artistic factors, which has forced a number of changes in relation to their work practices. This paper looks at the Australian symphony orchestras that have undergone a significant process of change, having been removed from a national network as members of the Australian Broadcasting Corporation (ABC) to become separate entities. The study looks at the professional identity held by the musicians employed in these orchestras and their perceptions of their relationship to the orchestra and the wider community. Having recently moved from a single entity under the banner of the ABC to distinct individual companies, this case study allows a unique opportunity to assess how these changes have impacted on the concepts of identity and image.

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Symphony Orchestras

Allmender and Hackmann define professional symphony orchestras as:

> "… ensembles whose primary mission is public performance of those orchestral works generally considered to fall within the standard symphonic repertoire and whose members are compensated nontrivially for their services" (1996: 4)

Included in this definition were concert and broadcasting orchestras as well as those that undertook, but not exclusively, operatic and theatre work.

Historically the development of the symphony orchestra as a musical ensemble can be traced from European traditions (Scholz, 2001) evolving over many centuries from small conductor-less ensembles. Early musical ensembles of the 17th century were based partly on composers needs and partly on musician availability and skill. As such musical ensembles from this period developed fairly independently in response to local conditions (Spitzer and Zaslaw, 2001). By 1730-1740 however the "orchestra" as an ensemble was a recognisable institution in its own right across many parts of Europe including France, Italy, Germany and England.

Over time as composers began to write for standard instrumental groupings, regular ensembles began to emerge. By the 18th century for example, the string section of the ensemble began to be standardised and closely resembles that of today. During the 19th century there appeared an ever increasing resemblance of instrumentation, organisational structure and performing practices between orchestras in different locations and orchestral musicianship became a profession in its own right (Spitzer and Zaslaw, 2001).

During this time the church and nobility often supported musicians and composers (Allmender and Hackmann, 1996). By the 20th century, support for orchestras in Europe was taken over by the state and various municipalities (Allmender and Hackmann, 1996, Galinsky and Lehman, 1995). European orchestras generally are funded through public subsidy, where musicians are employed as civil servants with centralised control and strong leadership from the Music Director or Chief Conductor (Galinsky and Lehman, 1995).

During the 19th century European immigrants to America initially established symphony orchestras in large cities to perpetuate the cultural traditions of their homelands. Many entrepreneurial or musician-led ensembles had existed prior to this, but "it was the Philharmonic model of a board-led professional ensemble with philanthropic support that eventually prevailed everywhere [in the USA]" (Starr, 1997). American orchestras generally have a strong unionised workforce, a strong Music Director role in artistic leadership but programming is governed by market concerns (Galinsky and Lehman, 1995: 119).

In London and some other parts of Europe, many of the orchestras are structured more on a co-operative basis where they are owned and managed by the musicians themselves. These orchestras are identified by a "self-governing charter which invests players with full authority over artistic, strategic and personnel matters" (Galinsky and Lehman, 1995: 119).

In Australia prior to the 1930's most of the orchestral activity involved either amateur or conservatorium based ensembles. Between 1936 and 1945 the ABC set up small ensembles in the capital cities of each of the six states. These 'core' orchestras ranged in size from 45 players in Sydney to 11 players in Hobart (Buttrose, 1982). At this time the orchestras were fully funded by the federal government through the ABC, but between 1945 and 1949, the respective state

governments and city councils agreed to contribute to their orchestra in order to increase the size of each. At this point the ABC was able to create a workable symphony orchestra in each state of Australia. The musicians were employed as public servants with centralised control and little player autonomy or input into decision-making processes.

No matter what is the structure of the individual symphony orchestra, they generally enjoy a monopoly in their local market (Spich and Sylvester, 1998) or in some cases in very large cities an oligopoly may exist (Smith and Komaya, 2001). Spich and Sylvester, (1998) note that symphony orchestras in the US, generally, are part of a minimally competitive sector, where the strategies are "still gentlemanly and clubby in nature", (1998: 10). As a result, they suggest that the symphonies have become complacent with little variation or difference between them and what they offer. Brooks (1997) lends support to this view and states "a culture in these industries (which is beginning to change) has traditionally, consciously, kept its lofty goals relatively uncontaminated by market signals, and public arts policy has engendered this culture", (1997: 5).

