

# Artistic Quality in an Opera Company: Toward the Development of a Concept

*Sabine Boerner*

*This article elaborates a first concept for defining artistic quality in a nonprofit professional opera company. To specify the artistic quality of an opera company, we identify two components: profile quality and performance quality. The article discusses the limitations of this preliminary concept and considerations for further research on artistic quality in an opera company.*

**A** GAINST THE BACKGROUND of the debate on quality assurance in nonprofit organizations (Chaffee and Sherr, 1993) and growing economic constraints on nonprofit professional opera companies (Coe, 1994), the issue of measuring artistic performance in opera companies comes to the fore.

The management literature has explicitly discussed quality and quality management since the end of the 1980s (Hackman and Wageman, 1995). However, management concepts like total quality management do not set forth a new theoretical approach. Instead, they are based on existing approaches in organization theory, for example, organizational culture and human relations management (Spencer, 1994; Dean and Bowen, 1994). In the field of (performing) arts, scholars have developed different theoretical (for example, Adorno, 1968; Dahlhaus, 1973) and practical (Lesle, 1981) approaches to artistic quality. Others have developed concepts for the measurement of quality for specific types of organizations like health care (Donabedian, 1980), new public management (Jones and Kettl, 2003), and nonprofit studies (Forbes, 1998).

Opera companies, as nonprofit organizations, must be held accountable to the public or the agents of the public in some way, so standards for evaluation must be clarified (Schuster, 1997). Nonprofit opera companies receiving most funding from public sources might be held to a standard that places more weight on maintaining a broader audience or preserving a particular repertoire. Nevertheless, even for-profit opera companies, which have a narrower audience base to satisfy and more repertoire flexibility, can benefit from developing a quality concept because it provides a starting point for evaluating their performance.

However, no research so far has made systematic use of indicators that directly measure artistic quality in an opera company (Boerner, 2002a). Instead, control of the nonprofit opera company has depended largely on indicators like audience levels, which only indirectly record artistic quality (Allmann, 1994; Ossadnik, 1987; Schugk, 1996).

The first step toward evaluating artistic performance is defining the artistic quality of an opera company, which is the purpose of this article. Distinguishing between the services an organization offers and its performance (Meyer and Mattmüller, 1987), we attempt to define the artistic quality of an opera company in two ways: profile quality and performance quality. We discuss the limitations of this preliminary concept of artistic quality and make suggestions for further research on the evaluation of artistic quality in an opera company.

---

*The first step  
toward  
evaluating  
artistic  
performance is  
defining the  
artistic quality  
of an opera  
company*

---

### A Concept of Artistic Quality in the Opera Company

For the definition of the artistic quality in the opera company, existing quality concepts offer only limited help. Those especially developed for the services (for example, Donabedian, 1980; Grönroos, 1984) have only limited applicability in opera, because they focus on the customer. Given the cultural mission of the nonprofit professional opera company (Ossadnik, 1987), such an organization cannot be guided by customer wishes alone. Instead, like other cultural industries, it must strike a balance between artistic orientation and market orientation (Voss, Cable, and Voss, 2000; Scheff and Kotler, 1996).

If we distinguish—following the quality model of Meyer and Mattmüller (1987)—between the services an organization offers (the *what* dimension) and its performance (the *how* dimension), we can identify two facets of quality in the opera company (compare Lukas, 1994; Fabel, 1998): the program an opera company offers describes the company's artistic profile and thus its profile quality, the selection of works it will perform. Execution of the program, in contrast, is concerned with the artistic production process and thus with performance quality.

The basis for both profile quality and performance quality is the quality of the composition. First, the quality of the composition is part of the profile quality, which describes the choice and combination of the works performed during the season. Second, the quality of the composition is the basis for the performance quality. This is why many performance critiques are not limited to an analysis of the interpretation of a composition but consider characteristics and evaluations of the composition itself (Lesle, 1984). With this in mind, the concept of the artistic quality of an opera company that this

article proposes does not consider the quality of the composition to be an independent aspect.

