

'Polifonia' conference in  
The Hague –

“The Musician as Creative  
Entrepreneur”

September 20th 2014

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Artistic Director, Sønning Music Performance





**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**

Reference: European Creative Futures, Erasmus program.

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 :

<http://www.cit.ie/industryliason/student-entrepreneurship/innovation-week/ace-seminar/>

“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



# Creative entrepreneurship for musicians

## Summary 1

- **Great potential** for culture- businesses across sectors, nationally /internationally!
- **Clusterbuilding**, - strategic success factor !
- **Different formats and distribution channels**, live and digital – available!

## Summary 2

### 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 “**

# *Concert -Dramaturgy*

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 Under text**

**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



## Pre - Understanding

## The Concert / The performance

## Post - interpretation

Similarities  
 with  
 Business  
 plans

### Message?

**Known – Unknown  
 performer or production**  
 (Local, regional, national,  
 international)

### 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

### Message ?

Music

Text

Visual codes;

Pictures, film, design for  
 sound and light

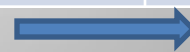
Movements, dance, drama,  
 including body language  
 as part of stage  
 performance

### Perception –

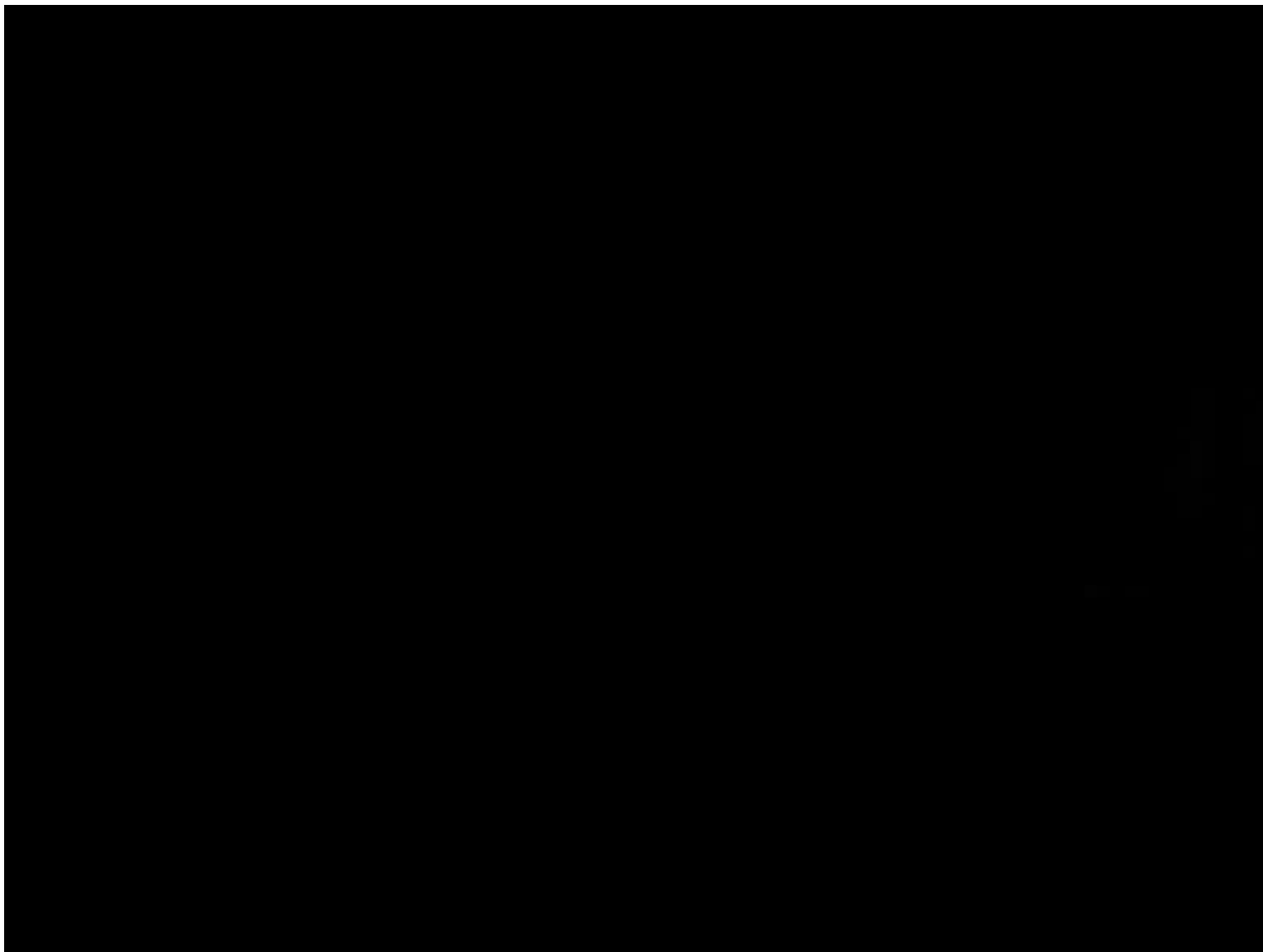
Interpretation based on  
 cultural view points from  
 their own experience

