WELCOME TO NEW MEMBERS

IAMA extends a warm welcome to those members who have joined the Association since the publication of the Winter newsletter:

FULL MEMBERS

SWITZERLAND

DTC Classics GmbH
PO Box 1301
Thun 71
CH-3000 Berne, Switzerland
www.dtc-classics.com

TURKEY

Papiculos international
12955., No. 1262 Kiyi, Istanbul 34395

CHRISTIAN GIAKOS, Mangement
www.papiculos.com

UNITED KINGDOM

Katherine Howard Public Relations
The Mill House
43 Bridge Street
Norwich

Tel: 01603 627100
kate@kathhow.com

International Public Relations company working in all fields of the Arts, offering over 20 years of experience and specialising in Classical, Opera, Jazz, Dance, Theatre and fourth media. A multi-disciplinary team of professionals, both in the UK and internationally.

AFILIATE MEMBERS

BELGIUM

Symfonieorkest Vlaanderen
Westmeers 74
B-8000 Brugge
Belgium

Tel: +32 50 84 05 87
www.symfonieorkest.be

Symphonic Orchestra

UNITED KINGDOM

Balthasar-Neumann-Chor & Ensemble
Address: 
Wallstr. 12
D-79098 Freiburg
Germany

Tel: +49 761 296 216
www.kulturprojekte.com

Management of all projects with Balthasar-Neumann-Choir and -Ensemble, touring, concerts.

GERMANY

Staatskapelle Weimar
Theaterplatz 2
D-99401, Weimar, Germany

Tel: +49 3643 755 346
www.nationaltheater-weimar.de

The 19th IAMA International Conference, Discover! was held at the beautiful Philharmonie Luxembourg between 23-25 April 2009. The committee chaired by Matthias Nadeke, Director General of the Philharmonie, led the content formulation and hosted the event with generous hospitality. Only 46% of delegate companies were IAMA members and around 38% from artist managements confirming the trend that more promoters and non-members are attending the conference than in the past.

Perhaps the most striking feature of this year’s conference was the special focus on health of the performer. We know today there is far more awareness of physical well-being and modern medical science has made great strides in addressing this aspect of tour life. However, psychological issues can still carry a stigma particularly artists’ performance anxiety or stress which isn’t a career problem solely. What can those who surround the artist do about it and what are the signs that can identify and draw recognition from the artist that help is required? If anything, those managing artists – from artist manager, orchestral manager to festival director, have a responsibility to be more aware of these and acting symptoms whilst knowing there are specialist treatments available. Performers must also be educated in the methods of approaches but most fundamentally know that they will enjoy the support of colleagues both on tour and the ground without fear of losing their confidence and professional esteem. The message during the conference was clear – must take care of our health. It’s never too late to attend to problems and it’s important that we get comfortable with the area of health and the promoters clear out for more information online as we build a database of professional help for members. We need member recommendations too!

Also present at the conference was a helpdesk for all delegates to receive specialist medical advice from the Zitha Gesondheits Zentrum in Luxembourg and a series of seminars designed with the delegate in mind to cope with airline travel, dietary issues, breathing techniques for relaxation and muscular pain management.

continued over

IAMA Conference 2009

The 19th IAMA International Conference, Discover! was held at the beautiful Philharmonie Luxembourg between 23-25 April 2009. The committee chaired by Matthias Nadeke, Director General of the Philharmonie, led the content formulation and hosted the event with generous hospitality. Only 46% of delegate companies were IAMA members and around 38% from artist managements confirming the trend that more promoters and non-members are attending the conference than in the past.

Perhaps the most striking feature of this year’s conference was the special focus on health of the performer. We know today there is far more awareness of physical well-being and modern medical science has made great strides in addressing this aspect of tour life. However, psychological issues can still carry a stigma particularly artists’ performance anxiety or stress which isn’t a career problem solely. What can those who surround the artist do about it and what are the signs that can identify and draw recognition from the artist that help is required? If anything, those managing artists – from artist manager, orchestral manager to festival director, have a responsibility to be more aware of these and acting symptoms whilst knowing there are specialist treatments available. Performers must also be educated in the methods of approaches but most fundamentally know that they will enjoy the support of colleagues both on tour and the ground without fear of losing their confidence and professional esteem. The message during the conference was clear – must take care of our health. It’s never too late to attend to problems and it’s important that we get comfortable with the area of health and the promoters clear out for more information online as we build a database of professional help for members. We need member recommendations too!

Also present at the conference was a helpdesk for all delegates to receive specialist medical advice from the Zitha Gesondheits Zentrum in Luxembourg and a series of seminars designed with the delegate in mind to cope with airline travel, dietary issues, breathing techniques for relaxation and muscular pain management.

continued over

IN THIS ISSUE...

- IAMA members survey results
- Report from League of American Orchestras
- German withholding tax
- It’s my Right
- Musician’s medicine
- Health and performance
Our keynote speaker, Ian Buruma, is well known in the world of journalism and publishing but is not so widely known in music circles. His views were expressed in a series of panel sessions with Martin Sander, covering a wide range of topics such as the recording industry, the role of developing countries, and the value of the concert hall experience. He was upbeat about the world of classical music so long as the total experience of the participating audience member was sufficiently rewarded.

This year’s IAMA award was presented at the gala dinner in the Philharmonie after a private concert given by the Orchestre Philharmonique du Luxembourg. Hans Landesmann is a well-known and respected figure currently holding the presidency of the Academy Bremen. In a private address, David Sigall (Ingpen & Williams) recalled his many achievements and his part in the role he had conducted for his professional career.

Other sessions incorporated into the programme included the novel idea of a ‘World Café’ – an interactive discussion forum which involved delegates meeting up and moving tables to discuss various aspects of the conference. They were led by the creators of the concept, Oliver Kochta-Kalleinen and Tellervo Kalleinen and performed by pianist Catroina Shaw.

