

**SURVEY ON THE INTERNATIONAL
MUSIC COMPETITIONS IN ITALY:
MANAGERIAL AND ORGANIZATIONAL ASPECTS¹**

Andrea Moretti, Donata Collodi

Dipartimento di Scienze Economiche

Università degli Studi di Udine

Abstract

The aim of this work is to identify and to describe the managerial and organizational aspects of international competitions of classical music. It is based on a survey about the whole Italian competitions operating at July 2002. Primary it has been found the role assigned to competitions in the production process of the classical music; afterwards it has been analysed their procedure features through interviews and observation. The hypotheses of research have been tested by a questionnaire sent to the universe of the Italian competitions.

1. INTRODUCTION

The application of management theories and techniques to cultural and no profit activities started in the last few years². The management researcher is not asked simply to apply managerial models to cultural fields (Moretti 1999); he has to give a contribution that involves a process of cross enrichment between models and techniques of general management and models of specific cultural knowledge (Throsby and Whitters 1993, Sicca 2000, Salvemini, Soda 2001). The current literature analyses from different points of view the several branches of cultural activities: theatres (among which Sicca 1998, 2000, Brunetti 2000), museums organizations (Roncaccioli 1996, Bagdadli 1997, 2001, Zan 1999, Moore 1997, 1999, Solima 1998), musical festivals (Frey 1994, 2000, Ramello 2000, Saltini, Trimarchi 2000, Galeotti 2000, Glejser and Heyndels 2001). This work presents another form of cultural activities: the music competitions; they have not been carefully analysed yet even if they have an important role in the valorization process of the musicians.

2. MUSICAL COMPETITIONS CONTEST

A musical competition (i.e. competition) can be defined as a selection held by a cultural organization to choose (among more participants) the best musician: the selecting principles are established by a jury whose members are invited by the organizers (Collodi 2002, pag. 47). The realization of a competition involves several social agents: there are national and international cultural organizations with different functions in the production process of music and local or national institutions, that are the main way of existence of competitions. To understand the role of the competitions in musical industry it is adopted the approach of Spranzi to arts economy (1994,1996). Art is a form of knowledge and it is a resource that has to reach the final consumer. The greater is the diffusion of artistic knowledge the greater will be the collective welfare. It is possible, by this way, to talk about "economy of artistic knowledge diffusion". Spranzi identifies the agents that produce services needed by the art consumer: epistemology or philosophy of science which establishes the nature of art in relationship to other forms of knowledge; aesthetics, that analyses and theories the technique of art; criticism, which prizes and certifies the past and the present artistic production; pedagogy that defines most appropriate techniques to guide consumers to art fruition; the school where consumers are educated to the art. The efficiency of this process hangs on the actions of every agent and on their way to interact. In the musical field criticism has two main assignment: first to analyse the stylistic features of a work, an author, a trend to explain their meaning and to judge them. Second, to review the performances of musicians with the result to promote or not a specific musician to the public. To understand the role of competition and criticism in the musical production it is introduced the concept of musical formation and production filière (Figure n. 1).

FIGURE 1

The figure schematises the production process of musical product³ (Collodi 2002: 35). This is the result from one site of the formation process of artists and from the other site of the diffusion of musical product. Every agent involved in these two last process take part at the first one. The main hypotheses introducing the filière are the following: 1) the production and diffusion of every cultural product need a process that involves many agents with different assignments; 2) musicians are considered human resources that need a specific training and selection; 3) production and

diffusion of musical products purpose reaching the public. The proposed filière takes into consideration the whole activities and the agent that play a role in musical production. Formation and training is carried out by conservatories, Academies and high schools, master classes and private school; selection is fulfilled by competitions: intermediation between musicians and production and distribution groups is effected by musical agencies. Production and distribution are realized both from single artists, and from musical groups, record companies, concert organization, festival; criticism promotes musicians and musical products. At last, the final consumer of musical products is the audience. In such context criticism works between public and production affecting the final product: a concert, an opera, a CD recording, etc.; competitions work earlier in the filière by selecting and certifying musicians and their attitude to a professional career. They could complete the formation of artists and promote their career. To understand the main characteristics of competitions it is necessary to consider their structure and the elements it is made of⁴. The principal elements of a competition are at a first level of analysis the following.

Jury: it is formed by a certain number of members of different nationality. They usually belong to different categories of actors in the musical filière. The main descriptive features of the jury are the numerosity, the level of internationalisation, the unhomogeneity, the turnover, the renown and competence of members.

