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OPPORTUNITIES FOR THE DEVELOPMENT OF INTERNATIONAL COOPERATION FOR PROFESSIONAL ORCHESTRAS

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Abstract

Research purpose. Due to the COVID pandemic, the culture and leisure industries were affected by many restrictions and canceled projects and events. Possibly cultural sector is one of the most affected by COVID-19 and one of the latest to recover from the pandemic restrictions (Radermecker, 2020). This situation changed not only the consumption habits of the cultural events attendees' but also stopped many projects, both national and international forcing cultural institutions, including the sector of professional music, to find new solutions for concert activities locally and new possibilities for development. The orchestra RĪGA used this time to review the area of international cooperation and to find out how to look effectively for partners abroad. The purpose of the study is to determine how the professional orchestras can identify potential partner countries and which aspects should be taken into account in order to ensure sustainable and successful international cooperation in the field of classical music.

Design / Methodology / Approach. The study used empirical research methods: questionnaires and in-depth interviews, as well as modeling on international cooperation on the basis of Hofstede's cultural dimensions. In total 149 musicians of three Latvian professional orchestras took part in the survey. Five in-depth interviews with the musicians with international experience and orchestra managers were conducted.

Findings. Intercultural differences must be considered to promote international cooperation, so the authors conclude that with the help of Gert Hofstede's cultural dimensions theory, it is possible to assess the potential cooperation opportunities and threats of countries by comparing them. After in-depth interviews with experts and the analysis of the survey, it can be concluded that all respondents emphasize the need to develop a strategy for the promotion of international cooperation for Latvian professional orchestras. The results of the questionnaire show that the musicians of all 3 Orchestras consider that specific countries of international cooperation were named - Lithuania, Estonia, Denmark, Sweden, Norway and Germany, which is in line with expert advice and the results of Hofstede's 6-dimensional analysis.

Originality / Value / Practical implications. Based on the research, both empirical and theoretical, a model for international cooperation for professional orchestra was developed. The model consists of 3 aspects – existing cooperation on the city-level (partner-cities), countries which are closer to Latvia in according to Hofstede's 6-dimension model and personal contacts of musicians and music managers.

Keywords: culture management; international cooperation; culture diversities; professional orchestras

JEL codes: Z10

Introduction

Due to COVID pandemic, the culture and leisure industries were affected by many restrictions and cancelling projects and events. Possible cultural sector is one of the most affected during COVID-19 and one of the latest to recover from the pandemic restrictions (Radermecker, 2020). This situation changed not only consumption habits of the culture events attendees, but also stopped many projects, both national and international forcing cultural institutions, including the sector of professional music, to find new solutions for concert activities locally and new possibilities for development.

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The rapid development of technology and communication tools has significantly strengthened the international environmental research and management capabilities. Much can be said about the formation of international cooperation as a phenomenon of the 21st century, but the promotion of international cooperation in the field of professional music as the main object of research has certainly not been among the research conducted in Latvia.

Latvian professional orchestras need to establish international cooperation, but this is complicated by limited financial resources and different forms of governance and administrational complicates. International cooperation is necessary for the development of professional orchestral culture and for the promotion of the prestige of Latvian culture in the world.

The development and promotion of international cooperation would open a new perspective for Latvian professional orchestras on the development of a modern orchestra, the improvement of professional and artistic quality, as well as the expansion of the scope of activity beyond the borders of Latvia.

The main research question is: Which aspects should be taken in account by establishing the international cooperation in professional music field?

The objective of this research is to explore the potential countries for international cooperation for professional orchestras and to develop a model for determining such choices of partner-countries.

The tasks are:

1. to investigate the situation with Latvian professional orchestras and their international cooperation;
2. to analyze the literature by choosing a theoretical framework for identifying potential partner countries;
3. to conduct a survey of professional musicians on the need and possibilities of international cooperation;
4. to conduct interviews with industry on potential aspects of international cooperation and recommended countries;
5. based on the case of the orchestra Riga, to determine the role of normative documents in selecting partner countries;
6. to identify potential cooperation for the state orchestra in Riga;
7. to establish a general model for the selection of partner countries for professional orchestras.

In order to succeed in international cooperation by restricted financial sources and luck of public support, it is necessary to develop a model that will help to choose most corresponding countries for possible cooperation.

The current situation suggests that it would be necessary to study the possibilities of international cooperation and develop a model how to find international partners for orchestra RIGA. The orchestra RĪGA used this time to review the area of international cooperation and to find out how to look effectively for partners abroad.

Peter Bendixen writes that orchestras essentially represent the performing arts industry. Classical performing arts works with artistic ensembles and collaborators (guest directors, guest conductors, soloists, artists, etc.) whose work (rehearsals) and performances (public appearances) require a significant number of coordinating and supporting support services (technical staff, administration, service, workshops, etc.) and thus the corresponding costs (Bendixen, 2008).