Russia seems like an impenetrable market to many but it was one the conference committee felt important to highlight. Alexander Shalashov from the Russian ministry of culture, Alexey Parin (music critic), Alexander Koloturskiy (Sverdlovsk Philharmonic Society) and Tuomas Kinberg (Lahti Symphony Orchestra) all addressed the issues of working in Russia from their point of view. There were some divergences of opinion within the panel of what the complications can be, particularly those owned by the Russian side of things. It was clear that investment and relationships are important factors for anyone wanting to make the market.

The conference title Discover! also included new venues that have just opened or about to be opened in Europe. The context was set by an architect, Gabor Zoboki who designed the Budapest Palace of Arts and Rob Harris from Arup, the acoustic engineering company. Some and how we can help always remain a point of discussion and this was further developed by Helena Hillerström (Music Centre, Taiwan) and Binyan (Hong Kong Cultural Foundation).

Our thanks go to the sponsors of the conference: Philharmonie Luxembourg, Muziekcentrum Le Concertgebouw and Grand-Duché de Luxembourg, Mazzuz Antonio Wardrobe, Münchner Philharmoniker, Prague Sinfonie International Music Festival and Margaret Murphy Management.

Our thanks go to the sponsors of the conference: Philharmonie Luxembourg, Muziekcentrum Le Concertgebouw and Grand-Duché de Luxembourg, Mazzuz Antonio Wardrobe, Münchner Philharmoniker, Prague Sinfonie International Music Festival and Margaret Murphy Management.

Our thanks go to the sponsors of the conference: Philharmonie Luxembourg, Muziekcentrum Le Concertgebouw and Grand-Duché de Luxembourg, Mazzuz Antonio Wardrobe, Münchner Philharmoniker, Prague Sinfonie International Music Festival and Margaret Murphy Management.

The conference title Discover! also included new venues that have just opened or about to be opened in Europe. The context was set by an architect, Gabor Zoboki who designed the Budapest Palace of Arts and Rob Harris from Arup, the acoustic engineering company. Some and how we can help always remain a point of discussion and this was further developed by Helena Hillerström (Music Centre, Taiwan) and Binyan (Hong Kong Cultural Foundation).

Our thanks go to the sponsors of the conference: Philharmonie Luxembourg, Muziekcentrum Le Concertgebouw and Grand-Duché de Luxembourg, Mazzuz Antonio Wardrobe, Münchner Philharmoniker, Prague Sinfonie International Music Festival and Margaret Murphy Management.

One of the sessions devoted to health was a focus on stress and anxiety and the effects they can have on a career. David Sigall (Ingpen & Williams) and Dr Robin Hart, psycho-therapist, probed these issues during a panel session at the recent IAMA 2009 International conference.

I have long reflected on the notion of the difficult artist but it was not until I encountered Dr Robin Hart, a psychotherapist who was formerly a singer and actor, that a more complete picture of the performing artist began to emerge. Robin practices Cognitive Behavioural Therapy and recognises that musical performance anxiety on which he has recently completed doctoral research. Much of you will recall that Robin took part in the IAMA 2000 Conference and introduced the subject of musical performance anxiety to the profession.

As I suspect many of my colleagues too, I have a tendency to assume that because someone has chosen public performance as their job they are therefore immune to the peculiar pressures it imposes and the nervousness it can engender. This is manifestly not the case and I have given in a moment’s thought what would have realised how foolish this was. We all experience anxiety from time to time over various aspects of our jobs so why should performers be any different? We are all sensitive to scrutiny and criticism and we all seek approval for what we do. Artists, usually if not more so. Never forget, however, that in their case their job is public and they only get one shot at their work each time.

An element of nervousness and anxiety can, of course, be helpful in creating the positive energy necessary for high achievement. The problem lies when the energy created becomes negative. It seems that this negative energy can manifest itself in a variety of dimension-moods, panic attacks and other things manifested as very negative thought styles characterised by negative or irrational thinking, dour psychodynamic views, irrational belief systems and, worst of all, a physical impairment of the performance function.

I have very recently had the experience of an artist being diagnosed by a physician as suffering from a post-viral syndrome only to discover in the fullness of time that the symptoms were in fact psychosomatic and a few weeks with Robin helped him to deal with the problem. Cognitive Behavioural Therapy does not involve deep psycho-analysis or long term therapy and it offers practical techniques in dealing with the various symptoms manifested by anxiety.

The creators of the concept, Oliver Kochta-Kalleinen and Tellervo Kalleinen and performed by pianist Catroina Shaw.

Russia seems like an impenetrable market to many but it was one the conference committee felt important to highlight. Alexander Shalashov from the Russian ministry of culture, Alexey Parin (music critic), Alexander Koloturskiy (Sverdlovsk Philharmonic Society) and Tuomas Kinberg (Lahti Symphony Orchestra) all addressed the issues of working in Russia from their point of view. There were some divergences of opinion within the panel of what the complications can be, particularly those owned by the Russian side of things. It was clear that investment and relationships are important factors for anyone wanting to make the market.

The conference title Discover! also included new venues that have just opened or about to be opened in Europe. The context was set by an architect, Gabor Zoboki who designed the Budapest Palace of Arts and Rob Harris from Arup, the acoustic engineering company. Some and how we can help always remain a point of discussion and this was further developed by Helena Hillerström (Music Centre, Taiwan) and Binyan (Hong Kong Cultural Foundation).

Our thanks go to the sponsors of the conference: Philharmonie Luxembourg, Muziekcentrum Le Concertgebouw and Grand-Duché de Luxembourg, Mazzuz Antonio Wardrobe, Münchner Philharmoniker, Prague Sinfonie International Music Festival and Margaret Murphy Management.

One of the sessions devoted to health was a focus on stress and anxiety and the effects they can have on a career. David Sigall (Ingpen & Williams) and Dr Robin Hart, psycho-therapist, probed these issues during a panel session at the recent IAMA 2009 International conference.

I have long reflected on the notion of the difficult artist but it was not until I encountered Dr Robin Hart, a psychotherapist who was formerly a singer and actor, that a more complete picture of the performing artist began to emerge. Robin practices Cognitive Behavioural Therapy and recognises that musical performance anxiety on which he has recently completed doctoral research. Much of you will recall that Robin took part in the IAMA 2000 Conference and introduced the subject of musical performance anxiety to the profession.

