Dear Colleagues,

As Chairman of the Association, it is always a pleasure to deal with the membership in the role I have been elected for and fascinating to get a new perspective on the profession. In our deliberations on a new membership fee structure which we will again consider in September for 2017, one is always made aware how intricate the fabric of the music business is and how important the Affiliate members are to the Full members and vice-versa. We see this intricate pattern in our daily working lives and it is no different too in the professional network IAMA offers.

In this newsletter we have a number of important items to bring to your attention including our recent research, retirements of senior people in the business whom we will all miss very much, legal matters and our forthcoming events for your diary.

Please consider coming to Toronto in November as it offers you the option to meet a gathering of people you are not used to seeing at an IAMA European conference and this means opportunity - please don't miss it if you can make the time.

Many thanks to Peter Tra, of TivoliVredenburg, who hosted us for the April conference and created a special time that many of us will remember for some time to come. The Dutch members were one of the largest supporters of BACA becoming IAMA and we are pleased to return to Holland after an absence of 18 years. Thanks to Carlo Cavaletti (Cavartests - Cavaletti Artists Management), Christian May (Melos Konzerte) for mounting the Italian meeting in November last year too - an initiative we hope to continue and widen in regional scope.

There have been some important events recently: the near collapse of the European Union Youth Orchestra; the European Broadcasting Union’s role in the application of tax on German artist management companies; the vote by the UK to leave the European Union and the increasingly varied responses by promoters across Europe in the acceptance of A1 certificates. Added to this is the role of public broadcaster in our profession – the BBC Store to begin with and Latvian public procurement vs data protection. Our office in London has a full agenda and no doubt more information will flow in the near future.

We have a change of staff and sadly note that due to family circumstances Jenny Hopkinson has decided to resign her position. We wish her and her husband Christian much happiness with their new son, Sebastian. We welcome Michael Robson-Kiernan who is now in the confirmed position of Manager: Administration and Operations.

I hope to connect with many more of you in the near future

Aino Turtiainen-Visala, Chairman,
International Artist Managers’ Association

IAMA Award 2016

On 9 April, the International Artist Managers’ Association Award 2016 was presented to Sally Groves in recognition for her life-long work in promoting and publishing composers and new music at Schott Publishing, an IAMA Affiliate member company. The occasion was the closing dinner of the 26th IAMA International Conference at TivoliVredenburg, Utrecht where the IAMA Chairman, Aino Turtiainen-Visala (Fazer Artists, Helsinki), paid tribute in her in an address which highlighted Sally’s dedication and passion which had inspired those she worked with and those members of the public who were the ultimate winners of her work. Adding to the Chairman’s words was conductor Markus Stenz, who paid tribute in his professional and personal capacity, speaking of his admiration for Sally.

Sally Groves, winner, International Artist Managers’ Association Award 2016
ClassicalMusicArtists.com

Did you know

• There are over 7000 artist listings of who represents whom?
• That over 23,000 make use of the site?
• That you can place your artist press release on the website and reach even more people?

COMING TO YOU
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iama
in collaboration with Ontario Presents
10 -12 November, 2016
Cultural Crossroads

INTERNATIONAL EXCHANGE FOR
THE PERFORMING ARTS

CINARS
17
NOVEMBER 14 -19 2016
MONTREAL QUEBEC CANADA

1500 DELEGATES
40 COUNTRIES REPRESENTED
150 SHOWCASES, WORKSHOPS & EVENTS

CINARS.ORG
IAMA Toronto 2016: 10-12 November 2016 in collaboration with Ontario Presents “Cultural Crossroads”

Chairman: Chris Lorway, Executive Director, Stanford Live and Bing Concert Hall

The Classical music business meets in Toronto from 10-12 November 2016 with the second presentation of IAMA’s international conference in Canada to be hosted by the Koerner Hall, Roy Thomson Hall and the dramatically beautiful Aga Khan Museum. Presented in collaboration with Ontario Presents, the artist management community invites promoters, presenters and all those in the professional music business to join this unique event set in one of the most dynamic arts cities in the world.

With an emphasis on our diverse and changing societies, the issues surrounding the sustainability and value of classical music in our locality will be an important discussion strand throughout the seminar sessions. Added to this will be a comprehensive showcase list of emerging talent including opera singers, instrumentalists and composers carefully selected by the organising committee in Canada.

The keynote interview will be conductor, Peter Oundjian and artist, Kinan Azmeh with a strong list of speakers including:

Josephine Ridge, Artistic Director, Luminato Festival; Emmanuel Hondré, Artistic Director, Paris Philharmonie; Alicia Adams, Head of International Programming, Kennedy Centre; Adrian Fung, Toronto Symphony Orchestra; Peter Maniura: Director, Digital Strategy, BBC; Kim Gaynor, General Director Designate, Vancouver Opera, to name a few to date.