There are in total six professional concert orchestras in Latvia:

- 2 symphony chamber orchestras (State Chamber Orchestra Sinfonietta Riga and Baltic Chamber Orchestra Kremerata Baltica);
- 3 symphony orchestras (Latvian National Symphony Orchestra, Liepaja Symphony Orchestra, Latvian National Opera and Ballet Orchestra);
- 1 brass symphony band (Orchestra "RĪGA").

There are also two professional military wind orchestras, which perform only the functions of state military orchestras and are not included in the professional concert orchestras - the National Orchestra

of the Republic of Latvia and the Latvian National Armed Forces Headquarters Orchestra.

The orchestra "Riga" is the only professional wind orchestra (symphonic band) not only in Latvia, but in the whole Baltics.

An overview of the forms of funding, scale and international cooperation of these orchestras can be found in Table 1.

Table 1. Professional orchestras in Latvia – an overview (Source: author's collection, 2021)

Name	Founded	Profile	Financing	Musicians	International cooperation
Orchestra "RĪGA"	1972	Symphonic Brass orchestra	Rīga municipality	48	Irregular; no strategy. 2019-2021 – just 1 guest artist
Liepaja Symphony Orchestra	1881	Symphonic orchestra	Ministry of culture, Liepaja municipality	≈100	Irregular; no strategy Stopped due COVID
Latvian National Symphony Orchestra	1926	Symphonic orchestra	Ministry of culture	≈90	Regular; no strategy, 2019-2021 – quest in Tallinn
Latvian National Opera and Ballet Orchestra	1918	Symphonic orchestra	Ministry of culture	>100	Regular; strategy. Stopped due COVID
State Chamber Orchestra Sinfonietta Riga	2006	Symphonic chamber orchestra	Foundation „Sinfonietta Rīga"; Ministry of culture	33	Regular; no strategy. Stopped due COVID
Baltic Chamber Orchestra Kremerata Baltica	1997	Symphonic chamber orchestra	Ministries of culture of Latvia, Estonia, Lithuania	20	Regular; no strategy 2019-2021 – concerts in 5 countries

Latvia also has a tradition that allows the contribution of professional composers, poets, and conductors to be combined with the direct, natural, immediate desire to sing and elemental music of a large mass of singers, which resonates in thousands of listeners - a phenomenon that has survived only in the Baltic States. Performances based on such traditions could also be interesting for foreign viewers.

There are enough players in the field of Latvian professional music who are able to keep the Latvian professional music culture at a high level by cooperating with both Latvian and foreign artists. The activity of Latvian professional music also closely interacts with the activity of Latvian amateur art in the field of music, which is of really high-quality and at a competitive level. In order to bring these musicians to the international stage, organizational initiatives are needed to arrange and justify the goals and opportunities, and partner countries of international cooperation that have so far not deserved attention.

Literature Review

The international cooperation means creating added value and more opportunities to the locally developed activities at an international level through international cooperation and interaction channels such as agreements, strategies, and cooperation systems. International cooperation is able to:

1. promote innovation-related human capital for the acquisition of new skills and knowledge;
2. facilitate the search for the necessary resources to support innovation at a national level;
3. benefit from international networks and market knowledge;
4. find wider markets for new innovative products or services (Giannopoulos & Munro, 2019).

As Kathrin Koster mentioned, unlike standard projects, international projects usually involve foreign stakeholders, which means also that international projects tend to be riskier and more uncertain than local projects (Koster, 2009).

The work of cultural managers in cultural organizations increasingly involves international aspects of cooperation, which is a direct result of both increasing migration and diverse funding programs aimed specifically at fostering networks between European cultural organizations (Henze, 2018).

For orchestras that are already in a difficult financial situation, it is especially important to find the "right" international partners right away and not to waste time and limited resources on errors and trials.

As Lientz and Rea pointed out, there are many factors, differing international cooperation from standard activities:

1. cultural and social differences in companies;
2. cultural and social differences between and within countries;
3. diversity of languages and dialects;
4. religion;
5. legal, regulatory, and statutory requirements;
6. differences in the level of technological development in different areas;
7. diversity of infrastructure;
8. time zone differences (Lientz & Rea, 2015).

Complicity of international projects and international cooperation determines the need for strategic planning in this area. As Taylor notes, a well-designed strategy provides access to higher productivity, culture, empowerment, and overall efficiency (Taylor, 2016). For this purpose, culture and music sectors should also start with different forms of environment analyses (as Pest, Pestel, Swot, Porter model and so on) and proceed with setting action plans and priorities. Pre-defining of potential international partners saves time, eliminates ineligible offers, and allows to achieve goals more specifically.

For international projects and cooperation not only additional knowledge and skills are required, but also the ability to adapt to different factors, including cultural differences. Understanding cultural differences is also the key to a successful international project. A very important factor is the project manager's ability to communicate with the project team a relevant foreign language, which is a particularly important specialized skill for international project managers (Koster, 2009). Everything from culture to technical standards is diverse in international activities, which is what makes this area so challenging (Grisham, 2010). Choosing international markets - usually markets in close geographic proximity are chosen for cooperation - turns the question of where to expand into a question of whether to expand into a neighboring market or not (Hollensen, 2017).

With international cooperation and the growth of projects around the world, cultural organizations are playing an increasingly important role in this area. Jürgen Rothlauf pointed out, that organizations need to discuss the necessary changes in global business and to realize that international business, as well as other environmental factors such as geographical distance, legal regulations, etc., are also directly related to culture (Rothlauf, 2014). It is not really possible to develop a general approach to different cultures, which would be applicable to all different cultures, so it is important to evaluate national variables in addition to the cultural background each time in advance (Lientz & Rea, 2016).

Different approaches can be used to define significant cultural differences, mentioning just some of them:

- Seven basic elements of culture: language and communication, education, religion, aesthetics, social institutions, behavior, values, and forms of entrepreneurship. All of these elements have an equal impact on the management of cultural diversity, but this depends to a large extent on each culture individually (Siedenbiedel, 1997);
- Human universals of Donald Brown and cultural universals of Joseph Murdock, describing elements, patterns, traditions, or institutions that are common for human cultures and social life worldwide (Murdock, 1957; Brown, 1991);

- Theory of six cultural dimensions (Hofstede et al., 2010);
- Culture mapping via communicating, evaluating, leading, deciding, trusting, disagreeing, scheduling, persuading dimensions (Meier, 2014).

Taking one of these theories into account when planning the cooperation on international level and understanding the role of intercultural entrepreneurship is essential for successful project managers working with international projects. To succeed in this task tools and working methods are needed that can enable people to develop sufficient competences in an intercultural context (Koster, 2009).

Analyzing the importance of cultural differences in promoting international cooperation, the authors chose to make a comparison of countries using Gert Hofstede's theory of cultural dimensions. This theory was chosen because Hofstede`s theory is also providing a digital tool - country comparison graphs, which allows the correlation of all six dimensions with each country of the world, as well as to pick any set of countries, and display any set of dimensions of culture in 2D, plus color shades for a third dimension (Hofstede, 2022). By using country mapping tool of American professor Erin Meyer, only 67 countries can be measured, and Latvia is not one of them (Meyer, 2022).

Geert Hofstede, a Dutch cultural anthropologist, was the first to talk about the differences in the psychological culture of each nation and raised six key issues (originally in 1980 – 4), that the public must accept in order to organize it. These are called cultural dimensions. Each is expressed on a scale from 0 to 100:

1) power distance - the extent to which there is inequality in human relations; here, status is important, both for its bearer and for those involved;
2) individualism - collectivism on the opposite side;
3) uncertainty avoidance - to what extent it is important for an individual to avoid the unpredictable and the unknown;
4) masculinity - the opposite is feminism; the extent to which the former's or the latter's views in public life and interpersonal relationships are superior;
5) long term orientation (long-term values and relationships) - on the opposite side of the scale there is a short-term orientation; the extent to which behavior and planning depend on one feature or another;
6) indulgence – means the attitude to inner freedom; feeling that it is good to do things you what, importance of friends, free time, enjoying life (Hofstede et al., 2010).

With regard to international cooperation specific to the field of culture, it should be noted that managers in the economy are seekers and doers; managers in culture and art, on the other hand, are seekers for performers (Bendixen, 2008). The approaches to expanding culture organizations and business companies to foreign markets also are different; in the business environment it is typical to begin with a market research, but in culture sector it is common to start with an inventory of personal contacts.

As Henze points out, a distinction should be made between international cultural cooperation and global art management, such as Hollywood films, which would mean similar approaches around the world. Basically, in most situations in the international context, it would be most useful to develop knowledge about specific regions or countries (Henze, 2018).

Methodology

The purpose of the study is to determine how the professional orchestras can identify potential partner-countries and which aspects should be taken into account in order to ensure sustainable and successful international cooperation in the field of classical music.

The following tasks have been set to achieve as the research goals:

1) to study and analyze the theoretical literature on the importance of cultural differences in planning international cooperation;
2) to analyze the organizational forms, activities and the current international cooperation of the Riga Orchestra and other Latvian professional orchestras;

3) to analyze the national or local documents that determine the activities and goals of the orchestra RĪGA;
4) to conduct a survey of the orchestra musicians and representatives to determine the need for international cooperation and desired countries;
5) to develop recommendations and guidelines for the development of a strategy for the promotion of general and international cooperation of Latvian professional orchestras;
6) to develop a model for the foundation of international cooperation both theoretical for the symphony orchestras and practical with a list of suggested partners for the orchestra RĪGA.

For data gathering and the theoretical basis of the article, a review of relevant literature was completed, as well as an analysis of different internal (annual reports of 4 professional orchestras - Orchestra „Riga", Latvian National Symphony Orchestra, chamber orchestra „Kremerata Baltica" and Liepāja Symphony Orchestra) and external documents (Cultural strategies of Riga City Municipality for 2017-2030). Many theoretical concepts to determine the success or problems of potential cooperation between different countries have been explored, taking into account culture dimension of the study object - professional orchestras. In choosing the methodology for this study, one of the criteria was the choice of a method that would also allow the compatibility of different countries to be demonstrated in a transparent and accurate way with the help of an appropriate digital tool. As Latvia is not included in the Culture map of Prof. Erin Meyer, the authors chose Hofstede's theory and the appropriate tool for modelling international cooperation for professional orchestras.

The study used empirical research methods: questionnaires and in-depth interviews.

In-depth interviews with industry experts were conducted to analyze previous experiences of international cooperation of orchestras and recognize current opportunities of international cooperation of professional orchestras in Latvia. 5 professionals, who represented three different Latvian professional orchestras, were interviewed individually, via emails correspondence.

A survey of three professional orchestra musicians (n=149) – Orchestra „Rīga", Latvian National Symphony Orchestra and Liepāja Symphony Orchestra – was carried out in order to find out the opinions regarding the necessity of international cooperation and its development on the professional music scene of Latvia. Period of data collecting for questionnaire and interviews was from 25.10.2021 to 1.12.2021. The data analysis and interpretation took place in January 2022.

Results

Document analysis:

After analyzing the activity reports of professional orchestras for the last three years, the authors concluded that the Latvian National Symphony Orchestra has the most bride activity report, where the number of concerts of the orchestra, the established cooperation, international cooperation, and possible operational difficulties, for example, in connection with the Covid-19 pandemic, are listed. The activity reports of orchestra Riga are available only in the closed system of Riga city municipality and show the financial data, concert data as well as international cooperation. The activity reports of the Liepāja Symphony Orchestra show the data of the financial and accounting report, but the concert activity is not analyzed. The activity reports of the Kremerata Baltica Chamber Orchestra analyze the thematic programs, the list of concerts, the most significant compositions performed by the composers, the financial reports, and the international cooperation.

Upon an in-depth analysis of the orchestra "Riga", main factors can be pointed out in why that it is the only professional brass orchestra in Latvia, founded in 1972 and financed only by Riga city council (except some projects submitted to other fundings). In the orchestra there are 49 musicians, one conductor, five administrative employers. The orchestra is the founder and the implementer of the music festival WINDSTREAM. The orchestra does not have neither international strategy, nor ordinary development strategy, but does practice international cooperation - mostly by inviting international musicians to the concerts and festival (four people) and giving guest concerts abroad (one person) during the last five years.

The only document that includes the goals and operational processes of the Riga Orchestra (core activities, support, and system management) is the "Management system of the Professional Wind Orchestra "Riga" of the Riga City Council Culture Department" developed in 2007 and is currently outdated.

The vision of the orchestra is *the orchestra "Riga" currently presents itself as a concert orchestra, which performs on Riga City Festivals and nationally important days, gives concerts in Riga and Latvian concert halls and Riga Dome, invites young listeners to conversations about music in the Splendid Palace cinema, plays compositions of various styles, always looks for the new and undiscovered in music* (Riga Orchestra, 2021).

It has to be highlighted that one of the most important problems for orchestra RĪGA is the attraction to Riga city in the sense that the orchestra is perceived as a municipal orchestra, which must first "serve" the people of Riga.

Therefore, the analysis of Cultural strategies of Riga City Municipality for 2017-2030 was made. Main conclusion is that the strategy of Riga municipality does not include a separate strategic plan for professional music, but mentions the availability of professional art, including the need to establish an acoustic concert hall in the city of Riga.

In this document, the international cooperation is mentioned in the Point 3.9, with reference to the preferred cooperation with 29 Riga twin cities (for now the cooperation with twin cities in Russia and Belorus is stopped).

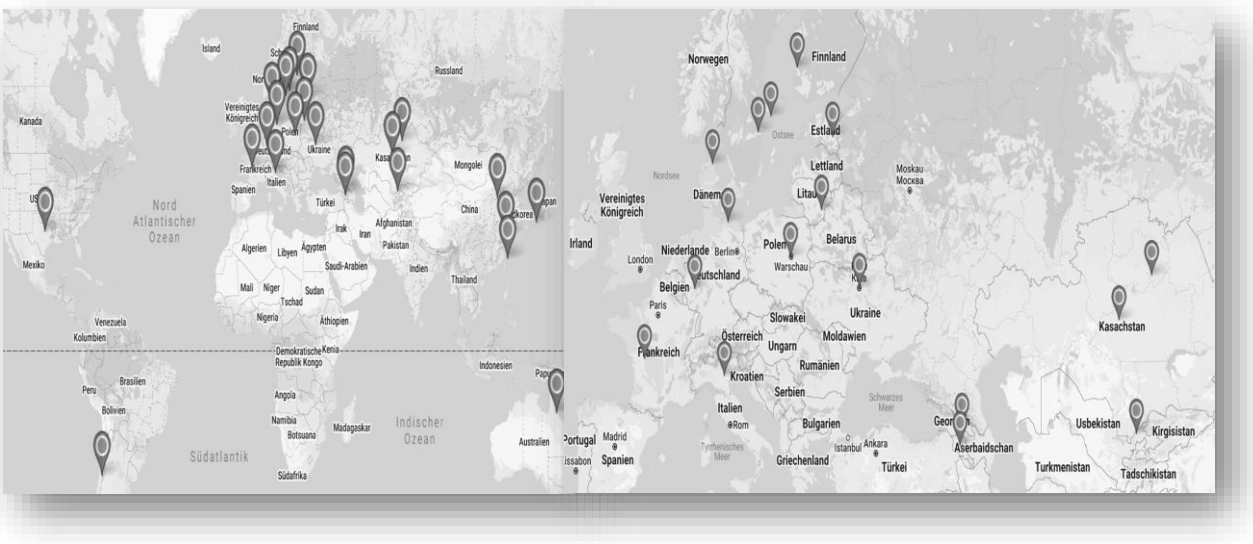


Fig. 1. The world and Europe map with twin cities of Riga (Source: the autors collected, 2021)

As the image shows, 14 of 29 twin cities are located in the European countries, two are in Sweden, in Kazakhstan and in China.

Modelling of cooperation based of G. Hofstede's cultural dimensions:

The authors of the paper created a comparison between Latvia and countries representing these 14 twin cities for the international cooperation of the Riga Orchestra according to G. Hofstede's, in order to find out which of these countries would be easier for Latvia to cooperate with and where the biggest problems and complications could arise.

For the modelling 14 countries from Riga twin cities list were chosen: Taiwan, Estonia, the United States, Poland, Georgia, Lithuania, Kazakhstan, Armenia, Australia, France, Germany, Russia, Ukraine, and Japan. The criteria for this choice wereas follows: the country has a professional orchestra; the country has a concert place for a brass orchestra; from financial and political point of view it is possible

to invite a guest artist from the country. Considering the fact that the Riga Orchestra has its own specifics - a professional wind orchestra - the authors of the work chose for potential collaboration countries that have either a professional wind orchestra or another type of professional orchestra, as well as world-renowned solo artists or conductors. These 14 countries were examined by all six dimensions with a digital tool https://geerthofstede.com/country-comparison-graphs/ (Hofstede, 2021)

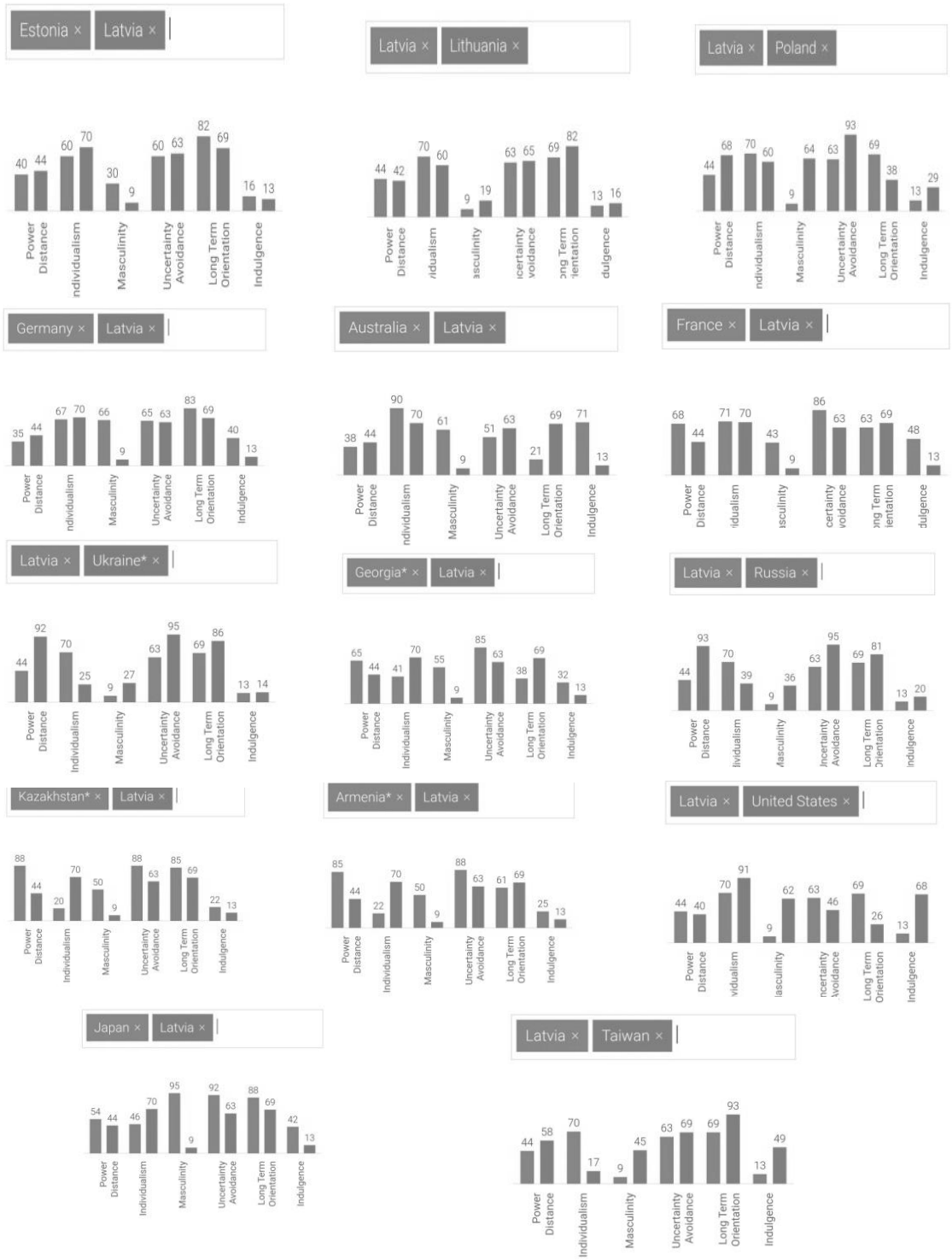


Fig. 2. The comparison of Latvia and other 14 countires by 6 dimensions of G.Hofstede (Source: autors collected, 2021)

After comparing G. Hofstede's cultural dimensions, the authors can conclude that the easiest cooperation partners for Latvia could be with Lithuania, Poland, Estonia, and Germany, because with these countries Latvia has an equal level of cultural dimension of distance, individualism, and orientation towards long-term values. These factors indicate that countries would be able to understand each other well, find common ground and build professional and long-term cooperation. Problems in cooperation with Latvia could arise with Armenia, Kazakhstan, Ukraine, and Russia, as there are mostly different levels in all dimensions, but these three levels are especially different, which were equal to the four countries mentioned above. Problems could arise in mutual communication, intercultural understanding and interaction, and long-term cooperation.

In-dept interviews:

In-depth, partly structured interviews were conducted in person with professional orchestra musicians with international experience, producers and project managers, n=5.

Answering the question about necessity of international cooperation and planned partner countries all five respondents answered that it is very important to plan international cooperation and choose partner countries not accidentally but on the basis of various criteria and in advance. They noted that it could be region, where such professional symphony orchestras are less active and where there would be opportunities to express themselves with some new offer, or otherwise - where there are many such orchestras, and there is some kind of paved path.

Answering the question about country or region, with which international cooperation should be established, representatives mentioned firstly the Baltic countries and other countries like Finland, Russia, Poland, other Scandinavian countries, and Germany, Netherlands, as well as Far East countries as Japan.

Questionnaire:

During five weeks from 25.10.2021 to 1.12.2021 149 musicians from three Latvian professional orchestras were surveyed: 46 of the orchestra RĪGA, 62 of the Latvia National Symphonic orchestra, 41 of the Liepājas Symphonic orchestra.

The questionnaire consisted of 4 closed and three open-ended questions.

Initially, the authors wanted to find out how many of professional musicians have an international experience. The results show that 83% had had an experience of international cooperation which means that respondents can be considered competent in the matters of international cooperation.

In the next question, the authors wanted to find out the opinion of professional orchestra musicians about whether the orchestras need international cooperation at all. The majority or 95% of respondents considered such cooperation necessary, only 5% of respondents said that international cooperation among professional orchestras was not relevant.

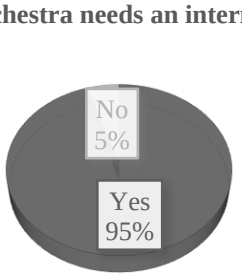


Fig. 3. The need for international cooperation for professional orchestras (Source: the autors collected, 2022**)**

When asked about the need to develop a strategy for promoting international cooperation with orchestras, 87% of respondents believe that such a strategy for international cooperation needs to be developed (see Figure 6). The authors agree with this opinion because after analyzing the documents,

they concluded that these orchestras have never had such a strategy, so it is difficult to plan opportunities for international cooperation in terms of financial, artistic and time resources.

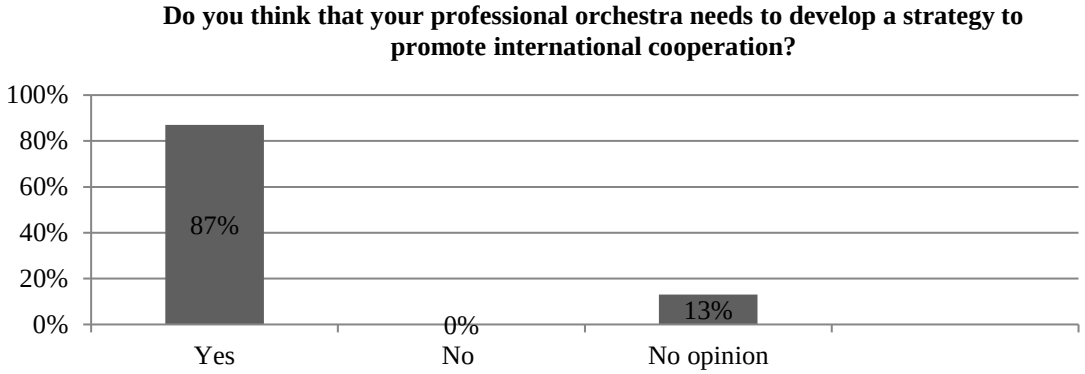


Fig. 4. The need for strategy of international cooperation for professional orchestras (Source: the autors collected, 2022)

In the next question of the questionnaire, "Do you think that the current international cooperation of the orchestra is sufficient?", 33% of respondents marked that the current international cooperation was sufficient, but 55% of respondents said that international cooperation was insufficient for the orchestra. The authors of the work can fully agree with this opinion, because after the literature study and the analysis of the documents they learned that all these professional orchestras have had international cooperation during the last seven years, but it has been relatively small and without developing an up-to-date cooperation strategy.

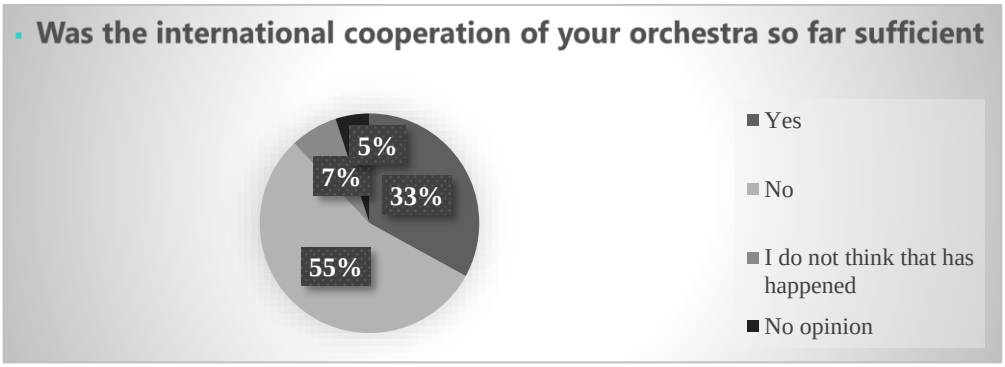


Fig. 5. The success of international cooperation of professional orchestras (Source: the authors collected, 2022)

7% of respondents believe that their professional orchestra has not had international cooperation at all; the authors cannot agree because after a document analysis it was found that orchestras have had at least rare and minor international cooperation, such as guest conductors in Latvia or cooperation trips to the Baltic States. 5% of respondents do not have an opinion on this issue.

In the question "What do you think is the international cooperation of a professional orchestra?" respondents provided specific answers: visits of guest conductors or foreign guest soloists both in Latvia and abroad, participation in foreign competitions, participation in foreign festivals, cooperation with foreign ensembles both in Latvia and abroad, orchestra performances and concert tours abroad.

In the answers to the question "Do you think there is any other professional orchestra in Latvia or in the world, that seems to be a good example in building international cooperation?" respondents mentioned such examples of best foreign orchestras, the Dutch wind orchestras, the Vienna and London Philharmonic Orchestras, The Tokyo Kosei Wind Orchestra, the Royal Symphonic Band of the Belgian Guides, The Case Western Reserve University Symphonic Winds, the Denis Wick Canadian Wind Orchestra, the British Orchestra. Following open question “With which countries have you had positive

cooperation experience?" confirmed the trends expressed in the interviews with industry representatives - most mentioned were Baltic countries, Germany, Scandinavia, Japan and other Far East countries, as well as theUSA.