As I suspect many of my colleagues too, I have a tendency to assume that because someone has chosen public performance as their job they are therefore immune to the peculiar pressures it imposes and the nervousness it can engender. This is manifestly not the case and I have given in a moment’s thought what would have realised how foolish this was. We all experience anxiety from time to time over various aspects of our jobs so why should performers be any different? We are all sensitive to scrutiny and criticism and we all seek approval for what we do. Artists, usually if not more so. Never forget, however, that in their case their job is public and they only get one shot at their work each time.

An element of nervousness and anxiety can, of course, be helpful in creating the positive energy necessary for high achievement. The problem lies when the energy created becomes negative. It seems that this negative energy can manifest itself in a variety of dimension-moods, panic attacks and other things manifested as very negative thought styles characterised by negative or irrational thinking, dour psychodynamic views, irrational belief systems and, worst of all, a physical impairment of the performance function.

I have very recently had the experience of an artist being diagnosed by a physician as suffering from a post-viral syndrome only to discover in the fullness of time that the symptoms were in fact psychosomatic and a few weeks with Robin helped him to deal with the problem. Cognitive Behavioural Therapy does not involve deep psycho-analysis or long term therapy and it offers practical techniques in dealing with the various symptoms manifested by anxiety.

The creators of the concept, Oliver Kochta-Kalleinen and Tellervo Kalleinen and performed by pianist Catroina Shaw.

Russia seems like an impenetrable market to many but it was one the conference committee felt important to highlight. Alexander Shalashov from the Russian ministry of culture, Alexey Parin (music critic), Alexander Koloturskiy (Sverdlovsk Philharmonic Society) and Tuomas Kinberg (Lahti Symphony Orchestra) all addressed the issues of working in Russia from their point of view. There were some divergences of opinion within the panel of what the complications can be, particularly those owned by the Russian side of things. It was clear that investment and relationships are important factors for anyone wanting to make the market.

The conference title Discover! also included new venues that have just opened or about to be opened in Europe. The context was set by an architect, Gabor Zoboki who designed the Budapest Palace of Arts and Rob Harris from Arup, the acoustic engineering company. Some and how we can help always remain a point of discussion and this was further developed by Helena Hillerström (Music Centre, Taiwan) and Binyan (Hong Kong Cultural Foundation).
Musicians have special needs. They start their training at a young age and are usually exceptionally passionate about their work. But, although we know that their journey can be rewarding, we also know that it takes hard work and is both physically and mentally demanding. Medical needs of the musician are also exceptional and have more recently been recognised as such for a long time. Only in the latter part of the 20th century, however, has there been an organised effort to develop a better and more comprehensive medical service involving a body of scientific research. Today, Musicians’ Medicine is thankfully recognised as an area of specialisation in many countries.

What then is Musicians’ Medicine? Many complaints from musicians are not necessarily related to playing or singing itself but are the simplest medical problems, which might be of special interest to the medical professional. It is only when the symptoms arise directly as a result of the musician performing or practising that the physician faces a special challenge which requires specialist expertise.

In Musicians’ Medicine, trust is the basis upon which solutions are found and employment of strategies to address the situation. Musicians deserve the special competence from their Musicians’ Medicine consultant in the context of musicianship and the special medical challenges of instrumentalists or singers, there is the opportunity to properly come to grips with the underlying problems, illness always comes uninvited and at a bad moment. So when something happens there is often an urgent need to get medical help and it is preferable to get the right diagnosis and proper treatment without delay. The best way to take care of musicians, however, is prevention at the problems in the first place. This is why Musicians’ Medicine works actively in music schools and conservatories to spread information of healthy musicianship, including rig of playing mechanics, practice strategies, voice education, healthy lifestyles and mental well-being. Prevention of medical problems among professional and amateur musicians includes risk prevention of good working conditions, planning of reasonable schedules and timely medical consultations when needed.

Miikka Peltomaa, MD, PhD is a specialist of Otolaryngology, Head and Neck Surgery. He received his medical training in the Universities of Tampere and Helsinki, Finland and has worked as a visiting scientist at Harvard University in Boston, USA as well. He has published books and scientific papers concerning otolaryngology, tropical medicine, medical ethics and musicians’ medicine. He is the president of the Finnish Arts Medicine Symposium in Finland since 1998 as the founder and the president of the Finnish Musicians Medicine Association from 2000 through 2008. His medical activities include singing and French horn playing.

Intellectual Property focus: It’s my Right!

BBC committee Chairman, Roderick Thompson had this to say, “Much of our time is spent trying to reassure the broadcasting organisations that we at IAMA and our artists are not over-valued or over-rated”.

When the issue of media rights confronts members, it makes them understandably uneasy. Judging by the number of calls IAMA has received over the last few years, the problem appears to be on the increase. Broadcasters and promoters increasingly want to make deals without too much consultation with the musicians. Sometimes the increased media exposure comes with untrecht to sometime with very disappointing scenes increasing the dilemma of deciding between artist public profile and income. There is the difficult situation about using material “in perpetuity” or length of time it should be available to the consumer including if it comprises other profit considerations and income streams.

BBM committee Chairman, Roderick Thompson had this to say, “Much of our time is spent trying to reassure the broadcasting organisations that we at IAMA and our artists are not over-valued or over-rated”.

Specifically on the opera front, the recent round of discussions between the New York committee of opera managers lead by Jack Mastroianni (IMG Artists) and Jonathan Brill (Opus 3) and the IAMA committee under the chairmanship of Jonathan Gavel (IMG Artists) examined the model of opera contrast for media exploitation on a commercial basis. This has led into a portion of a proportion for media exploitation a proportion of the profits but the two ratios are linked. “It perpetuity” has been enjoyed by license periods that longer aired payments when extensions are granted. Opera director contacts have also been under intense discussion and the percentage of the fees might well increase in the future. In cases quite unlikely that a media contract for artists which be applied to all revenue gained in the world be the fundamentalal features under review at the moment might not be. Should members wish to inquire about further details, they should contact the IAMA office.
ISSUES: Artist mobility in the European Union

IAMA continues its involvement with ECOTEC, commissioned by the European Commission to research ways of making the movement of artists easier within the European Union. The Commission’s recommendations will be published in September 2009, but from preliminary reports, there will be increased financial resources into supporting information points (usually EU contact points) within member states.

