

Chapter 3

How the impact of the marketing campaign devised by EMI for the *Four Seasons* recording in 1989 influenced subsequent marketing strategies in the classical music industry

3.1 Introduction

The function of a marketing strategy is to raise public awareness of the product or service being sold, and through that visibility to maximise the sales potential of that product or service. Marketing is about 'building a successful business through winning and keeping customers.'⁴³ To take the definition a stage further, the primary roles of marketing are to inform potential buyers of the product or service you as a trader are providing (in reality selling), and to develop strategies to engage those potential buyers into becoming actual consumers. In the case of a music business, the purpose is no different. A concert hall devises marketing plans in order to engage the public into buying tickets to the events that the hall is putting on; similarly a record company will create ideas to entice consumers into buying their recordings, whether over the internet or in a high street retail store. This chapter looks at the stages of a marketing campaign, examining how the classical music industry has incorporated pop marketing techniques into its own sector. Elements of specific marketing plans including some of the key features of the Nigel Kennedy *Four Seasons* campaign itself will indicate the extent to which classical music marketing models have been developed since the Kennedy campaign of 1989.

This chapter sits at the heart of my research, focusing on the notion that marketing strategies in the classical music business before 1989 were remarkably different to those in the current business. The *Four Seasons* strategy was of historic significance because it completely altered the way that classical music was presented to the public. This was achieved through market segmentation and branding, rather than being targeted at the classical music buyer.

3.2 Marketing aims pre-1989

In his seminal book on marketing in the Arts, Keith Diggie discusses the role of marketing and introduces age range and background into the marketing aims for a business: 'The aim of

⁴³Hill, N. (1997), *Marketing for Business*, Worcester 1997, Peter Andrew, p.1

*arts marketing is to bring an appropriate number of people drawn from the widest possible range of social background, economic condition and age into an appropriate form of contact with the artist, and in so doing, to arrive at the best financial outcome that is compatible with the achievement of that aim.*⁴⁴ The marketing manager appraises where the organisation is within the overall market place, what its objectives are for trading and how to take the business to the next stage (to increase sales). The organisation draws up strategies to attain increased productivity, identifying appropriate resources. The final part of the process includes a review of the plan after a given time period. It is relevant to give an analysis of these areas before demonstrating how classical music promotional campaigns have increasingly followed this system of marketing. My conclusions reveal that the classical music business employs effective business marketing tools and over the last 20 years has adapted them to increase its trade.

3.3 SWOT analysis

Before illustrating specific examples of classical music marketing projects, and identifying the populist marketing traits within them, it is worth examining the general marketing procedures that any business pursues and then to apply it to a classical music model. A regular procedure for a company is to have a SWOT analysis; this is a means which is used to identify an organisation's strengths, weaknesses, examine business opportunities, and also potential and real threats within the market place. The outcome from this evaluation enables the business to focus on those strengths, minimize its weaknesses, address potential threats to it from competitors, and take the greatest possible advantage of opportunities available within the market place. The result is a review of all aspects of the organisation's methodology in attracting consumers. As Baines, Fill and Page state: '*SWOT analysis is a tool used to determine an overall view of an organization's strategic position. It highlights the need for a strategy to produce a strong fit between the internal capability (strengths and weaknesses) and the external situation (opportunities and threats).*⁴⁵ In the context of a classical music organisation, this would mean examining how to keep the business's regular buyers of CDs or concert tickets for example, and being prepared to adapt those methods if required. The business

⁴⁴ Diggle, K. (1994), *Arts Marketing*, London 1994, Rhinegold Publishing, p.25

⁴⁵ Baines, P., Fill, C. and Page, K. (2008), *Marketing*, Oxford 2008, OUP, p.189

has to identify the audiences it attracts, the income it receives, whether the repertoire it offers is sufficient to its audience's needs and whether its music programming policy is suitable for its core audience. A further aspect after this phase is to consider how to build new audiences. Also under discussion is the pricing of the product being sold and whether promotions devised to attract consumers are sufficiently successful in attracting new buyers (along with retaining existing ones). This is a key part of an organisation's strategic plan and the classical music industry, as will become clear, is no different in this respect. The *Four Seasons* recording was a paradigm of this model.

3.4 Growing the business

Baines, Fill & Page suggest three forms of Growth: *Intensive* (concentrating on the market familiar to the core business and expanding the market share), *Integrative* (continuing with the core product but expanding other aspects of the business such as new formats) and *Diversification* (developing outside the usual core business activities and identifying new markets).⁴⁶ The classical music industry has increased its commercial focus through the latter model, *diversification*, and, after 1989, exploited Diggle's concept of two audiences. The classical music model has been visionary in the ways it has developed new audiences and buyers. Companies have been using 'outward looking' methods (defined as non-traditional marketing concepts to the classical music genre) in order to attract a larger consumer base, drawn from people who are not knowledgeable in classical music (and, as Classic FM radio has demonstrated, need not be). Chapter 5 analyses this in detail.

3.4.1 Image and perception

Another consideration is the positioning of the product. This consists of the business identifying the relevant market for its product, creating a suitable image of the product, and influencing the public perception of what is being sold. The business is, in effect, concentrating on market segmentation, by working out whether the product is being best targeted to the right segment of the market. Baines, Fill and Paige helpfully define market segmentation as '*the division of a mass market into identifiable and distinct groups or segments.*'⁴⁷

⁴⁶ Ibid., p.193

⁴⁷ Baines, P., Fill, C. and Page, K. (2008), *Marketing*, Oxford 2008, OUP, p.217

My two case studies illustrate this form of segmentation by building on the core classical market and establishing new areas of a classical music consumer market. Baines, Fill and Paige identify this succinctly: *'there is now widespread agreement that they [image and perception] form an important foundation for successful marketing strategies and activities.'*⁴⁸ It is interesting to note in Chapter 5 how the medium of radio has influenced the public perception of classical music. In particular, the chapter examines the area of public funding in relation to BBC Radio 3, exploring the notion of value for (public) money being invested in a network that attracts approximately two million listeners,⁴⁹ far fewer than many other national radio stations including its perceived competitor Classic FM.⁵⁰ The latter has altered the perception of classical music, making it a music genre like any other, one that allows the consumer to follow with or without the need for expertise in this field. Classic FM has achieved this feat through modelling its business practice on pop stations.

3.4.2 Promotional opportunities

The final stage in a marketing strategy comprises of promotional opportunities and campaigns. Direct mail and emailing lists, poster displays in venues and retail front windows, and price offers (such as two for the price of one) are some models used. Later in the chapter, examples of classical music campaign plans are documented, exhibiting these types of schemes.

The objective of outlining general marketing strategies is to demonstrate that performing organisations (such as orchestras and arts venues) apply the same tenets to their businesses. For example when a record company is trading, the potential buyer can originate from any background, from any country and does not necessarily have to be knowledgeable in classical music. A company's mission is to sell as high a volume of recordings as is feasible in order to recoup its business costs (artists and staff wages, rent, manufacturing and distribution), to be able to invest in future recordings, and to maximise profits. Similarly, the role of a public relations consultant in the music business is to offer advice on how to publicise an organisation or an individual or group of performers. This is achieved through

⁴⁸ Ibid., p.218

⁴⁹ http://www.bbc.co.uk/pressoffice/pressreleases/stories/2009/05_may/07/rajar.shtml

⁵⁰ <http://www.thisisglobal.com/audio-sales/global-brands/classicfm/>

the range of media contacts that the consultant has and is not confined to those who write or broadcast specifically on classical music. The client requires publicity advice for his or her music projects, in order to encourage sales to both the *available* and *unavailable* audience, to use Diggle's terminology discussed below, see section 3.5).

Appendix 6 provides a very clear example. The document is written from both a marketing and PR focus and is one which I devised. The data demonstrates an alternative way of promoting recordings on EMI Classics. The breadth of media aimed for is much wider than the traditional marketing campaigns; and as the introduction to the document comments, the classical division was looking to expand its activities in the mass market media.

3.5 The Available Audience and The Unavailable Audience

Keith Diggle classifies the procedure of existing and potential buyers as *The Available Audience* and *The Unavailable Audience*.⁵¹ The former are those who, for example, are likely to attend that organisation's concerts or buy recordings (through traditional classical music media outlets such as newspapers and magazine adverts, reviews and artist interviews, radio and television programmes or internet promotion). The latter (the 'Unavailable Audience') are those who do not see themselves as being interested in the product but '*potential does lie within this group and there are ways of reaching it but they are not the ways that should be used for the Available Audience.*'⁵² The *Four Seasons* and the *Three Tenors* campaigns are illustrations of marketing techniques being devised to reach both the available and unavailable audience (buyer in this context).

A further description can be sourced in Hill's book in which the author describes companies as inward and outward looking based on the three business concepts in marketing: the production concept, the sales concept and the marketing concept.⁵³ Hill comments: '*An inward looking company is likely to think like this: "the purpose of selling is to ensure that the customer buys the product (or service) we supply" ... An outward looking company is more likely to believe in the following statement: "the purpose of marketing is to provide the product (or service) that*

⁵¹ Diggle, K. (1994) *Arts Marketing*, London 1994, Rhinegold Publishing, p.33

⁵² Ibid., p.34

⁵³ Hill, N. (1997), *Marketing for Business*, Worcester 1997, Peter Andrew, pp.5-7

the customer wants to buy."⁵⁴ At EMI, after the success of the *Four Seasons* release, the company re-structured its Classical Division in order to accommodate the two strands of classical consumers that were being targeted. The department moved away from being what Hill describes as '*inward looking*' (defined here as aiming only for its core buyer) to a strategic vision in order to expand its business.

3.6 Anderson's 'The Long Tail'

My experience at EMI during the 1980s as head of the classical press office offered a very clear insight into those changes in marketing practice; the differences become evident when comparing a traditional classical music marketing campaign of that period with a contemporary one. Tradition dictated that each month EMI (as with other companies) would release a set of CDs; up to six would be brand new and retail at 'full-price' (£11.99). The schedule would also offer a set of 'mid-price' releases (usually £6.99) of recordings that had already been released (at full-price) but were now being re-released on CD. This contrasts with the system now in place for a marketing campaign in this specialist area. Current thinking in this field has been defined by Chris Anderson in his book '*The Long Tail*.'⁵⁵ It is useful to analyse Anderson's fundamental definition of The Long Tail in detail in order to compare it to classical music business models.

Anderson discusses The Long Tail concept through internet retailers, who sell more niche product than their High Street counterparts. This premise is founded on the notion that the music market is so diverse that it shouldn't be assumed that only the most recognised names which sell (CDs, concert tickets and merchandise) in large quantities are able to succeed financially; repertoire that might be regarded as esoteric or recordings by artists less well-known are equally able to sell stock. Anderson defines this situation as follows: '*...that mass of niches has always existed, but as the cost of reaching it falls - consumers finding niche products, and niche products finding consumers - it's suddenly becoming a cultural and economic force to be reckoned with.*'⁵⁶ This has occurred because the differing ways of being able to reach the consumer in the market place has grown, through the internet, satellite television, cable

⁵⁴ Ibid., p.8

⁵⁵ Anderson, C. (2007), The Long Tail, London 2007, Hyperion Books, p.1

⁵⁶ Ibid., p.6

broadcasting, digital radio as well as the established mediums (CDs, terrestrial television, concert halls and venues).

Anderson's point is best illustrated by the following example concerning 'ecast' (a digital company that provides music, games and advertising digitally to bars and night clubs in the USA).⁵⁷ Anderson quotes the Chief Executive Officer in 2004 commenting that 98% of the 10,000 albums the company had at that time in its juke box sold at least one track per quarter.⁵⁸ This is supported by the e retailer eMusic which stated in 2008 that 75% of the tracks stored in its catalogue were bought by at least one person.⁵⁹ Anderson's book includes a diagram, shown as a graph as to what, in sales terms, a long tail scenario shows.⁶⁰ This is related to a sales graph from the downloading company Rhapsody (see Figure 1 below). Based on one month's sales, December 2005, Figure 1 shows the sales pattern of the top 25, 000 tracks that are downloaded via the company's website. As might be expected, the left hand side of the graph shows that most big sales (in terms of volume) are with the 'hits, that is the recordings with the most potential for volume sales.'⁶¹

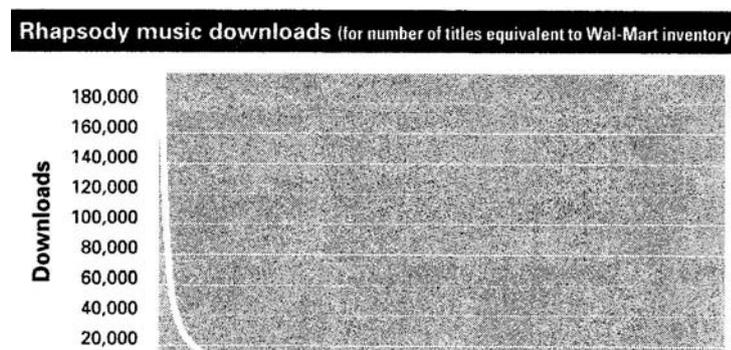


Figure 1

The line (white line near the bottom of the diagram) tails off as the line goes lower (and to the right hand side of the diagram), but it doesn't reach zero. It shows that there are still sales of other tracks and whilst not as significant as the 'hits', there is still some turn-over. This example also shows where online retail can succeed in higher quantities than the High Street retailer. Physical storage is not a consideration in the online business and therefore

⁵⁷ <http://www.rioport.com>.

⁵⁸ Anderson, C. (2007), *The Long Tail*, London 2007, Hyperion Books, p.7

⁵⁹ Michaels, S., 'eMusic sales data supports long tail theory', *The Guardian*, 19th January, 2009

⁶⁰ Anderson, C. (2007), *The Long Tail*, London 2007, Hyperion Books, p.19

⁶¹ *Ibid.*, p.19

adds weight to the marketing theory of the Long Tail. It further shows, however, that marketing has to work in tandem with a sales plan within an overall business structure.

