



Educators seminar, WUT, Timisoara Cultural Capitol 2023.

**Concert production and dramaturgical analysis as tools for
creative, cultural entrepreneurship**

**How to establish value systems - with value chains,
value workshops, value networks and supply chains.
Models for cooperation between culture, authorities and
business.**



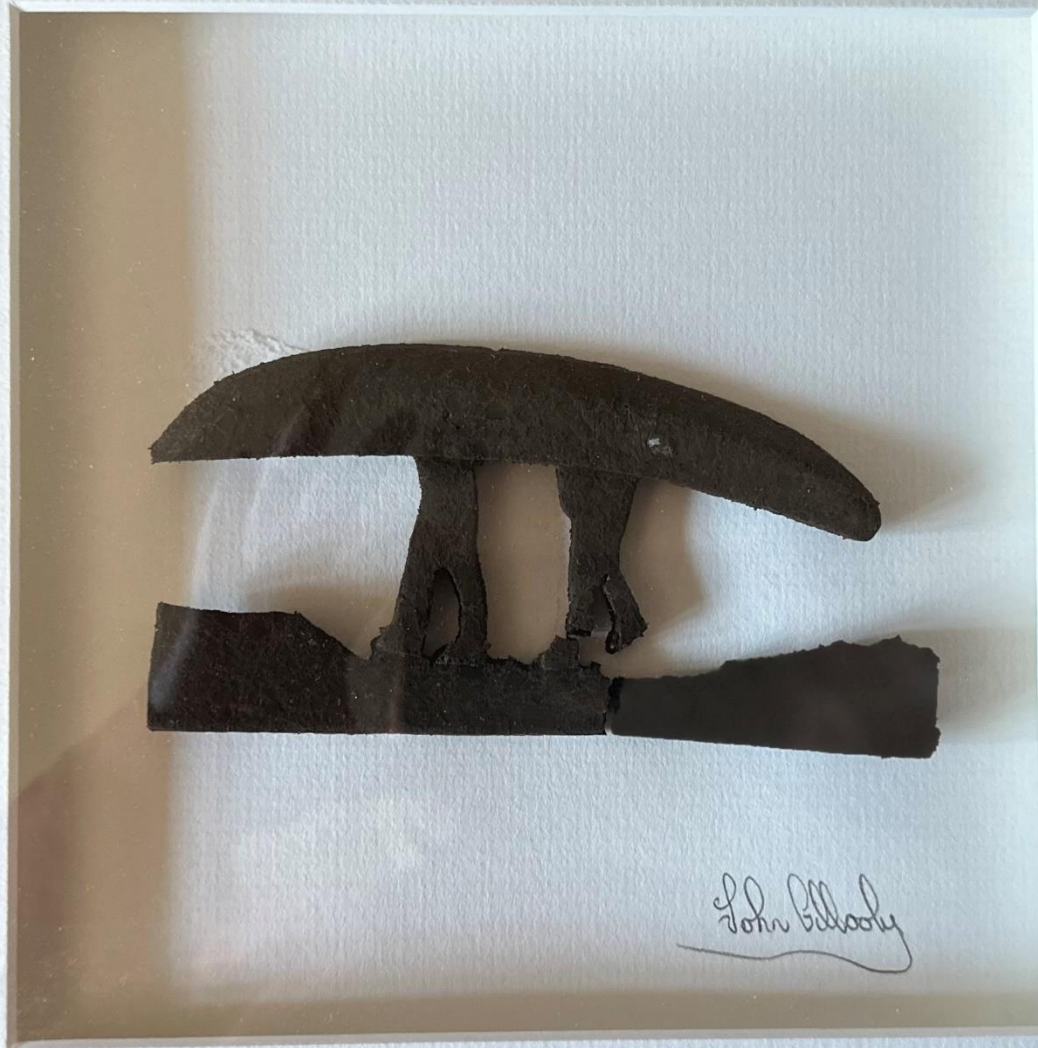
**Andreas Sønning, Professor, The Norwegian Academy of Music
Artistic Director, Sønning Music Performance**

Telenor Cultural Prize Award Ceremony 2014 Stage performance including projected scenography and light design
Kuraybers Borath theme <https://1drv.ms/v/s!Aj4VgA9Z6QnEhGewnCknmEeKlt7j>



Irish:
Ní Neart Og Cur Le
Chéile

There is No
Strength Without
Unity



Ní neart go cur le chéile

International framework

– understanding contemporary and future trends and issues

17 UN Sustainability Goals. No. 17: Partnerships for the goals

Essential success criteria: Supplementary competence teams

Interdisciplinary - intersectoral - international

Effects of international cooperation:

Power crisis – result from Russian attack on Ukraine

Pandemic

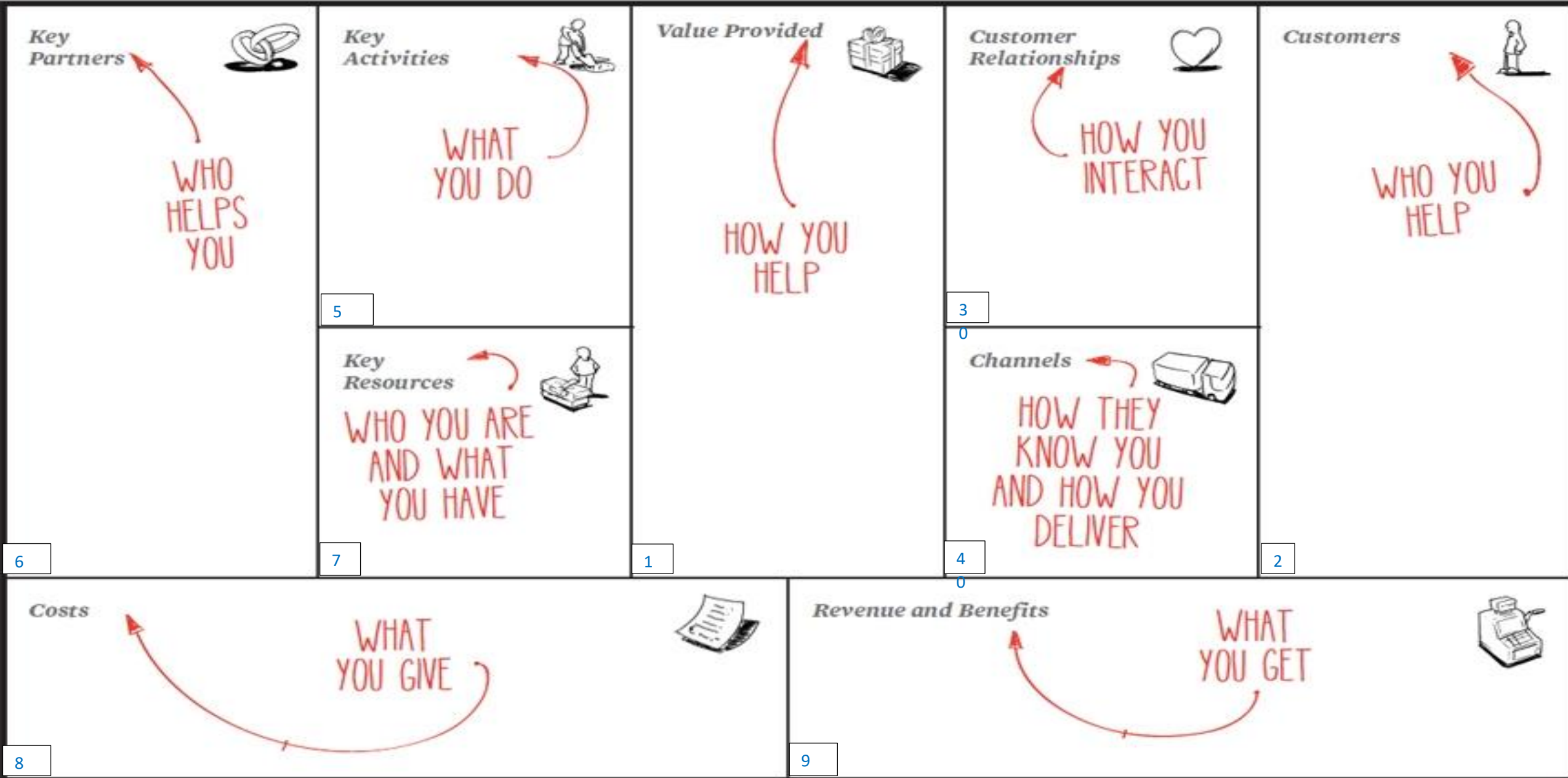
Reduce inequalities (UN Goal 10) Foreign Aid

Peace through trade and fair trade, World trade centres

-

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The Business Model Canvas



Value creation – this?



Sustainable Development Goals

Value creation
– or this?



SUSTAINABLE
DEVELOPMENT GOALS



Reduce inequalities (UN Goal 10) Foreign Aid

Oxfam • One of the world's largest aid organisations. Consists of 21 national, independent Oxfam organisations. Most are in rich and middle-rich countries. • The national organizations are coordinated through the Oxfam International secretariat. It has its headquarters in Nairobi, Kenya and offices in some other countries. • The national organisations have a total of around 10,000 employees and close to 50,000 volunteers who run aid in 90 countries. • Reached 25.7 million people in 2020–21. • Oxfam's annual income and expenses are around 900 million euros (around 10 billion NOK). In comparison, the Norwegian aid budget is NOK 44.2 billion NOK for 2023. Sources: oxfam.org and regjeringen.no

The Davos meeting • Every year in January, around 2,500 participants meet in the Swiss Alpine town of Davos for the "World Economic Forum Annual Meeting". • The meeting is organized by the organization World Economic Forum (WEF) with headquarters in Geneva. The WEF is managed on a day-to-day basis by former Foreign Minister Børge Brende (H). • In the financial year up to 30 June last year, WEF's income was around NOK 3.8 billion. The income comes mainly from 1,000 large companies that are so-called partners in the WEF. • WEF calls itself "the international organization for public-private cooperation". The slogan is: "Committed to improving the state of the world".

Supplementary competence teams, Humanities /Cultural competence – Authorities - Businesses

Top 10 skills of 2025



Analytical thinking and innovation



Active learning and learning strategies



Complex problem-solving



Critical thinking and analysis



Creativity, originality and initiative



Leadership and social influence



Technology use, monitoring and control



Technology design and programming



Resilience, stress tolerance and flexibility



Reasoning, problem-solving and ideation

Type of skill

- Problem-solving
- Self-management
- Working with people
- Technology use and development

Source: Future of Jobs Report 2020, World Economic Forum.

How to establish value chains - from the angle of performing arts

Our product and services

Stage productions- What and why for whom?

Different formats and channels – Live, CD, Streaming, Radio, TV

A variety of professional skills set required – interdisciplinary teambuilding

Models for cooperation between culture, authorities and businesses

Music and stage art's perspective:

Internationally, a high number of highly educated musicians – few permanent jobs.

Music - / cultural institutions are facing hard financial conditions

Need for stronger integration between artistic creative thinking and project development, i.e. Innovation and entrepreneurship with relevance for the stage arts

Success criteria

Teambuilding – innovation – integrity

Value Systems:

- includes different markets where people pay

Value Chains

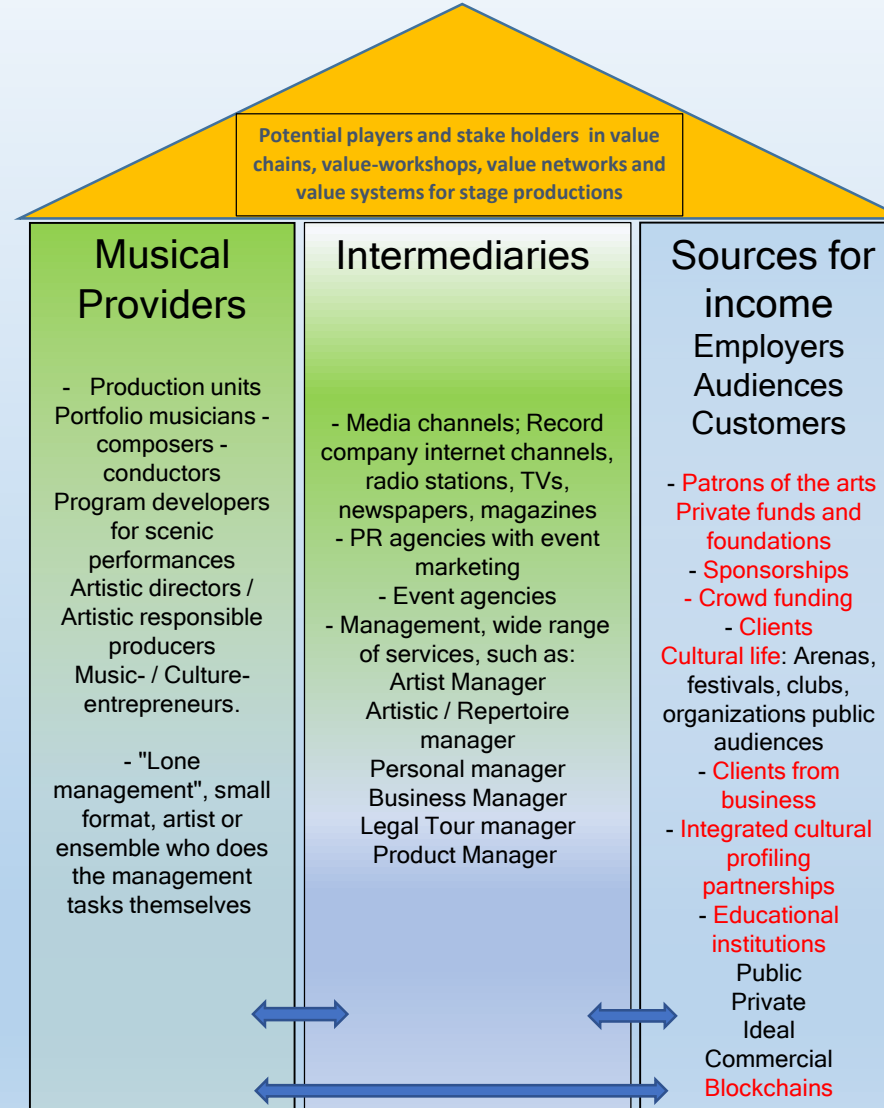
- those who work together to create products and services