Socio – cultural  
 preconditions

Does the pre - info deliver  
 what is to be expected in  
 the performance ?



# Brustad: Lento. Duo Fiolin – bratsj. Stephan Barratt-Due og Soon Mi-Chung. The National Theatre. Gala Performance. Prize Award Ceremony



# Tool for Concert dramaturgy

## Production sheet


Title

Performers

Goals. With this program we want to...


Target groups, audiences

Organisation, Budget







Number Duration	Function Atmosphere Dynamic development	Titles Arrangements Performers	Text Pictures Film Dance	Comments Responsibility Deadlines
				



## Horizontal production sheet, for graphical dynamical curves

<b>Number/ duration</b>			
Picture/film/ Light design			
Drama/dance			
Text, spoken / projected			
Sound/Music			
Atmosphere Dynamical development			
Commentaries			

## Title: From folk culture to concert halls

Nr/ Durata	Musikk, Opphav Titler/Arrangement/ Besetning	Tekst/ Handling/ Bilder/Film	Dynamisk utvikling	Tidsfriser/ Ansvarlige/ Arrangement
3 min	Sanskriti Shresta: Tablas solo innledning Sanskriti og Sigrid: improviserer en musikalsk dialog	Sanskriti sittende på bord – Sigrid kommer gående bakfra Bilde 	Starter mystisk. Skaper spenning.	Sanskriti
	Sigrid: Innledning	Om folkmusikkens opprinnelse på landsbygda, og inspirasjon til byfolket som fikk komponert musikk for bruk i sine «fine stuer»  	Informasjon	
	Trad.: «Hompote klompote» Sang	Regle «Hompote klompote feidin heimi Kvistote krokute jamen e an so» Sigrid lærer bort. Sanskriti spiller rytmer. 	Involverende, muntert, oppvarming for elevene	Sigrid +Sanskriti
	Wilhelm, Innledning/ informasjon om tittelen Fra folkekultur til konsertsal	Videre om hvordan den klassiske musikken henter sin inspirasjon fra folkekulturen. Grieg gjorde dette ved å dra rundt i Norge for å lete etter ideer til sine verk, også Ole Bull hentet ideer fra folkmusikken, noe vi skal høre senere. Men først skal dere få høre et pianostykke av Beethoven som også valgte en folkelig vinkel da han skrev et stykke med en melodi fra en sang han kjente gateguttene i byen Wien på den tiden han levde.  	Innledning til læring, informativt	Sigrid

# Feedback – Model. Internal process – before Business plan

<u>Background</u>	<u>Selected Field(s) / Subjects</u>	<u>Goals</u>	<u>Content</u>	<u>Management Structure:</u>	<u>Criteria for evaluation</u>
Personal characteristics	for professional work	Qualitative Artistic Idealized	Music Text Dance/ Drama	Artistic vs Management: Team, with defined responsibilities	Results
Skills		Quantitative Economical Number of Performances	Multi- media	Independent professional/ Employee Ltd. company Ownership Clusters of co - operational partners	Products
Experiences	Personal Philosophy ?				
Challenges		Target Groups			
	→	→	→	Economy	→
	←	←	←	←	←