3.7 The Long Tail in a classical context

In a classical music context, a useful example is comparing sales of a new CD release. Most classical CDs in the UK sell between 800 and 1000 CDs in their first year, and up to 500 in the subsequent two years. This is corroborated by Matthew Cosgrove, General Manager of the Onyx label. His experience as a former Vice-President of Artists and Repertoire for the Deutsche Grammophon label, tallies with my own knowledge in comparing worldwide sales of both a release focusing on main-stream classical repertoire and releases with star names. My own experience indicates that world-wide sales for a top violinist directed by a major conductor with one of the best orchestras in the world performing, for example, the Beethoven Violin Concerto, would have a sales target set at 25K for each year.⁶² By comparison, the *'Four Seasons'* campaign sold a million copies in the first three years of its release. As EW.com reported in 1992: *'Along with Nadja Salerno-Sonnenberg and Anne-Sophie Mutter [two international violinists], he [Kennedy] is proof that sex and violins sell. In a field where 10,000 discs is a respectable sales figure, his 1989 EMI Classics recording of Vivaldi's The Four Seasons sold more than a million copies.'*⁶³ Here, the 10,000 refers to a minority of classical recordings which are made by major names in the classical music business. The Long Tail rule in this context is that there are few big sale releases (such as the *Four Seasons* release) and that the majority, although they sell less, still do sell in small units. The *Four Seasons* campaign began a trend for the opportunity of high volume sales of classical music, through different marketing concepts copied from the pop genre of the business. For the Long Tail to succeed in a classical music context, there would have to be a change of focus in marketing resources, with a further allocation of the marketing budget channelled into the much smaller items in the catalogue, in order to maximise sales.

⁶² E mail from Matthew Cosgrove, Former Head of Warner Classics and A&R Director Deutsche Grammophon and now General Manager Onyx Label, 9th March 2009, Appendix 7

⁶³ http://www.ew.com/ew/article/0,,310912_2,00.html

3.8 PRS for Music: The Long Tail interrogated

Anderson's theory is contested by research from the PRS for Music Society (formerly MCPS/PRS Alliance) published in December 2008.⁶⁴ Authored by the PRS's Chief Economist, Gary Eggleston, and Andrew Bud (one of the founders of the software company mBlox), this report provides an opposing argument by analysing the Long Tail from the artist's point of view. It concludes that what should be considered is *'value, and by that I mean not just retail spend, but marginal profitability in terms of what gets back to the artist and songwriter...'*⁶⁵ This means that the financial return to the artist, song-writer or composer is as important as the sales achieved for the record company; therefore the bigger the volume of sales, the higher the return on investment. The Kennedy recording sits well in this scenario because it achieved a high volume of sales resulting in a good return for both artist and record company. But the majority of releases do not succeed in providing significant income for the record company because their sales figures are too low to warrant it.

The PRS for Music's case is examined in more detail later in this chapter (page 66), but what does emerge from the marketing plans examined is that the classical music business is an amalgam of both arguments. It is both artist and product led. The developments in online trading, especially increasing the availability of product, have improved the potential for deriving income from low volume projects.

3.9 'Hooked on Classics' model

Prior to the *Four Seasons* release, one of the most successful series of recordings which popularised classical music was 'Hooked on Classics,' a series first introduced in 1981.⁶⁶ Their success followed the Electric Light Orchestra's fusion of arrangements of classical and pop melodies, personified, in particular, in the classic piece 'Roll over Beethoven.'⁶⁷ The man behind 'Hooked on Classics', Louis Clark, was a former music arranger for the pop group Electric Light Orchestra. This also illustrates the influence of popular music on a classical music project though Clark's experience with ELO. Clark conducted the Royal Philharmonic

⁶⁴ http://www.telco2.net/blog/2008/11/exclusive_interview_will_page.html Exclusive interview: The Long Tail interrogated (part 2)

⁶⁵ Ibid.

⁶⁶ http://www.face-the-music.de/louis_e.html

⁶⁷ <http://www.legacyrecordings.com/artists/electric-light-orchestra/bio>

Orchestra performing a collection of recognizable extracts from classical music works, played over a continuous beat (such as a fast disco beat or a slower rhythm) which linked the segments together. This was defined as Symphonic Rock or Orchestrated Rock genre and is similar to the London Symphony Orchestra's Classic Rock series (but with fewer electronic effects). The popularity of this style of release was illustrated in a single from the first album, 'Hooked in Classics', reaching Number 2 in the UK singles chart.⁶⁸ The series continued until 1989 and can be regarded as a precursor to the establishment in the 1990s of widening the context of classical music to the general consumer.

3.10 The *Four Seasons* marketing campaign

3.10.1 Background

The marketing of the *Four Seasons* recording was unique to the classical music business. Barry McCann was the author of the marketing and promotion of this EMI project. It is worth commenting that McCann was part of the Strategic Marketing Division within EMI and not an executive of the Classical Division itself (as one would have expected for a recording for this type of repertoire). McCann's experience of marketing outside the conventional classical music field is significant to the success of the *Four Seasons*. This is because the role of this division was to exploit back-catalogue items and execute marketing campaigns around them. The range of repertoire included the jazz label Blue Note and also the back-catalogue of the Beatles. As McCann comments, the success of the Kennedy release was to employ '*pop marketing techniques for a different genre of music...the Idea was to go for something you would do for a pop act around at the time, such as Phil Collins, Billy Idol; it doesn't matter that it's Classical so we aimed, for example, for Radio 1, Michael Aspel, Wogan Show and so on.*'⁶⁹ McCann was in an ideal position to achieve this.

3.10.2 Range of media

The extensive range of media for the *Four Seasons* was:

**Prime time chat-show programme (Wogan)*

⁶⁸ <http://www.economicexpert.com/a/1981:in:music.htm>

⁶⁹ Email from Barry McCann former Marketing Director Strategic Marketing Division EMI UK, then Managing Director EMI Classics UK, now at Avie Records, 12th May 2009, Appendix 8

*Radio 2 (Michael Aspel) and a populist radio station (Radio 1). In fact Kennedy was invited onto Radios 1 & 2 by the network's then DJs Simon Bates, Terry Wogan and Gloria Hunniford. Added to this was a marketing spend of £100k, which was unprecedented for a classical sales launch and plan. McCann's plan took the following shape:

* Co-op TV advertising with [WH]Smiths of approx £40k

* Fly-posting north and south of Thames

* 3rd movement of *Summer* released as single in August 1989 and [this] came out on [the] back of [the] Prince's Trust concert with George Martin conducting- [also] had Level 42 in show (July 1989).⁷⁰ This list shows a complete divergence of the established retail and promotional opportunities associated with classical music projects.

3.10.3 Television

The inclusion of Nigel Kennedy in a high profile televised concert which consisted of mainly pop musicians was an effective start of the campaign. Kennedy's appearance in the Prince's Trust concert (an occasional pop concert held at Buckingham Palace to raise funds for the Prince of Wales' charity) raised the profile of both the violinist and the forthcoming release. EMI took advantage of the televisual opportunity to release a single of one of the movements of the *Four Seasons* (the third movement of *Summer*) the following month (August 1989), with the full album entering the shops in September (1989). This was supported by joint advertising with the national retailer (WHSmith) and poster campaign detailed above. This procedure is customary for a major pop music sales campaign. In fact television was the crucial factor in the success of the *Four Seasons* recording, enabling an unprecedented volume of sales. The employment of television for promotional purposes was further utilised by Kennedy's manager John Stanley who made a film based on Kennedy making the recording of the *Four Seasons*. Kennedy was interviewed by Mariella Frostrup (a well-known television presenter and journalist) which was broadcast on Channel 4 on Boxing Day and repeated on New Years' Day. McCann comments that '*The impact on sales from the Channel 4 programme was huge...it started the climb of the album in the chart, the pop chart...[and] after the March 1990 broadcast of This is your Life was broadcast in*

⁷⁰ Ibid.

March 1990 along with a tour (eg Crystal Palace Bowl) , it moved the album to No 3 in Pop chart.⁷¹

This is an instance in which the power of television is clearly evident.

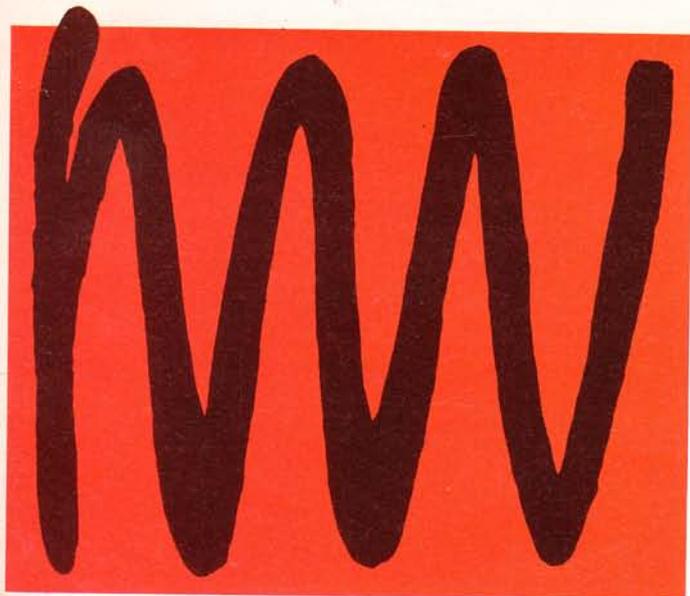
The resulting success of a recording of classical repertoire selling so successfully by entering almost to the top of the pop album chart was an indication of how wide the reach (from the traditional classical buyer) the recording had made. By exploiting the breadth of television in order to reach a wider audience, the classical music sector was expanding the process of selling to a mass public as its pop counterpart had already been doing. It is worth commenting on Strinati's comments that '*mass culture is a culture which lacks intellectual challenge and stimulation, preferring undemanding ease and fantasy*⁷² This definition is not applicable to all classical music recordings that are focused on the strategic classical consumer. It implies a lack of artist integrity and skill, both of which are integral to the record company and artist, and especially relevant when considering the artistry of Kennedy, Pavarotti, Carreras and Domingo. However the comment has relevance to the *Four Seasons* because the repertoire is undemanding and could reach a consumer who preferred music of that ilk.

Figure 2 below illustrates a significant juncture for the exposure of classical music to a new consumer. The insertion of a classical artist on the front cover of Music Week, the music industry's trade magazine, portrays the emerging acceptability by the pop industry of the popularity of classical music. A copy of the cover along with additional Music Week promotional material is included in Appendix 9. Classical music is rarely mentioned in this magazine and the genre had never been afforded a front cover. For Nigel Kennedy to be given a front cover for his *Four Seasons* recording indicates the journey that classical music had now made, one that offered the potential of a genre that had the ability of being regarded as mainstream.

⁷¹ Ibid.

⁷² Strinati, D. (2008), *An introduction to popular culture*, New York 1998, Routledge, p.14

MUSIC WEEK



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ISSN 0265-1548



NIG
KEN



Figure 3

By way of contrast, Figure 3 shows the front cover of the Gramophone Magazine for November 1989. This is an example of a traditional front cover (here the conductor Andrew Parrott).⁷³ The difference in feel and general appearance of the two covers is evident.

3.11 Subsequent strategic classical campaigns

3.11.1 Your Hundred Best Tunes

The success of the *Four Seasons* recording spearheaded a range of product releases from the record companies. One was entitled *Your Hundred Best Tunes* on the Decca label. It originated from the BBC Radio 2 programme in the 1960s and Decca at that time used the generic title to release a budget-priced LP series based on the music featured over the years on the Radio 2 programme. The then head of Decca, Michael Letchford, re-introduced the series on budget-price CD as a way of moving back-catalogue items that would be inexpensive to re-master onto a CD (because the recordings had already been made). The crucial factor in order to sell volume (of sales) was to market the CDs to a 'multiple' store (that is one which is non-specialist with national outlets). Letchford comments: *'I tailor-made the series to gain the committed support of the 'multiples' ie Smith's & Boots...these releases would not be advertised in Gramophone [specialist Classical Music magazine] or the press like new*

⁷³ [http://www.gramophone.net/Issue/Page/November 1989/1](http://www.gramophone.net/Issue/Page/November%201989/1)

*releases [usually were] and they were not artist driven.*⁷⁴ Released in April and October 1990, this campaign sold 80,000 units (CDs and cassettes), a phenomenal success for a group of recordings that did not involve any new artists or recordings not released before (see Appendix 10). The key to this success was Letchford offering WHSmith's (because of its retail strength as a national High Street store): *'an exclusive offer (they had the series ahead of their big competitor-Boots and Woolworths).*⁷⁵ Another mass marketing ploy demonstrated here is the offer of an exclusive to Smith's which would encourage them to order more stock from the sales team (particularly in circumstances when their rivals would have their product orders fulfilled later).

The key to the success of Your Hundred Best Tunes was the expansion of Decca's distribution channels. To use Baines, Fill and Paige's definition, the company's distribution model was in the process of placing *'the optimum amount of goods and/or services before the maximum number of target market at the times and locations they want.'*⁷⁶ The use of national High Street retailers to increase the reach of potential buyers supports this statement.

3.11.2 The Essential Pavarotti campaign

Similarly, Letchford devised an artist-led strategic marketing campaign, aimed at the non-specialist buyer. The first of the big artist-led campaigns was prior to the Nigel Kennedy CD and featured one of the tenors on the multi-million selling 1990 Three Tenors album: Luciano Pavarotti. Called The Essential Pavarotti, this recording was advertised on television illustrating an ambitious sales target which was essential to warrant the advertising expenditure on this medium. As with Your Hundred Best Tunes, the tracks used were from previous LP releases.⁷⁷ It is likely that the mass media focus of this campaign (including the crucial television advertising) contributed to the BBC's decision to use Puccini's aria *Nessun dorma* as the signature tune for the 1990 World Cup television coverage. Letchford immediately capitalised on this: *'We put a football symbol on the product and released a single of 'Nessun dorma' with the FA (Football Association) World Cup Trophy on the*

⁷⁴ Email from Michael Letchford former Head of Decca Classics then Warner Classics International, now runs Michael Letchford Artists, 14th April 2009, Appendix 11

⁷⁵ Ibid.

⁷⁶ Baines, P., Fill, C. and Page, K. (2008), *Marketing*, Oxford 2008, OUP, p.551

⁷⁷ Ibid., Email from Michael Letchford 14th April 2009, see Appendix 12

cover. On consecutive weeks Decca Classics UK had No. 1 Album & No. 1 single in the UK charts!⁷⁸ This is a further illustration of the mass market commercial approach emerging in the classical music industry.

