

# Marketing and the Jazz Musician

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## Introduction

Marketing is a very important business function, yet is often misunderstood. As consumers we are exposed to marketing on a daily basis. Such exposure to marketing manifests in many ways, from buying a chocolate bar to listening to fellow musicians telling you about a new artist or brand of instruments. As musicians you will be subject to the term marketing on a regular basis but do you really understand what it is about, and, more importantly, are you aware of the key marketing techniques and how to use them to your advantage? This section aims to provide you with a precise definition of marketing and will outline the most important techniques of marketing that will help you to succeed in the competitive music market.

## What's in this section?

- Definitions of marketing
- The concept of market orientation
- The target audience and segmentation
- Marketing decisions: product
- Marketing decisions: promotion
- Permission marketing
- The importance of building relationships with the listener

## Defining Marketing

The following section will provide several key definitions of marketing. In the first instance we highlight some of the common mistakes that people make when attempting to define marketing.

## Common mistakes

People often think marketing is simply:

- Advertising: is part of the promotional mix, which is part of the marketing mix. It is a component part of marketing only.
- Selling: marketing is NOT about learning to be a good sales person.

## The true definition (s) of marketing

The most simplistic definition of marketing is that posited by Philip Kotler

According to Philip Kotler (1998) marketing is simply about “*satisfying customer needs*”. Companies focus all of their resources in ensuring that the customer is satisfied at a profit.

One of the most articulated definitions of marketing is that of the Chartered Institute of Marketing:

*“Marketing is the management process which identifies, anticipates and supplies customer requirements efficiently and profitably”*

At first glance you may feel that this definition has no real value to you as a musician, however, in reality it is important that you adhere to the definition. This can be accomplished in the following ways:

- As a musician you must have an awareness of your listener and their musical tastes and also have the ability to identify their changing needs etc. **(Identify)**
- Be proactive and strive for new projects/sounds etc that will keep the listener engaged. **(Anticipate)**
- Ensure that you empathize with the audience and do not just play for yourself. If you are playing background music at a wedding then you must select appropriate material and play in the appropriate manner. **(Satisfy)**
- You are a brand and therefore you need to make a **profit**.

A wider definition of marketing is that put forward by Gronroos (1997). It largely concurs with the Kotler's and the CIM's definition but it highlights the importance of building relationships with customers.

*"Marketing is to establish, maintain and enhance relationships with customers and other partners, at a profit, so that the objectives of the parties involved are met. This is achieved by mutual exchange and fulfillment of promises"*

- Building relationships is an extremely important facet of marketing and is a goal that all musicians should pursue. As an artist it is imperative that you endeavor to build brand loyalty with your listener base. According to Lathrop (2003), music is ideal for establishing deep emotional connections between artist and audience. He suggests that that such a connection is almost felt personally by the fan to the point where one feels a kinship with the artist. To establish such meaningful relationships between the artist and fan takes time and it requires knowledge of the key marketing tools to establish the relationships. **We focus on this in the relationship section.....** Ways of building brand loyalty include.
- Raising awareness of the artist through promotion and press coverage etc
- Creating an image and position in the market. E.g. Tim Garland has an international reputation and is positioned in the market as an innovative player and composer. He is leading edge.
- Gathering data on your listeners (this can be done via a simple card at gigs, or in the CD) in order to build a database.
- Use the data to facilitate one-to-one marketing. This can be done at relatively low cost: develop an e-newsletter; send regular emails or send SMS updates re dates of gigs/CD launches.