Value Workshops

- cooperation between us who offer products and services and those who need our expertise

Value Network

- those who provide arenas and funding



Concert production in social contexts

General challenges -dramaturgical and entrepreneurial - across sectors

Cultural industry characteristics:

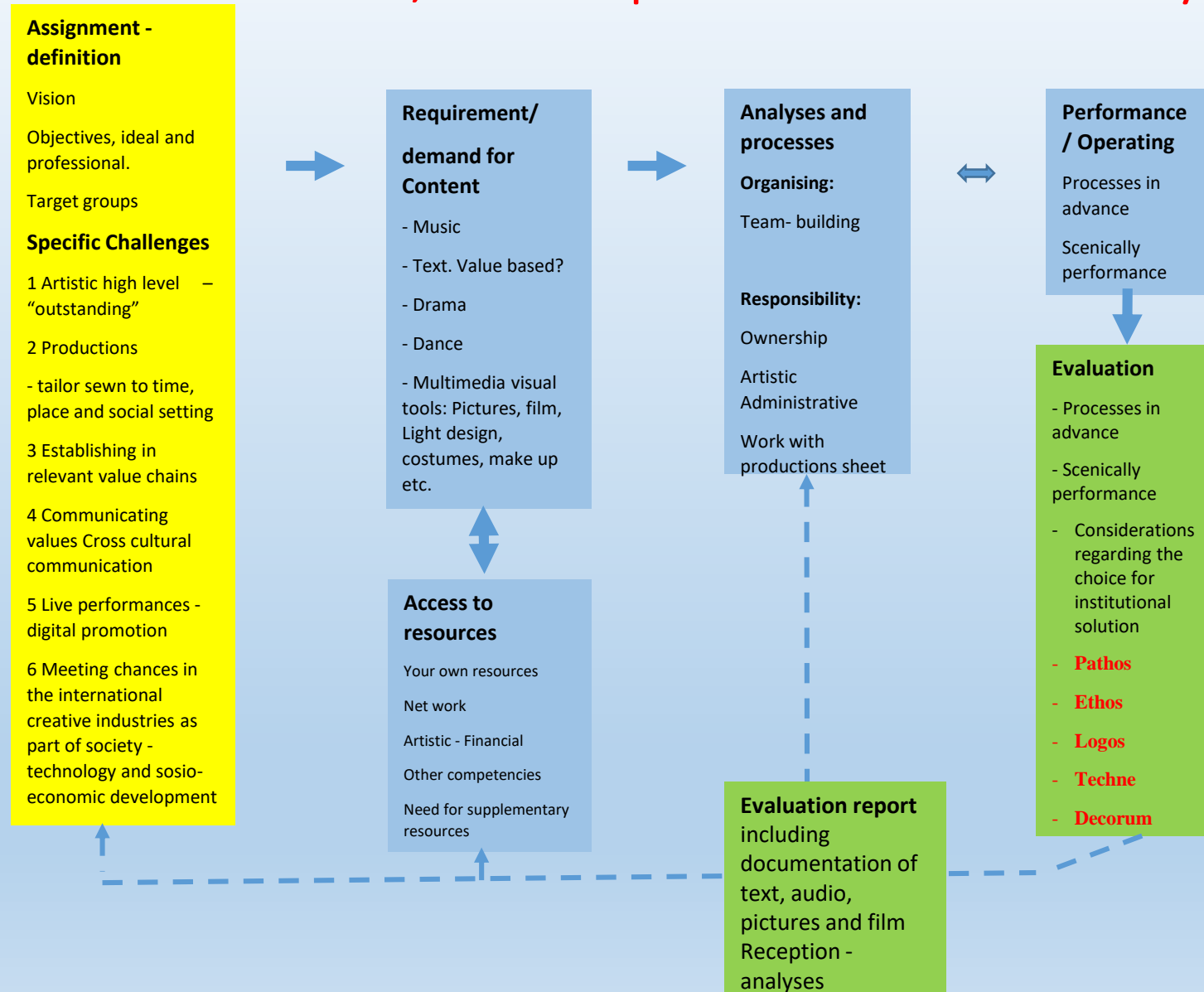
- * Their products and services are communicating
- * They have a message
- * Can influence the trends and public opinion
- * They find or challenge needs in the society

Potential contribution with artistic tools in communication related to:

grief, dignity, seriousness, compassion, excitement, celebration, joy, entertainment, therapy for people in special need, value based messages as inter cultural respect, understanding and co-operation, relation building with customers and strengthening diplomatic relations.

The Project Model

Production process performed by value chains, -workshops and networks in value systems



Production-analyses and process in short

Analyses of :

1. **Text, context**, the object/function of the project/mission
2. **Production**, technically / management
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

Concepts for hybrid productions

We shall look at some key features that help us to see the dividing lines between different types of production concepts, dividing lines that can be quite crucial to what is required of us in the individual outputs. This means that we should not categorize distinctive character for musical and stage genres, but look more specifically at distinctive points in five points:

Key features to categorize productions

(1) **Overall goal and function**, (2) **target groups**, (3) **program content and program structure**, (4) **ensemble types** and (5) **arena types**. Characteristics that are decided must logically coincide in an overall concept.

Thematical approaches

The thematical choices must be an integral part of this whole. The examples are divided into four thematic groups.

- 1) **Productions inspired of historically famous works and their masters** and new works and interpretations inspired by **special historical events and historical epochs**.
- 2) **Inspiration from music, pictures, myths, fairy tales and other types of textual sources**.
- 3) **Inspiration from value-based or message-based topics that may be associated with current trends**, religion / philosophy of life, relevant issues in the news, and organized concepts for social institutions and schools.
- 4) **Reputation-building, international profiling and cultural exchange**, based on the content and characteristics of the country that will profile themselves and how they can find tools and arenas for interaction with partners to exchange programs with. **All successful interaction will build upon mutual respect and understanding** of theme-choices and valuebased-choices. In this context, the focus on cross-cultural challenges is particularly important.

Dramaturgy

Comes from Greek : drama – action and ourgos - labour

How to structure, compose, any performance or play,
with all communicative codes and tools considered consciously,
from start to end.

Over-text versus under-text

Dramaturgy models:

Dramatic. Epic. Lyrical. Post-dramatic / equal, absurd/surrealistic

What is communicating?

Different profile intensity in layers: Front – Middle ground - Background

The Sound: The Musical Elements:

Melody, harmony, rhythm, tone colors, dynamics, form/dynamical development

Overall atmosphere; stable or in development?

Text based message (Overtext and Undertext. Dramaturgy) Values

Visual tools

Movements, dance, drama, costumes, make up

Influenced by :

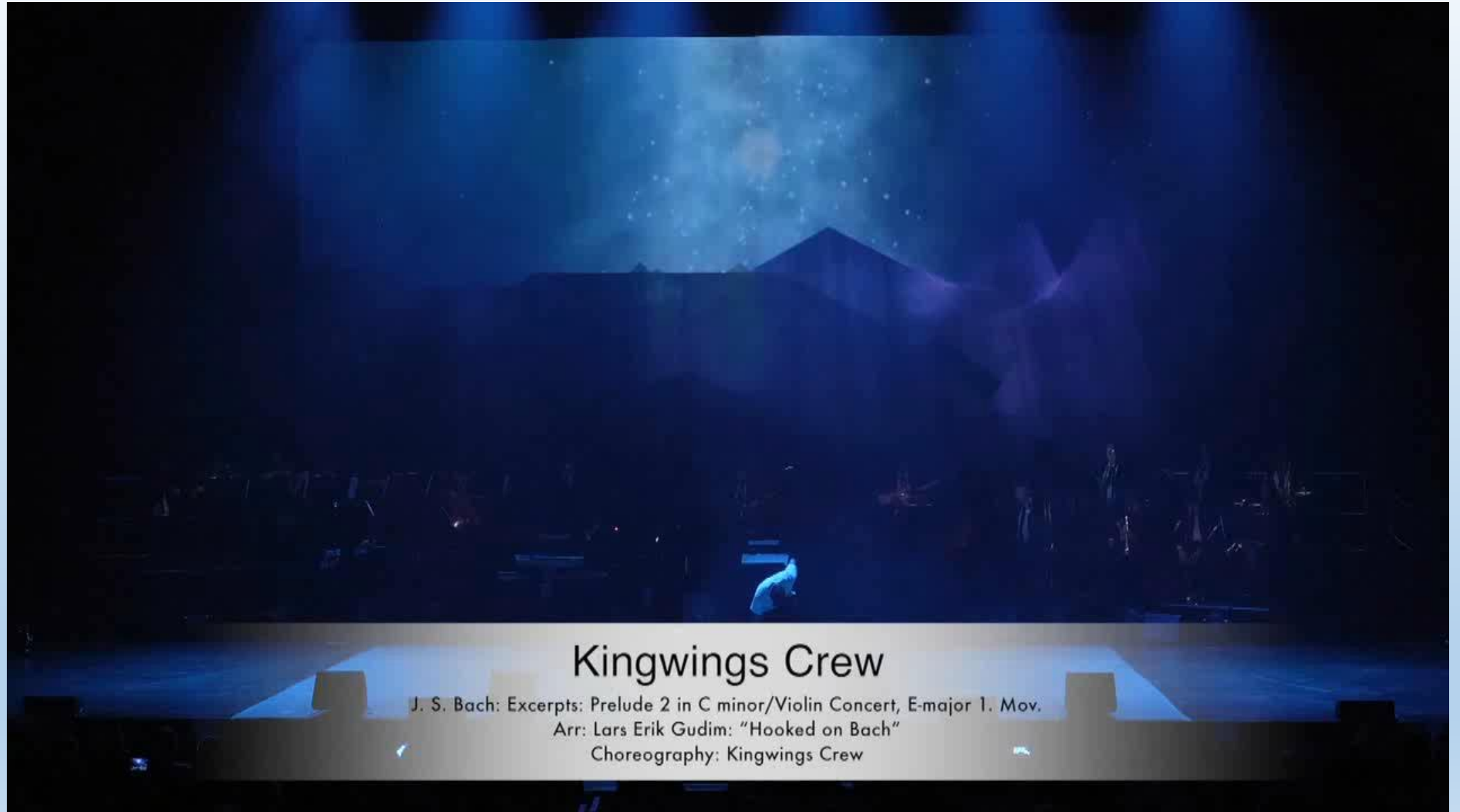
Time, place and social setting

Lars Saabye Christensen: Poem: "Kroppens kammertoner" <https://1drv.ms/v/s!Aj4VgA9Z6QnEhGQzGNiThE7JYNYz>
Telenor Cultural Prize Award Ceremony June 11. 2018 Stage performance including projected scenography and light design

Value-
based
poem
about
music



Telenor Cultural Prize Award Ceremony 2017 Stage performance including projected scenography and light design
Bach – collage <https://1drv.ms/v/s!Aj4VgA9Z6QnEhGOx0Vp9z0qPoXuM>





Tools for Analysis and Process

Production Sheets

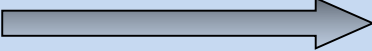

Vertical

Horizontal

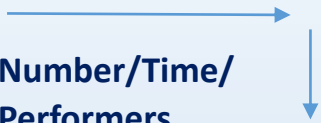
Vertical productions sheet

Artistic Expressions  Number/ Time 	Titles Sound/music Arrangements Performers	Text Spoken/ Projected Informative Dramatical Epical Lyrical	Visual tools Projected scenography: Pictures /film/ Light design Physical scenography Costums/ Masking	Drama Dance, Movements Entrees sorties	Atmosphere. Function Dynamical development – main tension curve	Commentaries Instructions Responsibilities Deadlines

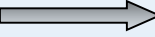




















Horizontal production sheet, Can be used the same way as vertically with text, or used for graphical analyses with graphical signs

Number/Time/Performers/Works  Dynamical development by artistic expressions 	Layers: Front Middle back	1/	2/	3/	4/
Titles, Sound/music, Arrangements , Performers	F M B				
Text: Spoken/ Projected, Informative, Dramatical, Epical, Lyrical	F M B				
Visual tools. Projected scenography: Pictures /film/Light design Physical scenography	F M B				
Drama. Dance. Movements	F M B				
Atmosphere. Function Dynamical development –main curve	High Medium Low				

Vertical production sheet. Gala Concept. Oslo Concert Hall. 3.09. 2013 Prize award ceremony