Prizes: can be distinguished among prizes in money and engagements for concerts;

Program: it is the basic parameter to evaluate competitors; it is established by the artistic director of competition and may include compulsory pieces and/or other ones by contemporary composers. Attention to contemporary, breadth and difficulty of the program are the most important elements to take into consideration;

Selective rounds: competitions are usually articulated in one or more rounds among which the program is shared in order of increasing difficulty;

Competitors: they are the main recipients of competitions; without their participation competitions are senseless. Regarding competitors, it is relevant to consider their preparation level, their nationality and their division in age categories;

Division of competitors in age categories: this kind of division is made in order to compare competitors with similar preparation. In such case there are different programs and prizes in each category;

Focusing of competitions on one or more instruments or artistic activities: there are competitions for only on instrument (i.e. piano) and other ones for more different instruments (i.e. violin, piano, flute and cello). In the first case jury, program and prizes are unique; in the second one they can be different for each category;

Periodicity: competitions can be repeated every year, every two years or more. Regarding frequency of competitions it is possible to underline that their missions are both the selection of musicians and the launch of their career. Less frequent competitions are oriented to the second goal and have a greater investment on relationships with musical production and distribution agents. At the opposite the main goal of an annual competition is the selection of musicians with greater attention to realization of the event.

The identified features are useful to stress out the organization of competitions. Their operation, their working mechanisms and their value production variables have a different nature. From the survey it has been possible to deduce that the main variable of competitions are their legitimation and their attraction capability.

Legitimation recognized to a specific competition by different agents (musicians, patrons, public, etc.) is the relationship asset used by competition in every edition to start its production process. This asset accumulates itself as time passes and it is due to the strategic way adopted during the organization of competition and to the strategic choices related to the previously listed variables. Legitimation characterizes the competition during the time and implicates a diachronistic vision.

The attraction capability of a competition is a contextual variable which defines the potentiality of a set of resources to turn motivations of agents into actions: the potential competitor enrolls at competition and practices to improve the artistic preparation; the potential sponsor to support the event; the potential member of jury to transfer part of his notoriety to competition thanks to his participation; etc. Attraction capability is connected to the diffusion of information about this set of resources. In case of competitions of low legitimation communication is a strategic variable to arise

the attraction capability of a competition and to develop a relationship asset. In table nr. 1 there are the founded connections among descriptive variables of competitions compared to legitimation and attraction ability.

Table nr. 1. – Connections among competitions features and legitimation

		POSITIVE INFLUENCE ON:	
		Legitimation	Attraction ability
REGARDED VARIABLES:	Jury	- internationalisation - belonging to different agent categories - notoriety and competence	- notoriety and competence
	Prizes	- importance of engagements	- number and importance of engagements
	Program	- artistic level	- articulation - contemporary composers
	Competitors	- preparation	- preparation
	Age categories	- no division	- no division
	Focusing	- according to realization modality	- according to realization modality
	Frequency	- less frequency	- less frequency

Source: our elaboration

Regarding jury, the following variables have a positive influence on legitimation: level of internationalisation, notoriety and competence of members and their belonging at different categories. In the first two cases jury is formed by members of different nationality and of international renown: they can give prestige and credibility to competition. In the third case members of different categories prove the relationship network of organizers with all agents of musical filière. Attraction capability may be positively influenced by notoriety and competence level of jury. There is such relation only when members of jury are published before the enrolment expiry date⁵. As regards the prizes it is analysed only the engagements. Numerousness and importance of engagements may increase attractive ability for competitors. Engagements and their characteristics (number, notoriety and prestigious of offering organizations) are the result of relationship assets accumulated in the past by a specific competition. Program difficulty (as much as this concept may be objective) indicates the artistic level of competition; attention to contemporary has a positive influence on attraction capability; a great care to evolution and developments of classical music allows to get the approval of composers whose music is rarely played and understood. Artistic preparation of competitors may influence both legitimation and attractive ability of competitions; at first, a high level preparation gives prestigious to competitions

increasing at the same time the approval of production agents; second, it increases competitiveness and stimulates better and better performances. As regards the division of competitors in age categories, competitions with such characteristic addresses to very young competitors who sometimes are at the beginning of studies. There are different programs and winners for each age category and they are not comparable among them. From an artistic point of view such rules oppose to a right and correct discover of talents where artistic preparation of youngest competitors can be the same of the oldest ones. Competitions without age categories receive more approval at international level; they have an unique base of comparison and the same program for everybody. They are a strong incentive to a better preparation particularly for younger competitors raising competitiveness and selectivity of competition and influencing by this way legitimation and attraction capability. As regards focusing and differentiation of competitions it is of great importance to analyse their realizations modality: jury, prizes and selection rounds. The first hypothesis is that each instrumental category has a different program. An unique jury and prizes for different instruments have a negative influence on legitimation. At the opposite some competitions have separated juries and prizes; rounds take places in different periods. Frequency of competitions has an influence on attraction capability in relation to competitors: if a competition is annual or biannual competitors have more chances in case they are excluded at the first round. Such frequency involves a greater organizational effort to realize the event and the attention to the careers of winners diminishes. Frequency has therefore two consequences: it may increase attractiveness for competitors but at the same time it reduces the legitimation of a competition.