### **Market orientation**

- 'The processes and activities associated with creating and satisfying customers by continually assessing their needs and wants, and doing

so in a way that there is a demonstrable and measurable impact on business performance' (Uncles, 2002)

Ways of achieving market orientation (Adapted from Dennis & Macaulay, Forthcoming publication)

Arguably, market orientation exists on at least two levels for jazz music: the market perspective, and the performance perspective. The data showed that musicians encouraged the market perspective (record companies, venues and promoters) and indeed identified ways in which this could be utilised to better achieve a market orientation. In terms of performance the article showed that again there were several perspectives which lead to degrees of market orientation. At the heart of all jazz performance is improvisation, which is a result of spontaneous creative actions that are impossible to determine prior to a performance. At this most basic level of performance, therefore, it can be seen that jazz musicians tend to be more product-oriented. In terms of performance at the gig level and indeed the recording level, however, the article suggested numerous ways in which the jazz musician can become more market-oriented. These included: assessing the type of gig prior to a performance; reading the audience during a performance; ensuring they have up-to-date communications (e.g. a website) for their fans and promoters to access; and ensuring that when they embark on projects (such as a new CD) that they select material that has the listeners in mind.

### **Understanding the Target Audience**

It is essential that the music marketer has an idea of the target audience in order to ensure that an appropriate marketing campaign is constructed. Rather than attempt to serve the whole market; marketers split the market up into manageable segments of groups of people with homogenous needs. This is termed market segmentation:

### **Segmentation defined**

*'Market segmentation describes the division of a market into homogenous groups which will respond differently to promotions, advertising and other marketing mix variables' (DSS Research, 2001)*

### **Reasons for segmenting the market**

- Easier marketing- easier to address a smaller group of people with similar needs rather than looking at the market as a whole.
- Find niches- identify an under-served or un-served market.
- Efficient- more efficient use of marketing resources to focus on the best segments. Segmentation helps to ensure the right message is sent to the right people.

### **Ways to segment the market**

- **Demographic variables-** age, gender, income, ethnicity, marital status, education, occupation, household size, length of residence etc, social class...
- **Geographic variables-** city, state, post code, census tract, county, region, location etc

■ **Psychographic variables-** attitudes, lifestyle, hobbies, risk aversion, personality traits, leadership traits, magazines read, TV programmes watched

■ **Behavioural variables-** brand loyalty, usage level, benefits sought etc

■ **Geodemographic variables-** analysis of people by where they live. Combines geographic information with both demographics and even lifestyle information. Examples include: MOSAIC, ACORN

### **The UK jazz audience profile (taken from Macaulay and Dennis, 2006)**

Identifying the customer base for jazz is the first, and most accessible, task for any marketer of jazz music. Current research already shows that there is a sizeable and distinctive customer base for jazz in the UK. One of the features of the jazz audience in the UK is its size. Six million adults (equating to almost ten percent of the UK population) have a definable interest in jazz (1991, RSGB) with half of these attending live events across the country. Further to this, the structure of the UK market for jazz comprises a diverse audience profile across the range of socioeconomic divisions (ABC1C2DE). This is illustrated by a survey carried out by the TGI (1997/98) which highlights the audience for live jazz events in the UK comprises approximately half the people who express an interest in the music, or, 3.3 million adults, of which 1.49 million are ABC1 social groupings and the remainder of the C2DE categories. Table 1 below (Hodgkins, 2001) provides a profile of a typical jazz audience at a small scale venue.

Table 1: Prime features of the jazz audience at a typical small scale venue

<b>category</b>	<b>Feature</b>
Gender	66% male
Age	70% 16 to 35 years old
Class	50% ABC1
Education	30% full-time students
	40% professionally qualified
Interests	80% do not belong to any jazz society

### **Defining the Core Product**

“A product is anything that can be offered to a market for attention, acquisition, use or consumption and that might satisfy a want or need; it includes physical objects, services, persons, places, organizations and ideas” (Kotler,1998)

- **The performer-** appeals to the audience via personality, looks and their ability to play and of course communicate with the audience. The performer is the core product to be promoted over time.
- **The performance-** the audio and visual expression of the performer. This includes live gigs, CDs, TV soundtracks etc
- **The composition-** if applicable, the musical composition is a product and source of revenue

- **The total marketable package**-all elements are brought together here. Artist has to decide on their focus:
  - Simply a performer?
  - A recording artist?
  - A composer?
  - A mixture of all?