Artistic expressions  Number/Time/ Performers	Repertoire / Titles	Atmospere/ Dynamical development/ Function/ Projections (scenography and light design)
	Audience coming inn. Dark blue light in the hall	
1/ 2.-2.30 Navid Rezvani, dans Andreas Bratlie, slagverk	Navid Resvani: Choreography and dance Dramatized movements Musikk: Andreas Bratlie (Voice boxing)	Opening, surprisingly mysterious, high-layer focus on Navid moving and Andreas Bratlie curved tension curve, light design, 2 follow-pots, not attention-intensive backgrounds,
2/ ca 2 Nicolai Cleve Broch	Welcome by Master of ceremony	Informative text. Graphical background projected
3 -4/ ca 8 Thai ensemblet alone Thai ensemblet + Oslo Camerata	E-Sean Quintet Anonymous / Trad: E-SEAN Folksong Suit. Arr.: Dr. Sanong, E-SEAN Quintet, Oslo Camerata Chamber Orchestra Anonymous / Trad: Toey Saam Jung Wa Oslo Camerata Chamber Orchestra Arr.T. Koppang	Thai folk poems, uncommon folk- instruments provide exotic atmosphere, repetitive rhythmic melodic patterns, simple melodies. Graphic projection with strong colors ballancing the total expression
5/ ca 2.04 Oslo Camerata	Grieg: Stabbelåten: (Peasant Dance)	Lively, energical and well known for most people in the audience Function, bridge from Thai – music to Mozart
6/ 2 Nicolai Cleve Broch	Introduction	Informative text
7/ ca 3 Oslo Camerata, Margrethe Fredheim and Frank Havrøy	Mozart: Papageno og Papagena	Playful, romantic, picture of a wood scene projected, 2 follow-spots

Gala Concept. Oslo Concert Hall. 3.09. 2013 Prize award ceremony

Number/Time/ Performers  Artistic expressions 		1/ 0 Rezvani/ Bratlie: Dans og Slagverk	2/ 2.43 Master of ceremony 1	3/ 6.14.19 E-Sean Trad: E-Sean Folksong suit	4/ 13.44 E-Sean/ Oslo Cam. Toey Saam Jung Wa	5/ 16.24.19 Grieg: Stabbelåten Oslo Camerata	6/ 18.47.20 Master of ceremony 2	7/ 19.49.15 Mozart: Papageno og Papagena
Music	F M B							
Text, spoken, in songs or projected	F M B							
Projected scenography/ Light design	F M B							
Dance/ Drama	F M B							
Main dynamical tension curve	H M L							

Gala Concept. Oslo Concert Hall. 3.09. 2013 Prize award ceremony

Video clip – dynamic development from start

https://1drv.ms/v/s!Aj4VgA9Z6QnEhGkJMW_7Yj9ArHs9?e=SB9Utf



Video link to stage performance using projected scenography.

Telenor Cultural Prize Award Ceremony Sept. 19. 2016. <https://1drv.ms/v/s!Aj4VgA9Z6QnEhHHD5vK84N5f5vV8>



Oslo Concert Hall June 19. 2019 – Award show for the Telenor Cultural Prize:
Boundless Communication, Vie Trio, Jens Thoresen, Orchestra conducted by
Gudim <https://1drv.ms/v/s!Aj4VgA9Z6QnEoVgzPV7OZVUC3dig>





Kjell Habbestad: The Munch suite. National Gallery of Art Washington DC, January 6th 2013

Recording: Andreas Sønning, flute. Per Kristian Skaland, conductor. Musicians from the Norwegian Radio Orchestra

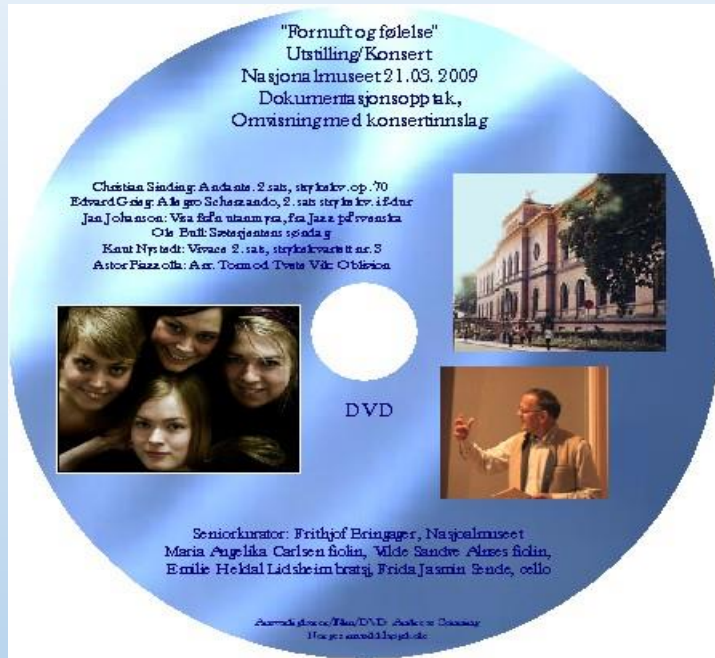
<https://open.spotify.com/album/Ou6MtdGzibuNHVivvBNFXf?si=H3AG5iUIQB0AqWdikBVH2g&nd=1>




Habbestad/ Munch: The Munch suite . National Gallery of Art Washington DC, January 6th 2013



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



Productions sheets and method for dramaturgical analysis

No / Time	Pictures Titles Text	Music Titles	Atmosphere/ function	Responsibilities Deadlines. Status regarding tasks Commentaries
Ca 7.50 min	<p data-bbox="1118 536 1538 565">Hall 10 National Romanticism</p> <p data-bbox="1118 576 1633 648">Bilde 1. NG.M.04414 , Sonne, Jørgen Walentin, Young lady looking into the summers night, 1865. Danish</p> 	<p data-bbox="1658 576 1829 679">Sinding: string quartet opus. 70 2 .movement, Andante.</p>	<p data-bbox="1875 576 2099 679">Melancholic, thoughtful,, from calm to more passionate and intense</p>	<p data-bbox="2130 576 2402 694">Maria Sheet music OK Rehearsed, OK Connection to picture OK</p>

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

<https://1drv.ms/u/s!Aj4VgA9Z6QnEqTi-HbfFPf1PNdff>



Tsarfat Kon: Jiddish Tango. School performance. Concept integrating historical events in connection with break of human rights, crimes in war, oppression and persecution

Here exemplified with music and video from the persecution of the Jews during world war 2

<https://1drv.ms/v/s!Aj4VgA9Z6QnEqTeY5jo0-iGd-9JG>



Concepts; Norway – South Africa, Jazzmyne. Nordic Summer Nights

<https://1drv.ms/u/s!Aj4VgA9Z6QnEqTl63EvA4V02V1ix>

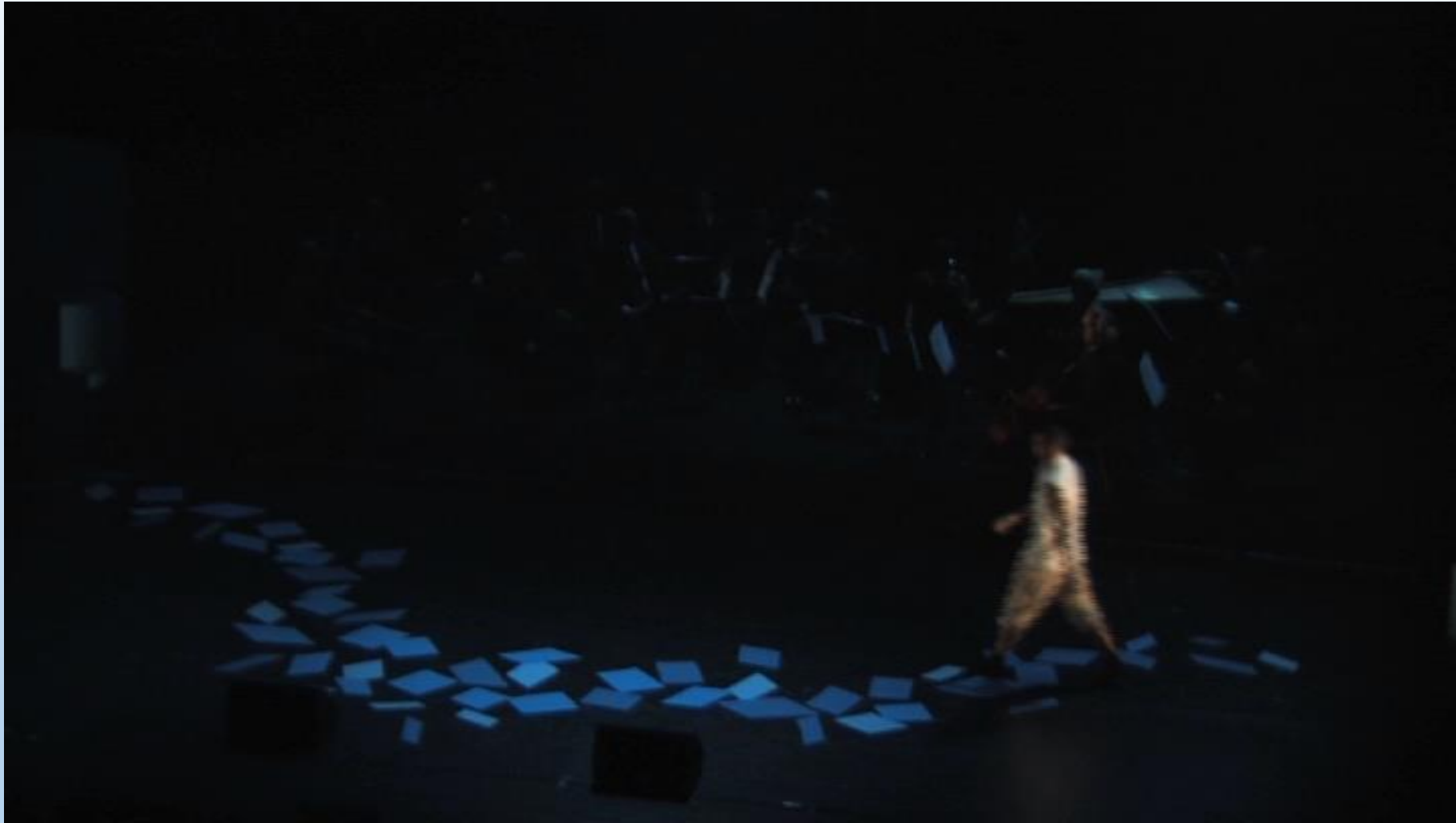
Context:

Cooperation
Black and white
female
performers
within South –
Africa
Performing with
Scandinavian
Female
performers



European Dance Award Winner 2012 Daniel Sarr. The Norwegian Theatre, 26. 09.12.

<https://1drv.ms/v/s!Aj4VgA9Z6QnEqTKWyCpvSBS7SPsS>



Frikar Dance ensemble. Gåå <https://1drv.ms/v/s!Aj4VgA9Z6QnEqTMH5T-aKqIcqp01>



Concepts; Norway – Irland, Nordic Summer Nights 2007

https://1drv.ms/v/s!Aj4VgA9Z6QnEqTYj_fxvWRQ4c8J9



Concepts Co-operation Norway – Ghana, Cross- cultural production TV coverage in front, live recording from preconcert <https://1drv.ms/v/s!Aj4VgA9Z6QnEqTVwXYGC6FW33hPS>



Oslo Spektrum, Norwegian Fryd and Fuzon from Pakistan. Telenor 150 years

<https://1drv.ms/v/s!Aj4VgA9Z6QnEqTQoXFFEhayT1CMF>



«The Sound of the Vikings» Gaute Vikdal, Susanne B. Torgersen,
https://www.youtube.com/watch?v=xACh_kRM1P8 Music: Håkon Berge
Innovative use of historical traditions for commercial potential



Tourists in Norway: 25 billion NOK in summertime Cruise: 3 million visitors pr day. 8 of 10 Cultural – tourists , spending 34% more during the vacation than averige visitor.

Reduced outline of Production sheet

Production chart, the columns are adapted for each production

Title:

Target, with the program we want to Target groups:

Concept, status by date,

Artistic responsible director/producer

Staff:

Performers: Name, Instrument, Biographies

Technical needs - must be coordinated with producer, organizer

Equipment: Audio system (PA / instrument amplifiers), Lighting system, Laptop, Projector, Special instruments, props, costumes, makeup, masking

Other needs:

Transport, by arrangement.

Agreements with external parties:

Common website with password for involved

Production sheet /Story board: Example of disposition.

Comments:

Artistic Expressions Number/ Time	Titles Sound/music Arrangements Performers	Text Spoken/ Projected Informative Dramatical Epical Lyrical	Visual tools Projected scenography: Pictures /film/ Light design Physical scenography	Drama Dance, Movements	Atmosphere. Function Dynamical development – main curve	Commentaries Responsibilities Deadlines

Part 2

**- How to establish value chains from the angle of performing arts
Models for co-operation between culture, authorities and
businesses**

Markets with value systems containing value chains, value workshops, and value networks.

From artistic development to musical (cultural) entrepreneurship

We will look at the following terms and concepts:

Entrepreneur, Find new ideas for products and services, start a business, have the will and ability to take risks, organize and manage, find value chains and value systems, compete and secure profitability

Entrepreneurship, Primarily for the process of starting a new business, a combination of skill and personality characteristics / mindset.

Social entrepreneurship: Established to solve social needs in society. Employees receive salary, but the company's possible profit is plowed back to operation

Intrapreneurship, Renew internal processes or products

Invention, Something new, that did not exist before.

