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Cirque du Soleil – «The Blue Ocean Theory»: Directions for Developing a Circus Product

By Denys Sharykov
The Kyiv Municipal Academy of Circus and Performing Arts

Abstract- *Aim of the article:* The purpose of the article is to define and analyze in the context of circology, a unique feature in the World Circus Art, namely Cirque du Soleil, its doctrine and concept about the idea of the «Blue Ocean» in the context of producing the circus industry. The relevance of the article lies in the fact that there are virtually no specific studies on this issue and topic. In contemporary circology and domestic art criticism today there are no serious and deep scientific works.

Results: The contemporary Cirque du Soleil is a unique circus structure of its kind, among other circus structures and companies: the International Circus Festival of Monte Carlo, Monaco under the patronage of the Princely Grimaldi family, dynastic circuses – Krone in Munich, Germany; Knie in Zurich, Switzerland; Ronkalli traveling circus Germany, as well as circus and performance show programs at the Friedrich Stadt Palace in Berlin, Germany; Capital Circus of Budapest «Fővárosi Nagycirkusz», Hungary.

Keywords: *cirque du soleil, circus genres, circus production, circus theatricalization, circology.*

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It is important to note that Cirque du Soleil is essentially a circus without the use of animals, as well as its circus programs and shows, which are held in different countries around the world and have a very large theatrical and acting component. Cirque du Soleil is based in Montreal, Canada.

Scientific novelty: Uniqueness and novelty lies in identifying specific features and innovations in modern circus art in the context of its production and demonstration.

Conclusions: «Blue Ocean» as the main concept, idea and theory of the uniqueness of Cirque du Soleil circus products without animals and great theatricality, as well as assembly line preparation at the factory level for the production of circus shows for different countries at the same time. Since an integral part of the activity of any producer is the commercial component, the final result of this activity is making a profit. In the circus field in particular, profit models can be very roughly divided into two. The American model is based on the producer making a profit by selling rights and obtaining good results from touring activities and stationary shows in places of demand (for example, in Las Vegas). this is a classic market model in which profit arises if the total costs of production and promotion of the project are less than the total revenues from rentals and all markets. This model is typical of the Canadian Cirque du Soleil.

Keywords: cirque du soleil, circus genres, circus production, circus theatricalization, circology.

Author: Ph.D in Art Criticism, Associate Professor of Stage and Variety Genres, Professor of the Department of Circus Genres, The Kyiv Municipal Academy of Circus and Performing Arts, Kyiv, Ukraine.
e-mail: d.ballet77@gmail.com

I. Introduction

The relevance of the problem in the article will be revealed through research in the context of circology, an art science about the theory, history and practice of circus art by genre. The problem is that, unfortunately, today the issue of the existence and productivity of circus art in Ukraine does not have specific functioning, no clear state policy for the development of circus art. Today, circus structures, from state circuses to amateur circus studios, have very different and non-systematic policies for the development of circus art and, in particular, the production of circus performances. At its core, circus production, management and directing, since these components go together because such specificity in circus art, unlike other types of artistic culture and art.

a) Analysis of research on the topic

Scientific research on this topic is not presented in full. In general, they relate to the history of circus, methods of teaching specific circus genres. There are also some studies on circus directing. However, all of them do not provide a complete picture of this problem. The problems of circus criticism, the history of circus genres and teaching, as well as issues of circology are associated with researchers – Ernest Albrecht (2006), Inessa Lvova (2020), Dmitry Orel (2019; 2022), Yulia Romanenkova (2020), Denys Sharykov (2023), Lyudmila Shevchenko (2023). Separate studies with the theory of show business, management and production of a creative product today, without an emphasis on circus art and Cirque du Soleil.

Aim of the article: The purpose of the article is to define and analyze in the context of circology, a unique feature in the World Circus Art, namely Cirque du Soleil, its doctrine and concept about the idea of the «Blue Ocean» in the context of producing the circus industry.

II. Results

Cirque du Soleil differs from other circus companies and performance shows in that the program does not use animals. Also, all numbers are parts of the plot, and circus genres: vaulting and power acrobatics; aerial gymnastics on various circus apparatus; juggling with hula hoops, clubs, diabolos; eccentric clownery, carefully selected for each circus show (Orel, 2019, p. 139).

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Circus performers perfectly perform both circus technical and complex tricks in a specific genre of acrobatics, aerial gymnastics, balance, juggling, pantomime and clowning, and have an excellent command of ballet knowledge and dance technique, both classical and modern, jazz and street dance. It is also important to note the high and professional acting of the artists. They accurately fulfill the task set by the director using theatrical acting techniques (Cirque du Soleil).

The first difference that is noticeable between the performative show and the theatrical circus show Cirque du Soleil is the costumes and artistic design of the circus program. True, all circus companies have colorful costumes and careful makeup, but at Cirque du Soleil the costumes are very bright, well made, expressive and sophisticated. They meet the clear theme of a performative show and a circus theatrical program, are carefully thought out and created from expensive and high-quality materials. The circus has a diverse workforce as it employs people from many parts of the world.