*(Adapted from Lathrop, 2003)*

### **Difficulties in marketing jazz effectively**

By common consent there is no objective definition of jazz, which makes it almost impossible for a listener to identify or recognise what they are listening to and even whether or not they enjoy the music. Thus it is extremely difficult for marketers of jazz to identify, anticipate and satisfy the needs of the jazz consumer. (Macaulay and Dennis, 2006)

The amorphous nature of jazz does not readily lend itself to a core product, simply because there is not a strong identity to promote. It is clearly easier to market something tangible, such as a car or a brand of crisps, that something that is by nature complex and fluid. Defining jazz also relates back to the problem that art and commerce may not co-exist comfortably. It may actually be the case that jazz (and other art forms) and marketing are simply immiscible. It is certainly notable that several of the supposedly key elements of jazz seem to counteract the tendencies of the marketer. Jazz is seen as the music of freedom: it is unpredictable because it is founded on improvisation (indeed there may be a case to suggest that the very idea of a jazz recording is anathema to the foundations of the genre). Marketing strategies on the other hand are based around predictability and trends, which may well account for record companies 'watering down' jazz artists into more easily identified pop artists.

### **Promotion**

*"The techniques used to communicate messages about the product offering to the target audience". (Dennis, 2006)*

### **The Promotional objectives**

- To raise awareness
- To create an image
- To persuade
- To provide information
- To correct misconceptions

### **Stages of Buyer Readiness**

The AIDA model

- **Awareness**- create awareness through advertising/CD packaging
- **Interest**- promotion etc should be striking in order to generate interest in your product

- **Desire-** the interest should lead to the consumer wishing to consume the product. E.g. attend the gig/buy the CD
- **Action-** the consumer makes the purchase (attends the gig or buys the CD)

### **The Promotional Tools**

There are four main promotional tools organizations have at their disposal. These are as follows:

- **Advertising: use to raise awareness of gigs, CD launch etc**  
 Print & broadcasting;  
 Packaging;  
 Mailings;  
 Billboards .... etc.
- **Sales Promotion: offer an incentive to the listener e.g. discount off a CDs at gigs or reduced ticket prices**  
 Competitions;  
 Free samples;  
 Coupons / vouchers;  
 Trading stamps ... etc
- **Publicity: obtaining reviews in newspapers/magazines. Radio/TV interviews etc.**  
 Editorial coverage;  
 Press coverage;  
 Public relations ... etc.
- **Personal Selling: useful tool for musicians when hustling for gigs and negotiating record deals**  
 Sales presentations;  
 Sales meetings;  
 Telemarketing;  
 Salespeople ... etc.

### **Advertising defined**

*“Any paid form of non-personal promotion transmitted through a mass medium”.* Brassington & Pettit (2005)

The advantages of advertising are:

- It can potentially reach a large audience
- Can be developed relatively quickly
- It is informative
- It helps to create an image for the artist
- Budget flexibility: it can be as cheap or as expensive as you wish it to be. To have an impact and stand a chance of penetrating the advertising clutter it is necessary to invest a large sum of money.

The disadvantages include:

- It can be very expensive
- People are exposed to thousands of marketing messages (arguably this is interruption marketing) on a daily basis and therefore it is difficult to guarantee the advertisement will reach the target audience
- Can be difficult to measure the success of the campaign

### **Public Relations defined**

*“The deliberate, planned and sustained effort to institute and maintain mutual understanding between and organization and its publics”.* The Institute of Public Relations. (IPR)

Musicians need to understand how they are perceived in the wider world and must, through PR, ensure that these perceptions match the desired image. Different to advertising (which essentially focuses on the customer and making a sale), PR embraces a wider range of target audiences. In the case of the musician these may include: promoters; radio stations; management companies; the print media; funding bodies; regional arts councils etc.