3. INSTITUTIONAL AND ORGANIZATIONAL ASPECTS OF COMPETITIONS⁶

In the second part of research it has been defined a questionnaire forwarded to all international competitions operating in Italy. A copy has been sent to 241 organizations: receivers have been listed by integrating three different public sources: internet database of Cidim; Pagine Musica 2002/03; Promart web site⁷. Receipt rate has been 49% with 119 valid answers. Survey started in May and ended in November 2002; questionnaires have been despatched on 5th July 2002.

Competitions are organized mostly by recognized (in 49,6% of cases) and not recognized (20,2%) associations; by territorial public bodies (14,3%), by foundations (6,7%) and in few cases by other

organizations among which a society that produces organs or a wine producer. As regards organizational structure of competitions, in 38,1% of cases there is a promoter or organizational committee whose exclusive activity is the management of the competition. In 66,4% of cases there are a president and a vice-president and in 37,2% there is a Committee of Directors: the presence of one of these two organs doesn't exclude the presence of the other one, even if they have the same assignments and changes only the way of running. In 23,9% of cases there is a Board of directors and in 23% the Board of Auditors. Artistic choices are managed by the artistic director of the competition in 86,7% of cases by an artistic committee in 28,3%. Among the tasks of artistic director there is the choice of members of jury in 92,2% of cases. This decision has in some cases (44,1%) to be approved by other organs like: committee of directors (12,6%), artistic committee (6,3%), board of directors (5,4%) and organizational committee (4,5%). There are cases where the approval is up to town council, to the president of the jury or to partners of the association. In relationship to human resources needed for the realization of the event, there are a maximum of three persons who work all the year long in the organization in 55% of the cases; people employed only during the event are instead a maximum of five in 63,2% of cases and they climb to ten in 14,7%. Short term employed people are voluntary in 47,7% of cases while in 34,9% they receive a remuneration; in remaining cases part of them are voluntary and part are remunerated. Cultural organizations that manage competitions are therefore of small dimensions, and few people are long term employed; the main figure results to be the artistic director who decides strategic-operational actions for the competition. He has a strong decisional power since in the greatest part of cases he is totally free in his choices. Staff is enlarged before the event through voluntaries according to no profit nature of such organizations. Only 13,6% of cultural organizations has competition as exclusive activity. In other cases the competition is one of other cultural activities: concert seasons, festivals, didactic activity. Among other activities there are: musical research, organization of conferences, lyric seasons, concerts, master-classes. It is possible to affirm therefore that in the musical filière cultural organizations integrate their activity of selection with formation and distribution or production of musical products. The most frequent integrated activities

are musician selection and distribution of musical products. It is possible to suppose that the same organization “purchases” the winners of its competitions by engaging them in its concert seasons.

4. THE COMPETITION

4.1 General aspects

The first relevant feature of a competition can be deduced from its regulations; they are the offer of competition and its target. The strategic positioning of a competition is defined by following features: the opening to more instruments and the age division of competitors. Focusing strategy is pursued in 72,3% of cases; a differentiation strategy is followed in the remaining cases. 25,5% of competitions have a division of competitors in age categories. These two variables may be combined in different ways: 64,5% of competitions are focused on one instrument without age division; 10% of them have more instruments without age categories; another 10% of competitions are focused but competitors are divided and the remaining ones (15,5%) have both differentiation and age categories. Prizes, jury and program may be different or not according to choices of organizers. Italian competitions are various and there is no correlation between the two strategic options but it is possible to underline the prevalence of competitions with unique instrument and category of age. Another important characteristic of competitions is their frequency: in 64,7% of cases they are annual, in 26,1% biannual. Italian competitions have rarely a major frequency. Periodicity is an operative variable but it may assume strategic relevance revealing the real mission pursued by organizers of a competition: selection of musicians or assistance for professional career.

4.2 THE JURY

Jury is one of the most important elements of competitions, as competence and notoriety of its members can confer to a competition credibility and prestige. The considered characteristics of the jury concern its composition: number of members, categories to which they belong, their turnover, their nationality and the president. In the greatest part of cases jury is formed by seven (36,5%) or five (23,5%) components or moreover from nine (9,7%); there are few cases in which jury has more elements: seven or more. Members of jury represent different categories as teachers of international relief, concert musicians of world fame, critics, composers, etc. In 80% of cases there