Symphony orchestras are large employers of artists, employing up to one hundred or more musicians on a full-time season basis. As a result they have large fixed costs with the majority of those being made up of labour costs. As a result, they are "particularly challenged by the parallel tasks of maintaining artistic productivity and balancing their budgets." (Smith and Komaya, 2001).

The performing arts in general have large fixed costs (see Hansmann 1981; Luksetich and Lange, 1995). All rehearsals and development up to the first performance are considered a fixed cost. The variable costs relating to repeating the performance however are generally low. In fact if the hall is not yet filled, the added cost of admitting another attender is virtually zero. For-profit arts organisations are able to spread the total fixed cost across a large number of performances, as the popularity of their product will allow multiple performances of the same product. However, for nonprofit arts events and in particular symphony concerts, there seems to be limited market appeal, resulting in fewer performances to spread these fixed costs across.

The necessity to stick to traditional musical score requirements has lead to issues of the increasing income gap where rising costs (musicians' wages, fees, etc.) cannot be matched by increasing the productivity output. At the same time the ability to raise ticket prices to compensate is limited and there is a need to maximise income not solely through product sales but as a mix of box office, funding, donations, sponsors and merchandise (Marburger, 1997; Brooks, 2000).

Organisational Identity

One important issue that emerges at this point is the fact that orchestras have not basically changed organisationally since the late 1800s and the desires of the musicians themselves to preserve these traditions are often high. In fact this very point may well form part of how professional musicians define themselves. Activities undertaken predominantly for commercial reasons can be seen to undermine traditional values and may be at odds with the professional identity and image the musicians have of the organisation and themselves, leading to conflict with management and even industrial action (see Glynn, 2000 for, example).

Organizational identity, image and culture are all aspects of organizational life that are closely related and often impact upon each other (Hatch and Schultz 1997; Scott and Lane 2000;

Soenen and Moingeon, 2002). Albert and Whetten (1985) in their seminal paper "Organizational Identity" introduce a framework for defining an organisation through those aspects that are:

1. Central in character
2. Distinctive to the organisation
3. Having temporal continuity

This is more commonly referred to as being what is central, distinctive and enduring to the organisation. (Albert and Whetten, 1985: 265). Some authors have suggested that rather than the organizational identity being "enduring" as such, it is the labels and symbols used by the organization to express what they believe the organization to be, which are enduring (Gioia, Schultz and Corley, 2000), while others have defined it as that which "emanates from someone and is attributed by someone to someone else – in the case of collective identity, the "someone" is a group" (Soenen and Moingeon 2002: 17).

However defined, organizational identity relates to the collective understanding of the organizational question, "Who are we?" Young (2001) suggests the answer to this question is a key component of long-term strategic and structural decision making. He argues that both a clear identity and agreement amongst stakeholders about that identity are key factors in the sustainability of nonprofit organisations.

It is true that organizations are made up of individuals and any concept of what the organization is about must also incorporate the identities of those that make up this organization – the concept of self. A person's self-concept can be constructed from a variety of identities, each of which evolves from membership in different social groups, such as those based on nationality, religious affiliation, family or gender, for example. However due to the increasing complexity and fragmentation of social patterns many of these traditional moorings of identity are being eroded and therefore the sense of belonging to the work organization has become increasingly important (Alvesson, 2000; Dutton, Dukerich and Harquail, 1994). Albert, Ashforth and Dutton (2000) also note that understanding the dynamics of identity are essential due to the impact such notions have on "how and what one values, thinks, feels and does in all social domains, including organizations" emphasizing the importance of the connection between individuals and the workplace, and the impact this can have on one's own notion of self (2000: 14). The stronger the identification with organizational membership, the more likely individuals will define themselves with the same attributes as those that define the organization itself (Dutton et al, 1994). Murnighan and Conlon in their study of British String Quartets highlight this connection within artists stating "most string quartet players view their work as more than a job: They identify with and are inspired by the music they play" (Murnighan and Conlon, 1991: 167).

It should be noted that members of professional organizations can have multiple connections such as to their job function, the profession itself or related associations or groups (Albert and Whetten, 1985; Alvesson and Wilmott, 2002; Balmer and Wilson, 1998; Rock and Pratt, 2002; Pratt and Foreman, 2000; Siegel & Sisaye 1997; Soenen and Moingeon, 2002). Glynn notes, "cultural organizations have hybridized identities, such that contradictory elements – artistic ideology and managerial utilitarianism – co-exist" (2002: 64). In her study of the Atlanta Symphony Orchestra Glynn noted, "while orchestras may be singular in their cultural contribution, they are multiprofessional in their identity." (2000: 285). This case study of the Atlanta Symphony Orchestra demonstrated how two different identities held firstly by the management/board and secondly by the players themselves contributed to the industrial issues and later action taken.