Our thinking, including when we met at the meetings, was that EU policy needed to go much deeper into making changes via applications shared to those wishing to tour from third countries (those outside the European Economic Area). For example, policy is often excessively applied to those touring several European countries as is what many think they need to submit their visa applications. The country at point of entry is not always visited by some countries as sufficient criteria to issue a visa and “next purpose” can take precedence over point of entry. Added to this issue, the need for airlines to comply with a standard policy for the transit of movements. Many member states also reported that even the check-in tanks of airlines do not always implement company policy correctly or at least some common policy among airlines.

Due to the failure of IAMA, the airlines association, to address this problem, even, many of us in attendance felt that the Commission should step in and improve the situation as they have done over the costs of mobile phone calls across EU states.

I met Agnès about 7 years ago and her affect was that she changed my artistic and professional development. She became my ‘compagnon de route’ and ‘compagnon d’âme’ in so many ways. It was a privilege to know her.

Koen Kessels, July 2009


Classical Music Artists: Who Represents Whom

The directory celebrates its tenth anniversary in 2009 and to thank the membership who have contributed an annual levy, a complimentary copy has been posted to members of the Association Européenne des Agents Artistiques, IAMA and Opera Europa. We trust members will find the book useful and that it will act as a reminder to update the website regularly, particularly in May, September and January when the PDF is generated. Further editions are available to purchase from the website.

6th Edition

Now available for purchase. Members receive a 40% discount.

www.ClassicalMusicArtists.com

now in collaboration with

Operabase.com and Klassik.com

DATES FOR YOUR DIARY: 2009

3rd September 18:00—20:00 Members Informal Drinks: IAMA Office

15th September CMA deadline for next PDF generation

1st October 16:00 IAMA Extraordinary General Meeting: London Venue tbc

1st October 18:00—20:00 Members Drinks: One Alfred Place, London

17th – 22nd October Shanghai International Performing Arts Fair, Shanghai

1st – 2nd November Deutsche Oper Berlin

5th November 18-00—21:00 Members Informal Drinks: IAMA Office

December dates tbc

31st – 27th January 2010 MIDEM and Mudenfest, Cannes

In Memoriam

Agnes De Hooghe

Agnes was a refined artist, very decisive in her taste but very subtle in her judgement. Like so often, she managed to combine conviction and diplomacy. We all loved her distinguished qualities and her resilient personality. In personal documents she shared with her noble accent, her conviction, her directness and care. In opposing, she found sharpness of character, a superlative Rareness and refined touch.

In the many reactions from family, friends and colleagues the same words recur in the following phrases:

“I am keeping so many souvenirs of Agnès, so she will remain in my imagination as a most charming, friendly and sympathetic person” (…) “She was out of the norm and gentle…” (…) “The continuous support was even there when I went through difficult times and lost faith in my new position.” (…) “She was not only a business partner but also one of my closest and most respect friends” (…) “She was an accomplished violinist practicing professionally for many years and acquiring a vast experience in craftsmanship, which enabled her to develop an empathy with every musician in every context. As an art historian she developed a distinctive taste for early music and baroque in particular.”

Maryvonne Genevier, conductor and representative of the Belgian music school, appreciated a decisive change in her career and life. Her profound desire to share her conviction of the one set to help promote is in the realization of her notion centered her to start working as an artist manager. The idea of Agnès, the ideal of her search for exclusive perfection, characterized her way of working.

I met Agnès about 7 years ago and her affect was that she changed my artistic and professional development. She became my ‘compagnon de route’ and ‘compagnon d’ame’ in so many ways. She made me think about what is important and what is not. Losing her is losing very dear friend. She showed the possibility to feel free in every decision to make and supported every possible and impossible dream. It was a principle to know her.

Koen Kessels, July 2009

It has been five years since the results of the second IAMA survey were published in 2004 so it was of great interest that the latest 2009 survey was examined. We hope you find these results useful to your understanding of the sector.

Research sample: The on-line survey was released to Full members and the return was just over 40%. Tested against the profile of the membership, the sample was remarkably representative and although data was not statistically t-tested, we had the advantage of on-line statistical analysis which greatly assisted the research process.

1. Profile:
Over the last five years, there have been some headline buyouts such as IMG Artists (Worldwide), Opus 3 (formerly ICM) (USA), Arts Management (Australia) and Van Walsum Management (UK). Also noticeable over the period was the closure of smaller companies due to retirement and more start-ups usually by those who have worked with more established companies before going it alone. This was particularly noticeable in the United Kingdom.

1.1. Membership: Staff employment
An equal number of members reported an increase in full-time staff to those who decreased staff overheads (16%) but 25% of companies did however, take on more part-time staff particularly companies with 4 and less full-time employees.

1.2 Artist management companies as promoters
Concert promotion, often associated with risk, was not an activity which small companies avoided. As confirmed by the Classical Music Artists database (CMA), 25% of companies who were promoting artists. However, there was a marginal decrease in own promotions from 38% to just over 30% over the reported period.

1.3. General vs Local management
As verified by the Classical Music Artists database (CMA), General Management still dominates the industry and whether a company is large or small, it is still the preferred business model. There was, however, little change reflected in the overall percentage – around 61% of members defined themselves as general managers (46% 2004). Using information from the CMA database, it is noticeable that there is a softening trend among companies who once only reported general management who are showing a more flexible approach to their business strategy depending on the country involved.

2. Commissions & Finance:
Comparing these results to the last survey, it appears that commission averages have dropped slightly. The full range of commission rates has remained the same with the lowest reported commission at 0% and the top end at 25%. However, more 25% commissions were reported in this survey but members also maintained their view that they were not expecting to see commission rates rise in the near future.

2.1. General Management:
Comparing these results to the last survey, it appears that commission averages have dropped slightly. The full range of commission rates has remained the same with the lowest reported commission at 0% and the top end at 25%. However, more 25% commissions were reported in this survey but members also maintained their view that they were not expecting to see commission rates rise in the near future.

