

# MARKETING AND AUDIENCES MANAGER



CITY OF  
LONDON  
SINFONIA



# INTRODUCTION



City of London Sinfonia are seeking a new Marketing Audiences Manager, a creative thinker with a tenacious approach to growing diverse audiences, who shares our belief that music and creativity are for anyone and everyone. The position plays a crucial and exciting role within CLS, bringing ever-growing audiences to our innovative performances and driving awareness of our award-winning participation programme.

Working closely with all members of the CLS executive team and our musicians, this is a key role in creative content delivery (including social media), concert promotion, and box office management (working with a freelance Box Office Manager at concerts).

CLS is also undertaking a strategic brand review, due for completion in November/December 2021, which will lead to a new website build beginning in the new year. The Marketing and Audiences Manager will be involved in implementing any findings from this brand review.

If you are ready to undertake a position bringing new audiences to innovative staged work and promoting our award winning participation programme to wide audiences, we would be delighted to hear from you.



Photograph by Suzi Corker

City of London Sinfonia (CLS) is rooted in the belief that music and creativity are for anyone and everyone. We are leading the way in creative, collaborative practice in health and social care through our participation programme, and the skills our musicians have developed in this programme are at the core of everything we do.

We were awarded the 2020 Royal Philharmonic Society (RPS) Impact Award for our Sound Young Minds project, which provides opportunities for young people in psychiatric hospitals to work with each other and express themselves. Other core projects include Room to Room Music with residents in care homes, Music for Children in London hospitals, and social prescribing with the new Tessa Jowell Health Centre. Our Comfortable Classical series of relaxed concerts, which was adapted to online concerts during 2020, invites anyone and everyone to interact with CLS musicians and experience orchestral music.

Over the last decade, we have established our 'seriously informal' performance style, reaching new and diverse audiences by presenting live music in modern, exciting, and thought-provoking ways in our concert series, often in open-spaced venues such as East London clubs, university halls and cathedrals. This approach led to being commended as runner-up in the Ensemble category in the 2020 RPS Awards.

Our innovative artistic programmes – curated by Alexandra Wood (Leader and Creative Director) and guest artists – spark adventure, intrigue, and enjoyment, with concepts often relating to science, nature, history, or philosophy. Recent themes include Bach and the Cosmos (2018), exploring J.S. Bach and his love for mathematics; Absolute Bird (2019), featuring medieval to contemporary music influenced by birdsong; Storytelling (2019), a Faber & Faber collaboration of spoken word and music; and Worlds Colliding (2020), unblurring the lines between classical and popular culture. Our upcoming 50th Season will celebrate the natural environment with a new commission by Cheryl Frances-Hoad and a deep listening project with Roderick Williams OBE.

Our Orchestra gives over 75 performances each year, performing regularly at The Albany (Deptford) and Canada Water Theatre, Southbank Centre's Queen Elizabeth Hall, Southwark Cathedral, and St Paul's Cathedral. We are also proud to be Resident Orchestra at Opera Holland Park. Tours in recent years have included Japan, Ireland, and cathedrals around the UK. Recordings include *King of Ghosts* with sarodist Soumik Datta (Globe Music, 2017) and Stuart Hancock's *We're Going on a Bear Hunt* (Sony Classical, 2017).

# THE ROLE

The overall objectives of the role – directly related to CLS’s aim of bringing music to as wide an audience as possible, particularly those who otherwise would not experience classical music – are to:

- Generate, grow and retain audiences in our 50th anniversary year; and
- Create outstanding and engaging online content to attract audiences to our wider programme.

## CAMPAIGNS

- Plan, implement and monitor wide-reaching marketing campaigns for CLS own-promoted performances that captivate, motivate and persuade people to join CLS’s growing audiences;
- Advise CLS colleagues on adapting programming to continue our audience growth;
- With external designers, develop and realise captivating marketing materials;
- Achieve audience and yield targets for all own-promoted concerts;
- Use CLS’s CRM systems (Spektrix) to segment audiences, in order to convert past and infrequent attendees into regular audience members;
- Develop and grow the ‘CLS Fiver’ and CLS supporters’ scheme, helping to grow and diversify our audiences;
- Research, monitor and understand audiences, campaigns, and techniques, and implement lessons learned to ensure that CLS is at the forefront of audience development.



## CUSTOMER JOURNEY AND EXPERIENCE

- Curate an exceptional customer journey for CLS audiences from initial contact, and maintaining organisation-wide guidelines for customer interaction leading up to and following CLS events;
- Manage and lead the relationship between CLS and our box office / CRM provider (Spektrix), ensuring CLS takes full advantage of all functionality to maximise opportunities for both CLS and our audiences;
- Work with the freelance box office manager, who in turn deals with all areas of box office administration including reports, ticket processing, income reconciliation, and complimentary, guest and press tickets, and running a mobile box office at venues where necessary;
- Oversee Front of House at all CLS own-promoted events, including liaising with venue and co-promoter partners to maintain the highest levels of customer interaction.

## COMMUNICATIONS

- Work with our brand strategy consultants on the initial implementation of their findings on how CLS's wider programme of activity is delivered;
- Manage the CLS website and online and social media platforms (potentially to include oversight of a new website build);
- Generate captivating and regular content from colleagues, musicians, and partners to personalise CLS and enhance audience experience, particularly as part of wider communications around our 50th anniversary programmes;
- Liaise with the fundraising team to provide specific content for funders and other key stakeholders, and support the team in delivering individual membership benefits – for example, sending priority booking information and managing complimentary tickets;
- Provide support to the Chief Executive and our external consultant regarding media and PR requests, and monitoring listings and reviews coverage;
- Assist the CEO in creating bespoke promotional materials for external artistic partners;
- Provide materials and other assistance as required to third-party promoters who engage CLS.

In addition, the Marketing and Audiences Manager will undertake key operational roles including:

- First point of contact for any enquiries to CLS;
- Head of Data and advising on Data Protection;
- Assist with office management duties with other colleagues.

# KEY CHARACTERISTICS AND EXPERIENCE



## KEY CHARACTERISTICS

- Creative thinking, able to contribute imaginatively to CLS's interactions with its audience;
- Enthused by data and its power to help recruit, retain and re-engage audiences;
- Tenacious and target-driven, motivated by reaching audience, ticketing, and income goals.

## ESSENTIAL ATTRIBUTES

- Demonstrable knowledge and experience of performing arts marketing and communications;
- Interest in widening the appeal of classical music to new and diverse audiences;
- Passion for and experience in communicating creative programmes to audiences;
- Committed to your personal professional development, keeping informed of and implementing relevant new initiatives in marketing and ticketing;
- Excellent organisation skills, and an ability to work to multiple agendas and targets, simultaneously both on own initiative and on organisation wide projects;
- Interest in and knowledge of design;
- Experience of online communications platforms including website CMS, emailer, and social media in a professional capacity, including short-form content creation.

## DESIRABLE ATTRIBUTES

- Experience of using Spektrix;
- Experience of brand building;
- Experience of managing data protection.



# TERMS AND CONDITIONS



- CONTRACT:** Permanent
- SALARY:** c.£35,000 full time equivalent, dependent on experience.
- HOURS:** 'Core' office hours are 10am – 4pm Monday to Friday, with flexibility to arrange hours around this. We are open to models of working including 4 days per week or '5 days in 4'. Occasional evening and weekend work is required, which accrues time off in lieu.
- LOCATION:** Bermondsey - the CLS office is a 10-minute walk from London Bridge and Borough stations or a 20-minute walk from Bermondsey tube station. Many of the team continue to work from home, attending the office once a week on our 'core' office day (usually every Wednesday). The post-holder will be required to attend all the Orchestra's own-promoted events.

## HOW TO APPLY & TERMS

Please apply by email with a CV and covering letter outlining your suitability for the role. These documents can outline your educational achievements (e.g. if you have a degree) but should not include the names or location of any educational institutions you have attended.

Send your email to [development@cls.co.uk](mailto:development@cls.co.uk) for the attention of Emily Lloyd, Director of Development & Communications, with the subject line **MARKETING AND AUDIENCES MANAGER APPLICATION**.

We may ask successful candidates for details of two referees before any offer of employment is made. You do not need to name referees in your application.

City of London Sinfonia is an equal opportunities employer. Applications are assessed on merit alone and we would particularly welcome applications from candidates with protected characteristics, regardless of background, ethnicity, gender, sexual orientation, or any other element of identity.

If you would like any additional information or to discuss any access needs or adjustments that may be required, please contact Emily at [development@cls.co.uk](mailto:development@cls.co.uk).