What makes Cirque du Soleil unique? In essence, this is a large circus factory for training and production of circus theatrical performances, programs and shows, which is a high-quality product in the field of cultural arts and leisure. It is important to mention the creation and principles of work, as well as the formation of Cirque du Soleil. Also, clarify and highlight the peculiarities of producing and the role of the producer in this context, which is the theory and concept of the «Blue Ocean» of Cirque du Soleil (Lvova, 2020, p. 257).

The general functional tasks of a producer are to make a decision to create a certain product, the need to bring together money, a creative team, a technical team, and production capacity. Along with this, as world practice shows, the functionality of each specific art producer is influenced by differences determined by the country where the producer works, the industry of his specialization, etc. These differences will determine the focus and skills of a particular producer, as well as his working methods. Since the commercial component is an integral part of the activity of any producer, the final result of this activity is making a profit. In the circus industry in particular, profit models can be very roughly divided into two (Cirque du Soleil).

The American model is based on the producer making a profit when selling rights and obtaining good results from touring activities and stationary shows in places where demand accumulates (for example, in Las Vegas). This is a classic market model, in which profit arises if the total costs of production and promotion of the project are less than the total revenues from rentals and all markets. This model is typical of the Canadian Cirque du Soleil (Albrecht, 2006, p. 114).

Cirque du Soleil begins its history in 1982. Then two almost unknown street performers Guy Galiberte and Daniel Gauthier decided to create their own small group of young street performers and call it «The High Heels club». And at the same time they decided to organize a small screening festival for spectators (Shevchenko, 2023, p. 48). This happened in Quebec, and then no one could have thought that this event would have such an impact on the development of the circus industry. But the real and only creator, thanks to whom it all began, Guy Galiberte, it was he who throughout his life fantasized about something great, about something that the whole world would talk about. The years passed, and the development of the project went along with them. Currently, its base has moved to Montreal (Canada), where the main founder of Cirque du Soleil is from (Romanenkova, 2020, p. 70).

In 1984, everything came to the creation of Cirque du Soleil, the name of which, translated from French, means «Circus of the Sun». The main philosophy and goal of which is primarily the creativity and modern innovation of a circus without animals with a great theatrical feature, to rethink, to feel the entertainment landscape and to captivate the entire world audience (Orel, 2019, p. 136).

The success story of Cirque du Soleil is studied in business schools in courses on the Blue Ocean strategy («Blue Ocean» as a metaphor for a new, free niche in the market as opposed to a market with an already created competitive environment – the «Red Ocean») (Lvova, 2020, p. 259). In the 1990s. Guy Galiberte began to invite theater and film directors and professional choreographers from World Ballet companies to collaborate with Cirque du Soleil, who had no experience working with the circus, but created an interesting mix and product of the entire circus show and program. This approach helped to attract a more mature (compared to the traditional circus) and, accordingly, solvent audience. In less than 20 years, Cirque du Soleil managed to reach the level of financial income that Ringling Bros and Barnum & Bailey Circus (an American circus founded in 1919; owned by Feld Entertainment) achieved (Lvova, 2020, p. 260).

It is important to note that current profit models in the circus industry are based on making a profit by selling a circus act and getting good results with touring activities and stationary shows in places of high demand. This is a classic market model, in which profit arises if the total costs of production and promotion of the project are less than the total revenues from rentals and all markets. Guy Galiberte at the Canadian Cirque du Soleil managed not only to once again attract interest in acrobatic and theatrical performances, but essentially «reinvented the circus», abandoning acts with animals and a traditional entertainer (Orel, 2019, p. 138).

The basis of the production activity of a circus producer and director is staging a performance in the arena, arenas, as well as a show program, a high-quality spectacle. Staged circus directing is the creative

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process of creating a performance (Zolotyi kashtan – 2018). To create a circus show, to stage a performance, it means to give stage life to a work of art, a script, to make its text sound, to turn the author's remarks into real plots, specific circumstances, and invented characters into living, concretely acting people. Directing is the ability to reveal the content of a script through a system of artistic images (Cirque du Soleil). This is the art of creating a performance of a complete work, unique in concept and artistic solution (Lvova, 2020, p. 259). The creation of services in the field of circus show business can be considered in two aspects: creative and organizational. At the same time, spectacles are disseminated both with the help of organizations directly intended to display spectacles, and through various means of disseminating information.

The main tasks of circus show business in the entrepreneurship system: commercial nature of the activity; meeting the population's need for entertainment; the entertainment value of the performance and its focus on the mass audience.

The focus of a market producer is the search for an exceptional story, high-quality and bright professional performers of a certain genre and production directors, artists and designers, professionals in special innovative lighting effects, videos that can maximize the potential of an idea (Draft Law). These rules are well understood in the USA, Canada, Japan and Western European countries in any market-oriented industry, so if the producer has made a good package that includes a script and cast, then this is the maximum chance of getting financing (About touring in Ukraine; Zolotyi kashtan – 2018; Sharykov Denys, 2023).

III. Conclusions

Thus, to summarize, we can state that:

Today, Cirque du Soleil is a successful commercial enterprise producing circus products, namely the demonstration and presentation of creative projects – circus theatrical performances without animals, show programs in different countries of the world, having its own branches. Also high quality performers of different circus genres, unique and creative direction and artistic design (costume design and scenery, makeup for performers). Attracting bright and highly professional workers from different parts of the world, which is a unique creation of a circus product for which there is high demand among spectators of different audiences in different countries.

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