2.2. Commission charges
A frequent question asked of IAMA is: how many members apply commission on taxes withheld, expenses and Value Added Tax (VAT)?
- 50% of respondents charge commission on tax withheld by the local promoter or local agent (no significant difference from 2004)
- 60% of respondents charge commission on expenses paid as part of an inclusive fee (unchanged from 2004)
- Less than 2% charge commission on expenses paid separately to the fee (no significant difference from 2004)
- 5% charge commission on VAT payable by the promoter to the artist (no significant difference from 2004)

2.3. What commissions include
Over 70% of commission include telephone calls, biographical maintenance, general accounting procedures, hotel bookings, travel arrangements and general advertising. Only 20% include promotional photographs and 20% includes visa application costs. 58% of businesses absorbed the CMA annual levy and 84% the IAMA conference fee. Given that only 38% of IAMA artist management members attend the annual conference, the survey response was skewed to those who are more involved with the Association's main event of the year.

If there are expenses incurred on the artist's behalf, the average expenditure without prior consent of the artist is £70 but many members reported that it depended entirely on the artist and many would be more comfortable always seeking permission before any expense was incurred.
2.4. Retainers

Although retainers are illegal in the United Kingdom, their use is more widespread in other countries.

Among IAMA members:
- 5% charge retainers
- 16% only sometimes apply the practice
- 78% only work on a commission basis.

In 2004, a third of the respondents thought that the future business model would move away from commission only to a different charging format but there is no evidence to suggest that this has occurred or is intended. In the recent survey, those who thought the model will change dropped below 20% further supporting the commission-based business model.

2.5. Fees received

There was a more noticeable trend in how members receive their funds. 78% receive fees from the presenter/promoter and 17% receive fees on behalf of the artists. This is a worrying trend and contrary to the IAMA Code of Practice.

2.6. Company income

The vast majority of members reported a slow but steady increase in the rate of income with 10% reporting a substantial increase. Less than 10% reported any decrease in income.

2.7. Turnover report compared to 2004

There was no difference in percentage to those who had a turnover of less than €100,000 but there was a more significant increase in those who earned anything below €400,000. Still, the estimated total turnover income for membership climbed to €405 million which gave an annual increase since 2004 of just over 3%. This appeared in line with the business climate report and supported the previous statistic arrived at in 2004. The estimated artist's fee value for the sector is estimated at approximately €470 million per year that members' commission.

3. Business climate:

Over the last five years, over 60% of members reported that the volume of business transacted and number of artists represented had expanded to some extent or greatly. 30% indicated that their business remained about the same and 10% reported a decline. Comparing this to 2004, there is almost no change to those percentages.

Answering the question if the business of the company had changed to sustain itself, an overwhelming number of respondents (71%) said that they had changed their portfolio of activity from slightly (41%) to a great deal (30%). 28% indicated that their business had not changed at all. This research supports the 2004 report that companies are very flexible in their business approach and are constantly shifting their focus in reaction to the market. The only downside to this approach is if this is not supported by any long term business strategy, sustainability could be undermined.

Has your business changed to sustain business over the past 5 years?

4. What pressing factors do members believe face the industry?

Apart from the immediate financial crisis in the world, all companies report pressure on fees and increasing competition in a limited market. However, some members stated the event culture which is becoming more prolific in the classical music world and it is not thought to be a positive trend. Promoters/presenters are finding the money for more established and well known artists but not necessarily for less well-known or emerging artists who have faced much greater pressure. On the flip side of this research and as a result of the economic conditions, many promoters/presenters are contracting younger artists instead because of budget cuts and the hope that the latest talent will be presented on their stages. A number of members also lamented the decline of the recording industry or their lack of engagement in the artist’s career which was making exposure more difficult in an increasingly fractured market.

The most frequently mentioned issues that affected the sector negatively were immigration and tax issues. Added to these were complaints about the online industry, administrative day to day business and the need for more open and accessible markets.

5. Confidence

More members reported that they were fairly optimistic to very optimistic (65%) as opposed to 2004 when 60% were optimistic and 7% were neutral. Despite these improvements, confidence is not as strong as it was in 2004 and 30% indicated that they were only neutral. This is similar to previous enquiries but the Americas feature for the first time.

We would like to thank all members for their comments and participation. All the information was noted and we shall do our best to meet those needs in the future.

Atholl Swainston-Harrison, Chief Executive.

July 2009

Countries of greatest interest to members:

1. France
2. Japan
3. The Americas
4. China
5. Germany
6. Spain
7. Italy
8. United Kingdom

This is similar to previous enquiries but the American feature for the first time.
An audience of over 90 filled the ballroom of the Palmer House Hilton. Named after the prominent Chicago family of the 1800s, the stately proportions of the reception rooms were a complete change to what the League have used in the past for their conferences settings.

Renee Dee (Akron Symphony, Ohio) opened the session and outlined the plight of her orchestra’s endowment having dropped from $1.8 to $1.3 million over a short period of time. This will impact the coming year’s programme and the number of concerts have been reduced by nearly 30%. Despite this setback, relationships have remained supportive and understanding of the financial situation. Audiences were still loyal and attended due to the repertoire presented rather than star performers. They were enthusiastic supporters of how artists and during these more difficult times, this devotion had played in the orchestra’s success. Artists and presentations have been affected equally but the need for an open discussion that was realistic given the situation. He suggested that one of the ways that financial fail for the artist can be understood was to use opportunities in other markets globally as not all countries are affected equally by the recession.

Susie York Skinner pointed out that while it was a good thing to be discussing how things were changing as a result of the recession, it might be too soon to know whether this was long term or not. The business is always in a state of flux and she thought that the current crisis might just be another hurdle to jump. If it would be a longer term issue, there was a case in point. Managers thought that the situation would improve but it was not only the changes beyond their control. So, what we might see as a temporary situation might be the accelerator of a longer term trend. She conceded that the recession’s impact on the US market was more serious that experienced in Europe but other countries were not immune either. The effect on developing countries was harder as the had experienced economic growth. The evidence was simply not robust enough to weather the crisis but whatever the market, there was one common factor. Artists were facing. He reported that fees had experienced pressure and could be as much as 10% lower but understood the need for an open discussion that was realistic given the situation. He suggested that one of the ways that financial fail for the artist can be understood was to use opportunities in other markets globally as not all countries are affected equally by the recession.

