

Marketing Strategies in the UK Classical Music Business:

The Significance of 1989

Appendices

APPENDIX

1

The change of *Seasons*

Twenty years on, can one view Nigel Kennedy's recording of Vivaldi's *Four Seasons* as a catalyst for change in the classical recording business? **Marius Carboni** investigates.

Vivaldi
THE FOUR SEASONS
 Le quattro stagioni · Die vier Jahreszeiten · Les Quatre Saisons
 ENGLISH CHAMBER ORCHESTRA
NIGEL KENNEDY



It doesn't seem 20 years ago that EMI released Vivaldi's *Four Seasons* performed by Nigel Kennedy and the English Chamber Orchestra. I was the Classical Press Officer at the time and can honestly say that my role was forever changed after the success of this release.

The traditional job specification for a Classical Press Officer in a record company had been to send out a monthly order form to the national and regional newspapers' CD (and for while cassette!)

reviewers, specific classical music magazines and various producers on BBC Radio 3. Their order forms returned, the Press Office would then supply some or all of those requests.

Advertising would follow a similar pattern with occasional appearances in national newspapers but usually key releases restricted to some music magazines, displays in record stores and concert halls and adverts in concert programmes.

The turning point occurred in September 1989 with the EMI release of the *Four Seasons* and the following July with the first of the Three Tenors CDs at the final of the 1990 football World Cup. Tracing the campaign 20 years on shows not only what distinctive campaigns these were, but also that the basic structure of the campaign has influenced subsequent campaigns.

The Kennedy campaign was devised by EMI's Barry McCann, marketing chief of the company's Strategic Marketing Division (interestingly not from the Classical Division) and Kennedy's manager John Stanley (former manager of 1970s pop group The Bay City Rollers). This brought another dimension to the marketing campaign. Pop-style selling procedures were used, such as releasing a single (the last movement of 'Summer' a month before the full album went on sale. The work lent itself to a pop campaign with its short movements which could be released as individual tracks.

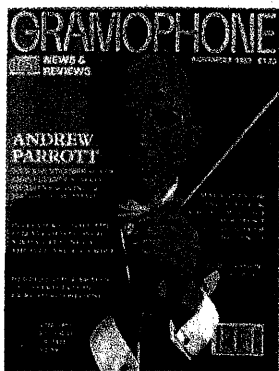
As a result the single was personally delivered to radio stations (as happens in pop campaigns), receiving air-play on Radios 1 and 2. This allowed the potential for a wider consumer base (attracting non-traditional listeners). Even the music trade

MUSIC WEEK



NIGEL KENNEDY

Above: *Music Week*, September 1989



Above: *Gramophone*, November 1989

magazine *Music Week* devoted its front cover on 23 September 1989 to Nigel Kennedy and the EMI release.

To show how different this style of cover was, it is worth comparing a front cover of *Gramophone* magazine in the same year. November 1989 had the distinguished conductor Andrew Parrott.

The range of advertising for the recording was astonishing for a classical recording and included:

- television advertising
- adverts on LBC radio station
- national press advertising in the *Guardian* and *Independent*
- advertising in classical music magazines *Gramophone* and *CD Review*
- adverts in monthly magazines *Q*, *20.20*, *The Face*, and *Blitz*
- displays in record shops
- outdoor poster campaign around London, in British Rail stations and on Glasgow and London Underground sites.

This was an amazing campaign with an initial spend of £100k, unprecedented for a classical record marketing campaign.

What made it feasible in the first place was the character of Nigel Kennedy. Not only was (and is) he a superb classical violinist, Kennedy is also a performer who can reach out to a broad audience. He writes and performs jazz, and is a supporter of Aston Villa football club.

The release of the single was a month after Kennedy's appearance in the Prince's Trust televised concert with Sir George Martin conducting, and performing alongside big names in the entertainment world.

The recording reached No 1 in the classical album chart but also moved into the top 75 pop album chart. A film of Kennedy making the recording of the *Four Seasons* was then made and transmitted on Channel 4 on Boxing Day and New Year's Day. In March 1990 Kennedy was the subject of *This is Your Life*. And, as is normal procedure in the pop business, a UK tour featuring the *Four Seasons* followed. All this resulted in the album selling over 2 million copies, reaching No 3 in the pop charts and even being mentioned in the *Guinness Book of World Records!*

This unprecedented success gave record companies cause to reflect. Perhaps classical music could have potential for a higher return on investment than had been regarded in the past?

This was further enhanced with the first Three Tenors concert featuring Domingo, Pavarotti and Carreras at 1990 World Cup final in Rome. Such was the reach of this extraordinary concert watched by millions the world over, the CD became the biggest selling classical album of all time. TV was a significant in the success and especially for Pavarotti prior to the 1990 Three Tenors concert. BBCTV sports programme *Grandstand* used his recording of *Nessun Dorma* as the theme for all the World Cup programmes. The single alone sold over 500,000 copies and reached No 1 in the pop chart.

Before the *Four Seasons*, the most successful recordings popularising classical music were in the 1970s; Those were classical arrangements of popular songs by the LSO. In the 1980s it was the RPO's *Hooked on Classics* series which took a collection of recognisable excerpts of classical music pieces played over a disco beat. In the concert arena, the BBC Proms reigned supreme in attracting huge audiences to the Royal Albert Hall for classical music concerts in a relaxed and approachable style.

The Kennedy 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 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 cheap to re-master on to a CD (because the recordings had already been made). The crucial factor in order to move volume was to market the CDs to a 'multiple' store (ie non-specialist with a national spread such as WHSmiths and Boots). 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.

Another example of a broader outlook for a classical artist is seen in the poster below. It is from HMV's campaign for violinist Nicola Benedetti's recording *My Inspiration*. The composer, Tchaikovsky, is popular so it is appealing to both specialist and non-specialist music lovers. The marketing emphasises this with a quote from the violinist herself, placed prominently in the middle of the leaflet. To add weight, the album sleeve is also included in the advert along with the label that released it, Classic FM's own range. Branding the album with Classic FM makes sense as the station is boasts more than 6.5 million listeners.

'What was seen as out-of-the-ordinary had now become the norm for a classical music project.'

Right: *My Inspiration*, Nicola Benedetti

my inspiration
Nicola Benedetti



"For me, Tchaikovsky's Violin Concerto is truly inspirational. As a youngster I found its crazy, repetitive, manic style to be inspiring, and it's an impossibly difficult piece to play. It's such exciting music."

Pyotr Il'yich Tchaikovsky
Violin Concerto Op.35

'The idea was to attract consumers of all musical persuasions.'

Another example of how far classical music marketing campaigns were changing is seen in the *Sensual Classics* 1993 campaign from Warner Classics devised by its then Director Bill Holland (now Decca Classics consultant). Its theme was well-known pieces of classical music from the Warner catalogue, placed on a CD with a provocative picture of a good-looking couple. Inside the booklet there were further pictures of the couple along with quotes from poets about the word 'passion.' The idea was to attract consumers of all musical persuasions using the picture.

As a result of the high profile created by the *Four Seasons* and *Three Tenors*, the major record companies restructured their classical divisions. In EMI's case, the department was split into 'Core Classical' and 'Strategic Classical'. The latter had the dual tasks of marketing new classical artists in a pop-style manner, and devising back-catalogue recordings and marketing them to a non-classical consumer. This type of set-up continues today.

Classic FM launched in 1992: That same year the Polish composer Henryk Gorecki's Third Symphony sold 200,000 in its first year in the UK, aided by the station's 'sure shot' promotion. In 1994 the second *Three Tenors* concert and CD release took place with a third in 1998. This was followed by the extraordinary phenomenon of a CD of Gregorian chant sung by the Benedictine Monks of Santo Domingo de Silos re-released and selling 6 million copies! In 1995 the EMI violinist Vanessa Mae released her *The Violin Player*, a mixture of classical, pop and techno music promoted by a provocative and much talked-about promotional video.

What was seen as out-of-the-ordinary had now become the norm for a classical music project. In the new millennium the business has seen a gradual acceptance of online trade. In 2003, budget label Naxos launched Classicsonline, encouraging purchasers to buy online its own catalogue and those it distributed. Artists themselves followed suit – in 2004 Peter Maxwell Davies sets up MaxOpus.com to sell his music online, and in 2007 soprano Barbara Hendricks launched her third album by selling over the internet without a fixed price. Last year Tasmin Little's recording of *The Naked Violin* was sold on a pay-what-you-want structure and won the 2008 Classic FM Gramophone Award for Audience Development.

These key events in the classical music business show a transformation in the way classical music has developed since 1989. It has continued to develop ever since. From Katherine Jenkins to Cecilia Bartoli, from Roberto Alagna to Andrea Bocelli, from Sir Paul McCartney to Kate Royal, from Placido Domingo to King's College Choir, Cambridge, from José Carreras to Julian Lloyd-Webber, from Aled Jones to Charlotte Church, from Russell Watson to Hayley Westenra, and many more. Marketing a classical artist will never be the same again.

Marius Carboni is the founder of the public relations consultancy Carboni Classical Media and lectures in music business to final year and masters students at the University of Hertfordshire.

Pop go the classics

When Nigel Kennedy's *Four Seasons* was released in September 1989, using pop techniques to market a classical release for the first time, it was a move that changed the way the classical music business operated forever, argues former record company press officer *Marius Carboni*

What was it about Nigel Kennedy's recording of Vivaldi's *Four Seasons* that influenced the classical music business so much? Was it Nigel's charismatic character and the image he projected, as a football fanatic Aston Villa fan, wearing clothing not normally worn by classical musicians when

performing? Was it that he was a great performer? Was it the piece itself with its accessible melodies and memorable tunes? Or was it the way the CD release was promoted, leading to an entry in the *Guinness Book of Records*?

Actually it was all four. An EMI release spearheaded by Barry McCann, marketing supremo of EMI's strategic marketing division, the *Four Seasons* was a trail-blazer for showing that classical music could be sold to a mass market by using pop marketing techniques. 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.'

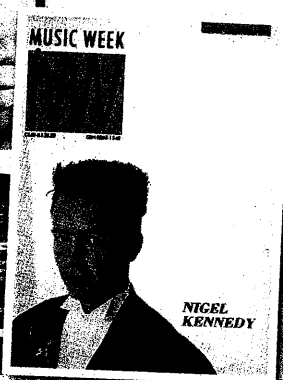
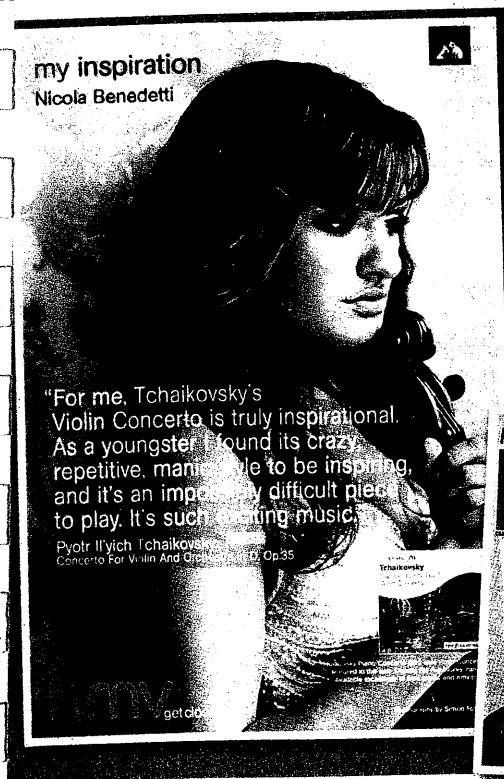
It took classical music a stage further from the 'Hooked on Classics' 1980 series performed by the RPO in which the orchestra played a selection of recognisable extracts from the classical repertoire

played over a disco beat. A single from the first album reached No 2 in the charts. Similar ventures around that time were the Electric Light Orchestra's classical-themed singles and the London Symphony Orchestra's 'Classic Rock' series.

As a piece of music, *The Four Seasons* was ideal – split into three-movement segments for each season, one could be taken and used as a CD single which would then be released prior to the full album, a common tactic in pop marketing campaigns. The third movement of 'Summer' was released as a single in August 1989, a month after Kennedy had performed at the Prince's Trust concert with George Martin conducting, alongside big pop names such as Level 42.