### **Sales promotion**

*“The range of techniques used to attain sales / marketing objectives in a cost effective manner, by adding value to a product or service, either to intermediaries or end users, normally, but not exclusively, within a defined time period.”*

*(Institute of Sales Promotion)*

- *ie. short term incentive to purchase.*

### **Advantages**

- Gains attention (provides value);
- Provides information;
- Encourages swift action;
- Sponsor gains feedback.

### **Disadvantages**

- Short term effect;
- Might not be appropriate to image.

### **Personal selling**

- *“Oral presentation in a conversation with one or more prospective purchasers for the purpose of making sales.”*  
*(Kotler)*

- Key role: building relationships with customers

-Key use for the musician: dealing with venues; negotiating record deals; obtaining funding; liaising with the media; organizing tours etc

### **Advantages**

- Interactive / flexible tool;

- Feedback is guaranteed

### **Disadvantages**

- Audience reach is limited
- Need to ensure that the interpersonal skills of the musician are fully developed in order to ensure maximum impact

### **Definition of Permission Marketing**

“Permission Marketing is all about giving consumers the opportunity to say “yes” or “no” to being contacted by a certain company. Consequently, the marketing communication becomes targeted to those consumers who “opt-in” to communication, explicitly giving permission to receive particular information”.

### **So what is Permission Marketing all about?**

- Consumers provide marketers with permission to send them certain types of promotional messages
- Consumers typically fill out a survey when registering for a service and this allows the Marketer to match advertising messages with the interests of the consumer
- Incentive is usually given to facilitate this action

### **Permission marketing**

- Offers the customer the chance to be marketed to
- Attention paid to the marketing message
- Calm story telling
- Little / no interruption
- Symbiotic exchange
- Long-term
- Interactive
- Up to 70 % read
- 35% respond

### **Permission marketing**

- Strangers
- Friends
- Customers

Permission marketing is;

- **Anticipated**- the consumer expects the message
- **Personal**-its addressed to the responded
- **Relevant**-it will provide the necessary details of the artist etc

*Permission marketing turns strangers into friends and friends into customers.*

### **Five steps to dating the customer**

- Offer an incentive for volunteering
- Offer a curriculum over time, to educate the customer about the product / service
- Reinforce the incentive to ensure attention is maintained
- Increase the level of permission I.e. gather more data on the consumer
- Use the permission to change the consumer's behaviour towards profits

### **Example of why Permission Marketing is relevant**

*“Apart from wobbly wheels on my supermarket trolley, I find nothing more annoying than a barrage of unwanted and irrelevant ads appearing before, during and after a visit to my favourite website. It is not usually the format that annoys me. What does annoy me is the fact that the ads are not what I came for, bear no relation to my interests and are wasting my valuable time, and I am going to ignore them”.*

Bill Thompson, technology consultant ([www.news.bbc.co.uk](http://www.news.bbc.co.uk), 17/11/2004))

### **Reasons for growth in PM**

- Fragmentation of market segments
- Rising cost of advertising
- Saturation of advertising recall
- Introduction of new media
- Popularity of relationship & database marketing

### **Foundations of Permission Marketing**

- Direct Marketing (Miles & Godin)
- One on One Marketing (Gilmore and Pine, 1997)
- E-Marketing
- Database Marketing

- Relationship Marketing

- The listener see the gig advertised in the listings section of Jazz UK (stranger)
- The listener attends a gig for the first time and you collect their data on a postcard (Friends)
- The listener receives their monthly newsletter detailing the artist's next set of gigs, forthcoming CD etc

*“Relationship marketing refers to all marketing efforts directed at establishing, developing and maintaining successful relational exchange” Hunt (1993)*

### **Transactional Marketing**

- u Focus on single sale
- u Orientation on product features
- u Short time scale
- u Little emphasis on customer service
- u Limited customer commitment
- u Moderate customer contact
- u Quality primarily a concern of production
- u Contracts on a volume basis

### **Relationship Marketing**

- u Focus on customer retention
- u Orientation on product benefits
- u Long time scale
- u High customer service benefits
- u High customer commitment
- u High customer contact
- u Quality is the concern of all
- u Contracts on a time basis