The profile quality and the performance quality of an opera company are partly independent from each other. The performance quality is not determined by the profile quality. A company can interpret a traditional composition in different ways, for example, following a more or less conservative or modern conception; depending on the qualification of the ensemble members and the opera company's technical capabilities, the performance can be of high or low performance quality (concerning technical, musical, and staging aspects). Given the relatively similar repertoire across all opera companies (Hoegl, 1995; Dowd, Liddle, Lupo, and Borden, 2002), the differences in profile quality between opera companies tend to be smaller than the differences in performance quality (Boerner, 2002b).

### Program Content: Defining Profile Quality in the Opera Company

Profile quality is concerned with the choice and combination of the works performed. The range of events staged can be distinguished in terms of art form (opera, operetta, musical, ballet), type of event (for example, special events like lieder recitals), and target group (for example, children's theatre). A company establishes its artistic profile in the framework of the company's target concept in financial, organizational, and artistic terms (Reichard, 1989). This section focuses on the artistic aspects.

As a rule, neither the opera companies themselves nor by literature gives the systematic and explicit artistic criteria for the program. This article attempts to take the cultural mission of an opera company as a starting point for the description of profile quality. The public sponsorship of opera companies in Germany is based on a cultural mandate, which, however, is only vaguely formulated on account of the constitutional freedom of the arts (Hufen, 1982). Descriptions of this cultural mission often contain phrases like "promotion and development of the opera" (Wahl-Ziegler, 1978). Although this objective is couched in very general terms, it can serve to describe the profile quality of an opera company with reference to the repertoire of works performed.

Promoting the repertoire can mean either performing the broadest possible range of opera literature or concentrating on a small segment of the repertoire. We can derive two aspects from this: for an individual company, the aspect of program diversity versus specialization; for the totality of companies, the aspect of program conformity versus originality. From the mandate to develop the repertoire, we can derive a third aspect, program modernity versus traditionalism.

---

*The public sponsorship of opera companies in Germany is based on a cultural mandate, which, however, is only vaguely formulated*

---

---

*Program specialization can be either original, for example, if no other [opera] house has a similar specialization, or conforming, if many houses have a similar specialization at the same time*

---

### **Program Diversity Versus Specialization**

The dissimilarity or similarity between works can refer to different categories of content. The special programmatic orientation of a company can, for example, be the (temporary) promotion of a certain art form (for example, ballet), a category of work within an art form (for example, operetta) or cultivation of a specific genre within a category (for example, singspiel). Further points of orientation are, for example, concentration on certain topics, certain composers, or certain epochs. Systematically recording all distinguishing characteristics would provide the basis for determining the program diversity of a company for each characteristic.

### **Program Conformity Versus Originality**

The more an opera company performs works that others do not present (for example, premiere performances), the more original will be its program. If a particular opera company has an original program, this will increase the range of works that the totality of opera companies performs.

Studies on the programs of opera companies as a whole reveal that the opera repertoire across all companies is not wide in range (for example, Honolka, 1986; Hoegl, 1995). Compared with the stock of operas that companies could perform, they have established a relatively small nucleus of works actually performed, principally from the nineteenth century (Hoegl, 1995). Additions to the nucleus usually do not remain in the program for very long, being dropped for lack of public interest. For the same reason, the programs of different companies increasingly resemble one another.

### **Program Traditionalism Versus Modernity**

This aspect is derived from the mandate to develop opera. The higher the ratio of modern to classical works and productions is, the more modern the program will be. Indicators for the modernity of profile quality are, for example, the age of the works performed and the number of premiere performances, new productions, and commissioned works in a company's repertoire in proportion to revivals.

The three criteria of profile quality—diversity versus specialization, originality versus conformity, and traditionalism versus modernity—are partially interdependent. Program specialization can be either original, for example, if no other house has a similar specialization, or conforming, if many houses have a similar specialization at the same time (for example, Mozart operas in a Mozart anniversary year). An original or conforming specialization can, furthermore, be either traditional or modern. In the same way, a company's nonspecialized diverse program may be not very original (in the core repertoire) or very original (in enriching the core repertoire); both alternatives can involve modern or traditional works.

## Implementing the Program: Defining Performance Quality in the Opera Company

We can subdivide the performance quality of an opera production into key components of the multidimensional art form of opera: the musical dimension and the stage dimension. Each is classified in terms of potential factors and outcome factors (see Table 1).