Television advertising, outdoor posters and a blitz of interviews with Kennedy including the rare cover of pop music's trade magazine *Music Week* ensured a good start to the campaign. More television and a tour of *The Four Seasons* with Kennedy moved the release to a new dimension, as Barry McCann detailed in these pages on the 20th-anniversary release of the recording last year. What followed ensured that classical music became a more marketing-focused operation in some quarters. The major companies re-structured their classical divisions, splitting them into what could be called pure classical and strategic classical (the latter having the responsibility to create campaigns that were big selling releases).

In 1990 Decca launched 'Your Hundred Best Tunes', a concept originating from the BBC Radio 2 programme in the 1960s. 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 cheap to re-master on to a CD. He used major retailers to sell the series. He says: 'I tailor-made the series to gain the committed support of the 'multiples' [major retailers] ie Smith's & Boots... these releases would not be advertised in special-



ist classical music magazines or the press like new releases [usually were] and they were not artist driven.'

The series was successful with 80,000 CDs and cassettes combined sold. Similarly, Letchford devised the first of the big artist-led campaigns prior to the Kennedy CD, featuring Luciano Pavarotti. Called *The Essential Pavarotti*, this recording was advertised on television and the BBC decided to use Pavarotti's singing of Puccini's aria *Nessun dorma* (from the album) as the signature tune for its 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 Football Association world cup trophy on the cover. In consecutive weeks Decca Classics UK had No 1 album and No 1 single in the UK charts.'

The first of the Three Tenors concerts that followed, at the final of the 1990 football world cup, filmed and then released on DVD and CD was, to use my son's favourite word, 'awesome'. Screened to a worldwide audience of 800 million, reaching many who rarely if ever listened or bought classical music, the genre hit the masses in a big and unaffected way and was a tremendous success. It led to three further world cup final concerts and recordings and made millionaires out of Pavarotti, Plácido Domingo and José Carreras. It too entered the *Guinness Book of Records* as the best selling classical album of all time.

Bill Holland, consultant to Warner Music and a former senior executive at Universal Classics and Jazz (which released the two of the Three Tenors CDs and DVDs) and Warner Classics (which released the third) comments: '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, and 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).'

The tenor John Potter saw the first Three Tenors campaign as a mixed blessing. In his book *Tenor: History of a Voice*, he states: '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.' But for commercially driven businesses, the main factor was the ability to sell classical music recordings in large quantities and in so doing to widen the range of buyer.

The 1990s continued with the expansion of the classical music industry. Classic FM was launched in 1992 with great success, its relaxed, informal and enjoyable style of classical music interspersed with adverts, concert listings competitions, artist interviews and promotions as popular today as it was in 1992.

Its influence on the selling of classical music was seen right from the start. In its first year it made the recording of Polish composer Henryk Górecki's third symphony (principally liked for the final movement with Dawn Upshaw singing wordlessly over a shimmering orchestra), the station's 'sure shot'. Sales reached 200,000 in the first year.

The 1990s set in motion a range of classical music campaigns, including *Chant*, a CD of Gregorian chant sung by the Benedictine Monks of Santo Domingo de Silos re-released and selling six million copies, and *Score*, the Warner CD follow-up to Jilly Cooper's best-selling novel about an orchestra on tour.

Artist campaigns lead the way in the classical music mass-market business as they do in the pop world. The poster opposite shows an in-store campaign between Nicola Benedetti's record company and HMV highlighting

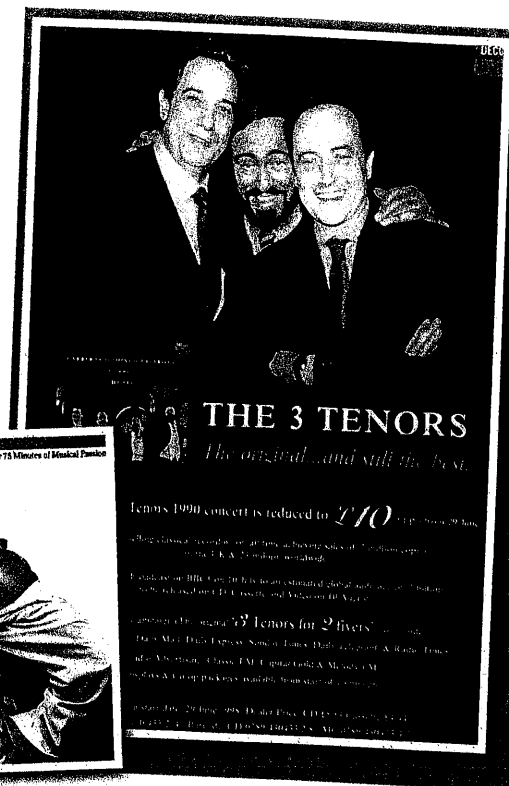
her album. It is promoted through prominent photographs of the violinist herself, a quote about the works she is performing and a title for the album, which are all well-established pop marketing techniques.

Some classical music campaigns did go a stage further in the name of mood music, as Bill Holland's inspired release *Sensual Classics* showed. Ravel's *Bolero* isn't the only piece of music to get the juices flowing!

Contrasting the role of a classical press officer at that time (I was one, first at Decca then EMI) with what is now expected of the job shows just how the business changed after 1990. The usual procedure was to decide on which of the monthly CD releases were the most important to the company, either in terms of a priority artist or a sales campaign. In those days, a monthly release schedule would consist of brand new recordings retailing at full-price (£11.99) and a series of mid-price CDs releases (£6.99).

In the case of EMI, with its wonderful back catalogue, some months offered budget-priced recordings as well. My role was to contact classical music reviewers in national and regional newspapers, the music magazines and Radio 3 producers (and sometimes selected Radio 2 and Radio 4 programmes too). Fixing up interviews, attending recording sessions and concerts were all part of the job.

Now the role is much broader because the marketing campaigns that followed *The Four Seasons* offered opportunities for wider media interest. The press officer's job was to expand the range of promotion to non-classical music media. Diarists, musicians writing articles, and arts and features editors of newspapers and magazines were all targeted. They were sent pictures of the artists, but not in formal concert dress,



and other information that would provide a 'hook'; an artist's interest in football or cars for example would be one way of attracting media interest.

The classical industry as a whole has adapted its way of doing business just as the pop business has. Streaming and downloading by broadcasters (Radio 3 had very successful ventures with its Beethoven, Bach, Chopin, and Tchaikovsky broadcasts), concert halls, orchestras and record companies is part of the business. Trading online is the norm today, and the RLPO and Philharmonia experiments in the virtual world shows a forward-thinking industry.

Expanding the visual aspect of classical music has been initiated by opera companies though cinema screenings of opera production and their clever use of consumer inclusivity on their websites, the latter through blogging and social networking. ENO and ROH are two opera companies who communicate to their followers in this way. And with the easier access to the market through internet developments, musicians themselves are using their own websites as a tool for selling recordings, concert tickets and merchandise as well as incorporating a social networking facet. Tasmin Little's two ongoing CD ventures *The Naked Violin* and *Partners in Time* are a great example.

What we have today is an area of the music business which is still specialist but achieves a higher visibility than it ever had at the end of the 20th century. With a 43% rise in classical music sales in the first three months of 2010 and a recent ICM poll showing the public in favour of a classical jingle for the London 2012 Olympics, how much higher a profile can classical music get?

Marius Carboni

From: Gennaro Castaldo [Gennaro.castaldo@hmv.co.uk]
Sent: 28 September 2009 17:39
To: Marius Carboni
Subject: RE: mp3 STORE

very low - 1-2 % Gennaro

-----Original Message-----

From: Marius Carboni [mailto:mcarboni@carbonimedia.com]
Sent: 28 September 2009 17:38
To: Gennaro Castaldo
Subject: RE: mp3 STORE



Thanks Gennaro. Any noticeable percentage of DVD sales in classical?

Marius

Carboni Classical Media

POBox 308

Sevenoaks

Kent TN15 0ZW

www.carbonimedia.com

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+44 7885 753272

From: Gennaro Castaldo [mailto:Gennaro.castaldo@hmv.co.uk]

Sent: 28 September 2009 15:25

To: Marius Carboni

Subject: RE: mp3 STORE

-----Original Message-----

From: Marius Carboni [mailto:mcarboni@carbonimedia.com]

Sent: 28 September 2009 15:00

To: Gennaro Castaldo

Subject: mp3 STORE



Hi Gennaro, a few quick questions:

How much business does HMV do classically – both selling CDs and, as a separate percentage, DVDs, to your overall business? **It's probably about 5% of audio**

Are classical customers downloading music in our stores and how many stores now offer this facility?

Thanks, **Not yet. but we hope this will be possible in the near future**

Marius

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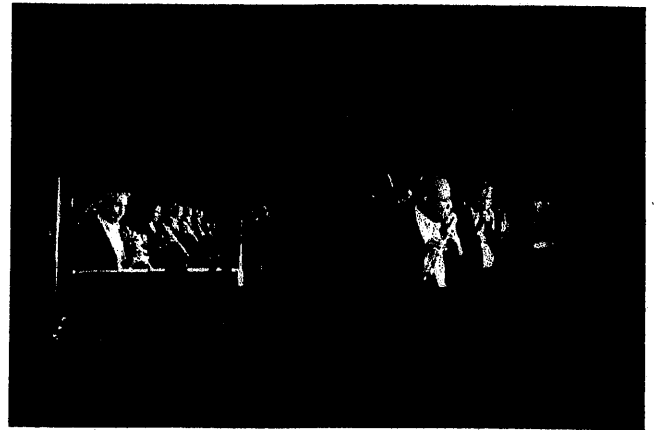
+44 7885 753272

philharmonia orchestra

BE THE ORCHESTR

re

The Philharmonia Orchestra's *re-RITE* project (www.re-rite.co.uk) was a unique installation, designed to give audiences the experience of stepping 'inside' one of the world's great orchestras as they performed Stravinsky's *The Rite of Spring*. Visitors to the installation, which was created using footage filmed on 29 high-definition cameras each from a different perspective, were able to experience the Orchestra 'live' on a series of huge screens and projections over four storeys of an atmospheric unconverted warehouse space, The Bargehouse, mid-way between Tate Modern and the Royal Festival Hall on London's South Bank.



The project was the brainchild of the Orchestra's principal conductor and artistic advisor Esa-Pekka Salonen, and Head of Digital Richard Slaney and was filmed, produced and created by the Philharmonia Orchestra's Digital Department. The project was supported by the Paul Hamlyn Foundation, and equipment was provided by Samsung, Paradigm AV and Creative Technologies.

The project was designed to be accessible and exciting to audiences of all ages, from the very young to the very old, with interactive resources suitable for all. It was completely free, and open all day for almost a fortnight, with late-night openings and free workshops for families and young children, and for schools throughout London, led by a professional animator and musicians from the Philharmonia Orchestra. Audiences could stay as long as they wished, and although we expected audiences to stay for 'one playthrough' of *The Rite of Spring* our evaluations show that 41% of the audience stayed for an hour or more. Audiences were informed about the installation through both conventional and less conventional channels, particularly through social networking sites.



As well as the opportunity to experience the piece 'section by section' through the video screens and projection, there were also opportunities for "real participation" – for example, "joining" the Orchestra by performing on real instruments with guidance on-screen by the Philharmonia's Principal Percussionist David Corkhill, or controlling the overall sound and vision in a conductor's 'control room'.

Of the 6000 people that experienced the installation over its 2 week lifespan, an extremely high proportion were new, not only to the Philharmonia Orchestra, but to any orchestra. 38% of visitors had infrequently or never seen an orchestra live; 54% were unaware of the orchestra's residency at Southbank Centre. By contrast, after experiencing RE-RITE, 99% said that they would consider attending a live Philharmonia Orchestra concert in the future, and 100% would recommend RE-RITE to a friend. Work is now ongoing to bring that audience into other parts of the Philharmonia Orchestra's core live programme, including its Royal Festival Hall concerts and Family Music Days. A selection of their comments is attached.

