After three years as Chairman, I am happy to continue in my term of office and delighted that Christian May (Melos Konzerte) has been re-elected as Honorary Treasurer. He now enters his fourth term and this continuing service is a great asset to the affairs of the Association. IAMA’s financial stability coupled with the Board’s imaginative decision-making over the years, means we continue to build on our resources and collective experience ultimately to serve the members more effectively.

The 2008 round of elections, held for the first time using electronic voting, got a return of 40% which is around similar levels to previous years. The health of any membership organisation is dependent on members participating in activities and voting is one of the easiest ways of making a difference. I would encourage you to become more involved in the future.

I’m grateful to Scott Cooper for his term of office which ended in September 2008. Scott left Athole Still International for Garsington Opera and we wish him every success in his new career direction – although one could say he is merely returning to his roots having worked for Scottish Opera before joining Athole Still. Karen McDonald (KD Schmid UK) has retired as Deputy Chairman after serving on the Board since 2002. The arrival of baby Lucy together with leading a busy office in London as part of the Konzertdirektion Schmid company, meant that new priorities had to be made. We will miss her support and dedication from which we have all benefited.

I have pleasure in welcoming Helen Sykes (Helen Sykes Artist Management) who is no stranger to the Board having been deputy chairman from 1996 -1999. Her experience and return will enrich our discussion and we trust she will find it a rewarding time. Welcome to Burkhard Glaschoff too from Konzertdirektion Schmid who is a new face representing a company which has long been associated with IAMA’s governance.

Looking at the global economy, membership of IAMA is not just an accessory to our businesses but a real forum for support and interaction backed by an experienced and practical executive dedicated to promoting and safeguarding all that is valuable about the world of artist management. I trust that all member companies will continue to support the association in the coming year as you have done so in the past.

John Willan
Chairman
IAMA and Hazard Chase Ltd

2009 DATES FOR YOUR DIARY:

5th February 1800 - 2000
Member informal drinks IAMA office

28th February
Last day for early conference registration

5th March 1800 - 2000
Member informal drinks IAMA office

23rd - 25th April
19th IAMA International Conference

7th May 1800 - 2000
Member informal drinks IAMA office

6th June
Germany tax seminar in collaboration with the ABO London

9th - 13th June
IAMA at the League of America Orchestras, Chicago (UKTI supported)

IAMA Governance

Classical Music Artists: Who Represents Whom

6th Edition

In association with the Association Européenne des Agents Artistiques

Available for purchase from February 2009 (all members receive a 60% discount) Pre-order your book from the website or contact the IAMA office

Over 8500 artist listings; over 3000 unique users
Tri-annual PDF versions, book and on-line

www.ClassicalMusicArtists.com
now in collaboration with
Operabase.com and Klassik.com

2009

The IAMA Newsletter is the journal of the International Artist Managers’ Association
23 Garrick Street, London, WC2E 9BN, United Kingdom. Tel: (44) 20 7397 7336 Fax: (44) 20 7379 7338 Email: info@IAMAworld.com Web: www.IAMAworld.com

The opinions expressed in the IAMA newsletter are not necessarily those of IAMA. No articles may be reproduced without the Editor’s permission. Edited by Ashley Morris.
IAMA GOVERNANCE

INTRODUCING

BURKHARD GLASHOFF

Burkhard Glasshoff, born in 1970, has been with Konzertdirection Schmid since January 2001. He studied music and history and worked as a freelance producer for NDR (Norddeutscher Rundfunk). Subsequently, he worked with the Niedersächsisches Gießekollegium in the planning and implementation of the classical programme for 2000-2001 in Hannover. Burkhard Glasshoff started off as a project manager in the orchestra department of the Konzertdirection and in October 2005 was promoted to the position of Director. Since then he has been responsible for planning tours and projects for top international symphony orchestras.

HELEN SYKES

Helen Sykes founded Helen Sykes Artists’ Management in 1986. The company, which she now runs in partnership with Mary Craig, is based in London and specialises in representing soloists, recitalists and orchestras internationally. She has served as a jury member of several international singing competitions in Taiwan, Beijing and in Italy and is a member of the IAMA Opera Committee. Helen Sykes joined the British Association of Concert Agents (BACA) in 1988 and served on its Executive Committee for nine years from 1992. During that time BACA was internationalised to form IAMA. From 1996 - 1999 she served as IAMA’s Deputy Chairman.

