

JFT2 Organizational Management Task 2

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### A1. Utah Symphony Strengths and Weaknesses

This is a plausible analysis, with sufficient support, of the financial and leadership strengths and weaknesses of the Utah Symphony before merger.

The financial strengths of the Utah Symphony. The Utah Symphony first strength is its ability to get Government grants of \$3,836,513. This represents approximately over 30% of their total revenue contribution. The amount of this contribution is impressive because most other companies are only able to receive a small portion of their total income which was approximately 6% in 2000-2001. The second strength is the low (management and general) expenses of 670,832 which approx. 5.5% of their total expenses. In comparison to the Opera's \$583,358, which was incredibly more costly at 14% of their total expenses. A third strength is that the symphony only drew approximately 5% from its endowment fund annually unlike other organizations that had approximately 12% from endowment and investment income.

The financial weaknesses of the Utah Symphony. The Utah Symphony's first weakness is with Performance Revenues of \$3,836,513 and Contribution Revenues of \$4,460,268. With only a total of \$8,296,781, that is only 67 % of total the revenue. This Total Revenue and Contribution is low compared to the ticket sales, individual contribution of 46% plus business and the 36% from business/foundation giving (private income) for a total of 82% average from other Art Organizations in America. This weakness could be the result from the September 11, Internet Bubble and the collapse of the stock market. The second weakness is the Program Expenses. With a program expense of \$10,447,382, this expense is over 85% of the Total Expenses of 12,398,548. This weakness is caused by the above average salaries and collective

bargaining obligations of pay increases for the musicians with benefits and payroll taxes. This fixed salary requirement will not change based upon the number of performances the musicians produce, unlike the Opera. The third weakness is in the area of fundraising. The Fund raising expense is at 1,164,026 which is 9.5% of the total expenses. This is considerably more than the 210,031 or 5% spent by the Opera. While the fundraising represents the salaries and benefits for development staff, it also includes the \$100,000 bad-debt expense which represent the annual charge that is due to pledges that were never paid. The fourth weaknesses are the largest due to the combination of the mentioned weaknesses above. The largest weakness is the profitability and the bottom line. For the year ending of 2000-2001, the Symphony only had a profit of \$116,308. When presented with the projected year ending for 2001-2002, the outlook is even worse with a projection of only \$2,042. Any variance in increased expenses or decrease of revenue/contributions and the Symphony could be in big trouble.

#### The leadership strengths of the Utah Symphony

Leadership strength should be focused on the current leader of the Symphony that is Keith Lockhart. Keith Lockhart became the music director for the Symphony in 1998. Keith has conducted over 600 concerts and created 50 television shows including the Winter Olympics and even the Super Bowl. His skills, experiences, and publicity will help bring greater attention and success to the Symphony's recognition. Keith Lockhart notoriety for acting as a guest artist and conductor in several different cities brings more awareness to the Utah Symphony. He had also increased the number of performances to create a year-round performance schedule. By increasing the number of performances, it helped the symphony gain group 1 status as well as increase their endowments. His strength is shown by his willingness to engage into a possible merger with the symphony and musicians best interests in mind. Keith's concern for keeping the

symphony and musicians respect intact through and after the merger shows that he is the best leader for this merger.

#### The leadership weaknesses of the Utah Symphony

The first weakness for the Utah Symphony is the lack of full control by Keith Lockhart. While Mr. Lockhart had lead the orchestra in conjunction with the current President/CEO. The current President/CEO had ultimately been in charge of the daily operations. With the Current CEO stepping down, this will change the reporting for Lockhart. Scott Parker is a strong supporter of this merger and appears to be tapping Anne Ewers for the CEO position. This could lead to disruption between Lockhart and the symphony with the incoming Opera CEO Anne Ewers. Lockhart's concern is that he will not be able to give his musicians the same amount of protection that he was able to offer before. With the outgoing of the current CEO, Lockhart is going to have a difficult time managing the operations, as well as his production duties. His ability to concentrate on being the world renowned conductor and managing the operation would be to too much for him to handle. Lockhart's real strength is a conductor while managing operations was just an ancillary part of his duties. Another weakness is the work experience Lockhart has had with the symphony. His four years of experience might not be enough time to have influence and pull with the board.

#### A1a. Steps for Utah Symphony

The following are recommendations with sufficient support of the key steps Anne Ewers should take in addressing the Utah Symphony's weaknesses.