3.12 The first Three Tenors release

The Three Tenors Campaign, as with the Kennedy CD, is another example of an artist-led release. The concept of Domingo, Carreras and Pavarotti performing together was conceived as a celebration of Carreras's recovery from leukaemia, with the concert acting as fund-raiser for leukaemia charities. The concert in July 1990 in Rome was staged immediately before the World Cup final. John Potter states in his book *Tenor History of a Voice*, *'the Three Tenors phenomenon skewed the tenor market, with both positive and negative effects. On the plus side was the fact that many more people became aware of good singing for the first time. On the other hand, many fine tenors were at least partially eclipsed, especially those whose roles and repertoire took them beyond the small number of commercially viable "hits" that were so successful for the Three.'*⁷⁹ Potter makes an interesting point because the result of such a successful event not only raised the profile of classical vocal music but also gave the impression to recording companies that the type of repertoire sung in the first Three Tenors concert was worth pursuing. This meant music which could reach and sell to a larger audience than a traditional classical one. Potter continues by defining those most successful tenors in this mould as those which *'are subject to clinical marketing strategies by record companies desperate to maintain the viability of their product at a time of rapid technological change'*⁸⁰ Subsequent Three Tenors releases followed the principles that ensured the success of the first one, promoting a recording which had the potential to be marketed in a non-traditional classical manner.

Appendix 13 gives details of the marketing plan for the 3rd Three Tenors campaign in Paris in 1998 as an example. The range of marketing outside traditional classical music boundaries is, again, noticeable. Large marketing spend, television and outdoor advertising, early pre-album single and Music Week prominence are the key features. The promotional campaign had similarities to the *Four Seasons* recording. The single was released prior to the full

⁷⁸ Ibid.

⁷⁹ Potter, J. (2009), *Tenor History Of A Voice*, London 2009, Yale University Press, p.180

⁸⁰ Ibid., p.181

album, primarily for radio play, and supported by newspaper advertising. The latter is noteworthy because tabloid newspapers were chosen for advertising rather than broadsheets, which would be a traditional area for a classical recording. The extensive television advertising mirrors that of the *Four Season* campaign as does the inclusion of outdoor advertising. This document also shows an interesting graph on the success of audio and video sales of the 1994 Three Tenors concert. It illustrates to a record dealer that the use of both formats of promotion can extend for the whole Autumn into the crucial Christmas period, the highest sales figures being at the beginning of the campaign in September and then increasing throughout December.

3.13 Warner Classics promotion for Chloe Hanslip

A further marketing plan worthy of evaluation for my thesis is one I devised for the violinist Chloe Hanslip, whilst at Warner Classics record company. Originating from 2002, the campaign is concerned with Hanslip's second CD. The music included on it was Bruch's violin concertos 1 and 3, with Martyn Brabbins conducting the London Symphony Orchestra.



The campaign was split into three sections: Advertising, Editorial and Retail. Each section will be examined in order to give an indication of how diverse a classical CD campaign had become since the *Four Seasons* landmark marketing strategy. The chart is also a useful paradigm of the *The Available Audience* and *The Unavailable Audience* initiative cited by Keith Diggle that Warner Classics was attempting to reach.

3.13.1 Hanslip advertising strategy

The list below summarises the key elements of the Hanslip advertising campaign. The spectrum of national newspapers with higher readership figures than the traditional classical music media outlets provided an opportunity for selling to a broader consumer base.

- Classic FM 2 week campaign beginning 13th October
- National Newspapers:
- Sunday Times 13th October, Times 19th October
 - Telegraph 19th October
- Music Magazines:
- Gramophone and BBC Music Mags – f/p for November issue
 - ½ page for Classic FM and IRR mags for Nov issue
 - Homes and Interiors – full page – November issue

The company placed a two-week advertising campaign with Classic FM radio station. It began on Monday 14th October 2002, which was the release date of the CD. Added into the advertising campaign was an advert in the Sunday Times newspaper on 13th October, and in both the Times and Daily Telegraph on Saturday 19th October. A brief explanation about the relevance to this campaign of the chosen outlets merits explanation.

The timing of advertising in newspapers is important to comment on. The Sunday Times ran the CD on the day before its release (October 14th 2002); this newspaper has the biggest circulation among the Sunday broadsheets, with 1,098,858 recorded for January 2010.⁸¹ Equally the Times and Telegraph have strong circulation within the quality broadsheet market and therefore became a natural avenue for advertisers because of the newspapers' reach (the Times has a current readership figure of 508,298, and the Telegraph 682,044).⁸² At this juncture, Warners were looking to expand its core buyer from an exclusive classical specialist (detailed in the magazine plan below) to those who enjoy classical music but may not necessarily buy Classical Music magazines, therefore tapping into '*The Unavailable*

⁸¹ <http://www.guardian.co.uk/media/table/2010/jan/15/abcs-national-newspapers1>

⁸² <http://www.guardian.co.uk/media/table/2010/jan/15/abcs-national-newspapers>

Audience.' It is one example of diversifying the market (as mentioned by Baines, Fill & Page (see page 29). This demonstrates a major commitment by the company to ensuring that the recording received significant national coverage.

Classic FM was an important source of media to advertise on because of its success as the most listened-to classical music radio station. With a 2010 figure of 5.5 million,⁸³ this station can offer a reach of potential CD buyers through the volume of listeners it can access. Figure 5 is a copy of a Classic FM poster which highlights the range of promotional deals that Classic FM can offer and indicates why it was a relevant media to advertise in.⁸⁴ The spectrum of advertisers shown in the poster confirms the broad base of supporters of the arts who listen to the station and are potential CD buyers. 'Giveaways' is the key word here because it attracts the potential buyer's attention.

Classic FM Promoting the arts
**Classic FM offers you a unique opportunity to reach
a discerning arts-orientated audience**

⁸³ <http://www.thisisglobal.com/radio/classic-fm/>

⁸⁴ Email from Rhett Middleton Group Head Concerts & Events GCap, 3rd August 2007, Appendix 14

Classic Giveaways

Win tickets to some of this summer's top events, celebrating music, food and the home

House & Garden Fair

WIN Daily Telegraph/House & Garden Fair tickets



The Daily Telegraph/House & Garden Fair is giving away 10 pairs of tickets to the UK's most prestigious interior and garden design event, taking place at Olympia from 30 June to 3 July 2005. At the fair, you can browse through thousands of stylish products from more than 500 carefully selected companies.

In celebration of its 10th anniversary, this year's fair has a refreshing new look with

more than 100 new exhibitors, even more world-class designers, including Terence Conran and Barbara Hulanicki, and a new dedicated garden area filled with brilliant design ideas.

To win, send your entry to HGF/990605 at the address at the bottom of the page, to arrive no later than 13 June 2005.

To receive a special advance ticket rate of £15, call 0870 121 2525 or visit www.houseandgardenfair.co.uk and quote CLASSIC.

Mostly Mozart

WIN Concert tickets, plus dinner and hotel stay



The popular Mostly Mozart festival returns to the Barbican this summer, and you can be part of it by entering our competition.

You could win two top-priced tickets for Mostly Mozart's Sat 23 July concert featuring Bruch's Violin Concerto performed by violinist Julia Fischer, followed by dinner at the Barbican's Searcys restaurant, plus an overnight stay at the leading lifestyle hotel Malmaison London, situated in the leafy Charterhouse Square just minutes from the Barbican (www.malmaison.com).

To win, send your entry to MMB/990605 at the address at the bottom of the page, to arrive no later than 23 June 2005.

To book tickets visit the website at www.barbican.org.uk/mostlymozart or call the Box Office on 020 7638 8891.



Open Air Concerts

WIN A pair of tickets to Leeds Castle Concerts

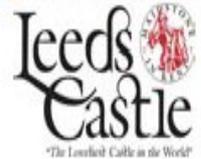


Imagine a warm summer's day spent enjoying a champagne picnic and wonderful music within the grounds of 'The Loveliest Castle in the World'. This experience can be enjoyed for real if you win one of 10 pairs of tickets to Leeds Castle's famous open-air concerts on Saturday 25 June and Saturday 2 July.

The BBC Singing Orchestra will warm up the audience, and then Carl Davis will lead the Royal Liverpool Philharmonic, with narrator John Suchet and soloists The OperaBabes, in a programme that culminates with the rousing

1812 Overture and a firework finale. It's a stunning line-up in a superb setting with a fantastic atmosphere.

To win a pair of tickets, send your entry to LCC/990605 at the address at the bottom of the page, to arrive no later than 1 June 2005. To buy tickets, visit www.leeds-castle.com or call 01622 886098.



Taste of London

WIN A gourmet day out in Regent's Park



Taste of London brings together 40 of London's finest restaurants and the capital's most famous chefs, all serving up a sunning selection of signature dishes. The four-day feast of food and drink also

has wine and beer tastings, and over 100 exhibitors along with entertainment and demonstrations on three stages, all in a beautiful and relaxed summer setting at Regent's Park.

To win one of five pairs of tickets (worth £30), send your entry to TOL/990605 at the address at the bottom of the page, to arrive no later than 1 June 2005.

Taste of London runs from 16 to 19 June 2005 at Regent's Park. For further information and to book tickets, visit the website at www.tasteoflondon.co.uk

Send your name, address, email and daytime phone number to: Classic FM Magazine, Argal Data Ltd, Unit 30, Perkins Way, Marshfield Road, Derby DE21 4AW
 Limited to one entry per household. Please state if you would prefer not to receive promotional material.

3.13.2 Specialist advertising

To ensure the traditional classical music buyer was not ignored, advertising was also placed in Classical Music print media. BBC Music and Gramophone magazines both received a full-page advert for their respective November 2002 editions. This decision involved considerable financial outlay. A full-page advert in the BBC Music Magazine for example is £4060.⁸⁵ The BBC Music Magazine and Gramophone had the highest readership in the magazine market for classical music recordings and this is still the case (the third quarter figures for 2009 show BBC Music Magazine with a circulation of just over 45,000 and Gramophone Magazine with 34, 628 respectively);⁸⁶ the advertising campaign also included a half page advert in Classic FM and International Record Review (IRR) magazines, again for the November issues. The November editions were chosen because each edition of those magazines is published in the middle of the preceding month and therefore would be available in the shops (or with their subscribers through the post) exactly as the recording was released into the market place (14th October).

The final advert was a full-page in Homes and Interiors, for the November issue. As with the non-classical retailers being targeted, so the same applies to the range of magazines being booked for advertising. The advert was placed in Homes and Interiors, in order to reach a different (but not necessarily a classical music specialist) buyer.

3.13.3 Hanslip retail focus

The range of retail stores is also worth examining because this part of the campaign is aimed at both traditional and new buyers. First it is noteworthy that there are no online retailers included in this campaign; this is because, as the chapter on internet development will indicate, online buying is a recent phenomenon and at the time of this release (in 2002), High Street retail was the principal retail outlet. Second, there are three retail chains (HMV, WHSmith and the now-defunct Virgin Megastores) which (as now with HMV and WHSmith) offered a separate range of classical product; another retailer was also used, Sainsbury's, because, as a supermarket, it had access to a much wider clientele; the hope

⁸⁵ http://www.bbcmagazinesadvertising.com/Magazines/BBC_Music_Magazine.html

⁸⁶ Email from Jeremy Pound, Deputy Editor BBC Music Magazine, 8th February 2010, Appendix 15

here was to broaden the sales potential by attracting buyers who would not buy a classical CD on a regular basis. Although the customer is in-store to buy food, the intention was to encourage an impulse buy by offering a range of popular music CDs (of all genres).

3.13.4 Editorial decisions

Another important area worthy of evaluating is the Editorial section of a marketing campaign as exemplified by the Hanslip campaign. This includes interviews with the artist and reviews of the recording. To be really effective, the aim is to have the interview published at the same time as the review of the recording. For the Chloe Hanslip CD, this was no different. For example, the BBC Music Magazine published an interview with the violinist in their December issue; in the same month that there was also a review of the new CD. Therefore, with the advert for the disc having been placed in the November magazine, followed by the artist interview and CD review in the following month, this allowed the campaign to have prominence in two issues of the magazine. This gave extended focus to the CD and heightened the visibility of the recording (which Warner Classics was hoping would increase sales).

Another example is the planning ahead for a review to coincide with the promotion campaign. The November 1992 issue of Gramophone Magazine included a review of the new recording,⁸⁷ which was appropriate timing for the campaign. Reviews were placed in the other specialist classical music media for the December issues (International Record Review, Classic FM Magazine and The Strad). A quote from the latter, a string specialist magazine, is included on Chloe Hanslip's website (which gives a sense of authority to the artist and relevant recording).⁸⁸ Because the December magazines (as is current practice) are on the news stands in November, a month after the CD had been made available in the shops, this timing would maximise potential sales (especially if the CD had been well received by the critic).

⁸⁷

[http://www.gramophone.net/Issue/Page/December%202002/55/827798/BRUCH+•+SARASATE+0+Bruch+Violin+Concertos+—+No+1+in+G+minor,+Op+26+No+3+in+D+minor,+Op+58+Sarasate+Navarra,+Op+33a+Chloe+Hanslip,+aMikhail+Ovrutsky+vvs+London+Symphony+Orchestra++Martyn+Brabbins+Warner+Classics+CD+0927456642+\(70+minutes:+DOD\)](http://www.gramophone.net/Issue/Page/December%202002/55/827798/BRUCH+•+SARASATE+0+Bruch+Violin+Concertos+—+No+1+in+G+minor,+Op+26+No+3+in+D+minor,+Op+58+Sarasate+Navarra,+Op+33a+Chloe+Hanslip,+aMikhail+Ovrutsky+vvs+London+Symphony+Orchestra++Martyn+Brabbins+Warner+Classics+CD+0927456642+(70+minutes:+DOD))

⁸⁸ <http://www.chloehanslip.com/music/index.htm>

The other two interviews were a Mail on Sunday interview with former Culture Secretary David Mellor and one in the Daily Telegraph, both for November publication; the latter was a joint interview with long established professional violinist Ida Haendel.⁸⁹ Both artists also did a joint interview for the specialist string magazine The Strad for their November issue.⁹⁰ My focus here was to pair a violinist who was starting out on her music career with a performer who had been a professional player for over fifty years. The content of the interview therefore held a broader appeal than purely concentrating on one performer and reached out to readers of a wider age range.

3.13.5 Radio interviews

The final segment of this campaign was to arrange interviews on radio. BBC Radio 2's *Friday Night is Music Night* broadcast a performance and interview with Chloe Hanslip on 20th September; the artist also gave an interview on the Classic FM Radio programme *Newsnight* on 18th October and two days previously on 16th October on BBC Radio 3's programme *In Tune* (the latter with Ida Haendel). The range of programmes identified here offer both a traditional and non-traditional bent, thus furthering the opportunity of reaching as wide an audience as possible.

