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An analysis of the Boston Symphony Orchestra's public relations program.

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Thesis

AN ANALYSIS OF THE BOSTON SYMPHONY ORCHESTRA'S
PUBLIC RELATIONS PROGRAM

by

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First Reader

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CHAPTER I

SIGNIFICANCE OF THE STUDY

From a modest beginning and with limited program the Boston Symphony Orchestra has grown to have surprising impact and demand not only in metropolitan Boston but over the nation and in Europe. The orchestra was established in 1881 through the inspiration of one man, Henry L. Higginson gave his money, time and business ability for its creation. Only four of the world's great orchestras still in existence have seniority to the Boston Symphony Orchestra: London, Leipzig, Vienna and Paris.

Purpose: The main portion of this thesis will examine the various media of communication that have been and are now being used to bring the Boston Symphony Orchestra to public recognition and to analyze the part played by each in maintaining interest and support for the orchestra. With the degree of success maintained through the years, it is felt that a case study can be of value in the future to anyone who would have need of information concerning the forming or operation of an organization of this type.
Because the subject under investigation extends back over a lengthy period of time it is felt that perhaps the best way to give it adequate coverage is by use of the case study method. By this method a more thorough investigation of the various areas to be studied may be accomplished.

A second portion of the thesis will formulate a list of approaches and methods currently used by the leading symphony orchestras in their community and public relations programs. This information has been obtained by a questionnaire sent to the major symphony orchestras in the United States.*

The third portion will arrive at some conclusions as to the areas in which the Boston Symphony Orchestra is enjoying good public relations and areas in which improvement is desirable and make recommendations that may be feasible.

Sources: The sources to be explored are publications put out by the Boston Symphony Orchestra and those of the other major orchestras in the United States (twenty-four).* An investigation has been made of the

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* Orchestras with budgets that exceed $100,000.
Boston Symphony Orchestra's press office and scrapbooks, also, newspapers and periodicals in relation to the overall publicity program. Interviews have been obtained with key people in the organization and others that may not be affiliated with it, but have interest in its work. Libraries used in the collection of related data were Boston University School of Public Relations and Communications, Boston Public Library, and the Boston Symphony Orchestra Library.

**Methods used** A detailed study of all the literature obtained from the orchestras has been made, and an open and closed-end questionnaire was sent to the twenty-four symphony orchestras. By the use of this questionnaire and the literature an examination was made of the public relations program, methods, and approaches of each orchestra. Depth interviews were used to gather information from the Boston Symphony Orchestra, and as mentioned above, key personnel and officials were interviewed.
CHAPTER II

HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

The purpose of this chapter in the body of this thesis is to give the reader a brief outline of the development of the Boston Symphony Orchestra from its beginning up to the present time.

Statistical material used in this chapter was obtained from The American Symphony Orchestra, by John H. Mueller, chapter 3, pages 78 through 100 inclusive. Additional information was compiled from literature printed by the Boston Symphony Orchestra entitled, "The Boston Symphony Orchestra," and "75 Years of Symphony Concerts."

History: The Boston Symphony Orchestra began as the inspiration of one man, Henry L. Higginson gave of his time, money, and business ability for its creation. He secured musicians, hired a conductor and for nearly forty years was the sole supporter of the orchestra. In 1918, he felt he could no longer carry this responsibility. It was then assumed by a board of trustees with the help of anonymous guarantors. With this change the Boston Symphony Orchestra became a
public trust. An endowment fund was established, and has been increased from time to time by bequests. At present the continuation of the orchestra must depend, to a large degree, upon the "Friends of the Boston Symphony Orchestra," a society consisting of a number of generous citizens who shoulder the financial responsibility to supplement box office returns which are inadequate to meet the expenses of the orchestra.

The beginning years of the orchestra. In the spring of 1861 Boston received the first news of this idea of Henry Higginson. The Boston financier made known that his intentions were to hire an orchestra of sixty men and a conductor, and to pay them all by the year. He anticipated a deficit of $50,000, for which $1,000,000 would be required in principal. His intentions of course were to provide the principal.

He secured the best musicians he could find in Europe and Georg Henschel, a talented young conductor to lead them. Although destined to be a banker Henry Higginson's first love was music. He had studied music in Vienna in 1860 and it was there that he realized what a symphony orchestra could be. He was also aware of the lack of development in his own country. With very modest beginnings he organized in Boston the first permanent
orchestra. Its sole energies were to be devoted toward the creation of ideal performances of Mozart, Schubert and Beethoven.

The first conductor. Georg Henschel's appointment to conduct the new orchestra had been occasioned by a short visit to Boston, when he conducted his own overture with the orchestra of the Harvard Musical Association. He was hired by Higginson to form the new orchestra at a salary of $10,000 per season.

The appointment of this new, untried foreign artist aroused bitter complaints. The staunch old guard soon demanded that a local conductor, "who had devoted his life to Boston" replace Henschel. Georg Henschel not only had the responsibilities of his job as a new conductor, and organizer on his hands, but also added were problems of public relations.

Higginson shortly made it a policy to hire almost exclusively local musicians to prevent further criticism. The gesture was soon to be discarded. It was felt that an orchestra could not remain local except in name if it is to progress and pursue perfection. It must seek its conductor and players on the open market. It became apparent that Henschel's initial successes were not to be continued. Higginson demanded more.
The Promenade series. In 1884 Wilhelm Gercke replaced Konschel to become the orchestra's second conductor. It has been said, "The first conductor was a pioneer; the second, a polisher; the third, in his way, a firebrand." With Gercke came not only a score of new players but new methods of work and discipline. It became necessary to make contracts more enticing, extend the regular season and add a spring Promenade series to attract better players, particularly those who came from afar. The Promenade series later became known as the "Pops."

Gercke returned to Vienna by his own choosing after five years as conductor. Higginson was able to secure the conductor of the Leipzig Opera, Arthur Nikisch, who had more than ten years' experience. Emil Paur followed him, and in 1895 Gercke returned to continue the work he decided to leave nine years before.

Gercke's second stay was short lived also. One reviewer observed that Gercke was, "ceasing to draw." Publicly, Higginson maintained a high standard of correctness and assured Gercke that he could remain in Boston. However, Philip Hale, music critic of the Herald, has

1 "The Boston Symphony Orchestra" (Boston: Boston Symphony Orchestra, Symphony Hall, 1956)
cited Higginson's personal communication attesting to points of friction between the conductor and the philanthropist. One of these trouble spots was Gericke's refusal to permit guest conductors. Higginson hoped to reduce some of the growing deficit by this means. Gericke feared deterioration of the orchestra by using outside conductors.

**Symphony Hall.** In the autumn of 1900 Boston Symphony Hall was completed at a total cost of $750,000. The architects were Hensar, Mead, and White of New York. The hall was the culmination of the combined efforts of Mr. Higginson and a committee of gentlemen called together by him.

Mr. Higginson understood the things that were essential to a good concert hall. With the aid of Professor Wallace C. Sabine, Assistant Professor of Physics at Harvard University, as far as possible, the hall was made acoustically perfect. Minute details such as the percentage of men and women in past audiences were considered and the difference in clothing weight of men and women.

When Symphony Hall was opened the orchestra, for the first time, went under dual management. The management of the hall and orchestra were made separate functions. At this time L. G. Huggett joined Mr. Ellis as manager of
the orchestra. He introduced for the first time in the United States Sunday concerts, overcoming prejudices and providing a new public for the concert hall.

Max caused loss of conductor. It was Karl Muck, conductor of the Royal Opera of Berlin who took Wilhelm Gericke’s place and served from 1906 until 1918 (with an interim in the seasons 1908 to 1912 when Max Fiedler took his place).

The story of Dr. Muck’s departure is very interesting and has particular public relations significance. Anti-German sentiment began to rise in the spring of 1915 when the Lusitania was sunk. These feelings remained subdued for a time behind the skirts of tolerance and individual freedom.

But soon America was part of a serious war. The fact that Dr. Muck because he was German must be a friend of the Kaiser; a blend of “spy scare,” superpatriotism, and dislike for German music built sentiment against him to a high pitch. Obstinate bungling in public relations has been related as a major factor in the reasons Dr. Muck returned to Germany after the war.

When Karl Muck returned to Germany, Henri Rabaud came from Paris to conduct for a season and was
succeeded in 1919 by Pierre Monteux. Pierre Monteux conducted for five years to be succeeded by Serge Koussevitzky. Dr. Koussevitzky served through a quarter of a century, the longest period for any previous conductor; and before he retired in 1949 he had almost become a legend. This brings us to the orchestra’s present conductor Dr. Charles Munch who has served very successfully since that time.

**Promenade Concerts** After the regular concert season in 1885, Promenade concerts were begun. They provided lighter programs and refreshments to suit the mood of the season. The concerts were not called "Pops" until 1900. It is thought that the word "Pops" first meant "popular" and remained because it seemed more appropriate than any other word. In the beginning they were "Promenade Concerts" patterned after the "Pops" or "Promenade Concerts" of London. These popular concerts flourished from the beginning and still have capacity audiences. During the season, seats are removed from the main floor of the hall and replaced with tables and chairs.

These concerts have developed to serve an additional function. They do missionary work and attempt to give each level of musical taste a sample of something new, thus they are planned to be educational.
Esplanade Concerts. In 1939 Arthur Fiedler initiated the Esplanade concerts in the open air on Boston's Charles River embankment. The overwhelming success of these concerts resulted in the building of the beautiful Hatch Memorial acoustical shell in 1940. Audiences of ten to twenty thousand people listen on summer evenings to these programs free of charge. These concerts have grown in popularity to give the orchestra an additional audience of between 300 and 350,000 people.

The beginning of the Berkshire Festival. In the summer of 1934 the idea was born when a committee of citizens in Berkshire County began talking about a summer music festival. At the beginning of the third season of this festival in 1936 the committee invited the Boston Symphony Orchestra, with Serge Koussevitzky to present three concerts. With the situation in Europe as it was America had to depend more upon its own resources for summer entertainment.

Serge Koussevitzky was quick to take advantage of the situation. Land was donated and the scope of the festival increased. Dr. Koussevitzky realized the need of a place to train players, conductors and composers. This seemed to be the ideal situation to train musicians by members of the orchestra, combine it with a series
of concerts and extend the season to provide greater security for orchestra members. With the season again lengthened, the orchestra members came one step closer to a year-round job. The faculty at present includes twenty-three members of the orchestra and provides a rare opportunity for young musicians.
CHAPTER III

ORGANIZATION AND PROBLEMS

In the beginning Henry Higginson and the conductor were virtually the whole of the organization. Organizational decisions were made through cooperative work of two people and things were relatively simple.

Early problems One of the earliest problems of importance was how to combat absences in the orchestra, particularly for performances. Musicians were frequently distracted by other musical functions and played under other conductors. The members were only paid six dollars per concert and three dollars per rehearsal. Discipline was missing as well as pay.

Contrasts and discipline When Wilhelm Gericke replaced Henschel, the first conductor, the dead wood was culled from the orchestra. Players were removed for technical deterioration or personal insubordination. Contractual provisions were improved and discipline stiffened. Nonattendance and tardiness would not be overlooked. Tours as far west as St. Louis were planned for the orchestra and the promenade series included to lengthen the season.
The conductor. A second problem which was present at the beginning, remained with the orchestra for seventy-five years of existence, and will surely be with it in the future is that of the conductor. Most conductors soon divide their audiences into two camps, those for and those against. An art form, being as vague and nebulous as it is, must inevitably find itself in this position. The conductor is his own public relations man; he either sells himself and his music to enough people or he must find a new place to hang his baton.

Financial reorganization at the death of Henry Higginson. In 1929 at the death of Henry Higginson who had given the orchestra a secure financial position for thirty-seven years it was evident that financial reorganization must be accomplished. Mr. E. B. Dane came to the aid of the orchestra and for several years gave it stable footing. The annual deficit was about $100,000 and was beginning to exceed the capacity of philanthropists to meet it. The orchestra had to find a broader base of support. In 1923 there was a plea for citizens to join the cause and a list of three hundred guarantors was published.

The union. When the cost of living began to rise again after the war the wage scale of the orchestra
became more out of proportion than it already was. The Boston Symphony Orchestra was the only orchestra in the country that was not unionized. However, in industry there was still a sufficiently large number of open shops.

