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Marketing Plan for a Circus Production

Case company: Cie Nuua

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ABSTRACT

This thesis was created for case company Cie Nuua. The purpose of this thesis was to explore which means of marketing are the most suitable for Cie Nuua to promote their upcoming production, the case study, and their circus group. The final objective was to create an efficient marketing plan for the case company to apply it in a way they see most suitable.

The study is divided into two main analysis subjects: exploring the world of performing arts and circus and the industry of new marketing means. The theory parts are based on review literature whereas empirical data was collected by a series of open interviews with a member of the case company.

In the process it became clear that the potential opportunities of contemporary circus industry in today's society are remarkable. This study is hoped to inspire further research while the potential of this market is put in use.

Key words: performing arts, marketing plan, viral marketing

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TIIVISTELMÄ

Tämän opinnäytetyön kohdeyrityksenä toimii nykysirkusryhmä Cie Nuua. Opinnäytetyön tarkoitus oli tutkia Cie Nuua:lle sopivimpia markkinointikeinoja, joiden avulla yritys pystyy mainostamaan tulevaa esitystään sekä heidän sirkusryhmäänsä. Tutkimuksen päämäärä oli luoda tehokas markkinointisuunnitelma, jota työllistävä yritys voi soveltaa parhaaksi näkemällään tavalla.

Tutkimus on jaettu kahteen analysoitavaan pääaihealueeseen: esiintyvän taiteen ja sirkusmaailman tutkimiseen sekä uusien markkinointikeinojen alueeseen. Teoriaosuudet pohjautuvat lähdekirjallisuuteen, kun toisaalta empiirinen tutkimusosa pohjautuu useisiin avoimiin haastatteluihin Cie Nuuan toisen perustajan kanssa.

Tutkimusprosessin aikana nykysirkusalan potentiaali tuli erittäin selväksi. Tämän tutkimuksen toivotaan inspiroivan useampiin tutkimuksiin nykysirkuksen saralla.

Asiasanat: esittävät taiteet, markkinointisuunnitelma, viraalimarkkinointi

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1 INTRODUCTION

In this thesis, the author is focusing on marketing of a production by a contemporary circus group Cie Nuua. Their performance *Lento* has its' premiere in spring 2013. The study takes a look into the world of contemporary circus (*Nouveau Cirque*) and other competing performing arts.

In a time of economical crises, people are more aware of how they spend their money. The advantage of entertainment business is the unique experiences it can offer for an audience. (Cohen 2008.) In this particular show *Lento* the jugglers are using helium balloons. They bring something new to the table and the balloons can give a memory lane -trip back to a spectators' childhood. Everyone has let go a balloon or to and cried when it has flown away. Now more than before shows like this give people an escape from their everyday life, bringing hope and comfort (Cohen 2008).

1.1 Thesis Background

Choosing to market a contemporary circus piece is based on the current status of circus in Finland. Traditional circus has been in Finland for 200 years as a marginal art form. In 2002, Cirko - Centre for New Circus was established in Finland while the industry was in a low point. Now contemporary circus is looking for a breakthrough to raise this art form to compete with other performing arts, 30 years behind of the development of the industry in France. (Guy 2001, 11.)

The status of circus arts has been slowly progressing in Finland since the 1980's. The tax for entertainment was removed under a longterm pressure from entertainment enterprises. In the 1990's pioneers of contemporary circus were working to establish a place in the performing arts committee which gave them a spot in the cultural game of the small markets in Finland. (Guy 2001, 12.)

In France, circus arts have been supported by the government since 1985 when the National Center for Circus Arts (CNAC) was established (Centre national des arts du cirque 2010). Finland was not yet ready to support this art form during a time

of building as well as developing national institutions (Guy 2001, 12). But in this time of social media, time of people needing entertainment, the revolution of contemporary circus can have a chance.

1.2 Thesis Objectives and Research Questions

Monetary goals put aside, the ultimate objective of this study is to create more performance prospects for Cie Nuua and increase visibility for their current production piece *Lento*. This final objective to be reached, the profile of contemporary circus in Finland has to be raised and the company has to be better connected with their current and potential customers. The final theory of the conducted marketing plan is created for the case company to apply it to their promotion in a way they see appropriate.

The research questions are there of based on the objectives stated above.

1. How to get contemporary circus more into the public view in Finland?
2. **What are the new means of marketing to be used, to reach the target customers?**
3. How to increase the visibility of Cie Nuua and its' current project *Lento*?

1.3 Theoretical Framework

To understand this study, the key concepts of marketing plan and contemporary circus have to be defined. The goal is to create a new marketing plan for Cie Nuua within the guidelines the company has set out. The researcher has a lot of flexibility regarding the marketing. However, the circus group's organized schedule and their existing promotional tools, limit the planning to some extent. The focus of this new plan is on promotion.

The field of marketing and the field of circus arts are almost opposites when it comes to the literature published in these subjects. The scope of marketing literature is large. The task of finding the most relevant and reliable sources is intricate, and thus the researcher has to have a critical mindset. The circus industry, however, is global but small. Therefore, the sources of information are

noticeably narrower, and the range has to be expanded to the field of performance arts to have a wider platform for comparison.

1.4 Research Method and Data Collection

This thesis has been conducted as a qualitative research. First and foremost, the method is suitable for reaching the objectives set for this study. The end goal is to attract potential buyers and to make the case company and its' production more high profile. The topic being fairly new, not a lot of numerical data existing, this approach was seen as the best by the researcher. The criteria for a qualitative research set by William M.K. Trochim (2006), is so that the researcher should have some experience on the explored topic. Therefore the researchers' own experience on the subject of performing arts and her connections to the circus industry are taken into account in the interpreting face of the study.

The data is analysed by interpretive methods, using different analysis models build on the basis of several marketing theories. The interpreting of a data is based on generalizations of smaller case studies. The study is persieved from an inductive perspective, to create a working marketing strategy for a particular circus production, utilizing new marketing means.

The theoretical base data has been collected from review literature. This literature is mainly based on first hand information and not on previous studies surrounding this topic. The empirical part of this study has been interpreted from original data collected directly from the case company in a course of multiple interviews with a member of Cie Nuua, Olli Vuorinen.

As the basis of marketing theories are the books of Kotler & Armstrong (2004) and Blythe (2009). These books where chosen by Kotler's reputation as a known marketing guru and the fact that both pieces of work are rather new. Considerable amount of available marketing literature is more or less outdated and the challenge was to find more current information. The sources used in this thesis are up to date and narrowed down to more current fields of marketing, such as viral marketing. The focus of viral marketing is on Social Media Marketing and Blog Marketing.

Published books of contemporary circus industry are rather limitedly found. The corner stones of this thesis became the books of Purovaara (2005) and Guy (2005). More current theoretical data is collected from the internet to cover the other forms of performing arts, dance and theatre arts.

1.5 Research limitations

The current business plan of Cie Nuua for their production *Lento*, places limitations to the new marketing plan to some extent. The artists have a view on how they want to be perceived and this image is respected in the course of planning. Particularly, their artistic view may be a hinderance for creating the most cost-effective marketing plan.

The research has been conducted with certain guidelines given by the case company. The researcher has been awarded to work on her own terms but the ultimate decision of implementing the plan is in the hands of the producers. The product, price and place have already been agreed on to a long extent. Therefore, this study mainly focuses on the promotional side of a marketing plan and is not allowed to effect on the content of the product.

Another limitation for conducting this research is the limited budget of the production. Only a small portion of the full budget is reserved for marketing, let alone for these new marketing means. The company has applied for monetary contributions from several parties which gives these parties a certain amount of control as well.

The marketing plan will be limited to the field of contemporary circus in Finland. It will rather be compared to other performing art forms such as theatre and dance, leaving traditional circus out of reach for this research. Circus industry being so small, creates its' own challenges. The information is not available for all and many things of researcher's interest are yet to be written. The interpretation is based on the researcher's own experience, perception of competing productions and the information gathered from the artists themselves.

The premiere of the promoted production being in 1st to 7th April 2013 in Helsinki, the marketing plan is concentrated on Finland in this particular study. Due to the short promotion time, the plan is short-term oriented looking forward to approximately 6 months from the publishing of this research. In the conclusions, future opportunities are to be presented. However, actual proposed timeline of the plan ends in May 2013.