is in jury at least one teacher of international relief; in 73% at least one concert musician; in 47% at least a composer; in 32,2% at least a critic and in 16,5% at least a winner of past editions of the competition. Other members can be: teachers of conservatory, artistic directors of theatres, musicologist, chief of choir, lyric singers. It is possible to underline that in the jury are present members belonging to each agent of musical filière, from formation agents to distribution ones. There are strong interrelations among agents and activities and approval of each agent toward a specific competition is enforced by the presence in jury of an own representative. As concern the nationality of members, in 42,2% of cases three of them are Italian; there are four Italians in 21,6% of cases. If the total number of members is correlated to the number of the Italian ones it is possible to underline that in 42% of the cases the Italian members form the majority of the jury. The actual law concerning public financing to competitions (l. 800/67 and modifications) requires that in international competitions the jury is composed in prevalence from foreigners. Remembering that internazionalisation of jury is able to influence the legitimation of the competition the data reveal that ministerial financings are blocked to many competitions which do not receive a great approval at international level. Some members of the jury can remain for more editions of the competition: two members in 25,5% of cases; one member in 23,5%. Jury is totally renewed at every edition in 13,4% of cases and in 10,9% there are not specific rules. The same member of jury can be in for a maximum of two editions in 23,2% of the cases, for three editions in 18,2% and in 25,3% there are not specific rules. The turnover of members can influence the artistic and selection aspects of the competition; a continuous renewal involves greater efforts in terms of relationships and time for the organizers, but judgments emerge from the comparison of different artistic opinions and qualitative evaluations. By this way the winner is a musician of great talent that meets different technical and aesthetical conceptions of jury. The stable presence of some members, could make judgments more predictable, and increases the possibility that they influence the other ones. The president of the jury is Italian in 53,9% of cases, while in 15,7% there is not a rule regarding his nationality. In 47,4% of cases the president is a concert musician or a teacher, in 12,1% is a composer, in 3,4% a critic and in 17,2% he is the artistic director of the

competition. When a competition has more different instrumental categories there is a different jury for each category in 25,4% of cases and in the other ones there is always the same jury.

4.3 THE PRIZES

Prizes of a competition can be divided in two categories: prizes in money and engagements for concerts. As regards the first category, the greatest part of Italian competitions have few resources for prizes: in 52,6% of cases the total amount of prizes is not more than € 6.000; in 21,1% it arrives to a maximum of € 12.000 and in 13,2% up to € 20.000. In the remaining cases (13,2%) the prizes overcome the last sum. There are often other kinds of prizes (53,4%) like in musical instruments, recording of CD, auditions, scholarships, participation to master-classes, prizes of representation. As regards engagements, they are one of the variable on which is based the choice of competitors to take part to a specific competition; their number and prestige indicate moreover the ability of a competition to report itself with the agents of musical production and distribution. There are concert as prizes in 68,4% of cases. Up to a maximum of five concerts are offered in 38,5% of cases; from six to ten concerts in 14,5%, from eleven to twenty in 5,1%; engagements are more than hundred in 8,5% of cases. Concerts take place only in Italy in 43,8% of cases, while in 56,3% of cases abroad too. Despite the widespread practice to grant engagements their consistence is not really helpful for the career of musicians. It is possible to say therefore that many competitions pursue an exclusive aim to select musicians and not to support them in future career.

4.4 THE COMPETITORS

As regards competitors, two different characteristics have been taken into consideration. The number of different nationalities that indicates the notoriety level of the competition and the percentage of competitors who perform at the first round, that indicates the perceived difficulty level of the competition or the preparation of competitors. In 57,9% of cases competitors have up to ten different nationalities; in 25,4% up to twenty and in 14% up to thirty. As regards competitors who face the first round, in 42% of cases they are the eighty per cent of total enrolled competitors. In 32,1% they are all the enrolled ones; in 10,7% of cases sixty per cent of enrolled competitors comes at the first round, in 8,9% comes the forty per cent and in the remaining cases performs only the 20% of the enrolled competitors. Another index related to the artistic preparation of

competitors can be considered the percentage of competitors that passes the rounds. Usually there is the greatest selection between the first and the second round, when more than the half of initial competitors does not pass the first test. Selectivity degree of competitions helps to maintain a high quality level of competitors and raises the prestige of competition. The program results to make the difference among several competitions and may be considered a self-selective element by competitors.

4.5 ROUNDS AND DURATION OF COMPETITIONS

Competitors perform many times in different rounds where they are judge by jury. Number and duration of rounds have an economics, operative consequences but have an effect on equity of judgements too. In 52,1% of cases competitions have at least two selective tests; in 49,6% there at least three and in 9,2% there are four rounds. As regards duration of tests, the effective days of performances are four in 23,4% of cases; they are three in 22,3% and five in 11,7%. The average duration of tests is of four days (3,8). Performances can be public or not; in 67,2% of cases every round is public while in 17,6% the first test is not public. In 87,9% of cases there is a concert of the winners at the end of the competition and in such moment they are awarded. Final concert may be a promotional tool of competition and its winners if it takes place at the presence of mass-media. As regards premises where competitions take place, organizations have rarely suitable premises and they have to apply to owners and locators of rooms for performance. Places chosen for the competition have a certain importance in relationship to its image and its reputation. In 82,4% of cases competitions take place in theatres and concert-halls, in 10,1% in conservatories, in 16% in the premises of organizers and in 10,1% in hotels or schools. Other places can be churches, castles, café, cinemas. In conclusion as regards the organization of selection rounds, it has been verified that there is a classical model of competition with three rounds and a final concert. Anyway organization of rounds is very diversified; there are competitions with only one test and others with five rounds; competitors in the same category of age or instrument can be listened to in the same days; the final concert can be the last round of competition or only the ceremony of award.