# 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.

2

1

## 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

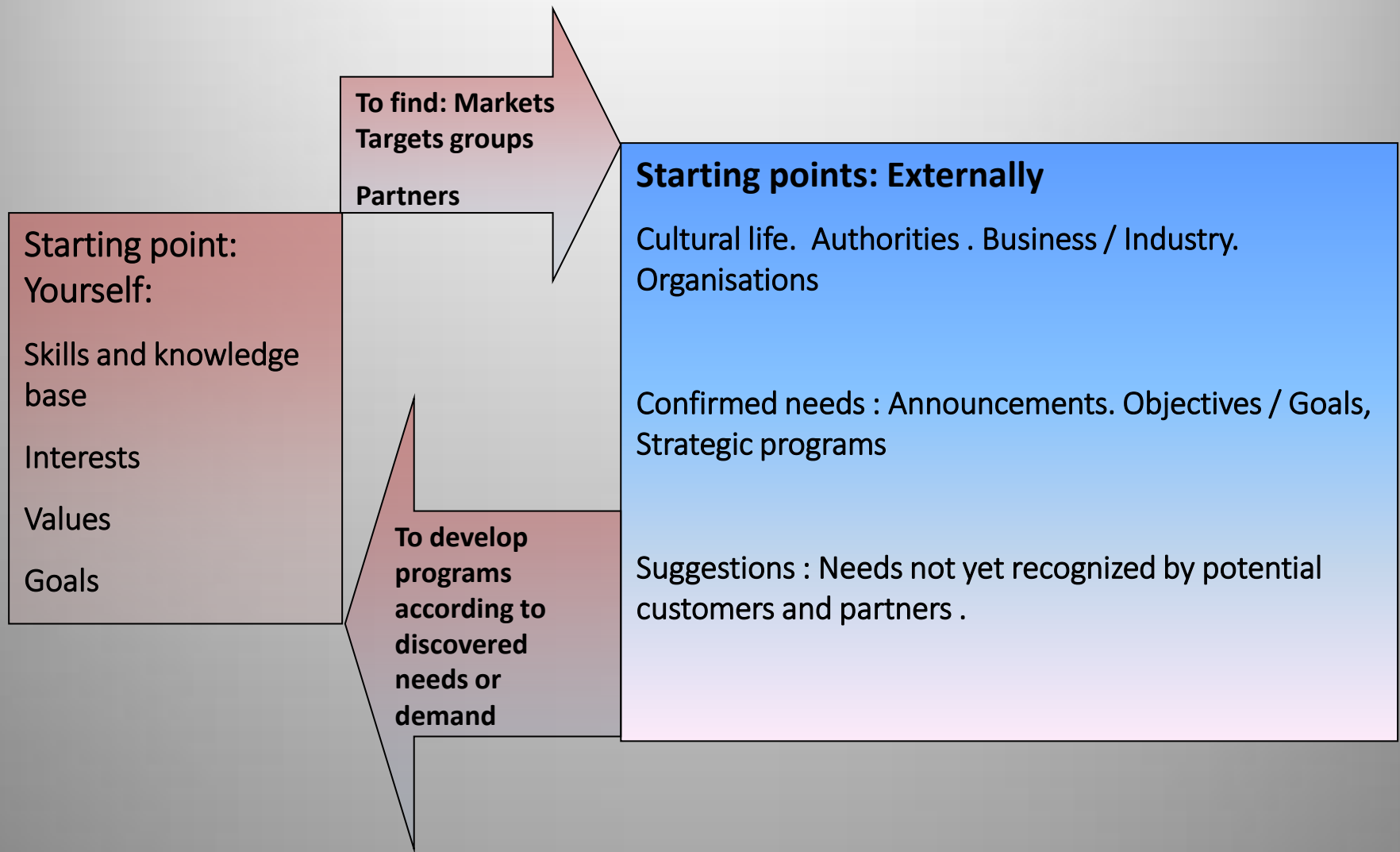
Program developed tailor sewn after  
possibilities and demand

Potencial for concerts / performances: Combination of 1 and 2

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



# Developing concepts



# 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

"Fornuft og følelse"  
Utstilling/Konsert  
Nasjonalmuseet 21.03. 2009  
Dokumentasjonsoppsett,  
Omvisning med konsertinnslag

Christian Sinding: Andante 2.sats, strykekv. op. 70  
Edward Grieg: Adagio Scherzando, 2. sats strykekv. i f-dur  
Jas Johansson: Vår blå himmel, fra jazz på vakkert  
Ole Edt Sævi: Søndag  
Kari Myrland: Vår 2. sats, strykekvartett nr. 5  
Astor Piazzolla: Axt. Toccata, Toccata Vår



DVD

Seniorkurator: Frithjof Eringsager, Nasjonalmuseet  
Maria Angelika Carlsen Solin, Vilde Sandve Alnes Solin,  
Emilie Hekdal Lidsheim brønn, Frida Jæmten Sande, cello

Arbeidsgruppe: DVD, Musik og Utstilling  
Hva er samarbeidet?