3.13.6 Targeted marketing

My documentation of the promotion for Hanslip's second CD release is an illustration of a marketing campaign specifically geared to a recording of a young and talented violinist performing traditional classical music repertoire. This is on a parallel with the *Four Seasons* case study. The plan expands on the notion of a traditional classical buyer by strategic marketing and promotion expenditure. Through increasing marketing spend, the CD promotion increases the opportunity to extend the type of consumer. This is a concept mentioned by Ranchod and Gurau in defining strategic marketing: '*Strategic marketing planning involves careful analysis of an organisation's environment, its competitors and its internal*

⁸⁹ <http://www.telegraph.co.uk/culture/music/classicalmusic/3585941/How-to-survive-being-a-prodigy.html>

⁹⁰ <http://www.thestrad.com>

*strengths in order to develop a sustainable plan of action that will develop the organisation's competitive advantage and maximise its performance within given availability of resources.'*⁹¹

Figure 6 below is a copy of the CD sleeve; the repertoire (Bruch's violin concertos 1 and 3 with Sarasate's piece 'Navarro') is highlighted along with the highly respected orchestra and conductor, the London Symphony and Martyn Brabbins. The recording contains music which is expressly classical; this is then marketed deliberately to two types of buyers.

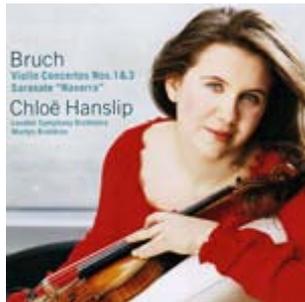


Figure 6

3.14 Classical artist-led advertising

At the same time that classical record companies were broadening their output to reach a mass market, there were still releases of specific artist-led classical repertoire. Appendix 16 from Warner Classics in 2002 shows this. The chart relates to a two week period, (the weeks of 4th and 27th October), showing a list of the releases for that month. The top 5 are artist or composer-led, and the bottom three are mid and budget priced CD compilations. This is an example of a core classical advertising strategy where the repertoire itself is highlighted in the adverts that were booked (BBC Music, Gramophone, Classic FM and International Record Review [IRR] magazines). Also indicated is how large the advert taken was (1/2 page for example) and whether vertical or horizontal. Figure 7 illustrates an example of one of those adverts, taken in the Gramophone Magazine and featuring the most important classical artists on the label at that time:

⁹¹ Ranchod, A. & Gurau, P. (2007), Marketing Strategies, a contemporary approach, Harlow, 2007, FT Prentice Hall, p.13

NEW warner gram ad V8 10/6/02 4:29 pm Page 1

Warner Classics Classical to the core

NEW RELEASES FOR THE AUTUMN

Nikolaus Harnoncourt directing Smetana's *Ma Vlast*, Bartok's *Divertimento* and Music for strings, percussion and celesta, Mozart symphonies and Beethoven piano concertos 1 & 2 with Pierre-Laurent Aimard

In *Excelsis*, a celebration of English choral music with the choir of New College Oxford and Edward Higginbottom

William Christie with Les Arts Florissants in Rameau's *Zoroastre*

Daniel Barenboim, Jane Eaglen, Peter Seiffert, Robert Holl performing Wagner's *Flying Dutchman*

Chloë Hanslip and Martyn Brabbins in Bruch's violin concertos 1 & 3 and Sarasate *Navarra*

Bernard Haitink conducting Karita Mattila and Jerry Hadley in Janáček's *Jenufa*

and many more...

Susan Graham, György Ligeti, Nikolai Lugansky, John Adams, Philip Glass, Michael Nyman and Kronos quartet.

Warner Classics
Making great music

Full details from Warner Classics UK, a division of Warner Music UK, an AOL Time Warner Company
 Warner Music UK Ltd, The Warner Building, 28 Kensington Church Street, London W8 4EP
 Tel: 020 7368 2500 Fax: 020 7368 2753 Email: uk.classics@warnermusic.com
www.warnerclassics.com

Figure 7

This advert emphasises that the label is still very much a specialist classical music business by continuing to make recordings of the classical repertoire, aimed at a classical music buyer. The advert is one example of limited market segmentation. In this instance Warners is following the five elements of market segments highlighted by Ranchod and Gurau: a

well-defined market; a measurable market; an accessible market; a substantial market and a marketing strategy which can be actioned to reach a selected market segment.⁹² Warners are focusing its core classical repertoire at a market which it understands would be interested. What is emerging is that, post 1989, classical music organisations are serving two markets: that of a buyer who is knowledgeable in classical repertoire and wishes to buy classical music; and a consumer who has little or no knowledge of the repertoire but is influenced by the promotion of a popular classical music album either by the artist or the melody itself.

3.15 National newspaper promotions

Appendix 17 shows the front cover of the Sunday Express dating from 24th November 2002. It includes a classical CD compilation of Christmas tunes which I devised using Warner Classics' repertoire. The high profile promotion of this compilation CD on the front cover of a national newspaper is indicative of the promotional weight of the classical music genre at this time. Classical music examples have followed this style of campaign from the pop world. For example, the pop singer Prince sold 3 million copies of his album, Planet Earth, initially releasing it during the summer of 2007.⁹³ The newspaper increased its sales by an impressive 600,000 copies.⁹⁴ Similarly, the pop band McFly entered into a covermount promotion with the Mail on Sunday in a similar deal to Prince's, which also saw the newspaper boost its sales (by 300,000, again a large increase to its circulation).⁹⁵ The newspaper followed up the McFly tie-in by releasing Paul McCartney's studio album, Memory Almost Full, in May 2008. Unlike Prince's Planet Earth album, Memory Almost Full had already been released; however in a further change to traditional business practice, the CD was offered to the public through the coffee chain Starbucks. It sold 100,000 copies in the UK, reaching number five in the album chart.⁹⁶ This way of selling had developed into an effective route to the consumer, complementing the traditional way of selling CDs (via the High Street retailer). It is interesting to note that from 2009 national newspaper promotional deals were no longer regarded as a useful marketing tool and are not actively being

⁹² Ranchod, A. & Gurau, P. (2007), Marketing Strategies, a contemporary approach, Harlow 2007, FT Prentice Hall, pp.54-55

⁹³ <http://www.guardian.co.uk/business/2007/oct/07/media.digitalmedia>

⁹⁴ <http://www.musicweek.com/story.asp?sectioncode=1&storycode=1034929>

⁹⁵ Ibid.

⁹⁶ <http://www.guardian.co.uk/media/2008/may/09/mailonsunday.associatednewspapers>

produced. The reasons given are related to the cost of producing the CDs for each newspaper edition which, although offered a short-term increase in sales, was less effective long-term.⁹⁷ Associated Newspapers (owners of the Daily Mail and Mail in Sunday) is an example. The company has given away covermounts since 2003, reaching one a month in 2008, in an effort to increase circulation. In fact, previous covermounts are thought to have added more than 100,000 copy sales a day.⁹⁸ The cost factor of reproducing the CDs has meant that covermounts have become no longer viable on a regular basis.

3.16 Specialist classical label website proposal

The business aspect of the classical music industry is further demonstrated in the minutiae of the Egan Records business proposal (illustrated below). These working documents substantiate the fact that regardless of the area of business that a company operates in (and no matter how specialist that company is) business principles are crucial within the marketing framework of that company. The following is a summary of a business tender by an independent web designer for devising the company's website (a small harp label). The full proposal with costs is shown in Appendix 18. I worked with Egan Records at the time and therefore can offer a critical appraisal of the proposition.

3.16.1 Proposal

The proposal for the work required was for a complete re-design of the Egan Records' website www.eganrecords.com. The submission was divided into five sections:

- page, navigational design and layout;
- page building and implementation;
- online purchasing facility and administrator controlled page content system;
- search engine optimisation;
- hosting.

A detailed summation of each section will substantiate in the clearest terms how a small and niche market such as classical music undertakes professional input into its operations to maximise the business sales potential.

⁹⁷ Ibid.

⁹⁸ <http://www.brandrepublic.com/News/883543/Daily-Mail-set-end-giveaways>

3.16.2 Page navigation, layout and design

Page navigation, layout and design embrace all aspects of the site design, from its appearance to the ease of navigation, and onto the site user. The visual approach was developed and extended from the existing site material, incorporating a theme which ran across the entire site, ensuring continuity across both printed and web based media for Egan Records. Initial designs visualised the Home and other key pages across the site. These were then presented on paper for discussion and an approved approach was then applied to the rest of the pages, later presented as a final design. Final approval was sought before initial site building commenced. The approximate timescale for this section was one week. The section on page build and implementation encompassed the initial creation of the HTML page through to final site implementation on the server. The next stage was the building of the HTML page in order for the final design (text and images) to be developed into viewable pages on the web. This version of the site was subsequently hosted on a secure address without the need to remove the existing site whilst the new one was under construction. Once additional content and functionality had been included and activated, the final site went 'live', replacing the existing Egan Records site.

The summary of the redevelopment proposals for Egan Records' website highlights a small specialist record label (primarily associated with a niche product, harp repertoire) realising the potential for online trading and investing sufficient funds accordingly. The tender for the redesigning is from an experienced professional in the field, thereby portraying Egan Records as being business-aware. The company's motivation was to increase trade for its core market of harp performers and teachers, thus focusing on *The Available Audience*.

3.17 UHRecordings marketing strategy

A further relevant example to my thesis is the marketing strategy I devised for another record company UHRecordings,⁹⁹ established in 2007 (set out over the next three pages). This illustrates a contemporary marketing campaign for a dedicated classical music organisation. The plan had a wider brief than that detailed for Egan Records because of the inclusion of advertising and public relations (both essential tools in a marketing strategy).

⁹⁹ <http://www.uhrecordings.co.uk>

This material is relevant to this document because it presents a comprehensive list of the areas that are contained within a corporate marketing plan. The focal point for UHRecordings at this juncture was to develop a consumer base from scratch because the label was new, in contrast to that of Egan Records, which was expanding its existing consumer base.

The heart of the business proposal was to create a marketing plan for UHRecordings, defined as a company which releases high quality recordings of non-standard classical music repertoire composed and performed by professionals in this sector. The company identified three target consumer groups as an initial starting-point:

- those with an interest in unusual and individual classical music;
- those with an interest in modern and contemporary music; and
- a local (geographical) audience with possibly links to, or engaged with, the University of Hertfordshire.

The objective of discerning consumer groups follows perceived market segmentation theory, as expounded by Hill that *'it is better for small firms to concentrate on those segments where they are best able to match customer's needs'* and *'several market segments can often be served with only one core product or service.'*¹⁰⁰The three consumer groups identified above clearly illustrate the latter point of a company scrutinising in detail its market segments and identifying the most relevant.

3.17.1 Objectives

The objectives of the UHRecordings' marketing blueprint were divided into three areas:

- building awareness of UHRecordings;
- building a relationship with an identified target audience and developing ongoing communication channels; and
- promoting new releases and generating sales.

These categories above depict the breadth of the marketing strategy, with a focus on both traditional (*available audience*) and non-traditional consumers (*unavailable audience*).

¹⁰⁰ Hill, N. (1977), Marketing for Business, Worcester 1997, Peter Andrew, p.61

3.17.2 Public Relations

The Public Relations section was tailored to the company's target audience of consumers interested in modern and contemporary classical music. This was identified as achievable in the following ways:

- A focus on all major classical reviewers, quality national newspapers and music magazines to reach the specialist market;
- The establishing and maintaining of relationships with chief music critics and record reviewers from leading publications including but not limited to Gramophone, BBC Music Magazine, International Record Review, Classic FM, and where relevant, more specialised publications such as The Pianist and The Strad;
- Review copies of each release to be sent to BBC Radio 3's record industry programme 'Record Review' along with major producers on Radio 3 and other BBC networks; also, where appropriate (because its repertoire is more populist), to key presenters on Classic FM Radio station;
- Staff time to be dedicated to following up press releases and release copies to secure release reviews;
- online press and media to be targeted and media as nearly all the target publications have online versions;
- Draw on artists' own performing schedules which can offer potential media hooks for local coverage in press and radio.

The breadth of public relations is specifically focused on a core classical market in this example, and is more concerned with a traditional classical music buyer.

3.17.3 Advertising

The aim of the Advertising section is similar to that of the Public Relations section, with the purpose of establishing an advertising strategy for the core classical consumer. Key points were:

- To generate sales by advertising in key publications read by target audience groups;
- Publications to include Gramophone, BBC Music Magazine and International Record Review Magazine; also 'single instrument or genre' magazines (similar to those in

the public relations section) such as The Strad (a magazine devoted to stringed instruments);

- To generate sales by advertising online to the members of organisations that fit with the company's target audience (such as venues mailing lists).

As with all marketing plans, the initial strategies are put in place at each relevant time, in order to enable different sections to be put into practice. For UHRecordings this included the design and placement of advertisements at specific times to tie-in with the release schedule; and to start with two campaigns per year to support releases in May and October; this approach would be reviewed after the first year of operation.

3.17.4 Website

A further section involved the record company's website www.uhrecordings.com (since updated and moved to www.uhrecordings.co.uk). The purpose was to develop and maintain the record company's website, to ensure content was relevant and current, but with the principle of attracting new and repeat traffic to the site.

The policies are set out below:

- Allow a dedicated resource allocated to website maintenance;
- expansion of site to include links, artist performance dates and audio and video clips;
- Develop web content that encourages interaction or engagement such as a community area or opportunity to contact the artists;
- Promote via uploading news and media coverage;
- Register the site on internet search directories and search engines;
- Create banners, buttons and links to and from other sites and partners.

The last section of the UHRecordings plan involved an online mailing list and an email newsletter, both having the aim of developing a database of interested individuals, whether purchasers or media. Ideas included developing an e (mail) newsletter template detailing new releases, events and news items which could be distributed on a monthly basis; and to encourage new members through sales promotions. The e-newsletter would be sent out free-of-charge to the created list of interested parties as mentioned in the above section.

My purpose of examining in detail the UHRecordings marketing plan has been to demonstrate the scope of a corporate marketing plan for a business concerned with a classical music consumer. Its scope, especially in relation to website design and its rationale, is indicative of the requirements of a marketing strategy for any company in this sector.