1.6 Thesis structure

This thesis is divided into six main sections. In the first chapter of Introduction, the layout of the research is covered as on what, why and how is the thesis conducted.

In the second chapter marketing theories used in this process are introduced in more detail. It starts with very basic concepts around creating a marketing plan and continues to cover newer marketing means such as viral marketing.

Industry Analysis consists of three separate fields of performing arts. History and competitors of each field are the two parts of the analysis. The case company Cie Nuua's field of contemporary circus in Finland is to be analyzed first followed by of competing field of dance arts and more precisely its' contemporary form. Theatre arts are competing of the same markets and are not to be disregarded from this analysis. In theatres the performance halls and productions are in closer scrutiny than specific theatre groups.

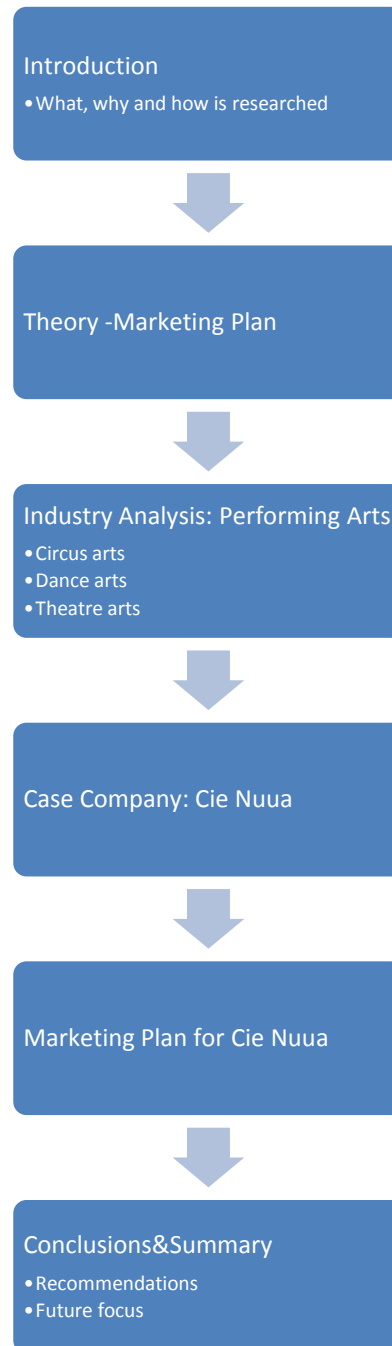


FIGURE 1. Thesis Structure

After the industry analysis, the case company Cie Nuua is under a microscope. The company is introduced, their strength and weaknesses to be evaluated and opportunities and threats recognized by a SWOT -analysis. Not to forget that the marketing plan covers more specifically their work in process *Lento* -production piece, which is described in more detail in this chapter.

Then the actual recommended Marketing Plan for Cie Nuua is revealed. This marketing plan is created around the timeline of *Lento* which has its' premiere in spring 2013. Therefore the timeline is short. Also issues recarding the artistic image of Cie Nuua and limitations regarding the budget are taken into account while creating this plan.

The thesis is finalized by a conclusion and a summary section. In the conclusion the researcher gives clear recommendation for the company and for future research. A short summary is needed in this study to make the big picture of the thesis clearer.

2 MARKETING PLAN -THEORETICAL APPROACH

In the study, the focus is not in any specific marketing strategy but the goal is to implement the most effective strategies for promoting the company and its' production at hand. The platform for the plan is on marketing process. Marketing analysis involves the market segmentation which is based on designed marketing mix of product, price, place and promotion. For a full analysis, the case company, the production and the biggest competitors are evaluated. Also the stakeholders are handled in the process. The implementation and controlling of the final marketing plan are on the responsibility of the case company, Cie Nuua. (Kotler & Armstrong 2004, 51.)

2.1 Marketing planning process

From the traditional marketing mix, the emphasis on this plan is only on the promotion part. According to Jim Blythe in his book *Key Concepts in Marketing* (2009), promotion has two major components that are divided into smaller units: branding and the communications mix. Branding opportunities will be proposed while presenting future prospect but communications is in a key position in this marketing process and choosing the most suitable marketing channels.

In this case of cultural production the focus of using brand as a differentiating device could be most beneficial for Cie Nuua (Blythe 2009, 165). They are a newcomer in the show business and the whole contemporary circus industry is a rather new phenomenon in the Finnish market. The intention is not to differentiate circus too much from other performing arts such as dance but to incorporate the image of better recognized industries, then differentiate and to use that as an advantage.

Communications mix has several important elements of promoting. In this case advertising online, publishing press releases, sponsorship and public relations (Blythe 2009, 175) should be the most highlighted vocal points. A new and current mean of communications and marketing is blogging. According to Jeremy Fright (2006), blog marketing will revolutionize the business world. It is a way for a company to get more visibility, mold their product according to customers'

up-to-date feedback and make internal communications easier, especially in large scale companies.



FIGURE 2. The marketing process

The basic structure of any marketing process is shown in Figure 2. The process starts by analyzing the current situation of the market, the company, competitors and anything else affecting the marketing plan itself. Then to create an efficient plan you have to have SMART -goals: Specific, Measurable, Achievable, Realistic and Timebound. When the goal is clear target groups have to be established by segmentation. After all that it is crucial to choose your marketing means accordingly.

After all those steps the actual process of creating the marketing plan can start. Creating is the easy part but the execution is the one that will follow through the plan. During and after this execution process, continuous monitoring is required to achieve the goals. Evaluating the success or failure of this marketing plan is crucial and re-adjustment to the existing plan is to be made accordingly.

2.2 New means of marketing

The difference between public relations and marketing actions on the internet has vague limits. What also separates the old ways of marketing offline is the reach of the buyers online. Internet allows a company to go global in a short period of time. It is imminently easier to target specific groups and not only focus on the mainstream audience. After the premiere, performing arts productions are affected by reviews. To create a channel where the public can express their opinions, might make or break your show. (Scott 2007, 25-26.) The question here is whether the old saying, “all publicity is good publicity”, is true or not. This is what Cie Nuua could use as an advantage especially as an unknown newcomer.

Cie Nuua already has a website. The site itself has a good look to it but they are not utilizing the potential of it to the fullest. A goal is to get the customers to visit the company site where more information is available. Also, it cannot be disregarded that in the entertainment and culture business, connections are one of the most affecting factors which determine if a company will have an opportunity to show their talent.

2.2.1 Guerilla Marketing -Flash mobs

In an article by Zeller (2012), guerilla marketing as well as social media marketing are called as a perfect strategy for unwealthy entrepreneurs. To do a campaign, on such a small budget as Cie Nuua, requires cost-effectiveness. Another agenda behind choosing viral marketing is when the market for a certain product is rather limited. There is no use of doing a national advertising campaign when target groups are extremely specified.

YouTube is not anymore the cutting edge channel to broadcast your videos or get your message across but it is still fairly current. A good example of this is a campaign made to promote Sheffield Hardware and Sporting Tool Manufacturers. They were doing rather well but there were two companies monopolizing the national markets; Stanley Products and Irwin Tools. Instead of just praising themselves in a marketing campaign Sheffield also made a joke out of their competition. By creating characters; “Stanley” and “Irwin” who are not handling

the job well, and “Sheff” who saves the day, they are making a bold statement to their customers as well as their competitors. (Zeller 2012.)

A highly known part of guerilla marketing; flash mobs are short public displays from a group of people who have agreed on it beforehand via social media, for example Facebook, Twitter, and sometimes text messages. This has been a new type of entertaining event that has made viral marketing to come alive. It might not have started out as a marketing mean but now it has been used by big companies in the cellphone business, such as T-mobile and Motorola. (Brejzek 2010.)

Motorola organized an air guitar- flash mob in Sydney, Australia back in 2005 to start off their marketing campaign “Here”. Motorola got to see its’ brand awareness in action when there were around 3,000 people rocking out to Thundestruck by AC/DC. (Motorola amuses with flash mobbing: Asia's Newspaper for Media, Marketing and Advertising 2005.) This PR stunt left a powerful message about the strength of getting people together, not feeling like they are forced by advertisements. It is a way to use people without them actually feeling like they have been used for a company’s benefit.