STOP PRESS

IAMA Director, Roderick Thomson, has moved from Van Vicker Management to Hasent Chase Ltd which means that he was required to withdraw from the IAMA Board;

Constitutionally, a company cannot be represented twice on the Board of the company is represented on the Executive Committee. We are sorry you’re leaving Rody and we will miss you! A new election round will be called to fill his position and members are invited to think about standing when this call is made. Only proposed candidates by another member will be considered. Watch out for your next e-news bulletin regarding this matter!

Discover!

19th IAMA International Conference, Philhamonie Luxembourg
23-25 April 2009

Planning is underway for the 19th IAMA International Conference. This year, there will be a fresh look at how we present the seminar content and emphasis will be placed on the delegate becoming more involved in discussing issues and getting to know other delegates rather than a passive partaking of panel sessions. Health is topical but also a taboo when it comes to dealing with careers in music. Never honest can we tell Russia is a developing market - with risks attached but are we engaging with it properly? IAMA is grateful to Matthias Naikel, Chairman of the conference committee along with colleagues, Prof. Andreas Schulz, Gewandhaus Leipzig, Arno Turturhans-Viviani, Fazer Artists and Martin Sander. Booking is now open, early registration discounts close on 28th February.

For more information: www.IAMAworld.com/conference

Development is directly linked up with discovery. Sometimes the obvious is the hardest to comprehend, giving us the greatest challenges to embrace it. The IAMA international conference will offer you a unique opportunity to gain awareness of the power of well-being, reaping from the very personal aspects of balanced living to the professional practice and specific advice for the artists with whom we collaborate. All this within the hospitable ambience of a profoundly beautiful Philharmonie Luxembourg!

Starting off with an inspiring opening debate about the future roles of arts venues by Ian Buruma and Martijn Sanders, the conference will take you on a voyage of discovery presenting the potential of the most exciting venues under construction and the unveiling of new markets, including a critical analysis of the Russian music market.

Last but not least, you will be invited to discover Luxembourg - its music and art and the renowned and splendid hospitality that the Grand Duchy has to offer. The Conference Committee and I look forward to welcoming you to the 19th IAMA International Conference “Discover!”

Matthias Naikel, Conference Chair and Director General of the Philharmonie Luxembourg

Photo credit: Wade Zimmerman
TRADE MISSIONS: USA, GERMANY AND CHINA

Trade missions are a unique feature of IAMA’s agenda that no other classical music association undertakes in the world. Member funds are not used for the purposes of these visits and they are largely self-supporting through financial grants from UK Trade and Investment. By taking UK companies to selected exhibition-based trade shows, we hope to increase member contact and further the advancement of business and membership worldwide. Apart from helping the participating companies create stronger international relationships, we gather intelligence and helpful information which we can supply to members as when they require assistance.

USA

June’s meeting at the National Convention for the Performing Arts in Denver, Colorado was not entirely satisfactory. It was certainly big but the size contributed to the difficulty of contacting delegates and the all important chance meeting that stands out in one memory. However, there were managed aspects to the conference and the programme to which IAMA contributed in collaboration with the League, including an artistic administrators’ and managers’ roundtable session entitled “Matching the Right Artists with the Right Orchestras”, at the right time. We extend our thanks to Jesse Bowen, newly appointed President of the League of American Orchestras (formerly ASCAP), for his continued interest in seeing that, whilst managers and orchestras face issues in doing business in a competitive and open way. In addition to the seminar, the IAMA stand hosted a buffet lunch for invitees and members which was much appreciated. The League’s annual meeting is one opportunity we think that has good business potential and we wish to raise the profile of artist managers within in this important orchestral community. The next meeting will be the League’s once conference and it will take place in Chicago from 9-13 June 2009. IAMA will be present and we encourage members to get in contact with us in advance so that we can inform you how your membership can give you increased access to the event.

GERMANY

Deutscher Orchestertag 2008
Berlin: 2-3 November 2008

IAMA’s partnership with the Deutscher Orchestertag began in Stockholm during the 16th International Conference in 2006. It was believed that an increased exchange of information between the orchestral management sector in Germany and IAMA’s international memberships would be beneficial to both CIIF participants and IAMA’s international memberships. The ties between the two industry meetings has continued ever since. This year’s gathering saw 11 IAMA member companies participate four of which received support from UK Trade and Investment.