Innovation, Something new with usefulness proven by the fact that someone is willing to pay for it

Creative destruction and exnovation, When new innovations is established, old systems and products disappears

Competition analysis upon establishment, (Porter: 5 forces) Competitive rivalry, Threat of new entry, Threat of substitution, supplier power and buyer power

Value systems, value chains, value workshops and value networks

Organizational forms: Livelihood companies, cooperatives and growth companies

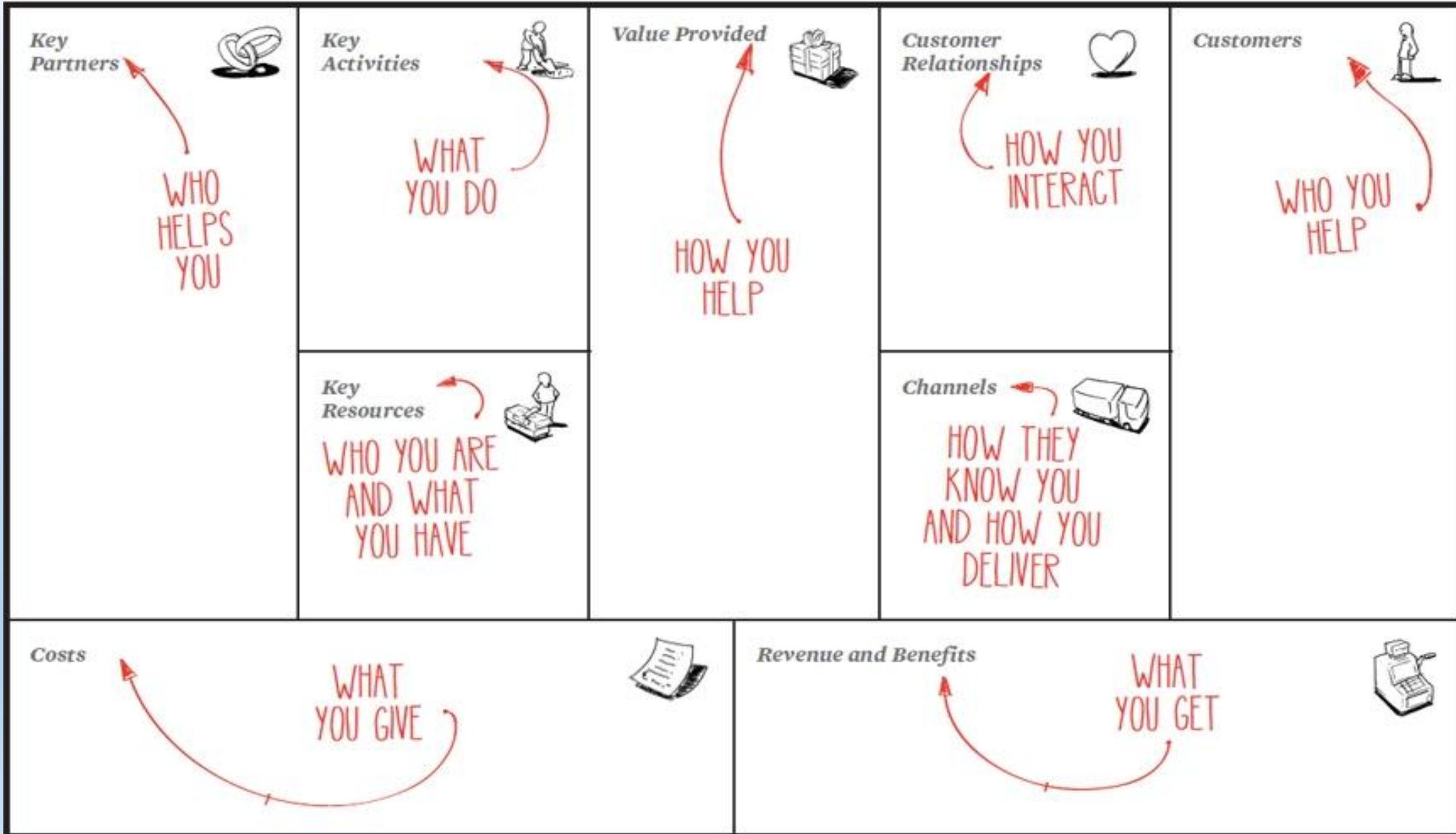
Business canvas model and business plan.

"Glossary" with terms and concepts all music-/cultural businesses should be able to explain regarding content and function.

Idea	A thought or suggestion as to a possible course of action. Synonyms: Plan, design, scheme, project, proposal, proposition, suggestion, recommendation, aim, intention, objective, object, purpose, end, goal, target
Invention	Something new, that did not exist before. The action of inventing something, typically a process or device.
Discovery	Something which has existed but was not known.
Innovation	Something new that has proven usefulness- people need it and are willing to pay for it

PERSONAL
The Business Model Canvas

Innovation
and
Entrepreneurship
for musicians
and program
developers



Key Partners



Who are our Key Partners?
Who are our key suppliers?
Which Key Resources are we acquiring from partners?
Which Key Activities do partners perform?

MOTIVATIONS FOR PARTNERSHIPS
*Optimization and economy
Reduction of risk and uncertainty
Acquisition of particular resources and activities*

Key Activities



What Key Activities do our Value Propositions require?
Our Distribution Channels?
Customer Relationships?
Revenue streams?

CATEGORIES
*Production
Problem Solving
Platform/Network*

Value Propositions



What value do we deliver to the customer?
Which one of our customer's problems are we helping to solve?
What bundles of products and services are we offering to each Customer Segment?
Which customer needs are we satisfying?

CHARACTERISTICS
*Newness
Performance
Customization
"Getting the Job Done"
Design
Brand/Status
Price
Cost Reduction
Risk Reduction
Accessibility
Convenience/Usability*

Customer Relationships



What type of relationship does each of our Customer Segments expect us to establish and maintain with them?
Which ones have we established?
How are they integrated with the rest of our business model?
How costly are they?

EXAMPLES
*Personal assistance
Dedicated Personal Assistance
Self-Service
Automated Services
Communities
Co-creation*

Customer Segments



For whom are we creating value?
Who are our most important customers?

*Mass Market
Niche Market
Segmented
Diversified
Multi-sided Platform*

Key Resources



What Key Resources do our Value Propositions require?
Our Distribution Channels? Customer Relationships?
Revenue Streams?

TYPES OF RESOURCES
*Physical
Intellectual (brand patents, copyrights, data)
Human
Financial*

Channels



Through which Channels do our Customer Segments want to be reached?
How are we reaching them now?
How are our Channels integrated?
Which ones work best?
Which ones are most cost-efficient?
How are we integrating them with customer routines?

CHANNEL PHASES
1. Awareness
How do we raise awareness about our company's products and services?
2. Evaluation
How do we help customers evaluate our organization's Value Proposition?
3. Purchase
How do we allow customers to purchase specific products and services?
4. Delivery
How do we deliver a Value Proposition to customers?
5. After sales
How do we provide post-purchase customer support?

Cost Structure



What are the most important costs inherent in our business model?
Which Key Resources are most expensive?
Which Key Activities are most expensive?

IS YOUR BUSINESS MORE
*Cost Driven (leanest cost structure, low price value proposition, maximum automation, extensive outsourcing)
Value Driven (focused on value creation, premium value proposition)*

SAMPLE CHARACTERISTICS
*Fixed Costs (salaries, rents, utilities)
Variable costs
Economies of scale
Economies of scope*

Revenue Streams

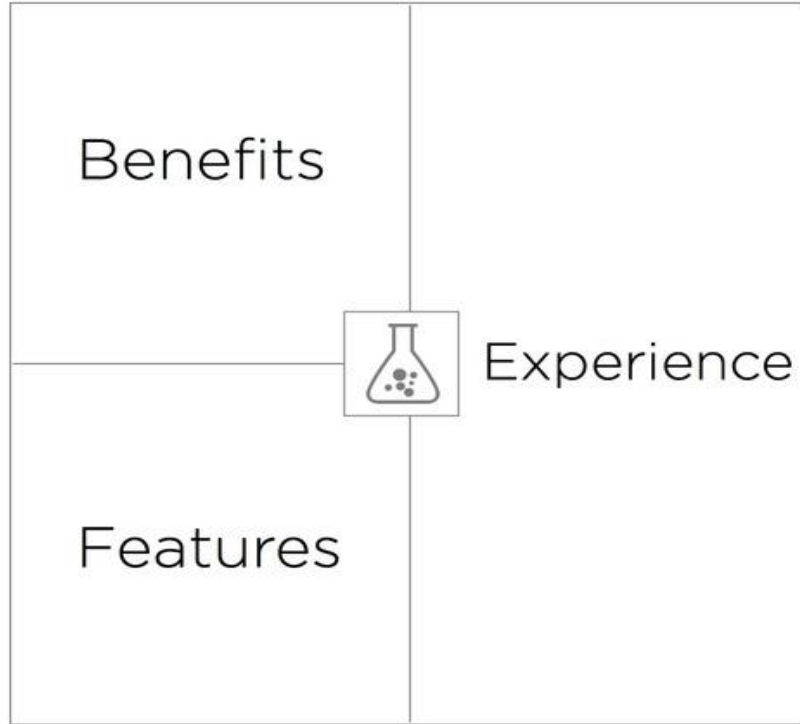


For what value are our customers really willing to pay?
For what do they currently pay?
How are they currently paying?
How would they prefer to pay?
How much does each Revenue Stream contribute to overall revenues?

TYPES <i>Asset sale Usage fee Subscription Fees Lending/Renting/Leasing Licensing Brokerage fees Advertising</i>	FIXED PRICING <i>List Price Product feature dependent Customer segment dependent Volume dependent</i>	DYNAMIC PRICING <i>Negotiation (bargaining) Yield Management Real-time-Market</i>
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Value Proposition Canvas

Product



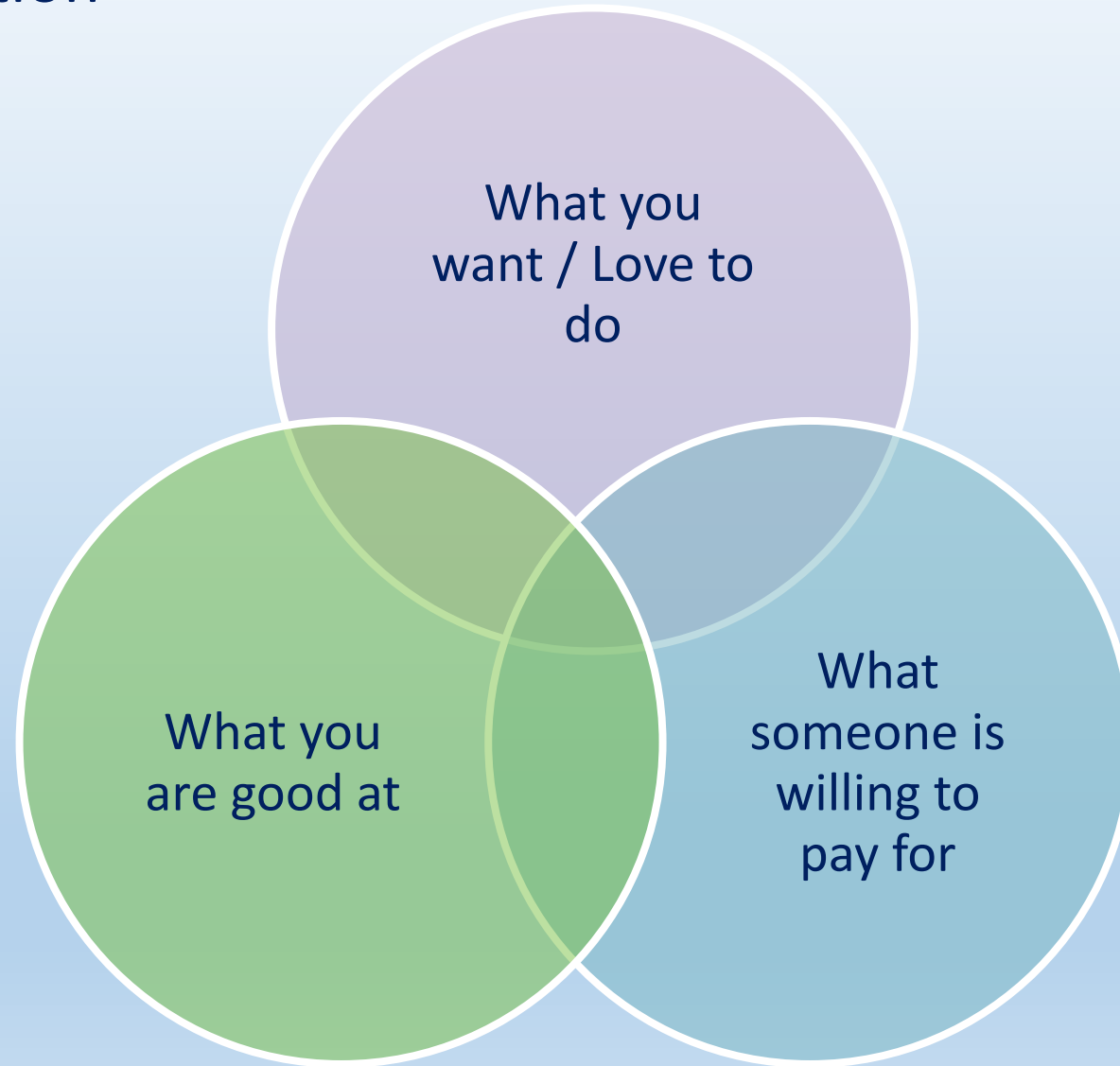
Company:
Product:
Ideal customer:

Customer



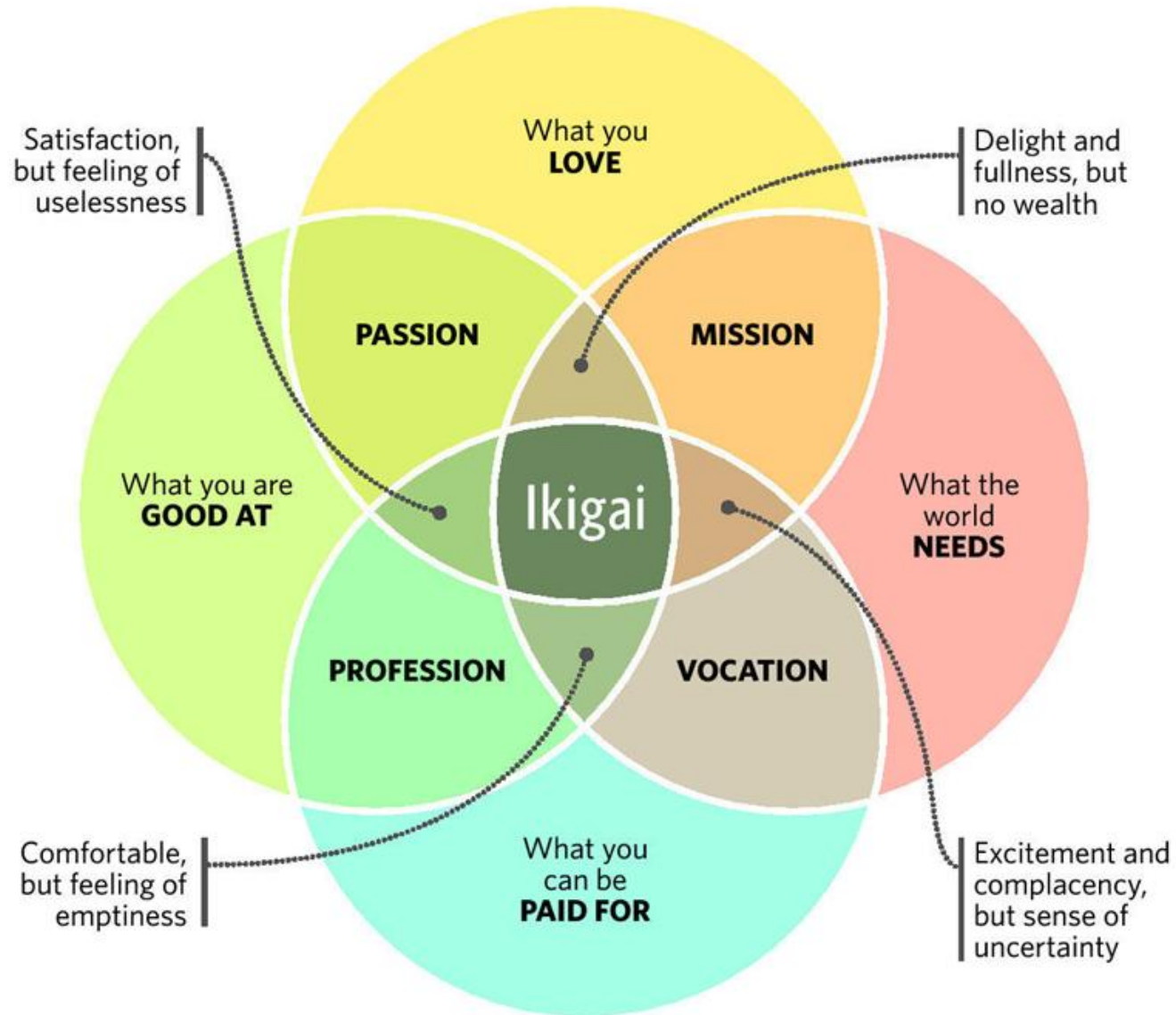
Substitutes

Balanced motivation



Ikigai

A JAPANESE CONCEPT MEANING "A REASON FOR BEING"



ECF task: Structure for Business plan –

Challenge: To make relevance for cultural entrepreneurs

1 Executive Summary

2 Product or service

Unique Selling Point

3 Intellectual Property

4 Marketing/ Market research

Competitors

Promotion

Place/Channels of distribution

Evidence of real international business opportunity

5 Finance

Pricing

Sales

Costs

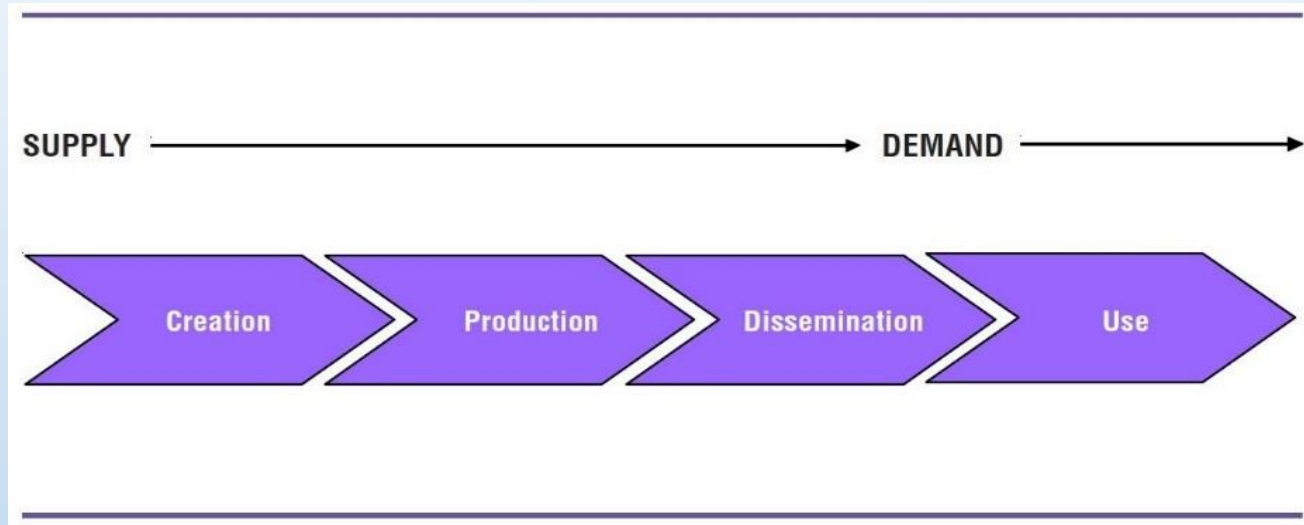
ECF /CIT

Financial instruments

Self -finance	Public support measures	Debt finance	Crowdfunding	Equity finance	Other
-Personal resources - Retained profits	-Grants/subsidies -Tax incentives - Guarantee schemes	-Loans -Microcredit -Invoice finance -Leasing/hire purchase agreements	-Reward based -Debt based -Equity based	-Business angels -Venture capital -Mezzanine venture capital	-Donation -Sponsorships -Patronage

(Udo, 2019 p. 13)

Basic creative chain for culture goods and services

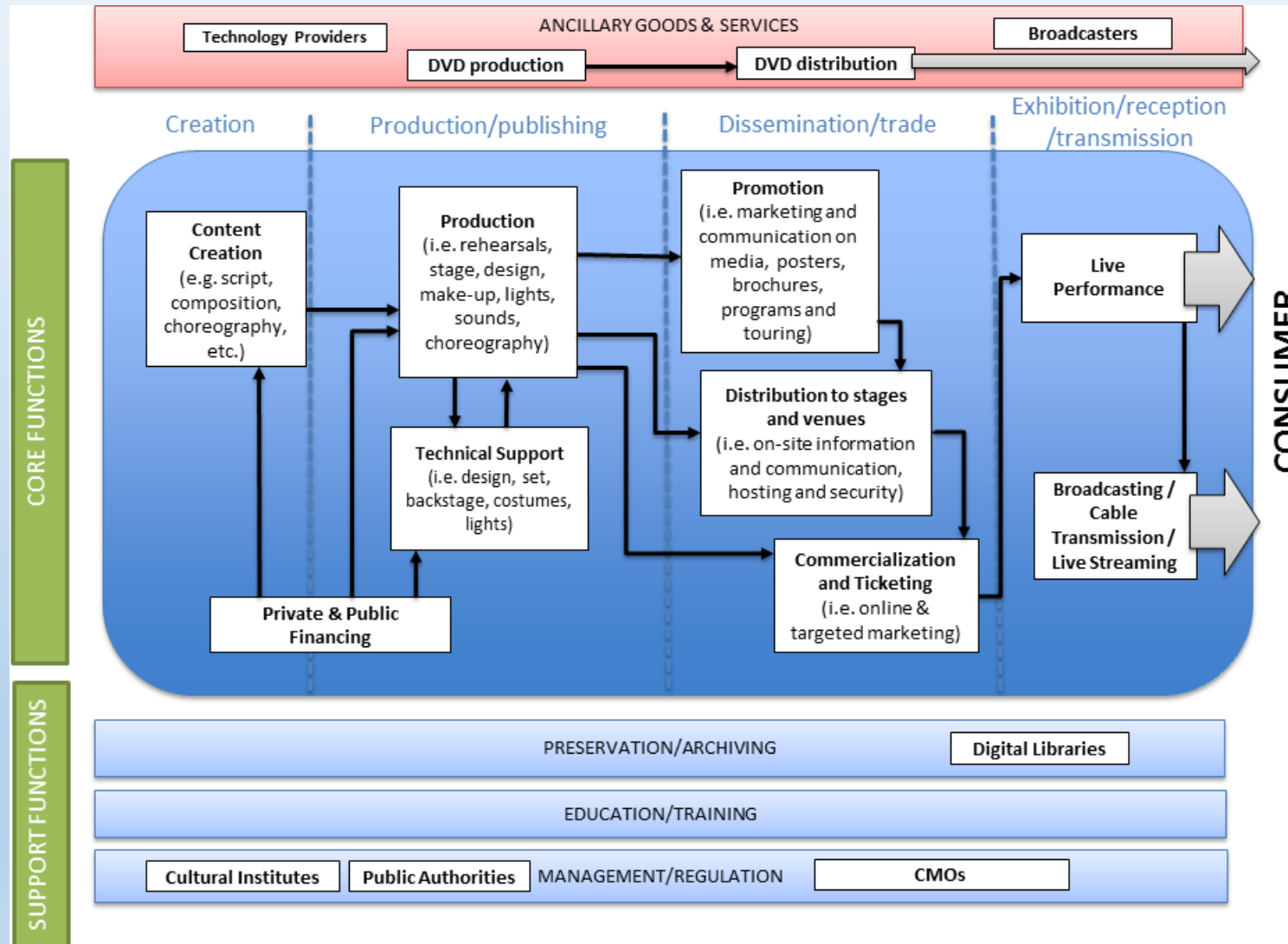


(Daschko, 2011 p. 26)

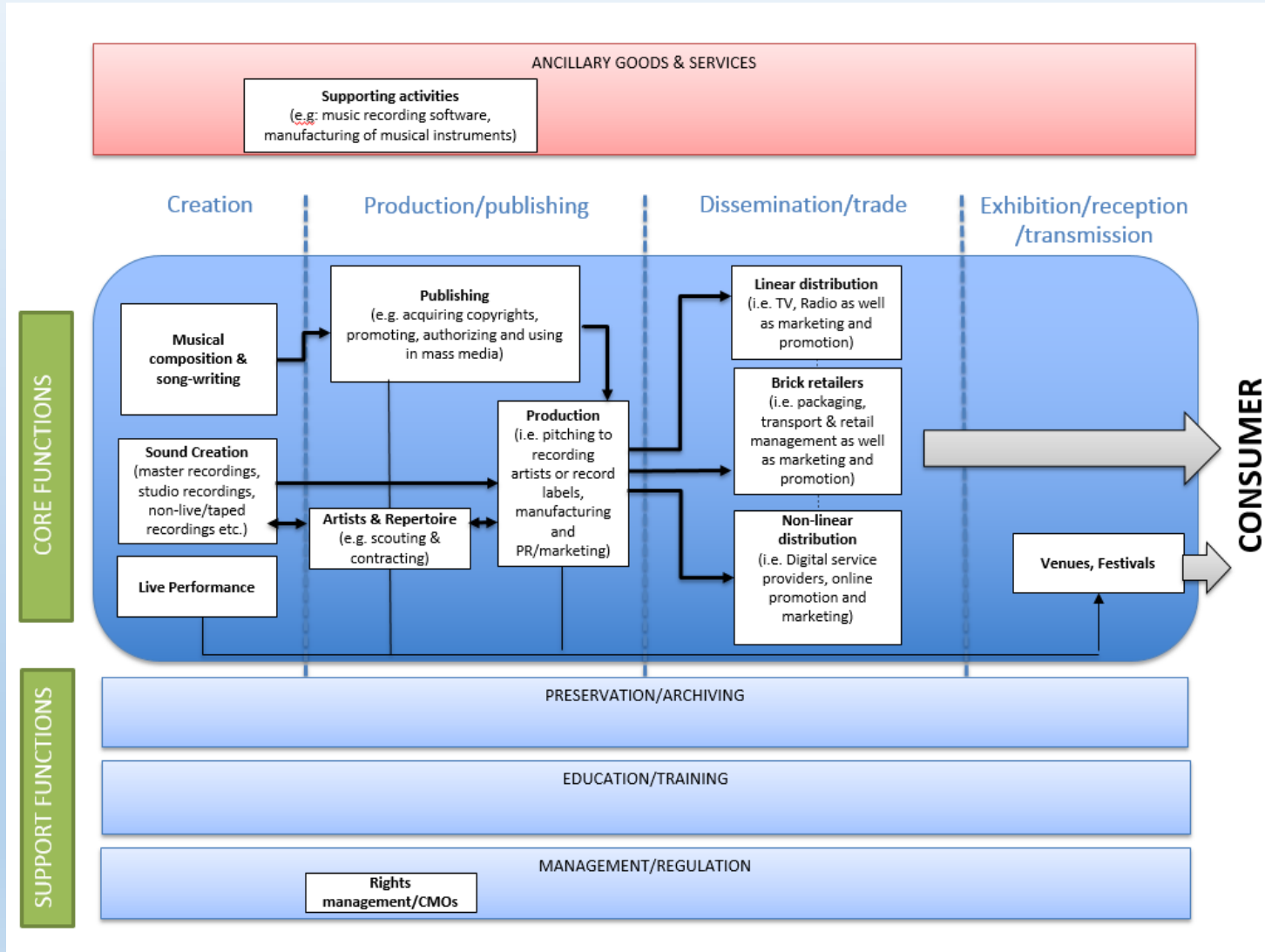
If the start is the idea, each link in this basic value chain gives crucial added value of different kinds to reach end users and income.