2.2.2 Social media marketing

Evans & McKee describe in their book about Social Media Marketing (2010, 4-5) the importance of *the social media cycle*. This is the base of why marketing in the social media is revolutionizing the whole marketing industry. The cycle is divided into marketer- and user-generated actions. Marketers’ main tasks initially are creating awareness of the products, then getting the consumers to consider and finally closing the deal with a purchase action. After the sales, consumers are using the product, forming an opinion of the product and finally talking about their experiences. These opinions affect other people’s purchasing decisions while that information is available for potential new customers in the consideration phase.

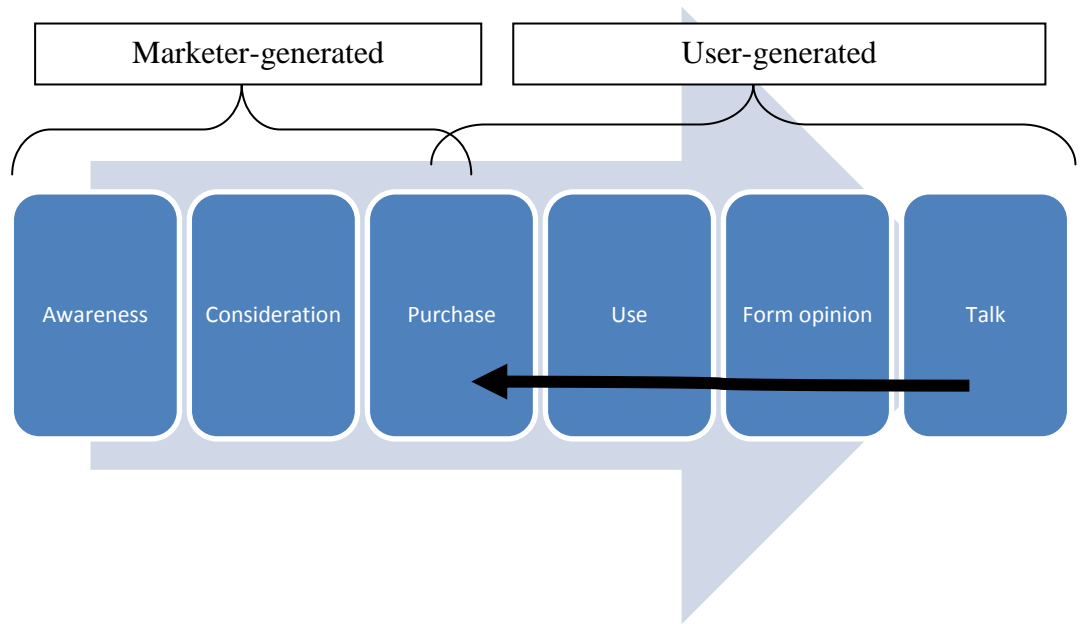


FIGURE 3. The Social Feedback Cycle (Modified from Evans & McKee 2010, 5)

This cycle brings priceless information to the marketers, such as:

- product development ideas,
- arising problems to be handled - weaknesses,
- customer awareness - how are marketing means reaching people
- and new opportunities (Evans & McKee 2010, 7)etc.

In a news article from year 2009, new way of marketing Broadway shows was addressed. Even this high profile theatre society is using social media to reach their audience. According to a director of a Broadway agency it is a way to not only get a hold of friends of the theatre but all of their friends as well. (Cox 2009.) The spread of a marketing message is wider than before and there is no higher recommendation than from friends and family. It has been stated that word of mouth is the biggest factor people rely on when choosing what type of performance they would like to see (Cohen 2008).

Twitter is internationally widely used. Therefore, Broadway shows have been using it as a channel for the past few years. Rather than guiding customers to their home sites, Twitter is the place to go. A major advantage of using social media: it is free of charge atleast for now. On the downside, the interaction in social media has to be daily covered and it takes considerable amount of time and workforce.

(Cox 2009.) If your page is not up to date, people most likely stop following you. But there has to be a balance and not to bombard your followers either with too many straightforward marketing messages. **Facebook**, the same as Twitter and other social networking sites, needs a lot of hours to work on but it will give a company a powerful marketing tool.

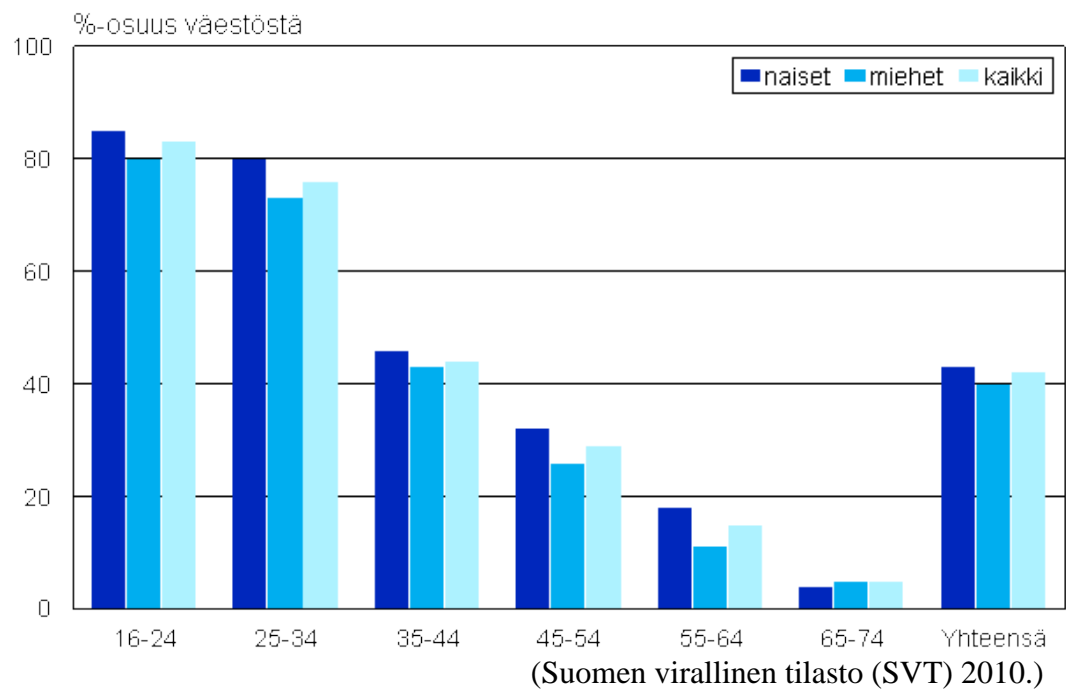


FIGURE 4. Registration in Social network sites in 2010, Finland

In a research conducted in 2010, Tilastokeskus concluded that 83% in an age group of 16-24 were registered members of a social network site in Finland. Between the ages 25-34 the percentage was 76%, not dropping significantly. Overall, more than 60% of social network sites' users follow the sites daily. Therefore, pages like Facebook and Twitter have to be targeted. The age groups are taken into more consideration in segmentation.

2.2.3 Blog marketing

Blogs, also known as weblogs, can be defined as a sequence of regularly updated internet publications. It is kind of a virtual diary where instead of not letting anyone read it, it is meant to reach the public. The boom of blogs started

developing when first sites specifically created for bloggers were released. (Blog 2012.)

In a study by Tecnorati's State of the Blogosphere (2011) the breakdown of different types of bloggers was divided into five main categories starting from the most common type:

- **Hobbyist** (60%): People who blog for their own satisfaction. Do not spend a lot much time online.
- **Professional part-time and full-time bloggers** (18%): Individuals who spend time to promote their main source of income or they might write full-time. Blogging might be a part of their income.
- **Corporate** (8%): Persons maintaining a blog for a company and the content is mainly business and industry oriented. Main objective to create more visibility for a corporate or a brand. Success of a blog is measured in the amount of visitors on that site.
- **Entrepreneurs** (13%): Entrepreneurs or individuals posting on a blog for a company or their own business.