3.18 The Royal Philharmonic Orchestra and branding

Breadth of audience in the classical music business is important because it allows the business to cater to both those who enjoy classical music and those who are new to this sector. The aim of both markets is to nurture sales and profit. The range of consumer is achieved by designing an adaptable brand for the product that the organisation is selling; the brand is a device which is used to distinguish it from its competitors. As Baines, Fill and Page define it: *'a method through which manufacturers and retailers help customers to differentiate between the various offerings in the market.'*¹⁰¹ The *Four Seasons* initiated this process, which is well-known in other product and service sectors and had already been adopted in the pop arena. A further case in point is the Royal Philharmonic Orchestra (RPO) and set out below is one example of how the orchestra uses its brand to such an effect.

3.18.1 Public funding

The Royal Philharmonic Orchestra is one of the largest orchestras in the UK.¹⁰² Although it is based in London, the orchestra's brief is to give concerts on a national scale within the UK as well as tour abroad. The RPO is one of the five symphony orchestras resident in London (the others are London Philharmonic, the BBC Symphony, the Philharmonia and the London Symphony), but it receives the least amount of public money. In 2008-09 the Arts Council England (ACE) grant to the orchestra was just below £1million.¹⁰³ And for 2010-2011, that figure rose slightly to £1,015,731.¹⁰⁴ To put the 2010-2011 figures in context with the other major commercial London orchestras, the Arts Council awards the London Philharmonic Orchestra (LPO) £2,191,844¹⁰⁵, the London Symphony Orchestra (LSO) £2,367,674¹⁰⁶ and the

¹⁰¹ Baines, P., Fill, C. and Page, K. (2008), *Marketing*, Oxford 2008, OUP, p.374

¹⁰² <http://www.rpo.co.uk>

¹⁰³ Email from Chris Evans, RPO Head of Press and Marketing, 19th February 2009, Appendix 19

¹⁰⁴ <http://www.artscouncil.org.uk/rfo/royal-philharmonic-orchestra/>

¹⁰⁵ <http://www.artscouncil.org.uk/rfo/london-philharmonic-orchestra/>

¹⁰⁶ <http://www.artscouncil.org.uk/rfo/london-symphony-orchestra/>

Philharmonia £2,191,844.¹⁰⁷ Therefore the lower funding figure indicates that the RPO has to perform to a wider cross-section of the public in order to commercially survive. As a result, the extent of its repertoire is more populist than that of its competitors. Chris Evans, the RPO's Head of Marketing comments that: *'60% of the RPO's work is from external promoters. More than any other UK Orchestra, with over 70 concerts a year abroad.'*¹⁰⁸ This is an additional way of the orchestra making an income, by hiring itself out and imposing the financial burden on the promoter rather than the orchestra itself.

The orchestra's principal performing home in London is Cadogan Hall¹⁰⁹ and it also gives regular concerts at the Royal Festival Hall.¹¹⁰ These are prestigious venues with international conductors performing large-scale classical music works. Examples include Beethoven's 9th symphony with former Chief Conductor Daniele Gatti; and the RPO's current Chief Conductor, Charles Dutoit conducting the widely admired pianist Martha Argerich in the Prokofiev 3rd piano concerto along with other orchestral works by the same composer.

The RPO has a difficult balancing act because much of its work is of a high standard from a performing perspective, but its repertoire is broader than the standard classical repertory usually envisaged by a classical symphony orchestra. As the RPO's website affirms, the orchestra performs music from the Broadway musicals, Symphonic Rock, and film music (Filmharmonic).¹¹¹ All these areas require a different style of marketing because the music is intended for audiences with differing musical needs. But the marketing team also has to ensure the overall brand of the RPO remains identifiable to its audience.

3.18.2 Press material

The official press release for the appointment of the RPO's (then new) Music Director in 2009 is included in Appendix 20. The brand of the orchestra is emphasised in it. First the appointment of a distinguished conductor in the classical music field taking over from an equally respected figure is featured. The third paragraph from the end also cites a number of

¹⁰⁷ <http://www.artscouncil.org.uk/rfo/philharmonia-orchestra/>

¹⁰⁸ Ibid. Chris Evans email, 21st November 2008, Appendix 19

¹⁰⁹ http://www.rpo.co.uk/cadogan_hall.php

¹¹⁰ http://www.rpo.co.uk/site_list.php?searchbox=royal+festival+hall&x=0&y=0

¹¹¹ <http://www.rpo.co.uk>

distinguished conductors who have been part of the RPO's history: Thomas Beecham, Rudolf Kempe, Antal Doráti, André Previn and Vladimir Ashkenazy. In a highly competitive market, emphasizing the quality of the organisation is an important part of marketing. In the RPO's case, the orchestra wants to be acknowledged as an esteemed performer in the classical music orchestral field, on a level with its competitors; yet it additionally requires a marketing strand to emphasis its accessibility in the non-standard classical repertoire that it also performs.

Quality is a brand characteristic in itself. A scrutiny of the websites of some of the RPO's competitors indicate a similar strategy; on the LSO website, included in the 'about us' section, there is mention of distinguished conductors who are connected with the orchestra.¹¹² The key sections on the orchestra's Home page are their future concerts with Sir Colin Davis (a former Chief Conductor of the orchestra), the orchestra's educational centre, St Luke's (including an interview with the LSO's current Music Director Valerie Gergiev), and the latest releases from their recording company LSO Live. The orchestra's focus on quality as an aspect of its brand is evident: international conductors in key positions with the orchestra, recordings and a reminder of their educational base, LSO St Luke's.¹¹³ The Philharmonia Orchestra also concentrates on its residencies around the UK, as well as tours and concerts with international conductor Gustav Dudamel.¹¹⁴ Again the brand being demonstrated is that of an orchestra of quality operating on a national scale.

3.19 Promotion linked to live events

Matthew Cosgrove, General Manager at Warner Classics from 2000-2007, briefly in charge of Artist & Repertoire at Deutsche Grammophon, and now General Manager of the Onyx label in the UK views the promotion of classical musicians as being very much linked to live performances, as the Pop world does: *'I do know that what has become a much bigger factor now when signing, marketing and promoting a core artist is that the repertoire the label is investing in*

¹¹² <http://lso.co.uk/aboutus/>

¹¹³ <http://lso.co.uk/home/>

¹¹⁴ <http://www.philharmonia.co.uk>

*recording MUST feature on the tour schedule to coincide with the album release in the major markets'*¹¹⁵

Programming music that has been recorded makes sound business sense. By performing that repertoire and including it on tour (or performing recorded repertoire in individual concerts), there is an additional opportunity for the recording to be sold. The artist's manager (who is responsible for arranging concert and tour dates) is working with the record company. In fact, as Cosgrove continues, the artist has to be part of the strategy: '*They [the artist] must also agree to undertake interviews, signings after concerts and so on. I think the term Roger [Lewis, former UK Classical Director of EMI Classics who Cosgrove and I worked for previously] used years ago was 'holistic' - everything must be joined up in a campaign. extensive press is no good if people can't find it (the recording) in shops, and the whole venture is damaged if the artist refuses to promote the record, or perform the repertoire you've spent a fortune recording and marketing.*'¹¹⁶ In effect, both artist and record company are selling a joint brand. The classical industry has moved some way to accommodating this more business-like approach. The long lead times of hiring classical musicians coupled with the planning of concerts (which can take years), though, does mean that it is not as straightforward as it might seem to couple the programming of recorded repertoire with live performance.

In December 2007, the magazine *Five Eight* stated that '*two-thirds of the music industry's revenues come from sources other than CD sales.*'¹¹⁷ The article continues that in 2007, revenue from live events rose by 16% and that merchandising accounted for 30% of the sector revenues.¹¹⁸ This suggests that brand recognition is an important tool to convey the company's product to the consumer. In the classical field, music organisations rely on two factors: the prestige of their artists and the company's catalogue (emphasised through promotional campaigns). Brand awareness is an aspect of marketing and features in classical music campaigns. Indeed, in 2008, one of the largest companies in the classical music sector, Universal Classics and Jazz (UCJ) introduced a new position within its structure; the brief

¹¹⁵ Email from Matthew Cosgrove, 19th February 2009, Appendix 21

¹¹⁶ *Ibid.*

¹¹⁷ Fitzgerald, G. (2007), 'Brand of plenty: how brands can help music', *Five Eight Magazine*, December 2007, p.10

¹¹⁸ *Ibid.*

for a marketing manager to oversee activity, opportunity and expansion in the areas of branding for the three classical labels (Decca, Phillips and Deutsche Grammophon) and its jazz label associates (see Appendix 22).

3.20 HMV

As well as web sites and artist campaigns, music retailers are also aware of the importance of marketing. One useful case to examine is HMV, the largest national retailer in the UK and the longest established. The company began trading in 1921 with 265 stores (and it is a reflection of its success and influence that the company now boasts 690 outlets globally in 7 countries).¹¹⁹ HMV's main competitors are WHSmith and supermarkets; therefore their marketing campaigns have to be innovative because of the overlap of potential consumers. Below is an example from HMV. The classical CD (Figure 8 and also in Appendix 23) concerns the violinist Nicola Benedetti.

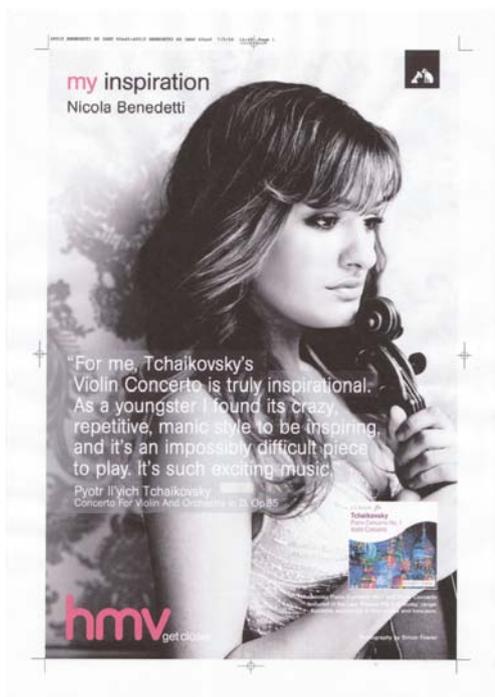


Figure 8

This poster is taken from an HMV campaign with the aim of attracting consumers into their stores to buy Nicola Benedetti's recording entitled *My Inspiration*. The composer, Tchaikovsky, is a popular composer, appealing to both specialist and non-specialist music lovers. The marketing emphasises this joint focus with a quote from the violinist herself,

¹¹⁹ <http://www.hmvgroup.com/aboutus/fastfacts.jsp>

placed prominently in the middle of the leaflet cover. An additional marketing tool is the inclusion of the album sleeve highlighting the label that released it, Classic FM radio's own range. With the station recognised as a successful broadcaster to a populist medium (seen in its listening figures of over five and a half million listeners),¹²⁰ it is therefore a perfect media partner for HMV to run a joint marketing campaign with.

3.21 Leafleting

Continuing the visual impact of promotional tools leads to the use of leaflets in marketing campaigns. These are a useful and often an essential part of the marketing mix because of the variety of uses they offer. Leaflets can be inserted into mailings belonging to relevant music organisations (magazines, concert venues and performing groups are some examples); the cost is based on the quantity and region of the country required. Below is one example, from an RPO campaign (figure 9 and Appendix 24).

¹²⁰ <http://www.thisisglobal.com/radio/classic-fm/>

LIMITED OFFER: £10 OFF BEST AVAILABLE SEATS



ROYAL
PHILHARMONIC
ORCHESTRA

FAURÉ Requiem
BERLIOZ Te Deum

Friday 24th October 7.30pm
Royal Albert Hall

An evening of two contrasting choral masterpieces: Fauré's sublime Requiem, which includes the beautiful *Pie Jesu*, and Berlioz's monumental Te Deum featuring massed instrumental and vocal forces.

Brian Wright *Conductor*
Elin Manahan Thomas *Soprano*
Timothy Robinson *Tenor*
Mark Stone *Baritone*

Goldsmiths Choral Union
Philharmonia Chorus
The London Chorus
New London Children's Choir



BOOKING INFORMATION:

Tickets: £40, £38, £30, £20, £15, £10, £5
(RPO Friends' discounts apply)

Telephone Bookings: 020 7589 8212

Online Bookings: www.royalalberthall.com

£10 OFF BEST AVAILABLE SEATS – LIMITED OFFER!

To take advantage of this special offer, please [click here](#) and add the following promotional code: 3716

Terms and Conditions: Offer only applies to tickets priced at £40, £38 and £30. This offer cannot be combined with any other offer. All tickets must be purchased at one time. A transaction fee of £3.50 still applies. This offer must end Monday 20th October and only applies to the above concert.

Fig. 9

The orchestra is employing a number of promotional tools to engage with its consumer. The repertoire consists of popular pieces in the classical canon. The principal promotional tool employed in this advert is the line at the top: *LIMITED OFFER: £10 OFF BEST AVAILABLE SEATS* repeated towards the bottom of the poster, where details can be found of how to take advantage of the offer. This draws the reader's eyes immediately to the ticket offer and by using the words 'limited offer', a sense of urgency is added to the potential purchaser. The range of ticket prices is broad and clearly marked, as is the website and telephone number of the booking office. The picture of a stained glass window illustrates the theme of the concert (sacred music). Highlighting the opportunity to sample the music in bright yellow and in the shape of a church window is a clever addition.