The creation is not innovative, if not proven to be in function and someone is willing to pay.

Stylised Value Chain for Performing Arts



Stylized Value Chain for Music



(Voldere et al., 2017 p. 136)

Success criteria

Teambuilding – innovation – integrity

Value Systems:

- includes different markets where people pay

Value Chains

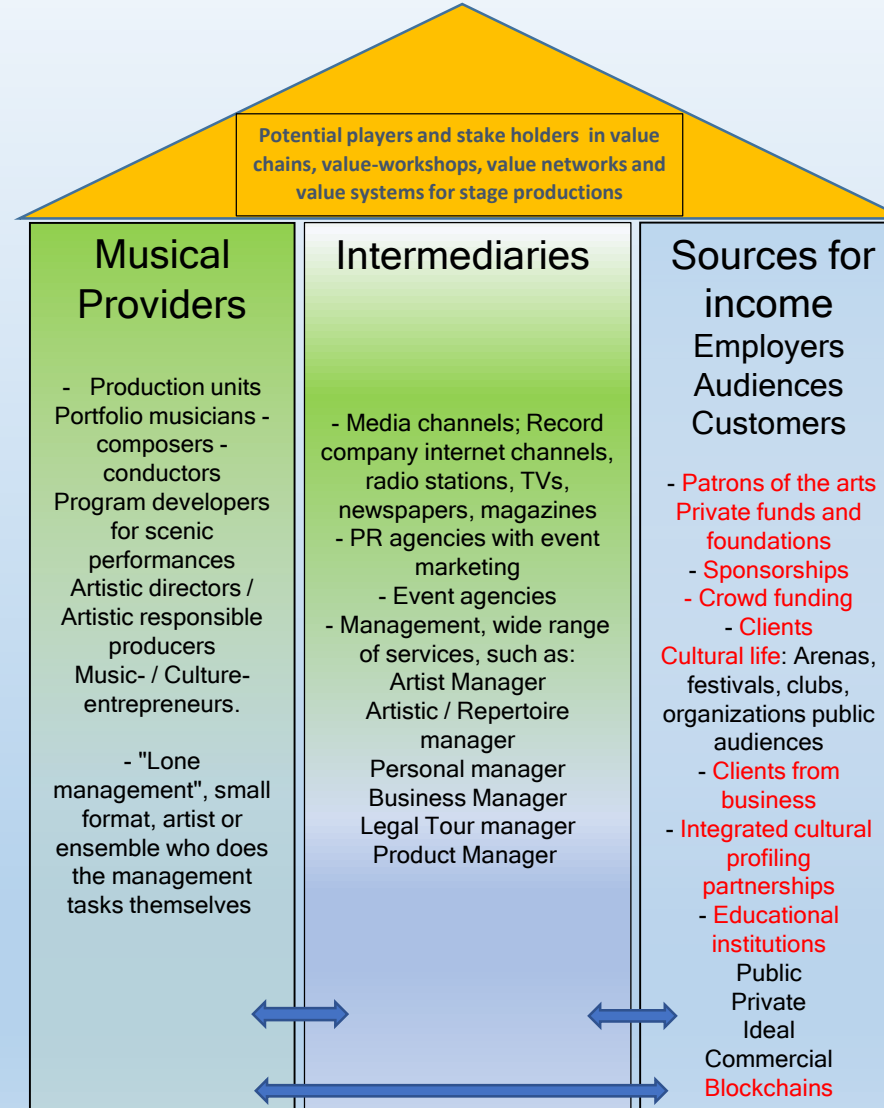
- those who work together to create products and services

Value Workshops

- cooperation between us who offer products and services and those who need our expertise

Value Network

- those who provide arenas and funding



Social entrepreneurship:

Established to solve social needs in society

Methods and tools from business- and industry are used ideally to achieve defined goals.

May be both sole proprietorship and growth company, but the company itself should not have commercial goals. That is, employees receive salary, but the company's possible profit is plowed back to operation.

- In some cases, difficult to distinguish from traditional voluntary organizations with idealistic volunteer members.

Company types in value chains and value systems

Challenge 1: Integrated value chains

Internal supplementary competence teams in businesses and public projects for authorities

Challenge 2: External value chains

Starting a cultural business with our own supplementary competence teams

6 strategic models for musical entrepreneurship

Model - strategic alternatives	Main characteristics	Who is involved	Finance and risk	Duration
<p>1. Integrated cultural program</p>	<p>The music entrepreneur participates in integrated cultural programs and acts as artistic director, with responsibility for promoting the client's values and relationship building. The music entrepreneur acts as a permanent partner towards the client's value chain</p> <p>The client's values must be communicated.</p> <p>Mutual professional respect.</p> <p>Lasting relationship with position in the client's value systems</p>	<p>The music entrepreneur (as a program developer and possibly active musician), representatives for the commissioning activities and relevant partners</p>	<p>The partner company takes all economic responsibilities and risks</p>	<p>Series of concerts, performances or tours, often over several years.</p>

Challenge 1: Integrated value chains

“Stop the continuous running after money - Go and get a partner for an **Integrated culture strategy**”

Equal partnership

Cultural entrepreneur – Entrepreneur/Enterprise

Cultural entrepreneur - Authorities

Hard to achieve – when first established proved to be sustainable

Challenge: Companies have their internal value chains, and the question is whether music entrepreneurs can manage to get in

Elements in Porter's Value Chain Rather than looking at departments or accounting cost types, Porter's Value Chain focuses on systems, and how inputs are changed into the outputs purchased by consumers. Using this viewpoint, Porter described a chain of activities common to all businesses, and he divided them into **primary and support activities**, as shown below.

Figure 1: Porter's Generic Value Chain

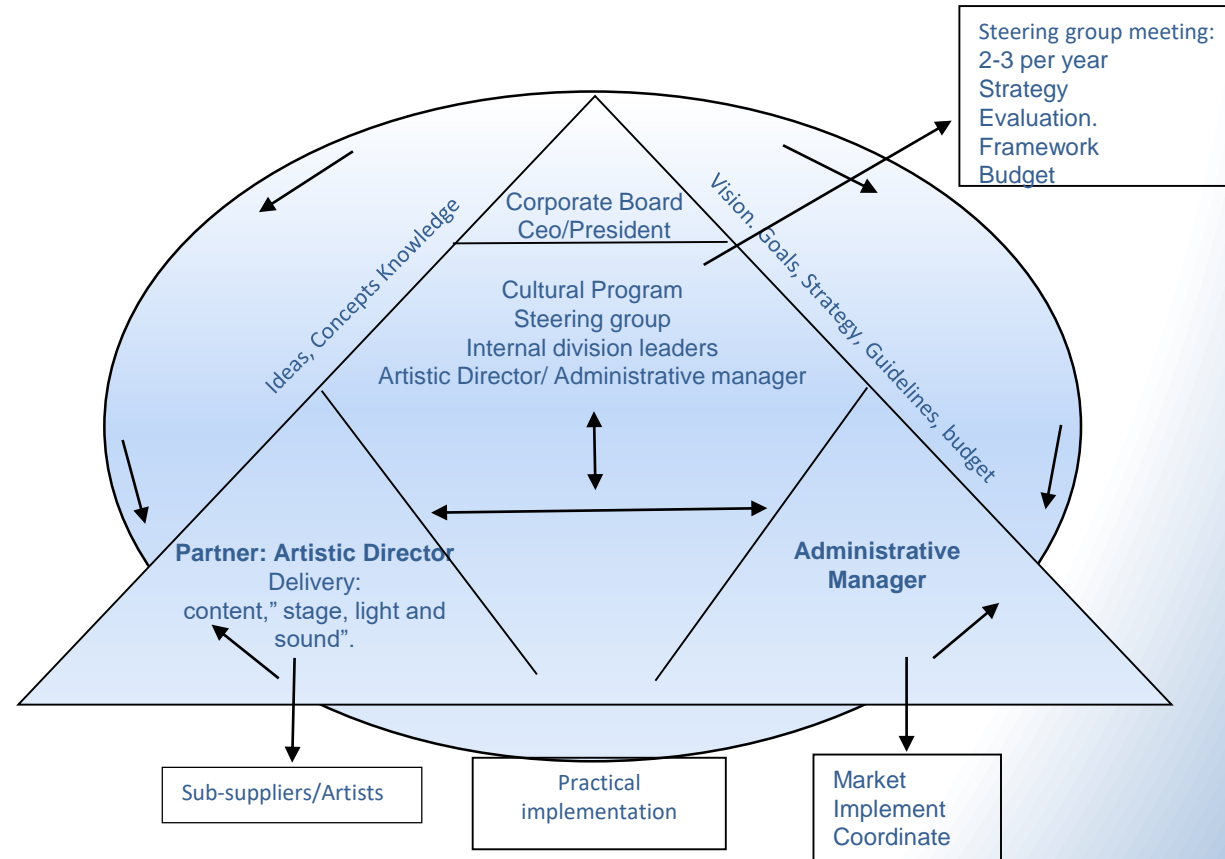


https://www.google.no/search?q=elements+of+porter%27s+value+chain+model&safe=off&rlz=1C1EJFB_enNO675NO678&source=lnms&tbn=isch&sa=X&ved=0ahUKEwjNxNKigKLdAhVCdCwKHc68BFwQ_AUICigB&biw=1410&bih=733#imgrc=pM4KyhL1yi933M

04.08. 2018

Even with companies outside the cultural field, there are opportunities for culture-businesses if the activities can be integrated in relation building, market communication sharing the company's vision and values

Model for production of cultural programs in internal value chains and workshops.



Proven experience:

Integrated models with success

Stage productions inside and outside the public supported cultural institutions:

- Cultural life in Norway and internationally
- Authorities and multinational business companies.

Evaluated cases

Integrated model:

Telenor Culture Program, Since 1994 -

Nordea Culture Program Since 2008 -

Nordic Summer Nights, 2000 -2008

MusikAToulouse, Pilot 2007-08. 2009 – 2011.

Norwegian – American program across sectors:

National Gallery of Art 2013

Washington DC 2015 Kennedy Centre of Performing Arts

Telenor culture program,

Value based:

Competence in technical communication is mirrored by the cultural programme in stage performances characterized by:

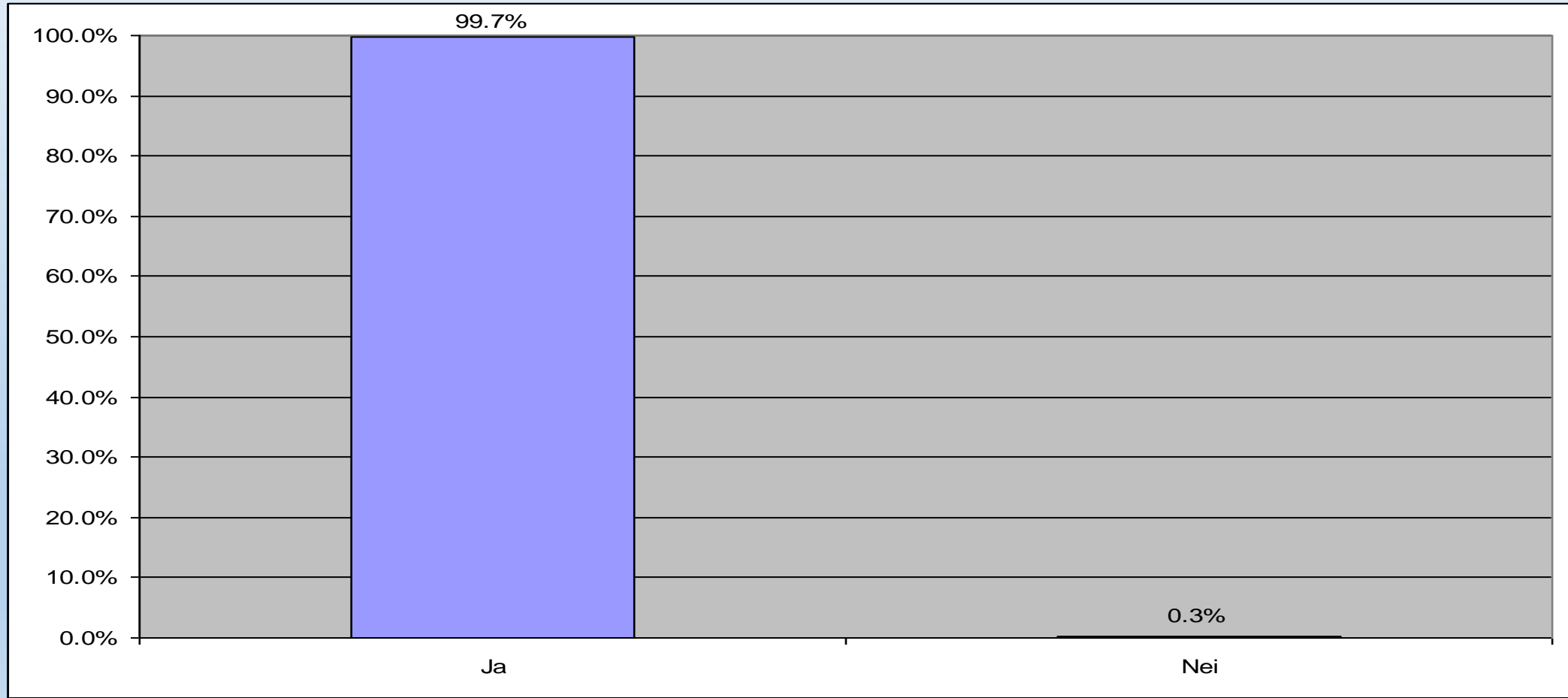
Respectful communication and co-operation across social and cultural borders”

- Based at Corp. level, 5 big productions pr. year
- Titles: Christmas concerts, “Rhythmical music”, Music- drama-dance (“Kultur på tvers”), Summer concerts, Cultur Prize Award Ceremony.
- Many Integrated performances Norway + 13 countries,
- Telenor / Sønning Music Performance nominated to European Award for Partnership in Art & Business, Brussel 2005, A&B Norway 2009
- External evaluations, strong supportive numbers, positive reports, legitimating for expansion to 13 countries (172 million mobile customers)



Telenor Culture Program

“Everyone wants to come to Christmas concert next year “



Contents in Nordea's culture programme:

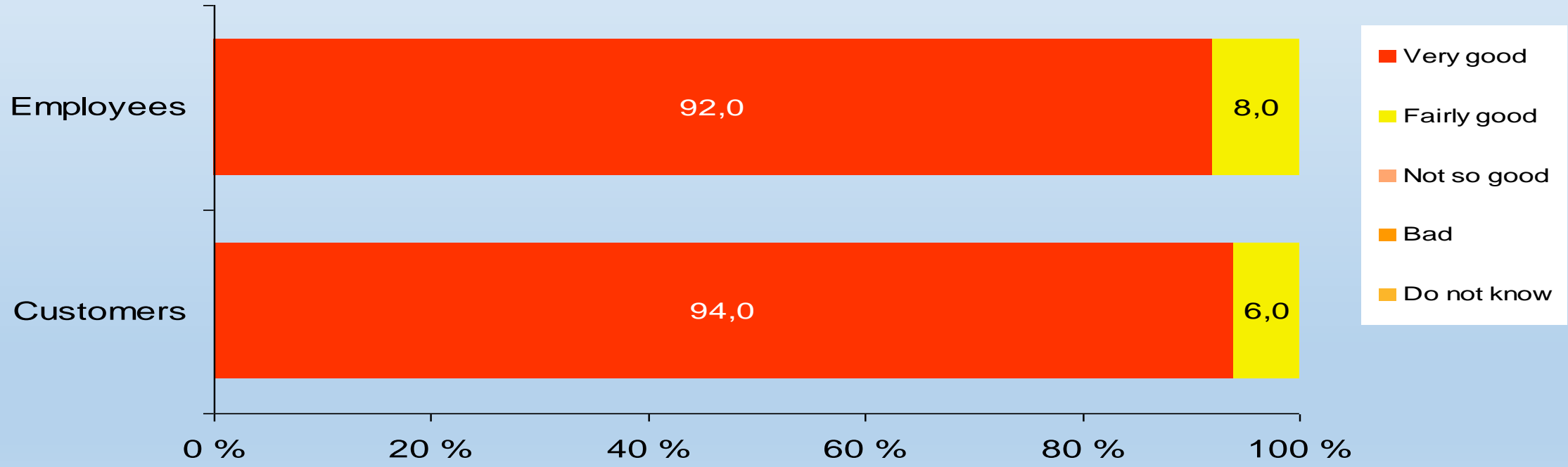
- A variety of styles, genres and forms of expressions:
 - Music, dance and drama
 - Classical music, jazz, pop music, etc, etc.
- Deliveries within small and large budgets
 - Short and long performances and major independent productions
- Traditional and innovative
- Original productions



(Frogner Hovedgård 15 May 2008 – Cultural evening for top managers of large corporate companies in Norway.)

An overwhelming majority has a very good impression of the cultural programme

What is your overall impression of the cultural programme?

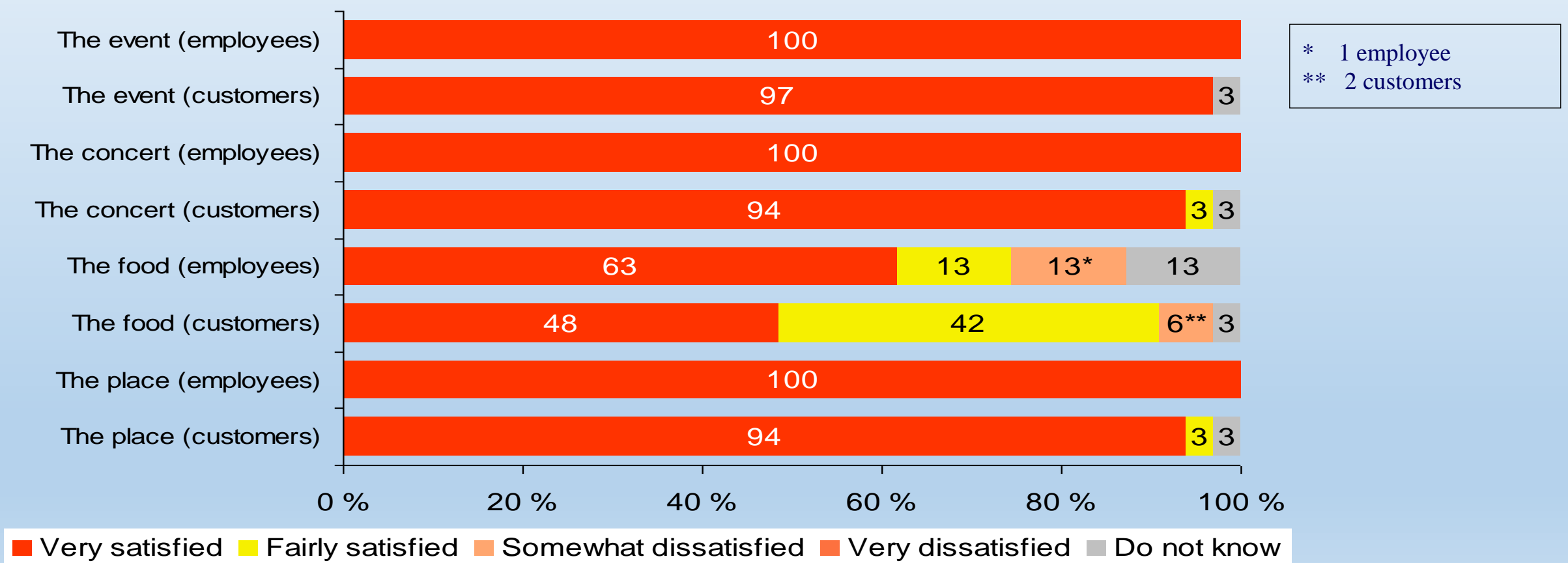


A total of 44 interviews

(Frogner Hovedgård 14 January 2009 – New Year Concert for Private Banking customers.)

More or less everybody was very satisfied with the event

How satisfied/dissatisfied are you with the following?



Festival MusikA Toulouse

Support - finance

Board of directors

Administration

Business activities

Cultural programme

- Conferences
- Workshops
- Joint promotion

Programme
Culturelle

- Concerts
- Artistic exchanges
- Joint promotion

Challenge 2: External value chains

Starting a cultural business with our own supplementary competence teams

Including the most relevant players they must collaborate with in connection with programs and productions.

Model - strategic alternatives	Main characteristics	Who is involved	Finance and risk	Duration
<p>2. Maecenas model. (Patrons of the arts)</p>	<p>Can be support from both public and private foundations and support sources</p> <p>The music entrepreneur is here developing something that is artistically interesting but not commercially sustainable. Those who are supported must have high credibility within the genre they are seeking</p>	<p>Musician / music entrepreneur and public and private funds, individuals / families providing financial support</p>	<p>Institutions providing financial support (private person, public body, others) are responsible for granting but no responsibility beyond this.</p>	<p>Limited period for allocation, development and implementation</p>

Model - strategic alternatives	Main characteristics	Who is involved	Finance and risk	Duration
3. Production model	<p>The music contractor must deal with and take on assignments for intermediaries (t. ex. event companies) who have contact with clients.</p> <p>Creative production contractors take assignments on orders from the relevant intermediary and can also be co-owner.</p>	<p>Production company Event company / Management companies that bring in musicians and other contributors as needed.</p>	<p>Client via intermediaries</p>	<p>No commitments beyond the individual performance (but contacts and networks can develop over time into informal commitments)</p>

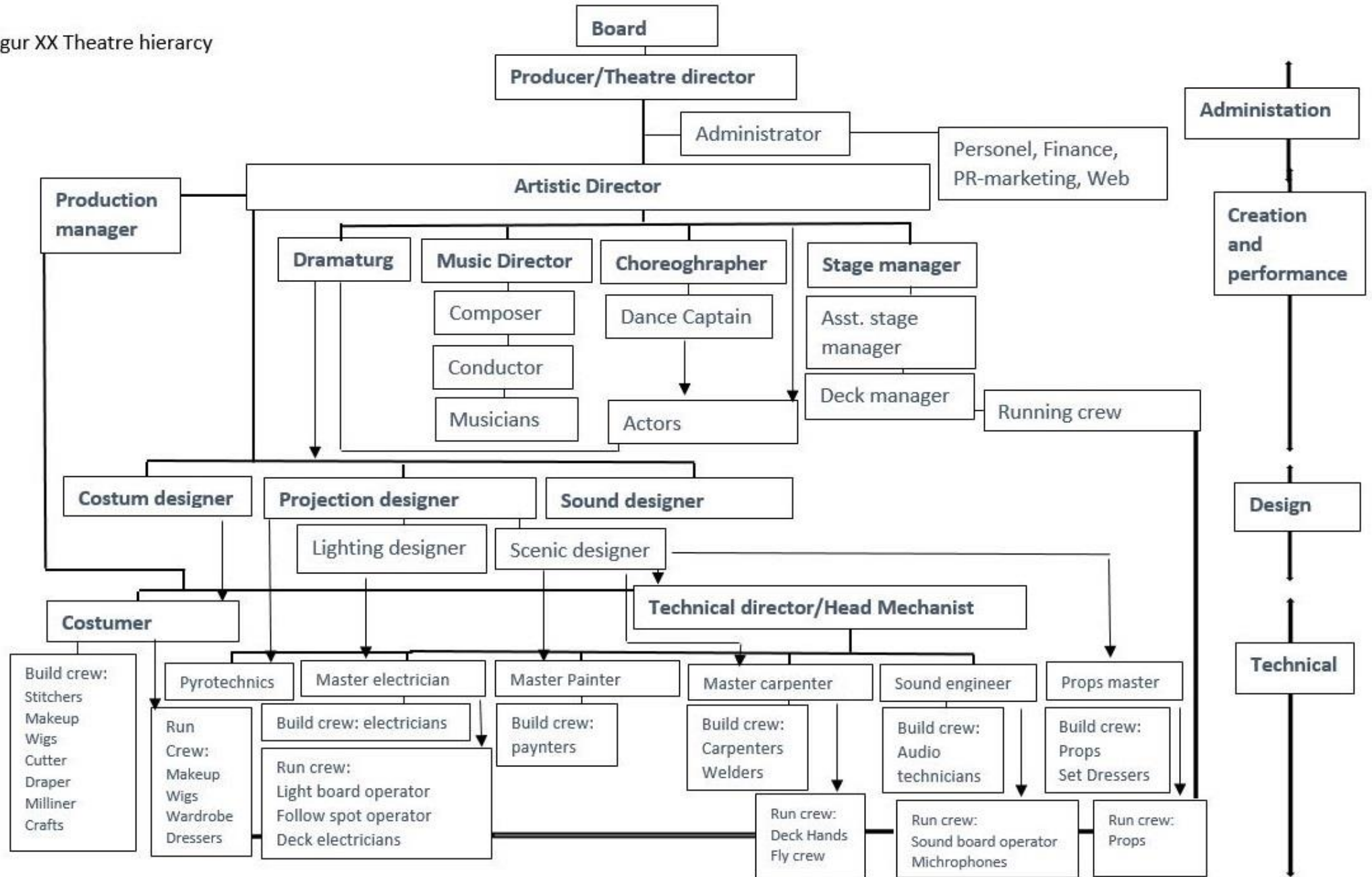
<p>4. Festival model</p> <p>Categorised: New Production Or (and) Booking</p>	<p>The music contractor can work with either festivals that only book artists with their finished programs, or with festivals that will have brand new productions (similar to the production model's actors).</p>	<p>Performers and creative artists.</p> <p>Intermediaries with authorities, media channels, event companies, management companies and other businesses</p>	<p>Combination of public and private financing</p> <p>Large area for sponsorships</p>	<p>Minimum 2 days.</p> <p>Most of them have the same period each year</p>
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5. Freelance model	The music contractor must, under the freelance model, take on assignments that vary in terms of genre and social framework. Must master a broad (portfolio) repertoire	The Music Entrepreneur and a multitude of collaborators and clients	Diversity of clients, support sources.	Only single assignments or shorter commitments
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<p>6. Combi- model</p>	<p>The music entrepreneur is a band leader and takes on assignments within a genre or a particular genre area Similar to the freelance model, but is genre-wise more specialized and more related to regular Ensembles. Similar to the freelance model.</p>	<p>Band members and a variety of clients</p>	<p>A variety of clients Support sources.</p>	<p>Only single assignments</p>
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Value chains for stage productions – supplementary competence teams

Figur XX Theatre hierarchy



This model includes my modifications and extensions relative to Kizer's original model. (Kizer, 2013) (Matt Kizer is the webmaster for BroadwayEducator.com and the head of the Design & Technology Program for Theater at Plymouth State University, Plymouth, NH.)

Livelihood Entrepreneurship in the music business means that musicians primarily aim to get a living from playing and making stage productions.

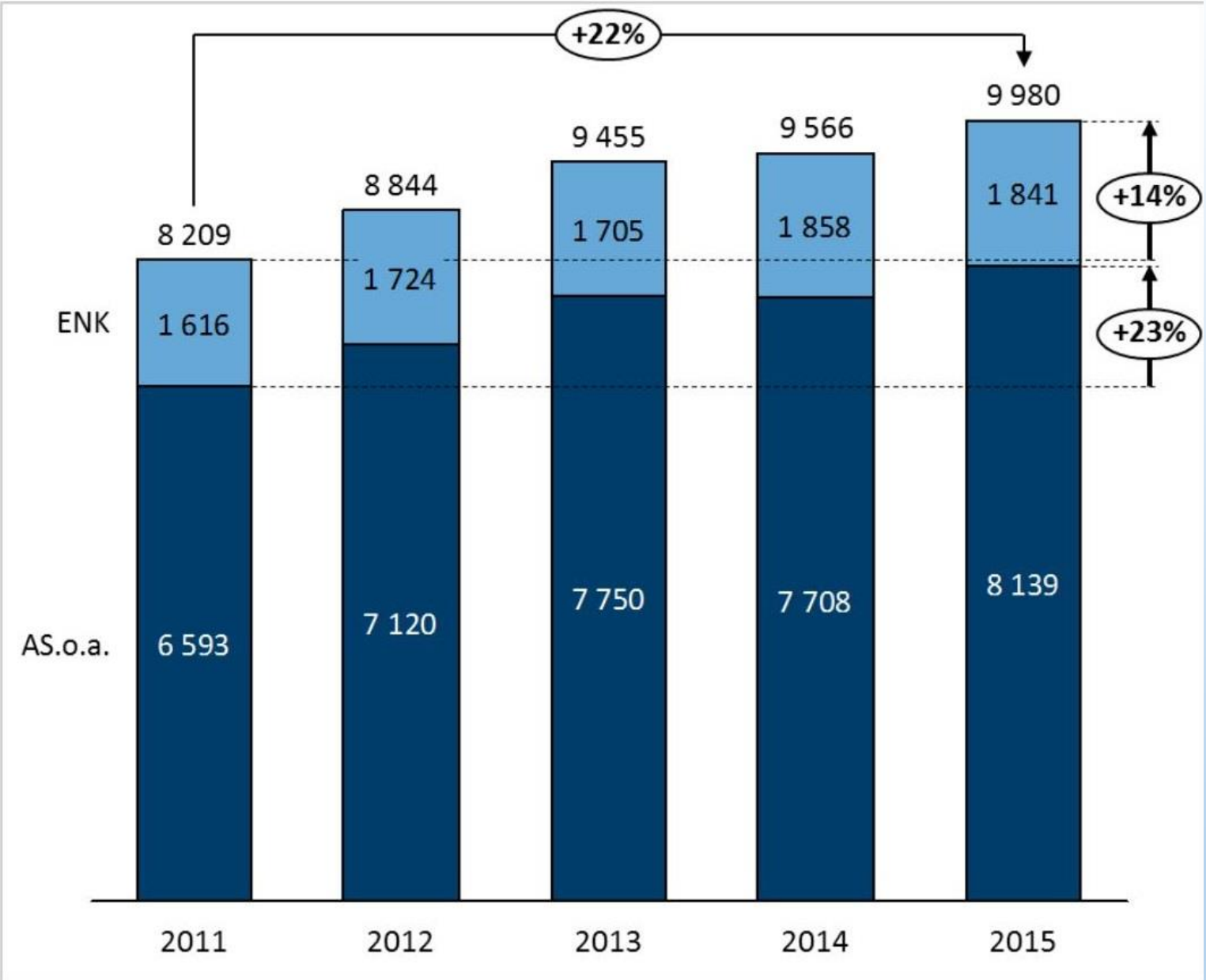
“**Definition of growth company**: a company that grows at a greater rate than the economy as a whole and that usually directs a relatively high proportion of income back into the business.

Growth companies are fast-growing, higher-risk companies. They tend to be young. Their stocks offer a higher chance of higher returns and a higher chance of losses. ... For those willing to tolerate the risk, the rewards can be quite large (and the losses can be quite large)”.(Dictionary, 2018)

Norway:

There has been a growth in turnover of 22 percent during the period. If we look at Ltd. et al. and Sole proprietorships individually, we see that the growth in Ltd. et al. is 23 percent, while it is 14 percent for sole proprietorships. In 2015, Ltd. et al. achieved 82 percent of the industry's total turnover. We notice that this figure is in contrast to the low proportion of employees in AS et al. same year, which was 27 percent. This means that the 27 per cent in the music industry who are employed in the limited company (among others) stand accounting for 82 percent of the total turnover in the music industry.

This shows a sharp distribution of turnover in the music industry, in favor of the limited companies (among others).



Majority of Sole proprietorships

Growth companies – continuously expanding

Live Nation Entertainment holds center stage as the world's largest ticket seller and promoter of live entertainment. The company significantly expanded its ticketing services with the purchase of Ticketmaster Entertainment in 2010. The firm owns or operates more than 220 venues in North America and Europe. Annually, over 580 million people attend Live Nation events. Live Nation also owns House of Blues venues through HOB Entertainment and dozens of prestigious concert halls. In addition, Live Nation owns a stake in more than 500 artists' music, including albums, tours, and merchandise. (D&B Hoovers, 2018)

Anschutz Entertainment Group, Inc.

operates as a sports and entertainment presenter. It owns and operates arenas, convention centers, theaters/clubs, stadiums, and entertainment districts worldwide; provides services management, marketing, public relations, ticketing, digital, programming, sponsorship, and procurement services; and offers venue management services, as well as specialized programs in operations, guest services, booking, and sales. It produces, markets, and promotes individual concerts in clubs, theaters, arenas, festivals, and stadiums on local and regional levels; provides design and construction advice to clients in China who are in the process of building arenas; and creates, produces, and distributes content over various platforms, as well as produces concerts. It creates sales and marketing platforms for its partners to activate and promote their brands; (Bloomberg, 2018)

Global Media & Entertainment (Global)

has begun to buy up companies in England. The interesting thing about them is the combination of a strong ownership of radio stations like Chrysalis Radio, GCap Media and GMG Radio and the new ones they buy are brand new and placed under their existing radio stations. They also have a branch of the company engaged in television production and additionally have their own company for "Artist Management Services" which includes live performances - live events - with stage productions. They are a company that has capital and growth strategy that enables both strong value chains for the production of cultural content, distribution of this in various formats and channels for value systems with paying customers. (Global, 2018)

Production companies. Event Companies. Business operators. Managements	Integrated model
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
Can legitimate a number of costs for products and services; economical, administrative and artistic.	Very few links on the production chain, cost saving for both parties . To differentiate : <i>arranging</i> (the partners does the economical /administrative work as a host) and all artistic production.
Secures internal profit through sales commission, higher fees in the proposal to client gives higher profit. Can have “internal and external” budgets; External: markets prices for deliverers Internal: reduced fees, pressure on deliverers. Bigger enterprises can press prices	Not commission based, fees for defined services. To differentiate : Fees for artistic production and fees for performers, composers, authors, choreographers, sound, light scenography.
Many links between the real deliverer of the artistic product and the “user “ / the partner/ customer	Near conceptual contact between the artistic team and the “user “ / the partner/ customer , who shall evaluate the usability of the artistic final product
Assignments with signed artists, stables, provision based strategy influences the choice of artists and content	Content and performers, free choices based on the actual concept for each individual arrangement
Must pay value added tax, VAT	No duty for value added tax, VAT
Full control with guest lists, invitations, registration and enrolment	External personal (artistic) participate just in the defined artistic work. 80

The Patron of the arts uses art on the artist's / art's premises. It is all about idealism, mild gifts without requiring any services in a business deal or profit back. Most are anonymous. A few Maecenases may ask to be mentioned in different forms, t.ex.. by a brass sign in a restored church room, but it is not the main goal for them. In some countries, there are tax exemptions for meshed activity for individuals and businesses. It provides an additional dimension in which the public can facilitate idealistic support for artists and cultural institutions.

The Sponsor

wants to use the object, in our case the arts, as part of the marketing of his own products.

Sponsoring is a business relationship built on mutual services between the object being sponsored and the company. This is true whether the object is to be found in the arts and entertainment, in the sporting world, or humanitarian organisations.

The difference lies in the fact that Maecenas, the patron of the arts, uses the artists on the artist's or art's own terms, while the sponsor is interested in using the art/artist on financial and market-related terms. Most artists want a Maecenas, but are happy to get a sponsor

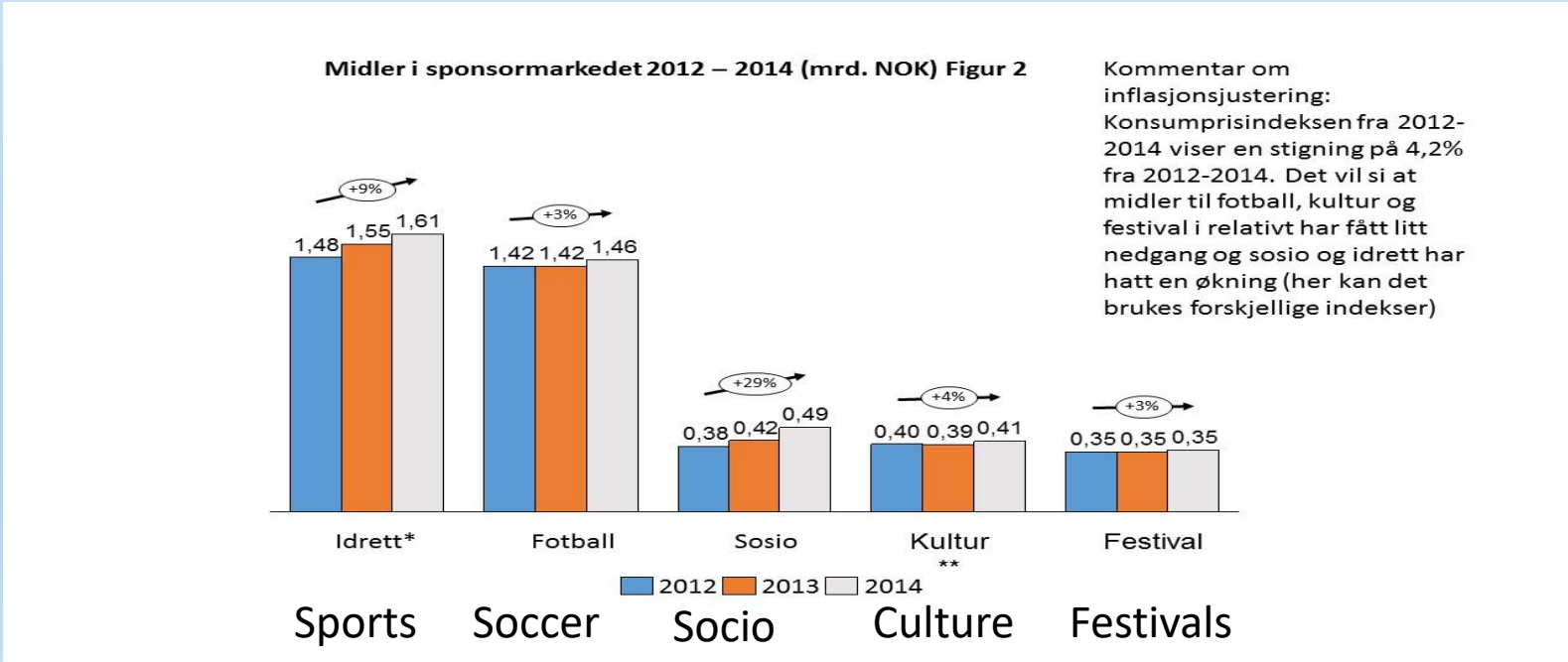
Sources for the figurs: <http://sponsoroeventforeningen.no/nb-no/sosio-okker-mest#sthash.b4vxbvA2.dpuf>
<http://sponsoroeventforeningen.no/nb-no/sosio-okker-mest>
 Kilde for 2012 <http://www.sponsorinsight.no/wp-content/uploads/2013/10/utvikling-sponsormarkedet1.jpg>
 Kilde for 2013 og 2014: <http://kampanje.com/markedsforing/2015/05/her-bruker-annonsorene-mer-penger/>

Yearly development for each category is significant.

The investments in the Norwegian sponsor market 2014: 4,3 Billion NOK

Shows higher growth than other measured growth in the Norwegian society.

Culture 9%, Festivals 8%, Soccer 35%, Other sports 37% Humanitarian / Sosio: 10%



Crowd funding

<http://www.crowdfunding.com/>

<https://www.kickstarter.com/>

<http://www.nytt norge.com/norsk-crowdfunding-skafter-deg-penger.html>

Digital distribution and sales - Streaming

Spotify Premium.

YouTube Music Premium and Google Play Music.

Amazon Prime Music/Music Unlimited.

SoundCloud Go.

Pandora Music.

Tidal.

Deezer.

iHeartRadio.

Blockchains

A blockchain is a continuously growing list of records, called blocks, which are linked and secured using cryptography. Each block typically contains a cryptographic hash of the previous block, a timestamp and transaction data. By design, a blockchain is inherently resistant to modification of the data. It is an open, distributed, decentralized ledger that can record transactions between two parties efficiently and in a verifiable and permanent way. (Wikipedia)

Integrated value-based model: Telenor Culture Program, brand video.

<https://1drv.ms/v/s!Aj4VgA9Z6QnEqTzrqVXQaN1zol6I?e=1mLqzX>



Thanks to all of you for the attention!