

Student: Filipa Baldeva N: 1913376

Lecturer: Janet Green

Entrepreneurship Assessment 2/2

HOW TO KEEP THE FOCUS ON ART AS AN ENTREPRENEUR

RECOMMENDED MAINTENANCE TECHNIQUES AND SYSTEMS, GROWTH AND DEVELOPMENT PROCESSES



Figure 1 Working version of Worldly (2020)

This paper will address the theatre in its current perspective, which contributes to entrepreneurial motivation in the search for new approaches to launching a service influenced by the prevailing economic and cultural environment, drawing on business examples.

With the development of technology, it is becoming easier to lose the focus of the buyer, the need to create a favourable environment for the development of entrepreneurs is extremely important. A lot can be said about the needs and feelings of the actor when on stage, but it is more difficult to examine as an impartial observer. When it is usual for our attention to be attracted by posters and lights in front of the theatres, an opportunity to make a choice for performance from the pages of culture, the acquisition of information about upcoming titles from cultural sites, but during 2020 this not exist due to the pandemic! The need to direct and maintain the viewer's / client's attention to theatrical events is becoming increasingly difficult. It is much easier to find an approach to the audience when the theatrical poster is placed in a framework of presentation, offering, happening or not happening, given 2020 and Covid-19 and what are the opportunities for future development. One of the ways that can be found is a paid platform presented by Worldly (Fig. 1). This platform recommends and discusses issues related to the theatre, with the option of a monthly live broadcast choice with included feedback features such as applause, the ability to write an opinion about the production and the actors. The platform will also offer additional options when purchasing a ticket for the selected performance depending on the price with alcoholic and refreshing drinks of your

choice arriving at the address on the day of the performance, which the spectator can enjoy not only during the intermission but also during the staging itself. This idea is provoked by the specifics of the acting profession, where the actor has to communicate with the audience, which in 2020 was prevented from being in the theatre. Worldly will recommend titles from different parts of the world and through the platform will allow users / viewers to get acquainted with different faces, trends and techniques in theatre used in the world.

The excitement of the appearance of a "shoot" on a tree, whether left or removed so as not to interfere with growth or is an option for its preservation.

The point of view in Brecht's play "Mother Courage and Her Children", which developed between 1624 and 1636 during the Thirty Years' War, is very apt to be seen as a model of entrepreneurship created in drama. It tells the story of the saleswoman Courage, who tries to develop her trade during the war and thus loses her three children (Brecht B., 1939). Entrepreneurship, trade, and the price paid by the passion for trade are seen in this drama. With the global development of technology and easy access to information, ideas, channels and changing values depending on the social and environmental factors, it is perhaps the theatre that will be able to survive even as an archaic stop for feelings.

For this purpose it is necessary to prepare a business plan "Hashemi and Hashemi (2020) provide five guiding themes to address in developing the plan: great idea; a mixture of conviction and research; making sure you can cover any material gaps in your personal experience; prices, volumes and break-even; and keep the embryo business running until you are generating a cash flow" (Bolton, B., Thompson, J., 2004, p. 392). In addition to this is "Olivier (2002) Entrepreneurs can create new commodities or improve the plan of producing an old commodity through creative organising" (M. Saayman, M., Douglas, M., de Klerk, S., 2009, p. 18).

The inclusion of the Subscription business Model and Advertising business Model is extremely important in building the structure and strategies.

Business plan for online paid platform:

The content will be selected information about performances around the world with focus on interesting and significant texts, positive professional criticism, awards.

The market will be available to anyone who pays for the platform that provides them with membership in a monthly or year-round subscription.

Marketing strategies and their implementation for e-market, including the study of different accesses in countries with more complex communication regime (China).

The delivery of information related to problems and events in theatrical life as well as live broadcasts of performances by negotiating with local teams have proven their professionalism.

The financial side is the value range of the required investment with opportunities for advertising, sponsorship and collaboration.