A summary by Andreas Rohr (Manager: Membership and Projects)
A meeting that was initiated to provide a forum for orchestra managers in the publicly subsidised sector in Germany, namely those involved with the programme “Meet the Organisers”. The Deutscher Orchestertag, continues to receive a great deal of interest, mostly from within the cultural sector in Germany as well as from the organising body. In particular, the section dealing with German orchestras which function to negotiate collective labour agreements and the current negotiations with the Deutsche Verband (DGO – a trade union for musicians), whom are employed at the various ensembles. Several performances in the past year have been cancelled because musicians have objected to the current fee tariff that was brought about by the Deutsche Bühnenverband (DBV), the representing body of German orchestras, whose function it is to negotiate collective labour agreements nationwide.

Other topics focused on general programming in connection with the local market environment, in which orchestras operate and debates on internal management issues. Some of these topics were later taken up again in smaller groups that delegates could attend to discuss their specific points.

As far as the artist management sector was concerned, the topics discussed hardly bore any direct significance to members involved. Despite this the time between labour talks and programming discussions provided some good meeting opportunities.

CHINA

This year’s trade mission to China included Beijing and Shanghai. Supported by UK Trade and Investment (UKTI), this financial backbone was fundamental to the success of our colourful programme. If a few non-UK member company, you could still benefit from this event with our extremely reasonable rates. We negotiated the arrangements that were included during the nine day tour. Added to the financial support was the intelligence and local planning undertaken by the British Council and the Performing Arts Fair attached to the Shanghai Festival. Here are some views from the participants which you might enjoy reading:

Laura Tear, Director, Laura Tear Artist Management
China is a relatively new market for classical music and an understanding of how they work was very useful. I left London feeling a little apprehensive as China is often viewed in the music business as a country where only the big orchestras or projects and the very well known artists are interested. And yes, this is true in most cases, but talking to promoters during our trip we noticed there was a willingness to embrace a smaller project with lesser known Artists and there is an opening towards chamber music too. I found that being part of a group was of great benefit as it eased our visibility and gave each delegate a greater chance of obtaining useful meetings. For me the involvement of IAMA as a body with such a high profile and so much experience in this area, was clearly beneficial and they were able to advise me at every stage on how to make the most of this experience.

As a result of this trip I have made some good connections which will hopefully bear fruit.

Sarah Bruce, Director, Lomonaco Artists
It seems that whatever line of business you’re in these days, all eyes are on China, so when the opportunity for IAMA trade mission support through IAMA came along, I grabbed it. Having worked with a Chinese agency on a tour for one of my chamber ensembles, I knew it fairly well and had no idea they had a national orchestra of any size. I felt it was important to see for myself what all the fuss was about.

As a first timer, I wasn’t expecting to ‘experience’ China with ‘old China’, but it feels like a country developing at break-neck speed. Whatever we learnt on our trip in October 2008, may well be out of date in a few months or new years. Regular visits will be necessary to keep up to date, I think!

I’m still learning what Chinese presenters are looking for, but the main requests we heard were for ‘famous name’ and ‘big orchestras’ to attract and impress sponsors. One thing they do seem to be impressively good at, is colour, publicity material. I nearly felt that presentation and image was everything, and perhaps that artistic considerations were secondary. Having said that, I think there are certainly opportunities for smaller ensembles to approach Chinese audiences who are springing up everywhere and the government is apparently keen to nurture western classical music. Added to this, there are private agencies and commercially run venues, as well as the state-run institutions, all with a growing appetite for classical music.

My advice! Go there yourselves and start building your contacts base. Many of those I met spoke very good English, so communication was not as difficult as I’d imagined. I am now working with an agency on a tour for another group of ensembles for June 2009, so the trip has already borne fruit. It’s a fascinating country and I’m certainly glad I went and started spreading the word about Lomonaco Artists!

Ben Rayfield, Rayfield Artists
How should we as managers approach the Chinese market? Among my aims for this trip were to try to ascertain more clearly what the market for China requires from Western/European managers in general, and if things look positive, are the funds available to fully realise projects.

My initial feeling from meeting people on the Beijing leg of the trip was one of cautiousness and conservatism: unless one had an international artist or orchestra of the very highest level – something which seemed to be limited to artists who were prepared to tour for little or no fee and/or heavily subsidised. This model seemed common and one wondered if early touring at heavily discounted rates would lead to return bookings at more realistic fees, or whether promoters would simply turn to the next generation of young artists prepared to expand their biographies at their own expense.

