

MARKETING MANAGERS MEETING

WEDNESDAY 19 OCTOBER 2005, 10.30 – 4pm
CAVERSHAM ROOM, CADOGAN HALL



Chaired by Karen Cardy, *Head of Marketing, LSO*

R E P O R T

Karen Cardy welcomed the group to the Cadogan Hall and commenced the introductions.

ABO Conference 27 & 28 January 2006

Alison Ottaway, *Membership Services Manager, Association of British Orchestras*, highlighted the dates, venue and themes of the 2006 ABO Conference, based around the themes of Healthy, Engaging and Live. She explained Healthy covered the health of the orchestra and its staff; Engaging covered relevance, outreach and education and Live included new music.

She explained that booking for the conference would open in early November and that coincided with many travel companies' early booking timescales.

Listen Up! 2006

Alison raised the Musicians on Call project, which had previously run as part of Listen Up! 2004, and which the ABO had hoped would run again in 2005. She confirmed that the 2005 initiative would now no longer take place as sponsorship had not been secured.

She explained that it was very much hoped that Musicians on Call would run as part of Listen Up! 2006. Sponsorship in the region of £20,000 was needed, and this was currently being sought by the ABO.

Alison confirmed that the *Listen Up!* festival would run again in the calendar month of October 2006, being launched on BBC Radio 3 with a concert from Venice. BBC Radio 3 would broadcast concerts during the month as it did with Listen Up in 2004. She explained that the ABO would encourage members to take a risk with concert presentation during the festival – trying something new.

Selena Virrels, *Classical Music Marketing Manager, South Bank Centre*, asked about the scope of the concert presentation challenge. It was explained that it was up to the individual participant; it could be changing the timings or look of concerts through to just getting the conductor to speak to the audience.

Emily Smith, *Marketing Director, London Philharmonic Orchestra*, suggested that the Greater London Authority would be a good place to pursue funding opportunities.

It was suggested that a more coordinated PR approach to the festival would be very beneficial.

Concert Presentation

The discussion above led Karen to ask the group about recent experiences with new concert presentation formats.

Stephen Duffy, *Marketing Manager, BBC Scottish Symphony Orchestra*, spoke of their efforts in this area which included plans to change orchestral players outfits and the idea of each concert being 'presented'. He said he would feed back to the group after this initiative had been launched on 13th January 2006.

This led to some discussion on concert dress. Emily Till, *Head of Marketing, Northern Sinfonia*, told the group that she had seen some evidence explaining that young people and various ethnic groups liked the formality of tails on the platform.

Stephen Duffy then raised the issue of drinks in the concert auditorium. Joanne Johnson, *Online Marketing Manager, London Symphony Orchestra* said that they had tried this but had received a lot of complaints. It was agreed that different audiences had very different tastes. Alison Atkinson, *Marketing and IT Product Development Manager, London Sinfonietta* confirmed that they often allowed drinks in the auditorium – as this is what the audience they are attracting expected of an evening out.

Simon Funnell, *Director of Marketing & Development, OSJ*, talked about their one hour concert format, presented at Cadogan Hall. He told the group about one particular concert where the audience was addressed at the start of the concert. This was extremely successful and made so much difference to the tone of the evening.

Justin Lee, *Deputy General Manager, Academy of Ancient Music*, spoke about their presentation style: no tails, no conductor, leader speaking and, wherever possible, players standing up.

Stephen Duffy suggested that this would be a good topic for discussion at the ABO Conference in January.

Audience Diversity

Karen Cardy asked the group for examples of reaching out to audiences other than the standard profile for western classical music.

Jo Towler, *Marketing and Development Manager, London Mozart Players*, spoke of concerts they were doing with a tango group – each performing their own repertoire and then coming together for a joint piece.

Melanie Brooker, *Marketing Manager, City of Birmingham Symphony Orchestra*, told the group about their Bollywood concerts and use of panels which included members of the Asian community around Birmingham to advise and assist with programming and 'word of mouth' advertising.

Emily Smith shared her experience of working with community groups. The London Philharmonic Orchestra has recently joined with Winton Marsalis in a concert where they specifically targeted the Afro-Caribbean market. They were able to advertise this using community assistants to leaflet estates, and networks such as Afro-Caribbean hairdressers. They had attracted a very diverse audience and were to use the same network to market their forthcoming Mozart programme – she would feed back results when they were known.

Karen Cardy spoke about LSO's ambassador schemes used within local housing estates and asked the rest of the group of their experience with ambassador groups.

Alison Atkinson talked about the London Sinfonietta's ambassador project. This was targeted at attracting recent graduates, and had 10 regular ambassadors, most of whom were very keen to continue their work past the project's initial years funding allocation.

Emily Till spoke of her work with GEM (Gateshead Ethnic Minority) Arts.

E Marketing

Joanne Johnson spoke about LSO's ambassador scheme to promote concerts into student markets which involved tickets being purchased by sending a text message, and the cost then being deducted from the individuals telephone bill. Mobile phone information received is anonymous – they do use it for text marketing, but all messages have a 'stop' facility.