It is highly recommended that Anne Ewers be placed in a position as CEO due to her management and fund raising skill sets. Since she is known for her fund-raising abilities, this talent should be transferred into the symphony as well. With fund-raising in mind, Anne Ewers

should utilize her fund-raising experience and skills to find ways to increase funding while decreasing expenses associated to the fund-raising efforts. She has shown that she is successful in raising funds for the Opera at the same time keeping the expenses lower. Anne Ewers can find ways to address the unpaid pledges, as well as the tightening of the collections policies for the new company. Another recommendation, Anne Ewers, and Keith Lockhart together should work on renegotiating the musician's contracts to become more competitive to the true market value. Anne should consider doing what the symphony has done by increasing the number of performances and raising the ticket costs to compensate for the higher salaries of the employees and musicians.

In regards to addressing the weakened leadership aspect of the Symphony, it is recommended that Anne Ewers gains Keith Lockhart's trust and support. This can be accomplished by empowering Mr. Lockhart with authority to help maintain the musician's trust and identity. Giving Mr. Lockhart the same amount of autonomy as he had before, this would include his artistic, conductor and music director roles that he is famously known for. Anne Ewers can show Mr. Lockhart that she is there to support the symphony's endeavors administratively.

## A2. Utah Opera Strengths and Weaknesses

In the following information, we will be able to provide a plausible analysis with sufficient support of the Utah Opera's financial and leadership strengths and weaknesses before the merger.

The financial strengths of the Utah Opera.

The first notable financial strength is the Opera's profitability. The Utah Opera had a bottom line profit of \$582,409 in 2000-2001 which was 12.3% of their total revenue. The Opera successfully showed positive cash flow, solid cash reserves & assets and adequate contributions/funding. Another financial strength is that the Opera had not used the interest or dividends from the endowment instead they have been able to reinvest the monies back into the endowment. This reinvestment over time has given the Opera a \$ 5 million dollar endowment fund by January 2002. The Utah Opera also owns production studios on 2.9 acres of land, sizable costume inventory (which includes 17 sets and 38 productions of costume) which were valued at approximately \$4.8 million. Another financial strengths include Anne Ewers ability to retire \$450,000 of debt from her predecessor. Anne Ewers was also able to grow the company's budget from \$1.5 million to over 5 million over an 11-year period. The Utah Opera Company was also able to gain financial support from many local, national companies, individuals, and foundations. This position of financial strength allowed them to be more selective on the length of projects and when to suspend productions to reduce the expenses of the non-profit performances and increase the profitable performances. The Opera's funding raising expenses only costs them 7% of the funds that they raise, unlike the more expensive Symphony.

The financial weaknesses of the Utah Opera.

The first financial weakness for the Utah Opera is its Performance revenues of \$1,028,177 and Contributions of \$2,189,987. These combined only total to 67.9% for the Opera, however the U.S. average is approximately 82% for very similar organizations. Another financial weakness is Management and general expenses of \$583,358. This is approximately 14% of total expenses of \$4,158,797. The easiest identifiable weakness is the "other" expenses

with include \$348,339 in rental sets, props, costumes, and wigs to other opera companies. They are losing money because they are only making \$327,900 off renting out them back out.

#### The leadership strengths of the Utah Opera

When thinking about the leadership of the Utah Opera, our attention should be focused on Anne Ewers. Anne Ewers strength in leadership comes from her experience and reputation of being energetic, enthusiastic and capable. She has successfully served as stage director for over 60 opera productions throughout the United States and abroad. When she was with the Boston Lyric Opera, she proved that she could retire \$450,000 debt that she had inherited from her predecessor. Anne Ewers has also been successful in growing the annual budget and even increasing fundraising efforts by soliciting donations from entities outside of the state.

#### The leadership weaknesses of the Utah Opera.

Concerns had arisen about Anne Ewers assuming the top position. They expressed their concerns about her people management skills. Many of the employees that have worked with her before described her leadership style as autocratic in dealing with the staff. This could put off many employees. Their concern is that at times she makes unilateral decisions and fails to consult thoroughly with input from the people and the parties that are expected to implement those decisions. The impression is that the task force feels that Anne Ewers lack of experience in leading a symphony could create and lead to many difficulties because of their different cultural and operation differences. Other concerns from the task force are that everyone is rushing to make this merger happen without giving thorough thought into how this will function effectively after the merger.

### A2a. Steps for Utah Opera

Anne Ewers should take the following recommendations with the key steps in addressing the Utah Opera's weaknesses.