We can further refine the system by differentiating among these factors. On the musical dimension, for example, we can subdivide the potential factor of orchestra quality into instrument groups (strings, wind, percussion), each group into individual instruments (for example, violins, violas), and each instrument into parts (first or second violin). We can differentiate among outcome factors on the musical dimension in a similar manner. Sound, for instance, can be differentiated into intonation, articulation, and dynamics. On the staging dimension, according to Fischer-Lichte (1983), we can divide the potential factor of acting into the performer's activity (language, expression, gestures, movement) and appearance (makeup and hairstyle). Staging quality includes costumes and stage sets (spatial conception and stage space). Combining the potential and outcome factors allows the viewer to define characteristics describing the quality of a performance, for example, the sound of the strings, the articulation of a singer, and so on.

Decisive for performance quality is the congruity of the factors described (Adorno, 1968; Dahlhaus, 1973). This is understood as the integration of all subelements of a work of art to form a whole (Gieseler, 1968). But the congruity of a performance is a criterion that the literature does not operationalize (Lesle, 1984); and like performance quality itself, it is something that researchers have not yet systematically investigated. With reference to contingency theory (Lawrence and Lorsch, 1969), this article refers to the congruity of

**Table 1. Performance Quality in the Opera Company**

<i>Musical Dimension</i>		<i>Stage Dimension</i>	
<i>Potential Factors</i>	<i>Outcome Factors (Musical Conception)</i>	<i>Potential Factors</i>	<i>Outcome Factors (Stage Conception)</i>
Quality of orchestra	Sound	Acting quality	Action (changes to the original, cuts, collages)
Quality of chorus	Tempo and rhythm	Staging quality (scenery, costumes, and so on)	Place
Quality of solo voices			Time
			Figures (characters, types)
			Atmosphere, mood
			Genre (for example, saga, history)

---

*Decisive for a performance's fit is the guiding idea that the specific artistic conception takes as the basis for a production*

---

an interpretation as *fit*. By *fit* we do not mean agreement between a given performance and a standard or ideal but only congruity within a given performance. We can concretize this fit on three levels in a hierarchical model (see Table 2).

Fit concerns the outcome factors of performance quality, the aggregate level varying with the given level of fit. Fit is first important between the musical and stage dimensions (first-order fit; fit of dimensions). For example, the tonal image that the musical dimension produces should match the atmosphere that the stage dimension conveys. Secondly, the opera company must achieve fit within each dimension (second-order fit; fit of potential factors). Within the musical dimension, potential factors (orchestral quality, chorus quality, quality of solo singing) must harmonize with outcome factors (for example, sound). The same is true for potential factors in the stage dimension: acting quality and costumes, for example, have to harmonize with the atmosphere outcome factor.

Third, the opera company must seek a third-order fit within the given potential factors of a dimension, that is, within the orchestra or within staging quality (fit of subfactors). The entry of orchestral musicians must be synchronized, for example. Similarly, the company must coordinate costumes, spatial concept, and stage space with the overall staging conception. As a whole, congruity is to be considered an outcome factor describing the interaction of subfactors, potential factors, and dimensions, therefore constituting a sort of meta-criterion of performance quality.

Decisive for a performance's fit is the guiding idea that the specific artistic conception takes as the basis for a production. Fit therefore must not be equated with homogeneity in the sense of complete parallelism. If, for example, a romantic work like *Tristan und Isolde* is placed in an unromantic set (say, a nuclear power station), the fit of the performance is constituted by the fact that this very contrast

Table 2. The Fit Criterion for Performance Quality in the Opera Company

<i>Fit</i>	<i>Conceptual-Abstract</i>	<i>Technical-Concrete</i>
First-order fit: musical dimension and stage dimension	Atmosphere and sound	Tempo and cast direction
Second-order fit: within the dimensions (for example, musical dimension)	Sound	Volume of chorus, soloists, and orchestra
Third-order fit: within the potential factors of a dimension (for example, orchestra)	Sound	Tuning and intonation of individual instruments

allows the guiding idea of the artistic conception to illustrate the technologizing of the modern world.