RE-RITE was not a one-off. It will be reprised at The Old Nursery, Museum Square in Leicester in April and in Lisbon in January 2011.

"I wanted to find a way for the public to see orchestras in a completely new way – from the inside. By opening up the orchestra and letting people feel the adrenaline rush of what it is like to perform and conduct, they will gain a unique insight into the technical expertise and coordination that goes into performing. Nothing like RE-RITE has ever been done before. It is a world first." *Esa-Pekka Salonen*

Entrepreneurship and Leadership in Marketing the Arts

François Colbert

Entrepreneurship and leadership are interconnected. To be successful, an entrepreneur must possess leadership skills. Leadership suggests an ability to guide the way and have others follow. Entrepreneurship implies an ability, having chosen a goal, to find or assemble the resources necessary to achieve it; it may require one to be innovative and to go beyond or even against the usual ways of doing things (Schumpeter, 1934). What does this mean in the arts? What does it mean for marketing, particularly for organizations such as symphony orchestras, theatres or museums?

It is around the particularities of cultural marketing that entrepreneurship and leadership in marketing the arts must be articulated. What are these particularities and what do they imply for other aspects of marketing? This article will address these questions. First, marketing in the arts will be defined. Then, specific aspects of consumer behaviour in the field of culture will be analysed. The results of this analysis will lead to suggestions for entrepreneurship and leadership action in the area of branding and positioning. It will conclude with a discussion of elements related to technology and information systems.

Marketing the Arts: A Definition

Individual art forms or arts events might be described as on a continuum, with high art at one end and popular art at the other (Fitzhugh, 1983), or as a dichotomy between audiences for two distinct forms of entertainment. It is said that high art has a product focus and popular art a market focus. An example of a product-oriented enterprise would be a chamber music ensemble, a modern dance company or a museum of contemporary art. An example of a market-oriented enterprise would be a commercial undertaking such as a Hollywood film. Between these two extremes lie a vast range of possibilities. Our discussion will focus on organizations in the high art sector and the challenges they face in terms of market development.

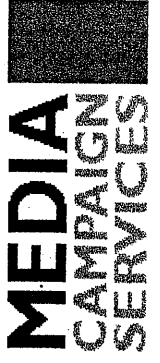
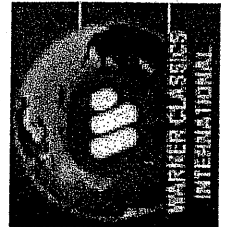
Marketing is both an art and a science (Hunt, 1991; Bass, 1993). Its fundamental purpose is to link the organization with its market. Marketing tools are intended to meet the objectives of both the organization and the consumer. However, an enterprise at the high art end of the continuum is unique in that it is a mission-oriented entity and the role of its marketing manager is to help it fulfil that mission; more importantly, the product follows from this mission and the choice of product is

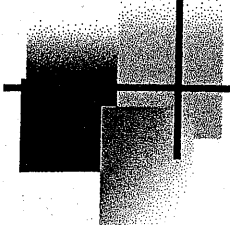
François Colbert is full professor of marketing at HEC Montréal, Montreal, Quebec, Canada, where he holds the chair in Arts Management and heads the Graduate Diploma Program in Arts Management. He is Editor of the *International Journal of Arts Management*. In 2002 he was awarded the Order of Canada for his many achievements and his unique contributions in developing the field of arts management.

Warner Classics UK

Monastery of Sound

Date: 12 April 2002





Brief

- **Release Date – 3 June**
- **Target Audience**
 - Ministry of Sound , clubbing, Ibiza audience
 - Look at Ministry of Sound media activity for guidance
- **Candidate Media**
 - Music and Listing Magazines
 - Suitable National Press
 - Radio
 - Outdoor, Ambient, Promotional ideas
- **Other Consideration – ‘Quirky’ campaign / generate PR**

Media Budget = £45,000 net



Ministry of Sound – Similar Albums/Media Activity

Full Brand Schedule for MINISTRY OF SOUND - CHILL OUT

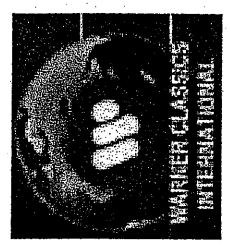
Order	Total	Mar01	Apr01	May01	Jun01	Jul01	Aug01	Sep01	Oct01	Nov01	Dec01	Jan02	Feb02
TOTAL	20,375	4,797	3,789		8,057			3,732					
Press - Guardian	3,579				3,579								
Press - Heat Launch	8,210				4,478			3,732					
Press - Mx Mag Start	7,578	3,789	3,789										
Press - Muzik Launch	1,008	1,008											
MINISTRY OF SOUND	20,375	4,797	3,789		8,057			3,732					
Press - Guardian	3,579				3,579								
Press - Heat Launch	8,210				4,478			3,732					
Press - Mx Mag Start	7,578	3,789	3,789										
Press - Muzik Launch	1,008	1,008											

Full Brand Schedule for GOLDEN - TRANCE ANTHEMS

Order	Total	Mar01	Apr01	May01	Jun01	Jul01	Aug01	Sep01	Oct01	Nov01	Dec01	Jan02	Feb02
TOTAL	2,799									2,799			
Press - Ministry	2,799									2,799			
GOLDEN - TRANCE	2,799									2,799			
Press - Ministry	2,799									2,799			

Full Brand Schedule for MINISTRY OF SOUND - IBIZA ANNUAL

Order	Total	Mar01	Apr01	May01	Jun01	Jul01	Aug01	Sep01	Oct01	Nov01	Dec01	Jan02	Feb02
TOTAL	8,669										8,669		
Press - Ministry	5,224										5,224		
Press - Mx Mag Start	3,445										3,445		
MINISTRY OF SOUND	8,669										8,669		
Press - Ministry	5,224										5,224		
Press - Mx Mag Start	3,445										3,445		



Candidate Media – Press & Magazines

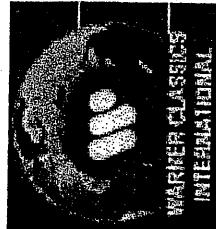
CANDIDATE MEDIA	CIRCULATION	COST 15X3 mono 1/2 page, 4clr
HEAT	355,304	£2,500.00
MIX MAG	100,277	£1,645.00
MUZIK	40,550	£1,029.60
GUARDIAN	413,674	£900.00
GUARDIAN LONDON GUIDE	413,674	£1,760.00
INDEPENDENT	230,632	£540.00
TIME OUT	84,486	£1,929.75



Warner Classics UK

Monastery of Sound

Date: 12 April 2002





Brief

- **Release Date – 3 June**
- **Target Audience**
 - Ministry of Sound , clubbing, Ibiza audience
 - Look at Ministry of Sound media activity for guidance
- **Candidate Media**
 - Music and Listing Magazines
 - Suitable National Press
 - Radio
 - Outdoor, Ambient, Promotional ideas
- **Other Consideration – ‘Quirky’ campaign / generate PR**

Media Budget = £45,000 net



Ministry of Sound – Similar Albums/Media Activity

Full Brand Schedule for MINISTRY OF SOUND - CHILL OUT

Order	Product	Rate	Start	End	Spots	Cost	Station	Day	Time	Comments
	TOTAL	20,375	4,797	3,789		8,057				
	Press - Golden	3,579				3,579				
	Press - Ministry	8,210				4,478				
	Press - Ministry	7,578	3,789	3,789						3,732 (hand)
	Press - Ministry	1,008	1,008							
	MINISTRY OF SOUND	20,375	4,797	3,789		8,057				
	Press - Golden	3,579				3,579				
	Press - Ministry	8,210				4,478				
	Press - Ministry	7,578	3,789	3,789						3,732
	Press - Ministry	1,008	1,008							

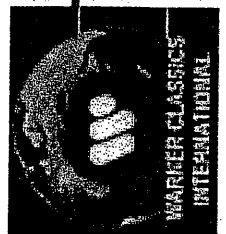
3

Full Brand Schedule for GOLDEN - TRANCE ANTHEMS

Order	Product	Rate	Start	End	Spots	Cost	Station	Day	Time	Comments
	TOTAL	2,799				2,799				
	Press - Ministry	2,799				2,799				
	GOLDEN - TRANCE	2,799				2,799				
	Press - Ministry	2,799				2,799				

Full Brand Schedule for MINISTRY OF SOUND - IBIZA ANNUAL

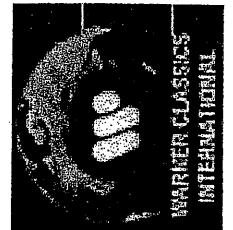
Order	Product	Rate	Start	End	Spots	Cost	Station	Day	Time	Comments
	TOTAL	8,669				8,669				
	Press - Ministry	5,224				5,224				
	Press - Ministry	3,445				3,445				
	MINISTRY OF SOUND	8,669				8,669				
	Press - Ministry	5,224				5,224				
	Press - Ministry	3,445				3,445				



MEDIA
CAMPAIGN
SERVICES

Candidate Media – Press & Magazines

CANDIDATE MEDIA	CIRCULATION	COST 15X3 mono 1/2 page, 4cltr
HEAT	355,304	£2,500.00
MIX MAG	100,277	£1,645.00
MUZIK	40,550	£1,029.60
GUARDIAN	413,674	£900.00
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INDEPENDENT	230,632	£540.00
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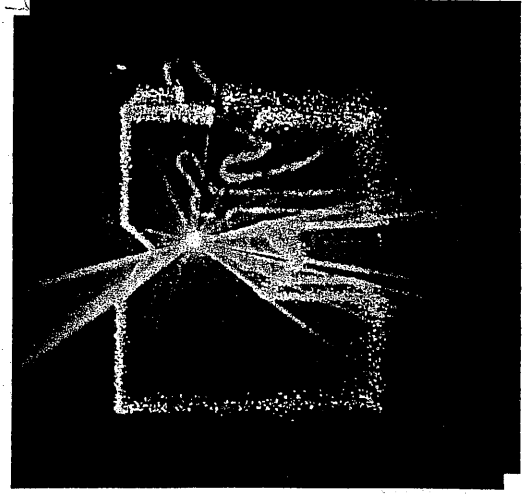
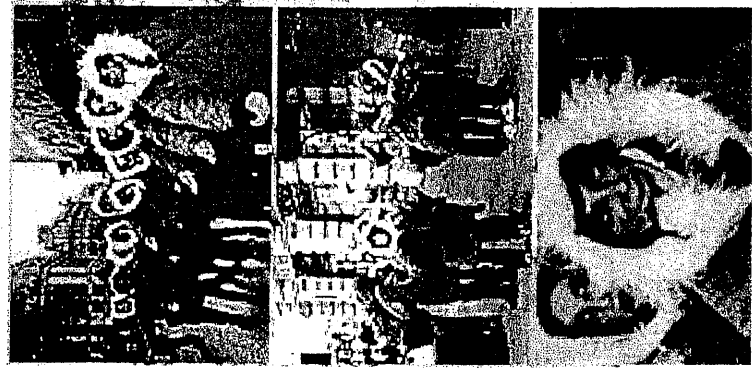
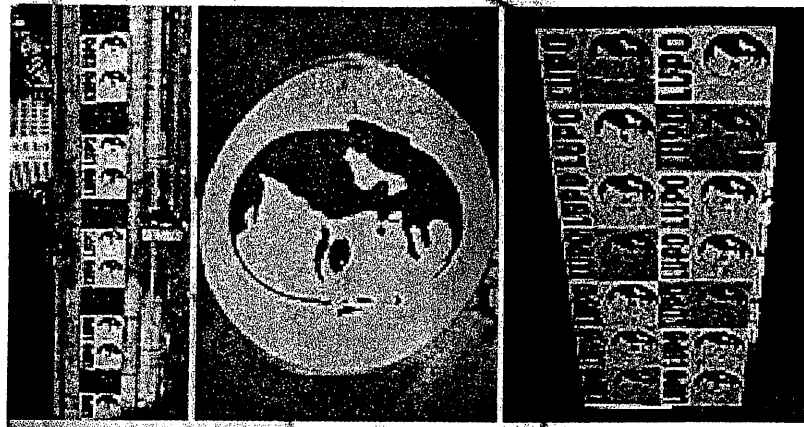
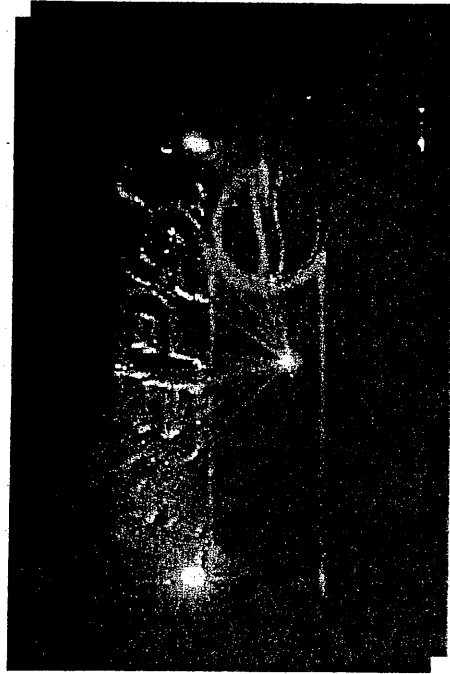
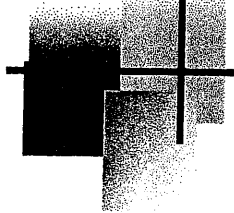