The first key step Anne should take is to make sure the company is analyzing each financial issue. This would require the company to review and propose an action plan that would ensure that it benefits both companies. While the Opera Company doesn't have any identifiable weaknesses, they aren't under the same constraints of employment contracts and heavy schedule obligations like the Symphony. So the action plan must work within the construct of both companies to create a smooth transition into each other. This would require finding a way to maintain financial stability once the two entities merge. Another recommendation is to reflect on the strengths of each company and bring their strengths together in the merger. A good example would study the Opera's ability to maintain a reserve fund and keep fund raising expenses low. Another example would incorporate the Symphony's Performance revenues, government grants, and contributions. A key step Anne should take is to address the issue with the rental fees associated with the costumes and stage equipment. Since the Opera is losing money from the rentals, Anne would be advised to either increase the rental costs to other opera companies or resell the costumes and stage equipment at cost. Another recommendation is to review the performance revenues to see if the Opera ticket pricing is priced to the highest amount that the market can handle without diminishing sales. Anne can do the same thing as she did with the Symphony by increasing the ticket pricing if sales begin to decrease to compensate for the expenses.

The second key step is to address the leadership weaknesses. This would include Anne trying to be more democratic in her decision making. It would require her to be more attentive



and involve the employees on the decision making. This will increase morale of the employees and make them feel like they are more of the contributor to the overall process. Employee satisfaction will increase resulting in their constructive input. This constructive input would cause the need for a unilateral decision-making to decrease. With the constructive input from employees, it will also help the company make more informed decisions and actions faster. The third key step is to address the issue with Anne's inexperience with the Symphony's operations. Even though Anne has years of experience in the Opera industry, she will have to spend a considerable amount of time to understand their operations. She should look towards to Mr. Lockhart as a resource and asset to learn the ropes of their company. With Mr. Lockhart's support and collaboration, the appearance to the musicians will be that Mr. Lockhart is still an integral part of the merger and organization. This will help put the musicians at greater ease and will aid in the merger process. No matter how technically or administratively perfect a proposed change may be, people make or break it because organizational change represents a form of influence. (Robert Kreitner, 2013)

### A3. Scorecard Aspects

#### Balanced Scorecard – Utah Symphony

After reviewing the Symphony's scorecard most of the information is accurate. The Utah symphony balanced scorecard has a solid built vision of being a world-class symphony that provides high quality concerts. The vision of achieving a world-class symphony status is reasonable and very realistic with their goals.

Financial: Their Strategic Goal of being financial stable with sufficient annual profitability is a wonderful goal but they are going to have to make considerable changes in order

to obtain this goal. Financially, this is their greatest weakness and company is barely able to operate at profitable level. Given the historical financial information, they are operating at loss every year and a change needs to be made. The Critical Success Factor of just having fundraising that is sufficient to allow ticket prices to stay the same as last year is not very likely to help them achieve their financial goal. The Symphony needs to reduce their expenses and one area that should be reduced is the fund-raising expenses to become more profitable. Another area is to increase the ticket costs to point where it still causes an increase in attendance. The symphony is going to have to address several areas of both revenue and expenses and not just one area in order to reach their goals. The symphony wants the financial measure of having profitability increase in the coming years from \$116k to \$500K a year. This goal is not reasonable given the fact that symphony barely made a surplus of \$116,308 for the year 2000-2001 and is even projected to have even a lower surplus for year 2001-2002. The Symphony should reconsider and adjust their goals. These goals could be more realistic if they cut expenses and increase revenues but given that salary increases are set for the next year, the symphony is going to have to find ways to either cut fundraising expenses or find new revenue streams that outpace the expenses.

Customer: The Strategic goal is to be attuned to the customer's desire for world class performances. This is a very realistic goal since the symphony is already known for their top-quality performances. Since they are considered to be at the top end of Group II orchestras, they should be able to achieve that Group I status if they continue to work towards that goal. The critical success factor of hiring top quality talent has always been a strength of the symphony. The symphony has enjoyed hiring top-quality talent to help them almost achieve Group 1 status. However, the hiring of this top-quality comes at a cost of having to pay them

higher wages which is already above the competitive going rate. In the future, the symphony might not be able to acquire such top-quality talent if the company cannot improve their financial situation. This is where the measure of feedback from exiting patrons will be most crucial to making an informed decision. The customer satisfaction can help the symphony understand which performances are enjoyed the most and gain the attendance of their patrons. The satisfaction survey can be used as a measurement of pricing performances on which should be removed, added, increased or decreased in price going forward.