4.6 INTERNATIONAL MUSICAL ORGANIZATIONS

The affiliation of a competition to international organizations like the World Federation of International Music Competitions in Geneva (WFIMC)⁸ can be considered a strategic choice; this option has a great influence on image and notoriety of the competition and increases its visibility and its prestige. At present nineteen Italian competitions belong to the Wfimc and ten of them answered the questionnaire. Among competitions that are not part of Federation, 62,6% declares as future objective of the organization entering the Federation and 8,6% it affirms to have already demanded the affiliation but without positive results. Affiliation to Wfimc involves some advantages among which, in order of importance, greater notoriety, greater prestige, more enrolments, greater credibility at international level and cooperation among competitions for the solution of common problems. Among modifications required to enter the federation, the most frequent concerned the nature or the number of the rounds, the methods of selection of members of the jury and of the competitors and the destination or the consistence of prizes. Some competitions take part to other international organizations: Europa Cantat⁹ and Euromusicantica¹⁰.

4.7 COMMUNICATION AND PROMOTION

The organization of musical competition requires a wide network of relationships with different kind of public; the event has to be communicated to each kind of public and relationships with them have to be managed. As typical publics it has been identified the following ones: audience, national and foreign concert organizations, musical intermediary agents, national and foreign conservatories, private schools of music, academies and high level schools and public bodies. Maximum importance of communication, in order of frequency, has been given to: conservatories (33,9%); academies and high level schools (13,4%); private schools (11,6%); audience (9,8%); concert associations (4,5%); public bodies (2,7%); intermediary agents (1,8%). Besides these, other receivers of the communication process have been individualized: record companies, choirs, composers, consulates and embassies, potential competitors, teachers. From a general point of view, the process of communication of the competitions is directed to all agents of the musical filière; it is actually extremely important the connection with formation bodies while smaller importance is attributed to relationships with other agents. From formation agents competitions receive both competitors and members of jury: the first ones are necessary to the existence of

competitions, the second ones may influence its legitimation. Relatively to the As regards the tools of communication, besides traditional tools such as specialized and not press, postings and illustrative material, there are new tools of information technology like web site and e-mail. In order of frequency, maximum importance is assigned to the following tools: internet site (31%); dispatch of illustrative material (30,2%); national specialized press (19%); electronic mail (12,1%); daily local and national press (9,5%); specialized foreign magazines (9,5%); postings (0,9%). Other used tools of communication are banners, announces in specialized internet sites, TV and radio. As regards promotional actions toward audience it is possible to underline that only in 20% of cases there is a ticket to pay and in other cases entrance is free. In the first case promotional tariffs are not applied in 41% of cases. There are promotional tariffs for students, military and seniors in 41% of cases; for partners of association in 18,2% of cases and in 9,1% for subscribers to concert season. In some cases prices are so much low to be considered "popular prices".

4.8 THE AUDIENCE OF COMPETITIONS

As regards the audience of competitions, it is taken into consideration the number of people at performances and their age segmentation. These two features allow to understand how much competitions are appreciated at local level and who is interested in them. In relationship to the first variable, at the first round there are in average from 1 to 50 people in the 64,3% of the cases; at the second round there are from 1 to 100 in the 68,1% of cases; at the third one up to 151 in 49% of cases, but in those remaining (51%) the audience is higher. At the fourth test audience is more than 400 in 62,5% of cases. Much higher is the presence at the final concert, between 201 and 400 people in 40,5% of cases and over 600 in 21,5%. As regards the age segmentation of the audience, public is mostly homogeneous in 40,7% of cases; in 38% of cases public is formed mostly by adults (36-65 years); in 10,2% by young people (up to 35 years) and in 9,3% by senior (over 65 years). In two cases the public results formed in prevalence by young people and adults. In short, competitions are cultural events appreciated by local audience which is more present at the final stage when the higher artistic level and the hard competitiveness make increases its attraction capability.