3.22 Range of distribution

Online retailing is a further area which now forms part of any marketing strategy, examples of which have been identified earlier in the chapter. Matthew Cosgrove comments on the importance of iTunes from his experience as both General Manager of Warner Classics and latterly as Vice-President of Artists & Repertoire at Deutsche Grammophon: *'A deal with iTunes is essential, and provides exclusive bonus tracks for the various key iTunes territories; these need to be agreed with the artist/artist mgt (management) and recorded at the sessions. They can then be released on 'deluxe' limited edition physical product later in the release cycle. So you have several versions of the recording released on digital plus bonus tracks, standard CD, CD with bonus tracks, deluxe ltd (limited) edition extra content and lavish book only if the artist is of sufficient stature.'*¹²¹

3.22.1 eMusic model

The range of distribution options for a release, as listed by Cosgrove, highlights the potential for classical recordings in a multi-media environment. It gives credence to the Long Tail marketing approach referred to earlier. However small the sales are, they still represent income through the varying retail outlets. A Guardian report from 19th January 2009 also supports the importance of the Long Tail theory to the music business. It cites the digital music retailer eMusic announcing that 75% of its five million tracks reached consumers in 2008: *eMusic has reported that 75% of its tracks were bought at least once in 2008, offering a*

¹²¹ Ibid., email from Matthew Cosgrove, 19th February 2009, Appendix 25

counterpoint to the MCPS-PRS report that only 20% of songs on the internet ever sold a copy.¹²² eMusic is a relevant model to analyse. It sells DRM-free songs through a subscription system, and is currently one of the world's largest digital music retailers. Despite dealing only with independent labels, it has sold more than 250 million tracks since 2003.¹²³ The point being made here is that if at least one copy of the 75% (of the company's five million tracks) was sold, then that equates to 3,750,000 tracks. This is an impressive figure and represents not only a sizeable income to the business but also a shift in emphasis on the influence that the major companies have within the market place. As the example above shows, this approach allows the smaller companies with lower sales revenue to benefit from the wider marketing opportunities now in place. As Cosgrove states; *'But on-line is the king now, and viral marketing is the powerful new weapon in the marketing and promo[tional] person's armoury.'*¹²⁴ For a small market that the classical music business represents, the Long Tail scenario is a business model worth supporting.

The PRS for Music report by Will Page and Andrew Bud cited earlier in the chapter (see page 35) suggested that the classical music niche market is not an untapped goldmine and that online sales success still relies on big hits. Interestingly in the Times newspaper, Chris Anderson responds that: *'there is a reason why the Long Tail has become a fixture in the technology world over the past five years - it fits countless phenomena we see every day. I respect what Will's done and have no doubt that he has indeed found a dataset where it doesn't work, but I'm not sure you can conclude much, if anything, beyond that.'*¹²⁵ This supports my assumption that the classical music business can benefit from the Long Tail paradigm but commercially it cannot survive on the system alone. Recordings and concerts consisting of popular classical repertoire allow for the opportunity for higher sales, thus increasing the potential for profit. The profit can then be utilised to cover the costs of specialist classical music being performed or recorded.

¹²² <http://www.guardian.co.uk/music/2009/jan/19/emusic-supports-long-tail-theory>

¹²³ <http://www.netimperative.com/netimperative/news/2009/january/emusic-sales-2018support-long-tail-theory2019>

¹²⁴ Ibid., Email from Matthew Cosgrove, 19th February 2009, Appendix 26

¹²⁵ http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/music/article5380304.ece

3.22.2 In Rainbows model

It is clear that, whilst not all cases benefit from the Long Tail stratagem, classical music retail can. Sales of classical music do not match those of a pop recording. My experience has shown that even high profile classical musicians would attain a sales figure of between 1000-1500 sales a year. One can contrast this with the 2007 *In Rainbows* recording by the pop group Radiohead; this reached over 1.2 million in just the first month of release.¹²⁶ The final download figures are impressive, with 2.3 million, and physical selling 1.75 million.¹²⁷ Madeleine Milne, Managing Director of eMusic Europe comments on her company being reflected in the Long Tail as follows: *'our customers buy music beyond the mainstream Top 40 because we provide them with more context...(and encourage) experimentation.'*¹²⁸ Milne's comment is interesting because the suggestion of providing more information has a direct bearing on the classical field. Classical product is a more involved process; the pieces are longer, with much more detail included in the booklets (especially for operas, large-scale choral works and musicals which require words to be included in the accompanying material).

3.23 BBC SO

Although this chapter has included examples of the ways in which commercial orchestras operate on a marketing level, it is of interest (and balance) to examine how orchestras who are not reliant on commercial funding manage their marketing systems. The publicly funded BBC orchestras are the BBC Symphony Orchestra, BBC Philharmonic Orchestra, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra and the BBC Concert Orchestra. They value marketing as important for their organisations. Despite them not having the same commercial pressures as their non-BBC counterparts, marketing provides the opportunity to show the value of the music they perform as a way of justifying the public money they are given. Below is an example of a leaflet for a BBC Symphony Orchestra concert from November 2007 (figure 10). It is instructive to analyse the different components which make up the leaflet in order to illustrate the concept of the orchestra's marketing campaign. The leaflet features the music of John Foulds, interesting in itself as

¹²⁶ <http://www.gigwise.com/news/37720/radiohead-net-48million-pounds-from-in-rainbows>

¹²⁷ Email from Richard Mollet, Director Public Affairs BPI, 4th March 2010, Appendix 27

¹²⁸ <http://www.dmwmedia.com/news/2009/01/20/analysis:-emusic-and-long-tail>

this repertoire is not performed often. The Requiem was composed to honour those who had died in the First World War, and also to honour all fallen soldiers.

John Foulds
A WORLD REQUIEM

Sunday 11 November 6.30pm
Royal Albert Hall
Kensington Gore, London SW7

FOULDS A World Requiem

BBC Symphony Orchestra
Leon Botstein conductor
Jeanne-Michèle Charbonnet soprano
Catherine Wyn-Rogers mezzo-soprano
Stuart Skelton tenor
Gerald Finley baritone
BBC Symphony Chorus
Crouch End Festival Chorus
Philharmonia Chorus
Trinity Boys' Choir

A spectacular re-creation of John Foulds's *A World Requiem*, a heartfelt memorial to the dead of all nations, composed just after the end of the First World War. It was performed in the Royal Albert Hall on Armistice Day between 1923 and 1926 as part of the (now Royal) British Legion's original Festivals of Remembrance and then mysteriously vanished from the concert platform. Join the BBC Symphony Orchestra and Leon Botstein for a concert featuring international soloists, massed choirs, off-stage fanfares and the great organ of the Royal Albert Hall for the first performance of the *World Requiem* in over 80 years, on the date and in the place for which it was created.

Pre-concert talk 5.00pm
Great Hall, Imperial College
With Foulds expert Malcolm MacDonald
Admission free to ticket-holders for the evening concert

Tickets
£27.50, £25, £22.50, £18, £13, £10, £6
Royal Albert Hall Box Office 020 7589 8212
or www.royalalberthall.com (booking fee applies)

The Great Hall, Imperial College, is in the Sheffield Building, Imperial College Road, which runs between Exhibition Road and Queen's Gate, 5 mins' walk from the Royal Albert Hall.

Concert supported by The Daily Telegraph

Concert in association with
The Royal British Legion Charity No. 219279

Figure 10

The orchestra had scheduled the performance for November, appropriately on Armistice Day. The concert took place in the Royal Albert Hall, the venue in which it was first performed. The theme of remembrance is emphasised with the use of a picture of poppies that accompanies the details of the concert. The inclusion of the Royal British Legion adds

further weight to the seriousness of the performance. Another promotional device is the tie-in with the Daily Telegraph. The profile a national newspaper can offer is self-evident through its editorial support and access to a large and diverse readership. Furthermore the newspaper will have contributed to the design and printing costs of the leaflet. The front of the leaflet promotes the BBC brand and in particular Radio 3 which was broadcasting the concert. The websites of the BBC Symphony Orchestra and the Royal Albert Hall are also included. A soft colour palette is employed as befitting the seriousness of the work being performed and its purpose. Madeleine Milne's comment on page 67 of 'providing more context' is illustrated in the offer of a pre-concert talk in a nearby venue (Imperial College) from an expert on the composer. A further inducement is that the talk is offered without charge for those with tickets to the concert itself.

3.23.1 BBC Barbican Weekends

Figure 11 (on page 68) is a further illustration of the BBC Symphony Orchestra's (BBCSO) use of marketing techniques. This is an advert of forthcoming concerts of the orchestra between January and March 2009. The concerts are themed through the composer (Stockhausen on 17th January, Tristan Murail in 7th February and Xenakis on 7th March); the BBCSO logo is clearly identified in the top right hand corner, with Radio 3's logo directly below in bottom right hand corner; also the website and telephone number to buy tickets opposite in the bottom left hand corner. The coloured design naming all three composers draws the eye to the design highlighting the composers, not only because of the use of colour but also because it is a curious shape. The purple and orange colours are used in the concert descriptions as well, adding synergy. Finally, certain words describing the concerts (seen in the top left hand part of the advert) are used to tempt the onlooker; these would include '*extraordinary*', '*thrilling*', '*imagination*' and '*celebrates*'. These are emotive words used to excite the potential ticket buyer.

Total Immersion: Three Composer Days

January – March 2009

Let three extraordinary composers transport you to thrilling new worlds of sound and imagination as the BBC Symphony Orchestra celebrates the music of Stockhausen, Murail and Xenakis in three days of concerts, films, talks and free events at the Barbican.

HumF programme ad



SATURDAY 17 JANUARY

Total Immersion: Stockhausen

JERWOOD HALL, LSO ST LUKE'S 1.00PM
Stockhausen Klavierstücke; Choral;
Chöre für Doris; Litanei 97; Kontra-Punkte;
Plus works for chamber ensemble

Guildhall New Music Ensemble, Richard Baker
conductor, Nicolas Hodges piano, BBC Singers

BARBICAN HALL 7.00PM

Stockhausen Inori

BBC Symphony Orchestra, David Robertson
conductor, Kathinka Pasveer dancer-mime,
Alain Louafi dancer-mime,

BARBICAN HALL 9.00PM

Stockhausen Hymnen

(Tape-only version)

SATURDAY 7 FEBRUARY

Total Immersion: Tristan Murail

JERWOOD HALL, LSO ST LUKE'S 2.00PM
Tristan Murail Winter Fragments;
Territoires de l'oubli; Treize couleurs du soleil
couchant; Pour adoucir le cours du temps
(UK premiere);

Hugues Dufourt Hommage à Charles Nègre;

Guildhall Ensemble, Pierre-André Valade conductor,
Rolf Hind piano

BARBICAN HALL 7.30PM

Tristan Murail Gondwana; Time
and Again; ...amaribus et dulcis aquis...;
Terre d'ombre

BBC Symphony Orchestra, Pascal Rophé conductor
BBC Singers

SATURDAY 7 MARCH

Total Immersion: Xenakis

BARBICAN HALL 1.00PM

Xenakis Rebonds; Okho; Persephassa

Guildhall New Music Ensemble, Richard Benjafield director

BARBICAN HALL 7.00PM

Xenakis Tracées; Anastenaria; Sea-Nymphs*;
Mists; Nuits*; Troorkh; Antikhthon

BBC Symphony Orchestra, Martyn Brabbins conductor,
Stephen Betteridge conductor, Christian Lindberg trombone,
Rolf Hind piano, BBC Singers

bbc.co.uk/symphonyorchestra

for full details of all events including films and talks plus information
on ticket and day pass prices, or call the Barbican Box Office for
a free brochure.



020 7638 8891 Box office
Reduced booking fee online
www.barbican.org.uk

BBC
RADIO



90 – 93FM

Figure 11

Appendix 28 is another example of how a classical music organization has broadened its media coverage since 1989. I worked on a number of publicity campaigns for the BBCSO's annual composer weekends (each January) at London's Barbican Centre. The music of Kurt Weill was explored for the weekend of January 2000 and, as the appendix includes, the breadth of coverage ranged from national newspaper reviews to music magazines, and specialist magazines including the Radio Times and the Spectator, as well as events listings in Time Out, What's On (now defunct) and national newspapers.

National adverts, such as the one from the Guardian mid-January 2009 (Figure 12), offers a selection from differing orchestras: the BBCSO, RPO and the LSO. All these performing groups are promoting a selection of forthcoming events with box office details and range of ticket prices. In the case of the RPO, there are pictures of their two most important conductors, the former Music Director Daniele Gatti and the new incumbent Charles Dutoit. Interestingly this format of marketing has changed little over the last twenty years. This is a fundamental part of a classical music advertising strategy. In addition to this in today's business market is the inclusion of website booking details and links. Full details of concerts, affiliated organisations and the Barbican Centre as the venue for the concerts currently taking place are included. Clicking on specified concerts or the Concert Diary allows the consumer to purchase tickets.

Brawnian

MUSIC OPERA DANCE EVENTS

BARBICAN	0845 120 7526 www.barbican.org.uk
CADOGAN HALL	020 7730 4500 www.cadoganhall.com
KINGS PLACE	020 7520 1490 www.kingsplace.co.uk
ST. JOHN'S, SMITH SQUARE	020 7222 1061 www.sjss.org.uk
SOUTHBANK CENTRE	0871 663 2526 www.southbankcentre.co.uk
WIGMORE HALL	020 7935 2141 www.wigmore-hall.org.uk

CLASSICAL

SAT 10 JANUARY
WIGMORE HALL 7.30PM
AMANDINE SAVARY piano
Prog. Incls. Works by Messiaen, Brahms, Debussy & Dutilleul
Kirkman Concert Society £8-£13

SUN 11 JANUARY
WIGMORE HALL 4.00PM
THE PRINCE CONSORT
Works by Brahms and Schumann.
Anna Greவில்ஸ் mezzo-soprano,
Graham Johnson piano £12 (concs £10)

SUN 11 - WED 14 JAN
BARBICAN 7.30PM
LONDON SYMPHONY ORCHESTRA
VERDI REQUIEM
Sir Colin Davis cond., Christine Brewer, Larissa Dadičkova, Stuart Neill, John Ralysa soloists £7-£32

MON 12 JANUARY
WIGMORE HALL 8.00PM
ALLAN CLAYTON tenor
JAMES BAILLEU piano
Prog. Incls. Songs by Schumann and Wolf £10 (concs £9)

WED 14 JANUARY
ST JOHN'S SMITH SQUARE 7.30PM
ROSENBLATT RECITALS
FRANCESCO DEBUSSÉ tenor
Iain Burnside piano. Arias and recitals by Verdi, Puccini, Donizetti, Strauss, Mascocchetti, De Curtis £10-£20

SOUTHBANK CENTRE-RFH 7.30PM
ROYAL PHILHARMONIC ORCHESTRA
Daniele Gatti cond.
Haydn Symphony No.104 (London)
Mahler Symphony No.9 £8-£45

CADOGAN HALL 7.30PM
BRODSKY QUARTET
Lutosławski String Quartet; Haydn String Quartet No.4, Op.20; Purcell Fantasias; Mendelssohn Quartet Op.13 in A minor £12-£22

WIGMORE HALL 7.30PM
FLORILEGIUM
ASHLEY SOLOMON artistic director
Works by Haydn £12-£24

THU 15 JANUARY
WIGMORE HALL 7.30PM
DORIC STRING QUARTET
Haydn String Quartets £12-£24