Internal Process: The Strategic goal of having flexibility in decreasing expenses due to fundraising gaps. In order for the symphony to become more flexible, the symphony must find ways to decrease the expenses that are associated with raising the money. This Fund-raising expense could be reduced by changing venues, locations, catering and level of production associated with the fund-raising effort. Another way to accomplish this is to also renegotiate the musicians and staff salaries to increase the symphony's flexibility. A critical success factor would include renegotiating contracts with the musicians. Currently, the musicians' salaries are over budget and are under restrict bargaining contracts. While the symphony makes all their musicians top priority, it is causing the symphony suffer financially. Carefully attention must be taken in order to retain those musicians while reducing the salaries to competitive levels. At a more competitive level, the musicians are less likely to leave. The collective bargaining agreement must be reviewed and evaluated so that this escalation in salaries doesn't happen again. The measure of the business scorecard is to also improve profitability. This measure is extremely important to focus on especially if they are able to make the necessary expense changes. From reviewing the Operating Income Statements, if the symphony is able to find

ways to reduce their Program and Fund Raising Expenses they will be able to achieve the goal of improving profitability.

Learning and Growth: The Strategic goal is including a wider variety of symphonies offered that will ultimately appeal to a more varied audience. Increasing the variety of symphonies will increase a variety of demographics that would more likely result in the increase of revenues for the symphony. The Critical Success factor is to build a marketing campaign that would draw in the target market. With this symphony, they could do marketing that would engage younger audiences or change the production to something that is more contemporary and appealing to the younger audiences. However, the symphony should look at other demographics that are not just the young audiences. The Symphony strive to appeal to all audiences. The market campaign should be able to increase ticket sales if the marketing campaign is strategically placed at locations that would bring awareness to that target audience. Greater awareness of the productions will bring in a newer audience. Strong marketing and advertising discounts with up-coming performances that are given at the performance will stimulate and retain a returning audience.

Overall, the symphony's business scorecard is in line with becoming more financially stable by increasing profitability and reducing expenses. The symphony also is going in the right direction to attract and appear to a more varied audience. The key to the symphony's success is to address the issue with expenses and to marginalize any additional expenses. The Fund-raising expenses and the Musicians' salaries are the largest part in accomplishing these goals.

### Balanced Scorecard – Utah Opera

The Utah Opera's vision is to become a national renowned opera house by increasing the endowment fund and improving the quality of its performances.

#### Financial:

The strategic financial goal is to be financial stable with an increasing reserve fund. The result of this action will financial stability but this measure does not clearly define the steps they are going to take. While they have noticed their surplus dipping they appear to be successful in increasing their reserve fund. The action is to monitor the reserve fund year over year to gain a percentage change and make adjustments to meet their financial stability goals. The critical success factor is in raising funds and having endowments realized. This can be done by establishing metrics on decreasing the program and management & general expenses while improving the fund amount.

#### Customer:

The strategic goal is to have regionally and nationally acclaimed opera performances. While is in line with their overall goals, the process that they take to regionally and nationally level of recognition will require them to do more shows outside of their current venue. This might mean that they schedule to do performances in other cities to gain more nation and international acclaim. The critical success factor is to excel in quality performances. While producing quality performances, the opera should look at what the customer is looking for as far as quality performances. Open suggesting or surveys of the quality of the performance and use those notes to improve their performance. The goal of having sold-out or near sold-out performances does not guarantee that the recognition will be acknowledged at other levels. This measure should be with the emphasis in quality instead of quantity.

### Internal Process:

The Strategic goal is to maintain financial stability and attracting top talent. The key to being successful in attracting top talent is to be an Opera that the top talent can grow with. The other key is the amount paid to obtain this top talent. If the top talent is too expensive, this could hurt the financial stability of the Opera. The critical success factor is having successful negotiations with the selected performers. I think this is a fair success factor because the Opera wants to obtain top talent but must be prepared to negotiate the pay of the top talent price. Negotiations are going to be the key to the Opera's ability retain top talent while keeping the Opera solvent. The Measure is to gauge profitability and having reviews noting quality of performances. With the acquiring of top talent, the recognition of that top talent with the opera company could bring national and international attention as well. With this kind of attention to the Utah Opera, it can pull in other top talent wanting to be part of a more recognized Opera company nationally.