In addition, we can differentiate the fit criterion in substantive terms. At each of the three levels (first-, second-, and third-order fit), we can distinguish a conceptual-abstract component from a technical-concrete component. In the conceptual-abstract sense, coordination between musical and staging dimensions (first-order fit) determines, for example, the relationship between music and staging in a certain act. This relationship is then given specific form in the technical-concrete sense (for example, the choice of determines the direction of performers on stage). Coordination within the musical dimension (second-order fit between chorus, orchestra, and singing) is governed by conceptual-abstract criteria such as the specific tonal quality that the conductor seeks, and it requires technical-concrete coordination mechanisms like precise attack and instructions on dynamics for instrumentalists and singers. The same holds true for third-order fit within the orchestra, within the chorus, and between vocal soloists.

### **Limitations of the Concept and Implications for Further Research**

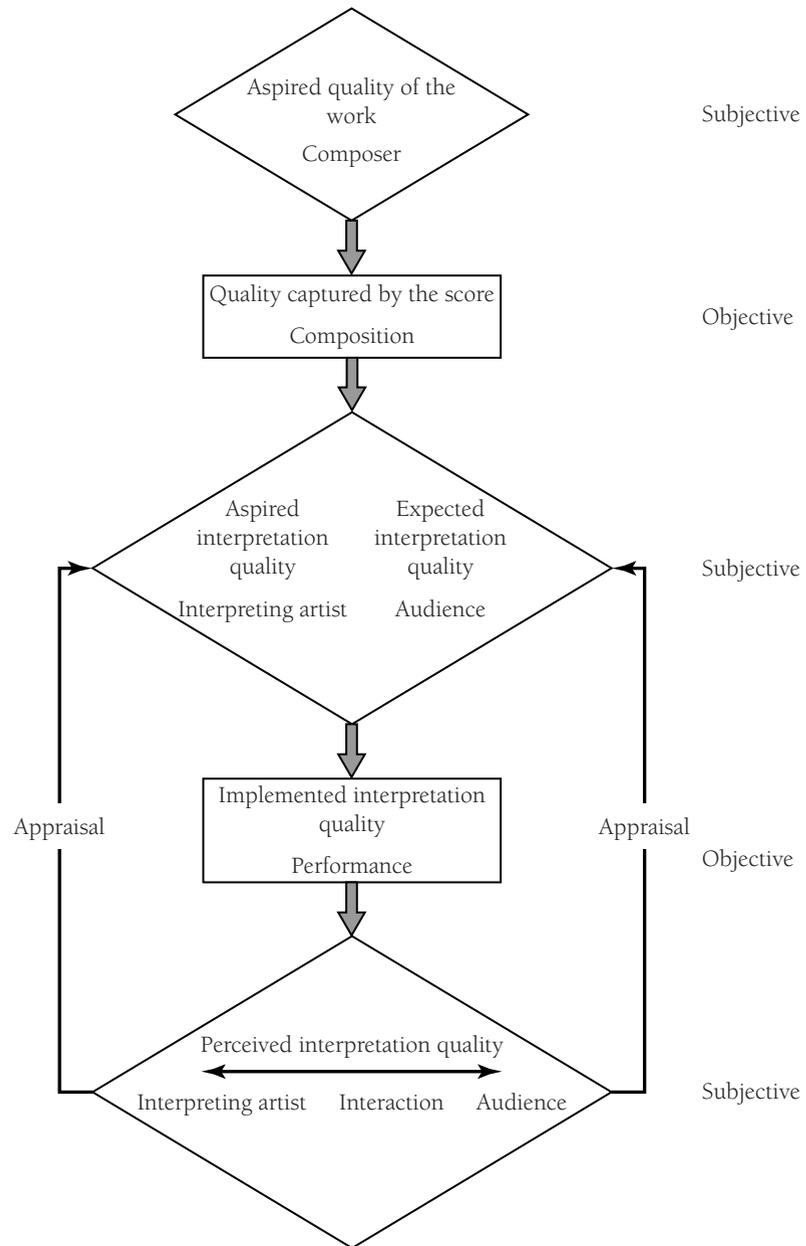
As we have already mentioned, this concept can be nothing but a first step toward the definition of an opera company's artistic quality. This leaves several questions unanswered and awaiting further research.

First, one might argue that the task of establishing an objective system for evaluating an opera company's artistic quality is hardly possible. Although we can describe objective aspects of interpretation quality in the opera company, it is indeed subjective aspects—about which individuals often differ—that are relevant for evaluating interpretation quality. The interaction between objective aspects (assessable regardless of subjective appreciation) and subjective aspects (assessable only in terms of subjective appreciation) can be followed in tracing the path from the composition of a stage work through its interpretation and performance to its reception by the audience (see Figure 1).