As there are are different types of bloggers, there also are different ways of blogging. Lee (2008) describes three blogging types: **Original Content Oriented**, **Link Content Oriented** and **Splogs**. Original content-oriented blogging is about writing your posts purely reflecting your own ideas, thoughts and experiences. This type might not be the best option as a marketing tool unless the blogger has already established a name for themselves and has a lot of followers. Hobbyist can be found in this category. Also, some professionals are blogging this way too when they already have established a high level of expertise in their field.

Link content-orientated blogging is where the power of marketers can be found. It is about creating own content, meanwhile taking advantage on other sites and linking those on a main page. The most followed blogs in the world are relaying on this technique. The convenience of finding all necessary information from one page attracts internet users. In addition, the more links on a blog, the more hits of that specific blog can be found via search engings. Link content-oriented blogging

is a way to get higher visibility for a company and ultimately make more profit. (Lee 2008.)

Lee (2008) considers Splogs as the spam mail of blogging. These Splogs are automated blog posts which use rss software to create content. The content of this page is created by using only outside sources, linking etc. and not personalizing the posts by blogger's own ideas.

As a new mean of marketing, the reach of a blog should also be something more than the old informational message of what, where and why to buy. According to Jeremy Wright (2006, 5) blog marketing and blogging in general has three main tasks:

- giving information to customers,
- building relationships
- and knowledge management.

Information is meant to keep the customers up to date about what is going on in a company. In addition, this lets the company to see how consumers are reacting to news. The next step is to make customers as advocates for the company and for their products. Creating good experiences, and there of creating opinion leaders to spread the word. The third task of a blog, knowledge management, is to bring necessary knowledge to the right people on time. (Jeremy, W. 2006, 5.)

The challenge lies in the fact that blogs are not yet active communication platforms in Finland but rather a one way street for sending a message. Only around 10% of blog followers have commented on any blog post. However, approximately 45% between ages 16-74 are reading blogs and 30% of them follow those at least weekly. (Suomen virallinen tilasto (SVT) 2010.) This was the situation two years ago and the possibilities have only grown since then. The international markets are considerably ahead on blogging and it provides future prospects for Cie Nuua.

3 INDUSTRY ANALYSIS: PERFORMING ARTS

The entertainment business is highly competitive. Where as, you might have a unique performance you will always have other types of shows competing for the same place on the market. Circus industry is quite small but the level of talent is also fairly high. If you are in the circus world, you know more or less all the professionals in your country by name. The biggest threats for Cie Nuua might come from other forms of entertainment but we cannot disregard the representatives of contemporary circus either. Traditional circus in this case is not seen as a direct competitor and is left outside the industry analysis at this research.

3.1 Contemporary Circus

Contemporary circus, *Nouveau Cirque*, can be defined as a series of circus art forms used in artistic performances in a new innovative way (Canada Council of the arts 2012). Oftentimes, different performanince arts, such as dance, physical theatre and creating illusions, have been incorporated to these shows. Also, performance locations are many times outside the traditional circus tents. Not to forget the whole origin of circus, some contemporary shows are carried out in the streets or even in tents.

Contemporary circus has its' roots in the 1970's France. It was not created on an empty canvas but after the Second World War, France had gone through powerful political, cultural and social changes. (Purovaara 2005, 116.) Arts were able to flourish under the protection of a new minister of culture Jack Lang. Lang made it possible to triple the financial aid to cultural industries, funds granted by the French government. (Purovaara 2005, 18.)

In France the circus industry has been supported by the government for decades and there of many artists seek to have their career started there. The Centre National des Arts du Cirque, CNAC (National Centre for Circus Arts) was established in 1985 by the ministry of Culture and Communication. CNAC contributes to the circus industry by providing education and doing research on the fields of performing arts. (Centre national des arts du cirque 2010.)

The contemporary circus in Finland remains until this day rather unknown from the general public. This new form of performing art came to Finland in the mid 1990's but at the time even traditional circus was struggling to survive. The first push towards more contemporary performances came from visits of French contemporary circus groups. A Finnish youth circus in Tampere, *Sorin Sirkus*, was the first to take influences from the groundbreaking Canadian *Cirque du Soleil*. Finland's first and still one of the most successful contemporary circus companies *Circo Aereo* was based in 1996. (Purovaara 2005, 184-186.)

3.1.1 Contemporary Juggling

The history of juggling is long but since the 19th century jugglers started to become as true professionals of their trade. In the beginning, contemporary juggling started including other art forms such as dance and theatre into their creations. A lot like other styles of circus started having vague limits on where one art form started and another ended. (Appendix 2)

In addition, this melting of styles brought something else to the table. Jugglers, or as called on their own terms *object manipulators*, started exploring new objects to use in their performances. Instead of basic balls and clubs, innovative jugglers began experimenting with various daily items such as eggs, plastic bags and food. At the beginning of the history of juggling, the technique of the performer was the vocal point where as now the focus has shifted towards the artistic talents of a performer. (Appendix 2)

3.1.2 Contemporary Circus Groups

There are around 20 permanently established contemporary circus groups in Finland (Sirkuksen tiedotuskeskus 2012a). They are in direct competition with Cie Nuua. The circus industry being so small, the competitors have to work together to establish an overall higher profile for contemporary circus in Finland. Internationally, there is more competition but also considerably more opportunities.

Circo Aereo was established in the mid 1990's and the company has done outstanding work for contemporary circus in Finland. The group is probably the most recognized Finnish circus group internationally. (Circo Aereo 2007a.) Maxim Komarov, the artistic director of Circo Aereo, has also a significant role in Cirko - Centre for New Circus and the Finnish Circus Information Center (Circo Aereo 2007b). This circus group is Cie Nuua's biggest direct competitor in their field in Finland. Even though Circo Aereo is well known in the circus community, they are yet to get the attention of the general public.

WHS (2012) describe themselves as a contemporary circus / visual theatre group. This group of two performers, juggler Ville Walo and magician Kalle Nio (former Hakkarainen), has the use of visual video installations as their competitive edge. This competitive advantage makes WHS more versatile and their shows can be therefore categorized in several fields of entertainment. As their marketing mean, they have created a blog on their website which is a step in the right direction. However, the updates could be a bit more appealing for their readers if there were more possibilities for interaction between the writers and the followers. At the moment WHS are publishing their blog only in their website but it would get more attention linked and published on a separate platform. Cie Nuua could be the first Finnish contemporary circus group to use blogs to their full marketing potential.

Cirque du Soleil (2012a) defines their spectacles with eight characteristics: acrobatic performance, acting, art forms from around the world, imaginary worlds, dance, daring, dexterity and grace. In 1984 when the circus company was just starting up in Quebec there were only 73 people working. Since then Cirque has transformed into an international company with more than 1,300 performing artists and overall 5,000 employees worldwide. What makes this contemporary circus group unique is their ability to manage their own costs. In fact, they have not received any grants since 1992 neither from public nor private sector. (Cirque du Soleil 2012b.) This should be a goal for every performing arts company but many artists rather pursue their artistic vision than create something commercial.

Cirque du Soleil is also a pioneer in marketing of the circus industry. They are not spending all their money on traditional posters and fliers but rather concentrating on the virtual marketing. They can be found on every major online channel; Twitter, Facebook and Youtube. However, Cirque is still using TV advertisements to take an advantage on the visual impressiveness of their shows.

The interesting part of the strengths and weaknesses of Cirque du Soleil is that it depends solely whether it is perceived from a circus professional's point of view or someone outside of that world. In an article of BusinessMirror newspaper, Perez (2011) tells about how Cirque reinvented the circus industry. What Perez is praising is the fundamental characteristics of contemporary circus.

What came to the researcher's attention in the interviews with Vuorinen (2012) is the circus professionals' image of Cirque du Soleil. Some circus artists praise the company and it is their dream to work with this Canadian group, while others see it as overly commercial. Vuorinen (2012) called Cirque du Soleil as "Britney Spears of the circus world". Cie Nuaa's scope of being more artistic, limits the marketing plan to some extent. Their image is taken into consideration by the researcher when conducting this study. However, Cirque is the most financially successful circus company and their recognized brand name should be taken advantage of by smaller groups such as Cie Nuaa.