4.9 ECONOMIC AND FINANCIAL ASPECTS

The musical competitions need public and private financings; from one side there are therefore Ministry for Cultural Goods and Cultural Activities, Regions, Provinces and Communes; from the other side there are private sponsor, banks and banking foundations, and private citizens. The Communes are the main supporters of competitions with a 25,5% of contribution; in the 23,4% of the cases such contribution it is more than the half of total financings. Communes are followed by other sources (22,8%) formed by registration fees (11,2%) and by self-financing (8,4%). 14,2% of total financings is granted by private sponsor which they cover in some cases the total amount of them. There are then the contributions of Regions (9,6%). Banks and banking foundations grant to competitions 8,4% of financings, Provinces 6,8% and the Government the 6,3% through the Ministry of Cultural Activities. As regards such contribution, it has been possible to discover that it overcomes the half of total financings only in 5,6% of the cases. Support of private citizens is 4,3% of financings and tickets and subscriptions are 1,2% of the total financings. Supports by Chambers of Commerce (0,2%) and the local Tourists Offices (0,8%) are not relevant at all. It is possible to underline therefore that public and private financings sponsor competitions in equal ways, the first one with a 48,2 percentage of contribution the second one with a 51,8 percentage. As regards expenses for the competition, prizes are the highest voice with 23,3% of budget; they are followed by expenses for hospitality (trips, transfers, transports, board and lodging for jury, pianists and orchestra (and competitors if foreseen) with an incidence of 22,7%. The remunerations to jury, pianists and orchestra engrave for 22,9%, of publicity and promotion expenses for 12,9% and realization expenses for 10,4%; the last ones include all required expenses in order to realize the event (location of premise, location and the transport of instruments tools if needed, photo and television services, catering, flowers, etc.). Expenses for human resources are 3,6% for long term employees and 5% for short term ones despite the great numbers of voluntaries. In general, competition organizers apply to external sources to sponsor the event and local institutions play the most important role. As regards expenses, the greatest ones regard prizes, accommodation and the realization of the competition.

5. CONCLUSIONS

This work is based on a research about international competitions of classical music. Its aim is to identify organizational and managerial characteristics of Italian competitions. First of all it has been explained the role and the contest where competitions operate; afterwards have been identified elements of competitions such as features that influence their legitimation. It has been identified the institutional form and the organizational structure: organizers of competitions are cultural associations of small dimensions where the artistic director is the most important figure. They are no profit organizations and voluntary is indispensable for the realization of the event. Cultural activities managed by such organizations have been analysed in according to a strategic perspective of the complete musical production and distribution process. Different activities are integrated by cultural organizations which manage competitions. Strategic aspects of competitions has been analysed in a second time taking into consideration: jury, prizes, selective rounds, competitors and international organizations. At the end it have been considered some specific elements of competitions: communicational and promotional strategies, audience and economic and financial aspects. As regards the product "competition" its strategic options are the focusing and the differentiation on one or more instruments and they are both carried out by organizers of competitions. Strategic positioning can be defined through the joined identification of the target of the competition. According to these elements it is possible to find two different missions of competitions which are connected to two principal typologies of competitions. There are competitions whose goal is the discover of new talents and other ones whose aim is the promotion of musical studies. Competitions of first typology have every characteristic that positively influences the legitimation of competition: notoriety and internationalisation of jury, prestigious engagements, affiliation to international organizations, government support, etc. Near to them there are many competitions of less importance: jury is formed mostly by Italians and by teachers; prizes are modest and rounds or program are not complete enough to allow them the affiliation to international organizations. They cannot be supported by governments contributions and have to apply to local corporate bodies. They cannot support the career of winners and their main function can be the testing of artistic improvements of young musicians. The identification of two typologies of international competitions and the definition of their structural characteristics related to legitimation

an attractiveness are a first step in order to understand the diffusion mechanisms of musical knowledge. In such perspective some considerations at two levels can be made, regarding the contribution of two categories of competitions to the diffusion of musical culture and regarding the management of single organizations. Considering the musical filière the presence of two typologies of competitions involves the existence of different contributions to diffusion of artistic culture and to the connected creation of value. Competitions whose aim is the selection of musicians work together with subjects already involved in the musical filière and they may identify development and training moments in order to amplify connections among them. Competitions directed to promote musical studies and practice arise at the opposite the number of people involved in musical experience. Both kind of competitions have a role in the creation of value related to musical experience. These roles are complementary if they are planned and developed with inter-organizational awareness at global level of musical filière. The actual independence of competitions and the absence of superior organizations reduces the possibility of exchanges among competitions. A better mutual information and a greater collective awareness could be a first step toward an independent and residual definition of the role of competitions as result of inter-organizational relationships. At single unit level there are some elements of discussion. First of all organization of competitions is based on organizational structures which are temporary. They compose generally immediately before the event and are focused on the artistic director. Such form gives high levels of organizational flexibility, but it limits the creation of activities necessary to integrate the process of accumulation of relationships assets of the competition such as monitoring, marketing intelligence, public relation and fund raising. Such activities implicates the definition of clear objectives, a middle term perspective and clear managerial politics. Integration of different activities of the filiera (teaching, production, distribution, etc.) allows to evidence the possibility that capitalization of legitimation can be developed by subjects that have contemporarily different roles in the filiera. The advantage is the exploitation of synergies but the related risk is the increase of legitimation of the global organization without the due attention to each activity. The nature of each cultural activity has not to be confused in such multi-business organizations not to reduce the possibility of diffusion of each activity. As regards communicational activities, the

greatest attention is paid to potential competitors while other stakeholders have less importance. This is justified in part by the need of musicians to select but does not allow to enlarge the whole subjects who take part to the diffusion process of music through competitions. The only free entrance for audience does not determinate the increase of different publics in the hall especially if they are not directed applied. At the end regarding communicational tools, the reduced diffusion of interactive tools and the limited attention to control the communication process underline the presence of a space for a relevant development of managerial competence in order to improve the management of relationship assets.