IAMA Affiliate member, the Toronto Symphony, will perform a programme conducted by Peter Oundjian with soloists, Teng Li, viola, Inukshuk Aksalnik and Pauline Pemik, throat singers, including works by Patrick T. Carrabrè, Sibelius, Walton and Ravel.

Edna Landau will be awarded IAMA Honorary Life Membership at the opening welcome for a lifetime of dedicated work in artist management.

Delegates coming to the conference have also a special invitation and rate from CINARS, whose conference follows the week after in Montreal. Details can be found on www.CINARS.org

Registration is open: www.IAMAworld.com
Perhaps, the most commonly quoted Goldwynism is “a verbal agreement is not worth the paper it’s written on”.

But, from a legal point of view, in most cases a verbal agreement is, in principle, as legally binding as one that is “reduced to writing”.

There are exceptions: a will; the transfer of real estate; and a deed – an agreement which does not require “consideration in money or money’s worth” for it to be enforceable – must all be in writing.

An English law from 1677, the “Statute of Frauds”, provides the historical basis for present day written contract requirements.

The aim of written contract rules remains, as it did in the Seventeenth Century, principally to avoid fraud or any “misunderstanding” by requiring written evidence of the main commercial terms of an agreement.

This legal goal makes sense as a practical objective also, since most disputes arising from verbal agreements generally lack an objective account of the key contractual terms when they are tested in court.

Although other types of contract may be oral, it is always advisable to “get it in writing” to ensure that both parties understand their obligations. If court enforcement is subsequently required, a written contract, correctly drafted, records the parties’ respective rights and avoids a “he promised this, I agreed that” dispute.

So far as music managers and their artists are concerned there are two main areas where a written agreement is desirable – in fact, I would argue, essential.

Management Agreements

Whilst many managers are of the view that there is no point in having a written representation agreement with their artists and “always work on a handshake” this can be a recipe for disaster especially if an artist becomes successful and conveniently forgets the time and effort invested by the manager in the early stages of his or her career and forms the view that he or she would be better off with new representation.

Whilst the courts will not generally enforce “a contract for personal services” and accordingly an artist can “fire” the manager it is, nevertheless, reassuring to know that in such
circumstances the manager’s on-going management commission entitlement on agreements negotiated and concluded by the manager during the term of the management agreement is protected and will remain payable in accordance with its recorded, written terms.

In the absence of a written agreement and in the heat of a dispute the parties can often find it difficult to accurately remember - or can conveniently forget - what, in fact, they agreed when they commenced working together.

So a written management agreement should always be prepared and detail the following key commercial terms:

- the parties to the agreement
- the duration i.e. the Term of the Agreement
- the Territory covered by the Agreement
- the personal services to be rendered by the Manager (in particular where the manager’s services are made available through a limited company there will usually be a key-man clause requiring the individual manager to be available at all reasonable times to carry out the company’s obligations to the Artist
- who will sign contracts with third parties – this will generally be the Artist personally and not the Manager
- the commission rate payable to the Manager and when it is due
- the deductions which will be made from the Artist’s gross income prior to the calculation of the manager’s commission
- what items are not commissionable, for example recording costs and touring support
- the expenses the Manager is entitled to claim and the procedure for their approval and reimbursement
- who will collect the Artist’s income – the manager, the artist or an accountant
- confidentiality provisions and ownership of the Artist’s personal materials post-Term

Very importantly, the written agreement will also confirm the Manager’s post-termination commission entitlement – how much commission will be payable; on what sources of income; and for how long?

**Group Agreements**

The other occasion relevant to a manager’s dealings with an artist when a written agreement is merited is where the artist comprises more than one individual working together, for example as a trio or quartet.

Where individuals work together “with a view to profit” this can give rise – sometimes unintentionally - to the legal concept of a partnership agreement even though the parties may have had in mind a looser, joint venture, arrangement.

A partnership agreement can come into being as soon as the forgoing scenario occurs – working together with a view to profit – whether or not the agreement is recorded in writing so it is desirable to regulate matters in writing between the members of the group to avoid any possible future confusion or disagreement as to what legal relationship they intended in fact should exist between them.