3.2 Dance arts

Since the early 20th century, ballet has been in Finnish theatres. Contemporary dance came to Finland in the 1960's but more recognized it came as late as the 1990's when more independent companies started touring. The 90's can be labeled as the golden age of dance arts in Finland. One of the most influential and known choreographer was Jorma Outinen (Wilmer & Koski 2006, 36-39) and he still has a considerable influence on the industry.

PDC Pori Dance Company is one competitor worth mentioning from the field of contemporary dance. The dancers are some of the Finland's finest such as Sam Vaherluoto, the winner of Dance TV -show, and a streetdancer Ima Iduozee. PDC is working together with remarkable Finnish and International choreographers

suchs as Jorma Uotinen and a former Broadway star Pattie Obey. (PDC Pori Dance Company 2012.) In the dance arts industry the company is rather wellknown but PDC have yet to be discovered by a greater audience. Like many other performing arts groups, Pori Dance Company receives fundings focused on specific productions. However, they have established a stable grant form the city of Pori which brings the group some financial security in an unstable business environment. (PDC Pori Dance Company 2012.)

The strength of dance arts is how it has been in the media, now with all new TV - shows, for a lot longer than circus. For Cie Nuua to compete, they have to challenge the whole industry and not only single companies. For the advantage of contemporary circus works the way they incorporate also dance into their routines. This gives them an opportunity to attract dance companies' customers. It also might be profitable for Cie Nuua, both artistically and financially, to work with professional dancers in the future.

3.3 Theatre arts

Wilmer and Koski (2006) call Finland as “a country where theatre thrives”. This nomination is based on a figure set out in 2004. In a country where the population is approximately five million, 3.4 people went to the theatre. However, it was also pointed out that the market for theatre goers is rather exclusive. The general type of a theater goer is a high-educated middle-class city woman in her thirties. To be more specific about the geographical location, highest ticket sales per 100 people is in the Helsinki region, Tampere and surprisingly in scarsely inhabited Lapland.

Actors rarely work in the same performance group for a long period of time. This might happen in a TV -series or a long movie series but with stage acting the casts tend to change with the productions. Despite of the nature of acting groups, theatres do pose competition on Cie Nuua. In the previous chapter it becomes clear that a lot of Finnish people do go to the theatre from time to time and some groups on a regular basis.

Cie Nuua is partly competing from the same target audience but they should keep their focus in the Helsinki region, broadening to Tampere at first. Their resources

are not yet big enough to cover all of Finland. Cie Nuua should take on the challenge to break those traditional barriers and bring contemporary circus to the stages of theatres. Circo Aereo has already been opening doors to co-operations with musicians before them. If contemporary circus groups are to compete of the same markets with theatre, they have to get their shows on those stages.

4 CASE COMPANY: CIE NUUA

Cie Nuua is a contemporary circus group formed by a Finnish juggler Olli Vuorinen and a Brazilian juggler Luis Sartori do Vale. Both of them are freelancer circus professionals working in a common project. The company is not yet formally listed but they have every intention of doing so in the near future. (Vuorinen 2012.)

4.1 Where it all started

These two jugglers started their co-operation approximately one and a half years ago with modest ideas which evolved into more concrete creations. Cie Nuua has created its' own show and they are already performing all over Europe. It is yet to be seen whether the company continues with more productions later on in their career. (Vuorinen 2012.)

Olli Vuorinen has been performing since year 2000. While he started juggling on his own, professional training Vuorinen got in a respected French circus school *Academie-Fratellini* where he graduated in 2011. (Cie Nuua 2012b). A solo performance by Vuorinen was described by a Finnish circus industry magazine (Leppänen 2011, 17) as charming. The journalist Leppänen was not only impressed by the technical skills but also by the role the artist was in for the entire performance.



FIGURE 5. The Company Logo created by Sartori do Vale

Luis Sartori do Vale has a background in visual arts before his career in performing arts. He has a diploma in fine arts and later on Sartori do Vale graduated from a Belgian circus school *Ecole Supérieure des Arts de Cirque* in 2008. Besides juggling, the talented Brazilian is specialized in acrobatics. Sartori do Vale has been working with several circus and dance companies such as *Hurjaruuth*. (Cie Nuua 2012c). In their performance *Talvisirkus Nenä*, the choreography combining dance and juggling was described as beautiful and

effortless. In the same show, Sartori do Vale introduced juggling with helium balloons to the spectators. This new and unexpected way of juggling seemed to take a hold on the audience's interest. (Leppänen 2011, 18.)

4.2 Case: the production - *Lento*

The name *Lento* associates closely with an image of helium balloons floating around. The significance of *Lento* is in Finnish "a flight" and in Portuguese it is "slow". (Vuorinen 2012.) This brings a possibility for playing around with the name of the production piece which is still only considered as a working title.

The production piece *Lento* is a collaboration of these two circus artists forming Cie Nuua (Cie Nuua 2012a). The artists themselves describe their work:

"Attached to the floor with thin strings, dozens of white helium-balloons float on the stage, creating something similar to a forest of balloons. Inside this forest a friendly and small balloon follows one of the artists, as if it was a little bird on a leach learning how to fly. In the background, attached from the wrist to a bouquet of balloons, the other artist seems to be lifted up to the air." (Cie Nuua 2012a)

Their production is based on contemporary juggling, their main performing tool being helium balloons. In more traditional juggling, audience is used to seeing gravity taking hold of the objects while the artist is trying to keep them from falling on the ground. Unexpectedly in *Lento* the jugglers are doing their best not to let the objects fly away. As it is common to mix multiple art forms in contemporary circus, Cie Nuua makes no exception. The group of two jugglers (Appendix 2) has included physical theatre, dance and illusions to their show.

4.3 Current sponsorships and fundings

Cie Nuua is receiving fundings from several Finnish organizations for their current production *Lento* as can be seen below in Table 1. Also significantly, they have established a co-production relationship with circus foundations such as Cirko and WHS. Moreover, they have residential places to rehearse in around

Europe and working tools, such as the helium balloons used in the show, are provided by a sponsor.

TABLE 1. Fundings & Sponsorships (Modified from Appendix 1)

Fundings	
Secured finance	Seeked finance

Fundings in percentages: Secured finance , Seeked finance

The content of this table is not published.

Currently Cie Nuua is working to get more fundings from Finnish cultural foundations. That amount is shown in the right hand side column of Table 1. However, most of the funds go to other expenses than marketing, as can be seen in the cost estimate below, so the marketing has to be highly cost-effective. It is also to be noted that some of the expenses in Table 2 are already covered and are just marked as an estimate of total costs.

TABLE 2. Cost estimate for the production piece *Lento* (Modified from Appendix 1)

Cost estimate

The content of this table is not published.

As we can see from the cost estimate, the biggest costs are from the workforce.

For cutting down costs, Cie Nuua has been able to cover most of the material

costs and rehearsal spaces via sponsors and partner companies. But the downside is that there is only [REDACTED] in total for marketing and PR and therefore the circus company has to use social media marketing and possibly call in favors from contacts.

4.4 SWOT -analysis

The SWOT -analysis is made by comparing the qualities of Cie Nuua to other performing groups and their productions. Opportunities and threats are endless for a new company. The success of the company depends on how they are able to use their strengths to their benefit, and how weaknesses are managed.

TABLE 3. Cie Nuua SWOT -analysis

<p>Strengths</p> <ul style="list-style-type: none"> • Fresh concept - originality • International experience & connections • Financial support from foundations • Short showings of their upcoming premiere in Europe • Not yet a public image to live up to • Personification 	<p>Weaknesses</p> <ul style="list-style-type: none"> • Small budget • Low visibility in the media • Performance locations low profile • No clear structured marketing plan • Lack of experience • Lack of workforce
<p>Opportunities</p> <ul style="list-style-type: none"> • Small circus industry • International connections • Higher status for contemporary circus in Finland • Image creation -branding the performers • Branding • Blogging 	<p>Threats</p> <ul style="list-style-type: none"> • Entertainment industry very competitive • Contemporary circus not well known in Finland • Competing performing arts have more stability

The biggest strength of the upcoming production and the company Cie Nuua itself is the original concept of the show. *Lento* is a unique piece and it gives customers a possibility for a new experience. This piece will define the expectations of the

public for their future shows. As a new performing group, the opportunities in regards of their image creation are infinite. What works for Cie Nuua's advantage in comparison to their gigantic competitor Cirque du Soleil, they are more relatable and easier to approach. They may not be able to compete with a worldknown circus company directly but as single artists they have all the potential.