IAMA’s partnership with the Deutscher Orchestertag began in Stockholm during the 16th International Conference in 2006. It was believed that an increased exchange of information between the orchestral management sector in Germany and IAMA’s international memberships would be beneficial to both CIIF participants and IAMA’s international memberships. The ties between the two industry meetings has continued ever since. This year’s gathering saw 11 IAMA member companies participate four of which received support from UK Trade and Investment.

A summary by Andreas Flohr (Manager: Membership and Projects)
A meeting that was initiated to provide a forum for orchestra managers in the publicly subsidised sector in Germany, namely those involved with the programme “Meet the Organisers”. The Deutscher Orchestertag, continues to receive a great deal of interest, mostly from within the cultural sector in Germany as well as from the organising body. In particular, the section dealing with German orchestras which function to negotiate collective labour agreements and the current negotiations with the Deutsche Verband (DGO – a trade union for musicians), whom are employed at the various ensembles. Several performances in the past year have been cancelled because musicians have objected to the current fee tariff that was brought about by the Deutsche Bühnenverband (DBV), the representing body of German orchestras, whose function it is to negotiate collective labour agreements nationwide.

Other topics focused on general programming in connection with the local market environment, in which orchestras operate and debates on internal management issues. Some of these topics were later taken up again in smaller groups that delegates could attend to discuss their specific points.

As far as the artist management sector was concerned, the topics discussed hardly bore any direct significance to members involved. Despite this the time between labour talks and programming discussions provided some good meeting opportunities.

CONFERENCE REFLECTIONS

USA

Deutscher Orchestertag 2008
Berlin: 2-3 November 2008

Laura Tear, Director, Laura Tear Artist Management
China is a relatively new market for classical music and an understanding of how they work was very useful. I left London feeling a little apprehensive as China is often viewed in the music business as a country where only the big orchestras or projects and the very well known artists are interested. And yes, this is true in most cases, but talking to promoters during our trip we noticed there was a willingness to embrace a smaller project with lesser known Artists and there is an opening towards chamber music too. I found that being part of a group was of great benefit as it eased our visibility and gave each delegate a greater chance of obtaining useful meetings. For me the involvement of IAMA as a body with such a high profile and so much experience in this area, was clearly beneficial and they were able to advise me at every stage on how to make the most of this experience.

As a result of this trip I have made some good connections which will hopefully bear fruit.

Sarah Bruce, Director, Lomonaco Artists
It seems that whatever line of business you’re in these days, all eyes are on China, so when the opportunity for IAMA trade mission support through IAMA came along, I grabbed it. Having worked with a Chinese agency on a tour for one of my chamber ensembles, I knew it fairly well and had no idea they had a national orchestra of any size. I felt it was important to see for myself what all the fuss was about.

As a first timer, I wasn’t expecting to ‘experience’ China with ‘old China’, but it feels like a country developing at break-neck speed. Whatever we learnt on our trip in October 2008, may well be out of date in a few months or new years. Regular visits will be necessary to keep up to date, I think!

I’m still learning what Chinese presenters are looking for, but the main requests we heard were for ‘famous name’ and ‘big orchestras’ to attract and impress sponsors. One thing they do seem to be impressively good at, is colour, publicity material. I nearly felt that presentation and image was everything, and perhaps that artistic considerations were secondary. Having said that, I think there are certainly opportunities for smaller ensembles to approach Chinese audiences who are springing up everywhere and the government is apparently keen to nurture western classical music. Added to this, there are private agencies and commercially run venues, as well as the state-run institutions, all with a growing appetite for classical music.

My advice! Go there yourselves and start building your contacts base. Many of those I met spoke very good English, so communication was not as difficult as I’d imagined. I am now working with an agency on a tour for another group of ensembles for June 2009, so the trip has already borne fruit. It’s a fascinating country and I’m certainly glad I went and started spreading the word about Lomonaco Artists!

Ben Rayfield, Rayfield Artists
How should we as managers approach the Chinese market? Among my aims for this trip were to try to ascertain more clearly what the market for China requires from Western/European managers in general, and if things look positive, are the funds available to fully realise projects.

My initial feeling from meeting people on the Beijing leg of the trip was one of cautiousness and conservatism: unless one had an international artist or orchestra of the very highest level – something which seemed to be limited to artists who were prepared to tour for little or no fee and/or heavily subsidised. This model seemed common and one wondered if early touring at heavily discounted rates would lead to return bookings at more realistic fees, or whether promoters would simply turn to the next generation of young artists prepared to expand their biographies at their own expense.