FRI 16 JANUARY
WIGMORE HALL 7.30PM
FUJIZIKO HEMMING piano
Works by Chopin, Beethoven, Schumann and Liszt £18-£35

CADOGAN HALL 7.30PM
ROYAL COLLEGE OF MUSIC CHAMBER ORCHESTRA & STRING BAND
Gordan Nikolitch director.
Mozart Divertimento K138;
Haydn Symphony No.100 'Military'
Beethoven Symphony No.2 in D £5-£15

SOUTHBANK CENTRE-RFH 7.30PM
LONDON PHILHARMONIC ORCHESTRA
MARIN ALSOP conductor
Jonathan Blies piano.
Strauss Till Eulenspiegel's lustige Streiche;
Mozart Piano Concerto No.22 in E flat, K452; Ravel Daphnis et Chloé - Suite No.2; Stravinsky The Firebird Suite (1919) £9-£38

SAT 17 JANUARY
FAIRFIELD 7.30PM
LONDON MOZART PLAYERS
Matthias Bamert cond., Alain Lefèvre piano, David Lefèvre violin. Beethoven Prometheus O.; Mendelssohn Concerto for Violin & Piano; Matthies Concertino No.2 (J.K. Premier). Mozart Symphony No.38, K453. £10-£29.50
020 8688 9291 www.fairfield.co.uk

BBC Symphony Orchestra
Total Immersion: Stockhausen
Saturday 17 January
A day of concerts, film & free events including:

7.00pm
Barbican Hall
Stockhausen Inori
BBC Symphony Orchestra
David Robertson conductor
Kathinka Pasveer mime
Alain Louafi mime
Tickets £8-£24

9.00pm
Barbican Hall
Stockhausen Hymnen
Tape-only version
Tickets £10
Concert ends approx. 11.30pm
bbc.co.uk/symphonyorchestra
for details of all events

0845 120 7526 Box office
Reduced booking fee online
www.barbican.org.uk

Juan Martín
"greatest flamenco guitarist of his generation" Guardian
Flamenco Dance Ensemble



31st January 7.30pm
Town Hall, High Street, Lewes, Sussex
01323 731750 www.spyboy.co.uk

1st February 7.30pm
The Beck Theatre, Hayes
020 8551 0371 www.becktheatre.org.uk

3rd February 7.30pm
The Haymarket Theatre, Basingstoke
01256 442424 www.amelart.org.uk

4th February 7.30pm
The Bridgewater Hall, Manchester
0161 992 7000 www.bridgewater-hall.co.uk

5th February 7.30pm
Town Hall, Birmingham
0121 780 3333 www.thsh.co.uk

6th February 7.30pm
The Grand Opera House, York
0844 857 2322 www.GrandOperaHouseYork.org.uk

7th February 7.30pm
The Queens Hall, Edinburgh
0131 658 2053 www.thequeenshall.net

12th February 7.30pm
City Hall, Salisbury
01722 431634 www.cityhallsalisbury.co.uk

13th February 7.30pm
Terry O'Toole Theatre, Lincoln
01522 883333

16th February 7.30pm
The Arts Centre, Aberystwyth
01970 62 32 32 www.theartscentre.co.uk

16th February 7.30pm
Theatre by the Lake, Keswick
01767 13411 www.theatrebythelake.co.uk

21st May 7.30pm
Barbican, London
020 7638 8891 www.barbican.org.uk

LSO
London Symphony Orchestra

Verdi Requiem
11 & 14 Jan 7.30pm
Sir Colin Davis

Four Last Songs
25 Jan 7.30pm
Christine Brewer

The Rite of Spring
27 & 29 Jan 7.30pm
Valery Gergiev

Tickets £7-£32
lso.co.uk
020 7638 8891

ROYAL PHILHARMONIC ORCHESTRA
Passing the Baton: Daniele Gatti's Final Season
Highlights from the Orchestra's 2009 series at the Royal Festival Hall



Wednesday 14th January, 7.30pm
Daniele Gatti Conductor
Mahler Symphony No.9

Monday 2nd February, 7.30pm
Pinchas Zukerman Conductor / Violin

Weber Oberon Overture
Beethoven Violin Concerto
Dvořák Symphony No.8

Monday 27th April, 7.30pm
Charles Dutoit Conductor
Martha Argerich Piano

Prokofiev
The Love for Three Oranges:
Symphonic Suite
Piano Concerto No.3
Romeo and Juliet (excerpts)

Tickets: £45 - £8 (subscription discounts available)
Box Office: 0871 663 2500
Online Bookings: www.southbankcentre.co.uk

Royal Philharmonic Orchestra
www.rpo.co.uk

Figure 12

3.24 Databases and the use of subscriptions

3.24.1 CBSO

Subscriptions are an essential marketing tool for music organisations. Jorj Jarvie, Marketing Director of the City of Birmingham Symphony Orchestra (CBSO) cites the focus on customer relations (and the databases that are derived from that area) that have witnessed the greatest change over the last twenty years: *'Without a doubt it is our emphasis and reliance on our customer data (CRM) - how we manage direct mail campaigns, develop our customer's journeys and their lifetime relationship across all of our activities with us. Currently our data base is about 70,000 - big by most standards.'*¹²⁹ Standard marketing activities for orchestras and venues include a brochure for the whole season, which is sent to members and subscribers in early Spring and then to the general public in late Spring. This is specifically for the Autumn season beginning in September. Some would also have a Winter brochure to attract an audience for the January concerts, traditionally a slow time for the retail sector in general. The CBSO is an organisation that does this.¹³⁰ The following figures (also in Appendix 30) highlight the relationships between size of discount (and resultant yield per ticket), the number of tickets sold and the value of total sales. Although other factors (such as the popularity of the programme) are in play, it is notable that a 33% discount in January 2003 resulted in a higher overall sales value despite a drop in the number of tickets sold. This is a further promotional tool geared to filling seats and offered to subscribers on a first come, first served basis.

- **Jan 02 - 50% off**
- 9193 tickets
- Total sales: £83.5k
- Ticket yield £9.08

- **Jan 03 - 33% off**
- 7147 tickets
- Total sales £88k
- Ticket yield £12.32

and for interest:

- **Jan 07 - 33% off**
- 8614 tickets
- Total sales £124.5k
- Ticket yield £14.44

¹²⁹ Email from Jorj Jarvie, Head of Marketing, CBSO, 18th November 2008, Appendix 29

¹³⁰ Ibid.

The CBSO would also advertise to support the subscription concerts. Because this form of marketing is cost prohibitive, advertising is used sparingly. Examples of the high cost factor include the rate card for an advert in the BBC Music Magazine (cited earlier and a publication which would be ideal for promoting the CBSO's concerts) at £4000; and for a local newspaper advert published online, the costs can range from £10 for a click per month for a banner at the head of the website to £14 for one at the side.¹³¹

3.25 Marketing for 'high art'

The shift in marketing patterns is underlined in the change in the concept of marketing over my twenty-year time scale for this research document. Marketing is essential for a business to attract consumers away from their competitors and to then devise strategies to keep them. Learning about the environment that the relevant business operates in, and then applying a brand for those consumers to identify that organisation is current business practice in the classical sector. François Colbert in his article 'Marketing the Arts: A definition', states that high art (which classical music can be defined as) does not adhere to the traditional concept of meeting the needs of the consumer, but rather: *'Instead of seeking to meet consumers' needs by offering them a product they desire, the arts manager seeks consumers who are attracted to the product.'*¹³² Attracting a consumer to the product involves marketing and brand awareness. The examples already shown in this chapter have indicated that Colbert's description of the arts manager seeking consumers who are attracted to their product is no longer wholly applicable. Market segmentation means that the classical music company aims for both those who *are* attracted to the product and those who *could* be (that is the potential buyer).

3.26 Radio 3 brand campaign

BBC Radio 3 follows this concept. In 2009 the station devised a brand awareness campaign to celebrate the anniversaries of four major classical composers: Handel, Haydn, Mendelssohn and Purcell. This plan is detailed below and is worth some consideration. This is a radio network which broadcasts to fewer than 2 million listeners with its main audience made up of 55 year olds and over (see page 79). For a small organisation with a limited reach

¹³¹ http://www.icwebsolutions.co.uk/pdf/post.net_ratecard.pdf

¹³² Colbert, F. (2003), 'Marketing the Arts: A definition', *International Journal Of Arts Management*, Volume 6, Number 1, Autumn 2003, p.31

(similar to Egan Records and UHRecordings), there is a need to create and develop brand awareness in today's business climate; however small the niche area that organisation is operating within, the requirement to retain existing business customers and to expand business activity is regarded as part of the marketing brief.

3.26.1 Background to campaign

The sections that make up the brief are three-fold: first it defines the organisation's purpose for being in business (explained in the Core Values section, whilst re-iterating the overall BBC mantra of *'Inform, Educate and Entertain'*). The second area gives an overview of the network's position within the BBC organisation as a whole and its brand identity within the organisational structure (demonstrated in the Talked-about content and Service Brand additional Values sections). The final section (Brand Vision) specifies the network's mission for the immediate future, and how it will expand its brand awareness. These are all traditional components of a brief for a marketing strategy. Brand awareness remains a major part of the campaign and is indicative of what is expected from any classical music organisation. The inclusion of quotes from journalists (such as Gillian Reynolds, see page 78) reiterates the quality of the Radio 3 brand. The assignment illustrates the strengths, weaknesses, opportunities and threats within the broadcasting field in relation to the station and how the marketing plan can raise the profile of the proposition required.

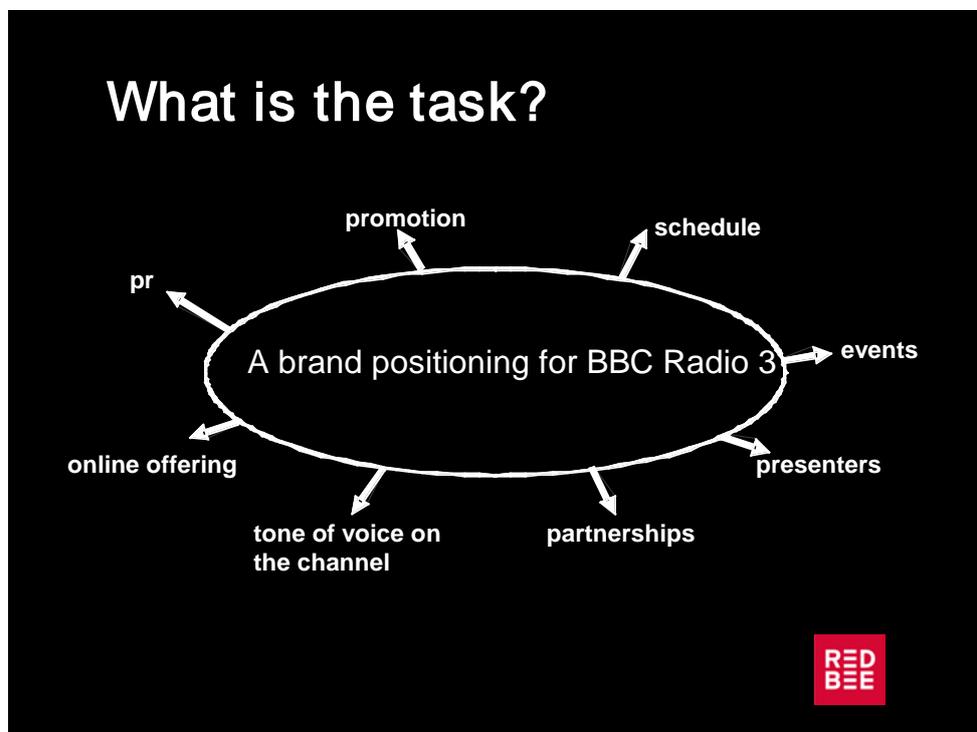


Figure 13

The diagram shown in Figure 13 encapsulates the range of activities that are participants in the positioning of a product (Radio 3 in this case). The eight areas are highlighted by the arrows. All contribute to the branding exercise. Sean Duffy from BBC Radio 3 comments that the Composers of the Year season is such a major event that it made sense to use *'the promotional resources and budget it has been allocated to shift brand perceptions of Radio 3, promote some cultural change at the network, and make sure we hang on to enough of the new audiences that our campaign will bring, even after it has finished.'*¹³³ The project has a significant amount of funding attached to it because it allows the station an opportunity to widen its reach and gain more listeners. The project budget is £100,000 for off air promotion and £30,000 for digital (spread over the year). There is also a further £50,000 for the TV trail, audience research and evaluation.¹³⁴ These are significant sums of money, especially for a specialist network.

¹³³ Email from Sean Duffy, Marketing Manager BBC Radio 3, 2nd March 2009, Appendix 31 full brief Appendix 32

¹³⁴ Ibid.

3.26.2 The pre-requisites of the plan

I have included the basic tenets of the marketing strategy in order to illustrate the breadth of the campaign.

The theme throughout is three fold: Inform, Educate and Entertain. This is defined in the following terms:

Inform

Radio 3 keeps its listeners informed and in touch with the world of classical music, world music, jazz and the arts, covering issues that matter to them through its topical strands, documentaries, and discussion forums, which consistently attract contributions from the most important and relevant voices in these areas.

Educate

Radio 3 opens doors for its listeners through its in-depth approach, inviting them to discover new music and to learn more about familiar works. Its expert presenters place music in context, make recommendations, and challenge listeners with music or recordings they may not have heard before.

Entertain

With more broadcasts of live music than any other radio network, Radio 3 is all about the pleasure of listening and the excitement of live performance. In addition to music, the schedule also includes a drama every Sunday.

This demonstrates the background to the Radio 3 network, its role in the arts world and how its strengths are perceived. It sets the framework for the document and contextualises the station under the heading Core Values.

3.26.3 Core Values

The next section is geared toward the aspiration of the station and demonstrates the uniqueness of the services Radio 3 offers to its listeners. Entitled **Daring to go beyond**, it states:

Radio 3 is noted for its commitment to challenging repertoire, including 20th century music, world music (it is the only broadcaster giving a regular voice to the ethnic music of the world and bringing it to the UK) and jazz, as well as for innovative ways of presenting better-known core classical music

to its audience. Beyond the broadcasts, it commissions new writing from modern composers and writers, supports new and emerging talent through its New Generation Artists scheme, and works in partnership with festivals, orchestras and events up and down the country to promote excellence in music and performance across the full spectrum of these genres.