Organizational identity describes what its members collectively think about the organization whereas image is more about what outsiders think, or perhaps more correctly, what organizational members perceive others to think (Dutton and Dukerich 1991; Dutton, Dukerich and Harquail 1994; Marziliano 1998; Porter 2001). How others perceive the organization can directly impact on the organisation's ability to generate the required support from outsiders such as customers, regulatory bodies and financial support structures, especially if the view held by these external stakeholders differs substantially from the organisation itself (Albert and Whetten, 1985: 265).

The perceived image held by others can impact directly on individual members of an organisation in many ways, as this forms part of how they experience their own interaction with the organisation (Soenen & Moingeon, 2002). Dutton and Duckerich note:

> "An organization's image matters greatly to its members because it represents members' best guesses at what characteristics others are likely to ascribe to them because of their organizational affiliation. An organization's image is directly related to the level of collective self-esteem derivable from organizational membership (Crocker and Luhtanen, 1990; Pierce, Gardner, Cummings and Dunham, 1989); individuals' self-concepts and personal identities are formed and modified in part by how they believe others view the organization for which they work." (1991: 548).

They go on to suggest that there is a very personal connection between an individual's own sense of identity and that of the organisation's, resulting in a direct relationship between individual motivation and organisational action, as individuals "have a stake in directing organizational action in ways that are consistent with what they believe is the essence of their organization" (Dutton and Duckerich, 1991: 550). The strength of organisational identity and congruence with image directly impacts on the organisation members' motivation and commitment (Dutton and Duckerich, 1991; Siegel & Sisaye 1997). Positive outcomes of organisational commitment include the desire to remain with the organisation, lower absenteeism and increased job performance (Mowday, Porter & Steers 1982; Beck and Wilson 2000). Negative outcomes of incongruence between the self-image of the employees and the organisational image can include stress, depression and disengagement from their work (Dutton, Dukerich and Harquail, 1994).

The motivation and commitment of the musicians is central to organisational effectiveness in an orchestral setting (Starr, 1997). Not unlike the case of law firms studied by Albert and Adams (2002), musicians demonstrate a strong identification with their musical profession (Murnighan and Conlon, 1991; Glynn, 2000). Here the professionalism of musicians can be defined partly through their desire to perform at the highest artistic level, their dedication to their craft, their personal artistic standards and the desire to interact with other members of their profession across organisations. Classical musicians therefore should have a deep passion for their artform that is manifested in the activities in which they choose to participate. This in turn should be refected in both the choice of repertoire performed and how that music is performed to the public by ensembles in which they play and contribute to artistic decision-making.

The Australian Professional Symphony Orchestras

Prior to 1994 the Australian symphony orchestras were part of the Australian Broadcasting Corporation, which had developed a national network of six orchestras, one in each state's capital city in Australia. While this was a monumental task and one that set up a great legacy by

creating these major cultural assets, by the 1970s and 1980s there were a number of concerns raised by various stakeholders as to the sustainability of this structure. Evidence of this can be found in the number of reports commissioned into the ownership, management and operations of the ABC orchestras conducted during this time (see Boyle, 2004 for a more detailed review of these reports). While the various committees made a number of recommendations they only resulted in minor changes to operational structures while maintaining the central ownership and control by the ABC.

In 1994 the Federal government's *Creative Nation* policy was launched which in part announced that the Sydney Symphony Orchestra (SSO) would be removed from the ABC along with its funding to become a separate entity. The rationale for this restructuring was the belief that "The worlds' finest orchestras all operate under local control, and are accountable first and foremost to their cities of residence"(Commonwealth of Australia 1994: 27). This policy also opened the door for other orchestras to "to develop further, if necessary outside the ABC" (Commonwealth of Australia 1994: 28). The remaining orchestras were able if they desired to "put a case to the Government for divestment if they see fit" (Commonwealth of Australia 1994: 28). In February of 1996 the SSO was created as a wholly owned subsidiary of the ABC. This new structure saw the creation of a nonprofit corporate entity with the sole shareholder being the ABC.

Over the next 10 months a number of discussions were held between representatives of both federal and state governments, the ABC, and the orchestras. These discussions focused on developing a structure for the orchestras that would provide operational, managerial and financial independence while maintaining the benefits of a national network. On 1 July 1997 the corporatisation process continued with the Melbourne Symphony Orchestra and Adelaide Symphony Orchestras corporatised as nonprofit companies. This was followed by the Western Australian Symphony Orchestra in 1998, the Tasmanian Symphony Orchestra in 1999 and finally the Queensland Orchestra in 2000.

The purpose of this study is, in part, to look at the impact this change in corporate status and decentralised management has had on the musicians themselves. In much of the discussion about the future of the orchestras there seems to have been very little attention paid to the individual musicians. Why did they become musicians? What made them give up a major part of their lives to perfect this particular artform? What are they trying to achieve from their involvement in this process? It is important to remember that the musicians are a key input in the production of music and any changes in activities must take into account the impact of these changes on this key group. The link between identity and image of the musicians and the orchestras is also an important component that needs to be considered in building sustainability for these organisations as they adjust to their new operational environment.

Methodology

This study forms part of a wider study into the activities of the Australia symphony orchestras between 2000 and 2004. Four orchestras out of six agreed to be involved in the study including two in major market locations and two in smaller market locations. As can be seen in Table 1, the two orchestras in larger markets had income figures over AUD$15 million in 2003 and the two in small and medium markets had income figures under AUD$15 million in 2003.

Table 1: Orchestra Profiles

Orchestra	Market	Income 2003	No. of Musicians	No of surveys returned
1	Large	Over AUD$15 million	95	8
2	Large	Over AUD$15 million	90	22
3	Medium	Under AUD$15 million	75	31
4	Small	Under AUD$15 million	46	23
TOTAL			**306**	**84**

A survey was developed and then piloted with a cross section of professional musicians of one orchestra and management representatives of a second orchestra. The researcher was able to address the musicians of three orchestras in either a rehearsal or at a staff meeting to present the survey and explain its rationale. It was not possible to address orchestra No 1. and this may have had an impact on the relatively low return rate from musicians in this orchestra. Surveys were left with the musicians with reply paid envelopes and a number of reminders were given by management staff to the orchestra over a number of weeks to encourage return of completed surveys. A total of 84 (n=84) surveys from a possible 306 were received which equals a 27.5% return rate.

The survey predominantly used a 5-point Lickert Scale from Strongly Agree = 5 to Strongly Disagree = 1 in relation to a series of statements put forward. Demographic information in relation to age, gender, organizational position and employment status was also collected. This component of the survey was designed to evaluate the perceptions the individual has about their commitment to their artform, how much it informs how they describe themselves as individuals, their relationship with the organization itself as well as their perceptions of how others think about the organization.

The analysis presented here explores a series of 15 questions, designed to ascertain the value placed on various components that might signify the level of professional identity, organisational identity and organisational image held by musicians in symphony orchestras. The questions were developed from the literature on organisational identity and sought to understand the links between the performance of music, the organisation in which it is performed and the value placed on that by the wider community.

Firstly the analysis tests the reliability of the scale of questions to ascertain consistency with a common indicator of internal consistency being to calculate Cronbach's alpha coefficient (Hair et al, 1998). Secondly the analysis explores whether in fact these questions are looking at the aspects under consideration and if there is a relationship between them. To do this a Factor Analysis was undertaken to see what factors were underlying the responses. Thirdly the research looks to test the hypothesis that professional musicians have a high sense of professional identity.

Fourthly a multivariate analysis of variation (MANOVA) was undertaken with each factor group of questions to see if there were differences in professional identity, organisational identity and image between orchestras or other demographic explanatory variables such as gender, age, role in the orchestra, instrument section and employment status. The fact that the orchestras under investigation have been separate entities for at least four years should result in different perceptions between the musicians of different organisations.

Analysis

Calculating the Cronbach alpha coefficient tested the reliability of the scale of the 15 items. Scores of above 0.7 are considered to be good indicators of internal consistency (Hair et al, 1998: 118). The Cronbach alpha coefficient of the scale under consideration produced was .73, which is above the recommended level of .7 indicating good internal consistency of the scale.

The fifteen items were then subjected to principal components analysis (PCA). Prior to performing PCA the suitability of the data for factor analysis was assessed. The correlation matrix identified the presence of a number of coefficients of .3 and above, the Kaiser-Meyer-Olkin value of .68 exceeded the recommended value of .6, and the Bartlett's Test of Sphericity was statistically significant, supporting the factorability of the correlation matrix (Pallant, 2004).

The PCA resulted in 4 factors with eigenvalues exceeding 1, explaining 55% of variation in results. These four factors accounted for 23.6%, 13.9%, 9% and 8.1% respectively. A scree plot was also produced and on review it was decided to retain 3 factors for further exploration, based on Catell's scree test (Tabachnick and Fidell, 2001: 621).

To aid the interpretation of the factors, Varimax rotation was performed. The results of this process are described in Table 2 where it can be seen that all three components present a number of variables with strong loadings. The three factors explained a total of 46.6% of the variance exhibited with Component 1 contributing 16.8%, Component 2 15.5% and Component 3 14.3%.

Variables that have loaded on Factor 1 relate to the link between the individual and the organisation and reflect the concept of Organisational Identity. Variables that have loaded on Factor 2, all relate to the link between the musician and the music they perform reflecting the notion of Professional Identity. Variables that have loaded on Factor 3 all relate to the understanding of how others perceive the organisation and reflect the concept of Organisational Image.

This validates the scale as a useful tool to further explore the notions of identity and image as they relate to professional musicians in symphony orchestras.

Table 2: Varimax Rotation of Three Factor Solution

Item	Component 1 (Organisational Identity)	Component 2 (Professional Identity)	Component 3 (Organisational Image)
This orchestra's successes are my successes	.72		
I am proud to tell people I am a member of this orchestra	.65		
When someone criticises this orchestra it feels like a personal insult	.63		
People respond positively when I tell them I am a member of this orchestra	.62		
I feel that I am able to contribute to the success of this orchestra	.56		
I appreciate the opportunity to perform with good musicians		.73	
I prefer to play works that are challenging and extend my skills as a musician		.72	
Performing classical music is part of who I am		.63	
I feel better about myself when I play well		.50	
I would be happy playing in any comparable or better orchestra		.47	
I enjoy playing in the orchestra as it allows me to practice my profession		.46	
The people of this State value the music we perform			.80
The contributions this orchestra makes to the life of the State is not properly recognised by others			.71
It is considered prestigious to be a member of this orchestra			.70
I am happy with the image of the orchestra that is portrayed to the wider community			.53
% of variance explained	16.8%	15.5%	14.3%

An exploration of the variables identified above as looking at professional identity, revealed very high median results for the group as a whole as described in Table 3. This would indicate that there is indeed support for the notion that professional musicians have a high sense of professional identity.

Table 3: Mean Statistics for Professional Identity in Whole Population

Item	Mean Statistic	Std Deviation
I appreciate the opportunity to perform with good musicians	4.82	.446
I prefer to play works that are challenging and extend my skills as a musician	4.25	.709
Performing classical music is part of who I am	4.64	.596
I feel better about myself when I play well	4.73	.477
I would be happy playing in any comparable or better orchestra	4.08	.900
I enjoy playing in the orchestra as it allows me to practice my profession	4.58	.607

To test for variation within this group a series of one-way between-groups multivariate analysis of variance (MANOVA) tests were undertaken. The independent variables used separately were orchestral membership, age, gender, section played in (string, woodwind, brass and percussion) and usual role in the orchestra (section leader, principal and rank and file). Preliminary assumption testing was undertaken to check for normality, linearity, univariate and multivariate outliers, homogeneity of variance-covariance matrices and multicollinearity, and no serious violations were identified.

Of the MANOVA analyses undertaken only one test showed statistical significance. There was a statistically significant difference when using "orchestral membership" as the independent variable. The results of the combined dependent variables showed statistically significant difference between orchestras (F=1.8, p=.028, Wilk's Lambda=.67, partial eta squared=.13). On considering the results for the dependent variables separately the only difference which was statistically significant using a Bonferroni adjusted alpha of .008 was "I would be happy playing in any comparable or better orchestra (F=4.94, p=.003). The results of that particular variable are shown in Table 4, which indicates Orchestra 4 reported lower levels of happiness to play in another orchestra.