The starting point for interpretation is the composition selected in the context of profile quality. Although the quality of the work to which the composer aspires (aspired quality of the work) exists only in his mind, one can describe the notational quality in terms of objective characteristics like tonality, orchestration, or part-writing. However, this quality captured by the score is ambiguous and therefore forms only the framework for the interpretation of a composition.

Scope for subjective interpretation arises from the imprecise relationship between the score and the sound produced during performance (Lesle, 1981). This imprecision arises because language cannot give full expression to the acoustic and visual impression that the composer intended. Due to this incompleteness, the score

Figure 1. Subjective and Objective Aspects of Artistic Quality in the Opera Company



provides no binding set value for the interpretation of a work. This ambiguity allows the interpreting artists to use their own talents and experiences to best advantage (Lesle, 1981). Thus, we must consider ambiguity not a deficiency but a constitutive characteristic of interpretation quality, which only the exercise of artistic freedom enables.

The interpreting artists transform the notational quality of the work into the interpretation quality to which they aspire (aspired interpretation quality). In the context of a staging and musical concept, the artists exploit the existing scope for interpretation by defining first-order fit and aligning the other criteria of interpretation quality accordingly (see Table 2).

The performance of a stage work transforms the desired interpretation quality into implemented interpretation quality. We can describe this implemented interpretation quality as an objective phenomenon in terms of the acoustic and visual characteristics of the opera performance that can be measured in the physical sense. However, these objective characteristics are irrelevant for interpretation quality as such because the effect of an interpretation is directed toward a perceiving subject (Dahlhaus, 1982; Lesle, 1984). What is decisive both for the interpreting artist and for the audience member as recipient is therefore the interpretation quality they perceive (perceived interpretation quality), a subjective phenomenon.

Recipients evaluate interpretation quality by comparing perceived interpretation quality (actual value) with expected interpretation quality (target value) (Zeithaml, Parasuraman, and Berry, 1992). As a rule, recipients' target and actual values differ not only from those of the interpreting artists but from those of other recipients as well. The nature and degree of differentiation of expected and perceived interpretation quality depend on personality factors like education, prior experience, prior information, and the recipients' state of mind and personal taste (Lesle, 1981; Meißner, 1979; De la Motte-Haber, 1972). The preconditions for evaluating interpretation quality differ accordingly from individual to individual. Differences in evaluating interpretation quality are attributable first to what criteria one considers relevant and, secondly, to how one assesses these criteria.

Second, in order to provide a starting point for an instrument to evaluate the artistic quality of an opera company, scholars will need to test the model empirically. To do this, they would have to operationalize the dimensions. An empirical study is needed to analyze if and how the relevant addressees of the opera quality, that is, the audience and critics, and maybe the artists themselves, apply these criteria or others for their evaluation. For example, it is possible that the audience will use different (and probably less differentiated) criteria than experts do. The results of this empirical study could serve to improve the model. In its present state, however, the model is not yet ready for empirical testing.

Third, after developing a complete and empirically tested model, scholars will need to consider the implications for practice. Once researchers develop an instrument for the evaluation of artistic quality, others can suggest how to use this instrument can be made. For controlling purposes an evaluation instrument could be useful for managers and funders of nonprofit opera companies, if connected to

---

*The nature and degree of differentiation of expected and perceived interpretation quality depend on personality factors like education, prior experience, prior information, and the recipients' state of mind*

---

the company's mission. In terms of the profile quality, for example, the instrument could help to check whether a company has reached its special profile, say, the concentration on the nineteenth century. Opera companies could use evaluations of the interpretation quality to improve the performance quality, for example, by changing the composition of the ensemble.

Furthermore, the instrument would be generalizable to other forms of the performing arts. Because opera is the most complex of the performing arts, the model suggests that we distinguish between the musical dimension and the stage dimension. Following this logic, the instrument could be systematically applied to theater companies and orchestras as well.

SABINE BOERNER is a professor in the faculty of politics and management, University of Konstanz, Germany.