Candidate Media – Radio

- **Classic FM / Capital FM / Kiss 100FM**
 - Suggest that Sunday-only campaigns are bought across June
 - Depending on creative and station, the advertising could promote spirituality (ie religious or drug-induced!) or perhaps chillout music to recover from Saturday night's clubbing
- **Media performance per station (x1 Sunday only)**
 - Classic FM X
 - 9 x 30 second spots
 - 1,741,000 listeners @1.65 OTH
 - Capital FM ?
 - 12 x 30 second spots
 - 648,000 listeners @ 2
 - Kiss 100 FM GALAXY
 - 9 x 30 second spots
 - 257,937 listeners @1.330TH



Candidate Media – Outdoor/Ambient/Promotional



Candidate Media – Outdoor/Ambient/Promotional

- **Flyposting** ¹⁰⁰⁰
 - Bursts of ~~500~~ ¹⁰⁰⁰ x (30" x 20" – double-crown) posters to be placed around clubs/bars in Central London ✓
 - Friday/Saturday
- **Sticker Campaign**
 - 10,000 stickers could be placed around similar areas
 - Perhaps fluorescent
 - Link with promotional 'Monks – see below'
- **Laser Projector**
 - This could be arranged @ £3,000 - £3,500 per night (+ production /slide cost. BUT often requires a great deal of negotiation with owners of suitable buildings. Also, now somewhat 'old-hat' } x
- **Promotional people (ie dressed as monks)**
 - Group of 4 promotional 'monks' to be hired to tour Central London Saturday night/early Sunday morning meeting clubbers and handing out promotional stickers/CDs ?



Media Schedule

Client	Product	Monastery of Sound	Job No.		Proposed														Page		
			June	June																	
Warner Classics	Monastery of Sound		Job No.	Job No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	TOTAL	
MEDIA	MEDIA UNIT	GROSS	NET	NO.INS.	May	June	June	June	June	June	June	June	June	June	June	June	June	June	June	June	
		£	£		24	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
PRESS & MAGAZINES																					
Heat	1/2 page, 4ctr	£2,205.00	£2,205.00	1																	2,205.00
Mix Mag	1/2 page, 4ctr	£1,450.89	£1,450.89	1																	1,450.89
Muzik	1/2 page, 4ctr	£908.11	£908.11	1																	908.11
Guardian London Guide	1/2 page, 4ctr	£1,760.00	£1,552.32	2																	3,104.64
Time Out	1/2 page, 4ctr	£1,928.75	£1,702.04	2																	3,404.08
Guardian	15x3. mono	£300.00	£793.90	2																	1,587.60
Independent	15x3. mono	£540.00	£476.28	2																	962.56
RADIO																					
Classic FM	9 x 30 seconds	£6,692.87	£5,814.91	2																	11,629.82
Capital FM	12 x 30 seconds	£5,143.73	£4,536.77	2																	9,073.54
Kiss 100 FM	9 x 30 seconds	£1,439.73	£1,269.84	2																	2,530.66
OUTDOOR/PROMOTIONAL																					
Flyposting	500 X (30"x20")	£355.00	£313.11	2																	626.22
Sticker Campaign	5000 stickers	£1,177.00	£1,035.11	2																	2,076.23
Laser Projector	X 1 projector	£3,000.00	£2,646.00	1																	2,646.00
	"- subject to finding supplier at this price "																				
Promotional Monks	x4 per 4 hours	£1,600.00	£1,411.20	2																	2,822.40
																					45,026.77

INSPECTED
15/6

+ 16th

GALAXY
KISS/CAPITAL

TO BE CONFIRMED ON BOOKING



End



MASS MARKET MEDIA

A greater emphasis on mass market media needs to be explored for Fiscal 1994-95. This is applicable for not only projects clearly aimed directly at a mass market but also for Classical projects which can be aimed at a broader market as well as traditional Classical media. Two examples of the mix of product are Change We Must/Jon Anderson and Debut/Amanda Roocroft. Change We Must involves virtually a non-Classical media campaign, strongly biased towards pop music and general media; Amanda Roocroft's album will be both Classical aimed but opportunities to get her into non Classical (and non music) avenues is also imperative for volume sales. 'You' magazine have already agreed to interview her as have the Gramophone and BBC Music Magazine.

There is traditional Classical presence in most media areas, more so in some than others. The weakest opportunity is in TV and the greatest in Classical Music magazines. National newspapers, both sundays and weeklies, offer opportunities but features as well as reviews can rarely be guaranteed for a particular date, or if they are they tend to be shortened. The latter is dependent on the relevant sub-editor of the issue in question and whether there is enough advertising to sustain the amount of editorial.

Another factor to be taken into consideration is Classical musicians who don't enjoy interviews (eg Simon Rattle) or artists who could be extremely effective in broad media terms but only wish to limit themselves to specific music projects (eg Tom Hampson). In these cases, one needs to enter other avenues of promotion (CD competitions/dealer incentives/signed CD copies)

Regional media is relevant in certain cases. Key radio and newspapers should be serviced with relevant product. If the artist is in a particular area then the relevant TV station should also be contacted.

STRATEGY

The major areas of Promotion are:
TV/Radio/National Newspapers/Music magazines/Feature magazines/Regional Media.

The Classical P&P Team has spoken to equivalents of other divisions inside EMI including PMI to formulate a hit list of the major media opportunities in this area. A priority list will be drawn up for suitable artists and projects which can be aimed at this list.

Emphasis should be geared towards TV and Radio exposure, including Classic FM, Radio 1, Virgin 1215 & Capital, and general consumer magazines and national news press

ALL priority releases should be looked at with this strategy in mind. Broad media should be considered for all priority projects, whether high volume or purely Classical.
A guide to the type of projects that will be using this strategy are Jon Anderson/Change We Must and Amanda Roocroft/Debut album as mentioned above.

1. TELEVISION

New opportunities in this field of media are already being explored:

- * Clive Anderson Talks Back (3.5m)
- * Richard and Judy (ITV/mid-morning) - are doing a Classic Romance feature and would like Domingo (who has provisionally agreed) (2+m)
- * Good Morning Anne and Nick (BBC/mid-morning) (1.5m)
- * London Tonight (Domingo already appeared on this and they are keen for Kiri/Amanda Roocroft/Jon Anderson/Sarah Chang - 1m+)
- * Danny Baker TV (2.2m)
- * Big Breakfast (2.4m)
- * Going Live (Kennedy already been on this) (2+m)
- * Sky News at 6.00pm (28,000)
- * CNN (Feature done on Classical Music Awards using Hampson and Chang video excerpts)
- * 9 o'clock and News at 10 (9m)
- * The Word (would probably have Jon Anderson) (212,000)
- * South-East at 6.00pm (3.2m)
- * Pebble Mill (2m)
- * GMTV (6.25-9.00am - 950,000)
- * Des O'Connor Show (8m)
- * Eurotrash (Channel 4 fridays at 11.00pm - 2m mentioning Gregorian Chant already)

The above are programmes that can either use an artist or major campaign as a news hook or are chat shows.

Audience figures are key hence the priority in this field.
Examples include Des O'Connor reaching up to 8m; Clive Anderson Talks back reaching 3.5 million; Big breakfast reaches 2.4m; Richard and Judy over 2 million; Going Live reaches over 2 million as does Pebble Mill; 9 o'clock and 10 o'clock news reach around 9m. In contrast The Word reaches only 212,000.

Video

Worth noting that this is an area worth pushing strongly
Chat shows often require footage as do news items but there are also specific video slots:

- * Dial Midnight
- * The Beat
- * Video View
- * The Album Show

These can achieve as much as 1 million viewers

Music programmes

- * South Bank Show
- * Late Show (already had Flott/Murray/Alban Berg Quartet and Frederica von Stade - exploring Roocroft/Hampson and Chang currently)
- * Producer of music programmes (PMI very useful contact) including Granada (Roocroft), Central (Rattle) and BBC Scotland (Donohoe, Tan and Norrington)

Viewing figures are varied in this category. Depending on the artist, The South Bank Show can vary between 1 and 4 million; in contrast the Late Show 300,000 on a good night

** AIM TO GET AT LEAST 2 ARTIST INTERVIEWS/APPEARANCES ON TV

2. CLASSIC FM

Highly important to the mass market appeal - with a listenership now of approaching 5 million

We have a good relationship with this Radio station having already participated in joint promotions (Classic Romance and Sound of Classic FM, Britten Quartet for one of their Charity gigs, currently engaged in a Perlman promotion in June/Artists appear regularly on chat shows/Domingo and Callas specials etc).

Play list is an important element for EMI Classics product exposure.

Currently product requested by compiler of play lists, Robin Ray, who rates product (up to 4 categories and based on popularity). After rating, product is sent to Classic FM who input it onto the computer.

At moment because of volume of product there is at least a three month delay in getting product fed into the computer.

Worth noting that for chat/Chart and specialist programmes (Opera/Early Music and Amercian music) CDs can be/are handed direct to presenter. Presenters like a selection of marked product. For example in one hour they may have 7 very popular tunes, itemised on the Classic FM computer as 1, and the rest 2s and 3s.

Also worth noting two other factors:

first, the computer can produce a mood-reflected programme - upbeat/romantic and so on; second, Robin Ray chooses amount of CDs in rough proportion to the size of the company. We are achieving currently on a very approximate basis 15% of air-time. This is based on one day in July 1993.

When a presenter/producer requests a piece of music by name, computer produces a list of what is available and in what order of quality and accessibility (through Robin Ray's initial marking). Sometimes presenters choose first one that comes to hand; otherwise s/he chooses name known to them.

Audience figures are useful to note.

The two main chat programmes vary, depending on who their guests are but achieve around the following: Susannah Simmons 0.25m and Margaret Howard 0.15. At 8.00am on the Nick Bailey Breakfast show the audience achieved is 0.3, and the same figure occurs for the beginning of Henry Kelly at 9.00am. These then are the key spots to aim for. They wipe the Radio 3 floor and even BBC 2's Late Show (see below).

- ** AIM FOR 20% SHARE OF AIR-TIME THROUGH FOLLOWING OPTIONS:**
- * Provide Robin Ray with everything on monthly release sheets
 - * Plug major presenters with useful product so they can be put straight onto programme either when there is a gap or if it is something that appeals to them
 - * Increase contact and provision of CDs to senior producer (Michael Buhkt's no 2) Chris Vezey
 - * Aim for at least 1 artist on Classic FM every 2 months and one special (along Domingo/Callas lines) a year; Bank Holidays are ripe for specials. Classic FM decide 6 weeks prior to a Bank Holiday what special programmes they can put on for that relevant day.
 - * Ensure Michael Buhkt receives our list and special ideas worth him considering
 - * Continue association with Classic FM especially joint promos; further CDs in association with the station should be pursued as should co-ops with multiples
 - * Aim to be the first point of contact for John Spearman and Tracy Long when they require artist or other joint ideas
 - * Beginning of each month decide suitable releases and artists for specific programmes

OTHER RADIO

For mass market Radio 1, Virgin 1215 and Capital are important avenues to explore. Heads of Music, producers and presenters of all the major daily shows on these stations have already been contacted concerning the Anderson project.