As a flagship public service broadcaster, Radio 3 is afforded unique opportunities to be ambitious in its programming, and continues to make the most of these and push the boundaries. Past projects such as Ring In A Day (which saw Radio 3 clear its schedule to broadcast all 15 hours of Wagner's Ring cycle), The Beethoven Experience and The Chopin Experience (a whole week and weekend dedicated to the life and works of Beethoven and Chopin respectively), and most recently a complete reading of Milton's Paradise Lost in 4 parts, are made possible by Radio 3's unique funding model and striking examples of things that only Radio 3 can deliver.

The purpose of this second section is to identify the network's unique selling points (USPs) especially the range of repertoire, participation in festivals around the UK, and support for composers and young musicians. The effect is to visualise an ambitious station taking risks and successfully raising its profile.

The proposal continues the ambitious theme by announcing the intended campaign of celebrating four composers' anniversaries in one year. The previous data is leading up to this part of the strategy and the implied ability of the station to succeed in the *Composers of the Year* year-long broadcast. In this section a number of USPs emerge such as the programming of World Music; the commissioning of new pieces; the support of new artists; and the use of a *flagship* broadcaster with ambitious programming able to clear its schedule for specific projects. The brief continues with a series of headings illustrating the qualities that Radio 3 has, implying that its proposed campaign will be successful. 'Simply entertaining', 'Keeps me connected' and 'Makes me think' are three key pointers promoting the value of the network. The latter is enhanced by the inclusion of quotes from the media: An example from Gillian Reynolds (Daily Telegraph/June 2008) is included:

"... forgive the BBC its licence fee, for it pays for [Radio 3]. Last Thursday morning ... the Finnish composer Rautavaara using his last remaining vocal cord to be interviewed on Radio 3's 'Composer of the Week'. This is a small example of the extraordinary richness the Corporation produces."

This section consolidates the USPs with external media support. The segment re-iterates the breadth of arts programming and is indicating overall a brand of quality and success. Quoting those in the market place who publicly advocate the work of the radio station adds considerable support to the proposal.

Most important to the marketing plan is where the focus of the campaign is targeted.

The proposal is specific at this juncture:

Target Audience

Core / heartland

- *The Upmarket Mainstream (aged 55+) who value our classical music programming, are knowledgeable about our content and feel a strong sense of ownership of Radio 3.*

Lightly engaged / replenishers

- *35-54 ABC1s.*

This demonstrates a focus on two customer areas: 'heartland' and 'replenishers,' and the advertising and promotional activity will be geared specifically to these groups. The full brief is included in Appendix 32, with additional comments from the author Sean Duffy in Appendix 33. The brief is illustrative of how a classical music organisation currently approaches preparing a marketing campaign, the background required of the organisation in question and the contextualisation of the proposed project.

3.27 Other examples of CD marketing campaigns

Bill Holland, former head of Warner Classics and Universal Classics and Jazz (UCJ), viewed the changes in the classical music business in the 1990s as follows: *'When I left PolyGram Records (later to be Universal) at the end of 1989, I had already concluded that the mass market were unreceptive (in terms of record buying) to most of the great classical musicians. However, many of these great musicians could, and invariably did, sell out major concert halls. This simple fact led to false expectations by both artists and record companies which still continues to this very day. Of*

course some 'core' artists do still do (sic) sell out concert halls or opera houses and sell huge amounts of CDs, but these are very much the exceptions.'¹³⁵ The result, as with Michael Letchford's campaigns at Decca, was to devise compilation albums based on major classical music artists and advertise them on television. 'The Essential Karajan' and 'Bernstein's America' were two examples and had a three-fold purpose: 'they promoted the artists, who were both great conductors, they promoted their extensive catalogues of recordings by the inclusion of a booklet, and thirdly the selection of repertoire was predominantly short familiar pieces which the wider public might know from the soundbed of TV ads or from films or TV themes.'¹³⁶ Holland created a number of different repertoire-led CD releases, either based on a particular mood or creating a synergy with another art form. The use of television (as with the *Four Seasons* release) provides an opportunity for raising the genre's profile and maximising sales. Again, the *Four Seasons* was successful because of a focus on the artist (Kennedy), a factor which Holland indicates above. Populist repertoire, strength of the artist's character and television advertising became the hallmarks of a classical music campaign which was expected to return a suitably high profit.



Figure 14

The CD sleeve illustrated in Figure 14, and included in Appendix 35, is a further example of a campaign that was focusing on a consumer outside the traditional classical field. Released in January 1993, the recording contained well-known pieces of classical music which were drawn from the Warner Classics catalogue. The project was inexpensive because the recordings were not new and the principal cost would have been duplicating the CDs and printing the front cover. The visual element alluded to in the RPO and BBC examples cited

¹³⁵ Email from Bill Holland, former General Manager Warner Classics and consultant to UCJ, now Warner Classics 18th March 2009, Appendix 34

¹³⁶ Ibid.

earlier is repeated in this example, this time by the provocative picture of a good-looking couple in a passionate embrace both on the front of the CD and also inside the booklet. Quotes from poets about the word 'passion' were also incorporated into the booklet, continuing the visual theme. The purpose was to attract consumers of all musical persuasions with the picture on the front of the CD, and then encourage that potential consumer into buying the CD. A further idea of strategic marketing included encouraging a debate about the merits or otherwise of releasing a recording such as this in a non-classical music magazine (Q Magazine). Figure 15 (also in Appendix 36) shows the article and also the breadth of those interviewed. This is a clever promotional tool, with a strap line that is difficult to ignore. The interviewees are performers, authors and composers and encourage a different angle on the ability of classical music to touch the senses. Publishing such a piece in a non classical magazine increases the focus on a genre outside its usual haunt, and encourages the potential for sales.

Q Jan 93



Fancy A Shag?

Classical music is now being marketed as an essential seduction accessory. But will "music lovers everywhere" switch from Simply Red to Stravinsky to smooth the passage from sofa to sack? Johnny Black asks the classical world what music gets them in the mood.

JOHN TAVENER

Composer, whose latest work, *The Protecting Veil*, has won the 1992 Gramophone Award for contemporary music.



"It is only through Sacred Tradition in all religions that the metaphysics, or musics, of sex can be understood, and of this the West has only a banal and profane idea. Even music

from the over-romanticised Tristan to Stravinsky's over-sophisticated *Sacred du Printemps* have little to do with the deeper meanings of sex.

On reading examples of sexual practices from classical antiquity, and

many others from the Upanishads, Plato, Taoism, Tantric, and of sex in the realm of the Initiations, showing how song or rhythm leads one into a transcended ecstasy of eros, most people would find themselves ashamed to realise how far their love-life has been reduced."

LESLEY GARRETT

Principal soprano, English National Opera



"One person's aid to seduction is another's cliché. At its best, music can free the spirit and liberate fantasy. *Sensual Classics'* imagery is clearly about

The cover of Warner's *Sensual Classics*

sex, not sensuality, and that is an imposition upon the listener, not an invitation. The couple involved are obviously undressing one another, presumably to music which has neither been personally chosen nor specifically recorded and which therefore has no special relevance to them. The whole thing is far too specifically sexual and deeply unsubtle."

KATIA LABEQUE

Pianist, one half the Labeque sisters.



"We know that music can be used for seduction. We don't need this compilation to tell us that. We can find our own music, thank you. People are not so stupid.

Why are there so many adagios? That's just a marketing concept of sensuality. They think easy listening equates with eroticism but Stravinsky's *Rite Of Spring*, now that's erotic, and it's part of our era.

Record companies don't give a damn about sensuality, or about attracting a new audience to the music. All they want is to sell records. This might, but only because they spend so much marketing it. If they put the same marketing into great music by the best performers, as happened with *The Three Tenors*, then they get a much better result."

JAMES MacMILLAN

Composer, whose latest work *The Confession Of Isobel Gowdie*, is a current *Classical Top 10* album.



"*Sensual Classics* might titillate attention briefly, but it won't attract a long-term, thinking audience. It's a media hype, not a serious thing.

I'm intrigued by the inclusion of just the middle section of Ravel's *Bolero*. The gentle beginning is cut off, so there's no foreplay, and the huge climactic end is missing, so there's no consummation either.

Good background music is best for seduction, the kind of thing that speaks subliminally. Classical isn't right because it demands that you listen to it, which would be a distraction. The big romantic period pieces speak to the individual, not to the couple. Baroque composers like Telemann wrote background stuff, like *Tafelmusik*, to accompany feasts, but these were public occasions, not intimate romantic evenings."

DR ANTHONY STORR

Author of *Music And The Mind*



"The original uses of music were as accompaniments to events like weddings, wars, celebrations. The idea was to make a lot of people feel the same thing at the same time. It

arouses emotions, so I'm sure it could be useful as an aid to seduction.

Little research has been done into exactly why it affects us, but it is known that brainwave patterns change dramatically when listening to music. Tests done on Herbert von Karajan showed that he became more emotionally aroused while conducting Beethoven than while flying his plane.

If I was attempting to seduce someone, I might go for music conventionally associated with sexual encounters like, for example, Franz Lehár's music for *The Merry Widow*, especially as sung by Elizabeth Schwartzkopf. She really could heat them up."

STEVE MARTLAND

Composer, signed to rock-based label *Factory*.



"People probably do use this sort of music to seduce by, but the way it's being used here is pernicious, nothing to do with what the composers intended. We've

come to associate certain pieces of music with romance, just because they get used in soft-focus ads on the telly, or in love scenes in films.

What's Bach's *Air On The G String* got to do with sex? People know it from the Hamlet ads, so something to do with having a post-coital cigar, perhaps? Or the cigar as phallic symbol? It's beyond me.

In a broader sense, all music is about love. Beethoven's was about his inability to have a loving relationship. Schumann was expressing his love for Clara. Janacek's *String Quartets* were about his affair with a much younger woman. It's a crime to trivialise it in this way.

The best music I can think of to achieve sexual arousal is high energy dance music."



Figure 15

Figure 16 offers a further illustration of marketing classical music outside its traditional format. Warner Classics linked up with the novelist Jilly Cooper who had written about the life of an orchestra.

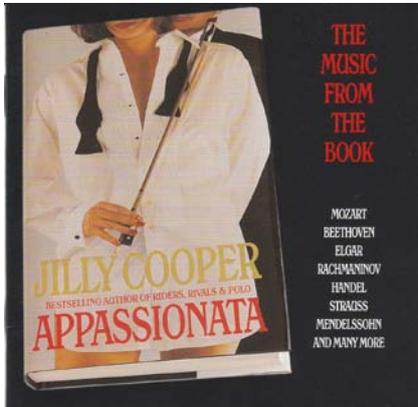


Figure 16

The marketing opportunity is evident from the wording on the front which accentuates the author's (recognised) name and the title of the book (*Appassionata*), and also a list of the (popular) classical composers whose works are on the CD itself. These themed discs were financially successful according to Holland: *'This format provided a lucrative platform throughout the post early 3 Tenors/Kennedy success period and beyond.'*¹³⁷ This is a stellar example of the classical music sector following pop marketing principals, by focusing on the individual at the centre of the recording (be it author, composer or performer).

¹³⁷ Ibid. 18th March 2009



Figure 17

Holland also looked at similar marketing strategies with other commercial products, as Figure 17 (above) indicates. In this example, the wording *'probably the most exciting record label in the world'* is similar to the branding used for the Carlsberg lager advert: *'probably the best lager in the world.'* And in a further clever twist, the bottle used in the Warner advert is similar to the American 'Budweiser' bottle, thus attracting two different sorts of beer drinkers in one go. (Note that there can be risks associated with the inclusion of references to other famous bands in this way. I understand that Carlsberg complained about the imitation

of its strap line and demanded the withdrawal of the advert). The sleeves inset in the advert are of four classical recordings, all with a broad repertoire base. By way of example, a Steve Reich recording is featured in the bottom right hand sleeve. Reich is a composer who explores both Western classical music, and also the harmonies and rhythms of non-Western and American vernacular music, such as jazz.¹³⁸ The top right hand sleeve relates to the Kronos Quartet performing Tango themed music with jazz performer Astor Piazzolla. This repertoire is attractive to a consumer not purely interested in classical music

3.28 Conclusion

The marketing campaigns critically appraised in this chapter have shown that promotional strategies used by the pop music business were employed by classical music organisations in order to both keep the regular consumer and most importantly to reach new buyers. Strategies were then adapted from first the use of popular music marketing techniques in campaigns such as the *Four Seasons* and Three Tenors projects, and then to links with successful or cross-strategic products (such as the 'Appassionata' and 'beer bottle' campaigns). These examples illustrate the very different picture of marketing and promotion that would have been used for releases and concerts in the past. The success of the *Four Seasons* and Three Tenors campaigns provided classical music divisions within record companies with the impetus and opportunity for expanding their horizons. The internet further enabled the expansion of the classical market in order to attain a different consumer. Success depended on a classical artist able to attract a wider, not specifically classical music, media. Bill Holland identifies the change in more specific terms: *'The real catalyst for change was the launch of the accessible, crossover opera singers, most of whom have never set foot in an opera house, let alone sung there. Russell Watson, Katherine Jenkins, Charlotte Church, Jonathan Ansell, Aled Jones, Hayley Westenra, Il Divo and G4 by Andrea Bocelli, Bryn Terfel, Lesley Garrett and, of course, Pavarotti (who have sung in opera houses but are happy to sing pop type classics).'*¹³⁹ Holland is identifying artist led classical music campaigns of which Nigel Kennedy was a precursor. There have always been examples of classical musician focused recordings and concerts, but their target was previously on the core classical market.

¹³⁸ <http://www.steverreich.com>

¹³⁹ *Ibid.*, Email from Bill Holland, 18th March 2009, Appendix 37

What is fascinating about the changes in marketing techniques that classical music organisations have achieved is their ability to successfully target different segments of the market. Non-traditional classical marketing campaigns have targeted the '*unavailable audience*' and become '*outward looking*' through artists able to reach over the divide from the core classical consumer. As Hill comments: '*Customers differ. They have different needs and priorities. Therefore a marketing firm cannot satisfy all customers with one marketing programme...the firm must offer different marketing packages, tailored to meet the needs and priorities of each segment it wishes to serve.*¹⁴⁰ This encapsulates how the classical music business operates currently. It identifies the different audiences it has and could have, and directs its marketing accordingly. It is no longer restricted to promoting itself to a single traditional classical music segment of the market.

¹⁴⁰ Hill, N. (1997), Marketing for Business, Worcester 1997, Peter Andrew, p.61