If it is the intention that the individual members of the group will indeed work together as partners (and thereby be jointly and severally liable for the losses of the business) a written partnership agreement should record the following key commercial terms:

- the names of the partners
- the duration i.e. the Term of the Agreement
- the Territory covered by the Agreement
- the Percentages of ownership of each partner
- the distribution of profits and responsibility for losses
- the Ownership of the Name under which the partners are performing (or “trading”) and what is to happen to the Name after one or more partners leave
- a description of the duties of each partner
- the decision making process
- dissolution and the consequences of the death of one of the partners – who will own his or her partnership share

An example of how, in the absence of a formal group agreement, things can turn sour when artists fall out can be found in the celebrated 1999 case of Hadley v Kemp.

Three ex-members of the group, Spandau Ballet, sought to be treated as joint authors of the songs written whilst they were performing as the group and in which they claimed a share of the copyright.

The claimants, Tony Hadley, Steve Norman and John Keeble alleged that they had a binding verbal agreement with the band’s keyboard player and singer, Gary Kemp dating back to 1980 when they were just starting out which gave them a one-twelfth share of publishing royalties from hits such as “True” and “Gold”, and that even if there was no written agreement, their contributions to the records still entitled them to share in the publishing income.

The band’s songs had been composed at home by Mr Kemp but were then learned and played by the claimants, who added their own interpretation to the performance. But Mr Justice Park said that in the absence of a clear agreement to the contrary the claimants’ bid “failed in its entirety”.

Their contribution as performers was not in his view a sufficient original contribution to the creation of the songs for them to count as joint authors.

How different things would have been had the band entered into a written agreement when they started out as a band and when, in their words, they considered they were “all for one and one for all”.

As a gloomy Tony Hadley so succinctly put it following the rejection of the claimants’ claim: “Let this be a serious lesson to any up-and-coming artist or band. No matter how good mates you are or whether you were at school together, get a contract.”

Managers would be well-advised to always bear this in mind when guiding and advising their artists as to how they should structure their business affairs.

Accordingly, expert professional advice should be sought from a lawyer or accountant skilled in drafting appropriate documentation at the earliest opportunity.

Irving David leads the Media and IP Group at IAMA Affiliate Member, DWFM Beckman, Solicitors. For more information on this topic please contact him at:

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For most of the members, Doha is not an immediate city that comes to mind for western classical music but there are significant developments in Qatar that now mark this region as one with identity and a determination to take its place as a destination for both business and tourist traveller.

The football world cup in 2020 has created a focus for both infrastructure and profile to make the city of Doha a showcase capital for the world to see with already impressive results. The new strategic plan in place provides a roadmap until 2030 and it places culture on top of the list. Project investment is set to be around US$5.7 billion and an overall investment into tourism at an eye-watering US$45 billion. As culture is part of the Qatar Foundation’s remit, the fostering of local talent and creativity is a key driver to balancing the longer-term objective to move away from dependency on a carbon economy.

The Emir of Qatar, Tamim bin Hamad Al Thani is confident of guiding the city of Doha as a viable tourist and cultural hub. The Qatar Fine Arts Society, Visual Art Centre, Qatar Photographic Society, Childhood Cultural Centre, Theatre Society and Qatar Music Academy are all part of the completed Katara (Cultural Village on the West Bank) along with an impressive amphitheatre where the first opera, Aida, was first performed in 2012. Kurt Meister, the former managing director of the Bavarian Radio Symphony Orchestra, was invited by Sheikha Mozah to create an orchestra of international standard and recruited players from over 30 countries. In 2008, Egyptian conductor Nader Abbassi was appointed Musical Director and Lebanese musician Marcel Khalife became the artistic director and resident composer.

The QPO’s inaugural concert was held in Doha on 30 October 2008, conducted by the late Lorin Maazel. The 101-player orchestra’s home is now the Opera House and has a particular remit in advancing its role in the promotion of Middle East composers; the orchestra now has nearly forty such works in its repertoire. In addition to its Qatar season of 50 concerts, the orchestra has also toured internationally, in the Middle East, Europe, the United States and they will visit China next year.

“As we’ve become better-known internationally it has become even more important that we tour every year. The orchestra is already playing at a very high level. We need to work to maintain that level in the face of financial pressures, which of course there are in the Gulf in an environment of low oil prices.
In our early years Lorin Maazel was particularly active in our touring, as we played in Milan (La Scala), Kennedy Center, London, Paris, Palermo, Vienna and, before the war, Damascus. More recently we had the extraordinary experience of playing for the United Nations General Assembly in New York, the BBC Proms in London, Rome’s Santa Cecilia Hall for two years running and Linz’ Brucknerfest. In a few months we visit five cities in China, and other tours are in the works as well. We’ve always had a special relationship with Dmitrij Kitajenko, and recently we surprised him after a concert in front of our audience, naming him Conductor of Honor.