The shock of a musicians' strike of 1920 eventually led to the unionization of the orchestra in the early part of 1924. The orchestra's musicians for a time had been satisfied by the prestige the orchestra offered. As the supply of musicians from Europe had been largely cut off and the forming of new symphony orchestras in the west began, the union's bargaining position was strengthened.

Mr. Higginson's stand against unions had been very strong and the present board had rigidly maintained this position until Mr. Frederick Fradkin, the concertmaster, joined the union. Following this action on March 5, 1920, the conductor and the concertmaster engaged in a little altercation backstage. During the concert that followed the concertmaster refused to stand at the request of the conductor as an acknowledgment of the applause. He was dismissed for insubordination and as a result, thirty-six musicians did not appear for the Saturday evening concert.
The strike which followed by no means was the first in the history of a major orchestra but it was very costly. There was a loss of one third of the orchestra's personnel. Thus, Monteux, conductor at the time, was faced with a problem similar to that which Goricka had faced forty years before. The orchestra had to be rebuilt and unified. This had been successfully accomplished before Serge Koussevitzky began his twenty-five year period as conductor of the orchestra.

During the period of near collapse the Boston Symphony suffered a great loss of prestige. Koussevitzky soon regained this loss for the orchestra, and became one of the three American greats, the other two being, of course, Stokowski and Toscanini.

The union became more and more powerful with the beginning of broadcasting and recording as sources of revenue. Soloists and conductors could be forbidden to appear with the orchestra. Particular concert halls could be blacklisted for allowing an orchestra on tour to play there; radio and recording could be banned. The orchestra was very vulnerable from a financial point of view.

Organization and Functions. The affairs of the Boston Symphony Orchestra are now administered
by a self-perpetuating board of trustees with 15 members. Each member serves for a period of time and is retired. A new member is elected to take his place. In the beginning trustees were more or less scholars and gentlemen, but most important were those who could take out a checkbook in time of need. This has become a rarity.

Men of prominence in public life, social strata, religion, commerce, business and industry now fill these positions. There has been a recent shift in emphasis from people who donate large sums of money to business and corporate giving. Current fund campaigns have been aimed at the business man.

The orchestra has an auxiliary fund raising organization called "Friends of the Boston Symphony Orchestra." Membership is open to all those who contribute to the maintenance of the orchestra. This organization has no direct control of the orchestra's affairs. However, attempts are made to make members feel they are a vital part of the orchestra's support. A tea and special concert is given for them each year. This year (1967), Mr. Edward Fitzgerald of United Press News Pictures who traveled with the orchestra, showed color slides he had made during the recent European tour.
The organization of a symphony orchestra must fulfill two purposes: produce and sell concerts and raise funds to fill the gap between income and expense. To accomplish this task with success a number of duties must be performed. There must be coordination between many groups, the union, publishers and copyright owners, and sometimes school authorities and city fathers.

Other routine duties include: preparing and disseminating booklets, folders, and other promotional literature, planning concert tours and attending to the details of arrangement, handling advertising, contacting the press, hiring and firing of orchestra personnel, printing of concert programs, and supervising the box office.

The present organization of the Boston Symphony Orchestra consists of a President, Board of Trustees, Vice-President, and Treasurer for administrative functions; and a Manager, Personnel Manager, two Assistant Managers, a Program Announcer, Advertising Manager, Press Department and Maintenance Staff to perform managerial functions.

The manager is the most important single coordinator in the organization. It is his job to sift
ideas that originate with the board, use those that are most useful and attempt to put aside ill considered ideas that are of little or no value. The degree of effectiveness in doing this is directly related to the mutual respect between the board members and the manager.

A board whose actions arise from ignorance or a view of the orchestra as a means of personal gratification rather than a civic institution may lose the good will and confidence of the community. The direct result will be not enough finances to support the orchestra as it should be.

The Personnel Manager. It is the duty of the Personnel Manager to maintain good relations between musicians and to assist the conductor with any of their personal or routine problems. He is in charge of arrangements with the union, labor problems, and assists the manager in maintaining rapport between the Board of Trustees and management.

The Assistant Manager. The first Assistant Manager is concerned primarily with the orchestra on tour. He must prepare the schedule of stops, make arrangements for travel and accommodations, and handle publicity and press releases.
The second Assistant Manager makes arrangements and schedules all miscellaneous events that are presented in Symphony Hall. He handles the bookings of all groups that make reservations for special nights at the Pops.

The Program Annotator and Advertising Manager work together to produce the program for each concert. The Program Annotator collects and writes the program notes and the Advertising Manager solicites ads for the program.

The Press Department must shoulder the biggest responsibility in public relations. Publicity and press relations either present the orchestra in the proper prospective or incur ill will and indifference of the community. They are the biggest single merchandising factor about the organization beside the orchestra itself.

The Maintenance Division headed by the Building Superintendent is the last part of the formal organization. Care and repair of the hall, and preparation for concerts are their responsibilities. Regular seats on the main floor must be replaced by tables and chairs brought up from the basement for Pop concerts.
CHAPTER IV

PROMOTION, PUBLIC RELATIONS AND
PUBLICITY MATTERS

The Boston Symphony Orchestra earns approximately 86 per cent of its yearly expenses. This is considerably larger than the earnings of the other major orchestras. Even with this earning capacity, during the 1956-57 season the orchestra incurred a deficit of $250,000.

Concerts With the information available, the Boston Symphony Orchestra appears to have made use of all of the present facilities to merchandise the orchestra to its best advantage last year. The total regularly scheduled concerts for the winter season of 1956-57 were sixty-three. There were two special concerts, twelve open rehearsals (including Berkshire Festival rehearsals), fifty-four concerts outside of Boston, twenty-one Esplanade concerts, sixty Pop concerts, thirty-six Tanglewood concerts, and twenty-eight concerts on its European tour. The total number of concerts for the 1956-57 season was 276, which seems like an impossible schedule for one orchestra to perform.
The orchestra has been able to accomplish this feat with the aid of six guest conductors, its regular conductor, Dr. Rankin, associate conductor, Richard Burgin, and the Pop conductor, Mr. Arthur Fiedler and his assistant, Harry Dickson, who shared the conducting burden. Besides, the Pop orchestra does not include the first player of each section. The total of 105 players in the symphony orchestra is reduced to 95 for the Pop orchestra and summer replacements are used to ease the strenuous schedule. There are twenty-three regular players who are a part of the faculty at the Berkshire Music Center during the summer. Local musicians and students fill these vacancies in the orchestra.

Broadcasting: Concerts of the orchestra (Winter season, Pop, Berkshire Festival) were carried by delayed broadcast over the NBC Network on Monday evenings from 8:15 to 9:00 P.M. WGBH broadcasts Friday and Saturday concerts in full by the FM radio station. The Saturday evening Pop concerts were broadcast by WGBH.

The thirty-six Berkshire Festival concerts were put on the air by delayed broadcast through the winter season over Station WGBH. The December 5, concert in Kresge Auditorium, Massachusetts Institute of Technology, and the first concert of the Cambridge Series, were simulcast over Station WGBH-TV and WGBH-FM.
Throughout the season, tape or disc transcriptions were sent to the Voice of America and were broadcast by stations in Athens, London, Madrid, Paris, Sarawak (East Indies), Tokyo, and Ciudad Trujillo (Dominican Republic).

Fund-raising methods. In the 1957 fund drive spot announcements have been broadcast at frequent intervals over the Boston radio stations. They have been preceded by short bits of music by the orchestra. Trustees and the President of the orchestra have been used to make these announcements. The content was similar to the following:

"I am _______________, a trustee of the Boston Symphony Orchestra. You have just heard members of the orchestra perform a portion of the 'Fantastic Symphony' by Hector Berlioz.

Critics here and abroad acclaim your Boston Symphony Orchestra as the finest in the world. Unfortunately I cannot make the same optimistic report for your orchestra's finances.

Although generous individuals and business friends of the symphony have subscribed $150,000, an additional $100,000 is needed.

Won't you do your part in the support of your great orchestra? Mail your check to Symphony Hall, Boston today!"

For several years appeals have been made to Boston business men to raise funds for the orchestra. Luncheons have been given early in yearly fund drives and representatives
from various businesses in and around Boston are invited.
The luncheon includes an appeal for business to aid the orchestra and is followed by a special concert. This year the event was held on March 7, 1957.

"The Greater Boston Chamber of Commerce sponsored the noontime luncheon in Symphony Hall—it looked a little like opening night of the Folks and their chief men agreed with Ernest Henderson, Chamber president, when he said the famed orchestra is 'an asset to the economy of this nature and historic city'."  

"The Chamber of commerce called the meeting after a recent report from the trustees of the orchestra, headed by Henry B. Cabot, which showed that financial reserves had been wiped out and that the money problem had become 'a peril'."  

"Henderson also stressed the value of the orchestra to 'the industrial resurgence of Boston now underway' and added the grim note that symphonies in 15 cities in the nation 'may go on the rocks in a thin year.'"  

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2 Feature story in the Boston Herald (Boston, Massachusetts), March 8, 1957.
3 Ibid.
4 Ibid.
Personal appeals were made to members of the
Friends of the Boston Symphony and past corporate sponsors.
Mailing lists were used to state further the financial condi-
tion of the orchestra. News releases early in the cam-
paign listed statistics about the orchestra's financial
condition.

"The Boston Symphony actually is a big earner
and makes 86 per cent of expenses, a truly remarkable pro-
portion in a field where such earnings rarely top 40 to 50
per cent.

But in the past 10 years it has been plagued by
rising costs--up 39 per cent from $1.2 million to $1.7 mil-
lion. Naturally income has climbed, too, but the total in
those same years has risen only 27 per cent, from $1,247,000
in 1946 to $1,584,000 in 1956.

And every year has seen a widening of the gap
between income and outgo."5

The luncheon was publicized by three Boston pa-
pers, the Boston Herald, the Christian Science Monitor and
the Boston Daily Globe. These releases were made into a

5 News item in the Boston Herald (Boston, Massachusetts),
March 3, 1957
promotional leaflet and mailed to Boston business men with a pledge card and request for funds.

Most of the orchestra's publications have small bits requesting donations and explaining the tax advantage. Pledge cards are inserted in programs frequently.

Additional advertising for concert programs has been sought by personal contact and by soliciting in the program. Also, concert prices will be increased for the 1957-58 season. Friday and Saturday concerts will be increased 5 per cent and Sunday and Tuesday concerts increased 10 per cent.

No information concerning present and past fund campaigns has been made available to the writer. Therefore it is impossible to say how much business supports the orchestra, what businesses support the orchestra, or to make any comparison between the success of the present campaign and past campaigns.

Tours. The orchestra has made two European tours. The first was in 1952 and was financed by the Congress for Cultural Freedom, an organization formed as a counterattack for Communist ideologies. The second tour was made in 1956 and received financial support from several sources. The major source was the President's Fund for International
Cooperation. The second largest source of revenue was from actual ticket receipts of the 19 city tour. A third source not to be overlooked was contributions by citizens in and around Boston and the Friends of the Boston Symphony Orchestra. These contributions were especially designated for the tour.

In a letter to Henry Cabot, president of the trustees, President Eisenhower stated that:

"The exchange of artists is one of the most effective methods of strengthening world friendship. ... please accept my congratulations on a job well done."

Each time the orchestra makes a tour of this kind a tremendous amount of planning is required. One hundred five musicians and 8 tons of baggage must be moved from place to place. The baggage from the last trip was photographed and used to publicize the size of this operation.
CHAPTER V

BOSTON SYMPHONY ORCHESTRA PUBLICATIONS

This chapter will be devoted to the examination of current and past orchestra publications that are available. The publications will be categorized as to the type of distribution they were planned for, content, objectives, percentage of space devoted to pictures and the number of pictures. Where possible comparisons will be made between current and past publications that are similar in content and purpose. Fund raising approaches in each publication will be listed.

Press information The orchestra has four publications at present to be used as background information by the press. The most extensive of these is the "Press Book, Charles Munch." This booklet is twenty-seven pages in length with nine sections as follows:

1. Biography
2. Charles Munch of Alsace
3. Charles Munch as Musician
4. Charles Munch in Rehearsal
5. Public Rehearsals by the Boston Symphony Orchestra
6. The Repertory of Charles Munch
7. Anecdotes about Charles Munch
   Munch and Toscanini
   Matinee Idol
   Charles Munch's Table
   Munch, Acoustics Experimenter
8. Munch Describes the Conductor's Task
9. The Career of Charles Munch

The booklet is arranged so that the type of information desired about the conductor is easily located. It is written in a simple informative style. Copies of the booklet are available for students and isolated individual requests.

The second publication is a list published each year of organizations holding reservations for the Pops. The list includes the name of the organization, the date of reservation, number of seats reserved, the floor, and the name and address of the person making the reservation.

The third publication is a three-page mimeographed history of the Berkshire Festival. It lists year by year from the Festival's beginning in 1934, the most significant events in its development. In a large number of cases this memo is sufficient to supply the information needed, however,
it is far from being a complete history. Examples of these
deficiencies and the deficiencies of the publication men-
tioned in the following paragraph may be observed by a com-
parison with a rather complete coverage by M. A. DeWolfe
Howe called, *The Tale of Tanglewood*, the Vanguard Press,
New York, N.Y., 1943. The Boston Symphony Orchestra pub-
lications are found in Appendix A, Volume II of this work.

The final publication in this group is similar
to the one just described. It is a two paged, mimeographed
*History of the Berkshire Music Center*. Its brevity serious-
ly limits its usefulness. All of the press publications
mentioned above are available by special request for students
and teachers. There are others of the orchestra publications
that are useful to the press, of course, but these four
can be pointed out as being primarily for that purpose.

**Special publications** There are a number of items
that may be categorized as special publications. They are
designed to publicize a particular event or serve a speci-
fic need.

The first of these is a pair of leaflets designed
to tell the story of the orchestra's European tour and press
coverage. One is entitled the "Boston Symphony Orchestra
in Europe." It is a triple fold, six columned leaflet with
approximately 25 per cent of the total available space occupied by four pictures. These leaflets were distributed to subscribers and friends of the orchestra, and teachers and students.

The second special publication is a small single fold leaflet explaining the need for a raise in subscription prices. This leaflet accompanied the notice to subscribers for concert renewals.

The third is a single fold leaflet giving a short resume of the Boston Pops, how it began, and describing the kind of musical appeal. Approximately 30 per cent of the space is occupied by eight pictures. The distribution is: organizations who request a night at the Pops, and general promotion to those who might be prospects.

Regular publications. There is a large group of these publications produced at regular intervals. Among these are concert bulletins, posters and bulletin board announcements of concerts; brochures, leaflets and applications for the Berkshire Music Center, and five year anniversary publications.

Concert bulletin. The concert bulletin has been a source of considerable revenue for the orchestra.
Advertising in the Boston Symphony Concert Bulletin, Berkshire Festival Bulletin, and Boston Pops Bulletin has a reported circulation of 500,000. However, it is interesting to note that in concert bulletin number 3 of the 1956-57 season there were only five advertisers as compared with seventy-five in the last bulletin of the year. This is an increase of three times the amount of advertising as the season progressed.

Each year a financial statement is printed in one of the concert bulletins. There are frequent requests for gifts, donations, and bequests to be made to the orchestra, usually mentioning that these are tax exempt. Pledge cards are inserted with a few words from one of the orchestra officers or trustees.

Posters The majority of the posters go to schools and colleges to announce open rehearsals, extra events scheduled for the hall, and publicize rush lines to fill seats for Friday afternoon and other concert cancellations.

Berkshire Music Center Publications The Berkshire promotional material may be divided into two groups: concert publications and Music Center or school publications. Concert publications for this year include a price list, a card for making reservations, two leaflets that list the
schedule of events, and a third leaflet entitled "The Berkshire Mills." The Music Center has an attractive brochure catalog describing the school, its offerings and available scholarships.

The two leaflets giving the schedule of concerts are similar. Each has a seating plan with accompanying prices. Each has ticket information, and a list of guest conductors. The difference between the two publications is that one is planned for weekend audiences (listing only weekend concerts); the other gives a complete schedule of concerts for a vacation in the Berkshire Mills. The complete leaflet has an added fund appeal for the center and Tanglewood revolving scholarship fund to aid students.

The leaflet entitled "The Berkshire Mills" demonstrates good public relations planning. It makes use of all the other points of interest and things to do that would attract tourists to spend a vacation in the area. A list of nineteen things to see and do, an address and phone number for accommodations, and a suggestion that more detailed information may be obtained by writing are combined in this single fold leaflet. This bit of promotion was added to the other literature to be sent to this year's mailing list.
Anniversary brochures and bulleting. The orchestra produces regularly a five year anniversary brochure and an additional leaflet for various outside scheduled concerts. The leaflet, of similar content, is a single fold abbreviated form of the brochure.

The purpose of the brochure is, of course, to celebrate the anniversary and growth of the orchestra. But, the primary emphasis is to acquaint the public with the history, background, and program. There is usually a slight suggestion by innuendo that the orchestra needs funds.

A marked difference can be noted between the 70th and 75th anniversary brochure in layout, content, size, and use of pictures. The latest edition invites curiosity and creates immediate response on thumbing through its pages.

The first and most obvious contrast between the two brochures is the use of pictures. The earlier brochure is composed of 40 per cent pictures (17 pictures), while the 75th edition has 72 per cent pictures (48 pictures and an individual photograph of each of the 105 orchestra members).

The 75th edition is 1/2 inch wider and longer than the earlier one. Human interest is added by a picture of
each orchestra member and a short bit about his life (training, accomplishments, and home). Views of Boston and the Berkshire Music Center are added and all the available space is used with an adequate border of white around each photograph.

This review of the Boston Symphony Orchestra publications does not purport to be without omission. However, it includes all the publications that are and have been made available to the writer.
CHAPTER VI

SURVEY ANALYSIS: QUESTIONNAIRE

This chapter and the next two will be devoted to:
an analysis of data obtained from the questionnaire sent to
twenty-four symphony orchestras, the publications of these
orchestras, and a summary of the findings listing success-
ful public relations methods and approaches.

Due to the obvious limitations of a questionnaire
mailed to an organization, much of the information, publica-
tions, and public relations approaches were not forthcoming.
However, the writer has discovered through later research,
that some of the data is available in other reference sour-
ces. These will be used and sources cited to give a more
accurate picture of what the orchestras are doing to sus-
tain themselves.

Questionnaires were returned by nineteen of the
twenty-four orchestras and publications from seventeen or-
chestras. An overall reply, by either the questionnaire
or publications was received from twenty-one orchestras.
Additional statistical information has been obtained from
Who is Who in Music, 1951, Sterling Publishing Company,
"Musical America," July 1957, America's Symphony Orchestras, by Margaret Grant and Herman S. Nettlinger, and the American Symphony Orchestra League, Inc.

During the regular symphony seasons of 1957-58, major orchestras played to a total paying audience of 2,749,200. It has been estimated that the 200 or more secondary orchestras had a probable audience of between 1,500,000 and 2,000,000. While on November 16, 1955, "The Wall Street Journal" reported:

"Early season forecasts of this year's attendance vary from 8 million up to 10 million. Either figure would mark a big increase over the total of 4.6 million in 1945-1946. Some 1,000 symphonies now dot the nation, compared with 700 four years ago. . . ."

"The symphonic upswing reflects to some extent a general increase in interest in serious music. Also benefiting are opera companies, ballets, string ensembles, instrumental and vocal soloists, and producers of long-playing records and high-fidelity record players." 6

The following statement may seem harsh, but it is the overall impression received by the writer after

6 Feature story in the "Wall Street Journal" (New York, New York, Wednesday, November 16, 1955)
reviewing letters and questionnaires from the orchestras. In some cases orchestras have tried to keep their own "waste" under cover; the family secrets must not get out. We know the orchestras exist, but exactly how, we don't know. If some sort of exchange could be developed whereby more promotional information and ideas were available to all, each organization would have a great deal to gain.

**Regular concerts** The largest single source of income for symphony orchestras is the regular series of concerts. Table I shows the kind and number of concerts offered by twenty-five major orchestras and a comparison of the corresponding metropolitan area. Many orchestras are now increasing their number of youth concerts. These concerts are becoming more directed in their appeal to specific age groups. It is felt that tomorrow's concert audience can be greatly enlarged through a better education of musical taste in early formative years.

**Concert halls** Table II lists concert hall size, percentage usually filled, and a rating of hall acoustics. Concert halls of the orchestras range in size from 2,000 to 6,000, with the average being 3,370. This average does not include the Hollywood Bowl. There seems to be little relation between the size of the concert hall and the

* Table I includes the Boston Symphony Orchestra
TABLE I. CONCERTS GIVEN DURING THE REGULAR SEASON
BY MAJOR ORCHESTRAS: 1956-57

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>Population of Service Area</th>
<th>Regular Series</th>
<th>Tours</th>
<th>Special Concerts</th>
<th>Children and Youth</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oklahoma City</td>
<td>275,091</td>
<td>12</td>
<td>10</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rochester</td>
<td>409,149</td>
<td>15</td>
<td>15</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>San Antonio</td>
<td>449,621</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Denver</td>
<td>498,743</td>
<td>20</td>
<td>20</td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indianapolis</td>
<td>502,378</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dallas</td>
<td>538,924</td>
<td>16</td>
<td>13</td>
<td>35</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Orleans</td>
<td>659,768</td>
<td>30</td>
<td>21</td>
<td>69</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kansas City</td>
<td>698,350</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Houston</td>
<td>700,908</td>
<td>24</td>
<td>16</td>
<td>31</td>
<td></td>
<td>66</td>
</tr>
<tr>
<td>Buffalo</td>
<td>798,043</td>
<td>24</td>
<td>16</td>
<td>60</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cincinnati</td>
<td>813,292</td>
<td>30</td>
<td>12</td>
<td>91</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minneapolis</td>
<td>958,101</td>
<td>19</td>
<td>9</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baltimore</td>
<td>1,161,852</td>
<td>13</td>
<td>10</td>
<td>80</td>
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<td>116</td>
</tr>
<tr>
<td>Washington D.C.</td>
<td>1,287,335</td>
<td>35</td>
<td>42</td>
<td>54</td>
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<td></td>
</tr>
<tr>
<td>Cleveland</td>
<td>1,383,989</td>
<td>34</td>
<td>15</td>
<td>49</td>
<td></td>
<td></td>
</tr>
<tr>
<td>St. Louis</td>
<td>1,400,058</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>1,550,355</td>
<td>40</td>
<td></td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>San Francisco</td>
<td>2,022,873</td>
<td>52</td>
<td>9</td>
<td>97</td>
<td></td>
<td></td>
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<tr>
<td>Boston</td>
<td>2,233,443</td>
<td>63</td>
<td>2</td>
<td>60</td>
<td></td>
<td>276</td>
</tr>
<tr>
<td>Detroit</td>
<td>2,569,383</td>
<td>27</td>
<td>23</td>
<td>82</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philadelphia</td>
<td>2,922,470</td>
<td>66</td>
<td>5</td>
<td>61</td>
<td></td>
<td>154</td>
</tr>
<tr>
<td>Hollywood (Bowl)</td>
<td>3,386,946</td>
<td>16</td>
<td>24</td>
<td>51</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Los Angeles</td>
<td>3,966,946</td>
<td>36</td>
<td></td>
<td>37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago</td>
<td>4,320,616</td>
<td>72</td>
<td>15</td>
<td>26</td>
<td></td>
<td>119</td>
</tr>
<tr>
<td>New York</td>
<td>12,396,177</td>
<td>100</td>
<td>4</td>
<td>150</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
population of the area in which it is located. In fact, two of the smaller areas have the largest halls.

**Income** Eight major orchestras reported recent price increases for concert subscriptions. There was one 7% increase, five 10% increases and two 20% increases. In Table III current operating income and estimated concert audiences are compared. The estimated audience for each orchestra includes only those concerts listed in Table I under the regular series. These figures seem to have a rather direct relationship. They were obtained by combining statistics inTables I and II. In Table III, the average concert audience is 2,647. Statistics in Table II show that the concert audience has a range of between 50 and 100 per cent of hall capacity, and that the average audience is 74.8 per cent. This percentage omits the Hollywood Bowl figure in the tally which would seriously bias the average.

No orchestra, except the Boston Symphony, reported having a regular waiting list for seats. However, several reported requests for change of seat location. The Boston Symphony Orchestra has, at present, a waiting list of 500 people. Additional names are not recorded until the list drops below 500. Even with the rising interest in serious music, it is much more prevalent to find a partially filled concert hall than to find a full one.
## TABLE II. SHOWING A COMPARISON OF URBANIZED AREA, CONCERT HALL CAPACITY, PERCENT OF CONCERT HALL USUALLY FILLED, AND ORCHESTRA'S RATING OF CONCERT HALL ACOUSTICS

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>Population of urbanized area</th>
<th>Concert hall capacity</th>
<th>Percent Hall capacity filled</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oklahoma City</td>
<td>275,091</td>
<td>6,000</td>
<td>50%</td>
<td>Excellent</td>
</tr>
<tr>
<td>Rochester</td>
<td>406,149</td>
<td>3,352</td>
<td>66%</td>
<td>Excellent</td>
</tr>
<tr>
<td>San Antonio</td>
<td>449,581</td>
<td>6,000</td>
<td>75%</td>
<td>Fair</td>
</tr>
<tr>
<td>Denver</td>
<td>496,743</td>
<td>3,300</td>
<td>90%</td>
<td></td>
</tr>
<tr>
<td>Indianapolis</td>
<td>508,375</td>
<td>2,000</td>
<td>63%</td>
<td>Good</td>
</tr>
<tr>
<td>Dallas</td>
<td>531,024</td>
<td>4,300</td>
<td>75%</td>
<td>Poor</td>
</tr>
<tr>
<td>New Orleans</td>
<td>659,725</td>
<td>2,740</td>
<td>90%</td>
<td>Good</td>
</tr>
<tr>
<td>Kansas City</td>
<td>698,360</td>
<td>2,572</td>
<td>90%</td>
<td>Good</td>
</tr>
<tr>
<td>Houston</td>
<td>700,108</td>
<td>2,219</td>
<td>75%</td>
<td>Good</td>
</tr>
<tr>
<td>Buffalo</td>
<td>796,043</td>
<td>2,250</td>
<td>87%</td>
<td>Good</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>813,202</td>
<td>3,460</td>
<td>90%</td>
<td>Good</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>904,101</td>
<td>4,011</td>
<td>70%</td>
<td>Good</td>
</tr>
<tr>
<td>Baltimore</td>
<td>1,161,852</td>
<td>2,660</td>
<td>75%</td>
<td>Fair</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td>1,185,336</td>
<td>3,810</td>
<td>86%</td>
<td>Good</td>
</tr>
<tr>
<td>Cleveland</td>
<td>1,323,399</td>
<td>2,120</td>
<td>83%</td>
<td>Good</td>
</tr>
<tr>
<td>St. Louis</td>
<td>1,460,093</td>
<td>3,500</td>
<td>90%</td>
<td>Good</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>1,623,983</td>
<td>3,700</td>
<td>83%</td>
<td>Good</td>
</tr>
<tr>
<td>San Francisco</td>
<td>2,028,076</td>
<td>3,530</td>
<td>100%</td>
<td>Excellent</td>
</tr>
<tr>
<td>Boston</td>
<td>2,333,438</td>
<td>2,651</td>
<td>90%</td>
<td>Good</td>
</tr>
<tr>
<td>Detroit</td>
<td>2,558,368</td>
<td>2,950</td>
<td>90%</td>
<td>Good</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>2,938,470</td>
<td>3,000</td>
<td>80%</td>
<td>Good</td>
</tr>
<tr>
<td>Hollywood (Bowl)</td>
<td>3,986,946</td>
<td>20,000</td>
<td>15%</td>
<td>Good</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>3,996,946</td>
<td>2,848</td>
<td>83%</td>
<td>Good</td>
</tr>
<tr>
<td>Chicago</td>
<td>4,920,615</td>
<td>2,650</td>
<td>83%</td>
<td>Good</td>
</tr>
<tr>
<td>New York</td>
<td>12,296,117</td>
<td>2,750</td>
<td>83%</td>
<td>Good</td>
</tr>
</tbody>
</table>

* Rating by the person who completed the questionnaire
<table>
<thead>
<tr>
<th>Orchestra</th>
<th>Population of urbanized area</th>
<th>Operating budget</th>
<th>Average Concert Audience</th>
<th>Estimated seasonal audience for regular series concerts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oklahoma City</td>
<td>275,091</td>
<td>$160,000</td>
<td>5,000</td>
<td>56,000</td>
</tr>
<tr>
<td>Rochester</td>
<td>409,149</td>
<td>450,000</td>
<td>2,232</td>
<td>33,190</td>
</tr>
<tr>
<td>San Antonio</td>
<td>449,521</td>
<td>400,000</td>
<td>4,800</td>
<td>47,600</td>
</tr>
<tr>
<td>Denver</td>
<td>480,743</td>
<td>2,970</td>
<td>59,400</td>
<td></td>
</tr>
<tr>
<td>Indianapolis</td>
<td>502,075</td>
<td>275,000</td>
<td>3,709</td>
<td>44,544</td>
</tr>
<tr>
<td>Dallas</td>
<td>533,924</td>
<td>335,000</td>
<td>2,035</td>
<td>36,594</td>
</tr>
<tr>
<td>New Orleans</td>
<td>639,706</td>
<td>393,500</td>
<td>3,507</td>
<td>44,648</td>
</tr>
<tr>
<td>Kansas City</td>
<td>583,350</td>
<td>295,900</td>
<td>3,507</td>
<td>44,648</td>
</tr>
<tr>
<td>Houston</td>
<td>700,508</td>
<td>470,000</td>
<td>3,507</td>
<td>44,648</td>
</tr>
<tr>
<td>Buffalo</td>
<td>796,043</td>
<td>295,900</td>
<td>3,507</td>
<td>44,648</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>813,292</td>
<td>550,000</td>
<td>2,313</td>
<td>92,720</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>959,101</td>
<td>650,000</td>
<td>3,507</td>
<td>61,002</td>
</tr>
<tr>
<td>Baltimore</td>
<td>1,164,232</td>
<td>350,000</td>
<td>1,935</td>
<td>23,355</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td>1,237,483</td>
<td>724,728</td>
<td>3,239</td>
<td>116,504</td>
</tr>
<tr>
<td>Cleveland</td>
<td>1,393,599</td>
<td>1,619,000</td>
<td>1,602</td>
<td>61,268</td>
</tr>
<tr>
<td>St. Louis</td>
<td>1,400,058</td>
<td>334,200</td>
<td>334,200</td>
<td></td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>1,532,853</td>
<td>585,300</td>
<td>585,300</td>
<td></td>
</tr>
<tr>
<td>San Francisco</td>
<td>2,022,076</td>
<td>1,067,645</td>
<td>2,651</td>
<td>160,753</td>
</tr>
<tr>
<td>Boston</td>
<td>2,235,443</td>
<td>1,067,645</td>
<td>2,651</td>
<td>160,753</td>
</tr>
<tr>
<td>Detroit</td>
<td>2,282,508</td>
<td>750,000</td>
<td>2,651</td>
<td>71,091</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>2,282,470</td>
<td>1,212,000</td>
<td>2,400</td>
<td>160,000</td>
</tr>
<tr>
<td>Hollywood (Bowl)</td>
<td>3,196,946</td>
<td>528,000</td>
<td>3,000</td>
<td>48,000</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>3,296,946</td>
<td>883,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago</td>
<td>4,920,616</td>
<td>1,019,175</td>
<td>1,420</td>
<td>102,240</td>
</tr>
<tr>
<td>New York</td>
<td>12,296,117</td>
<td>1,035,409</td>
<td>2,200</td>
<td>220,000</td>
</tr>
</tbody>
</table>
Generally, the orchestras feel that their facilities such as concert halls, parking areas, and programming are adequate to attract all of the potential audience. The largest number of complaints received were concerning parking facilities. Five orchestras reported no parking areas of sufficient size near the hall.

Advertising and promotion An effort has been made to determine the media used to contact the public and the frequency of use. Each orchestra was requested to estimate the number of times per week newspapers, radio, TV, etc., was used, and who was responsible for the arrangements. It is obvious that these frequencies are not constant throughout the year, but represent a seasonal use of the various media. Figure 3 on page 46 shows the result of this survey.

The findings of this survey shows that the responsibility for the major portion of these arrangements is shared by a public relations and publicity director and the manager. Other orchestras list advertising agencies for radio and TV, a radio and television department, an advertising department and a publicity director.

In the past it has been considered not in good taste to use a professional fund raising organization. The thinking is, perhaps, that it would violate the dignity
FIGURE 3.

FREQUENCY OF USE SCALE FOR MEDIA USED TO CONTACT THE PUBLIC

1. Newspapers
2. Radio
3. TV
4. Letters
5. Organization Publications
6. Miscellaneous
7. Magazines
8. Film
of a symphony orchestra. However, orchestras are beginning to seek new ways to meet their rising deficits. At present, twelve of the nineteen orchestras reporting either are now using or have used such an organization in the past.

**Concert series** The number of concert series given each year varies from one to seven. There was one orchestra offering one series, two with two, six with three, five with four, one with five, two with six, and two with seven. All orchestras with the exception of the Los Angeles Philharmonic reported having concert series directed to different kinds of audiences. Perhaps the reason for a single concert appeal in this case is the close proximity of the Hollywood Bowl Orchestra with a widely diversified program. Concert appeals of the major orchestras range from straight classical or heavy, to mixed heavy and light, to pop concerts.

Young people's concerts are divided into the following categories: high school and junior high, youth and elementary, and pre-school. A portion of the Rochester Orchestra, called the Rochester Civic Orchestra and consisting of 45 pieces, visits many schools each year.

**Houston Symphony** feels that:

"Of prime importance to the cultural development of our city is the Symphony's service to young people. 'Listening pleasure'"
is provided to an aggregate audience of over 42,000 at the Student Concerts...

Cincinnati has an audience of 10,000 fourth, fifth and sixth grade students yearly. The success of these concerts has brought requests for youth concerts by many tour cities. The orchestra also has a large annual audience of older youth (Junior high and high school).

The Baltimore Symphony Orchestra has a series of FM broadcasts especially planned for boys and girls in the elementary and secondary schools of Maryland. A well-planned teacher's manual is distributed to the schools covering each concert. The manual has a lengthy bibliography of useful material, a notated score of each selection, and a glossary of musical terms.

Louisiana has developed a series of twelve youth concerts which are broadcast each year and feature fellow students as soloists with the New Orleans Philharmonic Orchestra. These concerts are arranged under the auspices of the Music Section of the State Department of Education and a special concert bulletin is published. The bulletin contains a schedule of broadcast dates, times and stations. The broadcasts originate in twelve different Louisiana

7 "A Musical Treasure in Houston" (leaflet, Houston Symphony Orchestra, Houston, Texas) 1957.
stations. There are program notes to cover each program in the bulletin and a section called the Symphony Orchestra. This section defines a symphony orchestra, describes the instruments, and explains seating arrangement or instrumental grouping. Supplementary references and materials are listed for the teacher and student.

Parents are encouraged to listen to these concerts and learn as the students do. It is estimated that the twelve broadcast concerts have a yearly audience of 800,000 students and 1,000,000 adult listeners. The 1956-57 season marked the fifth year of these broadcasts.

The National Symphony Orchestra has, perhaps, the largest annual concert attendance of young people in the United States. This orchestra offers 42 concerts each year to an audience of more than 125,000 young people. These concerts are played in Constitution Hall and high school auditoriums in the city and on tour. Howard Mitchell, music director of the orchestra, conducts these hour-long programs which are highlighted by his informal and informative commentary. Demonstrations are given so that the child learns the individual sound and role of each instrument in the orchestra.

Mr. Mitchell feels that the future of the National Symphony Orchestra depends vitally upon these young listeners. Great care is taken in the planning of these
programs to create appreciation and develop understanding. The orchestra has a "Tiny Tots" series for the pre-school child, a series for elementary and junior high and the "Listener Series" for the more advanced young musical taste.

These youth concerts have especially prepared concert bulletins entitled, "My Program Notes." The notes include the background of each selection played, a notated theme of each selection and a section called concert manners. Concert manners illustrates in cartoon form what the young concert-goer should and should not do. With this educational program, the National Symphony Orchestra should soon find its adult box office substantially increased.

Sources of income Figure 4 shows a percentage breakdown of the sources of income. The method of arriving at these percentages is given in appendix I. It is apparent that some of the percentages are not exact; however, they are given so that general trends may be observed. Naturally, some of this budgetary information is considered confidential, whether the organization is a symphony orchestra or a private enterprise.

The most obvious deficiency in the percentages are the radio-TV and recording figures. This statement is substantiated by the fact that eight orchestras reported having regular radio programs and three had regular telecasts.
These programs ranged from 30 minutes to one hour and a half. The majority of the programs were an hour in length.

The percentages in figure 4 show that at present major orchestras receive about 46 per cent of their total income from gifts, endowment and subsidies from municipalities. This is a rather unstable financial situation for organizations such as these which have so much to offer. Orchestras today are operating largely on a charity basis. Most of them have an annual deficit. They do not depend upon the merits of music and the cultural assets which they provide. They depend, rather, on handouts from patrons and sponsors and not on their own business acumen.

In a 1957 fund leaflet of the Pittsburgh Symphony Orchestra, there is a section entitled, "Why Doesn’t the Symphony Earn Its Way." It states that:

"No Symphony orchestra can be self-supporting. Like colleges and universities, museums, libraries, hospitals and other cultural service institutions, the Symphony must rely on the community for generous gifts in all amounts. As will be seen from Table A, The Pittsburgh Symphony does not differ from other orchestras in this respect."

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TABLE A

Statistics Concerning Eight Comparable Symphony Orchestras Season 1955-56

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>Total Budget</th>
<th>Total Deficit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cleveland</td>
<td>$3,722,700</td>
<td>$372,000</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>$638,000</td>
<td>$529,600</td>
</tr>
<tr>
<td>Detroit</td>
<td>$608,000</td>
<td>$362,500</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>$597,000</td>
<td>$273,300</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>$584,200</td>
<td>$555,700</td>
</tr>
<tr>
<td>National</td>
<td>$581,600</td>
<td>$262,600</td>
</tr>
<tr>
<td>San Francisco</td>
<td>$555,300</td>
<td>$194,400</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>$532,500</td>
<td>$275,500</td>
</tr>
</tbody>
</table>

However, in the July 1957, issue of "Musical America," there is an article entitled, "Florida Symphony Triples Budget."

"Orlando, Fla.--The Florida Symphony has recently ended its seventh consecutive season with no deficit. The budget has grown in seven years, from $40,000 in 1950 to over $110,000 in 1957.

During its most successful season, the Florida Symphony, under the direction of Frank Miller, played a total of 36 concerts in 12 weeks . . . ."

* These budget figures are not the same as those found in Table III. Statistics in Table III of this thesis were obtained from the questionnaire.

9 Ibid.
If this is possible for one orchestra, why is it not possible for others? The answer to this question has not been found, but it seems worthwhile to ask the question.

There is no doubt that symphony orchestras are an important part of the culture of a community. Their services must, therefore, be shaped toward the needs of the community. They fill a need as schools, colleges, museums and art galleries. However, they cannot be absolved, anymore than these other public institutions, from the necessity of being operated in a business-like manner and from obtaining as much income from the sale of their services to those who use them as possible.
CHAPTER VII

SURVEY ANALYSIS: PUBLICATIONS

This chapter will be used to examine the visual media distributed by the orchestras with particular emphasis given to public relations approaches and methods used to raise funds. The style, shape and content of these publications must naturally be governed by the circumstances that prevail in each location. There is neither a "right" nor "wrong" format for them; however, certain things seem to be more prevalent and, perhaps, pleasing than others.

This report will analyze some of the factors that contribute to ease of reading: simplicity, type size and organization. Content, objectives and layout will be observed to show general trends in organization of material.

Most orchestra publications may be divided into eight major classifications: concert bulletins, ticket and concert information, history, tours, annual reports, press information, anniversary publications and fund raising material. It is necessary, however, to have an additional catch-all group to cover irregular publications that cannot be listed with the eight major classifications. Discussion
of the publications groups will follow the order of the foregoing list.

**Concert bulletins** All of the concert bulletins received in this survey were 6" x 9" in size. This orchestra publication is the only one of the eight major classifications that has such uniformity in size and organization. The 6" x 9" size, perhaps, has been found to be the easiest size to handle and lessens noise in the concert hall. Generally, the organization of the contents follow the same sequence of materials.

**Example: The Philadelphia Symphony Program.**

Inside cover advertisement

1. "Title page," giving names of the association's officers, office address, etc.
2. Program page
3. Notes on the program
4. Information concerning the orchestra's schedule, conductors, soloists and special concerts.
5. Information about the soloist for the current concert.
6. List of orchestra patrons:
   a. Men's Division
   b. Women's Committees
7. List of box holders.
8. List of orchestra personnel.
Type selected for the program is usually larger and heavier than the rest of the bulletin to promote ease of reading in dim light of concert halls.

Since advertising composes about 50 per cent of the concert bulletin, it should be carefully scrutinized to assure that it is in good taste and presented attractively. Most advertisements were found to be from a half to a full page in length. Smaller ads on a page of this size would give the bulletin a cluttered appearance. A well-organized concert bulletin should:

1. Locate the program so that it is easy to find.
2. Use the proper balance of black and white space so that it doesn't look like a bargain basement.
3. Select colors and type for reading ease.
4. Use a size that is easy to handle.
5. Have program notes that are complete, correct and in good taste.

The following is a list of additional kinds of information found in various programs:

1. Request for concert bulletin advertising, listing total circulation each ad would receive.
2. List of orchestra's current and past recordings.
3. Date list for exhibits in the gallery of the
concert hall.

4. Floor plan of the concert hall.
5. List of works performed during the past season.
7. Requests for financial aid: bequests and gifts.
10. Box office phone number.
11. Ticket price list.
(Bound concert programs.)
13. List of broadcasts of the symphony.
14. Story of "This Week's Conductor"

Children's concert bulletins will not be dealt with in this section because of the previous coverage on pages 47 through 50 in their relation to young people's concert series.

Ticket and concert information was found in a number of forms; however, most of them fall into two kinds of concert prospectus. Fifteen 9" X 4" single to multifold leaflets were received. These are suitable for mailing either in a business envelope or by affixing a stamp. The
next largest number received was ten 6" X 9" brochures ranging from two to fourteen pages. Young people's concert series were printed generally in 6" X 3½" single to triple fold leaflets.

The smallest, most economical leaflet was received from the Baltimore Symphony Orchestra. It was a single fold 3½" X 5" leaflet listing concert series on the inside and season rates on the back. This size is handy for billfold or purse.

Most of the 9" X 4" leaflets included pictures and background of the conductor and soloists to appear with the orchestra. All of these leaflets, needless to say, included the concert schedule, dates, and season ticket prices. Rochester Philharmonic includes a picture of the orchestra and a note asking the subscriber to pass the leaflet along to a friend who also may share the pleasure of the orchestra during the coming season. On the back of the same brochure is a note about billing, explaining the installment plan to pay for season tickets in three to six payments. The National Symphony Orchestra offers a similar pay as you go plan.

Denver Symphony Orchestra includes a floor plan with the price list and a comparison of the savings received by purchasing season tickets in place of single ticket purchases.
Chicago Symphony Orchestra lists works to be performed in the coming season and on the back of the ticket leaflet recordings and prices. In this same leaflet is a request for sustaining members and guarantors mentioning a special concert to be given for them.

Houston Symphony Orchestra inserts a season ticket order blank and a letter to announce the duplication of a series in the coming season in order that the concert audience could be increased.

All of the 6\" x 9\" brochures were printed on glossy stock except two. These brochures represent a larger expenditure than the leaflet and require envelopes for mailing. However, they do display the orchestra to its best advantage; and publications are, after all, a substitute for a personal call to most of the orchestra's subscribers.

All of the brochures received were well done, but there was one outstanding example of simplicity and dignity. The prospectus of the Detroit Symphony Orchestra, a two-color brochure, displays an uncluttered appearance that makes the reader look carefully at each page. It holds the attention from beginning to end.

The first page of this brochure contains the season schedule in brief, listing scheduled soloists. On the second page, there is a picture of the music director
and associate conductor, and a short paragraph about each. The third and fourth pages contain a list of works to be performed, dates, soloists and guest conductors. The following ten pages contain pictures of soloists and conductors with short paragraphs about each artist. On the back of the brochure is a floor plan, a list of concert series, prices and a coupon to mail for seat reservations.

The Philadelphia Orchestra offers half subscriptions to two concert series. The New York Philharmonic includes in its prospectus information about recent recordings, broadcasts, and a note about the "Friends of the Philharmonic" and privileges to attend open rehearsals according to the amount of contribution.

Oklahoma City Symphony offers a "Family Bargain" in Symphony Concerts. This package plan provides the opportunity for the family to sit together. With the purchase of a $12.50, $25.00 or $50.00 subscription, each child of the family is entitled to a ticket at an additional cost of $5.00 per child.

Attractive ticket brochures were received also from the Buffalo Philharmonic, Oklahoma City Symphony and the Cincinnati Symphony. Most of these ticket brochures and leaflets have made simplicity and singleness of purpose the motto which is as it should be. An attempt to achieve too many ends in one mailing piece will render it useless.
History

Sixteen of the nineteen orchestras returning questionnaires reported having history and background of the orchestra printed in some form for public distribution. The largest number of these publications are in the form of a pamphlet or small book. A well-written history is, perhaps, one of the more useful orchestral publications. It can demonstrate graphically the growth and development of the orchestra and impress upon the community the value of this asset.

The Boston Symphony Orchestra publishes an anniversary brochure each five years. This brochure serves two purposes; to tell the story of the past and the present. The past (first part) is a short history dispersed with an ample amount of pictures. The present consists of a section on the recent past, present conductor, pictures of the orchestra members (including short biographical notes about each), and an explanation of a typical concert season (Winter, Boston Pops; summer, Esplanade Concerts, Berkshire Festival and Music Center).

The Cincinnati Symphony has a pamphlet with the first section devoted to music in the city prior to the formation of the orchestra. The second section is called, "Formation and History." Following this is the story of the background and accomplishments of its present conductor and an explanation of the concert series (regular, special,
pop, neighborhood and family, young people's, junior high, and tour). The remainder of the pamphlet is devoted to the Women's Committee, Board of Trustees and financial support.

The National Symphony Orchestra has published a pamphlet called, "A Short History of the National Symphony Orchestra" which includes the following sections:

1. The Past
2. The Crisis
3. Progress to the Present
4. The Future
5. Officers of the National Symphony Orchestra Association
6. Administrative Committee
7. Record of Advancement
   a. Number of weeks in the season
   b. Number of musicians
   c. Number of concerts per season
   d. Sustaining Fund Raised
   e. Number of contributors to fund
   f. Number of members in the association

The Hollywood Bowl has three publications giving the history of the Bowl in three different presentations. The first is a two-page ditto called "The Story of the Bowl." The second is an eight-page pamphlet called, "A Brief History of the Bowl." The third is a handsomely
designed souvenir book called "Hollywood Bowl," which sells for $0.50. Each publication is made with a particular kind of distribution in mind.

Some of the history publications received included material that would, perhaps, in a short time be incorrect. It is felt that publications of this nature should be designed to get as much mileage from as possible. This kind of changeable information should be omitted unless its importance is such that it must be included.

Tour resumes are apparently the least publicized by printed material of the orchestra's activities. Only four symphony orchestras reporting have printed tour information. There is no doubt that news coverage and other media are used but printed material for distribution seems to be rather scarce.

The New Orleans Symphony Orchestra has a most elaborate and impressive array of tour publications. There are two 34" X 22" sheets of printed news clips and letters about the orchestra on tour. The first sheet is about the orchestra's South American Tour and the second about tour concerts of last season over the southern states. This kind of publication is useful for school and organization bulletin boards.

This orchestra has printed three other tour
resumes covering the recent South American Tour. The first is an attractive 8½" X 11" brochure telling the story of the tour's financing, concerts, news coverage, award given and letters received. The second is a leaflet reprint from the "Musical Courier." The third is a single sheet 7" X 10 3/4" with a picture of the orchestra on one side and notes about the tour on the other side including news comments.

The Boston Symphony Orchestra has one current tour publication. It is a double fold leaflet called "The European Story." On the back of the leaflet is a request for continued support for the persistent financial problem.

The National Symphony Orchestra has two current mailing pieces. Both are 17" X 22" and folded for mailing into a 3 3/4" X 8 1/2" size. Both are printed news clips. The first is about a Carnegie Hall appearance. The second is a map of the United States giving news comments on the past tour by the newspaper in each tour city. In large letters across the face of this piece is the statement:

"'57 - '59 TOUR SOLD OUT!"

Financial reports are published in a number of forms. The largest portion is in brochures with a summary of the year's accomplishments and woes. Others are printed in leaflets and in the regular concert bulletin. Informa-
tion other than financial found in these reports are:

1. Plans for the next season (concerts, soloists, conductors, etc.)
2. New recordings.
3. Past seasons activities
4. Tour information
5. Officers
6. Concert schedule
   a. regular
   b. tour
7. Orchestra personnel
8. Fund raising appeals
9. Acknowledgments of the work of volunteers
   (committee workers).
10. List of box holders
11. List of committee workers

Press information must be in good form to serve an organization effectively. It must be presented in a clear concise manner and arranged so that editing is not a monumental job. If the data is meant to be reference material, as a press book, it must be appropriately indexed so that factual information is readily accessible.

All the orchestras reporting have printed material for the press concerning the conductor, the orchestra, or both. Most of the publications submitted were mimeo-
graphed press books with sheets stapled together. They range in length from two to twenty-seven pages. There seems to be little agreement, however, as to what the content shall be. Below is a subject list of information covered arranged in order, beginning with the most frequent to the least frequent.

Conductor - biography
Orchestra - history
Critics comments
Youth concerts
Tours
Concertmaster - biography
Associate Conductor - biography
Repertoire
Recordings
Organization

One duplication is worthy of comment at this point. Orchestras that reported having printed history for distribution have included a history section in their press books. The printed history is much more complete and should be more useful. This kind of duplication is not getting the most mileage out of those things already in print.

Anniversary publications are published by only five orchestras. This seems unfortunate when such a publi-
cation can serve so many purposes. It may point out growth, testify to permanence, gather support, list distinguished guests, display a recent tour, glorify the past and many other things.

For its 20th anniversary, the New Orleans Symphony Orchestra published a double fold 5½" X 7½" leaflet. On the outside of the plain white cover at the bottom left are the words, "One of the leading cultural assets of the South..." Inside the cover are a few words about the orchestra; a news comment; expansion in size, budget, and season; and a list of tour dates. On the other two-thirds of the opened leaflet is a large picture of the orchestra. On the reverse side of the orchestra picture is a photograph of the conductor and several news quotes. At the bottom of the page is the following statement:

"Southwestern and Southern cities interested in engaging the New Orleans Symphony Orchestra for 1956-57 should write or telegraph now to New Orleans Symphony Orchestra, 606 Canal Street, New Orleans 16, Louisiana."

A concert prospectus of the Pittsburg Symphony Orchestra is labeled, "50th Anniversary Season, 1956-57." The inside caption is the same. At the end of the comments about the orchestra and the coming season is the following paragraph:

"The Pittsburgh Symphony Society invites your support of these concerts, representing the highest standards of musical achievement"
and the most distinguished and inspiring form of entertainment.

The use of the prospectus and similar use of other publications are worthwhile devices to enlist public support. After all, anniversary publications are usually designed to sell nothing more than the worth of the orchestra.

The Boston Symphony Orchestra publishes an anniversary brochure for each five years. The first part of this brochure is the story of the past; the second part, the story of the future; and, the last part, the personnel of the orchestra.

**Fund raising material** is published by all orchestras. Many of the leaflets have titles such as "Facts about your orchestra," or "Facts about the Symphony's Crisis." The Baltimore Symphony Orchestra says, "Let's Face the Music!" Whatever these publications say, they are all aimed at the same thing - getting the spare dollars from citizens of the community.

Houston Symphony Orchestra has a fact sheet for the campaign worker entitled, "The Story of the Symphony." In the leaflet are suggestions about how to make your quota and channels for the sales talk to follow. The leaflet emphasizes the importance of knowing the answers to questions that may arise. The worker is urged to call headquarters for answers to questions that he cannot answer.
The Houston Symphony Orchestra has a volunteer organization of 500 people. These people make personal calls on prospective donors.

The Cleveland Symphony Orchestra in recent years, and until 1954, used a professional public relations office as campaign headquarters for the fund drive headed by prominent volunteer workers. Contacts were made first by letter, with follow-ups by the headquarters, and by active volunteers. Since 1954, the headquarters has been maintained and staffed by the association. Original contact is still made by mail to all those on the mailing list, with follow-ups by mail for smaller prospects and forthers by personal or phone contact using a well-organized group of volunteer workers. Results over a period of time have been such that the association now has liquid reserves in excess of that produced by the year's campaign.

The New Orleans Symphony Orchestra has a leaflet entitled, "Quick Facts about your New Orleans Philharmonic Symphony Orchestra." The leaflet contains pictures of presidents and managers of business organizations that support the orchestra. The New Orleans Symphony Orchestra has reported excellent results by use of a professional fund raiser working with their volunteer organization.

The Detroit Symphony Orchestra has developed a
sustaining fund organization called the Detroit Plan. All the elements of the community participate. The city underwrites the school concerts and a part of the summer budget to the amount of $67,000. Corporations, banks, foundations, labor unions and business houses pledge approximately $250,000 and the general public, through a "Society of Contributors" realizes about $150,000 each year. The annual ticket campaign by a Women's Association of more than 1200 workers also makes personal contacts to secure contributions.

Corporations may become sponsors with representation on the Board of Directors and, most important, "Policy and Finance Committee" by an annual pledge of $10,000 (No more; no less). Associate sponsors contribute $5,000.

A leaflet is mailed to prospective individual contributors explaining membership privileges and membership classifications. Members receive invitations for two annual concerts given exclusively for the Society Contributors; all members are invited to an orchestra rehearsal; and all members have the privilege of ordering Detroit Symphony recordings, as they are released, at a discount through the Symphony Office. Membership classifications are:

- **Patron** $500 to $999
- **Active** $100 to $499
- **Associate** $50 to $99
Sustaining  $25 to $49
Affiliate      $15 to $24
Contributing  $10
Participating $5

The Cincinnati Symphony Orchestra and the Los Angeles Philharmonic make use of an organized Women's committee to solicit by personal contact. The Los Angeles Orchestra reports that quotas are assigned and that each group has usually exceeded the quota.

The Los Angeles Philharmonic Orchestra publishes a report to the contributing members at the end of the fund campaign listing all members and giving a final report on the number of subscriptions, amount subscribed and quota assigned to each group.

The Rochester Philharmonic has an organization called the Rochester Civic Music Association as its sustaining fund organization. This year a membership blank and a leaflet called "Keep These Lights Burning!" was mailed. On the back of the leaflet was the plea to, "... mail your subscription now and help save a volunteer's time for making calls on people who intend to join—but forget until they get a personal nudge!" Volunteer workers are organized on a team basis and number between 600 and 1,000.

In addition to maintaining the symphony orchestra,
the Rochester Civic Music Association presents many other cultural attractions ranging from pop concerts, ballets, travelogues to children's plays and other special type attractions as the Marine Band, Scotts Guard Band and Paul Gregory attractions. However, the major activity of the Association is the maintenance of the Rochester Philharmonic Orchestra.

Other orchestras having membership privileges and classification of donors are the Oklahoma City Symphony, and the New York Philharmonic. The Oklahoma City Symphony offers a membership in the fund organization which entitles the donor to admission to 12 subscription concerts, priority in purchase of reserved seats for "The Great Artists Series," admission to the Little Symphony Concerts and a voice in the election of officers and general policy of the Symphony Society. This bargain and the previously mentioned family plan can be offered because of the size of the concert hall (6,000). This past season, 1956-56, the orchestra was one of the higher earners in the field. Sixty-two per cent of its current expenses were earned with only 30 per cent of hall capacity as an average audience.

The New York Philharmonic offers the contribution privilege with a donation of $50 of two tickets to six rehearsals and a musicale at the Metropolitan Museum of Art; a donation of $25, four rehearsal tickets; $10, two rehearsal tickets; and, $5, one rehearsal ticket. This orchestra earns
approximately 71 per cent of its operating cost and reports
80 per cent as a usual concert audience (seating capacity
2,750).

The Buffalo Philharmonic and the National Sym-
phony Orchestra have similar Benefit Concert Plans with
similar promotional leaflets. The Buffalo Philharmonic offers
earnings for any nonprofit organization up to $5,000 and the
National Symphony Orchestra up to $6,000. The Buffalo Phil-
harmonic offers two financial plans: (1) An organization
receives 50¢ per ticket sold (tickets are usually $1.50).
Patron tickets sell for $5 and admit two. Earnings are $5
on these. (2) It is also possible to buy out the house
and earn $2,040. The orchestra publishes a booklet called,
"How to Conduct Your Pop Concert Benefit Sale." This manual
is furnished to an organization to aid it in the promotion
of the concert. It lists approaches to sell tickets, prin-
ciples for a successful ticket campaign organization, and
how to set up a time table to get the job done.

The National Symphony offers three Benefit Con-
cert Plans: (1) On Wednesday nights or Thursday afternoon
concerts, a group may take as few or as many tickets as it
wishes and receive 1/3 of the price of that ticket. (2) At
Saturday night POP concert programs, a group may receive 1/3
of the profit of all tickets sold. (3) A group capable of
selling a large number of tickets may have a special concert
to be announced as being for a particular cause. Everything
over the $2,900 cost of presenting the concert will go to
the group (possible $6,000 profit). Under this plan, the
group sponsoring the concert may confer with the conductor
concerning the type of program to be presented.

The Buffalo Philharmonic Orchestra's Women's Com-
mittee sponsors an annual "Night at the Races." This has
been very successful. A card is mailed to all subscribers
inviting them to Philharmonic night at the races to have a
supper party and bring guests.

The Denver Symphony Orchestra conducts an annual
Fashion Show and Symphony Ball to raise money for the orches-
tra.

The National Symphony Orchestra has a large group
of volunteers who work under five chairman: (1) Residential
(subdivided into 50 groups) (2) Business (3) Associations
(4) Schools (5) Advanced Gifts. The fund organization
covers three main areas: the District of Columbia, and sur-
rounding communities of Maryland and Virginia. These groups
have committees of volunteer workers with a chairman for each
committee. Each chairman is provided with kits for the volun-
teer workers. Each kit contains pledge cards, report envelopes
and other materials needed for solicitation.
The kit is contained in a 9" x 12" manila envelope. On both sides of this envelope is printed helpful campaign information. The front of the 1957 campaign envelope included the following:

Campaign opening date = Goal
Residential headquarters = office hours = telephone
"How to be a Successful Orchestra Salesman!"
Selling points = Special privileges of Individual Membership
Announcement of opening luncheon = invitations to be mailed to workers.

At the bottom of the envelope is a reminder to,
"Do your work early = bring reports to report luncheons."

12:15 P.M. . . . Dutch Treat . . . all $1.50
Four report luncheons are scheduled

On the back of the envelope is the following list of things to do:

1. Do contact immediately all persons for whom you have typed pledge cards. They are previous contributors. What hour? Statistics say, in the morning or 7 - 9 in the evening.

2. Do make every effort to cover your neighborhood thoroughly for new contributors. Blank cards for this purpose are in your kit. Enlist your friends' help for greater coverage.
3. Do fill in pledge cards completely. If total pledge is not paid in full, do have the contributor sign the pledge card. This is very important.

4. Do note on pledge card any change of address.

5. Do make any comments or helpful suggestions on the white slips in your kit. These will be useful in next year's campaign.

6. Do use discard envelopes for any pledge cards you cannot reach or for rejections. This is important.

7. Do fill out report envelopes in detail. Your captain will expect a report from you each week of the campaign.

8. Do call attention to free pops tickets for contributions of $5.00 and over.

9. Do remember we need to meet our goals of $868,000 today and Good-will forever.

Other publications were received that could not be placed into one of the eight preceding categories. The Teachers Manuals and Young People's Program Notes have been dealt with in Chapter VI and will not be covered here.

The largest number of publications of a kind received in this group were one, two and three page leaflets whose purpose is nothing more than to build prestige and get the name of the orchestra before the public. They might
be called "throw aways." These publications may mention the number of concerts, size of annual audiences, summer and special concerts, radio broadcasts, conductor, news quotes, history, youth concerts, etc.

The next group are reprints from magazines that orchestras may feel valuable to them to distribute for publicity. The Baltimore Symphony Orchestra has a reprint from December, 1936, issue of "The International Musician," about its conductor. The National Symphony Orchestra has used a reprint from February, 1937, "Musical Courier" and the Pittsburgh Symphony Orchestra, a reprint from February, 1937, "High Fidelity."

The Philadelphia Symphony Orchestra prints a resume of each season. The resume contains regular concerts, tour concerts, conductors, soloists and assisting artists, works included in each program, broadcast programs, works added to the repertoire, works performed during the season (by composer) and orchestra personnel.

In 1932, the Detroit Symphony Orchestra produced a booklet called, "Getting Acquainted with the Detroit Symphony Orchestra." The booklet includes the following sections:

1. How the Detroit Symphony Orchestra was Reborn.
2. Paul Paray, the Musical Genius Guiding the Destinies of Our Detroit Orchestra.
3. What the Detroit Press Said About Paray and the Orchestra
4. Who's Who In The Detroit Symphony Orchestra
5. Thursday Night Symphony Concerts Provide Delightful Entertainment and Relaxation
6. The Family Concerts
7. The Children's Concerts
8. A Cross-Section of the Detroit Orchestra Principals, Assistants and Players
9. Orchestra picture and roster of personnel
10. Officers, Directors and Staff of the Symphony
11. Women's Organizations of the Detroit Symphony
12. President of Detroit Federation of Musicians
15. Our Assets and Aims
16. Signing of Recording Contract an Important Forward Step
17. Dictionary of Musical Terms and Instruments
18. Acknowledgements
CHAPTER VIII
SURVEY ANALYSIS: SUMMARY

The first part of this chapter will list the successful public relations methods and approaches used to raise funds by the twenty-five major symphony orchestras. The second part will summarize the data obtained from the survey and attempt to draw some conclusions concerning the perplexing problems of the American symphony orchestra.

As previously stated, the accuracy of this work is almost completely dependent upon the amount and kind of information received from the orchestras.

An overall reply by either questionnaire, publications, or both, was received from twenty-one of the twenty-four orchestras contacted by mail. Information and publications from the Boston Symphony Orchestra was obtained by personal interview.

The writer wishes to gratefully acknowledge the information and publications received from the following orchestras. Without their cooperation, this work would have been impossible.

Baltimore Symphony Orchestra
Boston Symphony Orchestra
Buffalo Philharmonic Orchestra
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
Cleveland Symphony Orchestra
Dallas Symphony Orchestra
Denver Symphony Orchestra
Detroit Symphony Orchestra
Hollywood Bowl Orchestra
Houston Symphony Orchestra
Los Angeles Philharmonic Orchestra
Minneapolis Symphony Orchestra
National Symphony Orchestra
New Orleans Philharmonic Symphony Orchestra
New York Philharmonic-Symphony Society
Oklahoma Symphony Orchestra
Philadelphia Orchestra
Pittsburgh Symphony Orchestra
Rochester Philharmonic Orchestra
San Antonio Symphony Society
San Francisco Symphony Orchestra

The following list is a summary of approaches currently being used to raise funds by twenty-two major orchestras.

1. The Symphony's public service program to (city) is made possible by an annual Maintenance Fund which inspires the support of more and more business firms and individuals each year. Admission prices are purposely kept low so that the greatest possible number can attend concerts. The
Maintenance Fund bridges the gap between costs and earnings.

We urge your generous support when the Symphony volunteer calls upon you.

2. "... we cannot measure how greatly music contributes toward a higher standard and enjoyment of living, increasing the well-being of each one of us, as well as our nation, by giving us not only recreation and pleasure, but stimulation and nourishment of the mind and spirit." Leopold Stokowski.

3. Be an angel! Give ... Symphony Campaign February 5th to March 7th! Goal $260,000. Every little bit helps to pull us out of the red.

4. Good music makes a good community of good citizens.

The ______ Symphony Orchestra is a community project ...

The ______ Symphony Orchestra benefits everyone ... The ______ Symphony Orchestra deserves your support ...

5. Why do we need your help? The ______ Symphony Orchestra is not endowed ... The ______ Symphony Orchestra is not tax supported ... Ticket sales alone cannot meet costs ... Ticket prices cover only half of the cost of concerts ...

1957 Campaign -- Business Committee --- Symphony Orchestra Association

- The ________ Symphony is a community project.
- The ________ Symphony benefits business. . . it benefits everyone.

- Dollars spent for the annual pay roll of the ________ Symphony in your community. . . will bring dollars back to you.

- Scores of young people come to (city) each year to hear the ________ Symphony. Others come regularly from ________, ________ and outlying districts. They all contribute to the expansion of your business.

- The ________ Symphony has no endowment.
- The ________ Symphony is not tax supported. Many other orchestras receive ample support from their city government, county and state.

- The ________ Symphony needs your help because the income derived from the sale of tickets covers only half of the cost of concerts.

- The ________ Symphony Orchestra tickets are sold below cost so that everyone can enjoy good music.

- Dollars spent maintaining the ________ Symphony are dollars which will be spent in (city) and nearby communities.

- The ________ Symphony is the only cultural institution that derives its support from the community.
The Symphony Orchestra faces the most serious financial crisis in its history.

Indeed, the experience of the past three seasons squarely poses the question whether (city) wishes to support a major symphony orchestra.

What is the Nature of this Crisis?

In a nut shell, it is this:

Not since the campaign of 1952 has the Symphony met its campaign goal. This has resulted in post campaign deficits. These have had to be met by emergency grants, sometimes from large individual givers or foundations; at other times, by the large corporations.

Because of a combination of facts, the post-season deficit of this year will amount to over $75,000. Again we are making appeals, primarily to foundations, for emergency assistance. We believe that at least most of the present deficit can be wiped out in this way. But we are not likely to be able to get such aid again. We now have pretty well scraped the bottom of the barrel of emergency help. Another campaign failure might therefore prove fatal.

8. Do you really want a Symphony Orchestra in (city)? For you to enjoy, as a civic asset, for the education and cultural development of our children.

1957... The Year of Decision... the Year of Opportunity! For a well-balanced community, the cultural arts
13. The reason, you know, is a sign of the times. As your pleasure in ever-better music has grown . . . so has the cost of supplying it. High calibre symphonic music today can no longer be self-supporting. Cities throughout the country face the same problem. That is why your membership subscription this year to the Civic Music Association becomes more vital than ever. Your membership will spell the decision to keep the __________ Symphony for greater (city) . . . . Keep America's finest artists and conductors eager to perform with this great orchestra your "own" . . . and keep Greater (city) in the forefront light on the musical map of America.

14. The __________ Symphony like every other major symphony orchestra, is dependent upon the continuing financial support of the public spirited citizens of the communities it serves. About 60 per cent of the operational expenses of our orchestra are met by ticket and other miscellaneous income. The balance, some 40 per cent, is generously contributed by individuals and corporations through donations to the Continuance Fund of the __________ Symphony Orchestra.

During the 1955-56 season, the Continuance Fund contributions exceeded last year's by 10 per cent, reaching the unprecedented total of $275,000. More than 700 volunteers obtained 4,612 individual subscriptions to make this the most productive fund drive in the history of the orchestra.
building its future on the firm foundation of a balanced program with the cultural arts well represented.

From the $3,500 spent on BACH concert, 90% remains in _____________.

Fifty per cent of the orchestra personnel offer professional teaching in public schools and privately.

10. Let's be Realists. Music is big business in the nation. For instance, the 51 major orchestras (those with budgets of over $125,000) will spend approximately 16 million dollars per year according to the Wall Street Journal. This is because established membership prices do not cover the cost of operating expenses and the difference must be made up by contributions.

11. Your contribution will assure the continued growth and excellence of performance of the orchestra. Assist in reducing the deficit. Make it possible for you and your family to experience the world's finest music right here in your own city. Count you as one who is furthering the progress of your community.

12. Keep these lights burning! If you love music ... If, as a citizen, you cherish your city enough to want it to remain a delightful place in which to live ... if you want it to retain its enviable position as one of the great cultural centers of America ... This is the year you decide! You ... The citizens of greater ______________ now act as the Jury!
must be well represented. The position of the ______ Symphony Orchestra, under its nationally recognized conductor, ________, has never stood higher than right now. The Orchestra's children's concerts over the state and in the city create a foundation of a lifetime of musical enjoyment for thousands of youngsters. The subscriptions series, aside from providing outstanding entertainment for many citizens advances and elevates the cultural aspect and is a strong argument in bringing industry to _________. The orchestra's prestige is known from coast to coast, via the broadcast series, thereby gaining equal prestige for _________.

9. Our Symphony Orchestra works for _________.

The ________ Symphony Orchestra plays for 30,000 people on its 12 subscription concerts.

The ________ Symphony Orchestra plays for 35,000 young people on its 19 Children's Concerts.

The ________ Symphony Orchestra plays for millions around the world via its 20 Mutual, Voice of America and Armed Forces Networks programs.

The ________ Symphony Orchestra travels 2,000 miles around the state year after year, providing live music for adults and children who have never heard a symphony orchestra.

Western industry is decentralizing to other cities which have a solid cultural program. The existence of a professional symphony orchestra proves that ________ is
15. The Society of Contributors to The Symphony Orchestra makes its debut at this time. Patterned after similar organizations in Boston, Chicago and Philadelphia, the Society is designed to help in the permanent maintenance of the fine orchestra we now possess.

As a participating Charter Member, whose financial support is vitally needed, you will receive membership benefits and a reminder of your pledge. You are committed to no obligation you might feel unable to fulfill in the future. Each year you may increase, decrease, or terminate your contribution which, of course, is deductible from your income tax.

The Symphony Orchestra is a major musical institution and necessarily a community undertaking. Like all great orchestras, it can earn only one-half of its annual budget which is in excess of $750,000. Nearly 75 per cent of this goes to orchestra salaries spent in the community by Symphony members, all permanent residents of the City.

16. Let's Face the Music! If you are a (city) or wherever you are, whether you like music or not, your life is in some way a better life because of the Symphony Orchestra.

This is so, because . . .

You, who love classical or popular music, may listen to it at a price which you can afford.

Your children are receiving the benefit of the Symphony in their music education — last year some
333,000  (city)  children profited by the Symphony concerts; few will say that this does not aid in reducing juvenile delinquency.

17. What attracts big business and industry to a city? The business man knows, now, that a major symphony orchestra is big business with all the headaches but none of the profits! He is alert to the times and knows that when industry seeks a location for expansion, it looks for more than land, water, and power.

18. Musicians must make a living for their families. They have spent years in expensive music educations. We must remember that their salaries cover the concert season only from Fall to Spring. On this subject, the American Symphony Orchestra League estimates that the income of major symphony orchestra musicians averages only $2,400 a year. Most symphony musicians must augment their salaries by other means.

19. Take Note

The  Symphony Orchestra  is one of your city's best forms of advertising. It is a public relations magnet which helps attract new business and industry to our city. Suppose you had to pay $10.00 a ticket every time you and your family and friends went to the Symphony? Your Orchestra must provide the best possible music at the lowest cost, especially for our young people; that is why you are being asked to contribute to this vital civic organization.
20. Philharmonic Night at the RACS Tuesday June 4th.

Have a Supper Party -- Bring your Guests! Sponsored by the
Women's Committee.

21. Why Should I Contribute?

If I do not care for symphonic music? You do not attend
school... you may never enter the Art Museum or use the
facilities of the Library, but would you want to reside in a
city that did not have these advantages for young people and
adults who need them? The symphony orchestra belongs in
this group of essentials for a great city.

22. Let Us Help Your Organization With Its Fund Rais-
ing Project. The __________ Symphony Orchestra would like
to serve you and your organization with the Benefit Concert
Plan.

Who?

If you are a non-profit organization, you can sponsor
a __________ Symphony Orchestra Pop Concert and dance for
the benefit of your group.

Where?

Beautiful __________ Music Hall... with the comfort-
able, acoustically-perfect auditorium... the Green Room
for dancing... refreshment facilities.

When?

Any Friday evening from mid-October to March. (Under
special conditions, another night can be arranged.)

23. Obtain 2 New Subscribers to the __________ Symphony
Orchestra for the 1957-1958 Concert Series and receive a chance to win a Natural Mink Stole donated by Joseph Reinz and Sons, 30 West Genell Street.

84. Bequests made by will to the Symphony Orchestra will help to perpetuate a great musical tradition. Such bequests are exempt from estate taxes.

28. The return of unused tickets by our subscribers for resale has not only enabled many people to hear the Orchestra in a solidly subscribed season, but has proved a most profitable custom. During the season now ending, the Orchestra's deficit has, by this means, been lessened by $10,000.

The thoughtfulness of those who have turned in their seats for this purpose deserves the warmest gratitude.

These twenty-five approaches are direct quotes from fund raising publications received from the orchestras. Changes have been made in them only to remove the identity of the orchestra so that they may be discussed with a greater degree of objectivity.

Orchestras are now beginning to use gimmicks of successful merchandising which they have been reluctant to use in the past, either because they would violate the dignity of a symphony or because they didn't think these things would work for a symphony orchestra. They are using such things as fashion shows, symphony balls, a night at the
races, benefit concerts and even offering chances on sink
stakes.

In the past few years another method has begun to
bring in large sums of money for growing deficits. The
orchestras have followed in the footsteps of other non-
profit organizations to solicit door to door by a large
corps of volunteer workers. Mailing lists are fine and, of
course, serve their purpose. A well-written pamphlet will
realize many dollars, but all pamphlets are easily tossed
aside and forgotten. A well-trained worker at the front
door is not so easy to toss aside.

A hard fact that is beginning to make itself heard
in the musical world is that music lovers do not necessarily
perpetuate music lovers. Orchestras have to sell themselves
constantly to new audiences. Business skills and a farsighted
program are involved. According to the information received
in this survey, the concert hall has a usual audience of
about 74 per cent. A twenty-five per cent increase per con-
cert would go a long way in the reduction of the annual
deficit. Only three orchestras reported a near capacity
house per concert.

What is the answer to these problems? Few prob-
lems concerning public relations have one answer. However,
it is felt that the quickest and most gratifying result lies
in the youth or tomorrow's concert audience.
The National Symphony Orchestra has the most advanced youth program by far of any orchestra reporting. It plays twice as many youth concerts annually as any other single orchestra. These symphony concerts are graded to the level of appreciation of the child to hear them. Howard Mitchel, the music director of the orchestra, conducts these hour-long programs, which are highlighted by his informal and informative commentary. Demonstrations are given so that the child learns the individual sound and role of each instrument in the orchestra. Three levels of concerts are given so that the child may grow in musical appreciation.

These concerts are played in Constitution Hall and in high school auditoriums in the city and on tour. Special concert bulletins are prepared giving the background of each selection, a notated score of each selection and a section called "Concert Manners" (in cartoon form).

Another part of the answer to the problem is a more active search as to why concert audiences are not larger. Research is needed concerning audience preferences to include those in the non-concert goer category. Why they do not attend is a big factor in the symphony orchestra problem.

Do these people not attend simply because they have never experienced the thrill of a symphony orchestra in
actual performance; is there a snob appeal that keeps some away; is the orchestra's musical program varied enough in level of appreciation, either by different concert series or within a single series; are the publications, promotion and public relations methods of the orchestra as effective as possible? The answers to these questions and many others can be determined by research and survey methods.

Perhaps, with special training selected volunteer workers may be used to accomplish this task during ticket and fund raising campaigns. Sensitivity to community needs and desires are not as accurate through calculated guesses as by research and survey methods.

The annual deficit Most, but not all, orchestras have annual deficits. If it is possible for the Orlando Symphony Orchestra to have seven consecutive seasons with no deficit, why is it not possible for others? Without doubt, symphony orchestras are a vital part of the community whose services must be shaped toward the needs of the community. This, however, does not relieve them, in any measure, from the responsibility of being operated in the most business-like manner. They must obtain as much of their income from the sale of their services as possible. They must not become more and more dependent upon handouts from patrons and sponsors and less dependent on their own business acumen.
Orchestral publications may be divided into eight major classifications: concert bulletins, ticket and concert information, history, tours, annual reports, press information, anniversary publications and fund raising material. Efforts to raise money for the orchestra have been found in each of these groups. Some are by innuendo and in fund raising material, of course, by direct approach.

One of the novel and least painful fund raising approaches is the "Let Us Help You" or the "Benefit Concert Plan." The orchestra offers to help an organization in its fund raising campaign when, in reality, the organization is helping the orchestra.

Numbers one and three in the list of approaches are representative of a pleasing and positive appeal while number seven is much more drastic. If the orchestra publishing number seven is not actually in this position it may receive diminishing returns in the next year's fund campaign with this kind of appeal. If people must have an appeal of this kind, are they really convinced of the orchestra's worth, anyway? It is felt that number eight is similar in appeal, but much less annoying.

Enumeration of the orchestra's services is a good policy (number nine). People are prone to forget the services, income and drawing power of an orchestra if they
aren't frequently reminded.

Although the task is not an easy one and the problems are never simple, the American symphony orchestra must fight a constant battle to reach new audiences. New audiences mean greater support and support means fewer financial problems and a more culturally rich America.

"...we cannot measure how greatly music contributes toward a higher standard of enjoyment of living, increasing the well-being of each one of us, as well as our nation, by giving us not only recreation and pleasure, but stimulation and nourishment of the mind and spirit."

Leopold Stokowski
CHAPTER IX

THE BOSTON SYMPHONY ORCHESTRA: SUMMARY

This final chapter will summarize the findings from data gathered in Chapters II through V, relating to the Boston Symphony Orchestra. Particular attention will be given to areas in which the orchestra is enjoying good public relations, and also, those areas in which improvement is desirable.

The Boston Symphony Orchestra is one of the highest earners in the field where earnings lie between 50 and 60 per cent. The survey results in chapter VI show that the average earning power of the major orchestras is 54 per cent of the annual expenses. With the statistics available, the Boston Symphony Orchestra earns a larger percentage of its total expenses than any other major orchestra. The following are a few examples of percentages earned during the 1955-56 season.

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston Symphony Orchestra</td>
<td>66%</td>
</tr>
<tr>
<td>New York Philharmonic-Symphony Society</td>
<td>71%</td>
</tr>
<tr>
<td>National Symphony Orchestra</td>
<td>67%</td>
</tr>
<tr>
<td>Oklahoma Symphony Orchestra</td>
<td>82%</td>
</tr>
<tr>
<td>Baltimore Symphony Orchestra</td>
<td>87%</td>
</tr>
</tbody>
</table>
Detroit Symphony Orchestra 50%
Los Angeles Philharmonic Orchestra 50%
Houston Symphony Orchestra 40%

The Boston Symphony Orchestra plays more concerts annually than any other orchestra reporting. During the past season, the orchestra played a total of 276 concerts. The closest orchestra to this figure was the Philadelphia Orchestra, playing 181 concerts. The operating budget for the Boston Symphony Orchestra was the largest of the twenty-one orchestras reporting. The budget for the 1956-57 season was a reported $1,637,545, while the second in size was, again, the Philadelphia Orchestra with $1,262,000.

The Boston Symphony Orchestra ranks seventh with relation to the population of the urbanized area in which it is situated. The following orchestras are above in the order listed:

Detroit Symphony Orchestra (next highest)
Philadelphia Orchestra
Hollywood Bowl Orchestra
Los Angeles Philharmonic Orchestra
Chicago Symphony Orchestra
New York Philharmonic-Symphony Society

Concert halls of major orchestras range in size from 2,000 to 6,000 with the average being 3,370. The Boston
Symphony Orchestra concert hall has a capacity of only 2,631 which places it fifth from the bottom of the twenty-five major orchestras. The Boston Symphony is the only orchestra reporting a completely subscribed season and, in addition, a waiting list of 500 people. This list would be considerably larger if names were recorded above 500, but the list must drop below this figure for new names to be added. By comparison, the average concert audience for the twenty-five orchestras is only 74.8 per cent of a capacity house. Approximately 10 per cent of the 7,000 subscribers fail to renew at the end of each season. This means that there is a usual opening for 700 new subscriptions each year or new subscribers must wait for about a year to be able to purchase a series ticket.

Boston's Symphony Hall was completed in the autumn of 1900, and has served admirably since that time over the fifty-seven year period as the only concert hall of the Boston Symphony Orchestra. The hall has the reputation of being nearly acoustically perfect. Also, since that time over the same fifty-seven year period the population of the urbanized area of Boston has increased almost two and one half times the census figure for 1900. In an effort to compensate for this, the orchestra has increased the number of concerts played annually to a number almost impossible for one orchestra to play.
The location of Symphony Hall is in such a congested area at present that there is relatively little free parking space available at night. There is, however, a large lot situated behind the concert hall that will accommodate the cars at a cost of $1.00 per automobile.

The orchestra has for the past few years placed increased emphasis on its business campaign to enlist corporate aid for the financial needs. This has been partially successful but has not rid the orchestra of its annual deficit. Part of each year's deficit usually is not met and, hence, carried over to become an expense of the following season.

The orchestra has apparently made use of every avenue to increase its present earning power. It is limited chiefly by the facilities now available and, to some degree, administrative policies and attitudes. It cannot make use of several techniques used by other orchestras because of these conditions.

The first of these techniques is an education program to increase the size of its regular concert audience. The orchestra usually plays to a full house and, of course, the number of concerts cannot be enlarged. Consequently, there can be no increase. With a waiting list of 500 people, season tickets are not easy to obtain. It is thought that
this may be a factor in support of the orchestra, or perhaps, we might ask a question at this point. "Why should one support an orchestra that others hear first hand and he must listen to on the radio or recordings?"

With the present facilities and heavy concert schedule, the Boston Symphony Orchestra cannot devote time to young people in and around the Boston area. The orchestra has no active youth program. Some four or five concerts are played as morning esplanade concerts for youth but there is no educational program. This seems unfortunate for an area culturally rich in so many ways to have to neglect a method to promote growth used by most of the other major orchestras.

The benefit concert and family plan as methods to increase income are automatically eliminated because of the foregoing reasons. The orchestra has not used a number of gimmicks and methods in fund raising used by other orchestras such as the fashion show, symphony ball, drawings, night at the races, etc. In addition to this, the Boston Symphony Orchestra has never had an organization of volunteers to solicit funds or hired the services of a professional fund raising organization.

It seems apparent that relatively little can be done to improve the situation until a larger hall is available to accommodate the audience that could be developed by
an active campaign and a youth program. Evidence of this audience potential can be readily observed. The annual esplanade series has a usual audience of between ten and twenty thousand for each concert. Of course, it may be argued that this audience is a non-paying audience. But, let us ask ourselves, honestly, how much of this can be converted into a paying audience. People who attend these concerts do enjoy and appreciate them or they would not waste their time. Perhaps, the Prudential Center to be erected in the area is a partial answer to this stalemate. If one or two series could be played in the auditorium planned for this development, a substantial increase in annual concert audience could be obtained.

In addition to this, it is suggested that the Friends of the Boston Symphony Orchestra might be organized for door to door solicitation similar to the organization of the National Symphony Orchestra and those of a number of other orchestras. These organizations have already proven themselves quite effective. Solicitation may be frowned upon, but it works. The orchestra must take advantage of the methods at hand and find ways to make others possible if it is to progress. Tradition and the past must not be allowed to impede the future.
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(Boston, Massachusetts) Boston Herald, March 3, 1967

Letters A through I on the left margin represent the following sources of income:

A = Concert Subscriptions
B = Program Advertising
C = Public Fund Campaigns
D = Subsidies from Municipalities
E = Tours
F = Radio and TV
G = Recordings
H = Endowment
I = Miscellaneous

Percentages listed under numbers 1 through 15, across the page, were received from the 15 orchestras reporting as the breakdown of their respective incomes in the nine categories listed above.

Each percentage in column I. is an average of the total percentages for that particular category (A through I inclusive). The relative percentage based upon 100 was calculated from these figures and listed in column II.