(Deborah Kinch senior producer and Richard Skinner Virgin 1215; Kenney Everett, Charlotte George senior producer and Richard Park Head of Music for Capital Gold;

Presenters Steve Wright (3m +)/Simon Mayo (2.5m)/Emma Freud/Mark Goodier (1.8m)/Nicky Campbell (1.5m)/Danny Baker, their producers and Head of Music Paul Robinson for Radio 1)

**** AIM TO INCREASE PERSONAL CONTACT WITH KEY FIGURES FROM THESE STATIONS**

Radio 2 - specific programmes on this network, Gloria Hunniford (0.8m), John Dunn, (1.2m) Ed Stewart, Radio 2 Arts programme & Head of Music Bill Morris

Radio 3 - Controller/Head of Music/On Air (0.1m)/In Tune (0.1m) & Mixing it (40,000)

Radio 4 - Today (2.3m)/Woman's Hour (0.65)/PM (1m)/6 O'clock News (1.1m)/Kaleidoscope (0.75m)/Conversation Piece

Regional Radio - including BRMB/Piccadilly, Manchester/Melody/GLR/LBC/BBC Radio Scotland/Touch AM/Chiltern radio/BBC Radio Merseyside/Metro Radio/Swansea Sound/Red Rose are the key stations

All BBC Regional stations achieve average weekly total - 10 million

Commercial Radio average weekly total - 26.5 million

Areas for priority include London, South, Midland and Wales as these areas showed the greatest levels of Classical CD buyers in the Gallup report on 1993.

World Service - Main music programme (Robin Ray also has a programme on this) (several million in total)

Audience figures are worth noting.

Regional stations are useful but not a priority.

Radio 4 is key to a broader market as is Radio 1. Already the odd Classical CD is being played on the Steve Wright Breakfast Show. As this is the biggest draw (in terms of numbers), this has to be pursued.

**** AIM TO REGULARLY KEEP IN CONTACT WITH MAJOR CONTACTS ON NATIONAL STATIONS AND SUPPLY REGIONAL ONES (one-to-one or telecon)**

3. MAGAZINE FEATURES

General life-style magazines are becoming increasingly important to get features in. They appeal to a broader reader and often the way these features are presented provides the opportunity of explaining our product in a less formal way.

Examples of magazines we have already begun to participate in and will continue to include:

Harpers(554,000)/VanityFair(429,000)/Cosmopolitan(2.4m)/Elle(1.1m)/OK/Tatler/FHM/Esquire/GQ/Vogue/Marie-Claire(1m)/Hello(2m)/'You' Magazine (Mail on Sunday - 6m) and other national papers' magazines/Woman's Own (3.9m)//People's Friend(1.7m)/Good House-Keeping(2.5m)/Supermarket magazine (Tesco/Sainsbury's)/Credit card magazines(Amex's Expressions achieves 599,000)/Radio Times(5.4m)/TV Times(4.9)/TV Quick(page in Valentines issue - 2.9m)/What's on TV(3m)

Figures for these life-style magazines are varied but far outweigh the Classical music magazines' total figures. Bella at 4.4m (Classic Romance competition already organised in this magazine; Cosmo at 2.4m and Elle at 1.15m are clear examples; TV and Radio magazines have astonishingly high readership figures and therefore are a new area to pursue. Radio Times achieves a readership of 5.4m; TV Times achieves just under 5m; TV Quick just under 3m and What's on TV 3m. These weekly magazines are useful for CD promotions and artist picture if a special programme is being broadcast on them. Actual artist interviews are limited as the number of TV programmes on Classical artists (let alone EMI artists) is small.

MUSIC MAGAZINES

Classical Music Magazines are of-course regularly covered, BBC being the most useful in terms of content and circulation. 1992 figures showed Gramophone achieving 39,642 in UK; Classic CD 53,879 and BBC Magazine 80,000. But we are now making contacts with Rock ones such as Q (687,000)/The Face (95,482)/Vox (441,000)/Mojo (45,000)/NME 648,000)/Melody Maker (429,000)

**** AIM TO GET AT LEAST 2 FEATURES IN GENERAL INTEREST MAGAZINES**

EMI Records UK
20 Manchester Square
London W1A 1ES
Telephone 071 486 4488
Telex 22643 EMIHQ G
Fax 071 465 0780

4. NATIONAL PAPERS

Three areas to explore further:

Features Editors and other relevant writers (My health/Out to Lunch/Life in Day
Rock/pop writers

Promotions department (for competitions/readers' offers eg Callas/Classic Romance/Rattle)

Readership figures are enormous in this area. The Sun sells 2.8m copies daily;
Express 1.5m; Mirror sells 2.6m; Telegraph sells just over 1m; Times 380,000 and The
Independent 350,000.

**** AIM FOR AT LEAST FIVE FEATURES/PROMOTIONS IN THIS MEDIUM**

Key regional papers

As with regional radio, key press should be targetted where necessary and when artists are
in their area (regional tours) (Evening Standard/Glasgow Herald/Sunday Times in
Scotland/Manchester Evening News/Birmingham Post/Liverpool Echo are examples)
Priority as mentioned above should be London, South, Midlands and Wales. In the recent
Gallup 1993 report these areas commanded the strongest areas for Classical Music buyers.

5. CONCERT PROMOTERS

This field is limited but worth examining.

Major concert promoters include Harvey Goldsmith, Raymond Gubay and Victor
Hockhauser. Principal objective is to link in albums that tie in with their concert
promotions, including major regional ones.

**** STRATEGY IS TO MEET REPRESENTATIVES OF EACH AND TO GET A LIST
OF WHAT THEY ARE PLANNING THROUGHOUT THE YEAR. ALSO WORTH
CONSIDERING IF A MAJOR CAMPAIGN CAN REVOLVE AROUND A PRIORITY
ARTIST (eg Anderson/Kennedy) who could be in one of these type of events**

To: Marius Carboni
Subject: FW: Cosgrove sales estimates

From: mwecosgrove@googlemail.com [mailto:mwecosgrove@googlemail.com]
Sent: 09 March 2009 13:30
To: Marius Carboni
Subject: Re: Hello

Hi Marius,

Re sales estimates - for UK only core release
Year 1 800-1000
Year 2 500
Year 3 500

Matthew Cosgrove

From: Barry [barry@avierecords.force9.co.uk]
Sent: 12 May 2009 13:55
To: Marius Carboni
Cc: m.carboni@herts.ac.uk
Subject: Our meeting
Attachments: image001.gif

The success of Nigel Kennedy's 4 Season's release was employing pop marketing techniques for a different genre of music – EMI was the first to do this with Nigel Kennedy's Four Seasons.

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 Aspell, Wogan Show and so on.

Background recorded in 1986; 2 of the slow movements were re-recorded in 1987; it was the No. 1 selling piece of repertoire in the Classical field for over 40 years;

£100k campaign:

Co-op TV advertising with Smiths (co-op)- approx £40k

Fly-posting north and south of Thames

3rd movement of Summer released as single in August 1989 and came out on back of Prince's Trust concert with George Martin conducting- had Level 42 in show (July 1989)

Nigel on Radio 1 3 times

Simon Bates, Gloria Hunniford and Wogan all great supporters

Shipped 30k units in Sept.

Break even was 30,000

Manager John Stanley made a film of 4 seasons and Nigel interviewed by Mariella Frostrup-went out Channel 4 on Boxing Day and repeated on New Years' day

The impact on sales from the Channel 4 programme was huge...it started the climb of the album in the chart, the pop chart

Press Office kept sending press releases out to keep campaign alive

After initial sell-in, it reached No 55 in Charts but after This is your Life was broadcast in March 1990 along with a tour (eg Crystal Palace Bowl) , it moved the album to No 3 in Pop chart

Barry

No virus found in this incoming message.

Checked by AVG - www.avg.com

Version: 8.5.325 / Virus Database: 270.12.25/2109 - Release Date: 05/11/09 16:14:00

MUSIC WEEK

SEPTEMBER 1988



APPENDIX

9

£2.00 U.S.\$3.50

ISSN 0265-1548



**NIGEL
KENNEDY**

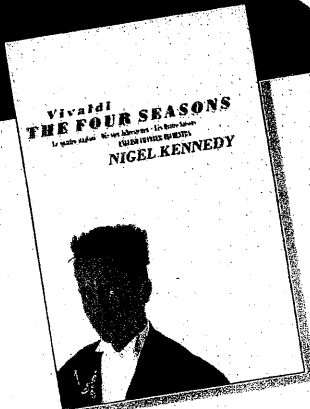
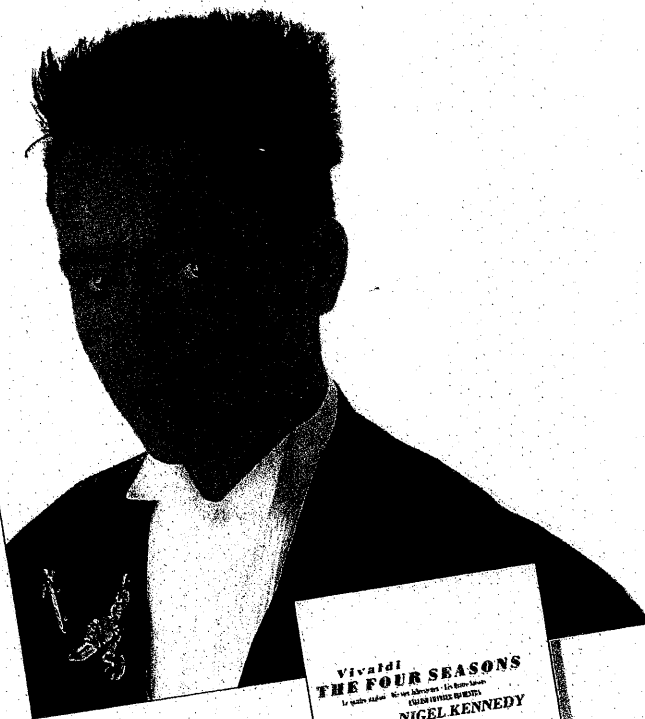
Vivaldi

THE FOUR SEASONS

Le quattro stagioni - Die vier Jahreszeiten - Les Quatre Saisons

ENGLISH CHAMBER ORCHESTRA

NIGEL KENNEDY



RELEASE DATE: SEPTEMBER 25TH

LP: NIGE 2 CASS: TC NIGE 2 CD: CD NIGE 2

THE CAMPAIGN

- ★ NATIONAL CO-OP TV CAMPAIGN
- ★ LONDON CO-OP TV CAMPAIGN
- ★ LBC RADIO CAMPAIGN
- ★ NATIONAL PRESS ADVERTISING:
GUARDIAN/INDEPENDENT
- ★ CLASSICAL PRESS: *GRAMOPHONE/CD REVIEW*
- ★ MONTHLY PRESS: *Q/20.20/THE FACE/ID/BLITZ*
- ★ NATIONAL IN-STORE DISPLAY CAMPAIGN
- ★ NATIONAL OUTDOOR DISPLAY CAMPAIGN:
NATIONWIDE BRITISH RAIL POSTER SITES
GLASGOW METRO
LONDON UNDERGROUND

NS
EDY



**ORDER NOW FROM EMI ON 01-848 9811
OR FROM YOUR EMI SALES REPRESENTATIVE**

N*igel Kennedy* is the leading English violinist in the world. His excursions on recordings with Kate Bush, Paul McCartney and Talk Talk, and his numerous appearances on television and radio have broadened the audience of one of the most talented and respected musicians we have today.



V*ivaldi's* Four Seasons has been the most demanded classical work on record for years.



VIVALDI

KENNEDY

MICHAEL LETCHFORD

Artist and Project Management

Goar Lodge, Smith's Green, Takeley, Bishop's Stortford, Herts CM22 6NS

Email: mlartists@gmail.com

Telephone: 01279 871114 Mobile: 07815 871766

www.michaelletchfordartists.co.uk

Dear Marius,

April 14th, 2009

Here are my marketing plans for Decca Classics (Decca UK) for 1990.

This was my 10th & last year before being asked to work for Warner Classics International. In this year Decca out-sold DG for the first time and I made a profit at end of March 1990 of £1.2 million! (for Polygram).

I don't know why I kept this but you might find it of interest.

Best wishes,



Marketing at Decca

Your Hundred Best Tunes (a copyrighted BBC property) was used by Decca in the 1960's very successfully as the generic title of a budget-priced LP series based on the music featured over the years in the long-running radio programme of the same name. Before my campaign the series has almost died because Decca International did not schedule its re-release on CD because territories outside the UK had no interest. Finally, I convinced DI that there was a market if they would allow me to art-direct the design of a CD series. This was agreed and I tailor-made the series to gain the committed support of the 'multiples' ie Smith's & Boots. I discussed a sell-in strategy that would result in selling the series deep and broad with good display support (in-store & windows) plus, I think, national ads. These releases would not be reviewed in Gramophone or the press like new releases and they were not artist driven. The title and the packaging had to be the message. I offered W H Smith an exclusive offer (they had the series ahead of their big comptitor - Boots and Woolworths. The series was released on CD and MC and was very successful. The promotion was considered very seriously, research carried out by another division on cover art and customer re-eactions was looked at and informed the decisions I made re the covers of 100 Best Tunes. The series was made to attract both the target audience and the target dealers.

The Essential Pavarotti was conceived for a TV advertised campaign. There had been various single LP release of Pavarotti and two 2LP gatefold issues. We needed a 'best of' which I complied. It was a very good seller from the start and although we did not have the artist for personal appearances, as we had had previously, he was becoming a household name which he was not previously. While the CD/LP/MC was doing very good business along came the BBC's decision to use Nessun dorma as the signature tune for the World Cup. We put a football symbol on the product and released a single of Nessun dorma with the FA World Cup Trophy on the cover. On consecutive weeks Decca Classics UK had No1 Album & No1 single in the UK charts!

At the start of the Essential campaign I produced special posters and life-size cut-outs of Pavarotti but as the momentum grew we concentrated on making sure the records were in stock & in the shops. The manufacture and supply of stock was reviewed constantly. The World Cup media campaign drove the sales. It became newsworthy. I appeared on BBC TV news and was photographed with Nicky Campbell and a cardboard Pavarotti!

The Three Tenors really 'sold itself'. When Decca acquired the rights for this few territories showed great enthusiasm. Even the chairman of Polygram UK was sceptical and would have preferred me to produce Essential Pavarotti 2! Demand for Three Tenors was such that it did infact, for Decca, become an extention of Essential and the events around these release made Pavarotti into a superstar. Pavarotti was an exclusive Decca artist throughout his career so we could sell the whole back catalogue through these campaigns. (Its ironic that Universal Classics & Jazz will deprive what is left of the Decca company of Pavarotti's catalogue by terming it 'cross-over'!)

The campaigns for all the above were basically traditional at the time. TV advertising of Essential was new to Decca Classics but not to the UK group. The focus was product line for 100 Best and a feeling that there was an un-met demand. The Pavarotti campaign was well founded and we could respond quickly to, firstly TV advertising response, and secondly the FA World Cup situation, which was un-expected. We kept an eye on orders & stocks and we had a committed salesforce. We also kept expenditure under control and monitered the spend on TV spots against the stock held & in stock. The situation was closely monitoted.

In say a Solti campaign we were look really at back catalogue spear-headed by an important new release or a special occasion eg visit of Chicago Symphony. Compared with DG's Karajan Solti was a difficult sell. We also had pressure from the artist. I arranged a meet the salesforce lunch to help the sales targets. A great artist, not a big seller but a catalogue that was valuable to the company. Perhaps Haitink was comparable?

THE HISTORY

- *Since their debut in Rome 1990, The 3 Tenors have become a musical phenomenon and are household names across the world*
- *Carreras, Domingo & Pavarotti have achieved a staggering 30 million+ units in combined audio and video sales*
- *UK sales of their 1990 and 1994 concerts total 3.5 million copies and have twice delivered No. 1 chart positions on audio and video!*
- *The 3 Tenors are now synonymous with The World Cup, back in Europe for the first time since 1990*

PARIS 1998

- *The Tenors will complete their 'hat-trick' with a brand new programme of popular arias*
- *The concert will be the biggest TV musical event in history, broadcast worldwide to over 2 billion people*
- *In the UK it will be screened on BBC1 prior to the World Cup Final and transmitted live on BBC Radio*
- *The programme will re-broadcast on BBC 1 in November 1998*

MARKETING STRATEGY

- *The 1998 3 Tenors recording represents PolyGram's strongest joint campaign for an audio and video release, worth over £750,000*
- *The campaign is staged in two phases to reflect both the initial demand and the proven pre-Christmas resurgence in sales*
- *The activity is aimed to drive dual-purchase of both formats*
- *Commitment to joint coop initiatives is a priority*



MARKETING PLAN

TV ADVERTISING

- National GMTV & ITV eight week minimum campaign
- Launch 'burst' will run 30" ads
- Second phase to commence after November TV broadcast
- Minimum of 150 TVR's per ITV region
- Mainstream programming to include; Coronation Street, Heartbeat, Peak Practice etc

OUTDOOR ADVERTISING

- National 48 sheet campaign from August 3rd for 1 month
- 400 sites strategically located on premium arterial traffic routes
- Sussex Place 'tower' and building front booked for month of release!

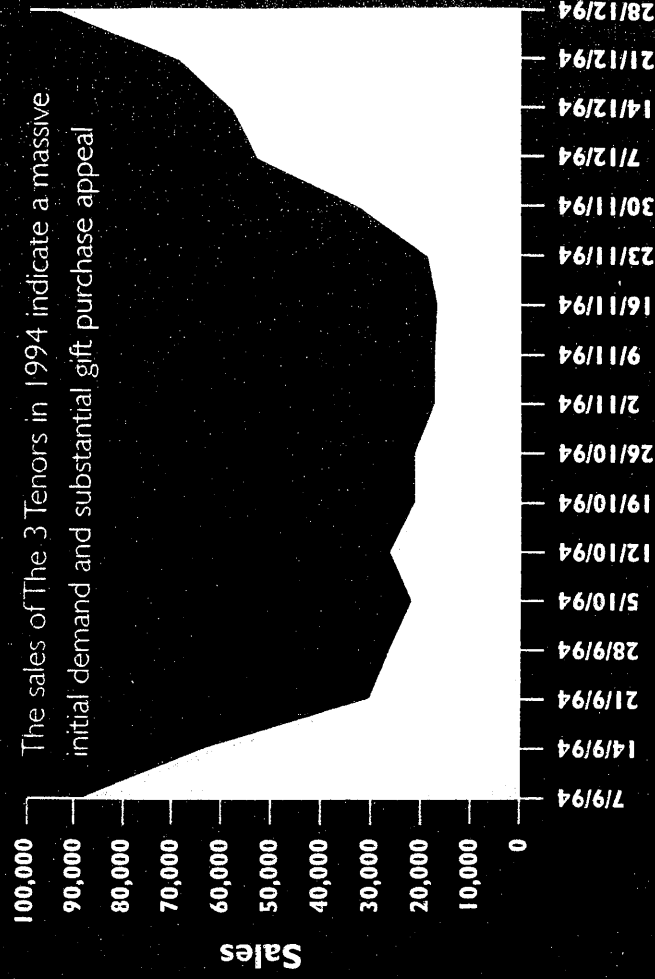
POINT OF SALE

- Comprehensive range of POS to include;
 - Pre-release CD & Video sleeves
 - FSDU's, counter boxes, 'Eiffel Tower' standees
 - Cut-outs, posters etc
 - Tailor-made POS

PRESS ADVERTISING

- Mid-market press advertising following release - strip ads and columns
- Trade press advertising across both audio and video publications, including Music Week gate-fold cover
- Lifestyle magazine advertising pre-Christmas to attract 'gifters'

3 TENORS AUDIO & VIDEO SALES - 1994



3 TENORS SINGLE

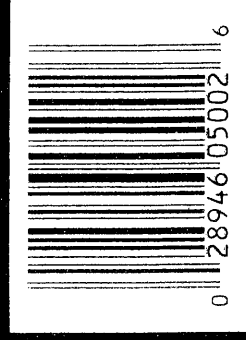
- Newly recorded single to be released June 30th, two weeks prior to Paris concert
- Promo version available to radio mid-June
- Supported by high-profile tabloid advertising and selective instore POS

PROMOTION

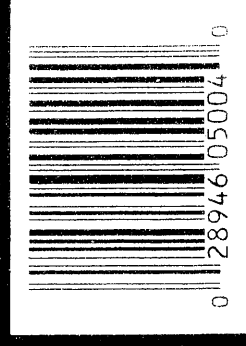
- Massive publicity across all media around concert event
- 50 BBC 'trails' 10 days before the concert's first broadcast
- Front page 'Radio Times' and feature w/c 6/6
- Audio and video trailering on other PVL releases
- Exclusive 3 Tenors box set scheduled for late Autumn release

• Audio

- Dealer Price: £9.12 (CD)
- Dealer Price: £6.25 (Cassette)
- Catalogue No.: 4605002 (CD)
4605004 (Cassette)
- Barcodes:



0289 4605002 - 6
(CD)



0289 4605004 - 0
(Cassette)

• Video

- Dealer Price: £10.89
- RRP - £15.99
- Catalogue No.: 056 212-3
- Barcode: 0440 0562123 5

PRODUCT DETAILS



Marius Carboni

From: Rhett Middleton [Rhett.Middleton@gcapmedia.com]
Sent: 03 August 2007 12:01
To: Marius Carboni
Subject: Classic FM
Attachments: Generic Full Proposal 2007.ppt; ATT00160.txt

Hi Mario,

Good to hear from you.

We don't have any testimonials as yet, it's something we're working on. With allowing event organisers the freedom to use their own box offices, we lose the means of tracking the success rates ourselves.

I am however attaching some campaign suggestions which include costings.

Best wishes

Rhett

Rhett Middleton

pureSPICE Group Head - Concerts & Events

T: 020 7054 8735

F: 020 7054 8949

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

Classic FM Magazine

Classic FM Magazine is the largest classical music magazine on the UK news-stand (c. 40,000).

We are able to offer editorial coverage in the form of a competition/ticket give-away for suitable events. Deadlines for copy are 3 months in advance. Next available issue is April 2007.

Example month

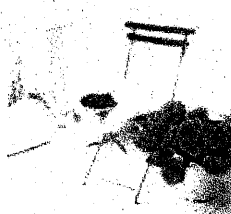
EXCLUSIVE OFFERS

Classic Giveaways

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

House & Garden Fair

WIN ONE PAIR OF TICKETS TO THE UK'S MOST PRESTIGIOUS INTERIOR AND GARDEN DESIGN EVENT, TAKING PLACE AT OLYMPIA FROM 30 JUNE TO 2 JUNE 2006. AT THE FAIR, YOU CAN BROWSE THROUGH THOUSANDS OF BRITISH PRODUCTS FROM MORE THAN 500 CAREFULLY SELECTED COMPANIES.



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 2 July 2006. At the fair, you can browse through thousands of British 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 1164P 996695 at the address at the bottom of the page, to arrive no later than 12 June 2006. To receive a special advance discount of £15, call 0870 121 2825 or visit www.houseandgardenfair.co.uk and quote CL581C.

Mostly Mozart

WIN CONCERT TICKETS PLUS DINNER AND OVERNIGHT 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 22 July concert featuring Ruch's Violin Concerto performed by violinist Julia Fischer, followed by dinner at the Barbican's Savers restaurant, plus an overnight stay in the leading lifestyle hotel Maitland London, situated in the leafy Charterhouse Square, just minutes from the Barbican two-concours zone. To win, send your entry to 338X 996695 at the address at the bottom of the page, to arrive no later than 22 June 2006. 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 ONE PAIR OF TICKETS TO LEEDS CASTLE'S BUSINESS OPERA AND SYMPHONY CONCERTS ON SUNDAY 25 JUNE AND SUNDAY 2 JULY.



Imagise a warm summer's day spent enjoying a champagne picnic and world-class 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 Business Opera and Symphony Concerts on Sunday 25 June and Sunday 2 July. The BBC Spring Orchestra will warm up the audience, and then Carl Davis will lead the Royal Liverpool Philharmonic, with conductor John Shuttleworth and soloists The OpenBabels, in a programme that culminates with the rousing superb ending with a fantastic atmosphere. To win a pair of tickets, send your entry to 116C 996695 at the address at the bottom of the page, to arrive no later than 1 June 2006. To buy tickets, visit www.leeds-castle.com or call 01622 856698.



Taste of London

WIN ONE OF THE PAIRS OF TICKETS WORTH £300, SEND YOUR ENTRY TO 116C 996695 AT THE ADDRESS AT THE BOTTOM OF THE PAGE, TO ARRIVE NO LATER THAN 1 JUNE 2006.



Taste of London brings together 10 of London's finest restaurants and the capital's most famous chefs, all serving up a summing 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 the pairs of tickets worth £300, send your entry to 116C 996695 at the address at the bottom of the page, to arrive no later than 1 June 2006. Taste of London runs from 16 to 19 June 2006 at Regent's Park. For further information and to book tickets, visit the website at www.taste-oflondon.co.uk.

Send your name, address, email and daytime phone number to: Classic FM Magazine, 116C 996695, PO Box 30, Putney, London SW15 2NF. Please note that we do not have a policy of returning unclaimed prizes.

NB: With Classical Events, we will endeavour to obtain further editorial within the magazine. Editorial cannot be guaranteed but every effort will be main to secure coverage.

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 30 January 2010 16:36
To: 'Marius Carboni'
Subject: FW: Concert listing
Attachments: _Certification_.txt

From: Jeremy Pound [mailto:JeremyPound@bbcmagazinesbristol.com]
Sent: 17 February 2009 15:45
To: mcarboni@carbonimedia.com
Subject: Re: Concert listing

Hi Marius,

Right those figures:

The Glorious BBC Music Magazine: 45,144
Classic FM: 35,751
Gramophone: 34,628

Deputy Editor
BBC Music Magazine
T: 0117 314 8306
M: 07803 724997

This e-mail and any files transmitted with it are confidential and intended solely for the individual named. If you have received this e-mail by mistake, please notify the sender immediately by e-mail. If you are not the named addressee you should not disseminate, distribute or copy this e-mail. Please notify the sender immediately by e-mail if you have received this e-mail by mistake and delete this e-mail from your system. If you are not the named addressee you should not disseminate, distribute or copy this e-mail.

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Advertising Schedule Nov / Dec 200 2

APPENDIX

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Copy deadline		4th October					27th Octol 30th October				
Artist	Title	BBC Music Mag Nov	Gramophone Nov	Classic fm Nov	IRR Nov	Others	BBC Music Imag Dec	Gramophone Dec	Classic fm Dec	IRR Dec	Others
Higginbottom	Pergolesi Marian Vespers							1/2 page vertical repeated in January		Part of 1/4 page strip	
Nyman	Facing Goya	Part of Whole page	Part of 1/4 page strip		Part of 1/4 page strip	Guardian, Independent		1/2 page vertical			
Haitink	Jenufa	Part of Whole page	Part of 1/4 page strip		Part of 1/4 page strip			1/2 page vertical			
Ligeti	Violin Concerto							Part of 1/4 page strip		Part of 1/4 page strip	
Rzewski	Piano works							Part of 1/4 page strip		Part of 1/4 page strip	
Chanticleer	Our American Journey	Part of Whole page									
Artist Portrait	Oct releases				1/4 page strip						
Apex	Oct releases		1/4 page strip (new recordings)		1/4 page strip			1/4 page strip	1/2 page vertical		
Elatus	Oct releases		1/4 page strip				Whole page	1/4 page strip			

SUNDAY EXPRESS

APPENDIX

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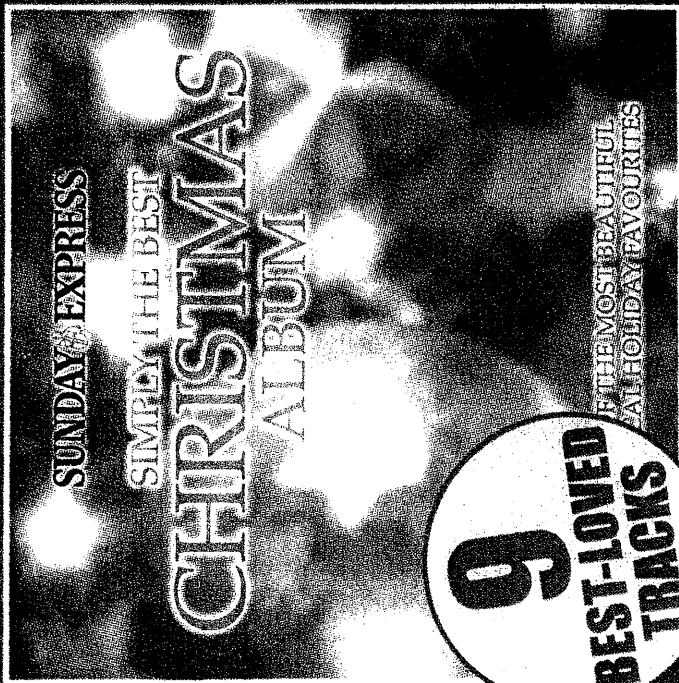
NOVEMBER 24, 2002

INCLUDING 2 MAGAZINES, REVIEW, PROPERTY, FINANCE AND SPORT

FREE CD INSIDE

FOR EVERY READER

CHRISTMAS CLASSICS



9
BEST-LOVED
TRACKS

For you to enjoy – the world's
all-time favourite music
★ Handel ★ Bach ★ Vivaldi

ONLY
90

FREE INSIDE
2 GLOSSY MAGAZINES



REVEALED
THE 100
GREATEST

Proposal for work required on Eganrecords.com

Page 1.

Hi Gill / Marius,

Further to our meeting on Weds 9th August, I have now prepared my proposal. I have broken this up into sections for clarity as follows :

- 1) Page and navigational design / layout.**
- 2) Page build and implementation.**
- 3) Online purchasing facility and administrator controlled page content system.**
- 4) Search engine optimisation.**
- 5) Hosting**

I think this is the best way to clearly show the various aspects of the project, however, in practice some of the sections would crossover to a certain extent, eg. Page build and implementation would run simultaneously with most of the work involved in sections 3 & 4 as these would need to be built in from the outset.

1) Page and navigational design / layout

This section covers all aspects of the site design, from look and feel through to site structure and flow. The visual approach will be based on the design created by Bosio in Italy. This will be developed and extended into a theme to run across the entire site, ensuring continuity across both printed and web based media for Egan Records. Initial designs will be made showing the Home page and key pages across the site. These will then be presented on paper for discussion and selection of a desired approach. The approved approach will then be applied to the rest of the pages and presented as a final design. The final design will show all pages and navigational structure on paper for final approval before building takes place.

Approximate timescale for this section : 1 week (this does not include approval times)
Cost for this section : £1300 (exc. VAT)

2) Page build and implementation

This section covers the initial HTML page build through to final site implementation on the server. As mentioned above, technically and in terms of timescale, this section will include the majority of sections 3 & 4 which need to be addressed at a foundation level in the interests of efficiency and site stability. Therefore I have broken this stage down further to make this clearer.

continued...

Proposal for work required on Eganrecords.com

Page 2.

2a) HTML page build.

This covers the building of the final design as viewable pages on the web. All non-admin based text and images will be built in here, culminating in a viewable site with working navigation for evaluation purposes*. This version of the site can be hosted on a secure address without the need to remove the existing site whilst this one is being completed. Essentially, you will be able to view the site as new sections are added but the address will not be publicised so people will not be able to access it.

** Text / image changes may be made here however more far reaching structural / design changes required at this stage may incur additional costs as the build is based on an approved design from section 1.*

Approximate timescale for this section : 1 week

Cost for this section : £1300 (exc. VAT)

2b) Inclusion of dynamic content and functionality / implementation and activation of final site.

This covers the inclusion of sections 3 & 4 into the final site. The end result of this stage is a fully working site that will be live and have replaced the the existing Egan Records site.

Approximate timescale for this section : 2 - 3 weeks from the end of stage 2a

Costs for this section : See sections 3 & 4 respectively.

3) Online purchasing facility and administrator controlled page content system.

This section covers the bulk of the 'behind the scenes' functionality required. I have broken this down into individual parts as follows.

3a) Online purchasing system.

The online purchasing system will allow users to purchase CD's / individual tracks directly from the website. The purchases will be completed entirely online using 'Worldpay' to handle credit card transactions and security. Users will be able to select whether they want the entire CD posted to them or alternatively they can select individual tracks to download upon completion of a successful transaction. The download option will give them the ability to select multiple tracks from each CD at once, therefore if they wanted they could download the entire CD in one go. The purchasing system will include 'Shopping Cart.' and 'Checkout' pages. This follows the normal format that most major shopping enabled websites use. It enables users to keep adding CD's / tracks to their shopping cart. until they are ready to checkout, where all selections will be shown and totalled up before they select to make the payment.

continued...

Proposal for work required on Eganrecords.com

Page 3.

3a) ...continued

Once the 'make payment' option is selected the site will communicate with the Worldpay server which will make credit card checks and process the payment. Once a successful payment has been made one of two things will happen :

i) If the user chose to have the CD(s) posted to them they will receive an onscreen confirmation of their order and will be free to continue browsing the site. Also a confirmation email will be sent to them with their order reference. At the same time an email will be sent to Egan Records head office (if required) and also to the appropriate distribution office.

ii) If the user chose to download the track(s) they will be forwarded to an on screen message confirming their order. They will also be presented with a link to a download page where they will be able to download the file(s) This page will also contain a list of previous purchases that they have made, enabling them to make repeat downloads of tracks they may have deleted by accident. This functionality will be secure and also have a time limit on each track. (see 'Additional information' below for further details on this). They will also be sent a confirmation email and there will be an order confirmation sent to Egan records.

3a) Additional information

The requirement for downloadable music means that we will need to implement a User account system. This will not only increase the security of the site but will avoid any possible errors that could be encountered whilst purchasing / downloading music. For example : If the user was half way through the purchasing or downloading process and there was a communication error with the server or a PC error they would be able to log back in with their username and password to check whether the transaction had been made successfully and re-initiate the download. Errors like this are not that common but other things like power failures and or accidental page clicks on the part of the user can also happen. This method would avoid the consequences of these errors and enable the user to correct the mistake without having to phone Egan Records. When first visiting the site to make a purchase the user would be prompted to enter a username and password of their choice. This would then be used to create an account for them with Egan Records. Aside from avoiding the various things that could go wrong during a transaction / download there are other benefits to this :

i) Users will only ever have to enter their contact / delivery details once as the system will automatically enter this for them on future purchases.

ii) Users will have access to their own account page which will list all previous purchases and allow repeat downloads of purchased tracks were they to accidentally delete one. This can be limited with a time and/or number of times downloaded setting, this would be defined by Egan Records.

continued...

Proposal for work required on Eganrecords.com

Page 4.

3b) Administrator controlled page content system.

This section covers all areas that an Egan Records administrator would be able to add/delete or edit on the site. This would be accessed via a secure login system from the site.

Administrators will be given a username and password to access the admin options page. Once there a logged in administrator will be able to :

i) Add, delete or edit an artist / CD. The entire catalogue will be under this section, so everything related to each artist / CD (Text, images, prices etc.) will be editable. Initially I will populate this for you based on existing listings. After that you will be able to add artists / CD's, change the text and/or images and change pricing for the purchasing system. Essentially you will have complete control over all artist / catalogue entries.

ii) Add, delete or edit a 'news' bulletin for each artist. Administrators will be able to add a news update to any of the artists, this will be shown alongside the artist's listing on the website, eg. 'Catrin Finch is in concert soon at the Royal Albert Hall, click here for details'

iii) Specify up to 5 of the CD's in the catalogue to be featured on the homepage. These selections will appear under a 'new' or 'featured' section on the homepage. Administrators will be able to change these as they see fit.

iv) Administrators will be able to add and delete sound sample files for each track listed. They will also be able to add and delete the soundfile that will be downloaded by paying customers.