We’ve always played music from the Arab world in some of our concerts, and recently we’ve played more music from our home of Qatar. Last year we premiered and recorded music of Qatari film music composer, Wael Binali. And a few weeks ago we filmed music by a Qatari composer of popular music, Dana Alfardan. Remarkably, the music was filmed in such places as the terminal of Doha’s Hamad International Airport, on the runway in front of Qatar Airways airliners, and the sands of Qatar’s desert.

Speaking of recording, we see this as a big part of our future—a necessary part of our future—both for films and for classical music. In a partnership with Metropolis Studios of London, a beautiful set of studios has been built here in Qatar. We’ll be spending more and more time there.

To so many people this all seemed unlikely when I first came here in 2007. As we complete our first decade, we are now seen as a constant rather than a novelty. These days an overwhelming number of musicians—many of them already in top orchestras—apply for our auditions. And tickets are scarce—we’ve sold out 23 of the last 26 subscription concerts. But just as there are hundreds of construction cranes across Doha, we’re still building!”

Dr. Bruce Robinson
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As we’ve become better-known internationally it has become even more important that we tour every year
Full member survey results:

We offer a number of benefits to Full members. Mark your top 5 you think are of core value to your membership:

- Professional Code of Conduct
- Voting rights in the... (not visible)
- Access to a mediation service
- Claims and insurance
- Legal and tax services
- Access to financial services
- Fee reductions on tax returns
- View access to... (not visible)
- Free listing of... (not visible)
- Recent and upcoming events
- Immigration advice
- Information and newsletters
- Social functions

Do you feel more confident working with a company that is another IAM member?

- Yes
- No
- Not sure

Do you think the commission model alone will sustain your business in the future?

- Yes
- No
- Not sure
The recent Full member survey served as a useful backdrop to the panel session that was held in Utrecht on business models in artist management. The purpose of this survey was to establish trends and attitudes within the sector.

Core benefits valued by members:

1. **Tax and legal helplines**
   - **Comment:** The use of these helplines have been increasingly utilised by members with an increased associated cost. Fortunately, to date, we have been able to manage the expense.

2. **Code of Practice**
   - **Comment:** A close second after helplines, this is a positive signal. Members do use the Code to self-regulate differences and it is essential when we are called in to resolve disputes.

3. **Information and newsletters**
   - **Comment:** We have taken the step to send more frequent messages and changed the branding of each. Members said they don’t like long messages – we agree!

4. **Classicalmusicartists.com**
   - **Comments:** This is a priority for the IAMA board and as a shared project with the European Association, we have seen a decline of representation disputes over 16 years from over 1000 cases to a handful over a year. It is a great tool for the promoter and invaluable catalogue of “who represents whom” for members and promoters.

5. **Access to immigration advice and to a mediation service**
   - **Comments:** There is scarcely a day that goes by without an immigration query. The mediation service we offer has been effectively used but we cannot offer the service between a company and a client. Our relationship is with the member company only. If an artist moves to another company, we ask that the outgoing manager be honest to the incoming manager about any outstanding issues. We have found that serial problems are caused by not keeping communication real between the incoming and outgoing manager with the result that often the once new manager becomes the outgoing manager, they regret not acknowledging the problem in the first place.

6. **Some suggestions from members:**
   - **6.1.** Could IAMA not provide mentorship possibilities?
     - **Answer:** We do – both for starter companies and those more established. Ask us if you need discreet and confidential partnering.

   - **6.2.** It would also be good if IAMA was more active on Facebook - not sure we are making the most of that at present in terms of sharing information, or even just alerting people to new information on the website. I think it could be used to strengthen the feeling of a community.
     - **Answer:** We keep Facebook for our social activities and we have over 1000 followers – and growing. Interestingly, when we posted alerts about business information on Facebook in the past, we got little response but post a picture and a social event, the increase in likes is astonishing. We will always monitor use of the site.

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**SOME STATISTICS:**

- **66%** felt more secure dealing with another member company but **22%** were not sure
- **71%** felt unsure or said no that the commission model alone can sustain the artist management sector
- **80%** felt unsure or said no that the commission model alone will sustain their business
- **47%** said they do not charge for services beyond commission but nearly **40%** would charge sometimes
- **Only 13%** charge for services regularly above commission

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*continued overleaf*
Results

7. What are these extra services that are being offered?
PR, special projects, immigration and tax advice, administration charges, charges to artists for attending a conference; social media support and maintaining the artist websites

8. If you charge for services, do you think you will have to increase the level and variety of charges in the future to sustain your business?
Members were very unclear about this response. 25% said yes and a further 50% no or unsure. The following comments have been received:

8.1. We are responding to this difficulty in our industry by upping the amount of consultancy work that we can offer alongside our core business of artist management. I feel that the old model of artist management is in a difficult place and needs to be brought into the 21st century quickly if we are to survive. New models need to be developed and IAMA needs to lead with the advice it gives its members in that area please.