Cie Nuua has a lot of potential to go global, blogging and social media helping to get into international markets. Both of the artists in the group have a large network which is crucial in an industry such as circus. In addition both have international experience and they speak several languages. Other opportunities in the future lie in possibilities of personal branding which will be discussed further in the conclusions chapter.

A definite weakness of a starting circus company like Cie Nuua is a small scale budget. After all other expenses, not a lot of money is left for marketing. Also, the company does not want to have too commercial image but to be known for their artistic skills. For Cie Nuua to be profitable, they ultimately may have to make some sacrifices concerning artistry. Entertainment industry is very competitive and therefore a challenge for contemporary circus is to get more publicity to be able to compete with other performing arts, such as theatre and dance arts.

5 MARKETING PLAN FOR CIE NUUA

In the interviews with Olli Vuorinen, it became clear that Cie Nuua has all the basic elements for a valid business plan. Organizations are supporting the business idea financially, the core product is unique and overall the Finnish market is more ready than ever for such an innovative industry, as contemporary circus. Yet, Cie Nuua only has fragments of marketing planned out and not a consistent marketing plan. Another weakness of the company is the lack of clear target groups. The need to define the segments is highly important for the company to be able to find the right marketing means to reach the wanted customers. This plan is created for Cie Nuua to find those target groups and link their existing marketing idea pieces together by different means of promotion and public relations.

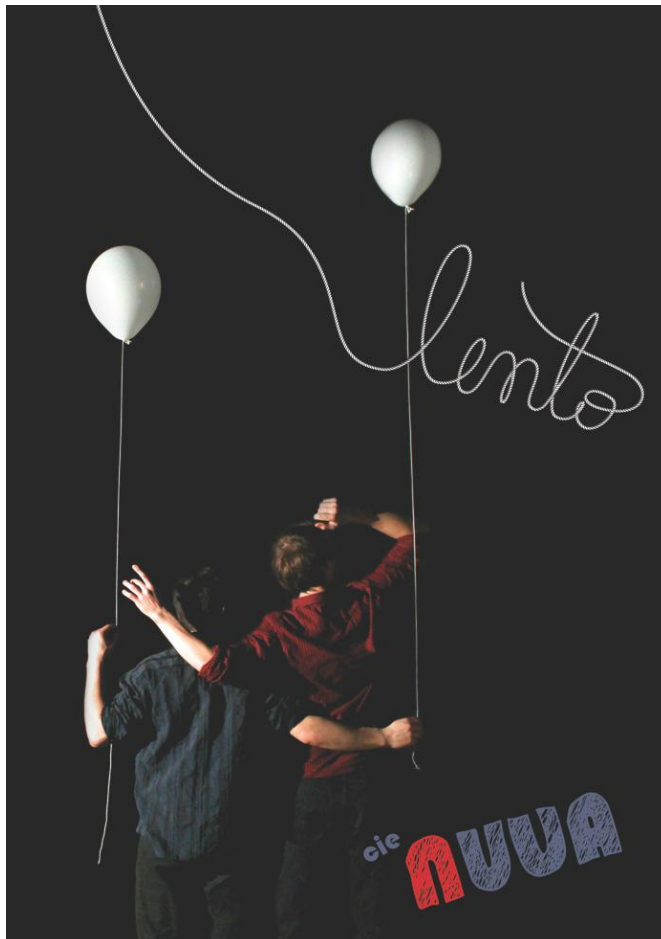


FIGURE 6. Promotion picture (Cie Nuua 2012.)

Figure 6 above represents the already existing marketing material of Cie Nuua. The graphic design parts such as logo are handled by Luis Sartori do Vale. Producing other material such as photographing and filming has been outsourced.

5.1 Promotion & PR -online

Altogether, Cie Nuua has to focus on social media marketing. The company should promote themselves both as individual artists and as a group to reach out to the widest audience possible. Such platforms as Facebook and Twitter should not be overlooked but used to their fullest potential. These types of social network sites should be highly focused on due to their considerable amount of users and cost-effectiveness.

Blogs used correctly are a great way to get recognition and direct feedback from the audience (Scott 2009, 50). The right type of blogger for them is what in Technorati's report would be categorized *Entrepreneurs*. The fact that Vuorinen and Sartori do Vale are both freelancers makes common marketing channel harder to manage in the long run. The best option in this case, would be blogs that are maintained separately by both members of the group but the content relating to Cie Nuua, would be coherent. Making people aware of their blogs they have a channel to reach the customers, not only for this particular group's production but for their own personal projects later on as well.

From the different types of blogs described by Lee (2011), the most suitable for Cie Nuua is the Link oriented-blogging. The artists should create a lot of their own content to keep the competitive edge of personification. As a performing arts group they should, among other things, display video and picture material and provide links to upcoming events where they are performing. Linking also provides more hits on search engines and therefore increases the visibility of Cie Nuua. To keep their followers' interest, they have to actively update their blogs. Updates should be posted on weekly basis if not more often. On the downside, blogging will be somewhat time-consuming but the most cost-effective in an entrepreneur type of situation.

5.2 Visibility for contemporary circus

For a new show business market like contemporary circus it is crucial to get media attention. This should be done both at a company level and at the industry level. Most people have an oldfashioned image of circus; clowns, animals and circus tents. For Cie Nuua to compete with better financed performing art forms such as ballet or theatre, they have to get media attention for their whole field.

5.2.1 Flash mobbing

Flash mobs are a good way to get recognition. In Finland it has not yet been overused but the public is familiar with the concept; for example TV -show Dance did flash mobs before the first season around Finland to raise awareness of the upcoming dance contest. A flash mob's main objective would be to attract people's attention towards contemporary circus. Cirko could be a common denominator to get Finnish circus artists to work together for a little show in a public place in Helsinki. The second part of the process would be to spread a video on the web. Rightly timed, this public relations' stunt could get people's interest rise at the right time for Cie Nuua's upcoming production. Timing is crucial for the video to get enough views but resonant enough to still be on people's minds. The more precise timeline is handled in the next chapter.

5.2.2 Using the fame of Cirque du Soleil

The world wide fame of Cirque du Soleil could also be used for a smaller contemporary circus groups' advantage. In a way that Sheffield Hardware and Sporting Tool Manufacturers used a video clip to promote themselves while getting rid of their biggest competition. If Cie Nuua's members are ready to stand behind their idea of artistry, and Cirque du Soleil not being part of their ideals, they could do a short parody of Cirque. Humor in advertising is a powerful tool in Finland but there is a fine line from humor to mockery which should not be crossed. A company being able to link their name with someone like Cirque du Soleil would bring them instantly more visibility. Online it means more hits on search engines and by linking increasing the accessibility to Cie Nuua's sites.

5.3 Marketing plan timeline

Due to the fact the company does not have a lot of resources Cie Nuua has not yet been able to concentrate on their marketing with the intensity it requires. The timeline of this marketing plan is quite short but the milestones are stated clearly and methods are selected so that they reach the customers within a short time span. In addition to the marketing steps mentioned in the table, updates on their blogs are to be made at the very least on a weekly basis.

October 2012	Launching Facebook site 1 st October Extracts of the upcoming show in Helsinki, 531 Juggling Festival
November 2012	Preselection for Circus Next
December 2012	Blogs to be launched -links of the blogs to, for example, Cirko's website
January 2013	Press releases spread to media
February 2013	More displays of video tastings online
March 2013	Flash mob in Helsinki
April 2013	1 st -7 th Premiere in Helsinki -material from the show to be published. Responding to online reviews -blogs, twitter
May 2013	Launching Twitter

TABLE 7. Marketing plan timeline

Cie Nuua launched a group site on Facebook 1st October 2012 (Vuorinen 2012). Having a site is a step to the right direction but the page needs a lot more content. This should be worked on without a delay before the page can be shared to a wider online audience. At the moment the information on the site is insufficient and the situation has to improve before their appearance in 531 Juggling Festival. A Facebook site is not timebond part of this short timeline but it has to be maintained throughout.

