

## **The English National Ballet Marketing Management**

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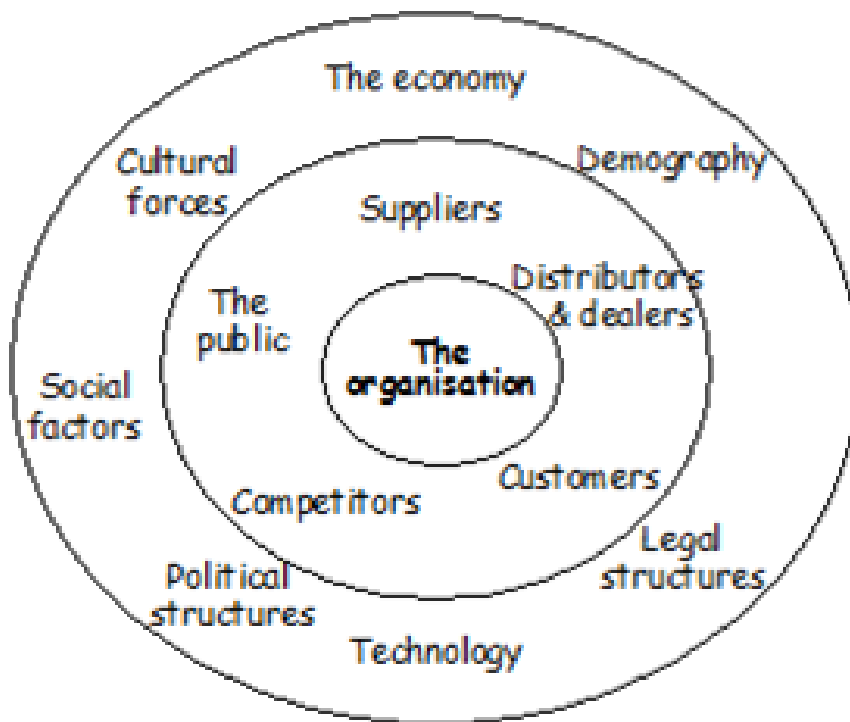
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- **Introduction**

### **The English National Ballet Background information**

The English National Ballet is a classical ballet company founded in 1950 by Dame Alicia Markova and Sir Anton Dolin. It is currently based at the London Coliseum in London, England, and is one of the foremost touring companies in the United Kingdom (Shagidullina, 2019). The company regularly performs in theatres and festivals throughout the UK and other countries such as China, Japan, and the United States.

- **The Micro and Macro Environment**



### **The Macro Environment Elements**

Economic forces can have a major impact on a business, such as the English National Ballet. Income levels can impact performance attendance. During economic uncertainty, people may be more concerned with saving money than buying ballet tickets (Moon, 2020). Inflation can also make it harder to raise ticket prices to cover costs. Exchange rates can also

increase the cost of hiring foreign performers or touring abroad. Finally, higher interest rates make loans more expensive, affecting the company's ability to borrow.

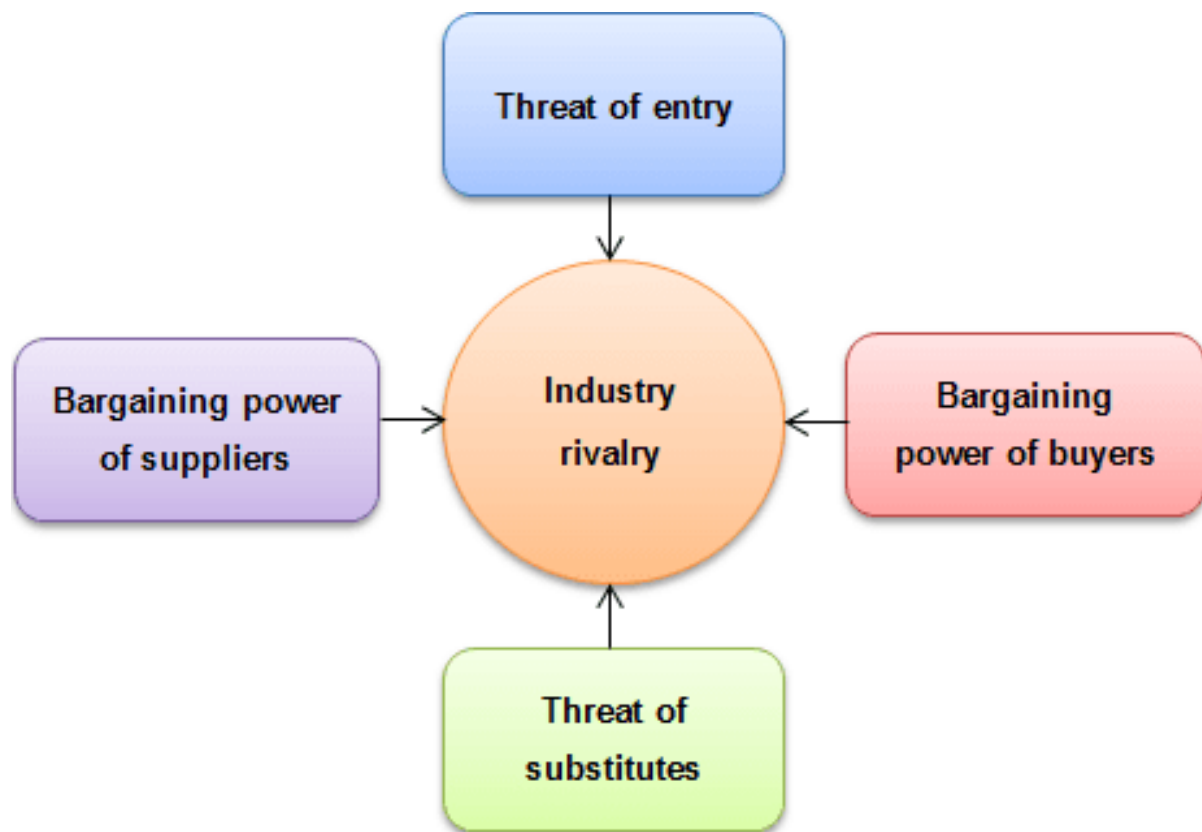
Political forces can also have an impact on the English National Ballet. Government policy changes can affect the company's funding or grants. Higher taxes may reduce the company's profits (Wulff, 2020). The company may also struggle to book foreign performers or tour in unstable countries. Finally, labor law changes may make hiring foreign workers or paying overtime more expensive.

Technological forces can also have an impact on the English National Ballet. New technologies can automate tasks and streamline processes, reducing costs. Social media can also help the company promote its shows and engage with audiences. Digital ticketing systems reduce costs and simplify ticket sales (Moon, 2020). Finally, virtual reality can provide an immersive experience for viewers who cannot attend live performances.

Environmental forces can also have an impact on the English National Ballet. Bad weather can reduce attendance at performances (Shagidullina, 2019). The company may need to change to comply with resource use regulations, such as energy and water. Public opinion may also affect the company, as environmental views may influence performance attendance. Finally, environmental disasters like floods or storms may force the company to cancel performances for safety reasons.

In conclusion, the English National Ballet must monitor macro-environmental trends affecting the company. Environmental scanning and analysis help the company understand external factors affecting its operations and make informed decisions. By monitoring macro-environmental trends, the company can better adapt to external changes and increase its chances of success.

- **Porter 5 Forces Model**



Michael Porter's Five Forces Model helps businesses analyze their competitive environment. It examines buyers, suppliers, substitutes, new entrants, and existing competition. New entrants are Porter's Five Forces' first threat. The ENB may face competition from other ballet companies. New companies must overcome ENB's industry leadership. A new company would need help to match the ENB's longstanding excellence (Wulff, 2020). A new company would need help to replicate the ENB's theater and sponsor partnerships. Substitutes pose the second threat. This could include other entertainment competing with ballet for ENB audiences. The ENB has tried to set itself apart from other entertainment. Audiences and critics praise their technically proficient performances. The ENB's storytelling makes their performances unique and appealing to a wide audience. Supplier bargaining power is third (Shagidullina, 2019). This includes ENB dancers, choreographers, composers, and other ballet creators. ENB productions are high-quality due to its longstanding supplier relationships. The ENB attracts and retains top talent with competitive salaries and benefits. Customer bargaining

power is fourth. The ENB serves ballet fans and newcomers. The ENB engages customers through social media and various ticket prices and discounts. The ENB's high-quality performances help retain customers. Rivalry intensity is the fifth and final force. The Royal Ballet, American Ballet Theatre, and the ENB compete for audiences and recognition.

## • **SWOT ANALYSIS**

### **Strength:**

The English National Ballet has a strong, professional reputation and is one of the leading ballet companies in the world. The company has a long history and has been performing for over 70 years. It has worked with some of the biggest names in the industry, including Dame Margot Fonteyn and Rudolf Nureyev. Its dancers are highly trained, and its productions are of a very high standard.

### **Weakness:**

The English National Ballet is based in London and has limited access to audiences in other areas of the country. It is also relatively expensive to attend performances, making it difficult to reach a wider audience (Moon, 2020). Additionally, the company faces stiff competition from other major ballet companies in the UK and abroad.

### **Opportunities:**

The English National Ballet has the opportunity to expand its reach by collaborating with other dance companies and touring more extensively (Cleberg, 2019). It could also develop more partnerships with television and film companies to increase its exposure. Additionally, the company could focus on creating more accessible programming, such as free or low-cost performances and education initiatives.

### **Threats:**

The English National Ballet is vulnerable to changing tastes in the arts and entertainment industry. It could avoid losing funding and support if its productions are seen as relevant and engaging. Additionally, the company could be affected by economic downturns, as it relies heavily on ticket sales and donations.

### • **SEGMENTATION**

#### **Demographic Segmentation:**

The English National Ballet segments its audience by demographics such as age, gender, family size, and income. For example, the company offers senior discounts for older audiences and family packages for those with children (Cleberg, 2019). It also offers special rates for students and low-income individuals.

#### **Geographic Segmentation:**

The English National Ballet segments its audience by geographic location. For example, the company offers special prices for performances in different regions, such as London, the South East, and the Midlands. It also offers reduced ticket prices for performances in rural areas.

#### **Social Economic Status Segmentation:**

The English National Ballet segments its audience by social and economic status. For example, the company offers special prices for low-income individuals and students. It also offers reduced ticket prices for performances in rural areas to make the shows more accessible to those with limited finances.

#### **Psychographic Segmentation:**

The English National Ballet segments its audience by psychographics such as lifestyle and interests. For example, the company offers special packages for families and special

performances for students. It also offers special rates for performances in schools and other educational institutions.

### **Geodemographic Segmentation:**

The English National Ballet segments its audience by geodemographics such as location and population density. For example, the company offers special prices for performances in different regions, such as London, the South East, and the Midlands. It also offers reduced ticket prices for performances in rural areas to make the shows more accessible to those living in rural areas.

## **• TARGETING**

### **Un-differentiated Targeting:**

The English National Ballet uses an un-differentiated targeting approach, meaning it markets its productions to all audiences, regardless of age, gender, location, or social or economic status. This can be seen in the company's marketing campaigns, which generally focus on the quality of the productions and the experience of attending a performance.

### **Differentiated Targeting:**

The English National Ballet also uses a differentiated targeting approach, meaning it markets its productions to specific audiences based on age, gender, location, and social or economic status. For example, the company offers special prices for students, seniors, and low-income individuals. It also offers special packages for families and performances in schools and other educational institutions.

### **Concentrated Targeting:**

The English National Ballet also uses a concentrated targeting approach, focusing its marketing efforts on a specific audience or region. For example, the company may focus its marketing campaigns on a particular region or age group to increase ticket sales (Wang, 2019).

Additionally, the company may focus its marketing efforts on a particular audience, such as families or low-income individuals, to make its performances more accessible to those with limited finances.

- **POSITIONING**

**Benefit Positioning:**

The English National Ballet positions itself as a provider of high-quality performances that bring enjoyment and enrichment to its audiences. The company emphasizes the benefits of attending its performances, such as the emotional and intellectual engagement that can be found in its productions.

**User Positioning:**

The English National Ballet positions itself as a company that caters to its audiences. The company focuses on making its productions accessible to all, regardless of age, gender, location, or social economic status (Lahtinen et al., 2020). It also emphasizes the experience of attending a performance, rather than simply the production itself.

**Competitive Positioning:**

The English National Ballet positions itself as a leader in the industry, emphasizing its long history and professional reputation (Djebbari, 2019). The company focuses on its high-quality productions and its ability to attract major names in the industry, such as Dame Margot Fonteyn and Rudolf Nureyev.

**Celebrity Endorsement Positioning:**

The English National Ballet also positions itself through celebrity endorsements, such as its partnership with Dame Margot Fonteyn and Rudolf Nureyev. This strategy emphasizes the company's reputation as a leader in the industry and its ability to attract the biggest names in ballet.

- **THE 4PS**

### **Product**

The English National Ballet produces high-quality performances that bring enjoyment and enrichment to its audiences. Its product branding strategies include line filling, line extension, line stretching, and brand extension (Lahtinen et al., 2020). For example, the company has developed a range of different productions and educational initiatives, from its core ballet performances to its outreach programs.

### **Price**

The English National Ballet uses a variety of pricing strategies to make its performances accessible to all, regardless of age, gender, location, or social economic status (Vega et al., 2020). These strategies include penetration pricing, price skimming, differential pricing, and psychological pricing. For example, the company offers special discounts for seniors, students, and low-income individuals.

### **Place**

The English National Ballet distributes its productions through both direct and indirect channels. Direct channels include its own website, ticket offices, and box offices. Indirect channels include third-party ticketing websites, travel agents, and other third-party vendors.

### **Promotion**

The English National Ballet uses a variety of promotion strategies, such as advertising, sales promotion, public relations, sponsorship, direct marketing, and digital marketing (Vega et al., 2020). For example, the company uses traditional and digital advertising campaigns, as well as social media campaigns, to reach new audiences. It also uses sales promotions, such as discounts and package deals, to encourage ticket sales.

- **EXTENDED MARKETING MIX**

**People:**

Customers interact with people, and people create brand experiences. The English National Ballet's dancers, choreographers, and PR team are people. The dancers and choreographers put on the shows, while the marketing and PR team engages customers through social media, advertising, and other means.

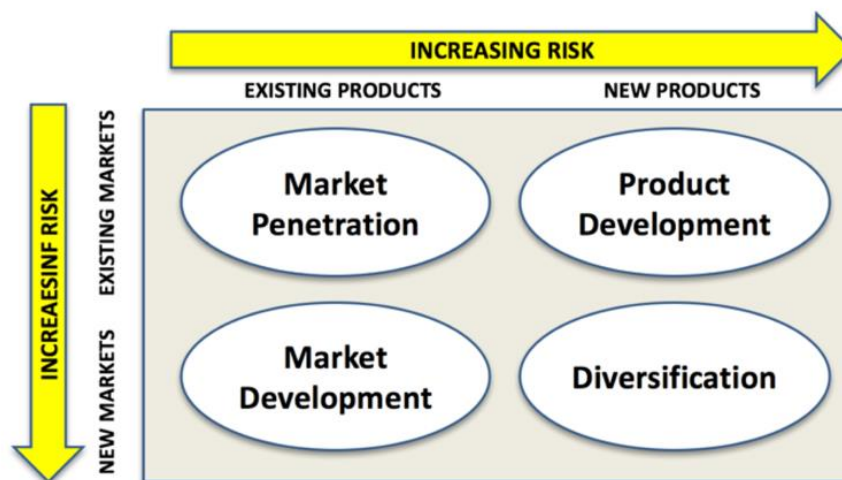
**Process:**

A company's delivery process. The English National Ballet's process includes ticket sales, performances, and promotion. This process ensures audience members enjoy performances.

**Physical Evidence:**

Products and services have tangible evidence (Lahtinen et al., 2020). The English National Ballet's stage, costumes, and props, as well as posters and flyers, are physical evidence. This physical evidence creates a sense of inclusion for customers.

- **Company's ANSOFF Matrix**



### **b) Recommendations for Future:**

The Ansoff Matrix is a strategic planning tool used to identify the potential growth opportunities for a company. It consists of four distinct strategies: market penetration, market development, product development, and diversification. In the case of the English National Ballet, the Ansoff Matrix might look something like this:

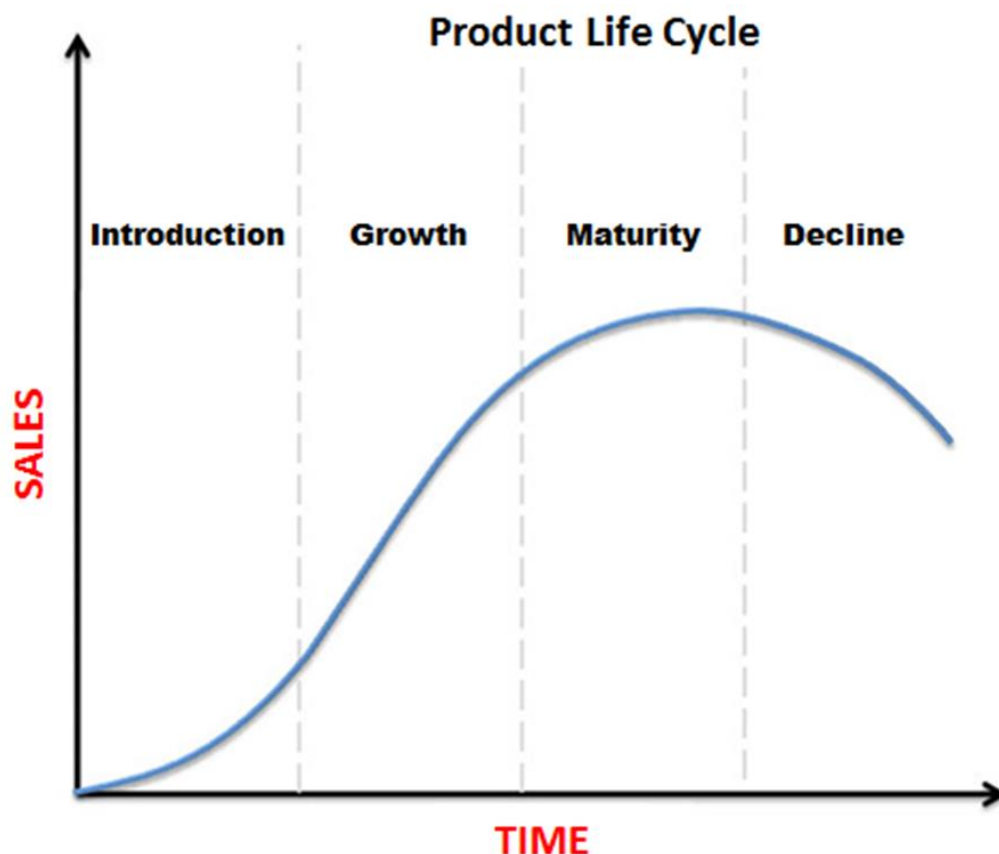
**Market Penetration:** This strategy involves increasing sales of existing products or services to existing markets. For the English National Ballet, this could involve increasing ticket sales by targeting existing customers through promotions and discounts.

**Market Development:** This strategy involves entering new markets with existing products or services. For the English National Ballet, this could involve expanding into new geographic markets or offering new types of performances.

**Product Development:** This strategy involves the development of new products or services for existing markets. For the English National Ballet, this could involve creating new shows or performances or offering educational activities such as classes or workshops.

Diversification: This strategy involves entering new markets with new products or services. For the English National Ballet, this could involve offering performances or classes in a new genre, such as hip-hop or contemporary dance.

- **Product Life Cycle Model for the company**



The Product Life Cycle Model is a tool used to identify the stages of a product's life cycle, from its introduction to its decline. In the case of the English National Ballet, the Product Life Cycle Model might look something like this:

**Introduction:** This is the stage in which a new product or service is launched. For the English National Ballet, this could involve the launch of a new show or performance.

**Growth:** This is the stage in which the product or service begins to gain traction and sales increase. For the English National Ballet, this could involve increasing ticket sales and awareness of the company's performances.

**Maturity:** This is the stage in which the product or service reaches its peak in terms of sales and popularity. For the English National Ballet, this could involve consistently high-ticket sales and consistently positive reviews.

**Decline:** This is the stage in which the product or service begins to lose its appeal and sales start to decline. For the English National Ballet, this could involve a decrease in ticket sales and a decrease in interest in the company's performances.

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