Martha Oliner stressed that those times were not for the faint-hearted indeed, it provided an opportunity for enhanced collaboration and co-operation. She maintained that the public still wanted to listen to music and were prepared to sacrifice an artist for price and programme. She reported that the Chicago Symphony Orchestra orchestra ticket sales had experienced pressure but it seemed a temporary episode towards the end of 2008. She asserted against orchestral ticket selling or expensive or innovative programmes, because of the risk involved and urged careful decision making. Sometimes, it was those programmes which capture the audience’s imagination and the spin-offs for the orchestra could be substantial. With more conservative programming being presented in the United States, audiences might not the production to raw music. There might be compromises on fees but the flip-side is making something really matter in the programme and for the right reasons.

Susie York Skinner pointed out that while it was a good thing to be discussing how things were changing as a result of the recession, it might be too soon to know whether this was long term or not. The business is always in a state of flux and she thought that the current crisis might just be another hurdle to jump. If it would be a longer term issue, there was a case in point. Managers thought that the situation would improve but it was not only the changes beyond their control. So, what we might see as a temporary situation might be the accelerator of a longer term trend. She conceded that the recession’s impact on the US market was more serious that experienced in Europe but other countries were not immune either. The effect on developing countries was harder as the had experienced economic growth. The evidence was simply not robust enough to weather the crisis but whatever the market, there was one common factor. Artists were facing. He reported that fees had experienced pressure and could be as much as 10% lower but understood the need for an open discussion that was realistic given the situation. He suggested that one of the ways that financial fail for the artist can be understood was to use opportunities in other markets globally as not all countries are affected equally by the recession.

Martha Oliner stressed that those times were not for the faint-hearted indeed, it provided an opportunity for enhanced collaboration and co-operation. She maintained that the public still wanted to listen to music and were prepared to sacrifice an artist for price and programme. She reported that the Chicago Symphony Orchestra orchestra ticket sales had experienced pressure but it seemed a temporary episode towards the end of 2008. She asserted against orchestral ticket selling or expensive or innovative programmes, because of the risk involved and urged careful decision making. Sometimes, it was those programmes which capture the audience’s imagination and the spin-offs for the orchestra could be substantial. With more conservative programming being presented in the United States, audiences might not the production to raw music. There might be compromises on fees but the flip-side is making something really matter in the programme and for the right reasons.

Martha Oliner stressed that those times were not for the faint-hearted indeed, it provided an opportunity for enhanced collaboration and co-operation. She maintained that the public still wanted to listen to music and were prepared to sacrifice an artist for price and programme. She reported that the Chicago Symphony Orchestra orchestra ticket sales had experienced pressure but it seemed a temporary episode towards the end of 2008. She asserted against orchestral ticket selling or expensive or innovative programmes, because of the risk involved and urged careful decision making. Sometimes, it was those programmes which capture the audience’s imagination and the spin-offs for the orchestra could be substantial. With more conservative programming being presented in the United States, audiences might not the production to raw music. There might be compromises on fees but theflip-side is making something really matter in the programme and for the right reasons.

Q: Do you mentor the artist for outreach projects?
A: Susie York Skinner – artists all have different talents and some might not be suited to outreach activities. However, there is a way to build up an artist over a period of time so that confidence is gained from situations that offer a rewarding experience for the artist and audience alike. Earl Blackburn reported that Ovag, 3 Showcase, a “masters-class” programme but explained this is the necessary feedback from the preparation up to what they want and had them to define the context that matters too. One wants to minimise surprises for the artist, for what can be an intimidating experience.

The session moved into a question and answer session with the following comments:

Q: Are artists worried about fees in the long term?
A: Earl Blackburn – if a management refuses an engagement because a fee does not meet expectations, there needs to be proper consideration. How does the repertoire and the artist’s career path fit in and what synergies and practical considerations exist?

Q: If there is a special concert planned and the orchestra directly incurs the support of the artist, what is the attitude of the artist manager if they are cut out?
A: Earl Blackburn – one has to be practical about these matters and indeed, it provided an opportunity for enhanced collaboration and co-operation. She maintained that the public still wanted to listen to music and were prepared to sacrifice an artist for price and programme. She reported that the Chicago Symphony Orchestra orchestra ticket sales had experienced pressure but it seemed a temporary episode towards the end of 2008. She asserted against orchestral ticket selling or expensive or innovative programmes, because of the risk involved and urged careful decision making. Sometimes, it was those programmes which capture the audience’s imagination and the spin-offs for the orchestra could be substantial. With more conservative programming being presented in the United States, audiences might not the production to raw music. There might be compromises on fees but the flip-side is making something really matter in the programme and for the right reasons.

Q: If there is a special concert planned and the orchestra directly incurs the support of the artist, what is the attitude of the artist manager if they are cut out?
A: Earl Blackburn – one has to be practical about these matters and indeed, it provided an opportunity for enhanced collaboration and co-operation. She maintained that the public still wanted to listen to music and were prepared to sacrifice an artist for price and programme. She reported that the Chicago Symphony Orchestra orchestra ticket sales had experienced pressure but it seemed a temporary episode towards the end of 2008. She asserted against orchestral ticket selling or expensive or innovative programmes, because of the risk involved and urged careful decision making. Sometimes, it was those programmes which capture the audience’s imagination and the spin-offs for the orchestra could be substantial. With more conservative programming being presented in the United States, audiences might not the production to raw music. There might be compromises on fees but the flip-side is making something really matter in the programme and for the right reasons.