This model seemed common and one wondered if early touring at heavily discounted rates would lead to return bookings at more realistic fees, or whether promoters would simply turn to the next generation of young artists prepared to expand their biographies at their own expense.
Having said that, all our meetings seemed positive, with much talk of the desire for future collaboration and a genuinely welcoming and friendly atmosphere in discussions. One thing is certain, the market in China is potentially vast and audiences are developing new tastes.

The City of London Sinfonia had the opportunity to perform three concerts in China in the autumn of 2006 during the time of my predecessor. So I was pleased to join the IAMA group to learn more about orchestral and classical music performances there two years on. It was no surprise to observe that the whole concert scene is still very young. We also learned that millions of young children from new middle-class families were learning violin and piano across the nation. Western art music concerts might be a recent addition to the Chinese cultural landscape in relation to their ancient civilization but their tastes are absorbing the range of repertoire. Although this is fairly narrow at the moment, there is definite development.

In simple terms of saleability, what appears to be essential for a successful concert tour in China are (i) familiar, safe repertoire (ii) famous artists (who can look good on enormous posters outside concert halls) and (iii) the ability to accept relatively low financial terms. Of particular interest to several local agents with whom I spoke is a Viennese New Year’s programme ideally over Christmas and New Year.

Shanghai one hoped, with its more cosmopolitan history and outlook, might have proved more promising, but this didn’t appear to be the case. The main barrier is economic - the market is very small.

Having said that, all our meetings seemed positive, with much talk of the desire for future collaboration and a genuinely welcoming and friendly atmosphere in discussions. One thing is certain, the market in China is potentially vast and audiences are developing new tastes.

**CHINA CONT...**

**LEGAL AFFAIRS: GERMANY**

**Smaller and better**

**SCHRÄZER KELLMANN WAGG**

**WESTPFÄHL, Rechtsanwälte**

**Action by the German Society for Musical Performing and Mechanical Reproduction Rights (GEMA) before the European Court of Justice**

On 30 September 2008, GEMA initiated legal action against the EU Commission before the European Court of Justice as a result of the Commission’s prohibition of GEMA and 25 other European performing rights societies from coordinating joint action to protect online, cable retransmission and satellite rights. The Commission is of the opinion that free competition in Europe is impaired if agreements are concluded between performing rights societies, which confer information on repertoire with each other in the respective territories in a restricted manner. Under these territorial restrictions, a performing rights society can only grant licences pertaining to utilisation in their own territory.

This means that a company wishing to license music to be used in Internet advertising has to apply to all relevant national companies individually due to the territorial restrictions of the performing rights societies. GEMA, or any other collecting society cannot award any pan-European licences for the exploitation of music in other European countries. GEMA has received this position, since it feels that the current system has proved itself to be ineffective in protecting international rights. It also believes that the Commission’s decision is vague and unclear. The performing rights societies fear that free competition between themselves would lead to considerably reduced fees for creators, since the societies would have to undercut each other. It remains to be seen whether the Commission’s restrictions will remain in place but in the mean time, the music industry is already in the process of developing its own methods for the international assignment of rights.

It is often disputed as to whether artists, stand-ins, actors or musicians who are contractually bound as guest performers, are to be treated as self-employed persons or employees. The answer to this question has numerous tax and social security implications for the guest performer and the commissioning party. This question cannot be simply clarified by making a collective agreement the basis of the contractual relationship. It rather depends on a vast number of criteria.

The Berlin Brandenburg Social Security Regional Court recently issued a ruling on such a case (judgement dated 27.7.2008, case no. L 2 U 32/07). An actor contractually bound to put on a guest performance had an accident during rehearsals, the Public Sector Accident Insurance Authority (Unfallkasse) refused to refund his expenses taking the view that the actor had to be treated as a self-employed person and had to bear his medical costs on his own. The court classified the actor as an employee.

Since the artist had been obligated to undergo a fairly long trial period prior to the individual performances during which he had to adhere to deadlines and instructions from the theatre, the dependent element in the contract was predominant in this case. In the case of a dancer who had been engaged to appear as a guest in a small amount of performances the Lower Saxony-Bremen Social Security Regional Court had issued a contrary ruling (judgment dated 16.5.2008, case no. L 4 KS 302/07).

Is the guest performer king? - a pulled shoulder muscle and its consequences

**Practical tip:**

The definition checklist of the social insurance umbrella organisation can be of assistance for classification purposes. According to it, numerous groups of artists are only accorded the self-employed status if they are contractually excluded from the collective agreement. According to the social insurance, a collective agreement only functions as the basis of the contractual relationship. It rather depends on a vast number of criteria.

