

# MARKETING MANAGERS MEETING

WEDNESDAY 28 APRIL 2004, 10.30 – 3.30pm  
THAMES PAVILLION, ROYAL FESTIVAL HALL



Chaired by Rebecca Guest *Membership Services Manager, Association of British Orchestras*

## A G E N D A

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10.30am Tea/coffee available

11.00am Data Protection Presentation and round table discussion  
led by **Roger Tomlinson** *ACT Consulting Services*

Listen Up!  
Training  
ABO Annual Conference 2005

1.00pm Lunch

2.00pm Steve Smith, *Concert-Diary.com*

3.15pm AOB

### **Simplifying Data Protection**

The Information Commissioner has launched a campaign to 'Make Data Protection Simpler'. The campaign intends to simplify the law in order to help organisations understand the requirement and abide by the rules. The Commissioner is seeking suggestions for improving the UK's data protection law to make it easier to comply with in practice. If you have suggestions for making data protection simpler, send them to: [make.dp.simpler@ico.gsi.gov.uk](mailto:make.dp.simpler@ico.gsi.gov.uk). In particular, the Commissioner is looking comments on what aspects of the law businesses find most problematic. For further information see: [www.informationcommissioner.gov.uk/eventual.aspx?id=3148](http://www.informationcommissioner.gov.uk/eventual.aspx?id=3148)

Next Meeting: Wednesday 22 September 2004

3.30pm Meeting ends

## Biographies

### **Roger Tomlinson** *ACT Consulting Services*

Roger Tomlinson started his career at the Victoria Theatre Stoke-on-Trent, the Leeds Playhouse and the Royal Shakespeare Company in Stratford-upon-Avon. He set up and opened the Aberystwyth Arts Centre for its first three years, before moving to set up and run Theatr Clwyd in North Wales for seven years. He was Drama Director of the Welsh Arts Council from 1982 to 1988, responsible for drama and dance, touring, training and marketing. He founded his independent research and consultancy practice in 1988. From January 1999 to February 2002 he was Head of Business Development & Marketing for Europe for Tickets.com International Limited. He wrote the books *Boxing Clever* and the *Box Office Marketing Guides*, both published by the Arts Council of England and *JobWatch* (about equal opportunities recruitment), and the *Data Protection Guide*, both published by the Arts Marketing Association. He has been commissioned by the Arts Council of England to write a book on 'Thinking of Developing a Web Site?' Roger Tomlinson is an acknowledged expert on the development of the use of Box Office data for marketing and audience development. He has spoken at many conferences in Europe on future developments in ticketing and marketing, especially on-line sales. He was Chairman of the Arts Marketing Association from 1996 to 1998. He served on the Theatrical Management Association Marketing Committee for over 20 years. He is Chairman of the Centre for Performance Research Limited and a Board member of INTIX.

### **Concert-diary.com**

"Concert-diary.com provides a unique and valuable resource for concert promoters and audiences." **Roger Lewis**, *Classic FM*

In February 2004 nearly 48,000 music-lovers searched or browsed the Nationwide Online Concert Guide at [www.concert-diary.com](http://www.concert-diary.com) or at one of the web sites that use or link to its interactive service, including BBCi, Classic FM, Gramophone, International Record Review, The Musical Times and The Strad. The number of visitors has increased every month in the last year.

Users can find concerts by any combination of Date, City or Town, Venue, Genre, Title, Performer or Group, Composer and even by individual Composition.

Promoters are encouraged to enter details of forthcoming concerts using a specially developed online form which can also be used to correct or update entries at any time. By using the online form promoters can ensure that their concerts are being advertised on this unique resource within a day or two of the information becoming available. All entries are vetted before being displayed to the public.

Concert Diary Limited does not sell tickets or seek commission, its aim is to provide information quickly and efficiently and then pass visitors to the relevant web-site or box office. Likewise it does not charge other websites to use its Online Guide, its aim is to use the power of the internet to promote concerts as widely as possible. The business model is akin to a free newspaper that is stuffed into as many letterboxes as possible. Currently a basic entry is free, as new facilities are developed promoters will have the option to improve page positions, add pictures, sounds and special links and to participate in special-price promotions.