## References

- Adorno, T. "Reflexionen über Musikkritik" [Reflections on Music Criticism]. In H. Kaufmann (ed.), *Symposion für Musikkritik* [Symposium for Music Criticism]. Graz: Institut für Wertungsforschung, 1968.
- Allmann, U. "Controlling für Kulturbetriebe (Theater)" [Controlling for Cultural Industries (Theater)]. In T. Heinze (ed.), *Kulturmanagement II: Konzepte und Strategien* [The Management of Cultural Industries II: Concepts and Strategies]. Opladen: Westdeutscher Verlag, 1994.
- Boerner, S. *Führungsverhalten und Führungserfolg: Beitrag zu einer Theorie der Führung am Beispiel des Musiktheaters* [Leadership Behavior and Leadership Success: A Contribution to Leadership Theory Taking the Example of the Opera Company]. Wiesbaden: Gabler, 2002a.
- Boerner, S. "Individual Autonomy in a Theater: Chance or Risk for the Artistic Quality?" Paper presented at the eighteenth EGOS Colloquium, Barcelona, July 4–6, 2002b.
- Chaffee, E. E., and Sherr, L. A. "Total Quality Management." In D. Connors (ed.), *Nonprofit Management Handbook: Operating Policies and Procedures*. New York: Wiley, 1993.
- Coe, R. "Let's Make a Deal." *American Theatre*, July–Aug. 1994, pp. 14–21.
- Dahlhaus, C. "Über musikalische Werturteile" [On Musical Judgments]. In W. Krützfeld (ed.), *Wertproblematik der Musikdidaktik* [Values Problems in the Teaching of Music]. Ratingen: Henn, 1973.
- Dahlhaus, C. "Ästhetik und Musikwissenschaft" [Aesthetics and Music Science]. In C. Dahlhaus and H. De la Motte-Haber (eds.), *Systematische Musikwissenschaft* [Systematic Music Science]. Wiesbaden: Akademische Verlagsgesellschaft Athenaion, 1982.

- De la Motte-Haber, H. "Der Einfluß psychologischer Variablen auf das ästhetische Urteil" [The Effect of Psychological Variables on Aesthetic Judgment]. In Draysen-Reber, D. (ed.), *Jahrbuch des Staatlichen Instituts für Musikforschung*. Berlin: de Gruyter, 1972.
- Dean, J. W., and Bowen, D. E. "Management Theory and Total Quality: Improving Research and Practice Through Theory Development." *Academy of Management Review*, 1994, 19, 392–418.
- Donabedian, A. *The Definition of Quality and Approaches to Its Assessment and Monitoring*. Ann Arbor, Mich.: Health Administration Press, 1980.
- Dowd, T., Liddle, K., Lupo, K., and Borden, A. "Organizing the Musical Canon: The Repertoires of Major U.S. Symphony Orchestras, 1842 to 1969." *Poetics*, 2002, 30, 35–61.
- Fabel, M. *Kulturpolitisches Controlling: Ziele, Instrumente und Prozesse der Theaterförderung in Berlin* [Controlling in Culture Politics: Aims, Instruments, and Processes of Public Sponsorship of Theater Companies in Berlin]. Frankfurt: Lang, 1998.
- Fischer-Lichte, E. *Semiotik des Theaters. Band 1: Das System der theatralischen Zeichen* [Semiotics of the Theater. Vol. 1: The System of Theatrical Signs]. Tübingen: Narr, 1983.
- Forbes, D. P. "Measuring the Unmeasurable: Empirical Studies of Nonprofit Organization Effectiveness from 1977 to 1997." *Nonprofit and Voluntary Sector Quarterly*, 1998, 27, 183–202.
- Gieseler, W. "Wertung und Wertmaßstäbe in der Musik: Ein ästhetisches und pädagogisches Problem" [Judging and Standards of Value in Music: An Aesthetic and Pedagogical Problem]. In H. Becker, E. Blochmann, E. Heimpel, and H. von Hentig (eds.), *Neue Sammlung: Göttinger Blätter für Kultur und Erziehung* [New Collection: Göttingen Journal for Culture and Education]. Göttingen: Vandenhoeck & Ruprecht, 1968.
- Grönroos, C. "A Service Quality Model and Its Marketing Implications." *European Journal of Marketing*, 1984, 18 (4), 36–44.
- Hackman, J. R., and Wageman, R. "Total Quality Management: Empirical, Conceptual, and Practical Issues." *Administrative Science Quarterly*, 1995, 40, 309–342.
- Hoegl, C. *Ökonomie der Oper: Grundlagen für das Musiktheater-Management*. [Economics of the Opera: The Rudiments of Opera Company Management]. Bonn: ARCult Media, 1995.
- Honolka, K. *Die Oper ist Tot, die Oper lebt: Kritische Belang des Deutschen Musiktheaters* [The Opera Is Dead, the Opera Is Alive: Critical Importance of the German Opera]. Stuttgart: Deutsche Verlags-Anstalt, 1986.
- Hufen, F. *Die Freiheit der Kunst in staatlichen Institutionen: Dargestellt am Beispiel der Kunst- und Musikhochschulen* [Freedom of the Arts in Public Organizations: Taking the Example of Schools of Art and Music]. Baden-Baden: Nomos, 1982.
- Jones, L. R., and Kettl, D. F. "Assessing Public Management Reform in an International Context." *International Public Management Review*, 2003, 1 (4), 1–18.