Q: If there is a special concert planned and the orchestra directly incurs the support of the artist, what is the attitude of the artist manager if they are cut out?
A: Earl Blackburn – one has to be practical about these matters and indeed, it provided an opportunity for enhanced collaboration and co-operation. She maintained that the public still wanted to listen to music and were prepared to sacrifice an artist for price and programme. She reported that the Chicago Symphony Orchestra orchestra ticket sales had experienced pressure but it seemed a temporary episode towards the end of 2008. She asserted against orchestral ticket selling or expensive or innovative programmes, because of the risk involved and urged careful decision making. Sometimes, it was those programmes which capture the audience’s imagination and the spin-offs for the orchestra could be substantial. With more conservative programming being presented in the United States, audiences might not the production to raw music. There might be compromises on fees but the flip-side is making something really matter in the programme and for the right reasons.

Q: Do you mentor the artist for outreach projects?
A: Susie York Skinner – artists all have different talents and some might not be suited to outreach activities. However, there is a way to build up an artist over a period of time so that confidence is gained from situations that offer a rewarding experience for the artist and audience alike. Earl Blackburn reported that Ovag, 3 Showcase, a “masters-class” programme but explained this is the necessary feedback from the preparation up to what they want and had them to define the context that matters too. One wants to minimise surprises for the artist, for what can be an intimidating experience.

The session moved into a question and answer session with the following comments:

Q: Are artists worried about fees in the long term?
A: Earl Blackburn – if a management refuses an engagement because a fee does not meet expectations, there needs to be proper consideration. How does the repertoire and the artist’s career path fit in and what synergies and practical considerations exist?

Q: If there is a special concert planned and the orchestra directly incurs the support of the artist, what is the attitude of the artist manager if they are cut out?
A: Earl Blackburn – one has to be practical about these matters and indeed, it provided an opportunity for enhanced collaboration and co-operation. She maintained that the public still wanted to listen to music and were prepared to sacrifice an artist for price and programme. She reported that the Chicago Symphony Orchestra orchestra ticket sales had experienced pressure but it seemed a temporary episode towards the end of 2008. She asserted against orchestral ticket selling or expensive or innovative programmes, because of the risk involved and urged careful decision making. Sometimes, it was those programmes which capture the audience’s imagination and the spin-offs for the orchestra could be substantial. With more conservative programming being presented in the United States, audiences might not the production to raw music. There might be compromises on fees but the flip-side is making something really matter in the programme and for the right reasons.

Q: Do you mentor the artist for outreach projects?
A: Susie York Skinner – artists all have different talents and some might not be suited to outreach activities. However, there is a way to build up an artist over a period of time so that confidence is gained from situations that offer a rewarding experience for the artist and audience alike. Earl Blackburn reported that Ovag, 3 Showcase, a “masters-class” programme but explained this is the necessary feedback from the preparation up to what they want and had them to define the context that matters too. One wants to minimise surprises for the artist, for what can be an intimidating experience.

The session moved into a question and answer session with the following comments:

Q: Are artists worried about fees in the long term?
A: Earl Blackburn – if a management refuses an engagement because a fee does not meet expectations, there needs to be proper consideration. How does the repertoire and the artist’s career path fit in and what synergies and practical considerations exist?

Q: Do you mentor the artist for outreach projects?
A: Susie York Skinner – artists all have different talents and some might not be suited to outreach activities. However, there is a way to build up an artist over a period of time so that confidence is gained from situations that offer a rewarding experience for the artist and audience alike. Earl Blackburn reported that Ovag, 3 Showcase, a “masters-class” programme but explained this is the necessary feedback from the preparation up to what they want and had them to define the context that matters too. One wants to minimise surprises for the artist, for what can be an intimidating experience.
A report by Andreas Flohr
(Manager: Membership and Projects, IAMA).

German tax may not be everyone’s favourite topic for a Thursday afternoon but the recently well attended seminar, which the Association of British Orchestras (ABO) and IAMA jointly organised, showed that there was a need for funding into this topic. There are many obstacles involved when touring Germany and negotiations on taxation for artists and ensembles is not always straightforward. Technically, the otherwise very diligent German tax authorities seem to have equal difficulty interpreting and applying the law correctly.

Mark Petersen, Director of the ABO, moderated this section that offered an extensive insight into an expert panel which included Karen Clark, Baker Tilly; Burkhard Glasshoff, Concerts; Thorsten Vree, PriceWaterhouseCoopers AG; Dr. Dick Molenaar, All Arts Tax Advisors.

Dick Molenaar of All Arts Tax Advisers (Netherlands) opened with a presentation on international artist taxation within the European Union. It appears that the taxation entitlement of the country where a performance takes place determines the tax rate reached in 2003, Article 13 of the Treaty on European Communities and Environment (DGEC) grants the member country the right to tax the performance income of non-resident artists, while the resident country needs to apply a tax credit (or tax exemption) in practice, the risk of double taxation is high. Germany, for example, is often considered to be a tax haven for artists. The result of the performance is not sufficiently compensated by lower withholding tax rates, and the fact that tax credits in the resident country are very often difficult or even impossible to obtain. These problems are recognised and studies are in progress to define and assess the use of the problem that obstructs the mobility of the cultural sector. The contribution of Thorsten Vree of PriceWaterhouseCoopers AG shed light on the German withholding tax system. German law distinguishes between two levels of withholding tax. Non-resident groups and ensembles’ income is taxed independently from employed or rather self-employed entertainments, whereas in the first case of German withholding tax are available for artists or ensembles problematic, opposed by artist. Outward tax is not allowed, but is always applied. The withholding tax rate is generally 15% (without refund of travel costs according to the German tax rules) and applies to gross remuneration. There is no deductibility for any expenses. Bear in mind that no withholding tax applies if the artist has no residence than ABO and Performing.

IAMA board member Burkhard Glasshoff (Konzertdirektion Schmid) then shared his very practical touring experience and drew the attention to problematic areas: we reported numerous exceptions and rulings that can vary depending on the specific local tax authority which is responsible for the area where the performance takes place.

Towards the end of presentations, Karen Clark (Baker Tilly) gave participants advice on tax credits from a UK perspective. When imposed on withholding tax, artists are entitled to these exemptions under Article 17 of the OECD treaty. It is therefore extremely important to get appropriate certification stating all the details of the engagement as well as the employer’s full name. It appeared that from an orchestra’s administrative point of view that this procedure is extremely time consuming as it has to be done for each member of the ensemble. Added to this, tax certificates are not always automatically issued by the specific foreign tax authority and have to be collected in the form required by UK authorities. If this is forgotten at the time, obtaining them at a later stage can be extremely difficult if not sometimes impossible.

The feedback we received indicated that there is demand for more joint-seminars and in the area of tax, a wider scope of countries to be included. Baker Tilly supply IAMA members with an ABO tax document which is available on the IAMA website with local contact points. If a member is leaving country with a tour, please call the IAMA office before contacting these helplines and do suggest other countries we can commission a guide for.

The recent IAMA international conference featured two young artists from IAMA’s non-profit managements. They included Nino Gvetadze, piano from the Franz Liszt Piano Competition and Morgan Szymanski (guitar) from Young Concert Artists Trust.

The IAMA jury for the next round of the IAMA/Midem Outstanding Young Artists award to be presented in Cannes next January, is in the process of being announced. Non-profit members are encouraged to start thinking of candidates to submit to IAMA during August with the realistic shortlist going to the IAMA jury for final selection.

Midem have also announced that it will be including MidemNet in the registration fee (23-24 January 2010) and will extend the digital conference theme throughout the whole of MIDEM until 27 January.

The next round of artist showcases will be in Paris at the IAMA international conference 22-24 April 2010 and all non-profits are invited to submit their intention to showcase an artist.

The feedback we received indicated that there is demand for more joint-seminars and in the area of tax, a wider scope of countries to be included. Baker Tilly supply IAMA members with an ABO tax document which is available on the IAMA website with local contact points. If a member is leaving country with a tour, please call the IAMA office before contacting these helplines and do suggest other countries we can commission a guide for.

The recent IAMA international conference featured two young artists from IAMA’s non-profit managements. They included Nino Gvetadze, piano from the Franz Liszt Piano Competition and Morgan Szymanski (guitar) from Young Concert Artists Trust.

The IAMA jury for the next round of the IAMA/Midem Outstanding Young Artists award to be presented in Cannes next January, is in the process of being announced. Non-profit members are encouraged to start thinking of candidates to submit to IAMA during August with the realistic shortlist going to the IAMA jury for final selection.

Midem have also announced that it will be including MidemNet in the registration fee (23-24 January 2010) and will extend the digital conference theme throughout the whole of MIDEM until 27 January.

The next round of artist showcases will be in Paris at the IAMA international conference 22-24 April 2010 and all non-profits are invited to submit their intention to showcase an artist.

The feedback we received indicated that there is demand for more joint-seminars and in the area of tax, a wider scope of countries to be included. Baker Tilly supply IAMA members with an ABO tax document which is available on the IAMA website with local contact points. If a member is leaving country with a tour, please call the IAMA office before contacting these helplines and do suggest other countries we can commission a guide for.

The recent IAMA international conference featured two young artists from IAMA’s non-profit managements. They included Nino Gvetadze, piano from the Franz Liszt Piano Competition and Morgan Szymanski (guitar) from Young Concert Artists Trust.

The IAMA jury for the next round of the IAMA/Midem Outstanding Young Artists award to be presented in Cannes next January, is in the process of being announced. Non-profit members are encouraged to start thinking of candidates to submit to IAMA during August with the realistic shortlist going to the IAMA jury for final selection.

Midem have also announced that it will be including MidemNet in the registration fee (23-24 January 2010) and will extend the digital conference theme throughout the whole of MIDEM until 27 January.

The next round of artist showcases will be in Paris at the IAMA international conference 22-24 April 2010 and all non-profits are invited to submit their intention to showcase an artist.

The feedback we received indicated that there is demand for more joint-seminars and in the area of tax, a wider scope of countries to be included. Baker Tilly supply IAMA members with an ABO tax document which is available on the IAMA website with local contact points. If a member is leaving country with a tour, please call the IAMA office before contacting these helplines and do suggest other countries we can commission a guide for.

The recent IAMA international conference featured two young artists from IAMA’s non-profit managements. They included Nino Gvetadze, piano from the Franz Liszt Piano Competition and Morgan Szymanski (guitar) from Young Concert Artists Trust.

The IAMA jury for the next round of the IAMA/Midem Outstanding Young Artists award to be presented in Cannes next January, is in the process of being announced. Non-profit members are encouraged to start thinking of candidates to submit to IAMA during August with the realistic shortlist going to the IAMA jury for final selection.

Midem have also announced that it will be including MidemNet in the registration fee (23-24 January 2010) and will extend the digital conference theme throughout the whole of MIDEM until 27 January.

The next round of artist showcases will be in Paris at the IAMA international conference 22-24 April 2010 and all non-profits are invited to submit their intention to showcase an artist.

The feedback we received indicated that there is demand for more joint-seminars and in the area of tax, a wider scope of countries to be included. Baker Tilly supply IAMA members with an ABO tax document which is available on the IAMA website with local contact points. If a member is leaving country with a tour, please call the IAMA office before contacting these helplines and do suggest other countries we can commission a guide for.

The recent IAMA international conference featured two young artists from IAMA’s non-profit managements. They included Nino Gvetadze, piano from the Franz Liszt Piano Competition and Morgan Szymanski (guitar) from Young Concert Artists Trust.

The IAMA jury for the next round of the IAMA/Midem Outstanding Young Artists award to be presented in Cannes next January, is in the process of being announced. Non-profit members are encouraged to start thinking of candidates to submit to IAMA during August with the realistic shortlist going to the IAMA jury for final selection.

Midem have also announced that it will be including MidemNet in the registration fee (23-24 January 2010) and will extend the digital conference theme throughout the whole of MIDEM until 27 January.

The next round of artist showcases will be in Paris at the IAMA international conference 22-24 April 2010 and all non-profits are invited to submit their intention to showcase an artist.

The feedback we received indicated that there is demand for more joint-seminars and in the area of tax, a wider scope of countries to be included. Baker Tilly supply IAMA members with an ABO tax document which is available on the IAMA website with local contact points. If a member is leaving country with a tour, please call the IAMA office before contacting these helplines and do suggest other countries we can commission a guide for.