Stephen Duffy spoke about e-flyers and Emily Smith talked about their use of an e-game which had been very successful because it seemed to engender a feeling of personal communication. Millicent Jones,

Executive Director (Marketing and Communications), Royal Liverpool Philharmonic, spoke of her experience of emailing attendees before and after events – asking for feedback and suggesting further concerts.

There was general discussion on the advancement of e-mailing technology.

Orchestral profile in other areas of the music industry

Alison Ottaway spoke about the recent nationwide series of seminars in conjunction with the Musicians' Union that Russell Jones, *Director, Association of British Orchestras*, had delivered; speaking to Musician Union members about the work of the ABO. He had been most welcomed by attendees, who were mostly students, but feedback showed that the group would like to hear more about what Orchestras were doing, but information wasn't easily available.

There was general group discussion on student outreach.

Roger Tomlinson – ACT Consultant Services

Roger's presentation is available to download from the ABO website.

Biography Guidelines Update

Alison Ottaway updated the group regarding the biography guidelines that were drawn up subsequent to the last meeting (attached as appendix I here). These had been passed to Atholl Swainston-Harrison, *Director, International Artist Managers' Association* and he had been asked to present them at the next IAMA meeting. This had not yet happened.

Karen Cardy then read a recent article from the Independent about biographies and there was a group discussion on experience of biographies.

This then led onto a discussion on programmes. Muireann Smyth, *Publications Manager, London Symphony Orchestra*, told the group about the change to the format of their programmes – adding tube notes, information about instruments and interviews with the players. Justin Lee, *General Manager, Academy of Ancient Music*, explained to the group that their programmes were included in the ticket price and that they had been able to benefit from this by claiming the price of the programme within the ticket as VAT exempt – which virtually recouped the cost of the programme.

Box office data

Simon Funnell spoke to the group regarding recent concerns over venues not being willing to share box office data for ensemble promoted concerts with the orchestra concerned. He explained that a small group was being formed to have 2/3 meetings, define actions and then take necessary action, involving the data commissioner. He asked for anyone wishing to be part of this to let himself or Alison Ottaway know.

Knight foundation

Alison Ottaway read the group information about the latest Knight Foundation publication – Innovations to Save our Orchestras, which had been sent to her by Jan Ford, *Marketing Manager, Eastern Orchestral Board*.

This can be downloaded from their website at:

http://www.knightfdn.org/default_print.asp?story=research/cultural/issuesbrief03/index.html

Date of next meeting: 5th April 2006

ASSOCIATION OF BRITISH ORCHESTRAS: BEST PRACTICE GUIDELINES FOR ARTIST MANAGERS

General

These guidelines have been put together by the Marketing Managers of ABO members for the assistance of IAMA members following very useful meetings with a sample of Artist Managers. Orchestras wish to work with Artist Managers to **provide the most professional, efficient and comprehensive coverage possible for an artist.**

Photographs

Photographs supplied should be:

- up-to-date and be considered a 'fair representation' of the artist as the audience will find them at the engagement
- in a range of high and medium resolutions
- in both colour and black/white
- a range of poses should be provided, although excessively 'arty' shots should be avoided.

by email, or downloadable from a high resolution web site for a number of uses:

- Orchestra's website
- Posters and billboards
- Brochures and fliers
- PR in all offline and online media – websites, magazines, newspapers, previews/reviews.

Biography

This should be aimed at an infrequent concert-goer to give an entertaining, but factual understanding of the artist's work, relevant artistic and personal background and driving passions, as well as what they want to share with the audience about the music they are performing that night.

This is **not solely a listing of engagements** but should include the following content:

- Age
- Gender
- Nationality
- Where the artist was born/where the artist currently lives
- If they have any interesting family details or history
- When the artist took up music and their full education path, including schools and conservatoires
- Whom does the artist admire (a) musically (b) generally
- A short personal statement about interests in, and beyond, music
- Why the artist choose the repertoire for this concert, if they did
- Whether the artist has worked with this conductor/group/orchestra before, and on what
- Inspiration drawn by the artist from other art forms to help bring a work to life
- Any sense of musical passion that can be conveyed
- Up-to-date performance details, to within three months of this engagement

- Mention of discography, record company and distributor, but not a full listing
- Details of the instrument they are playing, and who owns it (if applicable)
- Website details, including an email address (and agent's contact details?)

It should be formatted with prioritised key information at the top of the page, allowing for bottom-up cutting.

It should be emailed to the orchestra in good time, according to the orchestra's marketing/PR timetable.

Ideally three versions of a biography will be supplied:

- A short précis, in well written English, of key facts
- A full version biography, with factual and some anecdote details
- A PR profile with more personal information, and a sense of vitality

The orchestra retains editorial control and the right to revise in whole or in part any required biography deemed unsuitable for its purpose.

PR availability

Since orchestras wish to generate as much coverage for an artist as possible, the artist may be asked to be interviewed by local or national press and other media in advance of an engagement. **An artist should not unreasonably refuse to take part in PR.** The Artist Manager should make every effort to ensure their artist will be available to provide PR.

The Artist Manager could take the lead by arranging a PR interview day for the artist to be available in one place for a day, to allow a number of different orchestras to get PR access at the same time.

It would help the orchestra to have access to any advance or post event PR material collected by the Artist Manager about their artist (eg. newspaper cuttings, preview and reviews), to help supply quotes to other media.

ABO

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