Nr / Tid	Bilder Titler Tekst	Musikk Titler	Atmosfære/ funksjon	Status oppgaver Ansvar/frist Kommentarer
	<b>Sal 10 Nasjonalromantikk</b>			
Ca 7.50 min	<p>Bilde 1. <b>NG.M.04414 , Sonne, Jørgen Walentin, Ung dame betrakter sommernatten fra en åpen altan , 1865. Dansk</b></p> 	<p>Sinding: strykekvartett op. 70 i 2.sats, Andante.</p>	<p>Melankolsk, ettertenksomt, fra stillferdig til mer intensivt, lidenskapelig</p>	<p>Bestemmer Sinding som forslag Oppnåelig mht innøvingstid</p>

Sinding: String quartet opus. 70 i 2. movement, Andante



# Norway – Ireland, cultural exchange. Folk traditions, music, story telling. 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

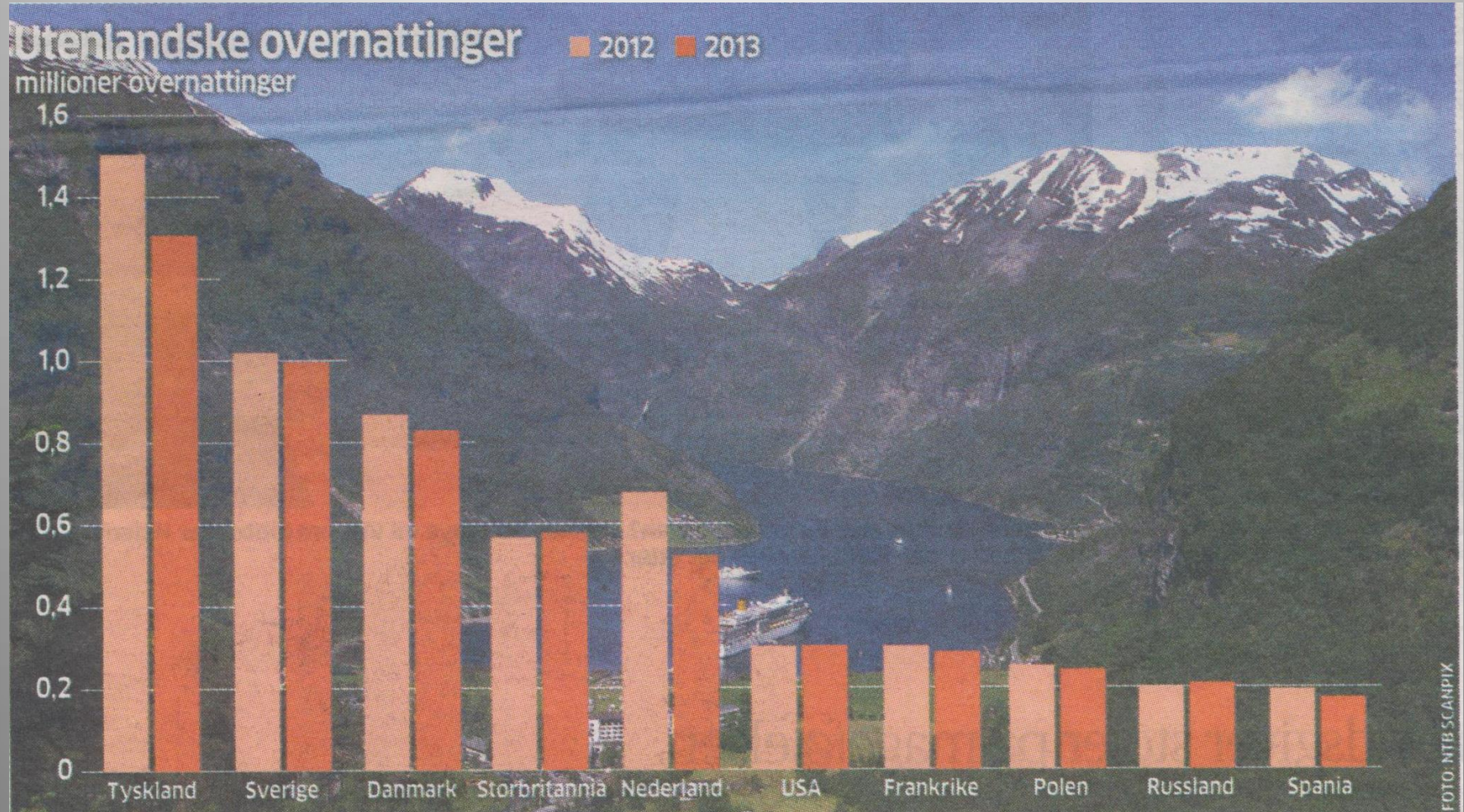
Culture  
production





## Case opportunities in Experience industry

Culture for tourists in Norway – the market is there



# The sound of Vikings – The Palaeozoic

- ✦ **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 Competence

Bubble outside  
society?