Table 4: "I would be Happy Playing in Any Comparable or Better Orchestra"

Orchestra	Mean	Standard Dev.
1	4.63	.518
2	4.09	.750
3	4.32	.748
4	3.55	1.101
Total	4.08	.900

A further series of MANOVA analyses were undertaken with each other factor group. Again preliminary assumption testing showed no significant violations of the assumptions under consideration. Of all analyses undertaken only one showed statistically significant results. There was statistically significant difference between orchestras and organisational image (F=2.18, p=.014, Wilk's Lambda=.73, partial eta squared= .1). On considering the individual results for the dependent variables using a Bonferroni adjusted alpha of .0125, two variables showed significant variation.

The first was "The people of this State value the music we perform" (F=5.61, p=.002) and the second was "I am happy with the image of the orchestra that is portrayed to the wider community" (F=4.26, p=.008). The means of these two items across orchestras are displayed in Table 5 and 6.

Table 5: "The People of the State Value the Music We Perform"

Orchestra	Mean	Standard Dev.
1	3.38	.916
2	3.95	.653
3	3.29	.973
4	4.13	.757
Total	3.70	.902

Table 6: "I am Happy with the Image of the Orchestra Portrayed to the Wider Community"

Orchestra	Mean	Standard Dev.
1	3.63	.916
2	3.77	.869
3	3.06	.929
4	3.74	.619
Total	3.49	.885

In regards to the perceived value placed by members of the community on the music performed by the orchestras, there appears a distinction between the orchestras. Orchestras 1 and 3 reported significantly lower mean scores for this question than did Orchestras 2 and 4. In relation to the direct question about image, one orchestra, Orchestra 3 reported a significantly lower mean score than did the other three orchestras. These results lend support to the hypothesis that there are differences in relation to perceived organisational image between the orchestras being studied.

Conclusions

The initial analysis of the scale of 15 items showed that this was a reliable measure. Factor analysis supported the variables as studying the elements under investigation. The variables loaded on three factors successfully, which identified the underlying concepts of professional identity of the musicians, organisational identity and organisational image. On further analysis it was found that musicians employed in the orchestras under investigation showed high levels of professional identity. This was indicated by the high results for the questions identified in the factor analysis as assessing this underlying concept. There was no statistically significant variance found between groups based on variables such as gender, section, age or role performed – which indicates that these factors do not impact on the professional identity held by musicians in general. On more detailed analysis there were some statistically significant variations found between orchestras – notably in relation to the following variables:
- The desire to perform in a particular orchestra
- The perceived value placed on the music by the community
- The image of the orchestra portrayed to the wider community

These results indicate that over time the orchestras have begun to develop various independent identities, images and links to the wider community at differing levels, as perceived by the musicians employed in the orchestras. While the first point indicating the happiness to perform in any comparable or better orchestra formed part of the professional identity profile, it does have a direct link to the strength of bond between musician and orchestra. As such it may show some weakness in relation to organisational identity, where musicians see the orchestra as a vehicle to perform their craft and do not have a great sense of belonging to a particular orchestra. Interestingly it was Orchestra 4 (the smallest orchestra) that reported the lowest level in relation to this question. This may indicate that musicians in this orchestra are the most happy being in that orchestra and have less desire to perform elsewhere. This may indicate a higher sense of identity between the musicians and the organisation itself in that orchestra.

The questions relating to perceived value placed by the wider community and the image being portrayed to that community are directly linked to organisational image. Orchestra 1 and 3 reported lower results for value by the community, with Orchestra 3 also reporting less satisfaction with the image being portrayed. Given the low return rate for Orchestra No. 1 any conclusions for this aspect need to be taken cautiously. However there does seem to be a significantly lower perception by members of Orchestra 3 about the image of the orchestra in the wider community.

This study is the first component in a wider research project looking at the activities of the professional symphony orchestras in Australia and the impact of changing organisational structure has had on the musicians they employ. Further analysis of data collected in this research is required to fully understand the implications of this change on the work musicians undertake and how this affects the sustainability of these organisations. Preliminary results have shown that musicians in symphony orchestras have a high sense of professional identity and issues that affect this notion of identity may impact on the musicians in a number of ways as highlighted by the literature reviewed. Ongoing analysis will look to explore further the level of organisational identity and what this means to the musicians that make up such a large part of the organisations in question. In addition the data collected will help to develop an understanding of what is considered important to professional musicians in relation to the both the work practices and outcomes of such entities.

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