

Welcome to new members

Since the last newsletter we have the following members to welcome:

FULL MEMBERS

FRANCE

Galatea
17, rue Gabriel Péri
FR-92300
Levallois-Perret
www.galatea-music.com
Tel: +33 6 60 15 98 07
Fax: +33 9 59 58 69 95
Galatea is dedicated to artists management, consulting (administration, PR, strategy...) and concerts production. Galatea is in charge of the general management of soloists and vocal/instrumental ensembles.

UNITED KINGDOM

Mark Kendall Artist Management Limited
56 St. Anselm's Road
BN14 7EN
Worthing
West Sussex
www.markkendallartists.com
Tel: +44 1903 233 229
Representation and management of classical singers, conductors and instrumentalists.

AFFILIATE MEMBERS

AUSTRIA

Orchester Wiener Akademie
Reisnerstrasse 28/11
A-1080
Vienna
www.wienerakademie.at
Tel: +43 1713 6082
Fax: +43 1712 7707
Vienna-based period-instrument orchestra, performing repertoire from Baroque to late Romantic. Yearly subscription series in Vienna's Musikverein, Orchestra-in-Residence of Liszt Festival Raiding, international tours.

GREECE

Casa dei Mezzo Music Festival
The White Houses
GR-72055 Makrig
Lasithi - Crete
www.casadeimezzo-festival.com
Tel: +30 28430 29183
Fax: +30 28430 29184

MACEDONIA

Macedonian Philharmonic Orchestra
ul. Makedonija bb
MK-1000
Skopje
www.filharmonija.mk
Tel: +389 2 3118 450
Fax: +389 2 3165 753
National Philharmonic orchestra, symphonic concerts in Skopje and abroad.

UNITED KINGDOM

Currency UK
28 Battersea Square
London
SW11 3RA
www.currencyuk.co.uk
Tel: +44 20 7738 0777
Fax: +44 20 7801 0640
Currency UK will help Business and Private Clients to save money through better-than-bank currency exchange rates.

Smith & Williamson

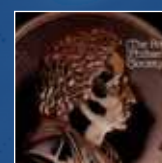
25 Moorgate
London
EC2R 6AY
www.smith.williamson.co.uk/classical-musicians-performing-artists
Tel: +44 20 7131 4888
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IAMA newsletter

22nd IAMA International Conference

Effective Solutions in Hard Times

19 - 21 April 2012
The Palace of Arts, Budapest



The conference committee are well known to members and comprise of Csaba Kael, CEO, Palace of Arts; Geza Kovacs, Managing Director, Hungarian Philharmonic and Christian May, Director, Melos Konzerte.

The aim of the committee is to deliver a programme that supports the business meeting environment and a schedule that presents shorter more focussed sessions on practical issues that we hope help you in your day to day dealings and challenges that you face. Peter Eötvös will lead the keynote address on 19th April.

Booking opens in January 2012 and the conference begins with lunch served on 19th at the Palace of Arts. Make sure you book early for the hotel

(Kempinski) which is a five star establishment with a rich artistic association. The conference will give you further networking and social opportunities too and will touch on the following areas:

- Practical help sessions around the business of music
- Social media's role for today's organisation and artist
- Public Relations
- Focus session on orchestras, media contracts and the Italian market
- Audiences and engagement
- Music Competitions and artist managements
- Professional helpdesks: law; tax and general strategy.



Dates for your diary

19-21 April 2012:

Palace of Arts, Budapest 22nd IAMA International Conference

21 April 2012:

Palace of Arts at 16:00; Members' meeting and Annual General Meeting

9 May 2012:

Europa Day

Join IAMA at Europa House for a reception and concert of the European Baroque Orchestra.

St John's Smith Square, London from 18:00 including a reception.

30 May - 2 June 2012:

New event for the classical labels market as the announced alternative to Midem
www.classicalnext.com
Gasteig, Munich

13-16 June 2012:

ISPA Congress, Seoul, Korea

25-27 October 2012:

As Association of Asia Pacific Performing Arts Centres (AAPPAC) meeting hosted in Taipei. This is a UK Trade and Investment opportunity

Classical Music Artists - Who represents whom



The 2012 edition of the printed directory is available to purchase now. Members can purchase a copy at the discounted rate of £20 (Pounds sterling).

Order forms can be downloaded from the website: www.ClassicalMusicArtists.com

The CMA directory contains over 8,600 entries of artists and ensembles represented in over 50 countries worldwide, and information on over 250 leading international artist management companies.



In memoriam



IAMA reports with great regret the passing of Michal Schmidt, (Schmidt Artists International in New York). Michal was a respected member of the profession and a familiar face at meetings. We shall all miss her greatly.

The following statement was issued from Schmidt Artists International: It is with profound sadness that Schmidt Artists International announces the passing of our

founder, Michal Schmidt, on Saturday, October 22nd after a 3-month struggle with infections and other issues that were triggered by a fall in Munich last year. Her health did not prevent her from working throughout the summer. No one thought that her life might actually be threatened until very recently.

Schmidt Artists was the great joy of Michal's life. It was her wish that if anything should happen to her, the company would continue under the leadership of Patricia Handy, who has played a significant role in building the roster. We are confident that under Patricia's

leadership, along with Drew Hemenger and the rest of our wonderful staff, the office will continue to thrive and grow.

For Michal's entire life, classical music was by far her greatest passion. She worked tirelessly in the service of that passion and had a huge impact on the lives of artists, colleagues and friends. The entire staff of Schmidt Artists will continue with that same passion!

Patricia Handy and the staff of Schmidt Artists.

The IAMA Newsletter is the journal of the International Artist Managers' Association

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John Willan
IAMA Chairman

There were no opposing nominations for Honorary Treasurer which has been the responsibility of the present office holder, Christian May (Melos Konzerte). Apart from David Sigall (Ingpen & Williams) no director has served for more than ten years. Over that time, the Association has moved towards financial security and he has ensured that it is on a steady keel to serve the members effectively. The elected board members we welcome from January 2012 are Alan Coates (HarrisonParrott), Veronique Jourdain (Veronique Jourdain Artists Management), Ben Rayfield (Rayfield Allied) and Helen Sykes (Helen Sykes Artist s' Management). The board also co-opted Meghan King (Ibermusica); Günther Obwexer (Aliopera) and Janis Susskind (Boosey & Hawkes).

The Executive Committee, besides the Chairman, includes Aino Turtiainen-Visala (Fazer Artists) and Christian May (Melos Konzerte).

This is my final year as Chairman of the Association and I look both forward and backwards; to the very challenging and

satisfying time I have had with our members, chairing the Board, attending conferences, sitting in on committees, representing IAMA abroad and working with the CEO and our managers. IAMA has grown enormously during this time and we now have an association which has global influence and gives back real value to its members. For the future, it's encouraging to think that we still have room to grow in so many areas and I look forward to helping that growth over the next year. The conference in Budapest will be a further challenge, as will our continued attempts to simplify legislation affecting us all. We will continually look to our members' needs both here and outside the UK and try to keep abreast of the growing market in the East. Finally, I hope you will take advantage of the tremendous pool of information and practical knowledge we have at the centre which is at the disposal of our members and will begin to be made more available through an extension of our mentoring scheme in the coming year. I wish you all every success for 2012.

John Willan
IAMA Chairman

morning presentation. This was followed by the largest delegation ever at an IAMA meeting, the 21st IAMA International Conference chaired by Stephen Lumsden. The IAMA award was given to Amelia Freedman (Nash Ensemble) who has been recognised for her artistic work by the British, Czech Republic and French governments. Honorary Life Membership was awarded to Jonathan Groves (Ingpen & Williams) for his long years of service to the opera committee, a role now taken over by Julia Maynard (Intermusica). Preceding the IAMA conference which was entitled: "Emerging Stronger - Inspiring Artistic Leadership in a Changing World", an extra feature was added - a day devoted to media issues attracting many of the major recording labels and those in artist management. A group of over 200 gathered in what was an intense time to discuss some of the pressing concerns between artist manager and recording industry. If anything, it was an opportunity to define the core issues that members wanted addressed at future meetings. Our thanks go to Costa Pilavachi (Universal) and Janis Susskind (Boosey &

Hawkes) who were joint chairs for the day. Both events were held at the new Kings Place concert hall near Kings Cross/St Pancras with an icebreaker at the newly restored 19th century Victorian Railway station hotel now under the Renaissance Hotel banner.

We were fortunate that we received further accreditation from UK Trade and Investment for 2011 and this resulted in a trade mission to the Association for Asia Pacific Performing Arts Centres (AAPPAC) in Melbourne during October. This was followed by two days in Sydney which Virginia Braden, a past Chair of IAMA and Honorary Life Member, organised and hosted along with Opera Australia, the Australia Council and the Sydney Opera House.

Member contact was made at the Association of British Orchestras meeting in Derby; three members' meetings; an Annual General Meeting; the June ISPA congress in Toronto; individual meetings with members in New York and Montreal; opening of the new Helsinki Music Centre; the Alliance of Asia Pacific Region Orchestras hosted by the Moscow City

Symphony Orchestra "Russian Philharmonic" headed up by Gayane Shiladzhyan; a number of informal drinks receptions for members in London; the Deutsche Orkestertag in Berlin and the Shanghai performing Arts Fair held in October. The format of the opera breakfast was changed to the opera forum where more opera managers could be involved and two of these were held at the Savile Club in London. The new initiative of teleconferences involving members was met with enthusiasm and it is something we will incorporate into our activity programme with more regularity beginning in February 2012.

I wish to end by thanking, on behalf of the staff at IAMA, all the members who were supportive and involved in the Association's activities. We are indeed fortunate to have a great Board and a membership committed to the broader community of music which we all want to see thrive and survive for years to come.

Atholl Swainston-Harrison
Chief Executive

Overview of 2011 from the desk of the Chief Executive



Atholl Swainston-Harrison
IAMA Chief Executive

Without doubt, 2011 had its fair share of challenges in the world's economy and subsequently the artistic community. The depressing news is that 2012 is likely to be more of the same. Still, the resilience of members is remarkable and it is this underlying determination that will see the short-term difficulties through. We've seen a

strong surge in membership applications as the need to associate becomes more pressing. We've certainly had our hands full over the year with legal clauses undergoing testing resulting in those relationships involved being tested too! Cancellations, disputes and changes to European Union VAT have all featured in the landscape of the music business. The A1 form that replaced the E101 (social security/tax relief in another member state) has received variations in interpretation by different government tax offices making the EU directive, which intended to simplify the system across member states, far more complicated than necessary. This, in addition to the fact that the system was not really designed for artists who move around countries within very short periods of time, added to members' aggravation.

Immigration issues in the United Kingdom continued to occupy our time with London being a magnet for the world's artists, both established and aspirant. We dealt with numerous situations which tested our limits and contacts at the Home Office but progress was made with the authorities. We are still

represented on the Home Office Arts and Entertainment Task Group - a useful forum for presenting and sharing our issues. Further to this, we are also an active member of the Genesis Initiative, a government lobby group meeting four times a year at the Houses of Parliament. Given this background, IAMA's year included membership activities that we hope contributed towards the strengthening of relationships and business opportunity.

There was no change to the Board of Directors in 2011 who met three times in London. Our year kicked off with a partnership with Midem Classical in January which included several programming initiatives worked into the Music Managers' Summit schedule. Stephen Lumsden (Intermusica) and Stephen Wright (International Classical Artists) both gave their views on the topic "Optimising Opportunities for Artists in Difficult Times", available on YouTube which can still be viewed on-line. In early March the British Council and IAMA held a seminar with 16 promoters from China at the Royal Opera House with more than 50 members in attendance including a number of international members who flew in just for the

May I introduce you...!

Janis Susskind



Co-opted member to the IAMA Board:

Born in Houston, Janis Susskind travelled the world before settling in London in 1980 and joining Boosey & Hawkes Music Publishers, where she is now a Board director with responsibility for the development and and promotion of the B&H catalogue and contemporary composers internationally.

Janis has been regularly involved with organisations connected with the musical ecology of the UK, having served as a Trustee of the Britten-Pears Foundation, a member of the Arts Council of England Music Advisory Panel, a Council member of the Royal College of Music, Chairman of the Society for the Promotion of New Music and a Board member of record company NMC and of the Birmingham Contemporary Music Group. Currently Janis is a Board member of English National Opera.

www.Boosey.com

Ben Rayfield



Ben Rayfield was born in Yorkshire and studied Mathematics and Philosophy at Magdalen College, Oxford, where he was a choral scholar. He went on to sing professionally for 10 years, regularly

performing and recording with ensembles such as The Sixteen, The Tallis Scholars, The BBC Singers, The English Concert and The Cardinal's Musick. In 2003 he moved into artist management, at first working closely with Sue Nicholls in the vocal department at Hazard Chase, before starting his own agency, Rayfield Artists, in 2005. In September 2011 Rayfield Artists merged with Allied Artists Agency to form Rayfield Allied, of which he is a Director.

www.Rayfieldallied.com

Meghan King



Co-opted member to the IAMA Board:

Meghan King holds bachelor degrees in Economics and Spanish Language, Rutgers University (Douglass College) 1981. She moved to live and work in Spain in 1982 having held numerous job positions in private aviation company (UAS), Spanish televisión (TVE) programmes specialising in pop music (AwambabalubaBalambambu) and literature (La hora del lector) and Spanish film producers (La Salamandra). She established contact and working relationship with Alfonso Aijón of Ibermusica in mid-80s and have been together since, touring, selling, representing and leading one of the most prestigious and respected artists management companies in the world. She served on the IAMA Board over 10 years ago, is married with two grown boys and is passionate about music, football, different cultures, people and life!

www.Ibermusica.es



What now?

Artifax Agent's support for its artist management software programme will be ending by April 2012. The product will continue to operate but any problems with the code cannot be fixed after this date. Many IAMA members have asked the Association for advice and we have been in touch with Artifax to see how we can best move forward for those who want to remain with the programme, at least for the short term in order to allow time to consider the options. To this end, Marcel Myler, who worked with the product in the early days and does part time work for a number of members, will be offering a support service to anyone who wishes to continue to use the programme.

This support will come at a lower cost than the present Artifax subscription and will cover the operation of the programme and solving problems with the programme's context i.e. operating system issues. Artifax has agreed that an unlimited licence will be offered to companies on expiry of their service irrespective of the number of users for £500 (or £350 if taken up immediately). Many members reacted to this move and felt it unfair given that it seemed Artifax had relinquished this product from their stable.

It must be stressed that the proposal to use Mr Myler has a limited shelf life but the Association

is of the opinion that it will at least give some breathing space for companies to consider their options. Mr Myler can be reached on +44 20 87478895 (mornings) or marcel@ftools.co.uk. It should be borne in mind that this is a business transaction between the member company and Mr Myler and we cannot accept any responsibility for the product if the decision is taken to continue using Artifax.

There are, however, a number of other products on the market which IAMA has investigated and short listed for you below:

working with new clients YCAT, Intermusica and Caroline Phillips Management to ensure that Overture's functionality perfectly matches the requirements of the classical music sector.

Here's some of Overture's key functionality:

- Tracks enquiries and communications with promoters
- Generates and shares calendars and booking info
- Creates contracts, invoices and statements and sends reminders when necessary
- Can request digital signatures for contracts

- Easy reporting on financial information, artist availability and more
- Web based software: nothing to install, no networking issues, works perfectly on PC or Mac.

The best way to get a complete understanding of what's possible is to see a demo. We can set up an online meeting and show you exactly how the system works.

For more information please contact Jack Fairhall:
+44 (0)7941 309503

jack@curiousferret.com
www.overturehq.com



Overture is an online tool to streamline administration for artist managers. When we built Overture, we set out to create a platform for artist managers with a focus on user experience. The system is lovingly crafted utilising current, robust technologies. Overture is used by artist managers in companies of all sizes around the globe. We have recently been

linear blue

Linear blue were commissioned by HarrisonParrott 4 years ago to create artist management software for them, they have decided to licence the software to IAMA members with a planned roll-out in February 2012. It is a tried and tested system with all the functionality for an artist management company which works with music.

There is a repertoire library; it can be accessed securely by artist managers from a remote

location but artists do not have access (as yet); it can be linked to Sage accounting software; it's MAC and PC friendly; invoicing functionality; travel; PDF functionality; support; over 20 reports on activity, schedules and income to assist with planning and artist information. Members will be alerted to the system's availability in 2012 and Darren Kayes, Managing Director of Linear blue will be at the conference to promote this package. At the time of going to press, no cost details are at hand.

Contact details:

Darren Kayes
Managing Director
1 Northumberland Ave,
London, WC2N 5BW

darren.kayes@linearblue.com
www.linearblue.com



Members might be familiar with the 3i Platform - Performania run by Julie Kagan in New York, who was in attendance at the April IAMA conference in London in 2011. This is the on-line system that was also proposed by Artifax as an alternative option to Agent and the new software has had substantial input from IMG Artists. It is still undergoing constant development as Ms Kagan will point out.

Here are the features as supplied by 3i: 3i Platform offers the most comprehensive web-based Artist, Orchestra and Tours Management Suite on the market.

The Platform consists of many inter-connected parts allowing managers and booking agents to keep track of every aspect of their businesses within one integrated system:

3i Platform supports management of tours, contracts, and events; provides contacts and companies management system (CRM); supports generation of documents based on custom templates; has powerful performance and financial report wizard; and presents a range of sales, promotional and web-publishing features.

Main Features:

- Comprehensive monthly, yearly, and cross-roster diaries for artists, tours and projects
- Contact Management System (CRM): individual communications and email

histories, presenters and promoters histories, quick financial summaries for every company, built-in context search on every descriptive field

- Email Marketing: email blasts, use of graphic templates, instant creation of email groups, opening rate tracking
- Sales & Marketing tools: targeted multi-lingual e-Press Kits with embedded media (MP3, hi-resolution photos, videos), web publishing tools and widgets

Orchestra Tours Management system: instant population of a group's itinerary to a diary of each member of the group

Custom System settings for every Agency: booking statuses, financial terms, currencies, contract workflows, and others

- Automatic generation of documents based on custom templates: Deals, Contracts, Invoices, Itineraries or any other document
- Powerful and flexible Report Wizard: booking, performance, sales reports and financial projections in any format, instant export to Excel

- Document Management System: inter-office document sharing features
- To Do lists and reminders

- Automatic Currency Conversions based on daily exchange rates

- Holiday Management System

- One-click export to local Excel file of any data on the Platform

- Tailored User-based Access to diaries and artist data

- Built-in communications with artists based on targeted sharing of events and documents, generation of automatic notifications

- Ability to access data from any web-enabled computer or device including iPhone and iPad.

3i Entertainment Inc
1735 York Avenue
Ste. 8A New York, NY, 10128, USA

julie@performania.com
www.3iplatform.com

A note from Margaret Murphy Management who have been using the 3i product for several months:

Following the brief discussion of replacements for Artifax Agent at the IAMA meeting last week we think it would be a good idea if we gave you our impressions of 3i Performania which we have been working at for three and a half months now.

As with any new system, we had some initial problems, partly because of our own unfamiliarity with it and partly because a few aspects didn't lend themselves to our needs

quite as we wanted. Julie Kagan, however, has given us many Skype sessions (at no extra cost) to explain the functionality and has been willing to have the system tweaked to suit our needs. We knew it would take at least three months to get it sorted out to our satisfaction but we are now happy to report that we have our artists, their diaries, their repertoires and very soon their contracts up and running. The email facility, after initial glitches, is also fine. We are also using the electronic press kits (EPKs) which are a facility previously unavailable on Artifax and one we find very useful.

Neither Chris nor I are obvious candidates for prizes in computer technology or young whizz kids, but with a little effort and perseverance we have achieved what we set out to do.

We feel that IAMA members ought to know about this.

Margaret Murphy Management
7 Grove Park
London E11 2DN
Tel: 020 8530 1304
Mob: 07717 412358

www.margaretmurphy.com



A World Of Difference Forty Years Of Period Instrument Performance

Robert King

Forty years ago the idea that the historic performance movement would become the largest single growth area in serious classical music of the second half of the twentieth century was, to all but a few visionaries, simply a dream. Yet those pioneers who not only dreamed of a world where approaches to musical performance would be stripped clean of sometimes centuries of accretion (both aural and philosophical), but also put their professional necks on the line in aiming to return to the compositional intentions of the composer, as well as trying to recreate his sound world, were initially perceived by the mainstream as peripheral, rebellious, or just plain odd.

But music is wonderfully democratic. Audiences vote, and in a most straightforward manner. If they like what we do they buy our

concert tickets: if they don't, they stay away. They buy our recordings – or they don't. The message that comes back to us performers from our 'electorate' could not be clearer. With period instruments, that worldwide vote in the 1970s and 1980s only became larger and more insistent. Inexorably the ethos of returning to the composer's intentions, of aiming to know far more about a piece or a composer than just how to play the dots on the page (dots which in some well-loved editions sometimes did not even represent what the composer had actually written) grew; entrenched musical establishment walls slowly dissipated and the vision of those early pioneers spread. Dogged resistance was maintained by a few determined dinosaurs (at an IAMA conference not so long ago an old-school conductor, now deceased, flailed and railed against period instruments and by doing so demonstrated

only that he hadn't listened to anyone or heard anything except his own outmoded and uninformed opinions for the last twenty years). When the approach to musical style of even the most distinguished of the major symphony orchestras started to change, with world-renowned conductors working one week with 'period' instruments and the next with 'modern' ones, with some of the greatest soloists in the world restringing their violins and cellos, and with many fine orchestral players happy to play one day on 'modern' and the next on 'old', the integration of what had previously been perceived as two (sometimes opposing) factions, and certainly two styles, was all but complete. How wonderful it is that 'modern' orchestras, who for more than a decade often no longer dared to perform earlier repertoire such as Bach or Handel, are once again confident to do so, with their conductors

happy to invite their players to venture even further into the musical and intellectual challenges of, say, Rameau – but now doing so with all the benefits of the musical sea change that has taken place over the last forty years.

As with all movements of change the initial stages were sometimes bumpy. There were at times performances given by musicians who were still coming to terms with the technical demands of what were to them completely new instruments. Players had little teaching back-up: you couldn't go for a lesson on the baroque violin with someone who had spent a lifetime perfecting their art. There wasn't anyone who had! If you wanted to know how to play the natural horn there was only one way: you set to and found out for yourself what worked and what didn't. As I write this, having just performed Bach's glorious Mass in B minor in Spain, still delighting me are the words of the distinguished bass soloist (not to mention the dropped jaws of an astonished audience): "I've waited forty years to hear the horn solo played like that".

Today's 'period instrument' performers emerging from conservatoires across Europe are vastly more technically advanced than those coming out from the fledgling courses of thirty years ago. Students of 2012 can now (if they choose well) be taught historic instruments by someone who has had the benefit of twenty years performing at the highest level, with the teachers of those current professors being the people who did the ground breaking work of finding out what not to do. As a result of that accumulated experience, not just in technical and musical matters, but in the equally important pool of wisdom that can advise, for instance, that gut strings from one maker work wonderfully for Beethoven but that for Monteverdi the guru of gut is someone different, years of experimentation can be saved. That gathered knowledge ensures that the best of today's young performers can start their careers at least half a decade ahead of those emerging twenty years ago. It is also increasingly the case that those who don't experiment with 'period' instruments are the odd ones out. How joyously have the tables been turned – for the musical experience of those students is widened, and their potential sound palette increased. For even if someone never again puts bow onto gut after their college experience, or never again sings Dowland songs having gained some understanding of the subtleties of those most intricate of texts, or plays Monteverdi and has to improvise ornaments, they still will surely have taken on board just a little of the experience and knowledge that comes from that whole new world of articulation, sound, and philosophy.



It is not only teaching that has improved. The standards of instrument making too have improved almost beyond compare. It has taken today's makers, literally, a lifetime to achieve something close to the standard of the seventeenth and eighteenth century makers. The makers in Bach and Handel's day had a significant corpus of acquired knowledge passed on from maker to maker that no amount of today's technology, undreamed of 300 years ago, can bring. My earliest harpsichord maker, now producing marvellous instruments, still goes white when he remembers an instrument he made for me back in 1983. He certainly wasn't a bad maker: he just needed to practise his art for 30 years! Those pioneer performers concentrated largely on a century and half of repertoire, covering the period from around 1600 to 1750 (a wide enough period, it is worth noting, that if transposed onwards would encompass late Haydn to Stravinsky). Nowadays the ethos of historic performance practice has increased its range, so that the sound world of composers from across eight centuries is fair game. Over forty years the historic performance movement has subtly altered an entire generation's approach to music making – technically, musicologically, philosophically and – in its widest sense – musically. Are there

any new boundaries to be broken? Well, yes – always! The greater challenge for me and my colleagues remains the same as it has (in my case) for thirty-two joyous years in the professional business – to be as faithful to the composer as we can be, to ensure that every performance is better than the last, and to ensure that the learning which we have been privileged to acquire from working with some of the most enquiring minds in the music profession is passed onto the next generation. For, in the end, a vital part of our job as musicians is to ensure that the next generation continues to carry the torch, just as did those remarkable period instrument pioneers without whom today's musical world would be inestimably the poorer.

The conductor Robert King founded The King's Consort in 1980. In 2012 his orchestra releases its 100th CD and tours repertoire from 1580-1930 widely across Europe, with highlights including Bach 'Mass in B minor', Handel 'Deborah', Purcell 'The Fairy Queen' and 'Dido and Aeneas', Haydn 'The Creation', Mendelssohn 'Paulus', and Robert King's latest passion, the sacred music of Stanford and Parry.

www.tkcworld.org



Royal Philharmonic Society celebrates 200 years of excellence

The Board of IAMA recently voted to join the Royal Philharmonic Society (RPS) which celebrates its 200th anniversary this year. Members will be aware that many of the world's greatest artists have been honoured by this unique institution, situated in London, at the annual awards dinner at the Dorchester Hotel but the RPS is much more than that.

Did you know that Beethoven was commissioned for his Ninth Symphony by the RPS? Then there was Mendelssohn, Dvorak, Wagner and Stravinsky. IAMA would like to encourage members to get behind the anniversary celebration in enabling even more great activity to happen and thereby secure its future. You can join as a single member for as little as £30 or become a corporate member for just £500.

From the RPS desk:

We try to do things that make a **real difference** to young performers before they have the luxury of having a wonderful artist manager to support them, the RPS:

- buys instruments for conservatoire students who arrive at college minus the French horn or the viola they borrowed from their school for the last five years,
- offers financial help to outstanding performers with study opportunities both within the UK and abroad or
- mentors those at the start of their careers

We also focus on the repertoire, as without new music there is no future. Commissioning has always been at the heart of what we do, but, through our holistic programme for composers, the RPS also:

- Promotes second and third performances
- forges creative partnerships
- builds relationships between composers with their audiences

Underpinning all these good projects are our members – hundreds of individuals and companies who are passionate about classical music and want to ensure it will always be an exciting and vital part of our culture.

Please support our work to create a future for the music we love.

Rosemary Johnson
Executive Director

More information about our work and how to join can be found on the RPS website: www.royalphilharmonicsociety.org.uk

Post note: IAMA regrets to note the passing of the RPS's past Chairman and past Managing Director of Boosey & Hawkes, Tony Fell. Our sympathy goes to his wife, Janis Susskind.

News



Stephen Lumsden

Congratulations to Stephen Lumsden, Managing Director, Intermusica for receiving the ABO/Rhinegold Awards Artist Manager of the Year award. The award was presented on the 18th January 2012 at the Association of British Orchestras (ABO) conference in Liverpool. www.intermusica.co.uk



Kjell Wernøe

Kjell Wernøe, Director of Pro Arte International Management in Norway was awarded the Kings Medal of Merit (silver) that was held at a ceremony at the Logan Theatre, Bergen on 29 September 2011. IAMA

would like to add its congratulations and we are sure many members would too. www.proarte.no



Barry Kempton

Barry Kempton, Chief Executive of the City of London Sinfonia said goodbye to the UK and moved to the United States of America where he is now Artistic and Executive Director of the Schubert Club, an arts organisation based in St Paul Minnesota. www.schubert.org

Report on the Association of Asia Pacific Performing Arts Centres (AAPPAC) held in Melbourne, Australia 19-21 October 2011

In this business we all need to take every chance to improve our understanding of current practice and build our worldwide network. The Association of Asia and Pacific Performing Arts Centres (AAPPAC) Conference entitled "Precinct" held in Melbourne in October provided a near perfect opportunity to do this. Hosted jointly by the Arts Centre and the Melbourne Recital Centre, which both sit in the midst of the major Melbourne Arts enclave, the conference provided a concentrated and interesting meeting for delegates. With welcome messages from the Premier of Victoria and the Lord Mayor of Melbourne the 3 day programme thrust delegates into back to back sessions airing viewpoints on all elements of running performing arts centres and came at a time when Melbourne was buzzing with performances programmed in the Melbourne Festival. Full members of AAPPAC comprise performing arts centres throughout the region including Australia (8 arts centres) China (5), Hong Kong, Macau, India (2), Japan (3), Korea (5), Malaysia (2), New Zealand, Singapore, Taiwan (2), Thailand and The Philippines.

This year's conference coincided with the 15th anniversary of the formation of AAPPAC which was instigated by Sue Nattrass AO, former CEO of The Arts Centre, Melbourne who gave the Keynote Address with a reminder that it was now timely to re-consider and review the aims and directions of AAPPAC. The mission agreed upon at the inaugural meeting was "The Association of Asia Pacific Performing Arts Centres is to be the pre-eminent, non-political organisation which will develop the arts and cultural industry in the Asia Pacific Region through the exchange of information, products and services, knowledge, staff and experience." This mission statement holds true today.

The Business Circle of AAPPAC has a membership of those who have a symbiotic working relationship with performing arts centres – including artist managers, producers, IT specialists and performing arts companies - and delegates came from as far afield as America, Canada, France, Russia and the UK. Also attending were members of the Australian Performing Arts Centres Association and individual members of Australian arts groups and institutions. This year for the first time IAMA (which is a Peak Member of the Business Circle) was able to bring a delegation of 8 people who, together with Atholl Swainston-Harrison, were

generously funded by UK Trade and Investment. This was a project supported with great foresight enabling artist managers from Europe to gain knowledge about working in the Asia Pacific region and to develop their networks which will stand them in good stead for many years to come. As a professional development opportunity this was second to none. This year AAPPAC also welcomed both the Chairman of the New York based International Society for the Performing Arts (ISPA) Susan Stockton, President of the Fox Cities Performing Arts Centre and David Baile the CEO of ISPA.

The importance of connecting with and developing knowledge about the Asia Pacific region can't be overstated. A number of countries with very new high tech performing arts centres are showing that in their building of new centres, presenting major events throughout the year, hosting meetings such as AAPPAC and engaging in the discourse of how to make our business more interesting, effective and financially viable, they are a force to be reckoned with. This makes the Asia Pacific market an extremely important one not only for regional colleagues but also worldwide. There is a lot to learn from one another and it is in an environment like this conference that such information exchange takes place – formally in conference sessions and informally in the many opportunities for networking we were given.

Guest speakers and session moderators came from a broad spectrum including Professor Rob Adams, Director of City Design Division in Melbourne; Rocco Yim, Architect whose Hong Kong firm has been involved in the design of a number of major arts buildings and precincts; Brett Sheehy, Artistic Director, Melbourne Festival; Tim McFarlane, Managing Director and Producer of The Really Useful Company Asia Pacific; Steven Wolff, Founding Principal AMS Planning & Research Corp and Audience Insight LLC in USA; Philippe Magid, Associate Executive Director, The Australian Ballet; Atholl Swainston-Harrison; Susan Stockton; David Baile and many more in sessions on subjects as diverse as "21st Century performing arts centres – how do we make cultural connections across the region"; "Performing Arts Centres and cultural precincts – what is the master plan for the future?"; "What are the implications of a digital world for artists and audiences?"; and "What do Festivals add to a year-round programme?"

A special session for the Business Circle members got to the core of the subject when the topic discussed was the "Opportunities for doing business in the Asia and Pacific Region"; and many interesting and useful ideas and suggestions were raised. The outcome was reported back to the final session of the conference – a Dialogue between all delegates. From this emerged very useful intelligence on the general direction of the arts centres and what product venue programmers were seeking in the coming years, a particularly useful guide for producers and artist managers. We wound up with a pretty unanimous view that the Melbourne conference had achieved its goals at a very high level of organisation and content and had been an excellent platform for developing and cementing business relationships in the region.

The conference closed with a glamorous and entertaining gala dinner held on the stage of the State Theatre of the Arts Centre, providing a final opportunity to cement friendships and exchange views before the curtain came down on AAPPAC 2011. The next conference will be held in Taipei 25-27 October 2012.

For IAMA delegates the trip to Australia was capped off with a two day working visit to Sydney during which delegates had special tours of The Sydney Opera House and the City Recital Hall, a lunch in the Opera House Boardroom hosted by CEO Richard Evans, and a full day of activities at the Australia Council for the Arts during which there was an opportunity to meet the CEO and senior staff as well as representatives of many client organisations who would be particularly useful contacts for artist managers.



Virginia Braden
IAMA Honorary Life Member
November 2011



Members Focus Groups: An ongoing initiative work group for 2012

Two focus group teleconferences have been held recently bringing together members to give their overview of the business situation and how they see things from their perspective. The response has been positive, not least due to the sharing of ideas and suggestions on how the Association can be more helpful. Knowing you are not alone is a support to many and so often one doesn't make enough time to reflect and bounce ideas around with one's peers. IAMA will be continuing with this tele-meeting format which brings together 5-6 people from different countries - without cost to them for a 45 minute discussion. Any outcomes are circulated to the Board.

The following points have been raised from the meetings:

1. IAMA to make the point to the Musicians Union in the United Kingdom that subsistence payments to musicians were out of line with other European costs which prevented touring from being affordable. Extras like porter costs and other payments meant that budgets were never simple and clear with so many "union additions".

2. Early Music Touring, particularly in Eastern Europe, has decreased significantly over the last three years.
3. Opera casting decisions were becoming more short-term with the result that one has to react very quickly. It can either mean artists are not available or what seems like a quiet time suddenly becomes very busy.
4. IAMA should offer more practical seminars e.g. PR, marketing, IT help sessions.
5. In addition to the start-up company mentorship programme, IAMA could offer more mature companies a strategic service analysis to members using selected and neutral consultants who could offer advice and support and if necessary recommend further specialist advice.
6. IAMA should encourage member companies in countries to meet regularly together as this could be constructive in dealing with more difficult times.

7. Future teleconference calls need to be internationally based with selected companies who would not be in direct competition with each other. The network of international members was regarded as a major asset of the Association.

8. More help with A1 and taxation issues

Following on from point 6, we congratulate some of the Vienna managers for also forming their own meeting. Well done Keith Hoare-Mayler (M.A.M. Management) for getting a group together! We encourage other members to do the same and we are more than happy to facilitate the opportunity. Let us know the outcomes too!

If you are interested in being included in a future teleconference meeting, please e-mail Marlena: ms@iamaworld.com.



Report from Arts Management in Sydney: The Classical Music Scene in Australia in 2011



The current classical music scene in Australia is best described as "fluid", probably in keeping with much of the rest of the world. What is not always understood outside Australia is that in our small market consisting

of only eight full time orchestras, seven fully professional opera companies and one major choir for example, every change of artistic leadership has a profound effect on managers and the artists they manage. The many recent changes include the appointment of Richard Mills at Victorian Opera, Tim Sexton at State Opera of South Australia and Lindy Hume at Opera Queensland. New artistic directors for both West Australian Opera and the Queensland Music Festival will be appointed before Christmas. Other new appointments in

2011 include Evan Kennea, formerly Program Manager of Music at the Perth International Arts Festival, as Executive Manager of Artistic Planning at West Australian Symphony Orchestra, replacing Marshall McGuire who is now Director of Artistic Planning at Orchestra Victoria in Melbourne. There are also new faces at the festivals. Lieven Bertels is the Director Designate of Sydney Festival 2013, David Sefton will succeed Paul Grabowsky at Adelaide Festival and Jonathan Holloway has taken over as Perth International Arts Festival's Artistic Director. Brett Sheehy too is moving on from Melbourne Festival, so this position will need to be filled for 2013. We have luckily not experienced the savage funding cuts made in some European counties. In fact the Queensland Government's ambition for Brisbane to be the cultural capital of Australia has resulted in more generous arts funding and the decision to bring Opera Australia to Brisbane in 2012. Meanwhile Opera Australia is

mounting an AUD\$11.5 million Bregenz style La Traviata on Sydney Harbour sponsored by Events NSW and Japanese businessman Haruhisa Handa's International Foundation for Arts and Culture in 2012 and the AUD\$16 million Ring Cycle in Melbourne in 2013, largely funded by a donation from Lonely Planet founders Maureen and Tony Wheeler. Sadly, Pinchgut Opera has failed to attract Australia Council funding next year and Pacific Opera, which offers performance opportunities for young singers, has lost its corporate sponsor. The smaller orchestras, ensembles and choral societies are also struggling.

Judith Alexander
Director, Arts Management
Sydney, Australia

New initiative: Heads-UP: Business Assessment Advice

IAMA already offers start-up companies a mentor to take them through the early years of business. This scheme is offered to all companies under three years upon accession to membership and a choice of mentor is made - in discussion with the member and with regard to proximity. Although these days technology can offer more flexibility, it can never replace meeting somebody in person.

The Board has considered a further scheme called **Heads-Up: Business Assessment Advice** to members with the launch in 2012. It will be along the lines of a consultation scheme to assist members in their business strategy.

How will it work?

If a company is in need of outside help about its strategy or even how it goes about things in day to day business, it can put in a request to

the IAMA office. There are a number of senior people in the business in various countries, no longer involved in the artist management business who will be prepared to act as consultant with you in person. Some of these costs may be supported by IAMA. We recommend that a day be set aside with the candidate who can drill down into aspects of your business and come up with a list of recommendations if there are any to be made.

If further expert advice is required, a list of company expertise will be proposed to the member who can then take further action as and when it suits them. All cases will be treated in confidence.

If you would like to register your interest, please contact the Chief Executive, ash@iamaworld.com

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Caroline Phillips
Caroline Phillips Management