### Learning and Growth:

The strategic goal is ensuring production of high quality performance at least five times per year. This goal works well with trying to increase funds as well as creating high quality performances. The critical success of measuring endowment fund growth and increased ticket sales does not appear to be a success factor but more of measurement of growth and sales. The measure of having capital need covered by the revenue from ticket sales. While ticket sales can vary from year to year, a more holistic view of all revenue should reviewed for capital needs not just from tickets sales.

Overall, the Utah Opera Company's scorecard is envisioning to become a nationally renowned opera house by improved quality performances and increasing the endowment funds.

They will be able to accomplish this by having higher quality performances, keeping expenses low, acquiring & retaining top talent while focusing on increasing ticket sales. With the accomplishments stated above, they will begin to gain more recognition nationally.

### B. Merged Company Balanced Scorecard

The following is the balanced scorecard, with sufficient detail for a merged company which based upon the specific strategic goals.

The vision for the merged organization should become a performing arts organization that is world-class. The business model will provide a world class renowned symphony and theatrical performances that produce top quality entertainment with quality performances through fund-raising, ticket sales and controlled expense management. As a world-class performing arts organization, the new organization will be able to increase revenue and patronage which will give support to the business's stability and endowment growth.

#### Financial

- Strategic Goal: Financial stability by maintaining sufficient profitability through reducing operating expenses and increasing fund raising efforts.
- Critical Success Factor: Reducing salaries and benefits with increased fund raising activities.
- Measure: Increase profitability by increasing fund-raising by 15% while decreasing expenses by 20%

#### Customer

- Strategic Goal: Maintaining current customers while attracting a variety of different audiences and audiences from different areas that are regional and national.
- Critical Success Factor: Marketing the combined organizations and advertising the benefits and added value of the merger.
- Measure: Receive feedback from the exiting patrons to detail changes that can be made to improve performances and performance pricing.

### Internal Process

- Strategic Goal: Identify business opportunities and implement common ground business practices that can align both organizations together.
- Critical Success Factor: Retaining top talent musicians through negotiating new contracts individually.
- Measure: Measure the amount of turnover as a result of the merger and the extra budget to acquire new additional top talent.

### Learning and Growth s

- Strategic Goal: Use the skills and talents of the combined organizations to create a variety of new high quality productions.
- Critical Success Factor: Utilize the combined strengths in each organization to strengthen their performances as well as their financial situation.
- Measure: Increase the number of combined total productions by 10% for the first year since the merger.



### C. Merged Company Strengths and Weaknesses

This section will demonstrate the strengths and weaknesses of proposed merged company. The strengths and weaknesses will be addressing each of the four aspects of the scorecard that was developed in Part B.

#### Financial:

Strength: The financial strength and financial stability will come from combining the two organizations together. The Opera's strong fund-raising skills and expense management with the Symphony's ability for greater performance revenues is a wonderful financial strength.

Weakness: A weakness would be the rising salaries and rising fundraising expenses of the Symphony. This would require both companies to adapt more of the Opera's financial business model but with the size and scale of the symphony.

#### Customer:

Strength: Both organizations will still continue to draw from the same audiences and will continue to purchase tickets.

Weakness: A weakness would be the satisfaction of the patrons once the merger takes place. The chief concern is the response of losing Group 2 status for the Symphony or the flexibility for the Opera.

#### Internal Process:

Strength: The merger would be combining the very best leaders from both organizations. Anne Ewers for her financial skills and Keith Lockhart for his creative skills & reputation are two leaders that bring incredible potential for great success after the merger.

Weakness: The possibility of conflicting cultures or ideas of how things should be done which could lead to conflict between the two merging companies. Issues with salaries and compensation between the two companies could be an issue. Perceived favoritism for one organization or group of employees because of previous agreements before the merger.

#### Learning Growth:

Strength: Both companies share the same objective of achieving excellence by producing the very best performances available. This strength also includes combining the very best talent together. The combination of talent could help in future recruiting and obtaining other top talent with less effort. Top talent will be drawn to work with other top-talent. This merger will create a larger sphere of influence and TOMA (top of mind awareness) to everyone locally and nationally.

Weakness: If the leadership is not successful in retaining the top-talent, it could be difficult for the merged companies to initially have the funding to acquire the top-talent. So it is important that the individual salary negotiations go successfully. Another weakness is if both companies fail to share the same vision and goals. Collaboration will be key to getting both companies to work together as team and not as separate companies.

#### D. Issues

In this section, we will identify a highly probable issue that could arise during this merger process which will include the following three given areas.