8.2. The business is getting tougher and I suspect that in the coming years most of us will change, to some extent, the way we charge. What I think is concerning is that previously this would have been a cashflow issue, but now I suspect it relates to profitability/viability.

8.3. We started at an early stage to diversify our artistic offer and to hire more agents/managers with the spirit and the commitment of a small/medium agency and searching agents/managers who have the knowledge. That part is hard!

9. Commission rates:
9.1. Concert commission rates for singers
The median was 15% with a bias towards 20% rather than the lower end of 10% - 12.5%

9.2. Opera commission rates
The median was 10-12.5% with a bias towards 15% increasing since the last survey taken over 5 years ago. Only one company reported 20% and three reported lower than 10%.

9.3. Conductors: Concert engagements
The median was 15% with the highest charging 30% and lowest 10%. Members also reported a range between 15%-20% depending on no circumstances.

9.4. Conductors: Opera engagements
The median was 15% with a handful of members reporting 20%. There was a stronger bias in the lower end of 10% compared to concert engagements.

9.5. Instrumental soloists
For the first time, commissions over 20% have been declared with the top end at 30%. The median was unclear with roughly half reporting 15% and half the more usual 20%. A minority of members charge 10%

9.6. Chamber music ensembles
The median was 15% with a bias towards 20% at the top end. A minority reported less than 15%. The top end was 30%

10. Do you think there is any place for contractual exit fees (when an artist leaves to go to another management company):
Members were uncomfortable with the idea that young artists should face an exit fee but some felt it was worth a discussion. Is it legal? If the contract is agreed to, yes, but what members were concerned about whether it was really in the interest of the artist. The same responses were received when asked about an exit fee for an established artist. There was still reluctance by the majority to see that it was a useful or sensible step to introduce.

Affiliate member survey results

Earlier this year we conducted a survey of the Affiliate members which number around 120 companies, the majority of whom are based outside the United Kingdom.

What emerged as the top priority for the group were newsletters followed by the discount to the conference and the watchlist. The networking and events opportunities are much valued as expected.

We had a number of suggestions and questions which we address here:

Q: Why can’t IAMA think of helping Asian companies and agencies and apply the tax refund before the conference fee is collected?
A: The Association has to register itself as a business entity in each EU country it presents a conference in. Unfortunately, the rules are clear that we are obliged to charge VAT on all fees but all businesses in the EU can just claim it back from their national Treasury. We do have a number of complaints from delegates about applying VAT but it’s not ignorance as suggested as we always seek professional advice. We can always point you in the right direction if you need to claim VAT back.

Q: If our collective buying power could achieve a greater range of discounts through hotel chains, or an advantageous relationship with an airline (discounts/points), that would be helpful.
A: This is a good idea in principle and we used to do a lot more in this regard but hotels and the internet have made any paper agreements worthless. Even our conference hotels come at prices that can be challenged by the internet. The airline profitability within Europe is the lowest in the world due to competition (4.6% - up from 2015) and that is very slim when it comes to absorbing currency fluctuations and other risks the industry faces. It is for this reason that we don’t embark on this offer. We have investigated but it really cannot work without substantial guarantees.

Q: Can we not have “pitch” opportunities to present the interest of the artist. The same discussion. Is it legal? If the contract is agreed to, yes, but what members were concerned about whether it was really in the interest of the artist. The same responses were received when asked about an exit fee for an established artist. There was still reluctance by the majority to see that it was a useful or sensible step to introduce.

Nearly 80% reported that they felt more confident dealing with an IAMA member in business dealings.
The 27th IAMA International Conference will be held from Wednesday 5 April to Friday 7 April 2017 at the Philharmonie de Paris

Conference Chairman: Gaetan le Divelec (Askonas Holt)
Booking opens January 2017

Thanks after the 26th IAMA International Conference:

We would like to offer our sincerest thanks to Peter Tra and the team at TivoliVredenburg for their superb hosting of the recent conference in Utrecht. Thanks also due to Hannes de Vries, GE#Sharp (committee member), sponsors and speakers for making the seminar programme so successful.

Around half of companies attending were non-members but all delegates commented on the standard of food, the sessions, and the event space.

If you didn’t hear any of the sessions, they are on-line on the IAMA website.
Check out our facebook page for photographs.

