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The Gävle Symphony Orchestra and the Gävle Concert Hall
A Chronological Description and Analysis of the Transition Process

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Foreword

After considering internships in both the United States and Stockholm, I wisely opted to apply at a cultural facility closer to home: The Gävle Concert Hall. The Gävle Symphony Orchestra is housed there and graciously allowed me to join with the administrative staff for nine weeks. This work opportunity provided me with an abundance of experience and knowledge, primarily due to the accommodating attitude of staff members who were always willing to help me learn.

During my time there, I considered a variety of possible themes for my master's thesis. A recurring idea was to compare a chosen group of components between two symphony orchestras. However, before my internship ended, I had gathered some fascinating and invaluable information on the concert hall. My interest was piqued, and I quickly realized that I had access to firsthand historical accounts from many people who were involved with the planning and construction of the building. Discussions with my university classmates and my instructor, Dan Malmström, led me to consider a theme I felt would be not only relevant to my field, but enriching and interesting as well. I solidified this formulation on a platform of organizational theory.

I would like to express my gratitude to those who helped make this thesis possible, especially the knowledgeable people who agreed to be interviewed. Thank you to the staff, in particular Beryl Lunder, who entrusted me with a wide variety of important and meaningful assignments. Thank you to everyone in the concert hall for their kindness and patience in answering my never-ending questions; and a final but heartfelt thank you to the administrative staff of employees who made me feel like an important part of their organization. I was treated with kindness and respect, from the beginning to the end, which concluded with a generous farewell party and departing gifts. I am indebted to you all.

1. Introduction

The Gävle Symphony Orchestra now dwells comfortably in the Gävle Concert Hall. The group has travelled a long and bumpy road to its present situation, going back to its very formation more than 90 years ago. The journey has been filled with challenges and changes, which were frequently accompanied by periods of heated debate. There were many people, many politicians and many opinions.

This thesis exists in conjunction with the occupationally emphasized Master's course "Musik och Media," which examines the Swedish music industry and its administrative areas in a practical manner. The course includes an internship of 8 to 10 weeks, which I completed under the direction of the orchestra's administration at the Gävle Concert Hall during the first part of this year (2005). I was given a broad range of assignments and was invited to attend many significant meetings. This allowed me to observe details in a broad spectrum of organizational functions. It was my good fortune to have the internship coincide with unusual and infrequent orchestra events: an assessment led by political representatives from the national government's Department of Arts & Culture; a CD release party; and a trumpet audition that included applicants from around the world. I also observed firsthand the orchestra's procedures as it toured and performed with a prodigy violinist.

I desired an equally accurate picture of the events leading up to the orchestra's present ideal situation, which spurred the theme of this thesis. As for personal recollections, I could only go as far back as 1999. I took up residency in Gävle that year, and I still remember my first two impressions: mounds of snow as far as the eye could see; and a very peculiar, very blue and very shiny, round tile building. It was odd, yet simultaneously eye-catching, which prevented me from determining whether or not the building was appealing. In early 2005, just a few days into my internship at this very same building, I realized that both my vision and my perception had broadened considerably, creating a multitude of questions for me about the building's past. I knew that in order to find the answers, I would have to dig deeper by means of observation, interviews and earnest research into stacks of microfilm.

In the introduction of a previous thesis paper (2002), I opened the way for a discussion on tradition, particularly choral tradition. I observed that, to a great extent, Swedish musical tradition is a vital part of the country's identity.

I was again reminded of this experience as I worked with the administrative staff of the Gävle Symphony Orchestra. Rich culture enhances the quality of a city; and few can

argue that an attractive city will continue to flourish. I learned why the Gävle Concert Hall was built and for whom; and I saw firsthand why the advantages of its existence outweighed the disadvantages. Its construction was indeed a change, but one that offered opportunity and investment. No one welcomed the change more than the orchestra, whose members had waited for a venue like this since 1912.

1.1 Theme and Focus

The theme of this thesis is to chronologically describe and analyze the most prominent changes experienced by the Gävle Symphony Orchestra before, during, and after their move to the Gävle Concert Hall; and to briefly describe the institutions and individuals outside of the orchestra affected by these changes. Particular emphasis will be placed on primary events leading up to the Concert Hall's existence in connection to the Orchestra.

While organizational theory will serve as my theoretical backbone, first-hand accounts (conducted interviews) will serve as my primary means of comparison.

As I attempt to shed light on these changes and experiences, my ambition is to present a realistic picture of circumstances, which may benefit established performance groups who go through similar transitions, and allow others to gain an appreciation for the process. Because numerous components were involved during the lengthy creation of the Concert Hall, this thesis will take a broad and practical perspective. I have chosen to take a broad perspective in order to construct a whole and well-rounded picture of the process. In order to maintain focus on the theme and present this thesis within the confines of a reasonable length, I have diverted my focus away from politicians and political procedures. For this same reason, I have avoided extended analyses of public reaction and opinion, as well as detailed accounts of how other concert hall institutions go about adjusting to long term changes.

1.2 Method and Material—Research and Sources

Although this thesis is written in my native tongue of English, all of the resources and interviews used in this thesis were originally in Swedish. During my internship, I observed how the concert hall organization—especially the orchestra—was an international institution. Many of the tasks I performed were translation related. Writing in English allows this thesis to reach a broader audience.

The most significant information comes from the personal interviews conducted in the spring of 2005. During my internship, I made note of names that repeatedly arose whenever I inquired about the history of the concert hall. Following my stay there, I prepared a thorough list of interview questions. My interviews began with members of the orchestra's administrative staff, and during the interviews I inquired about other potential interviewees, whom I subsequently contacted. Those interviewed provided me with a well-rounded inside look at the transition process. They included:

Beryl Lunder, General Manager of Gävle Symphony Orchestra since 2000; joint interview with Sylvi Gulliksson, Head of Finance, and Gisela Riebne, Assistant to the Head of Finance. Gulliksson began her position with the orchestra in 1974 and Riebne entered as financial assistant in 1992.

Additional interviews included: Marianne Sundstrand, Concerts and Press Administrator since 1988; Hans-Åke Johansson, played trumpet for the orchestra since 1962, and recently retired (spring 2005); Ulrika Gjelsnes, played oboe and English horn for the orchestra since 1983; Anders Weick, Director for Gävle Theater since 1994; Magnus Bäckström, Director for Gävle Concert Hall 1997-2003; Klas Mossling, General Manager of the orchestra 1992-1998; and, Micke Borstell, Project Leader for Concert Hall 1996-1998. The interviews with Bäckström, Mossling and Borstell were conducted via telephone. Those I spoke with who were involved from the beginning seemed more than anxious to share their experiences in detail. As I conversed with these individuals, it quickly became evident to me that the atmosphere during the concert hall's beginning stages was quite emotionally charged. Most of my interviews ended up being much longer, usually twice as long, than initially planned. Many were flattered that I considered their institution and participation significant enough that I would dedicate my time and energy into researching and writing a master level thesis about them. All interviews were recorded on cassette and printed in hard copy. I have also made use of mental and written notes collected during my internship from various conversations and meetings.

Two organizational theory books have been selected as the basis for my theoretical platform in chapter 1.4. The first is a course book by Dag Ingvar Jacobsen and Jan Thorsvik entitled *Hur moderna organisationer fungerar*. Bosse Angelöw's book, *Det goda förändringsarbetet*, is an older source from 1991, but its application is quite valid. It has been reprinted a number of times, most recently in the year 2000. The theories outlined in this chapter provide an analytical structure for examining the transition process in chapters 3.1.1, 3.2.1, and 3.3.1.

The media has served as the voice of the public, particularly local Gävle newspapers *Arbetarbladet* and *Gefle Dagblad*. The media has also been an instrumental means of reaching the public for those people and institutions who were directly involved with the concert hall. I have included articles from other regional and national newspapers, as well. Ulf Jönsson's book, *Gävle Symfoniorkester*, which contains vivid pictures taken by Gunnar Colding, has provided me with the orchestra's historical information. I have based the concert hall's background on Nils Antoni's historical account in *Gävle Konserthus*.

Many of the statistics have been provided by Sylvi Gulliksson, the head of finance and her assistant, Gisela Riebne. Some statistics have come from a newly published report (April 2005). The authors have examined the financial status of the seven symphony orchestras that exist in Sweden.