Cost for section 3 (a&b): £2150 (exc. VAT)

4) Search engine optimisation

There are two avenues to go down here : Adwords (pay per click linking) and site based optimisation.

4a) Adwords

I have based this on Google's pay per click system. This involves creating keywords and/or phrases that you would like to be found under. You would then need to decide on a budget for each keyword in your list, this can be allocated yearly, monthly, weekly or daily. After this is done it works like a bidding system where the highest amount of money allocated to a particular keyword will receive the highest ranking. For example : if you wanted 'harp' and you had allocated £10 per day to this but a competitor had allocated £11 per day and if there were no more bids then your competitor would be at the top and you would be second if anyone searched for the word 'harp' on Google. There are further options to this but in essence this is the principal for Adwords.

continued...

Proposal for work required on Eganrecords.com

Page 5.

4b) Site based optimisation

We discussed the principal components of this at our meeting : Keywording, descriptions, reciprocal links and cross referencing. These are the basics and will get you listed under your specified search criteria. As I mentioned at the meeting, the fact that you will have reciprocal links with other companies in the group is a good thing, this tends to boost you ranking. I can also offer you an ongoing optimisation programme which would include keyword analysis based on hits per month. This would tell you how many people searched for your chosen keywords over a month. I could use this information to suggest alternative and more efficient keywords which would earn you a much higher ranking.

The basic components mentioned in our meeting will not be charged as extra as they are included in the building of the site. Aside from the basics I could perform monthly optimisation tests and tuning on the site and in doing so demonstrate a progression in search rankings. If required I could combine this with adword maintenance also.

This would be charged on a monthly basis depending on how much time you would want me to spend on this. I will leave this option open as it is a complex area and one which needs to be quoted separately should you want to explore this. Essentially with search engine optimisation, the more time you put into it - the better the results. Perhaps we could talk about this area in more detail once the other areas have been discussed.

5) Hosting

I'm not sure what your current site hosting package is but in order to implement the functionality in this proposal they will need to run MySQL and PHP 4.0. I can provide alternative hosting if required.

Costs : 12 months hosting including email accounts, PHP and MySQL database, £150.00

Conclusion

I think this proposal covers everything that we have discussed. There is a lot of information here so if you have any questions please do not hesitate to call me. I understand that we couldn't really move forwards with much before the end of this month due to Bosio being away. I can confirm though that I would be ready to begin work as soon as needed after that and estimate my timings given in this proposal to be accurate.

I hope to hear from you both soon,

Regards,

Dave Bailey

Marius Carboni

To: Marius Carboni
Subject: FW:

From: Chris Evans [mailto:evansc@rpo.co.uk]
Sent: 19 February 2009 09:57
To: Marius Carboni
Subject: RE:

In abbreviated form.

We were the last London Orchestra to form. Beecham bank rolled us until his sudden death in 1962. The arts council told us to go away and to sort ourselves out. An RPO committee then formed to resolve the financial gap – by this time a huge hole!! After a few years the Arts Council caved in and gave us a token gesture, of which that still remains.

So the LSO gets around £4m from the Arts Council and £2m from the Corporation – and they perform to the least amount of people per year.
LPO/Philharmonia – around £2.5m each
RPO just over £1m – this position will never change and has led us to perform the widest range of repertoire, and to around 300K more people a year.

Please note these figures are approximates, dated around a year and a half ago.

Hope this helps.
C

Chris Evans
Head of Press and Marketing
Royal Philharmonic Orchestra
16 Clerkenwell Green
EC1R 0QT
Mobile: 07702 210074
Office: 020 7608 8836

Don't miss **Daniele Gatti's** last ever concert as Music Director of the Royal Philharmonic Orchestra (**Wed 18 March, 7.30pm, Royal Festival Hall**). Featuring Beethoven's mighty 'Choral' Symphony, this will be an exhilarating and fitting end to Maestro Gatti's hugely successful 13-year tenure with the RPO. For more information and to book tickets, please call the Southbank Centre Box Office on **0871 663 2500**, or select your own seat online at www.southbankcentre.co.uk.

Marius Carboni

To: 'Marius Carboni'
Subject: FW:

From: Chris Evans [mailto:evansc@rpo.co.uk]
Sent: 19 February 2009 10:04
To: Marius Carboni
Subject: RE:

Chris Evans
Head of Press and Marketing
Royal Philharmonic Orchestra
16 Clerkenwell Green
EC1R 0QT
Mobile: 07702 210074
Office: 020 7608 8836

Don't miss **Daniele Gatti's** last ever concert as Music Director of the Royal Philharmonic Orchestra (**Wed 18 March, 7.30pm, Royal Festival Hall**). Featuring Beethoven's mighty 'Choral' Symphony, this will be an exhilarating and fitting end to Maestro Gatti's hugely successful 13-year tenure with the RPO. For more information and to book tickets, please call the Southbank Centre Box Office on **0871 663 2500**, or select your own seat online at www.southbankcentre.co.uk.

From: Chris Evans [mailto:evansc@rpo.co.uk]
Sent: 21 November 2008 11:29
To: Marius Carboni
Subject:

Here we go:

General RPO info:

As the least funded of the Symphony Orchestra's in the UK, the RPO has limited budgets and generally has to offer it's audiences a fine balance between popular classical concerts to show type events. This ensures the RPO financial books are balanced in the right direction. Slightly contrary though to the above statement; it is also very important to maintain artistic integrity - to ensure players of the RPO feel musically challenged, and to of course keep the profile of the Orchestra as high as possible.

For example during our 2008/09 series the Orchestra will financially undertake a series of 5 concerts at the South Bank's Royal Festival Hall.

Series details linked here. http://www.rpo.co.uk/royal_festival_hall.php

It is important to state this is a huge financial risk to the Orchestra, however, we do have a plethora of named conductors to help achieve the balance we are after.

All other work is the case of the Orchestra being hired. 60% of the RPO's work is from external promoters. More than any other UK Orchestra, with over 70 concerts a year abroad.

General Marketing Notes:

The Royal Philharmonic Orchestra has a very strong brand, even though never tested, we feel the Orchestra's name is a house hold name as opposed to our nearest competitors. This is probably due to the nature of our work and the fact that we are prepared to perform in various circumstances/arenas/venues???

Dependant on the style of event, really depends on how I approach the marketing. The likes of Best of Broadway, Symphonic Rock, Filmharmonic, are brands on their own, accompanied by the strong names, the images used are also very key, with the Orchestra's name often taking a back seat. (Examples of the fliers will be sent).

In relation to our more classical events, it's important we show the classier side of the Orchestra. As mentioned above the Orchestra is attached to some magnificent conductors - Daniele Gatti, Charles Dutoit, Pinchas Zukerman (to be announced) and Leonard Slatkin. These names speak for themselves, and even though we can't even begin to compete with the LSO and Philharmonia (please note I exclude the LPO!), the RPO offers some very fine music making.

Practical Marketing:

Marketing the RPO in practical terms (i.e. print, website's etc) isn't a particular flamboyant affair. The majority of bookings are achieved by publications to our audience, as true to most symphony orchestra's in the UK. The need to offer expansive digital campaigns isn't practical to our market place, but the need to offer first class print is. Nevertheless, over the past couple of years it has become necessary to spend money on digital marketing for our more popular shows - Best of Broadway etc.

The RPO's website has become a very important function, and with the new site launched earlier this year, we have used this as an excuse to draw in more users by highlighting and inviting people to join our new exclusive area. This area consists of video footage of the players, audio interviews and the chance to write a review of a concert. To be honest, and expected, only a small portion of our 11K visitors per month actually have signed up to this, so the websites main use is to find information about our concerts.

Offering regular information via e-shots has become regular practice for the RPO. We aim to send 'a communication' once every two weeks using our database of 6K names. It is also important to remember that we are able to use all of our venues data, this includes e-data and mail addresses. So when dealing with the RAH, our e-shots travel to over 35K classical attendee's.

Since the launch of the concert listings, I tend to mix our press adverts between the guide and display adverts. For the more showy concerts I would definitely book display adverts in feature in the Daily Mail, Express, Daily Mirror. For the more classical performances, I would aim towards The Times, Telegraph, Guardian and FT.

Other Methods of Marketing:

Filer distribution - hand to hand after other orchestra's events - I particularly like this one!!!

Classical Rack distribution - Impact

Website listings

Ticket offers via like minded institutions, plus national rail etc

Employing large ticket agencies to sale on our behalf, this is particularly good to spread the word

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On Wednesday 26 November at 7.30pm, join the Royal Philharmonic Orchestra at Cadogan Hall for a programme of three masters: Brahms, Beethoven and Elgar. Conducted by the Orchestra's popular Permanent Guest Conductor, Dirk Joeres, the evening will see Brahms' magnificent *Academic Festival Overture* alongside Beethoven's *Triple Concerto* - featuring the youthful and gifted Rafal Zambrzycki-Payne (violin), Thomas Carroll (cello) and Anthony Hewitt (piano) - and Elgar's ever-fresh '*Enigma*' *Variations*, chameleon-like and mysterious in concept. To book tickets, call Cadogan Hall's Box Office on 020 7730 4500, or select your own seat online at www.cadoganhall.com.

Register

APPENDIX

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What's On



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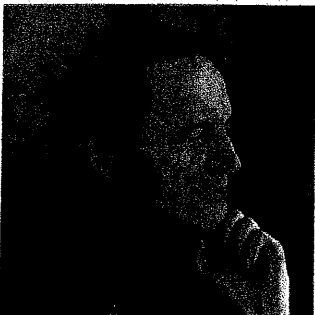
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Charles Dutoit appointed as new Artistic Director and Principal Conductor
18 April 2007

The Royal Philharmonic Orchestra is proud to announce the appointment of Charles Dutoit as its Artistic Director and Principal Conductor from the beginning of the 2009-2010 season. Maestro Dutoit will replace Daniele Gatti, who will step down from his post as Music Director at the end of the 2008-2009 season after thirteen years in charge of the RPO.

**Charles Dutoit**

Charles Dutoit conducts many of the great orchestras of the world and has recently been

appointed Chief Conductor of the Philadelphia Orchestra. Maestro Dutoit said today: "I made my London début with the Orchestra back in 1966 and have enjoyed a long and happy relationship with the Orchestra ever since. I look forward to becoming the RPO's Artistic Director and Principal Conductor and to many years of exciting music making with them."

Ian Maclay, Managing Director of the RPO commented:

"We are all thrilled with this appointment. Maestro Dutoit was the unanimous choice of the RPO members and we are delighted that he has accepted our invitation to join the Orchestra."

Maclay went on to pay tribute to Daniele Gatti:

"Daniele's contribution has been immense; his loyalty to the Orchestra over so many years has played a great part in the RPO's success. We are especially pleased that he has agreed to become the RPO's Conductor Laureate."

Charles Dutoit will follow in a long line of distinguished musicians who have held key positions with the Orchestra over the last sixty years - Sir Thomas Beecham, Rudolf Kempe, Antal Doráti, André Previn, Vladimir Ashkenazy and Daniele Gatti.

The Royal Philharmonic Orchestra is currently celebrating its sixtieth anniversary and is busier than ever with a flourishing national and international concert schedule, as well as many recording and education projects. The current season began with a magnificent gala performance of Mahler's 'Symphony of a Thousand' at the Royal Albert Hall. Other highlights of the 2006-2007 season have included being the first major London orchestra to tour Egypt by special invitation of Her Excellency Suzanne Mubarak, performing to sold out audiences at the Cairo and Alexandria opera houses, and a busy year of projects for the RPO's Community and Education Department, who continue to reach a wide range of audiences from the prison service and homeless centres to schools and elderly people's retirement homes.

Charles Dutoit and Ian Maclay are both available to comment. For further information, please contact **Chris Evans**, Head of Press and Marketing, on **020 7608 8836** or contact him [here](#).

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