SOME FEEDBACK:
• 75% of delegates thought the conference was value for money and only 2% saying it was not value for money
• Just over 50% found the messaging system useful
Chairing a session at the IAMA conference is always an interesting experience. I hadn’t done it for a while and I was pleased to be asked to step in when Andrew Green sadly became unavailable. So, Mr Brown replaced Mr Green – perhaps our colleagues James Black and Robert White were also considered, but rejected for fear that their views would be too inflexible!?

Anyway, down to serious matters – the subject of this session was “The classical artist management sector will have to be more flexible in its models of charging and working. Time demands to service simple agreements has increased, the commission model is no longer working and the internet is taking over. What are your views?” I know that because the IAMA office told me so and because when I arrived in Utrecht it was printed in the conference brochure, which seemed admirably consistent and reassuring. Despite the relatively short notice, I had supplied the speakers with notes on the two main subject areas, together with some early results from the recent membership survey, relating to service simple agreements has increased, the commission model is no longer working and the internet is taking over. What are your views?” I know that because the IAMA office told me so and because when I arrived in Utrecht it was printed in the conference brochure, which seemed admirably consistent and reassuring. Despite the relatively short notice, I had supplied the speakers with notes on the two main subject areas, together with some early results from the recent membership survey, relating to commission and fee-charging. At the appointed time I therefore took to the stage full of confidence that we had a well-prepared session ahead of us, indeed the only one in the conference. So far, so very good then – this was the session for the IAMA members.

I was determined not to make the mistake that some chairmen make (remember Norman Lebrecht (2013) for example??) and confuse my role with that of the speakers. As well as Ben, we had Peter Hosek (a commercial promoter), Bettina Mehne (a social media proponent now, but with experience as a classical promoter and manager) and Niels Aalberts (a popular music journalist and highly successful marketer) on the panel, so we had a good, broad, spread of knowledge and experience. Everyone seemed very positive and enthusiastic and as we embarked, I felt sure this would be an interesting and insightful examination of our traditional business model, with some visionary ideas for how we might go forward.

From that moment onwards, I felt like I was trying to steer a car which had a mind of its own. As much as I tried to keep the discussion on course, it veered off in every conceivable direction, only occasionally returning to the designated topic. I hope it was not uninteresting, but I’m afraid we did not cover very much of the intended subject matter. Niels turned out to have a very negative view of classical music presentation and marketing and wanted to discuss an apparent “elephant in the room, no matter what the session was actually about. Peter, a very successful commercial promoter, probably chose the wrong audience to whom to suggest that artists could be paid as little as they would accept, thereby maximising the return for the manager and Bettina, of whom we are all of course very fond, cheerfully ignored my briefing and whatever the issue, promoted her social media platform as the answer. Ben, a fellow Yorkshireman and therefore entirely beyond reproach, stuck to the topic and put a strong and heartfelt case in support of the present commission-based model, which, interestingly, polarised opinion, both at the time and, I understand, in feedback.

I’m teasing some of my colleagues a little of course, and, in reality, they were not so different to many of the panel members we have at the conference. It’s a tempting opportunity to get one’s own message across, whatever that may be, and when the subject seems fairly dry and somewhat technical, it’s not entirely surprising that speakers wish to broaden it out. I was grateful to various members of the audience who allowed me to draw them in to the debate, notably Brian Taylor Goldstein, one of the sharpest minds in our business and a reliable “go to” person when audience participation is urgently needed.

So what would we ideally have talked about? Well, I can feel the heavy hand of the IAMA newsletter editor on my shoulder, so I will need to be succinct, but here are twenty (still) unanswered questions for future consideration:

• Will the commission-only model sustain us? (N.B. 82% of survey respondents say no, or not sure).
• Is fee-charging going to become more common? If yes, does this break the crucial “both on the same side” deal we have with artists in terms of results?
• If fee-charging is going to become more common, will this alter the decisions we make about who to represent? The ability to pay becomes a key criterion...
• What is the specific over-riding financial concern – cash flow or actual profitability?
• With an-ever rising administrative burden, notably in relation to international travel, is there at least justification for additional charges in relation to this workload?
• Boutique agencies are very much in vogue at present – what are the advantages and disadvantages of the model and how are they charging for their services?
• How effective is email as a sales tool now?
• Are promoters more or less accessible in person and on the phone than previously? How often do they travel to check out artists?

• How important is it for an agent to travel? It’s a huge line in most of our budgets...

• How effective is audio-visual material as a sales tool? If it is important, how can artists arrange this cost-effectively?

• Are promoters influenced by an artist’s level of activity and size of fan-base on social media (translating it into potential ticket sales)?

• What represents effective use of social media (i) by agencies and (ii) by artists?

• Which social media are used by the music industry and why? Does the music industry need its own social media channel, or is it too late for that?