I had the opportunity to formulate and administer my own audience survey. In 2004, I completed a brief course where I learned how to produce and administer various types of market surveys. I was given the opportunity to manage my own symphony audience survey, which was done in conjunction with the Gävle Board of Culture, Arts & Leisure who desired the information for future use. The format of this audience survey, as well as the survey formulated for this thesis, is based on the method described in the textbook of the Market Survey course. On the evening of the April 8th concert (2005), I stood at the entrance of the concert hall before and after the concert. I was also there during the intermission. The majority of the audience who entered the concert doors were of a more mature age than I had expected. A survey is only as good as the information it provides, and questions can be interpreted in many ways. I had little opportunity to speak with the survey takers individually. Upon examining the survey results, I realized I would have generated more specific/valuable information had I better clarified some of the questions, especially the final and open question. I had asked the reader to list the biggest changes that they as audience members had experienced since the orchestra had moved. The answers were brief and it was at times unclear if the answer referred to the theater or to the concert hall.

A number of other works were used as supplementary material in this thesis. They include: The orchestra's season programs, information from political publications, websites about the orchestra and concert hall, books about Gävle Theater and the informational packet provided at the open house.

1.3 Outline

Chapter two outlines the history and background of the orchestra, from conception to the present day. The chapter continues with the origins and background of the concert hall as it pertains to the orchestra.

Chapter three is divided into three chronological sections and contains an account of the entire concert hall procedure while maintaining focus on the orchestra. This is mainly accomplished with the aid of personal interviews and newspaper articles. Each section is followed by an analytical segment based on the organizational theories presented in my theoretical platform in chapter 1.4. Following the last analysis in chapter three, I turn the focus on Magnus Bäckström and how his experience with the Gävle Concert Hall has aided him in his role as planner and director of the future Music Hall in Uppsala.

Chapter four provides a summary of the conclusions found in the three analyses. I then provide a statistical outlook pertaining to the future of the orchestra in the concert hall. All literature and sources used to aid me during this thesis are located in the Bibliography.

1.4 Theoretical Platform – Organizational Theory

My theoretical platform is based on two separate texts, both of which discuss organizational theory. The first is *Hur moderna organisationer fungerar*, a text used during this course.¹ This lengthy book provides a general picture of organizational theory and describes the function of its core elements. The second text is entitled *Det goda förändringsarbetet. Om individ och organisation i förändring*.² This text provides a more detailed description of organizational theory as it pertains to individuals within a group.

Transition and organization exist at opposite ends of the spectrum. Organization connotes stability and predictability. Transition represents situations that negate stability and predictability.³ Despite this, organizations often find themselves in constant transition in order to function and adapt to their ever changing environment.

The Gävle Symphony Orchestra underwent a well-planned transition. In such a transition, an organization actively and conscientiously adapts to altered circumstances,

¹ Jacobsen, Dag Ingvar & Jan Thorsvik 2002. English translation: *How modern organizations function*.

² Angelöw, Bosse 1991. English translation: *The Positive Process of Change. About change within individual and organizational entities*.

³ Jacobsen & Thorsvik 2002 p. 469.

whether they be internal or external.⁴ This type of rational changing process can be divided into four stages:

Stage 1: A change occurs that is most likely anticipated and external, which the organization must acknowledge. This can range from a change in production to leadership.

Stage 2: The organization, particularly the leaders, analyzes the planned changes and accordingly constructs goals regarding conduct in connection to the impending changes.

Stage 3: After goals are established, analysis focuses on how the organization should be modified in order to address any new challenges.

Stage 4: The transition takes place with the aid of various strategies.⁵

According to author Bosse Angelöw, there are several reasons why employees resist or react negatively to change, just as there are many reasons why they accept or welcome change. Individuals can welcome change if it means increased job security. They can even feel that the change creates greater opportunities for occupational development.⁶ Angelöw presents a list of reasons why an individual might reject or welcome change.

<u>Cause of Resistance to Change</u>	<u>Causes of Acceptance or Welcome of Change</u>
Threatened job security	Security
Relocations and loss of social contacts	Better social contacts
Deteriorated quality of work content	Improved quality of work content
Decreased benefits	Increased benefits
Lower status	Higher status
No motivation to change	Motivation to change
Infrequent participation	Participation
Lack of confidence	Confidence
Low self-esteem	Reinforced self-esteem
Incomplete information	Information

⁴ Jacobsen & Thorsvik 2002 p. 469.

⁵ Ibid p. 445.

⁶ Angelöw 1991 p. 22.

Bad timing

Represents a threat

Good timing

Represents a challenge⁷

This theoretical platform about organizational behavior will be discussed in each of the analysis chapters.

⁷ Angelöw 1991 p. 22.

2. History and Background of the Gävle Symphony Orchestra

Gävleborg's County Orchestra Association was established in October of 1911.⁸ The orchestra's formation is a direct result of the effort and initiative of Gösta Walin, a local district court judge (Rådman) and member of the city's executive committee (Styrelseledamot). On May 30, 1911, Walin successfully pushed a proposal through a city meeting for the formation of a county orchestra. The orchestra consisted of 25 musicians, and Ruben Liljefors was chosen by the committee to be the group's Artistic Director. The association progressed rapidly, as the orchestra was organized and prepared to perform by early the following year. In addition to his role as Artistic Director, Liljefors served as pianist, conductor and even composer of the group. Liljefors served 10 years at his post, and a long list of competent successors followed, Ludwig Mowinckel, Sten Frykberg, Sixten Eckerberg, Eric Bengtsson, Stig Westerberg, Gunnar Staern, Carl Rune Larsson, Rainer Miedel, Göran W. Nilson, Hannu Koivula, Carlos Spierer, Petri Sakari, and Petter Sundkvist at present. English prodigy Robin Ticciati will assume the position in January, 2006.

Many internationally renowned conductors have premiered in Sweden with the Gävle orchestra. These include Esa-Pekka Salonen, Jukka-Pekka Saraste and Eri Klas. The Gävle Symphony Orchestra has performed in a variety of locations since its establishment, including Dalhalla in Rättvik, Dalacarla; Globen Arena and Berwaldhallen in Stockholm; and Kopparstaden in Västerås. The orchestra toured extensively during the 1980's and 1990's, and included stops in Finland, Åland, Oslo and Dubrovnik. In 2001, the orchestra's limited budget forced them to cancel their planned tour to Amsterdam and decline a rare invitation to play at Concertgebouw.⁹ Dwindling funds have prevented any international tours for the orchestra in the last five years; however, the orchestra does take the opportunity to perform in unexpected settings. They have been seen at the city's annual festival, in the city's park, and even at the local ice hockey rink during the world hockey championships.

The number of musicians in the orchestra has increased in size from the initial twenty-five musicians.¹⁰ By 1974, there were thirty-three members of the orchestra. Towards the latter half of the 1970's, the number had increased to thirty-eight. During the early 1990's, the government funding allowed for fourteen additional musicians to become part of the

⁸ Unless otherwise indicated, the history recounted in chapter 2.1 is taken from Ulf Jönsson's book *Gävle Symfoniorkester* (1998).

⁹ Monk 2001.

¹⁰ Musician statistics provided during interview with Sylvi Gulliksson and Gisela Riebne 2005-04-21.

orchestra. Four musicians were added in 1991 and the remaining ten joined in 1992. Due to budget cuts, two posts were eliminated in 1995, but were reinstated in July of 2003, mainly due to the orchestra's general manager who was both convincing and politically suave. The orchestra was an association until 1981, and then classified as a foundation until 1997. In 1997, the orchestra became a municipal enterprise operating under the direction of the municipal executive committee (Kommunstyrelsen); it later became a division of the newly merged Board of Culture, Arts & Leisure (Kultur & Fritidsförvaltningen) in 1999. Between the years of 1981-1997, the orchestra received 55% of its funding from the national government (Staten), 22.5% from the county (Landstinget), and 22.5% from the local government (Kommunen). In 1997, the orchestra became the financial responsibility of the local government, which changed the balance of the funding to 50% from the national government and 50% from the local government.

In 1983, orchestra patrons formed a "friends of the symphony" society called the "GSV."¹¹ The 400 member organization supports the orchestra's musicians and their development by granting stipends, organizing collection drives and sponsoring the purchase of their performance clothing.

Today, the number of musicians in the orchestra remains at 52. There are currently 8 members on the administrative staff: General Manager, Personnel Manager, Head of Finance, Assistant to the Head of Finance, Concerts and Press Administrator, Note Librarian and two Custodians. Beginning in the fall of 2005, a fulltime producer will be added, which will increase the number of administrative staff to 9.

2.1 The Orchestra in Conjunction to the Origins of Gävle Concert Hall

Building a new performance hall was not an issue when Gävle's orchestra began their first financial year in 1912.¹² The current concern was whether the orchestra was just a temporary phenomenon or whether the government would decide to continue with financial support, thereby allowing the orchestra to become a permanent fixture in the community. Gävle Theater, which seated just over 400, served as the orchestra's home from the day of their first rehearsal. The union between the orchestra and the theater was made complete in 1927, when the municipality purchased the theater from the county's savings and loan bank

¹¹ "Gävle Symfoniorkesters Vänner" <http://www.gavlesymfoniorkestersvanner.com>.

¹² Unless otherwise indicated, the history provided in Chapter 3 is taken from Nils Antoni's background sketch in *Gävle Konserthus* (2003).

(Länssparbanken) for a modest 65,000 Swedish crowns. The consequences of this combination were yet to be known.

By 1936, the conflict between the theatrical society and the orchestra had become increasingly irritating; especially the competition for space. Other problems had time to surface, such as the poor musical acoustics and lack of space for rehearsal, practice and administration. The city requested funds from the national government to build a concert and lecture facility. Despite being turned down, the municipal council (Kommunfullmäktige) suggested a multi-functional facility, inspired by English community centers, and worked with the idea until 1939. The jurors never approved, and in 1941, determined instead that the issue would be resolved through restoration of the theater. The orchestra received 300,000 Swedish crowns from the national government. In 1952, the municipal council decided on a limited restoration, and in 1956, a little more than a million Swedish crowns were earmarked for a more limited project. Restoration took place between 1956 and 1958.¹³ During 1984-1985, an additional restoration was performed to the theater's interior for 25.5 million Swedish crowns.¹⁴

By 1977, the orchestra received rehearsal and administrative space at North School (Norra Skolan), a decades old building originally built as a public school. At the same time, a separate and independent concert hall was declared "economically indefensible."¹⁵

Despite this, suggestions and plans surfaced and then disappeared, but nothing concrete happened until 1986. Politicians Gunilla de Maré, Carl-Göran Wallman and Hans Eriksson requested an investigation into the matter. The investigation, organized in 1993, prompted discussions about the function and localization of such a facility. By May 1994, the investigation was complete. The old swimming hall site was recommended and accepted, and planning was underway. In the original optimistic time plan, the concert hall was to have been completed by 1996, Gävle's 200th anniversary as a city.

The final decision about construction of a concert hall was made on March 23, 1995, despite much discussion and opposition. The date of completion was pushed forward to May 1997. The municipality chose Architect Bo Karlberg from Lund & Valentine Architects in Gothenburg to plan the construction and interior design. The same firm designed the music halls in Norrköping and Gothenburg. The final cost of this modernly designed concert hall was estimated at approximately 100 million Swedish crowns. Preliminary organizational and

¹³ Karlström 1978 p. 24.

¹⁴ Jacobsson 1985 pp. 42-43.

¹⁵ Antoni, Persson 2003 p. 5.

financial plans were established for the future operations in the concert hall. Construction was initiated in May 1996, the same year a project leader was hired to plan and organize the major functions in the hall, particularly the technical aspects. In 1997, a newly named director had a few short months to recruit remaining personnel, prepare for the grand opening and solve any remaining details in the hall. The official opening took place according to schedule on January 22, 1998. The concert hall was a municipally owned corporation until 2003, when it became a division of the Board of Culture, Arts & Leisure in Gävle.

The total cost of the concert hall was 108.5 million Swedish crowns.¹⁶ Ten million crowns were received from national government funding; private sponsors supplied 2.5 million crowns. The municipality provided the remaining 96 million. The private fund was initiated in 1996 by the Gävle Concert Hall Fund. The 2.5 million crown goal was reached through donations from approximately 50 business, 20 organizations and 500 private individuals.

The concert hall houses two major performance areas. The larger room is Gevalia Hall, which seats 820 people. The smaller, Bo Linde Hall, was built for chamber music and smaller concerts; it seats 170.

¹⁶ “Bakgrundsfakta” (1998). The remainder of this chapter is taken from this informational packet produced for the concert hall’s open house.

3. The Procedure—Various Viewpoints of Those Involved

As stated in the introduction, the primary source for Chapter 3 will be a collection of interviews conducted in the spring of 2005. I have divided up the process into three chronological chapters, each followed by an analysis based on my theoretical platform.

3.1 The General Climate Before the Concert Hall

As mentioned in the history chapter, the orchestra had been waiting more than eighty years to have a home of its own, with room to meet rehearsal and performance needs. Gävle Theater and North School hindered the orchestra in many ways. The biggest issue, which resounded from the majority of the interviews, was the acoustical difference between the rehearsal hall and the theater where the performances took place. The rehearsal hall, a gymnasium, had overbearing acoustics. The theater had very dry, dead acoustics. Both were negative acoustical environments, but having to constantly transition between the two only compounded the problem. Ulrika Gjelsnes, oboist and English horn player, recalls that this acoustical problem created a great deal of frustration for guest conductors, as any progress made during rehearsals was severely compromised due to the dramatic acoustical differences between the two halls. “The circumstances at the theater were so difficult...sometimes the conductor arrived the same day as the concert...When we performed in the theater, we had to guess how to play...That’s how strong the gymnasium was.”¹⁷

Anders Weick, Gävle Theater Director, explained that the theater was built to accommodate the orchestra in an orchestra pit. Acoustical chaos occurred the moment they were moved up to the stage. The horns overpowered the string instruments and finding a balance was difficult; and the balance heard by the audience varied according to where they were seated.¹⁸

The practice rooms at North School also posed a problem for the musicians and were so poorly insulated that sound leakage made it difficult for the musicians to concentrate during individual practice sessions. Johansson found it more effective and less troublesome to practice his instrument at home. Radio producer Cynthia Zetterqvist, previously a solo clarinetist for the orchestra, experienced firsthand how the terrible acoustics in Gävle Theater

¹⁷ ”Det var så svåra förhållanden på teatern. Ibland kommer gästdirigenten samma dag. När vi är i teatern, fick vi gissa... Det blev så starkt på gymnastiksalen.” Interview with Gjelsnes 2005-05-24.

¹⁸ Interview with Weick 2005-04-19.

eliminated any developmental possibilities for the orchestra.¹⁹ She recalled how the musicians desperately attempted to play in a room that only accentuated the ugly and sharp elements of the tone. She expressed that following the move to the concert hall, the orchestra would sound larger; and that the musicians could finally work with the sound without having to force it. "...The concert hall has a warm, round sound that suits a romantic genre repertoire... (The players') method of playing will become softer, rounder. One can rest in the tone."²⁰

Zetterqvist thought the concert hall was more intimate than Norrköping's hall and more preferable than Berwaldhallen, which was built for recording but harbors a clinical sound. A clinical sound tends to lack esthetics.

When asked if North School posed any challenges for them, finance administrators Sylvi Gulliksson and Gisela Riebne replied that the ventilation was quite poor.²¹

The orchestra's presence in the theater was periodically troubling for theater productions and the theater's administration. Anders Weick, General Manager of the theater, recalled that the permanent acoustical panels not only limited the full use of the stage, but interfered with flexibility in theater lighting as well. Scheduling conflicts arose, as the orchestra was able to plan their program far in advance, and thereby occupied the theater on days that generally drew larger crowds. Weick was left with less favorable days because he limited the theater's advanced planning to a shorter timetable. He explained that due to the nature of the theater, planning any further in advance compromised artistic integrity.²²

In regard to the concert house, Klas Mossling, former General Manager for the orchestra, reported that the orchestra fought diligently to acquire a concert hall long before he took his post in the administration. Shortly after his arrival in 1993, the municipal board (Kommunledningen) established a work group consisting of technical and architectural experts and politicians. Their first problem was to determine a location for the concert hall. At one point, the group had a list of 48 different options.

Hans-Åke Johansson recalled being a voice in the orchestra musician reference group during concert hall planning.²³ The musicians maintained direct contact with the work group on a regular basis, thereby reducing the risk for possible misunderstandings. The two

¹⁹ Martin Aagård 1998.

²⁰ Ibid.

²¹ Interview with Gulliksson and Riebne 2005-04-21.

²² Interview with Weick 2005-04-19.

²³ Interview with Johansson 2005-05-17.

groups were able to discuss practical details that could have otherwise been easily missed. The political situation did not allow for even a small change in the budget “Many things turned out well, but there were many things that were changed anyway...We had planned on having more advanced things on different levels, but they were too costly...We added afterwards, and with better equipment.”²⁴

Plans for the concert hall were constantly changing and in varying stages of development. Mossling recalls that from the beginning, the concert hall was considered to primarily belong to the orchestra. “...and then everything else entered the picture and everyone realized that we needed a director for the concert hall as well.”²⁵

A short time afterward, Micke Borstell took his post as the hall’s project leader. Gjelsnes recalled that during the time span when the fate of the concert hall was being discussed by members of the board, the orchestra tried to charm them by playing outside of city hall, and at their annual meeting. The orchestra offered them tickets in an effort to create a greater familiarity between the two factions.²⁶

Many that I interviewed were overwhelmed by the daily editorials and articles in the newspaper and the passionate debate that ensued. An extreme opposition loomed over the city as the concert hall became an increasing reality; the most adamant opponent was the local branch of the Swedish Social Democratic Party (Arbetarkommunen). Their argument maintained that a concert hall was not a priority and was in no way beneficial to the general public, insisting that healthcare, education and social institutions such as child and geriatric care were of higher priority. Staffan Mårtensson, a previous solo clarinetist in the orchestra commented, “The battle directed towards the orchestra is cruel in its effectiveness, arrogant and cynical in its execution.”²⁷

A woman who was not affiliated with any organization initiated a signature drive against the concert hall’s construction.²⁸ This petition, which could be found at many of the local merchants, demanded a referendum.²⁹ Despite over 5,000 collected signatures, only 137 proved to be valid.

²⁴ “Det blev mycket som var bra, men det blev mycket som var ändrat i alla fall... Vi kanske skulle ha haft mera avancerade saker på olika nivåer men det fick vi inte göra för att det var för kostsamt...Vi har kompletterat efteråt och med bättre utrustning.” Interview with Johansson 2005-05-17.

²⁵ Interview with Mossling 2005-05-18.

²⁶ Interview with Gjelsnes 2005-05-24.

²⁷ ”Det slag som riktas mot orkestern är grymt i sin effektivitet, arrogant och cyniskt i sitt utförande.” Strömberg 1995.

²⁸ Interview with Mossling 2005-05-18.

²⁹ Åhlén 1995.

Many editorials labeled the concert hall as pretentious and ostentatious. They advised the politicians to “[h]andle the municipality’s funds like private finances, pay necessary expenses first, and then the excess can go toward entertainment.”³⁰

Other editorials in favor of the concert hall expressed a more insightful perspective. “Are people too cowardly to invest in a more enriched, more positive, more attractive Gävle?...Should we wait until Gävle has become so gray that it disappears off the map?”³¹

“A concert hall...is an eagerly awaited necessity that Gävle has tried to bring about for...at least 70 years.”³²

There were those who cited research in their editorials. “(There exists a) connection between financial rise and culture. It shows that cities and regions with a rich cultural assortment attract tourism, generate capital and spur new businesses that possess a high technological profile...According to German studies, a city reciprocates 1.5 to 5 times the revenues per invested culture crown.”³³

The passionate editorial that followed claimed that the elite took part in cultural and swimming activities and that the city would be just as attractive if it built structures that were cheap, modest and practical. The submitter concludes by informing this “elite” that they can move to cities that are foolish enough to invest in something so useless.³⁴

Municipal commissioner (Kommunalråd) Håkan Vestlund regarded the constant opposition as tedious and tiresome. He wisely argued at a press conference that the Social Democrats regard the investment as a method of restoring Gävle’s faith in the future. It is simultaneously a means to prepare for the future. He adds, “... [it is vital] to make Gävle attractive. If no one wants to move to Gävle, it will take a downward turn, and we will not be able to afford child care, geriatric care or education...”³⁵ He reminded the media that the Social Democrats won the election with the concert hall included in their campaign promises.

³⁰ ”Skött kommunens ekonomi som privat ekonomi, betala nödvändiga utgifter först och vad som blir över får gå till nöjen.” Jernberg 1995.

³¹ “Är folk för fega för att satsa på ett mer berikat, positivare, attraktivare Gävle? Ska vi vänta tills Gävle blivit så grått att det försvunnit från kartan?” Helena 1995.

³² ”Ett konserthus... är en efterlängtat nödvändighet som Gävle försökt få till stånd i... minst 70 år.” Eriksson 1995.

³³ ”(Det finns ett) samband mellan ekonomisk uppgång och kultur. Den visar att städer och regioner med rikt kulturutbud attraherar turism, kapital och företagande, gärna med högteknologisk profil... Enligt tyska undersökningar får en stad tillbaka 1,5 till 5 gånger pengarna per satsad kulturkrona.” Wahlund 1995.

³⁴ Ej skrytsam (Not a booster) 1995.

³⁵ ”[Därför] gäller det att göra Gävle attraktivt. Om ingen vill flytta hit går det utför med Gävle och vi har varken råd med barnomsorg, äldreomsorg eller skola...” Öberg. 1995.

As soon as project leader Micke Borstell became familiar with the project's background and the concert hall's origin, he turned his attention to this highly-charged issue. "The environment was very negative," he recalled.³⁶

Borstell concentrated on informing the public through local radio and newspapers that this would be a house for every possible sort of music. He recalled that the public in Gävle had long considered this a house exclusively for high society. The citizens had a tightly held but mistaken image which Borstell and other local politicians worked tirelessly to change. During the interview, Borstell underlined that every individual who was involved in the project each made great efforts in this area, from the Board of Culture and Arts (Kulturförvaltningen) to the entire range of politicians and civil servants who served on the concert hall's planning board.

The media publicized Borstell's broad musical background, particularly his experience within the rock genre, which in turn helped to calm the critical public.

As the producer of the inaugural concert, Micke Borstell was determined to continue with the conviction that this concert hall existed to serve the public's needs and not just the privileged. Klas Mossling recalled that the program council paid particular attention to the orchestra's lineup for the 1997/1998 season.³⁷ Their goal was to make their start at the concert hall as spectacular as possible.

3.1.1 Analysis of the General Climate Before the Concert Hall's Existence

Jacobsen and Thorsvik's stages outlined in chapter 1.4, can be applied to the events in the previous chapter. *Stage 1:* An anticipated and external change occurs, which the organization must acknowledge. Plans for the concert hall (the change), came closer and closer to becoming a reality. Not only was this change anticipated and expected, the orchestra did all in their power to acknowledge and bring about that change, which leads us to the second stage. *Stage 2:* The leaders and the organization analyze and construct goals in regard to the impending changes. The leader, Klas Mossling, actively participated throughout the entire concert hall planning process. The organization, which was the orchestra, appointed a reference group in order to effectively take part in the planning, and took steps to demonstrate their need for a concert hall. Doing so gave them a sense of control and created feelings of

³⁶ "Det var en väldigt mycket negativ stämning." Interview with Borstell 2005-05-18.

³⁷ Interview with Mossling 2005-05-18.

security and participation. Jacobsen and Thorsvik's remaining two stages will be applied in chapters 3.2.1 and 3.3.2.

Bosse Angelöw's theories state that an individual can welcome change if it means increased job security and creates greater opportunities for occupational development. This accurately describes the orchestra's transition on a number of levels. Many government funded institutions are subject to continually shrinking funds. Because the municipality prioritized the concert hall, it signaled to the orchestra that the municipality prioritized the orchestra as well, and in turn created an increased sense of job security. One might reason that a local government would not invest so much money into something they did not value or might consider eliminating or deem unnecessary. The change also created many opportunities for artistic development, the most prominent improvement being the acoustics in the main hall.

Angelöw presented a list of reasons why an individual might reject or welcome change. The majority of the "accepting" and "welcoming" reasons may be clearly applied to the orchestra. One might say that these positive reactions created synergy, one begetting the other.

The theater's reaction was just as accepting, as it almost equally benefited them. Oddly enough, the accepting attitudes of the change were compounded by existing public opinion. The general public had mixed feelings, as they very much considered the concert hall their business. However, since they were neither directly involved with the change discussed in this thesis, nor an employee connected to the concert hall, I have chosen to exclude them from any analysis in regards to organizational theory.

3.2 The Move, The Inauguration and The Familiarization

Sylvi Gulliksson and Gisela Riebne, who were mainly in charge of moving the administrative material from North School to the concert hall, provided the most insight into the orchestra's moving process.³⁸ Gulliksson recalled that they had strategically planned the move, and both thought the move went surprisingly well, despite a potentially chaotic situation. The two summarized the procedure and explained that all the documents and materials were sorted into separate boxes, each well marked with contents and instructions. The first items moved were the contents of the music library; and the computers were the last to be transported.

³⁸ The following three paragraphs are based on an interview with Sylvi Gulliksson and Gisela Riebne 2005-04-21.

A number of minor problems appeared almost immediately as the orchestra settled in. The furniture was not completely assembled; there were no clothing hooks and the computers were not installed. It didn't take long to notice that the offices resembled prison cells, with gray walls and black thresholds. The architect told them that the gray walls served as a backdrop to the picturesque greenery that was outside their vast windows. Riebne suggested that perhaps the architect didn't realize that the conditions outside the window were predominantly gray nine months out of the year. Immediately after the official opening, the administration petitioned to repaint their offices from dismal gray to warm beige. Their request was granted on the condition that the orchestra covered the additional expenses. The remaining offices in the concert hall retained the original colors.

As spring slowly settled into Gävle in 1998, the effects of the strictly budgeted construction project became more evident. The windows were immense, but there had been no money for any sort of window covering or screen. This resulted in a magnifying glass effect as the sun blazed relentlessly through the windows during the majority of the day and caused the rooms to become unbearably hot. Even the music library overheated.

Despite repeated requests to rectify the window covering problem, Riebne explained that they finally threatened to seek action with their trade union because they considered the situation a hazardous working environment. Window coverings were installed that summer and the problem was resolved.

Due to the orchestra vacating the Gävle Theater, the administration there had significantly more freedom at their disposal. The theater could now be used at its full capacity. The acoustical panels were removed, an improvement that gave the theater more options for staging and lighting. Scheduling conflicts ceased to be an issue.

Mossling remembered minimal problems and few unexpected events that surfaced in connection to the move.³⁹ The bass' instrument storage was too small, but that was quickly tended to. Johansson remembered that during the first half year, there was no telephone for the musicians to use.⁴⁰ There was also only one public address speaker, which caused many of the musicians to miss stage rehearsal cues.

Unlike the orchestra, the concert house administration had to deal with issues on a much broader spectrum.⁴¹ Magnus Bäckström explained that they were creating a completely new entity. There were a multitude of minute details that needed to be arranged.

³⁹ Interview with Mossling 2005-05-18.

⁴⁰ Interview with Johansson 2005-05-17.

⁴¹ Interview with Bäckström 2005-17-05.

Not everything functioned at first try, particularly the security system. Bäckström's background prepared him for the multi-faceted preparation and planning period, which was especially intense due to the fact that he began his post a mere three and one-half months before the official opening.

In order to reinforce the perception that the concert hall was built to cater to the entire public, an open house was held two days before the official opening. Gothenburg newspaper *Göteborgs-Posten* interviewed Bäckström about the inaugural events. He reported opening the doors to 15,000 curious visitors.⁴² The concert hall had been such a passionate, drawn out, thoroughly discussed debate, everyone wanted to see the resulting edifice that caused such uproar. A wide variety of music echoed in every corner of the concert hall during the 13 hour open house: the orchestra, gospel group Trofén, Sandviken's Folk Musician Group (Spelmanslag), Forsbacka Chamber Choir and Hot Pans Steelband, among others.⁴³

Municipal commissioner Eva Gillström, who had been involved since the planning stages commented, "The debate about the concert hall has reversed in Gävle. Even the most adamant of opponents seem to have changed their opinion..."⁴⁴

In fact, a year and a one-half after the official opening, survey results showed that 94 percent of Gävle and Sandviken residents answered "Yes," to the question "Do you think it's good that Gävle concert hall exists[?]"⁴⁵

The local press spoke with many of the visitors during the open house and reported hearing only praise and admiration, and not a word about an elitist house or a waste of taxpayers' money.⁴⁶ The official opening was a celebratory event that attracted celebrities and politicians alike. The opening was televised on SVT channel 1.⁴⁷ A unique pastry was even created for the event. Made of cream and marzipan, it was tinted blue and shaped to look like the concert hall: Blue and cylindrical.⁴⁸ Mark Levengood, the Master of Ceremonies for the evening congratulated the inhabitants of Gävle and proclaimed, "The fading light of culture spreading across the country doesn't stand a chance in Gävle..."⁴⁹

⁴² Holmin 1998.

⁴³ Open house information taken from advertisement in the insert "Blå Ton" *Arbetarbladet* 1998.

⁴⁴ "Debatten om konserthus har vänt i Gävle. Även de hårdaste motståndarna verkar ha svängt..." Månsson 1998.

⁴⁵ "Tycker du det är bra att Gävle Konserthus finns[?]" Antoni and Persson 2003 p. 11.

⁴⁶ Oberg 1998.

⁴⁷ "nöje" *Svenska Dagbladet* 1998. SVT (Sveriges Television) is a government owned public television station.

⁴⁸ http://susning.nu/G%E4vle_Konserthus

⁴⁹ "Den kulturskymning som breder ut sig över landet har inte en chans i Gävle..." Fransson 1998.

3.2.1 Analysis of During the Move, the Inauguration and The Familiarization

Jacobsen and Thorsvik's third and fourth stage apply to the events in the previous chapter.

Stage 3: Analysis is placed on how organizations should be modified in order to meet new challenges. *Stage 4:* The transition takes place with the aid of various strategies. The previous chapter addresses the initial challenges and strategies that took place. During the initial phase, the orchestra and administration had to transition from the old working environment at the theater and North School to the new environment at the concert hall. The transfer of the orchestra's instruments was not as complicated as the administration's transfer, which required more detailed planning. Because the orchestra was so involved in the concert hall planning process, and because the administration had been given ample time to plan the logistics of the move, the organization experienced few initial challenges during the process. There were also no changes made to the actual structure of the organization.

Others housed in the concert hall went through a more complicated process. Unlike the orchestra, there was no plan in place, which made it more difficult to predict future needs.

In regard to Angelöw's theories, the orchestra's administration had an accepting attitude toward this change. They knew their work environment would improve because of the orchestra's positive reaction to the change. However, the administration's work environment was initially threatened as a result of budget limitations and building design. As previously stated, they took active steps to improve their work environment. The administration also received better social contacts and new challenges. Before the move, they were the only institution to occupy North School. The transition into the concert hall required them to coexist and function with several organizations in the same corridor.

3.3 After the Move to the Present

Despite months of careful architectural planning, those I interviewed unanimously agreed that the concert hall has proven to have far too little office space and storage capacity. This became apparent to me as well when I began my 9-week internship with the orchestra and sat at the end of two adjoined (and occupied) desks. I must add, however, that the staff took great lengths to continually accommodate me to the best of their ability.

In the beginning, there were constant revisions in regard to the official function of the concert hall. One of the most frustrating points for Magnus Bäckström was the

confusion pertaining to the anticipated conference function of the hall. Originally, a conference and assembly entity was planned, but somewhere during the planning process, that option was ruled out, probably due to budget constraints. The final direction was to run the facility mainly as a concert house, and pursue the conference function on a much smaller scale. This indecision contributed to the architectural miscalculations. Not only that, the demand to host conferences in the concert hall had been greatly underestimated. The workload involving the conference operations became equally as extensive and frequent as the music functions in the concert hall.

A recent article in *Gefle Dagblad* discusses the hall's lack of space.⁵⁰ The conference division has been so popular that Hans Nordin, current concert hall director, often has difficulty scheduling crowded time slots to accommodate conferences and concerts. As a result, Nordin must turn down prospective clients. A new rehearsal and concert hall would ease the difficulty in scheduling and provide needed revenue. This solution would give equal benefit to the orchestra, as it would gain an additional rehearsal hall. "It should have been built from the beginning."⁵¹

When a conference is scheduled in the main hall, the orchestra must transport themselves and their instruments to a separate, smaller rehearsal location.⁵² Though requests to move rehearsal times are relatively infrequent, every time the musicians do play in the temporary hall, they risk hearing damage and can develop tinnitus. According to Beryl Lunder, there are several members who already have this problem.

Lunder explained her understanding of what happened during the construction of the hall. It was not unlike Bäckström's account. During the planning stages, its function and name was "Concert and Assembly Hall," but in the end, the building was designed and built as a concert hall. The structure received the name Gävle Concert Hall with a clear focus on concerts. In fact, the hall has a cultural political directive from Gävle Municipality to offer a broad range of music that fairly represents the mix of diverse cultures represented in modern day Gävle. This responsibility means that the concert hall has an obligation to arrange concerts that may not appeal to the broad masses, but more to the liking of smaller ethnic groups.⁵³

The conference division was meant to exist in the background and provide extra revenue that would benefit concerts, especially those featuring lesser known performers who

⁵⁰ Bagge 2004.

⁵¹ "Den skulle ha byggts från början." Ibid.

⁵² Lundquist 2002.

⁵³ "Analys" (1998). Information included in the informational packet produced for the concert hall's open house.

might not generate high ticket sales. Because municipality subsidies were insufficient, the concert hall was motivated to expand the conference schedule in order to increase funds and retain the hall's focus on concerts. "But the concert hall is not configured for conferences, so there is insufficient space."⁵⁴

Lunder reiterated the benefits of an additional hall during her interview. When asked if construction is a current possibility, she replied that the municipality's budget is too small. "It's not even included in the planning."⁵⁵

Despite the fact that the number of conferences has increased since Lunder started in 2000, cooperation and planning with the concert hall staff functions quite well. It is unlikely that the number of conferences will decrease any time soon. Lars-Göran Ståhl, municipal/political chairman of the Board of Culture, Arts & Leisure, stated in the board's 2005 budget proposal that, "We hope to be able to retain the elevated level of conference bookings from 2004, which were the highest in the history of the concert hall."⁵⁶

The most underestimated growth problem occurred in the music library, which must now deal with more than 50,000 users annually.⁵⁷ It has become evident that the concert hall, the music library and the symphony orchestra need more space than what was originally built for the administration. Lunder adds that little can be changed with the building, such as moving walls, as it was built on a pre-existing foundation. The personnel room became an office for the additional music library staff. An ensemble room was converted into an office for two concert hall staff members. Many have lost space that was intended for other purposes. "And we're not finished, yet. We continually oversee how we can share and divide rooms because the quarters are so confined... It has been a constant recurring need."⁵⁸

After being asked if there are other disadvantages with the hall, Lunder adds that the restaurant's kitchen is also too small, in that it doesn't have the capacity to accommodate the number of guests that can occupy the foyer. Sundstrand mentioned that the restaurant was originally designed to be a small scale café.⁵⁹

Lunder was anxious to mention the advantages, stating that the concert hall, the Gevalia hall, and the location are fantastic. Despite the size and spaciousness of the hall, the

⁵⁴ "Huset är inte dimensionerat för konferens, så lokalerna räcker inte till." Interview with Beryl Lunder 2005-05-03.

⁵⁵ "Det finns inte ekonomi i kommunen." Ibid.

⁵⁶ "Vi hoppas kunna behålla den höga konferensbeläggningen från 2004 som är den hittills största i Konserthusets historia." Ståhl p. 9.

⁵⁷ Statement from Hans Norin at the government orchestra assessment 2005-02-11.

⁵⁸ "Och vi är inte färdiga än. Vi håller fortfarande på och ser över hur vi kan dela lokaler för vi är fortfarande för trångbodda... Det har varit ett ständigt återkommande behov." Interview with Lunder 2005-05-03.

⁵⁹ Interview with Sundstrand 2005-04-21.

audience gets a sense of being close to the stage. That, in combination with the optimal acoustics, has provided the audience with the optimal experience.

Jan-Inge Gustafsson, who was responsible for the acoustics in Gevalia Hall, provided a picture of how the highly regarded acoustical structure was designed:

The hall builds on a concept which highly diverts from the traditional extended narrow shoebox shape. To outfit a first class concert hall within the given hall measurements (the old swim hall) has really been a challenging acoustical task. The result is a high hall with a generous, encompassing and warm sound. There has been great emphasis on the placement and design of different sound dispersing surfaces such as beams, the fronts and the undersides of the balconies, as well as screen and reflectors over and around the stage. The dimensions for everything have been calculated with the aid of acoustical computer simulations.

A major advantage with the hall is the ability to make fine adjustments to the acoustics for just the right sound. The reflecting screen ceiling over the stage can very easily be reset, and just as easily be adjusted. The ceiling's design allows a portion of the sound to leak up between the reflectors and contribute to the tone. The reflected portion increases the clarity and audibility for both the listeners in the audience and the musicians on the platform. With the screens surrounding the podium, one can, for instance, increase the support for the bass players, or influence the intimacy for chamber concerts and so forth. The option to vary the resonance is managed with the use of textiles that can be lowered on spools or pulled forward. When this arrangement is completely developed, the reverberation time could be reduced from around 2.3 seconds to 1.5 seconds. Therefore, the hall functions as well for symphonic music as for popular music, and so forth.⁶⁰

In an audience survey, individuals were asked to list both the advantages and the disadvantages of the orchestra's move from the theater to the new concert hall.⁶¹ The majority of positive comments mentioned the optimal acoustics. Other frequent comments referred to the comfortable seating, better visibility, inspiring location and surroundings, larger musical experience, spacious foyer, and the fact that the main hall caters to a larger audience. The most common disadvantages listed were long waits at the coat check and at the coffee bar. Some thought the theater was more intimate because it seated a smaller audience.

⁶⁰ "Salen bygger på ett koncept som i hög grad avviker från den gamla klassiska långsmala skolådeformen. Att inrymma ett förstklassigt konserthus inom de givna salsmåten (gamla simhallen) har verkligen varit en utmanade akustisk uppgift. Resultatet har blivit en hög sal med en generös, fyllig och varm klang. Stor vikt har härvid lagts på placeringen och utformningen av olika ljudspridande ytor såsom takbalkar, balkongfronter, balkongundersidor samt skärmar och reflektorer över och kring scenen. Allt har dimensionerats med hjälp av datorsimuleringar av akustiken.

En stor fördel med salen är att den erbjuder stor flexibilitet och fina möjligheter att fintrimma akustiken. Det reflekterande skärmtaket över scen(en) kan mycket enkelt ställas om, men även relativt enkelt förändras. Taket är utformat så att en del av ljudet läcker upp mellan reflektorerna och ger bidrag till klangen. Den reflekterade delen ökar tydligheten och hörbarheten för såväl publik som musiker på podiet. Med skärmarna kring podiet kan man påverka ex. städet åt kontrabasarna eller öka intimiteten vid kammarkonserten etc. Möjlighet att variera efterklangen byggs in i form av textilier som kan sänkas ned (på spolar) eller dras fram. När detta arrangemang är helt utbyggt skall efterklangstiden kunna reduceras från ca 2.3 sekunder till 1.5 sekunder. Därmed skall salen fungera bra för såväl symfonisk musik som populärmusik etc." Gustafsson 1998. Information included in the informational packet produced for the concert hall's open house.

⁶¹ Audience survey conducted in conjunction to orchestra concert 2005-04-08.

All that were interviewed agreed that the concert hall has greatly benefited the orchestra. General manager Klas Mossling stated in the 1998/1999 season program that the excellent acoustics meant that the orchestra's potential could finally bloom.⁶² In the following season's program, new general manager Haukur Hannesson reported, "It is apparent that after almost a year and a half in the new concert hall, that the Gävle Symphony has found new life. Great success during last season, both at home and abroad, has given the orchestra... self-confidence and focus..."⁶³

The following year Hannesson reported, "Since the orchestra acquired a home in the Gävle Concert Hall, strong artistic growth in the musical arena is occurring. Besides regular concerts in Gävle, the possibilities to play abroad and make recordings for an international market have given the orchestra a reputation and experience, which benefits the orchestra's audience both in Gävle and in other areas in Sweden and abroad."⁶⁴

The two musicians I interviewed, Hans-Åke Johansson and Ulrika Gjelsnes, were the most exuberant. Their list included: more practice rooms with greatly improved interior and insulation, better acoustics, more bathrooms, dressing rooms, lockers, showers, etc. Gjelsnes, who plays both the oboe and the English horn, was pleased to find water taps in half of the new practice rooms.⁶⁵

The concert hall has allowed for a broader repertoire. The orchestra is able to work with Kulturskolan more frequently and on a grander scale.⁶⁶ The 2004 sold out Christmas concert, held in Gevalia Hall, was a great success.⁶⁷ Marianne Sundstrand recalled that the entire orchestra and 120 students were able to fit on stage. The school and the orchestra hope to make this an annual event. "We would have never been able to do that at Gävle Theater, it was that small."⁶⁸ In addition, students from Kulturskolan are invited to play in the concert hall's restaurant on a regular basis. School concerts have always been a part of the orchestra's schedule, but the hall is able to cater to a larger number of students because of the increased seating capabilities. There are more concerts with a family theme

⁶² Mossling 1998.

⁶³ "Det är uppenbart efter snart ett och ett halvt år i det nya Konserthuset att Gävlesymfonikerna har fått ett nytt liv. Stora framgångar under den gångna säsongen, både på hemmaplan och utomlands har givit orkestern... självförtroende och fokus..." Hannesson 1999.

⁶⁴ "Sedan orkestern fick ett hem i Gävle Konserthus pågår det en stark konstnärlig tillväxt i det musikaliska arbetet. Möjligheten att förutom de regelbundna konserterna i Gävle även spela utomlands och spela in skivor för en internationell marknad har givit orkestern en renommé och erfarenhet som kommer tillgodo för orkesterns publik både i Gävle och på andra ställen i Sverige och utomlands." Hannesson 2000

⁶⁵ These instruments require a reed in order to produce sound, and the reed must be wet. Interview with Gjelsnes 2005-05-24.

⁶⁶ Kulturskolan is a school of arts for children ages 3-19, that is funded by the local government.

⁶⁷ Information from meeting between orchestra and Kulturskolan representatives 2005-02-02.

⁶⁸ "Det har vi aldrig kunnat göra på Gävle Teater, den var så liten." Interview with Sundstrand 2005-04-21.

held at the concert hall than at the theater. When asked if she noticed any other differences since moving into the concert hall, Sundstrand replied that all parties in the house have to share and collaborate on the available space in the hall, which means that the orchestra must plan further ahead in their scheduling than was necessary at the theater.

Gulliksson and Riebne reported that the audience doubled in size the first year, even though the number of subscriptions remained the same. Ticket revenues increased from 575,000 Swedish crowns to 1.34 million crowns from 1997 to 1998, which is a 132 percent increase.⁶⁹ After the novelty wore off, the audience numbers declined and leveled out. “On a percentage basis, we have returned to the same levels as when we were at the theater.”⁷⁰ Because Gevalia Hall is larger than the theater, the audience is bigger. Approximately 500-600 audience members generally fill the hall, which seats 820. A 2004 statistic reported that approximately 36% of these seats were season subscriptions and the remaining 64% were individual tickets.⁷¹ Of the seven symphony orchestras in Sweden, only one (Norrköping) has sold more individual tickets. Sales from both types of tickets increased during 1999-2004, with individual ticket sales increasing 4 times faster. This trend reflects consumer behavior in a modern society that functions at a faster pace and is surrounded by greater competition.

A broader repertoire and a larger audience necessitated the need for additional administrative staff. The part time music librarian position was filled by Sofie Kronsell, a part time piano technician.⁷² The personnel manager job, previously a part time position, became a fulltime job in 2002, when it was filled by Einer Ander, a bassist that had played for the orchestra since 1987. These additions compounded the shortage of administrative space.

The orchestra’s move from Gävle Theater caused very few problems afterwards. Anders Weick recalled that the concert hall received an incredible amount of attention from the press. The theater reported a dip in visitors during the first year but soon returned to the same number of patrons who attended prior to the concert hall opening. In fact, the numbers have increased in recent years. “If you have an additional venue like the concert hall, it doesn’t mean it will reduce the attendance at the other venues. I think that it generates a great interest in culture...There are more people who take part in cultural activities.”⁷³

⁶⁹ Nielsén, Brettell Grip 2005 p. 67.

⁷⁰ “Nu är vi tillbaka till procentuellt lika många som vi hade på teatern.” Interview with Gulliksson and Riebne 2005-04-21.

⁷¹ Nielsén Brettell Grip 2005 p. 71-72.

⁷² Interview with Gulliksson and Riebne 2005-04-21.

⁷³ ”Har man ett evenemangshus till som konserthuset behöver inte det slå ut vartannat. Jag tror att det genererar en större kultur intresse... Det är fler människor som tar del av kulturutbudet.” Weick 2005-04-19.

The winds of culture truly blew over the old labor and ice hockey town during the late 1990's. The national government appointed Gävle as the official city of culture for 1998.⁷⁴

The theater and the concert hall have two different functions, but a gray zone exists where the theater tends to lose productions to the concert hall. The more intimate theater would be more appropriate for a performance by stand-up comedian Jonas Gardell; but his agent, Nordic Artist, has always booked him in the concert hall, which seats nearly twice as many people. It has boosted their profit margins for every show, making money the dominating factor.

Several of those interviewed agreed that the concert hall has been an incredible boost for the orchestra, but they were still bothered by the fact that the number of musicians in the orchestra sections is unbalanced. This problem stems from the late 1980's when a plan for the orchestra's expansion came into play. As stated in Chapter 2, government funding allowed the orchestra to add 14 new members. This was done in 2002, most of them wind instrument or brass players, and increased the number of orchestra musicians from 38 to 52.

The plan involved adding at least 10 more musicians to the orchestra throughout the 1990's. Due to budget cuts, the orchestra has not been allowed to expand since. As a result, the orchestra's instrument and section ratio is unbalanced. The horns must be conscientious to not overpower the strings. In order to maintain balance during certain musical compositions, members of the horn section are sometimes not allowed to play. The strings, on the other hand, tend to overexert themselves while playing so they will be heard. "They strain themselves and can receive work related injuries...more strings are needed."⁷⁵

The orchestra has been working on solutions, such as possibilities pertaining to the actual instruments. "We have...purchased German trumpets with a more subdued resonance, that sound softer and...simply put, adjust the brass' sound to the little string section we have."⁷⁶

During my internship, I learned additional facts about other structural and design issues in the concert hall. It had sustained minor damage from the great Gävle snow storm of 1998. Early into my internship, the staff showed me around the premises and pointed out the cracks in the wall and cement floor caused by the overbearing weight of the snow.

⁷⁴ Skoog 1998.

⁷⁵ "De får jobba så att de får arbetsskada... det behövs mycket mer stråk." Interview with Gjelsnes 2005-05-24.

⁷⁶ "Vi har redan köpt in tyska trumpetor som har en mindre klang, låter mjukare och... kort sagt, att anpassa brassets sound till den lilla stråk vi har." Nielsén, Brettell Grip 2005 p. 94.

Monica Haggström, who calendars conferences and oversees general scheduling in the hall, leads monthly meetings to inform representatives from each institution about upcoming dates and events. She also addresses any current problems or situations pertaining to the hall. Some problems originated before the hall even existed, such as the recurring but controlled nuisance of large spiders, mainly in the entrance and restaurant area.⁷⁷ It's not uncommon to find several arachnids sunning themselves in the large display case by the entrance. Apparently, the persistent problem is a combination of the fact that the spiders had established themselves in the previous bathhouse years ago, and they are attracted to the spacious panoramic windows. The high ceilings and windows complicate spider and web removal. The windows also pose a cleaning problem. Although the concert hall was well planned, window cleaning and any connected expenses were never established. This responsibility has yet to be resolved, as none are eager to dip into their already shrinking budgets. As a result, the windows are seldom washed and the spiders continue to find safe harbor atop lofty window sills.”⁷⁸

3.3.1 Analysis of After the Move to the Present

Jacobsen and Thorsvik's third and fourth stages apply to the previous chapter. They state that analysis is focused on how the organization should be modified in order to meet new challenges and that the transition takes place with the aid of various strategies. The orchestra has faced new and recurring challenges. The most pressing issue, lack of space, has steadily worsened. The orchestra has continually worked on new solutions to solve this growing problem. A plan has also been established to increase and balance out the number of musicians in the orchestra, but it has been hindered by a lack of resources.

Angelöw's theories apply as well. As expressed in the season programs, the orchestra has experienced greater opportunities for occupational development and continues to do so. The anticipatory attitude displayed by the orchestra has remained the same, as many of their expectations with the concert hall have been fulfilled. The advantages of the orchestra's move to the concert hall have far outweighed the negatives.

3.3.2 Music Hall in Uppsala, A Comparison

⁷⁷ Topic of discussion at a *house meeting*. 2005-02-02.

⁷⁸ There are also numerous spiders in the basement storage area, previously the machine room in the old bathhouse.

Magnus Bäckström left Gävle Concert Hall in 2003 to become the new director of the future hall in Uppsala.⁷⁹ The manifesto resembles the one for Gävle Concert Hall. Bäckström commented that it hasn't only been Uppsala who has quietly observed Gävle. The rest of the country has too. "...[P]eople talk about 'the Gävle model.' So I think that those who made the decision should be proud of themselves."⁸⁰

The board for the Music Hall in Uppsala considered Bäckström an appropriate candidate. He had been the first director for the concert hall in Gävle, and now that Uppsala's hall was about to take shape, Bäckström had the knowledge they needed. His first assignment as director was to work with a committee to develop a projected plan that could be voted upon.⁸¹

When asked if there were any similarities between Gävle and Uppsala, Bäckström replied that the both have involved a strong, hard political fight with strong feelings and a lot of antagonism. He explained that this is a pattern for almost all of these types of projects in Sweden, in all of Scandinavia, and even the rest of Europe. The same issues currently exist in Sundsvall as they plan their performance hall. But just like in Gävle, the opposition in Uppsala has gradually decreased.

Bäckström believed that this frustration depicts an inability to place worth, "...that this is an unnecessary luxury that's not currently needed, but something that can be done when money is available. And there's never any money available, so it's never done. And it's not included in the budget or prioritized, so it never becomes a possibility."⁸²

According to Bäckström, the organization and preparation to construct Uppsala's hall was much better than what existed with the concert hall in Gävle. In Uppsala, he had the luxury of two to three years to plan and construct what had to be done in three months in Gävle.

Planning has been done in the same manner as in Gävle, but at a much less frantic pace. The concert and assembly hall in Uppsala, with its grand opening set for September of 2007, will be larger than the hall in Gävle. It will house Uppsala's chamber

⁷⁹ Bergkvist 2003.

⁸⁰ "... talar man om Gävlemodellen. Så jag tycker att de som tog beslutet att bygga konserthuset ska sträcka på sig." Quote from Bäckström. Ibid.

⁸¹ *Arbetsbladet* 2003.

⁸² "... det är någonting lyxigt, som man inte behöver nu, men som man kan göra någon gång när man har pengar. Och pengar har man ju aldrig, så blir det aldrig gjort. Men man inventerar det här inte, så man kan inte." Interview with Bäckström 2005-05-17.

orchestra and serve as a home to the musical institutions for the area's province and county (Musik i Uppland, Länsmusiken).

Bäckström commented that the concert hall and its function has been a great asset to Gävle, and he likened it unto an illuminated lighthouse. Just as in Gävle, the concert hall in Uppsala will become a source of energy for the city's cultural life.

4. Summary and Outlook

The purpose of this thesis has been to follow the most prominent changes experienced by the Gävle Symphony Orchestra and to analyze the reaction factors on an organizational theoretical basis. I have also briefly described the institutions and individuals outside of the orchestra who were affected by these changes. Personal interviews have been instrumental in creating a realistic picture of the different stages of the transition, both with the concert hall construction process and the orchestra's move to their new home.

In reconstructing the stages and attitudes of this change in regard to the orchestra and the concert hall, I have concluded the following:

- The existence of a concert hall was necessary to insure job security and artistic development on the part of the orchestra.
- The orchestra considered their move to the concert hall a positive and secure event because they were directly involved with concert hall planning and were given sufficient time to prepare for the anticipated change. Because they were so well prepared, few initial challenges surfaced.
- Concert hall construction resulted in a stimulation and increase of cultural interest and participation within the municipality.
- The orchestra's administration has continually worked on new solutions to remedy the space predicament. Because the overall advantages of the concert hall far outweigh all of the disadvantages of Gävle Theater and North School, the orchestra is able to apply perspective and approach the challenge in a positive and creative manner.

4.1 The Future of the Orchestra

The management for the Board of Culture, Arts and Leisure (Kommunledning) presented a general framework of planning for the years 2005 through 2008. One of the goals outlined in the plan was the addition of musicians in the orchestra.⁸³ It was noted as follows: "The orchestra's artistic development is an important part of its goals and increased quality in the musical performance must always be central. The Board of Culture, Arts and Leisure has

⁸³ Ståhl, Öström 2005.

expressed that ‘it is extremely important’ that the orchestra is increased to a total of 75 musicians.”⁸⁴

This plan of action suggests that during a period of 10 to 15 years, the orchestra will increase by one to two musicians per year. In addition to this proposal, the report asserts that in order to retain the present musicians and to recruit new and highly competent musicians, an increase in salary is recommended. Current wages for the orchestra’s musicians are still the lowest in the country, which makes it difficult to recruit new musicians who will accept the starting wages currently offered by the orchestra.

Based on the current state of the public sector, Beryl Lunder feels the possibility of adding members to the orchestra appears slim.⁸⁵ Despite this, she expressed optimistic visions for the future. “I dream about an audience that storms in...Not just a particular group who comes—all ages, various ethnicities, from different parts of Gävle. A large, diverse audience. Businesses could receive tax-deductions for sponsoring cultural events, instead of having to pay gift tax. This would motivate them to become more involved in supporting culture, so that we’re not as dependant on public financing. The orchestra will be rooted among the public and be their concern.”⁸⁶

The orchestra reported receiving no sponsor revenues in 2003 and had the highest proportion of non-self generated revenues in comparison to Sweden’s remaining symphony orchestras.⁸⁷

Lunder pointed out a compelling paradox. A symphony orchestra can save money by minimizing. The less they do the less they cost. As soon as they do anything, it costs money. “The concert hall, on the other hand, can make money by maximizing. The more conferences they generate, the more they make. So the paradox is that if *we* do nothing and *they* do a lot, the financial situation is the most ideal.”⁸⁸

Lunder has observed greater general and public support of the orchestra from the community. “It has improved when you see the audience that attends. Previously, the

⁸⁴ ”Orkestrernas konstnärliga utveckling är en viktig del av dess mål och ökad kvalitet i det musikaliska framförandet måste alltid stå i centrum. Kultur- och fritidsnämnden har uttalat att ’det är ytterst angeläget’ att orkester utökas till 75 musiker.” Ståhl, Öström 2005.

⁸⁵ Nielsén, Brettell Grip 2005 p. 94.

⁸⁶ ”Jag drömmer om en publik som stormar in...Inte bara en viss grupp som kommer—allå åldrar, olika etniska grupper, olika delar av Gävle. En stor, bred publik. Det skulle vara avdragsgillt att sponsra kultur. Företag måste betala gåvoskatt. Det skulle underlätta att få företagsvärlden att intressera sig för och bry sig om och vilja stötta kulturlivet eller kulturinstitutioner som symfoniorkestern. Inte bara offentlig finansiering som gäller... att orkestern är en angelägenhet för väldigt många.” Lunder 2005-05-03.

⁸⁷ Ibid p. 76.

⁸⁸ ”Konserthuset däremot kan tjäna pengar genom att maximera. Ju mer konferenser de gör, desto mer tjänar de. Så krocken är att om *vi* gör ingenting och *de* gör massor, då går det väldigt bra.” Nielsén, Brettell Grip 2005 p. 44. Italics added.

attire was quite formal. It was customary to dress as formally as the orchestra. Today there are those who arrive in jeans... so that stigma has diminished to some degree.”⁸⁹

Lunder was optimistic about the marketing change that took place last November (2004) when the concert hall’s marketing department became responsible for the orchestra’s promotion. “Our load has been greatly lightened...the assistance of the marketing department, as well as the improved appearance and content of the season program, provided an incredible lift.”⁹⁰

The development is too recent to see any change in audience numbers, but the improved quality in the program, advertisements and press releases was quickly evident. As more focus is placed on marketing, Lunder expected concert attendance to increase enough so that 80% of the seats are filled.⁹¹ In 2003, the average was 56%.⁹² Despite the fact that every production costs twice the amount of the ticket revenues, high attendance carries more weight in the political world by legitimizing the subsidies.⁹³

Lunder also referred to a city-wide survey that was taken in 2002, when 19,375 respondents between the ages of 13 and 74 reported that they had never been to a Gävle Symphony Orchestra concert, but would like to attend.⁹⁴ “I believe my vision is realistic.”⁹⁵

⁸⁹ ”Det har blivit bättre när man ser på publiken som kommer också. Tidigare var det väldigt finklädde... då skulle man ju vara lika finklädde som orkestern. I dag ser man ju faktiskt dom som kommer klädda med jeans så visst har det försvunnit.” Nielsén, Brettell Grip 2005 p. 86.

⁹⁰ ”Det är en väldig avlastning... Det blev ett otroligt lyft [med marknadsavdelnings hjälp], både utseendemässigt och programmässigt...” Lunder 2005-05-03.

⁹¹ Nielsén, Brettell Grip 2005 p. 17.

⁹² Ibid p. 40.

⁹³ Ibid p. 98.

⁹⁴ Stahl 2003 pp. 1, 12.

⁹⁵ ”Jag tror att min vision är realistisk.” Interview with Lunder 2005.

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