NOTES

- (1) The present work is the result of a joined research and can be attributed as it follows. The paragraphs 1 and 2 to Andrea Moretti, the paragraphs 3 and 4 to Donata Collodi, the paragraph 5 to both.
- (2) The first contributions recall the Anglo-Saxon literature among which: Baumol and Bowen 1966, Peacock and Godfrey 1974, Netzer 1978; in Italy the first studies related to the art and cultural activities begin in the 90': Spranzi 1994, 1996, Brosio and Santagata 1992, Pennella and Trimarchi 1993, Trimarchi 1993, 1998, Solima 1998, etc.
- (3) It has been defined musical product an knowledge experience of musical works, guided by a proposal of sense, made possible from you determine conditions and services of accessibility inside a community of reference. Such definition is able to understand every form of musical product (music live forecast, and reproduced) and every kind of music (classical, lyric, jazz, popular, sacred, etc.).
- (4) In order to understand the main characteristics of competitions it has been interviewed four cultural organizations that manage competitions: the organizational office of "F. Busoni" piano competition in Bolzano, the board of directors of the violin competition "R. Lipizer" in Gorizia, the artistic director of the choral competition "C.A. Seghizzi" in Gorizia and the artistic director of the piano competition "Città di Gorizia – Premio G. Pecar".
- (5) There are competitions where composition of the jury is communicated after the enrolment terms. In such case relation between characteristics of the jury and attraction capability of competition comes less.
- (6) The suitable percentages in the text are been calculated on a total of answers different for every question of the questionnaire; the frequencies of the variable are been calculated in fact on the total one of the gotten valid answers, excluding the cases in which lacking answers erred e/os were you. The total relative, if not suitable in the text, you/he/she is brought after all to the charts in appendix.
- (7) The three used sources are respectively a corporate body of musical promotion with 165 addresses, as pointed out by the normative one on the public financing to the cultural activities (Fus), a magazine of sector with 137 addresses and a society of promotion and musical information with around 900 addresses.
- (8) The World Federation of International Musical Competition is a no profit organization that operates at international level to promote and to contribute to the growth of classical music. It has been created in 1957 by the organizers of seven international competitions. It is dedicated to establishing a global network of internationally recognized organizations that through public competitions discover the most promising young talents in the tradition of classical music and further their career by presenting them before distinguished juries, general audiences, the media and the rest of the music community. Presently it is formed by 109 members and the entrance of new ones is established by the meeting of the federation according to some established rules in the statute of the corporate body. you condition her for the admission and the share of new competitions I am, among the others: 1) the opening to competing of every nationality; 2) the

pursuit entirely of cultural objectives; 3) the composition of the jury with prevalence of members of different nationality from that of the organizers; 4) the forecast of a final test with orchestra; 5) the possession effected at least two editions with the preceding characteristics.

(9) Association comparable to the Wfmc that joins the European choral competitions.

(10) European cultural project regarding the study of Baroque music.

REFERENCES

AA.VV. (2002), Proceedings XX Convegno Internazionale sul Violino: Il Violino nel XX Secolo: musica e ascoltabilità – confronti con i secoli precedenti. Responsabilità di compositori, interpreti e organizzatori, Gorizia.

Bagdadli S. (1997), *Il museo come azienda. Management e organizzazione al servizio della cultura*, Milano, Etaslibri.

Bagdadli S. (2001), *Le reti di musei*, Milano, Egea.

Baumol W.J. and Bowen W.G. (1966), *Performing Arts: the Economic Dilemma*, Cambridge, MIT Press.

Besana A. (1996), "L'industria teatrale o delle performing arts in Italia", *Il Risparmio* 3, 593-639.

Bogni M. (2002), intervento al XX Convegno Internazionale sul Violino, proceedings, Gorizia, 13 settembre.

Brosio G. and Santagata W. (1992), *Rapporto sull'economia delle arti e dello spettacolo in Italia*, Torino, Edizioni della Fondazione Gianni Agnelli.

Brunetti G. (2000), *I teatri lirici. Da enti autonomi a fondazioni private*, Milano, Etas.

Colbert F. (2000), *Marketing delle arti e della cultura*, Milano, Etas.

Collodi D. (2002a), *I concorsi internazionali di musica classica: organizzazione e legittimazione*, tesi di laurea non pubblicata, relatore Prof. A. Moretti, CdL in Economia Aziendale, Università degli Studi di Udine.

Collodi D. (2002b), *Indagine sui concorsi internazionali di musica classica operanti in Italia*, rapporto di ricerca, Università degli Studi di Udine.

Costabile M. (2000), *Capitale relazionale*, McGraw-Hill, Milano.

Crisci F. (2002), *L'evoluzione del management teatrale. Il caso del Teatro Nuovo Giovanni da Udine*, tesi di laurea non pubblicata, relatore Prof. A. Moretti CdL in Economia Aziendale, Università degli Studi di Udine.