- Lawrence, P. R., and Lorsch, J. W. *Organization and Environment*. Burr Ridge, Ill.: Irwin, 1969.
- Lesle, L. *Notfall Musikkritik* [Emergency in Music Criticism]. Wiesbaden: Breitkopf & Härtel, 1981.
- Lesle, L. *Der Musikkritiker: Gutachter oder Animateur?* [The Music Critic: Expert or Driving Force?]. Hamburg: Wagner, 1984.
- Lukas, C. *Führung im Musiktheater: Einflüsse auf die Künstlerische Qualität* [Leadership in the Opera Company: Influences on Artistic Quality]. Frankfurt: Lang, 1994.
- Meißner, R. *Zur Variabilität musikalischer Urteile* [On the Variability of Musical Opinions]. Hamburg: Wagner, 1979.
- Meyer, A., and Mattmüller, R. "Qualität von Dienstleistungen: Entwurf eines praxisorientierten Qualitätsmodells" [Service Quality: Outline of a Quality Model for the Practitioner]. *Marketing Zeitschrift für Forschung und Praxis*, 1987, 9, 187–195.
- Ossadnik, W. "Rahmenbedingungen und Effizienzprobleme öffentlicher Theater" [Conditions and Efficiency Problems in Public Theaters]. *Betriebswirtschaftliche Forschung und Praxis*, 1987, 3, 275–287.
- Reichard, C. *Theater als Organisation I: Bericht über eine Projektstudie zu organisatorisch-administrativen Aspekten von Berliner Theatern* [Theater Companies as Organizations I: Report of a Pilot Study on Organizational and Administrative Aspects of Berlin Theaters]. Berlin: Fachhochschule für Verwaltung und Rechtspflege, 1989.
- Scheff, J., and Kotler, P. "Crisis in the Arts: The Marketing Response." *California Management Review*, 1996, 39, 28–52.
- Schugk, M. *Betriebswirtschaftliches Management öffentlicher Theater und Kulturorchester* [Management of Public Theaters and Orchestras]. Wiesbaden: Deutscher Universitätsverlag, 1996.
- Schuster, M. "The Performance of Performance Indicators in the Arts." *Nonprofit Management and Leadership*, 1997, 7, 253–269.
- Spencer, B. A. "Models of Organization and Total Quality Management: A Comparison and Critical Evaluation." *Academy of Management Review*, 1994, 19, 446–471.
- Voss, G. B., Cable, D. M., and Voss, Z. G. "Linking Organizational Values to Relationships with External Constituents: A Study of Nonprofit Professional Theaters." *Organization Science*, 2000, 11, 330–347.
- Wahl-Ziegler, E. *Theater und Orchester zwischen Marktkräften und Marktkorrektur: Existenzprobleme und Überlebenschancen aus wirtschaftstheoretischer Sicht* [Theaters and Orchestras Between Market Forces and Market Regulation: Problems and Chances for Survival According to Economic Theory]. Göttingen: Vandenhoeck & Ruprecht, 1978.
- Zeithaml, V. A., Parasuraman, A., and Berry, L. L. *Qualitätsservice* [Quality Service]. Frankfurt: Campus, 1992.