Cultural  
Entrepreneurs  
Participating  
Networking

### 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

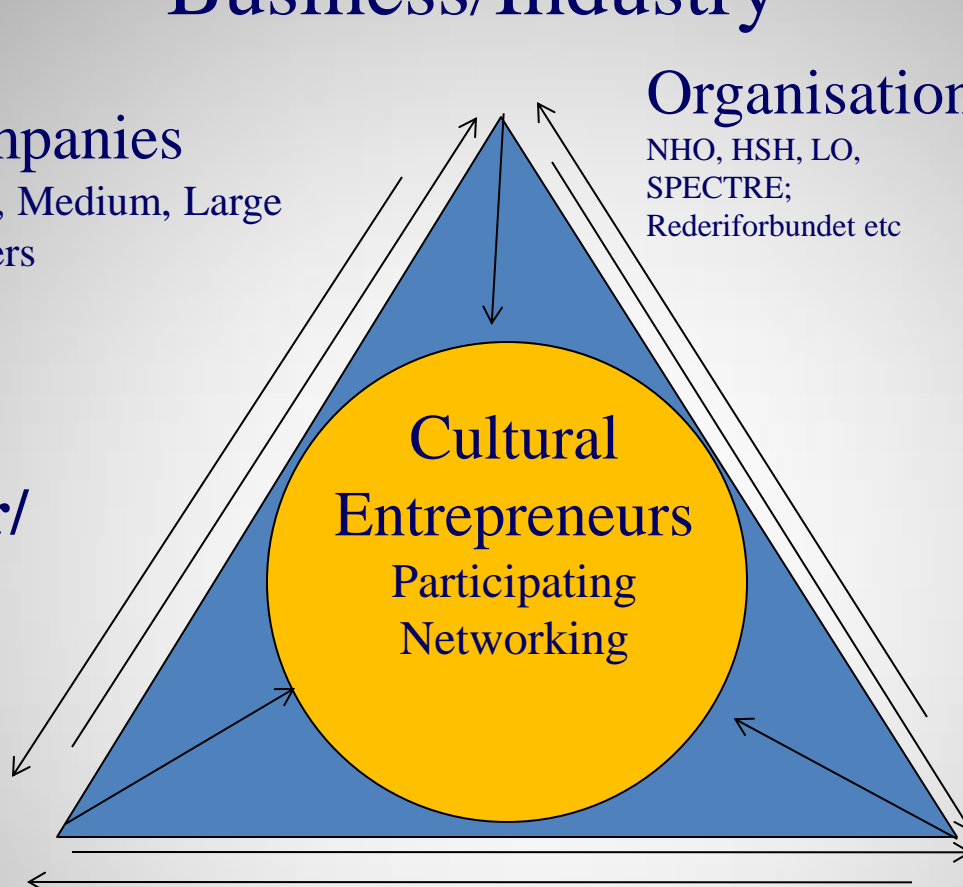
### Authorities

State,  
Counties  
Municipalities

Rikskonsertene  
The Cultural Rucksak

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*



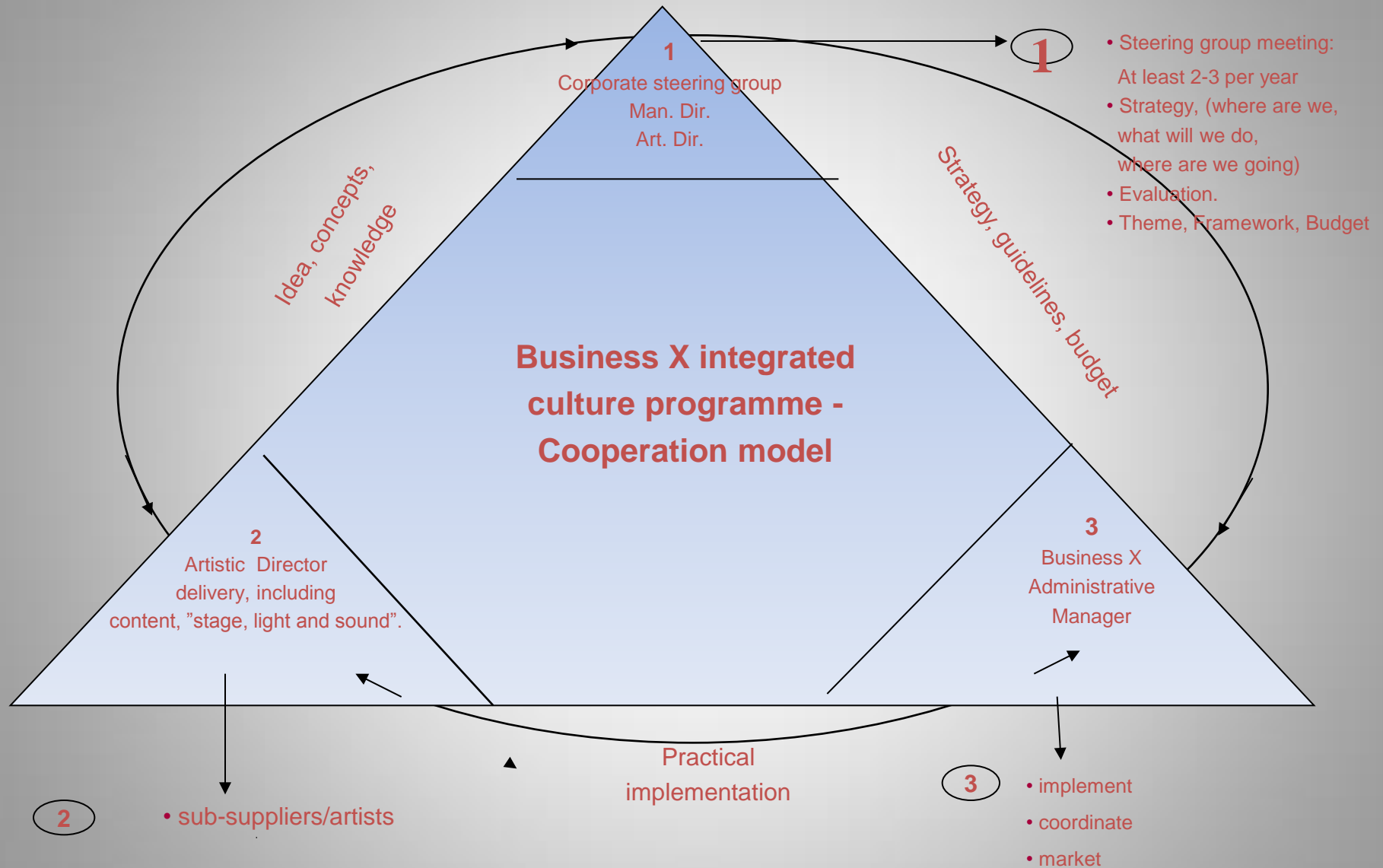
Level 3, the ultimate (?) model

## **Integrated culture strategy**

Equal partnerships:

Culture/Artistic Director – Entrepreneur/Enterprise

Culture /Artistic Director - Authorities



<i>Event Companies, business operators</i>	<b>Integrated model</b>
Events: special occasions.	Cultural performances, continuous part of corporate profile
Business strategy: Outsourcing, “take over”, full responsibility for all parts of events	Business strategy: Active ownership at corporate level /political leadership/Ministry. Creative team between Artistic director and project manager from the partner.
Full responsibility gives total budgets	The Partner takes the responsibility for economical /administrative sides. Open budgets to be defined for the artistic production, adjusted when changed conditions
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.	Just artistic services as external costs for the partner: production, performances, sound, lights, scenography, copyrights and stage artists

# Telenor Culture Program, Brand video, part 1





# Thank you for listening