**Financial:** Since the symphony is on trajectory for financial ruin and the opera is noticing forecasted revenue declines, these two issues could be a huge concern if they were to merge. While the Opera has shown financial restraint with built reserves, the symphony has not which could lead to a painful relationship. The sheer size of the symphony could uncouple the Opera budget and pull it down with them. The Opera has been flexible with their schedule and performances while working with limited resources. Unlike the Symphony, that is not flexible and must schedule constant performances to stay solvent combined with the ever increasing salaries and program expenses. The Opera made feel that they are forced to financially suffer because of the Symphony's lack of good financial judgment. This could lead to arguments and conflicts that could cause greater separation between the two companies.

**Human Resources:** Human Resources is going to be overwhelmed with salary and contract negotiations, leaving talent and personnel conflicts over salaries. The musicians have already accused the Symphony of pushing for this merger so they could void their current contracts and collective bargaining agreements. The Opera employees will figure out the large salaries that the musicians are getting and demand equal pay. Anxiety will be higher for all employees because they know that after a merger and duplication of positions will be eliminated.

**Customer Satisfaction:** Many community members feared that by merging the two organizations both would lose their own individual identity and traditions. The main fear is that the community feels that both organizations are radically dissimilar in both scale and action. The community is also fearful of losing both the symphony and opera like the Minneapolis Symphony.

#### D1. Mitigating Actions

The following are recommendations with specific actions that newly merged company's executive should take to mitigate each of the identified issues that were identified in Part D. It is recommended that an Organization Development (OD) Model to be put into place to help mitigate the following issues. OD consists of planned efforts to help persons work and live together more effectively, over time, in their organizations. These goals are achieved by applying behavioral science principles, methods, and theories adapted from the fields of psychology, sociology, education, and management. (Robert Kreitner, 2013)

Financial: The first financial action that Anne Ewers should take is to thoroughly review the Symphony's and Operas Program Expenses. This would include the orchestras' salaries, related benefits and the Opera's production costs. The second action would be to address the fundraising expenses by the Symphony. The newly merged company must bring down the Symphony's Fund-raising expenses to the level that is equivalent of the Opera. At the same time, the Opera must learn from the Symphony on how to increase Performance revenues, increase grants and contributions. By reviewing and addressing these issues, Anne Ewers will be able to financially balance out the dissimilarity between the two companies. The Symphony is going to have to learn how to work within financial constraints and build reserves like the Opera. The Opera is going to have learn how to increase the scale of the productions like the Symphony in terms of performance revenues, government grants, investment and guild income. This might require the Opera to rethink their schedules and flexibility for productions. While the Symphony will have to be more flexible in their productions even if this requires them to renegotiate their bargaining contracts and expenses. This outline for change should show the Opera that they are not being financially forced to suffer because of the Symphony's lack of

good judgment. By forcing these changing onto the Symphony, it should lessen the arguments and conflicts that could cause greater separation between the two companies.

**Human Resources:** Human Resources is going to be overwhelmed with salary, contract, exiting talent and personnel conflicts. It is recommended that both Anne Ewers and Keith Lockhart have individual one-on-one meetings with every employee and musician. The adjustment in Salary and Benefits is way to have huge disparities in wages between the employees and companies. This could be a Segway to introduce a new contract with greater equality for both companies. By making the salaries more equal according to their position, the employees and musicians will view each other with greater equality and less competition between the groups. The pay should be set at market competitive salaries to keep employees and musicians from leaving while presenting the company as one company with similar pay scales, policies & procedures and benefits going forward. With the adjustment of the salaries and benefits, the company might not have to let go any duplication of positions since the goal is to expand operations in the future. This will help put the employees and musicians minds at ease and focus more on working to make the transition successful.

**Customer Satisfaction:** To counter the community members' fear and disapproval of the merger, it recommended that both Anne Ewers and Keith Lockhart with both leaders from the Symphony and Opera to give a press conference. This will show the community their commitment to making this merger work. While community is concerned about the loss of identity and traditions, the spokespeople can assure them that without this merger both organizations could fail. It is recommendation that an advertising campaign is produced to show the two organizations together and the upcoming events and events that they offer. This marketing campaign should hallmark their very best top-talent together on variety of media

sources which would increase community awareness of the merger. Anne should create a Grand Opening / Open House Event in which would encourage the community to come see for themselves the benefit of this merger.

### E. References

Robert Kreitner, A. K. (2013). *Organizational Behavior - tenth edition*. New York: Mcraw-Hill  
Irwin .