Consideration of the legal side is of utmost importance, the size of the market and its power, as well as the protection of copyright and consumer data.

The people for whom this platform would be of interest are actors, connoisseurs and those who want to spend their time differently.

The risk part is the different profitability of the population in the countries and the return on the cost used for capturing, delivering and collecting information.

“PESTEL factors which examine macro-environmental factors according to six key types: political, economic, social, technological, ecological and legal. These factors include both market and nonmarket aspects” (Johnson, G., Whittington, R., Scholes, K., Angwin, D. and Regnér, P., 2017, p. 34).

Political

One of the political reasons may be censorship. Also, on the one hand, its subsidies from the state "This statistical displays a ranking of theatres receiving the most government funding from the Arts Council England between 2015 and 2018. Over these three years, the Royal National Theatre and The Royal Shakespeare Company received the highest amount of portfolio funding from the Arts Council of England "(Luty, L., 2018) and on the other hand the attitude and care to the freelancers.

Economic

The economic side of the industry is a steady increase in the price of theatre performances "The price of theatre tickets in the United Kingdom (UK) has gradually increased over the last six years. On average, theatre tickets in the UK cost 27.10 British pounds in 2018, over two pounds more than in 2017 "(Luty, L., 2019).

Social

"Those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives by Landry et al. (1993)" (SHELLARD, D. and MCDONNELL, B., 2006, p.6).

Technological

Theatre in particular teams and actors have the opportunity to connect with their fans through online channels. Technically, the theatres have much better sound, light, effects, which gives a richer and deeper impact of text and acting.

Ecological

This factor is extremely related to the theatre, namely by developing projects with social themes and with people behind causes for environmental protection. "Posits that theatre has an "ecology," which in recent decades has been "threatened" by the shift to performative society" (Hughes, J. and Kershaw, B., 2009).

Legal

In this part, the theatre deals with community issues such as Women's Domestic Violence, Violence against Children and others "The idea of "Summer-night Awakening" was born after we looked deeper into the world we are living in and we realized that it is not only Crisis of poverty that we are suffering from, our society is going through inner Crisis of communication and morality values" (Caravan project, 2014).

Maybe one day Worldly will ask Mr. Musk: Where's Marsly?

Is the entrepreneur not accompanied by other mechanisms of life?

REFERENCES

BERTOLT BRECHT, 1939. *Mother Courage and Her Children*.

BOLTON, B. and THOMPSON, J.L., 2004. *Entrepreneurs: talent, temperament, technique*. Elsevier.

CARAVAN PROJECT, 2014. *RISING FROM THE CRISIS*.

HUGHES, J. and KERSHAW, B., 2009. Theatre Ecology: Environments and Performance Events. *New theatre quarterly*, **25**(1), pp. 102.

J. LUTY, Aug 9, 2019-last update, Average price of theatre tickets in the United Kingdom (UK) from 2013 to 2018*. Available: <https://www.statista.com/statistics/515688/theater-ticket-prices-in-the-uk-united-kingdom/>.

JOHNSON, G., WHITTINGTON, R., SCHOLE, K., ANGWIN, D. and REGNÉR, P., 2017. *Exploring strategy*. Eleventh Edition edn. Harlow, England ; Munich ; Cape Town [und viele weitere]: Pearson.

L., L., Jun 19, 2018-last update, Leading subsidized theatres ranked by amount of funding received from Arts Council England from 2015/16 to 2017/18*. Available: <https://www.statista.com/statistics/510623/most-subsidized-theaters-by-funding-amount-in-england-uk/>.

SAAYMAN, M., DOUGLAS, M. and DE KLERK, S., 2009. Attributes of Entrepreneurs at an Arts Festival. *The Southern African Journal of Entrepreneurship and Small Business Management*, **2**(1), pp. 17-29.

SHELLARD, D. and MCDONNELL, B., 2006. *A social impact study of UK theatre*. Arts Council England.