Frey B. S. (1994), "The economics of music festivals", *Journal of Cultural Economics* 18, 29-39.

Frey B. S. (2000), "Riflessioni sul Festival di Salisburgo", *Sviluppo Economico* 2, 155-172.

Galeotti G. (2000), "Il festival tra finanziamenti pubblici e risorse private: asservimento, cattura o dialettica efficiente?", *Sviluppo Economico* 2, 115-128.

Glejser H., Heyndels B. (2001), "Efficiency and inefficiency in the ranking competitions: the case of the Queen Elisabeth Music Competition", *Journal of Cultural Economics* 2, 109-129.

Keller M. S. (1996), *Musica e sociologia*, Milano, Casa Ricordi.

Moore K. (1997), *Museum Management*, Londra, Routledge.

Netzer D. (1978), *The subsidies muse*, Cambridge, Cambridge University Press.

Peacock A. and Godfrey C., (1974), "The Economics of Museums and Galleries", *Lloyds Bank Review* III.

Pennella G. and Trimarchi M. (1993), *Stato e mercato nel settore culturale*, Bologna, Il Mulino.

Ramello G. B. (2000), "Festival musicali ed esternalità", *Sviluppo Economico* 2, 101-114.

Roncaccioli A. (1996), *L'azienda museo*, Padova, Cedam.

Saltini S. and Trimarchi M. (2000), "Economia e politica del festival: l'esperienza di Taormina Arte", *Sviluppo Economico* 2, 211-236.

Salvemini S. and Soda G. (2001), *Artwork&Network*, Milano, Egea.

Sicca L.M. (1998), "Organizzare i processi nella produzione lirica. Il caso Rossini Opera Festival", AIDEA (1998), *La gestione e la valorizzazione dei beni artistici e culturali nella prospettiva aziendale*, atti convegno di Siena, 30-31 ottobre.

Sicca L.M. (2000), *Organizzare l'arte*, Milano, Etas.

Sicca L.M. (2001), *Chamber music and Organizational Theory: Some typical organizational Phenomena seen under the Mycroscope*, *Studies in Cults., Orgs. And Socs.* 6, 145-168.

Solima L. (1998), *La gestione imprenditoriale dei musei: percorsi strategici e competitivi sul settore dei beni culturali*, Padova, Cedam.

Spranzi A. (1994), *Arte & Economia. I presupposti estetici dell'economia dell'arte*, Milano, Egea.

Spranzi A. (1996), *Economia dell'arte: un'economia al servizio dei consumatori*, Milano, Università Bocconi.

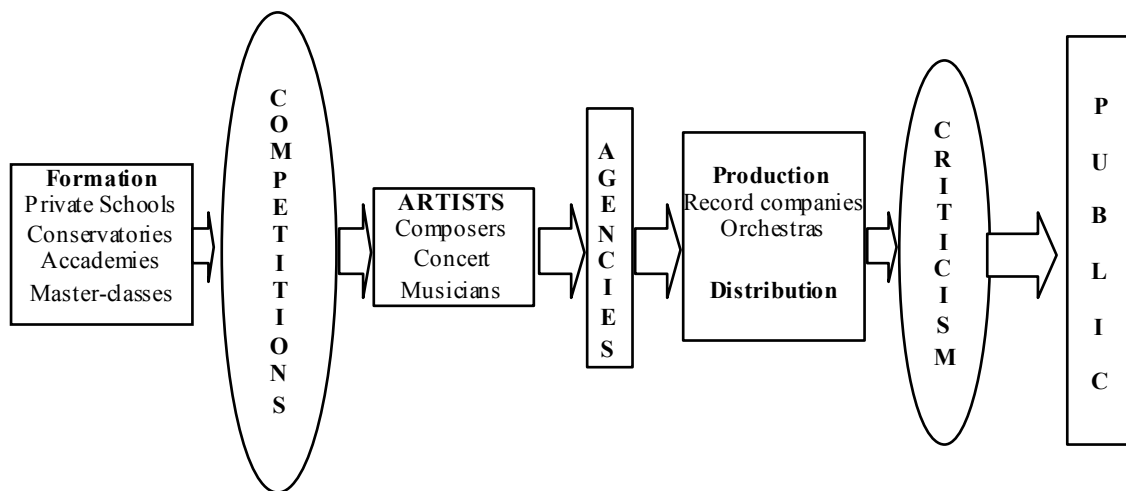
Spranzi A. (1999), *La musica come conoscenza*, Milano, Egea.

Throsby and Whitters (1993), *The Economics of Performing Arts*, London, Edward Arnold Publishers Ltd.

Trimarchi M. (1993), *Economia e cultura. Organizzazione e finanziamento delle istituzioni culturali*, Milano, Franco Angeli.

Zan L. (1999), *Conservazione e innovazione nei musei italiani: management e processi di cambiamento*, Milano, Etas.

Figure nr. 1 – Musical formation and production filière.



Source: Collodi (2002)