

## **SYMPHONY ORCHESTRA CONTROL OPTIONS**

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**Abstract:** *a large orchestra is inherently very expensive and requires a salary for about a hundred performing musicians. In addition, there are production, administrative and advertising costs. A recent study by Flanagan of the current financial situation of orchestra management found that orchestras are not financially self-sustaining, but costs are at or below their income level. Because of this financial reality, orchestras must rely on additional income from private and public subsidies.*

**Keywords:** *orchestra, music, art, culture, analysis, research, concert, performance.*

## **ПАРАМЕТРЫ УПРАВЛЕНИЯ СИМФОНИЧЕСКИМИ ОРКЕСТРАМИ**

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**Аннотация:** *большой оркестр по своей природе очень дорог и требует зарплаты примерно для сотни музыкантов-исполнителей. Кроме того, существуют производственные, административные и рекламные расходы. Недавнее исследование, проведенное Фланганом текущего финансового положения управления оркестрами, показало, что оркестры не являются самокупаемыми в финансовом отношении, а расходы на уровне их доходов или ниже. Из-за этой финансовой реальности оркестры должны полагаться на дополнительный доход за счет частных и государственных субсидий.*

**Ключевые слова:** *оркестр, музыка, искусство, культура, анализ, исследование, концерт, исполнение.*

Flanagan's study of alternative forms of financing serves as a modern update of the work of Baumol and Bowen, who identified and analyzed the "cost disease" of the performing arts. From the middle to the end of the last century, labor productivity increased significantly in all fields except the arts, resulting in higher wages in these fields. Wages in the arts industry have had to match these increases to attract and retain employees. Initially, the costs were passed on to the consumer in the form of an increase in ticket prices. However, after encountering price resistance, the gap between revenues and costs had to be met through a combination of donations and public assistance.

The development of multiple forms of competing entertainment (film, television, sports) and multiple methods of sourcing music over time will lead to serious competition for entertainment and lower music prices. However, production and management costs for the orchestra rose, creating an economic dilemma and an untenable market situation. This scenario is detailed by Hilburn and Gray in *The Economics of Arts and Culture*. In line with the notion of the importance of cultural capital, they argue that there is a social obligation to preserve and support the artistic values that enrich a society and its culture. Arguably, orchestras and many art forms operate under conditions of "market failure" and therefore need to receive funding and additional compensation for the benefits they provide. Today's support of orchestras by governments and donors is no different than "art subsidized by Austrian, Russian" and others in history.

The level of government support for orchestras varies according to government policies in different countries. Galinsky and Lenman analyzed orchestras in the United States, Great Britain, and East and West Germany to determine how they were financially supported. The current status of orchestras in each region varies depending on their historical background and individual gift history in each country. The remarkable origins of orchestral music in Europe allowed for a transition to a significant state subsidy model. Orchestras were considered an important component of the cultural structure of society.

This level of state support for European orchestras is usually associated with a significant impact on the orchestra's activities. German orchestras are used and controlled as instruments of "government-sanctioned culture". The US does not offer the same level of oversight and protection, holding that each orchestra is responsible for its own sustainability and developing its own business plan. The UK uses a system somewhere between the two, with a mix of private and public subsidies.

Demographic data provided the basis for developing targeted marketing strategies to attract audiences to orchestral concerts. The goal was not only to encourage repeat visits from established fans, but also to attract

new audiences. Osborn and Rentschler provide insight into the positive impact of prioritizing different targeting strategies on increasing orchestra attendance. Their thesis is that if classical music attendance is becoming increasingly diverse, this will create a need to provide more diverse programming that resonates well with the modern market.

To achieve this, it is important to truly appreciate and understand the factors in the repertoire and the corporate interface that serves to develop the overall authentic experience.

Previously, it was considered sufficient to create a passive relationship with the audience dedicated to the orchestra's artistic and creative choices. This is due to the greater ease with which consumers can access music, as well as the wider variety of music that has been around for longer than the general popularity of orchestral music. However, it is generally recognized that people appreciate many types of music and generally welcome the opportunity to develop themselves culturally. These challenges suggest that the development of innovative marketing and communication programs and the diversification of educational programs should be a key focus for professional orchestras, and will enable them to resolutely attract and engage new audiences.

Focusing on a small number of orchestras allows for a detailed analysis of organizational management parameters and their impact on financial and artistic results. Although Maitlis and Almendinger looked at general themes of orchestra management across a large geographic area, the findings were too general and lacked a clear understanding of the practices associated with individual organizations and their associated outcomes. The effectiveness of detailed analysis through specific case studies to identify organizational and management patterns is evident in Williams's work. This work has shown that concentrating research on a small number of orchestras allows for a more detailed analysis of orchestra operations, and to see the complex design of organizational management. The large sample sizes used by Maitlisim provided insight into key themes of orchestral management and internal relations in different geographic regions. In contrast, William's research provided a more detail-oriented analysis, looking at individual relationships within the orchestra.

Each country has its own social, political and economic environment. Thus, linking individual orchestras' internal organizational and management practices to outcomes could be confounded by broader country-specific factors.

However, it should be recognized that the world economy has become globalized and there has been significant convergence in management practices between developed economies. It is assumed that external factors, even if they exist, do not mask any unique management strategy adopted by the orchestra leading to certain outcomes.

Each country's environment presents unique challenges that each organization must contend with. This includes demands for government control, labor laws, political intervention, and economic outcomes. However, each country has some degree of problems in this area, and any differences here do not negate the comparison of orchestras from different countries. On the other hand, some perceived disadvantages may be associated with certain advantages. Thus, increased state control and political intervention can be a means of strengthening state support.

It will be interesting to compare the organizational structure of different orchestras in detail. By looking in detail at the type of functional departments and the number of people involved in specific management operational activities, it is possible to compare the difference in resource allocation, differential management and productivity between orchestras. This comparison was found to be very difficult to make. It was found that there are many unique regulatory and governance factors that must be addressed by specific orchestrations. This prevented the analysis of specific orchestral positions, where many positions were unique or overlapped with several positions in other orchestras. As a result, a direct comparison of the types and numbers of employees in different departments was deemed inappropriate. Instead, a broad comparison is made between artistic, administrative and executive departments. Direct comparisons include "orchestral musicians" and "boards of directors" common to all orchestral organizations. A detailed comparison of orchestral management and operational performance can be an interesting topic, providing useful information for arts administrators, government bodies and potential donors.

In addition to paid concerts, the orchestra presents a series of free concerts aimed at attracting non-regular attendees and people who may not have the opportunity or opportunity to attend paid events.

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