• With easy communication and access to information, plus mostly paperless working, do agencies need offices? How many hours and how much energy and money is wasted travelling to work?

• In an international business, with agents working worldwide, do agencies need fixed working hours?

• How do promoters wish to be sold to? If they will only interact with agents they know well and like, or whose clients they need, how do new entrants to the sector get started?

• What promotional material and information do promoters need and how can agents support them in selling tickets?

• Is there any future for exclusive recording contracts in a world where consumers expect to be able to access everything cheaply or for free on the internet? Are the labels simply on the wrong end of the argument? How should agencies adapt to this scenario?

• Do we and our artists simply have to accept that many performances will now be recorded and broadcast, and that we should no longer expect to be paid for this – or are the broadcasters, labels and employers taking us for fools, using the argument that it is “good promotion”?

• What is coming next in terms of technological change and what opportunities will it create?

Now that would be an interesting session sometime!

James Brown, Hazard Chase
We welcome a new staff member: Michael Robson-Kiernan

Michael gained a First for his BA in Music at the University of Bristol and subsequently a Distinction for his MA in Musicology at the same institution.

After university he worked for the Monteverdi Choir & Orchestras as the Administrator before serving as maternity cover for the role of Manager: Administration & Operations at IAMA. He now takes on this role on a permanent basis.

Outside of work Michael sings in choirs (mainly in the Philharmonia Orchestra’s choral concerts) and small-scale opera productions, conducts whenever possible, and plays the piano.

Retirements

Jilly Clarke
Jilly joined Harold Holt in 1989 as Martin Campbell-White’s assistant (prior to Harold Holt’s merger with Lies Askonas in 1998, to form Askonas Holt Ltd).

“I have loved every moment of working for Askonas Holt and having the privilege of working with some of the greatest artists of our time. I have enjoyed partnering with each and every one of them as their careers develop. I arrived at Harold Holt thinking I’d just be there for a few months…”

Chris Knowles
Chris joined BACA on 30 January 1991 and has continued as a member ever since as Musicmakers. Chris closed his office in July 2016 but he will continue with music, investing in the next generation of artists.

“The end of July marked the retirement of Chris Knowles of Musicmakers. Recognised and respected for his ‘old fashioned’ values, supportive of both colleagues and his artists - whom he always endeavoured to put first - he will be much missed. Having managed the careers of singers internationally for well over two decades he is moving on to new professional horizons.” – Helen Sykes, Helen Sykes Artists’ Management

David Sigall
David has served over 40 years in the Association and retires from Ingpen & Williams this year. He continues as an IAMA board director until the end of the year when his term will come to an end. A special thanks will follow in due course.

Doreen O’Neill
After 30 distinguished years in artist management, Doreen O’Neill retires from her position as Managing Director of Harlequin Agency. Doreen founded Harlequin from her kitchen table in 1986 with the aim to nurture and develop young Welsh talent. Since then, Doreen has given a guiding hand to many talented singers, conductors and instrumentalists and established Harlequin as a highly respected agency in Wales and beyond. We thank Doreen for her huge contribution to the music business over the past 30 years and wish her a happy retirement. Doreen has written an article reflecting on her work and it is published in full on the IAMA on-line news section in August.

Committee Chairmen:

Deborah Sanders
Nicki Wenham

Both the Opera and Media and Broadcasting committee will have new Chairmen for the next two years: Introducing:

Opera: Deborah Sanders, Rayfield Allied Broadcasting and Media: Nicki Wenham, Maxine Robertson Management

Both the Chairs have been tasked to broaden member involvement in both areas and, should you wish to raise an issue you think need wider attention, please e-mail the IAMA office and we will see that it is placed on the agenda for discussion.
The idea of an international meeting to be held in Italy and to address the musical situation in this country, five years after a similar one organised by the IAMA in Milan in November 2010, emerged in the course of a conversation held during a far-flung journey, at sea.

It was in the middle of the Baltic, on 26 April, 2015, that I found myself in friendly conversation with Atholl Swainston-Harrison, Chief Executive of IAMA, on the ferry from Estonia to Finlandia, returning from the Talinn-Day, organised at the end of the 24th IAMA International Conference in Helsinki.

Less than a month later, Atholl and I, along with Christian May of the Melos Konzerte Wien and with the vital and much appreciated support of Marlena Radaschitz at IAMA, were already at work.

The idea was certainly not to convene yet again simply to lament the disastrous state of affairs in Italy, of which we are all unfortunately only too well aware, but rather to react to the dramatic present situation, to concentrate on positive and practical activities undertaken and to bring people working in the field together to compare and contrast experiences (particularly important for our non-Italian colleagues) so that possible shared aims and strategies for the future could be identified.

