Andreas Sønning, Associate Professor
The Norwegian Academy of Music.
Artistic Director, Sønning Music Performance

'Polifonia' conference in The Hague –
“The Musician as Creative Entrepreneur”
September 20th 2014
PoliFonia WG 4: “Entrepreneurship, as defined by the group, springs first and foremost from a solid artistic vision /project rooted in a specific political, social, economic, cultural and geographic context.

A combination of soft skills (social and collaborative/cross-disciplinary skills, flexibility, empathy, open-mindedness...) and hard skills (business know-how, knowledge of languages, analytical and managerial skills) are in turn nourished by interdisciplinary, collaborative and innovative synergies, all of which lead to a Unique Selling Point (USP) which the musician can highlight to possible partners, venues and sponsors.”

Goals and Values shared by:
Towards Creative entrepreneurship and European Creative future
Subject for presentations by ODonovan and Sønning:  
New business models for musicians as entrepreneurs

Title from Gerard:  
Title: Creative Musicians as Entrepreneurs  
- Examples of creative musicians being entrepreneurial and business principles needed for success.

Title from Andreas:  
Concert dramaturgy as crucial competence for musical entrepreneurs  
- Proven models for cooperation between musicians and cultural institutions, businesses and authorities
New challenge for educational institutions for music and arts in general

“Using the power of the creative arts in enterprise education”

“Transferring the good methods and results from professional experiences into educational programs.
Turning point in mind set for arts education”
Reference: KEY LEARNING OUTCOMES:

“How entrepreneurship education *in the arts academies* can contribute to students successfully transitioning from great talents to entrepreneurial, can-do, members of society.

An insight for educators responsible for creating or delivering an enterprise and entrepreneurship curriculum so that they can help students develop enterprising behaviors, attributes and skills as well as entrepreneurial mindsets and capabilities.
Special challenges for entrepreneurship education for artists concerning:

“Enterprising behaviours, attributes and skills as well as entrepreneurial mindsets and capabilities”

Not supported and identified as core values by everyone in the arts academies

- Artistic values, goals and competence, versus
- Commercial values and goals

Crucial point:

The artists should learn how to use «The power of the creative arts», during the education»
Andreas Sønning
Associate Professor, The Norwegian Academy of music, 1987 –
Subject: Music Performance and Communication Skills, MPCS
Concert production; Dramaturgy
Creative Entrepreneurship, (Culture Management, basically related to music)
R&D: Combination of artistic and management challenges
Artistic Director, Sønning Music Performance, 1994 –

Productions in 26 countries
Culture, producing concerts and stage performances, building festivals, Nordic Summer Nights, MusikA Toulouse

Authorities, National jubilees, international programmes

Business: Integrated programs; Telenor, Nordea, Total, Norway – France, Norway – U.S.A.
Kisteviga, Homborsund, Norway
Summary 1

- Great potential for culture-businesses across sectors, nationally/internationally!

- Clusterbuilding - strategic success factor!

- Different formats and distribution channels, live and digital – available!
Experiences to share: It works

Productions inside and outside the public supported cultural institutions:
- Cultural life in Norway and internationally
- Authorities and multinational business companies.

New Models: Integrated culture programmes
Evaluated and proven experience.
Culture programmes for:
Companies: Telenor ASA, Nordea, Total E&P Norway

Festivals: Culture, authorities and businesses:
- Nordic Summer Nights
- French – Norwegian festival: MusikA Toulouse,
- American – Norwegian cultural programmes in National Gallery of Arts, Washington DC
Characteristics for Cultural Businesses:

Their products and services are communicating

They have a message

Can influence the trends and public opinion

They find or challenge needs in the society
Part 1
Concert dramaturgy as crucial competence for musical entrepreneurs

How to produce the “products and services“
Dramaturgy - Comes from Greek: *drama* – *action* and *ourgos* - *labour*

The theory and history of drama,
*To write for theatre and film,*
*and theories for practice scenically or in film*

How to structure, compose, any performance or play, with all communicative codes and tools considered consciously, from start to end.
Actuality of Concert Dramaturgy in musicians training

- **Dramaturgy for live performances; "Tailored / Customized"**
  Always communicative “social events”
  Increasing demand from cultural life, authorities and businesses

- **Dramaturgy for screens; something else**
  Productions made for screen, other directing tools and decisions

  **Documentary forms**
  - Transmission of live performance or trailer edited for screen
  - Video, as tool for presentations and promotion and social media
Terms - traditions back to Aristotle. The Poetics, ca 330 B.C.

3 basic models for Dramaturgy:

• **Dramatic, Epic and Lyric**
• **Overtext – Under text**

Over text versus Undertext

Later models of Dramaturgy
• **Simultaneous / Meta fictional dramaturgy**
• **Absurd / surrealistic dramaturgy**
• **Equal dramaturgy**
• **Post dramatic theatre / performance - dramaturgy**,
Dramaturgical Analyses / Dramaturgical process
Transfer to Live Concert Production

Analyses of:
1. Text, context, the object/function of the project/mission
2. Production, technically / management /funding
3. Performance, overall solution, the dramaturgical choices
4. Audience characteristics/experiences. What we can we know in advance and response from audience groups

Communicating in different formats and channels:
Live, CD, radio, TV, Internet / social media
<table>
<thead>
<tr>
<th>Pre - Understanding</th>
<th>The Concert / The performance</th>
<th>Post - interpretation</th>
</tr>
</thead>
</table>
| **Message?**  
Known – Unknown performer or production  
(Local, regional, national, international) | **Message ?**  
Music  
Text  
Visual codes;  
Pictures, film, design for sound and light  
Movements, dance, drama, including body language as part of stage performance | **Perception** – Interpretation based on cultural view points from their own experience  
Socio – cultural preconditions  
Does the pre - info deliver what is to be expected in the performance ? |
| **Pre - Info in different formats and channels**  
Pictures, text, sound, film, Selected media |  
**Internet:** Homepages, social media, web based newspapers, magazines, Streaming – demo sound/video  
**Printed media:** newspapers, magazines, posters, flyers  
**Relation marketing:** networks in culture, authorities and business | |
Tool for Concert dramaturgy

Production sheet

Title

Performers

Goals. With this program we want to…

Target groups, audiences

Organisation, Budget

<table>
<thead>
<tr>
<th>Number Duration</th>
<th>Function Atmosphere Dynamic development</th>
<th>Titles Arrangements Performers</th>
<th>Text Pictures Film Dance</th>
<th>Comments Responsibility Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
### Horisontal production sheet, for graphical dynamical curves

<table>
<thead>
<tr>
<th>Number/duration</th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Picture/film/</td>
<td></td>
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<tr>
<td>Light design</td>
<td></td>
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<tr>
<td>Drama/dance</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Text, spoken</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>/projected</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Sound/Music</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Atmosphere</td>
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<td></td>
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<tr>
<td>Dynamical</td>
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<td></td>
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<tr>
<td>development</td>
<td></td>
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<td></td>
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<tr>
<td>Commentaries</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nr/Durata</td>
<td>Musikk, Opphav Titler/Arrangement/ Besetning</td>
<td>Tekst/ Handling/ Bilder/Film</td>
<td>Dynamisk utvikling</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------------------------------------</td>
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</tr>
<tr>
<td>3 min</td>
<td>Sanskriti Shresta: Tablas solo innledning Sanskriti og Sigrid: improviserer en musikalsk dialog</td>
<td>Sanskriti sittende på bord – Sigrid kommer gående bakfra Bilde</td>
<td>Starter mystisk. Skaper spenning.</td>
</tr>
<tr>
<td></td>
<td>Sigrid: Innledning</td>
<td>Om folkemusikkens oppinnelse på landsbygda, og inspirasjon til byfolket som fikk komponert musikk for bruk i sine «fine stuer»</td>
<td>Informasjon</td>
</tr>
<tr>
<td></td>
<td>Trad.: «Hompote klompote» Sang</td>
<td>Regle «Hompote klompote feidin heimi Kvistote krokute jamen e an so» Sigrid lærer bort. Sanskriti spiller rytmer.</td>
<td>Involverende, muntert, oppvarming for elevene</td>
</tr>
<tr>
<td>Background</td>
<td>Selected Field(s) / Subjects for professional work</td>
<td>Goals</td>
<td>Content</td>
</tr>
<tr>
<td>------------</td>
<td>---------------------------------------------------</td>
<td>-------</td>
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</tr>
<tr>
<td>Personal characteristics</td>
<td></td>
<td>Qualitative Artistic Idealized Quantitative Economical Number of Performances Target Groups</td>
<td>Music Text Dance/ Drama Multi-media</td>
</tr>
<tr>
<td>Skills</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Experiences</td>
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<tr>
<td>Challenges</td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Content</th>
<th>Management Structure: Management: Team, with defined responsibilities</th>
<th>Criteria for evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Text Dance/ Drama Multi-media</td>
<td>Economy</td>
<td>Results</td>
</tr>
<tr>
<td>Number of Performances</td>
<td></td>
<td>Products</td>
</tr>
</tbody>
</table>
Success factor!!

Cluster building: Supplementary competence teams
NB: No one achieves the goals solo, «successful soloists are never solo»
Artistic and economic goals combined, - how to make a living as a musician.

Development of own ideas and artistic goals:

Music -
Text, pictures, film,
dance, drama, scenography.

Identity – Integrity

Music /culture programmes as goal, continuous self development

Possibilities in different markets for creative Entrepreneurs

Public sectors: Culture political tools

Funds/ grants

Culture markets; Institutions, festivals, free groups, Media (TV, radio, recording audio/video, web)

- Authorities need for integrated programs, increasing

- Business /Industry: need for integrated programs, increasing

Music /culture programmes as tools

Program developed tailor sewn after possibilities and demand

Potencial for concerts / performances: Combination of 1 and 2

NB: Demand outside the traditional institutions / New channels/formats
Developing concepts

Starting points: Externally

- Confirmed needs: Announcements. Objectives / Goals, Strategic programs
- Suggestions: Needs not yet recognized by potential customers and partners.

To find: Markets
- Targets groups
- Partners

To develop programs according to discovered needs or demand

Starting point:
- Yourself:
  - Skills and knowledge base
  - Interests
  - Values
  - Goals
Ideas for concepts - Cases

Artistic ideas
Music- other arts expressions
- text/drama/theatre, dance, multi-media

Idealistic purposes

Commercial ideas and purposes
Music Integrated in Exhibitions
«Fornuft og følelse» «Sense and emotions»
Nordic visual art 1850 -1920

<table>
<thead>
<tr>
<th>Nr / Tid</th>
<th>Bilder</th>
<th>Text</th>
<th>Musikk</th>
<th>Atmosfære/ funksjon</th>
<th>Status oppgaver</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ca 7.50 min</td>
<td>Bilde 1.</td>
<td>NG.M.04414, Sonne, Jørgen Walentin, Ung dame betrakter sommernatten fra en åpen altan, 1865. Dansk</td>
<td>Sinding: strykekvartett op. 70 i 2.sats, Andante.</td>
<td>Melankolsk, ettertenksomt, fra stillferdig til mer intensivt, lidenskapelig</td>
<td>Bestemmer Sinding som forslag Oppnåelig mht innøvingstid</td>
</tr>
</tbody>
</table>
Sinding: String quartet opus. 70 i 2. movement, Andante
Norway – Ireland, cultural exchange. Folk traditions, music, storytelling. Festival: Nordic Summer Nights

Norwegian – Irish
Cooperation across sectors:

The Nordic Summer nights
The association:
18 businesses,
8 Municipalities
2 Counties
1 University

And

Culture production
School concerts: Thematically inspiration from History – subjects. Ca 9000 concerts yearly

Tsarfat: Jiddish Tango. School program. “Music from and about the outcasts in history”

Norway:
Yearly Ca 9000 School concerts

For
Ca 1250 000 Young pupils
Oslo Spektrum, Norwegian Fryd and Fuzon from Pakistan. Inter Cultural Communication.