### **Steve Smith** *Managing Director, Concerts-diary.com*

Steve Smith studied Music and Recording Techniques at the University of Surrey and worked as a freelance producer for both Classical and Popular recordings. In 1981 he co-founded Gimell Records, with Peter Phillips of The Tallis Scholars, which in 1987, became the first independent label to win the Gramophone magazine Record of the Year award. With a string of subsequent awards Gimell became one of the most commercially successful independent classical labels of the 'CD era'. In 1996 Steve Smith and Peter Phillips sold their majority shareholding to Philips Classics, part of the Polygram group, only to regain full ownership again 4 years later. Steve founded Concert Diary Ltd in June 2000.

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## A T T E N D A N C E

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Joanna	Sigsworth	BBC National Orchestra of Wales	Marketing and Publicity Manager
Sarah	Hirons	BBC Symphony Orchestra	Marketing Officer
Elizabeth	Green	City of Birmingham Symphony Orchestra	Press and Marketing Assistant
Emma	Peters	English Sinfonia	Marketing Manager
David	Dodd	London Mozart Players	Marketing Manager
William	Norris	London Philharmonic Orchestra	Senior Marketing Officer
Alison	Atkinson	London Sinfonietta	Marketing & IT Product Development Manager
Tim	Oldershaw	London Symphony Orchestra	Marketing Manager
Phaedra	Dahdaleh	Orchestra of the Age of Enlightenment	Marketing Assistant
Josie	Aston	Orchestra of the Age of Enlightenment	Press and Marketing Manager
Alice	Walton	Philharmonia Orchestra	Marketing Director
Chris	Evans	Royal Philharmonic Orchestra	Press and Marketing Manager
Christopher	Wilson	Royal Scottish National Orchestra	Head of Marketing
Matthew	Lax	VIVA: the ORCHESTRA of the east midlands	Concert Manager

### Speakers

Roger	Tomlinson	ACT Consulting Services
Helen	Poole	Concert-diary.com
Steve	Smith	Concert-diary.com

### Apologies

Claire	Bowdler	City of London Sinfonia	Marketing Manager
Andy	Ryans	Hallé Orchestra	Marketing Director
Emily	Till	Northern Sinfonia	Head of Marketing
Claire	Straughan	Northern Sinfonia	Marketing Officer
Matthew	Swann	OSJ	Development Director

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## REPORT

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Rebecca Guest ABO welcomed delegates to the meeting.

### Data Protection Presentation and round table discussion led by Roger Tomlinson ACT Consulting Services

The recent Data Protection Act (1984) is unusual legislation in UK terms because of its good practice test. The **principals** you should know are:

- Who is carrying out the data processing?
- For whom?
- For what purpose?
- With what result?
- Be able to agree what happens to their personal information.
- Data cleaning and accuracy is very important.

You should also carry out a **Data audit**:

- What you have and what is in it?
- Where is it and access?
- Data share and contracts / agreements
- Appoint data controller / ensure continuous cover
- Set up protection practices
- Establish documented procedures
- Right of access procedures.
- Be a good practice organisation and satisfactorily deal with any complaints. Visibility, openness, control and access to data are the key.

The increasing interpretation of the Act by courts has widened its' reach to government and the workplace to a point where there is basically no confidentiality, rather than the original direct marketing sector that it was aimed at. The new EU anti spam laws has put new constrictions on data use. The 1998 Act is about the public point of view and their understanding determines interpretation. The main points are:

- Reduction of confidentiality. Almost all records on us are now possible to access.
- Comprehensive definition of communication including emails.
- 'Informed Consent': customers need to understand what they are agreeing to and good practice is that you get informed 'opt in' consent. Be sure the purposes of sharing data are covered in your informed consent script and any third party data you purchase has informed consent. Always check with data preference services if you are not sure about informed consent and in emails, good practice is to include full contact details.
- Criminal offences are attached if there is abuse of data. In law in a limited company the Directors are ultimately responsible. There is no defence of staff not following procedures.
- You should never delete a customer record but those wanting to be removed need to have records suppressed so you can see information and history but it can not be used for marketing.
- Be careful what profiling or personal information you record – always keep in mind giving it out to that person as once information is requested you cannot edit or clean the data before responding.
- If you can demonstrate you follow good practice a prosecution will not be started. The AMA has a good practice guide that is approved by the information commissioner, although it is slightly out of date.

Failure to operate systems which enable compliance is likely to be viewed as a fundamental breach of the Act.

The Act does not cover ownership of data; this is governed by contracts between parties at a venue. If the contract doesn't specify ownership, then theoretically nobody owns the data and it is then about what customers think. The view of Arts Council England and the Commissioner is that it is for the parties to make sure that the right consent questions are asked and a venue and promoter in the subsidised sector to get permission for data to be shared with both parties and the artist. Welsh National Opera research showed that customers overwhelmingly thought WNO had their data not the venue. If you ensure your print uses good data practice and notification, then you may have an argument to say that as you are explaining clearly to customers about data procedures then you have a right to the data. A variety of information is available on the Information Commissioner's website [www.informationcommissioner.gov.uk](http://www.informationcommissioner.gov.uk) and the Data Protection Helpline is 01625 545 745.

**Rebecca Guest ABO** drew attention to the Information Commissioner's campaign '**Make Data Protection Simpler.**' The campaign intends to simplify the law in order to help organisations understand the requirement and abide by the rules. The Commissioner is seeking suggestions for improving the UK's data protection law to make it easier to comply with in practice. If you have suggestions for making data protection simpler, send them to: [make.dp.simpler@ico.gsi.gov.uk](mailto:make.dp.simpler@ico.gsi.gov.uk). In particular, the Commissioner is looking comments on what aspects of the law businesses find most problematic. For further information see: [www.informationcommissioner.gov.uk/eventual.aspx?id=3148](http://www.informationcommissioner.gov.uk/eventual.aspx?id=3148).

### **ABO Items**

**Rebecca Guest ABO** updated the meeting on current developments for *Listen Up!* and reminded them that an essential part of the Festival will be through members badging all their publicity material with the logos. A number of members reported that the quality of the logo when reproduced was not always particularly good. The planned developments for the website and ABO's Training provision were also outlined and a request for any particular sessions members desired for the next Annual Conference.

### **Steve Smith, *Concert-Diary.com***

Steve Smith outlined the development and growth of *Concert-diary.com* and its aim to provide good quality information on classical music and events, supported by a comprehensive database. Increasingly search engines are filtering people to the site because of the range of information it holds and their data indicates there are a disproportionate number of users from the regions. *Concert-diary.com* are currently examining the possibility of data feeds direct from some venues as well as promoters inputting information and can also provide selective information for other sites, e.g. Classic FM. They are also looking at refining the database links you use when entering information to ensure searched remain powerful and effective. The average time to input a concert is 8 minutes, but experienced users are much quicker.

The public side of the site is currently being redesigned and the company is looking at how they can generate more income from the site in order to advertise it and increase users. A report function for promoters will be added and the possibility of user profiling and the use of audio files to enhance the experience are being investigated. One way to generate income is to determine a concert's position by how much is paid for that item, in effect an 'auction' within the searches. However, this development is some way off and could affect the comprehensiveness of the site. Members' comments on the idea included that not using date order could irritate customers, not being commercial was a strength of the site and that it needs to be clear who has paid for their listing and perhaps sponsored links, shortcuts or adverts would help this. Mostly members were already using the site and happy with how it worked. Steve Smith thanked the meeting for their feedback.

### **AOB**

ABO was requested to include a press topic on the next agenda.

Date of next meeting:                      Wednesday 22 September 2004