The first, immediate confirmation of how strongly this problem is felt in Italy was the unconditional enthusiasm with which our invitation to participate as speakers was accepted. Under the expert guidance of Sandro Cappelletto, journalist and writer who, more than anyone else in Italy, has dedicated himself to the world of the Italian lyric theatres and to music production in general, the following all made important contributions: Filippo Del Corno, Assessore alla Cultura, Comune di Milano and, almost unique in Italy, an example of a politician who is also a fine musician and whose career as a composer and organiser spans many years; Cristiano Chiarot, wearing both his hats, as Sovrintendente of the Venice Teatro La Fenice and President of the ANFOLS (Associazione Nazionale Fondazioni Lirico Sinfoniche); Luigi Corbani, President of the Orchestra Verdi di Milano; Giuseppe Oldani, President of the ARIACS (Associazione dei Rappresentanti Italiani di Artisti di Concerti e Spettacoli); Marco Bisceglia, Consigliere Delegato of the Società del Quartetto di Milano which is a founder member of AMUR (Associazioni Musicali in Rete); Barbara Minghetti, President of the Teatro Sociale di Como and of AsLiCo, consultant with the Ente del Teatro Regio and of the Festival Verdi di Parma, Board Member of Opera Europa; Eleonora Pacetti, who has responsibility for the new project Fabbrica Young Artist Program at the Teatro dell’Opera di Roma.

But a further, major endorsement occurred on 9 November, when the Sala Verdi at the Grand Hotel et De Milan filled rapidly with a large number of interested and involved people: in first place numerous agents, naturally many from Italy, but also from further afield, and then Artistic Directors, Presidents and Sovrintendenti of Theatres and Orchestras, many specialist journalists (amongst others the directors of such prestigious periodicals as “Amadeus”, “Classic Voice” and “Suonare”, and Radio Vaticana), representatives of music publishing houses….and during the day many of those present made their contribution to discussions, including, for example, Carlo Fontana, currently President of AGIS (Associazione Generale Italiana dello Spettacolo).

Furthermore a third striking confirmation was derived from the comments and the reaction of participants during the course of the day, at its conclusion, as people left, and again over subsequent days, via a considerable number of e-mail messages: everyone was in agreement in expressing not only their satisfaction with the IAMA initiative but also the adamant hope that a similar event would be repeated soon.

Carlo Cavalletti
Cavartists

The Trustees and colleagues of the Borletti-Buitoni Trust are deeply saddened to announce the death of Franco Buitoni (82) on 16th August 2016 in Italy.

He was a man of great integrity who loved and supported the arts, particularly music, all his life. Our heartfelt condolences to his widow Ilaria Borletti Buitoni, who founded the Trust with Franco. He will be fondly remembered and greatly missed.

www.iamaworld.com
This Peer-to-Peer session was attended by around 30 people who included representatives from presenters, recording and PR companies, UK public body Rightster and the networking business Opera Musica alongside those of us from artist managements from around the world.

Opening with the feeling that every part of the business felt social media was someone else’s job, the ensuing discussions highlighted how far classical music was behind other disciplines in other areas of business as Kathy Domoney (Domoney Artist Management) said; “Visibility is Power”. Various points were expressed that included a need to understand audience expectations before sending anything out and a perceived tendency for promoters wanting to control whatever was sent. However, the reality of the amount of time used to service expectations causes time problems with its financial implications alongside those additionally raised by the several different formats and their rapid on-going technological changes quickly also came to the fore in our discussion.

This gradually led to a general feeling that after working out what needed to be achieved and the required strategy thought out to get there the whole social media area would probably be best outsourced to a specialist company and paid for by the artist. A most important point was made by Steve Long (Signum records), backed by Andreas von Imhoff (AVI- service for music), that it has to be the artist who writes the tweets (or equivalent) and not ghosted by any other party. Steve Long said that Signum advises its clients on how to use social media and there was a general feeling that young artists could do it cheaply themselves if given the right basic guidelines rather than paying for an outsourcer company. We were fortunate to all benefit from the presence of Opera Musica which as a carrier of social media networks explained the way their business worked and how it differed from other similar companies.

In conclusion, we felt that we needed to catch up fast with what is happening elsewhere in this area, based on the importance of artists using their own individual voice in a focused and targeted way in partnership with a specialised company or with provision of at least the right basic rules to achieve the appropriate level of self service.

Patrick Garvey, Patrick Garvey Management

Managing Social Media

A report from Patrick Garvey (Patrick Garvey Management) on the peer to peer session at the 26th IAMA International Conference: