

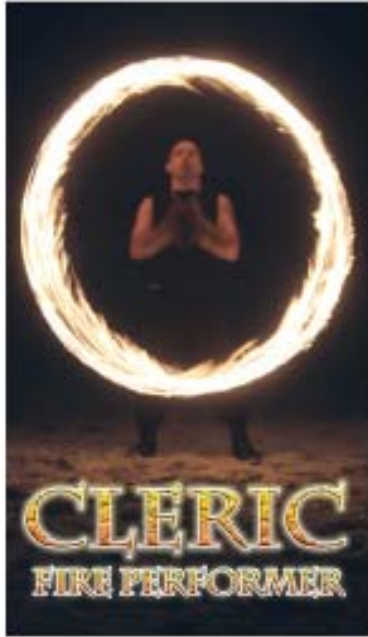
THE BUSINESS OF FLOW – COURSE NOTES

Created by Julian Campolo, Fire By The Palm Productions.

- I. How money is traditionally earned in flow arts:
 - a. Performance
 - i. Talent – 3 pictures and a costume. Bonus points for video. Multiple props for all occasions and space considerations (minimum of four)
 - 1. Live
 - a. Perform at parties and events
 - 2. Media
 - a. Perform for TV and film
 - 3. Need performers insurance
 - ii. Producer – developing and/or reselling the talent of other performers and industry vendors.
 - 1. Event – create large entertainment packages with many moving parts and talents.
 - 2. Media – create flow entertainment spectacles for TV and film.
 - b. Equipment
 - i. Manufacture – web, social media, and celebrity endorsement.
 - ii. Resell and affiliated
 - c. Instruction
 - i. Private – ask for referrals and use word of mouth advertising and live sampling to build a client base. Traditional advertising is less useful
 - ii. Group – all of the above and traditional advertising
 - iii. Institutional – schools, prisons, community centers, synagogues, churches, corporate.
 - iv. Choreography for other dance troupes
 - v. Institutional/curriculum – using props to teach other subjects like math, history, physics and social studies.
- II. Getting to it
 - a. Market Research – find stuff out
 - i. Who is doing what you do
 - ii. Who is doing what you want to do
 - iii. What can we learn about them?
 - 1. Their pricing
 - 2. Their client base
 - 3. Their bigger sellers.
 - b. Marketing
 - i. Self-identity / identifying sales channels
 - ii. Identifying buyers

1. Entertainment producers
 2. Individual (non-professional) party planners (daughter's birthday)
 3. Fire troupes
 4. Casting agencies
 5. Wedding planners
- iii. Price points and psychology – position yourself to target one of the following groups after you've identified your buyers. Cross check against your buyer list to see which groups your buyers are targeting as well.
1. Bargain
 - a. Irrational – will beat themselves up if they even think they could have gotten it cheaper.
 - b. Sell less, charge less
 2. Value
 - a. Rational – wants to know what they're getting for what they're buying
 - b. Sell more, charge "market average"
 3. Premium
 - a. Irrational – if they didn't spend as much as possible, they lose face in their social circles.
 - b. Sell more, charge more
- iv. Prioritizing
- v. Portfolio development
- c. Advertising and promotion
- i. Types of ways people advertise
 - ii. The paradox of the "free show" – crash high-end events under the guise of "sponsorship" and turn away all unsolicited offers for free shows.
 - iii. Promotional offers
 1. Groupon
 2. Short-term sale
 3. Channel specific (10% off weddings).
 - iv. Some advertising portals for performers:
 1. www.gigsalad.com
 2. www.gigmasters.com
 3. www.mypartyplanner.com
 4. www.partypop.com
 5. www.thumbtack.com
 6. www.backpage.com
 7. www.craigslist.com
 - v. Business Cards should reflect your marketing choices.

Business cards, Marketing self-identity: Talent



Business Cards. Marketing Self-identity: Fire Troupe



Business cards. Marketing self-identity: Entertainment Producer



- vi. Market-making – *the act of creating new buyers.*
 - 1. Use advertising channels and social media to promote fire dancing using content from other people (badass fire pic of the day).
 - 2. Makes the pie bigger – elevates the popularity of your performance category.
 - 3. Helps separate companies bond and share work.
 - 4. Keeps fire dancing front and center in the minds of the clients. *Your* client has to suggest your act to *their* client; otherwise their client will never know it's an option.
 - 5. Client will call you, not your source material.
 - 6. More gigs for all in your market whether or not you want them to have it.

d. Sales

- i. Learn the art of sales. It is a developed skill, just like spinning a prop.
- ii. Cold-calling a new client – sample script: “Hi, I’m a professional fire dancer looking for work in private events. I have pictures of my costumes and a short promo video to send for your files and would like to know who to send them to. Can you help me with that?”
- iii. In-person selling
- iv. Networking
 - 1. Chambers of commerce.
 - 2. MPI.
 - 3. Wedding planners associations.
- v. Proposals
 - 1. What goes in one?

- a. All details. Basically, just spell out when the gig is, where it is, how long it will last, the price, and pictures of your proposed performers in their costumes.

III. The Future

- a. Sponsorship/endorsements
 - i. Seek these in the beginning – start small (sponsorship fries)
- b. TV deals
 - i. Reality shows
 - ii. Recurring performers
 - iii. Feature film
- c. Competitions
 - i. Flame fest – turned out to be a scam but the vision was a workable one.
 - ii. X-games [YES PLEASE!!!]
 - iii. Olympics (Hooping and contact juggling are already in and have been for decades)

READING LIST:

The 48 laws of power: Robert Greene

The 4-hour work week: Tim Ferris

The Secrets of Power Negotiating: Roger Dawson

Getting More: Stuart Diamond

Harvey MacKay

Swim With The Sharks without being eaten alive

The Mackay MBA of selling in the real world

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