The most noticeable agreed Public Relations event in Helsinki, is 20th October 2012. Cie Nuua is performing pieces of their upcoming premiere *Lento* in 531 Juggling Festival. (Appendix 2) However, this event is rather unknown to the great public and therefore, other public displays should be made before the premiere in April 2013.

In November the company has an outstanding opportunity in the preselections of Circus Next (2012) for 2013, an organization which helps young circus artists to practice and promote their creations (Vuorinen 2012). This would be the ultimate channel to reach more promotion resources. However, social media marketing should still play an essential role in Cie Nuua's marketing and communications whether or not the audition pays off.

Separate blogs from both artists should be launched as soon as possible and them to be linked to sites like Cirko, the homesite of Cie Nuua and on Facebook. Blogs would ultimately be extremely profitable for the circus artists allowing them to use their competitive advantage over large corporations, personification. Allowing the audience to get to know the performers, connects them in a level Cirque du Soleil cannot compete. If updating blogs will turn out to be rather time consuming and not enough content is published, the company could put emphasize more on the group site on Facebook.

For the beginning of the year 2013, Cie Nuua should use some resources to get their production more into the public knowledge in other ways than just social media. They may not have a sufficient budget to promote in a nation wide magazine but smaller local papers might be interested to do a story on them. Recently, Sirkuksen tiedotuskeskus published a small article about Cie Nuua's preparations for the upcoming premiere (Sirkuksen tiedotuskeskus 2012b). The problem became the fact that the article is not easily accessible. The newsletter was sent to those few people who had ordered a newsletter aimed for circus industry professionals from Sirkuksen tiedotuskeskus.

A flash mob timed correctly, within a couple of weeks to a month before the premiere, would get the word of mouth out. This should be executed in co-operation with other circus artist and groups to raise Finnish people's awareness

of contemporary circus and there of Cie Nuua's upcoming show. Also especialle from February and March 2013 onwards, the company should publish more footage on their social networking sites.

April being the premiere month, there has to be a lot of updates on their social network sites, more published material on their work and future plans to be planned. The feedback they will get online should be answered with a short delay, and reacting to these reviews is crucial. After the premiere, more material on their production piece can and should be published.

Even though social media marketing is an important part of the marketing plan, Cie Nuua can take their time with posting on Twitter. Twitter in Finland has yet to establish such rush of users as for example in the United States of America. It is important for the company to go on that social network as well but the importance is more evident when focusing on the foreign markets. After the premiere in Helsinki, Cie Nuua can have focus on other countries. However, if they are accepted under a program of Circus Next, Twitter is important to be launched on an earlier date.

5.4 Segmentation

For event or experience marketing, the segmentation focus should be narrow enough to get their message across to the public. However, for small performing artist groups, micromarketing to specifically targeted groups with special needs would not be cost-effective. The focus in this marketing plan is on segmented markets where there are considerable amount of customers with similar needs. (Blythe 2009, 120.)

In addition to targeting end customers, Cie Nuua has to do segmented business marketing. As stated by Blythe (2009, 123), business buyers are not using the products but they are needed to offer financial support. Without considerable financing, Cie Nuua's business is not profitable.

5.4.1 Sponsors - “Secondary audience”

A starting up company has to attract people to finance their artistic view. Creating an image is important in show business but for a long profitable working career, every artist needs financing unless they are not having such big ticket sales as Cirque du Soleil. Cie Nuua has been able to raise money from different foundations but these foundations might not fund all their future projects.

One part of segmenting for Cie Nuua should be finding new sponsors among companies. It might be monetary aid but they can also spread the word by performing in different kind of corporate events. They might not get big compensations from these performances but they would get media attention. For these types of company events Cie Nuua should create a more entertaining and less artistically complex number to promote their talent and leave the audience wanting more. The members of Cie Nuua may not hope to be seen as commercial but they could sell their tickets through companies targeting people who have opportunities to invest. In the best case their talent could be used to promote some company and there of they would get more visibility.

Cirque du Soleil has several partner corporations, one of them being an international cosmetics brand M.A.C. (Cirque du Soleil 2012c.) Performers are using a lot of make up and costuming in their shows. What Cie Nuua could do is to find a partner in this field, for example a clothing company that would provide their on stage costumes or a cosmetics brand such as Make Up Store. In return the circus group would have to promote the brand. This should not be seen as a conflicting factor with their artistic image. Having sponsors just shows to the public that they are talented enough to have supporters. A good sponsor could create more interest in other companies as well. Cie Nuua would prove to be a right choice to represent a company that wants to be current with a fresh image.

5.4.2 The arts and culture community

In the performing arts community, networking has a high influence on an artist’s career. The amount of talent does not matter if you cannot get a chance to showcase that to the public. Connections bring more opportunities for Cie Nuua to

show their first production and talents. For these to circus artists to promote their show, they have to put focus on different departments supporting performing arts in Finland. Cie Nuua is already in co-operation with Cirko - Contemporary Circus Center of Finland, and with some other organizations working in the same industry.

However, Cie Nuua has to broaden their contacts to other performing arts communities in Finland. For example co-operation with dance companies, musicians and theatre companies is a great opportunity. Circo Aereo did this in the Lahti Organ Festival 2012 with their performance piece *Circus&Organ*. Performing with a famous Swedish classical organist/folk musician Gunnar Idenstam in the prestigious Sibelius Hall, the contemporary circus company reached new markets. (Lahti Organ Festival 2012.) Aereo interpreted the nuances of organ music so well that the music loving audience was sold.

Regarding both of these above mentioned segments, Pori Jazz Music Festival would be a perfect candidate. It is an international festival with a good reputation and an audience from small children to grandmothers, so the reach would be wide. Following the footsteps of Circo Aereo, Cie Nuua could do a co-operation with a not yet so known jazz band so both would benefit from this relationship. It would be a perfect opportunity for a circus company to create something artistic, new and innovative incorporating a live jazz band to a contemporary circus show. Yet, it would be commercial and give a lot of publicity to Cie Nuua and the contemporary circus industry.

5.4.3 The target audience

Cie Nuua should learn from Cirque du Soleil about their target audience. Perez (2011) states, that while Soleil was working on creating a new type of circus they also broadened their target groups. With a show mixing theatre with Broadway influences, the customer group grew from a circus audience to theatre audiences.

Lento is suitable for the whole family but unlike in traditional circus, for the audience to understand the storyline they have to have some life experience. Children should not be completely disregarded but the target should be people

who can spread the word on their experience. Suitable segment is young adults between the ages of 16 to 35. As shown by a study made by Tilastokeskus in 2010, social media is used the most in these age groups. The marketing channels chosen for this marketing plan take advantage of this fact. People at this age are also networking a lot which is important for the word of mouth to spread. They can be categorized as opinion leaders or in today's terms "hipsters".

The basic type of a theater goer is their most narrowed down segment. It narrows down to people who have time, money and interest to spend on culture. As mentioned in earlier chapters the general type of a theater goer is a high-educated middle-class city woman in her thirties. Geographically this segment is narrowed down to the capital city area of Helsinki.

6 CONCLUSIONS

The challenge of creating a marketing plan for a circus production and a circus company is in finding a balance between keeping the artists' image artistic but yet it should be commercial enough to make profit. The researcher's advantage was her background in both fields, professional studies in business and personal experience in performing arts from a young age. The marketing plan for Cie Nuua is based on theory but experience is behind the implementation of the theory into an action plan.

6.1 Recommendations

The four major corner stones for this marketing plan to achieve the stated objectives are as follows;

1. Social Media Marketing
 - Facebook, Twitter
2. Blog marketing
3. PR stunts to increase visibility
 - Flasmob
 - Cirque du Soleil -parody
4. Collaboration with competing performing groups
 - Pori Jazz Music Festival 2011

First of all media attention for contemporary circus in Finland has to be established. Cie Nuua does not have time for a long campaign before their premiere in spring 2013. By means of using flashmob, the attention of the public could be drawn intensely. When a memorable event is fresh in the minds of customers and media, it is Cie Nuua's time to use that mindset to promote their show. Also the group linking their name to such a huge company as Cirque du Soleil will guarantee more media attention.

Segmentation is an important part of choosing the right methods of marketing. Cie Nuua did not have a clear view of their target audience which made them lack a specific plan for promoting their upcoming show. In this case, social networks and

blogs are the key elements of this marketing plan. These methods are highly cost-effective for a company which is dependent on grants not to mention the usage rates of these sites withing younger adults and teenagers.

In Technorati's State of the Blogosphere 2011 (2011b.) marketers were asked to tell the DO's and DON'Ts of social media marketing. Cie Nuua should keep these marketers advice in mind:

DO's

- "Be a personality, not just a brand"
- "Be transparent"
- "Do acknowledge all feedback"

DON'Ts

- "Don't believe that social media is free. Social media takes time and strategy"
- "Don't stop messaging"
- "Don't assume all social media is equal"

For attracting sponsors, Cie Nuua should take advantage of different types of company and PR events. They are capable of organizing a PR stunt by themselves but for being able to create profit the group has to take a step out of their creative box and into the business world. By performing more commercial acts in corporation events, they are able to later on finance their artistic productions. The artists have to see that this does not make them less of an artist. Finally to get the entertainment businesses' attention, Cie Nuua should work together with other performance groups. The benefits for both groups would be immensely greater.

6.2 Proposal for future research

To continue the work of this research, the implementation and results of the marketing plan for Cie Nuua should be studied. If the plan helps the company to get more visibility in Finland, it could be introduced worldwide later on. Due to the marketing means being mainly viral, the adjustments for global markets

should not be too complex to handle. For the expansion, various new market opportunities have to be researched. Going global, the aspect of culture is also to be studied and the marketing methods adapted suitable for each state.

When Cie Nuua gets that far, focus on branding comes along. Image and reputation are something that gradually builds in other people's minds but personal branding is what you make of yourself. Image and reputation cannot be directly affected but by the means of strengthening brand year by year. (Kortesuo 2011, 9-10.) What future research has to compare is the effects of their image and reputation on their brand.

This study does take a lot of focus on creating profit. For a starting company, that is not likely to happen in a short time scale but the progress should be examined as the company progresses. Also for international business, local financing opportunities have to be surveyed.

In general, there are not a lot of studies done concerning the circus industry in Finland. The researcher hopes to raise awareness of this industry and thus it would be studied in more detail. The competition in the entertainment business is harder than ever and new talents and innovations are constantly on a quest. This could be the time for contemporary circus to get recognition.

7 SUMMARY

A new company always struggles with the adaptation of their business plan into something commercial in the beginning, the performing artist probably even more so. For Cie Nuua and the whole circus industry, media attention is just beginning, hopefully with the help of this thesis.

The circus world is like a small village where everyone knows everyone. Rather than the circus industry competing against each other, they should focus on competing with other performing arts forms, dance and theatre. For the case company to be able to compete with the other industries, collaboration with different art forms is necessary.

This marketing plan focuses on the promotion side of marketing mix. Segmentation, which the company had originally ignored, was the key to finding the right methods. These target groups are active internet users and thus the new marketing means of viral marketing created a cornerstone. After analyzing the industry, seeing the potential of the case company, the researcher narrowed down the marketing methods to social media marketing, blog marketing and various PR-events and press releases.

All these methods combined contribute to giving an answer to the research questions of how to increase the visibility of Cie Nuua and their production *Lento*, how to get more media attention to the circus industry in Finland and what marketing means to use.

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APPENDICES

Appendix 1

The content of this appendix is not published.

Appendix 2

cie **NUUA**



LUIS SARTORI DO VALE

&

OLLI VUORINEN

Cie Nuua / Olli Vuorinen & Luis Sartori do Vale www.cienuua.com tel +358 500
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“Attached to the floor with thin strings, dozens of white helium-balloons float on the stage, creating something similar to a forest of balloons. Inside this forest a friendly small balloon follows one of the artists, as if it was a little bird on a leach learning how to fly. In the background, attached from the wrist to a bouquet of balloons, the other artist seems to be lifted up to the air”.

Inside this peculiar universe, two jugglers dialogue between each other and between their objects. The objects, helium balloons, act as if they have their own life. The jugglers seem to talk, and actually communicate with the physical will of their own tools.

Provoking some memories from childhood and losing little by little their role as controllers and manipulators, they create absurd situations in which they become the ones actually controlled and manipulated.

Mixing physical theatre with juggling and dance, with a hint of puppeteering and magic, *Nuua* is a research on control, possession and dialogue



Presentation in the Subcase festival, Sweden, 2012. © Eos Karlsson

Working Group

Concept and collective creation: Cie Nuua

Performers: Olli Vuorinen & Luis Sartori do Vale

Light design: Jere Mönkkönen

Production: Cie Nuua

Co-produced by WHS

Creation started in the beginning of 2012.

Premiere: spring 2013, Helsinki

INTRODUCTION TO CONTEMPORARY JUGGLING

Juggling is one of the oldest circus disciplines. It can be found in different societies and cultures, and the earliest known records date back to 2000 BC. With the appearance of the circus in the nineteenth century the juggler becomes a true professional *object manipulator*. That's actually how many of the jugglers prefer to call themselves.

Contemporary juggling went beyond the traditional objects like balls and clubs, admitting objects of everyday life, metal pipes, feathers and plastic bags (Jérôme Thomas), bread and fruit (Les Apostrophes), eggs (Jeanne Mordoj) and even "stunts" filmed and projected on a screen (Philippe Ménard)! An object can gain new and different functions, meanings, and even forms, according to the way it is manipulated or the context in which it is inserted.

With the beginning of contemporary circus, the circus techniques started being combined with other art forms such as dance, theater, music, video and visual arts, with the purpose of creating a complete show, with a red line, thematic or aesthetic. The technical skills are no longer the main focus of the show, but serve more as a tool of expression, used according to the personal artistic vision of each artist.

HELIUM BALLOON

Using familiar and common objects, a juggler creates a stronger relationship with his public. Based on his personal experiences with the object, the spectator can appreciate and interpret the show in a much deeper way, increasing the possibilities of interpretation.

Helium balloons are interesting objects, both aesthetically and physically. Loaded with symbols, they are part of the popular ludic universe.

Another topic of interest in this research is the notion of *risk*. After releasing a helium balloon in the air it's almost impossible to have it back. "Almost"... It acts like it's trying to escape, and you need to react quickly (and gently) to bring it back down. A simple distraction can make the balloon "fall" in the air, thus creating a real risk and an interesting sense of tension and "danger". The object becomes not only an object, but has its own life. The juggler seems to talk, and actually dialogues with the physical will of his own tools.





Presentation in the Subcase festival, Sweden, 2012. © Eos Karlsson

Cie Nuua is a collaboration between the Finnish artist Olli Vuorinen and the Brazilian artist Luis Sartori do Vale.

Coming from different backgrounds and opposite corners of the world, the two jugglers create a way of juggling where the body works together with the objects as a tool of manipulation and expression. With the intention of leaving behind innovative and unique footprints, *Cie Nuua* takes its first steps into the field of contemporary circus.

Olli Vuorinen (FIN)

Olli has been juggling and performing since year 2000, gathering experience in different groups and shows as an artist and as a juggling teacher. He has graduated from the french circus school *Academie-Fratellini* in 2011, making his passion become his main income.

It was in *Fratellini* that Olli met Guillaume Bertrand, a well-known contemporary circus artist and director, who has worked with him in the creation of his solo *Untangle*.

Olli is currently working with two new contemporary circus creations for 2013. With *Les Objets Volants* - "Liaison Carbone" in France and with Cie Nuua. Olli Vuorinen is known by his personal approach and innovative techniques of juggling.

Luis Sartori do Vale (BRA)

Luis was born in Belo Horizonte, Brazil, in 1982. After completing a diploma in fine arts, Luis graduated from the Ecole Supérieure des Arts du Cirque (ESAC, Belgium) in 2008.

Since then, besides his own projects, he has worked with different circus/dance directors, like Rolf Alme, Liisa Risu and Reynaldo Rampersad, and the circus companies Archaos and Les 7 Doigts de la Main.

When not working with performing / circus arts, Luis works with visual arts – illustrations, graphic design and animation.

He lives nowadays in Finland.

www.luis-luis.com

Time/production plan

This part of appendix not published.