Norwegian – Pakistani Cooperation across sectors:

Authorities /diplomatic,

Technology/ business – making infrastructure

And

Culture production
French – Norwegian Festival: MusikAToulouse 2010

Bjørn Kruse: «Ciel en feu», inspired from texts about Aurora Borealis (Northern lights)

Norwegian – French Cooperation across sectors:

Authorities/diplomatic,

Technology/business – Research projects

And

Culture production
Case opportunities in Experience industry

Culture for tourists in Norway – the market is there
Tourists i Norway spent 25 Billion NOK during the summer 2013

Cruise: 2013 new rekord – nearly 3 million daily visits.

8 of 10: Culture tourists

"Attractions and sights, customized activities og servicenivået" er viktigst

Tourists spend 34% more during vacations than average citizens.
«Klang av oldtid»
The sound of the Vikings - The Palaeozoic
Part 2

- Proven models for cooperation between musicians and cultural institutions, businesses and authorities
Potential markets for musicians through co-operation
Business/Industry

Companies
Small, Medium, Large Clusters

Organisations
NHO, HSH, LO, SPECTRE; Rederiforbundet etc

Cultural Entrepreneurs
Participating Networking

Cultural Competence
Bubble outside society?

Cultural sector/
Public and
Private
Institutions, Orhestras Opera
Archieves, Libraries, Museums
TV/Radio & Film industry Experience-Industry
(Parks++)
Festivals
Other Culture – arenas
Free groups etc

Authorities
State, Counties Municipalities

Ministries
Utenriks Dep. Kom.
Reg.Dep. NHD.
Kultur/Kirke

Innovation Norway NORAD
Definition of terms

1. Maesenas — patrons of the arts
2. Sponsorships
3. Managements
4. Event Companies
5. Integrated culture image strategy
Philosophy for co-operation Culture - Business

Culture is originally an expression for plants in nature, with their ecological balance and harmony.

Gradually, culture in the sense we are using it has come to mean the spiritual development level for a society in its entirety.

Historically, the arts have been found to be the best indicator of the level of cultural development.

A highly developed (corporate) culture can best be communicated in the balance between mastering technology (the products), and linking to selected norms and values.
Level 3, the ultimate (?) model

**Integrated culture strategy**

Equal partnerships:

Culture/Artistic Director – Entrepreneur/Enterprise

Culture /Artistic Director - Authorities
Business X integrated culture programme - Cooperation model

1. Corporate steering group
   - Man. Dir.
   - Art. Dir.

2. Artistic Director
   - delivery, including content, "stage, light and sound".
   - sub-suppliers/artists

3. Business X Administrative Manager
   - implement
   - coordinate
   - market

- Steering group meeting:
  - At least 2-3 per year
- Strategy, (where are we, what will we do, where are we going)
- Evaluation.
- Theme, Framework, Budget

Practical implementation
<table>
<thead>
<tr>
<th><strong>Event Companies, business operators</strong></th>
<th><strong>Integrated model</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Events: special occasions.</td>
<td>Cultural performances, continuous part of corporate profile</td>
</tr>
<tr>
<td>Business strategy: Outsourcing, “take over”, full responsibility for all parts of events</td>
<td>Business strategy: Active ownership at corporate level/political leadership/Ministry. Creative team between Artistic director and project manager from the partner.</td>
</tr>
<tr>
<td>Full responsibility gives total budgets</td>
<td>The Partner takes the responsibility for economical/administrative sides. Open budgets to be defined for the artistic production, adjusted when changed conditions</td>
</tr>
<tr>
<td>Total budgets, (not detailed) opens for increased profit for the event company, higher prices for a similar production done by Integrated model by being a total deliverer.</td>
<td>Just artistic services as external costs for the partner: production, performances, sound, lights, scenography, copyrights and stage artists</td>
</tr>
</tbody>
</table>
Telenor Culture Program,
Brand video, part 1
Thank you for listening