Modelling of potential cooperation countries

Based on four research methods: document analysis, modeling of partners with Hofstede's cultural dimensions, in-depth interviews and interviews of professional musicians, a list of countries with which brass orchestra Rīga could have successful cooperation was created.

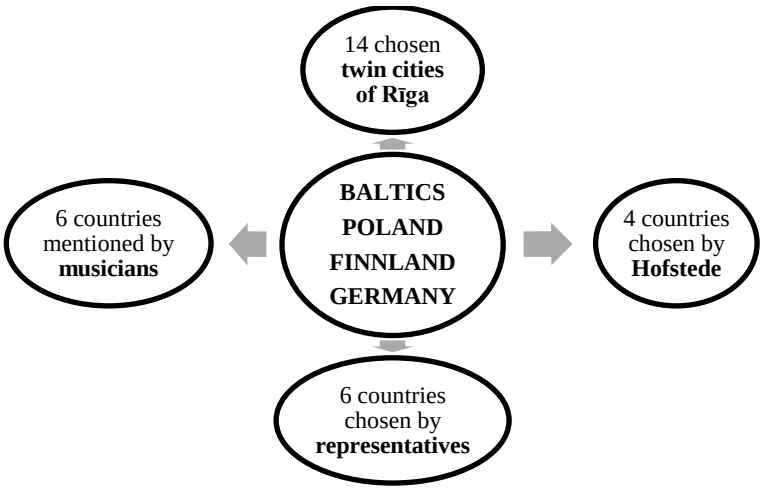


Fig. 6. The model for choosing international partner countries for the orchestra RIGA (Source: the authors collected, 2022)

When compiling the list of potential partner countries for the Riga orchestra, the authors singled out three components from this particular offer, that are relevant to most culture industries and could become a support for culture organizations in choosing partner countries for international cooperation.

The three pillars needed to establish a scientifically and empirically sound basis for international cooperation are the documents governing the activities of the organization at the national and local levels; existing experience and contacts of the organization's artists, team and industry representatives and modeling of national compatibility according to one of the models, recommending G. Hofstede's six cultural dimension model or Country culture map by Erin Meyer, if the selected countries are included.

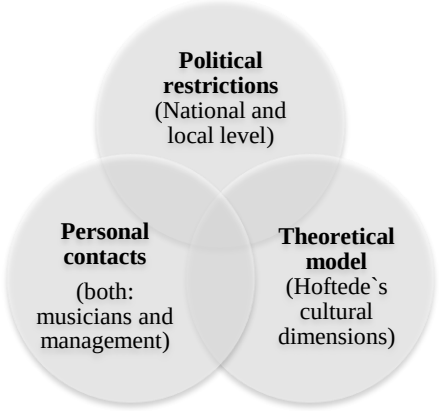


Fig. 7. The model for choosing international partner countries for professional orchestras (Source: the authors collected, 2022)

The model is created taking into account specifics of culture field, especially the role of personal contacts and culture diversities. To create this model the document analysis, surveys and data modeling are necessary.

Conclusions

1. Intercultural differences must be considered in order to promote international cooperation in any field. One of the most popular and also "user friendly" models to understand countries' similarities and differences, as well as to calculate the cooperation between different countries, is Gert Hofstede's cultural dimensions theory.

2. Unlike the business management approach, where market research is conducted to start working in emerging markets, in the field of music it is important to be aware of the experience of your organization's employees in international cooperation, as well as existing contacts. Instead of market research, professional orchestras should study the distribution of certain music in the country, the existence of concert halls and their suitability for the genre, as well as the distance to the country in the context of financial constraints. Acting as a public orchestra, even for international cooperation, it is important to take into account public strategies and documents.

3. After in-depth interviews with experts and analysis of the survey, it can be concluded that all respondents emphasize the need to develop a strategy for the promotion of international cooperation for Latvian professional orchestras.

4. The results show that the musicians of all three Orchestras as well the experts consider certain countries for international cooperation – primarily neighbors (Lithuania, Estonia) as well as Scandinavian countries, like Finland, and Germany.

5. Based on the research, both empirical and theoretical, a model for international cooperation for the professional orchestra RIGA was developed. The model consists of three aspects – existing Riga cooperation on the twin city-level; countries which are closer to Latvia in accordance with Hofstede's 6-dimension model and personal contacts of musicians and music managers.

6. For the successful international cooperation at least three aspects have to be regarded – political issues; theoretical models showing the differences and similarities of cooperating countries; personal opinion, experience and contacts of artists and managers.

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