**Fachanwalt für Urheber- und Medienrecht: Daniel Kaboth**

**Sabine Richly, Rechtsanwältin :**

**sebrichly@skwlaw.de**

**WESTPFÄHL, Rechtsanwälte**

**Practical tip:**

The definition checklist of the social insurance umbrella organisation can be of assistance for classification purposes. According to it, numerous groups of artists are only accorded the self-employed status if they are contractually excluded from the collective agreement. According to the social insurance, a collective agreement only functions as the basis of the contractual relationship. It rather depends on a vast number of criteria.

**Fachanwalt für Urheber- und Medienrecht: Daniel Kaboth**

**Sabine Richly, Rechtsanwältin :**

**sebrichly@skwlaw.de**
**Orchestras in The Netherlands**

**GENERAL OUTLOOK**

The Netherlands, with a population of 16.2 million, supports 14 orchestras. Of these, 13 comprise organisational units. Eight of those in turn are funded by the national government alone, the other three receive 60% of their funding from local government (Amsterdam, Rotterdam and The Hague) and only 40% from national government.

In the Randstad, an area in the western part of the country including Amsterdam, Haarlem, The Hague and Rotterdam, six orchestras exist including the Concertgebouworkest, the Royal Concertgebouw Orchestra, the Netherlands Philharmonic Orchestra, Dutch Chamber Orchestra, Holland Symfonia and in Amsterdam, the Residentie Orchestra in The Hague and the Dutch Radio Philharmonic Orchestra in Rotterdam. In the provinces where the national broadcasting system is based, the Muziekcentrum van de Omroep (the Radio Philharmonic Orchestra, the Radio Chamber Philharmonic orchestra, as do the Metropole Orchestra, the Groot Omroepkoor (choir) and the music library.

In the regions another five orchestras are situated in Groningen (the Noord Nederlands Orkest), in Enschede (the Orkest van het Oosten), in Arnhem (the Gelders Orkest), in Eindhoven (the Brabants Orkest) and in Maastricht (the Limburgs Orkest).

Most orchestras have the obligation to accompany operas, ballet productions and choirs, as no subsidised opera or ballet companies employ their own orchestra.

**CULTURAL POLICY I**

The funding of orchestras is based on a national cultural policy that focuses on traditional values, innovation and participation. From World War II, when funding of the arts really became a government issue, the horizontal and vertical distribution of subsidised arts has been a major policy topic too. Horizontal distribution means that everyone in the country should have the possibility to profit from what has been paid for by taxpayers money. This is the reason that all performing arts companies travel around continuously. Vertical distribution means that the performances should be accessible to everyone. In other words, the price of a ticket shouldn't be a hindrance to attending a concert.

1985 saw a change in government involvement when the national government became responsible for the upkeep of performing arts organisations. With the exception of Amsterdam, Rotterdam and The Hague, local government became responsible for 40% of the funding of the main performing arts organisations located in their cities. The regions were to be responsible for the horizontal distribution of the performing arts, while local government was to be responsible for the upkeep and programming of their venues. So the Dutch performing arts landscape is defined by travelling production units and receiving theatres and concert halls.

All subsidised performing arts organisations get a subsidy for a four year period. Decisions of which organisations get what funding are taken by parliament on the advice of the Minister of Culture who has been advised beforehand by the Council for the Arts in the provinces. This council is appointed by the minister, supports a number of sectoral committees. The members of these committees change every four years. The Council for the Arts in the provinces advises on the grounds that they themselves are working in the specific sectors. In other words, peer review is the leading principle here.

Approximately one year before the end of the four year period every organisation (existing ones and new ones) has to submit a policy plan in order to apply for a prolongation of the subsidy or to become eligible for one. Artistic excellence was a prerequisite to any funding granted. So every four years a total review of the system takes place. This process has not been popular with stakeholders!

**FACTS AND FIGURES**

National government spends approximately 225 Million on the performing arts. Orchestras get 58 million of this or 26% of the national budget for the performing arts. Of this budget 53% is spent in the Randstad. The three big cities in the Randstad spend another 1.7 million on their orchestras. Regional and local authorities in the regions spend another 1.3 million. The broadcasting orchestras are subsidised from the media budget of the Ministry of Culture with an amount of 30 million. The total cost to each citizen was an average 5.26 per annum.

1. Dutch orchestras are founded in a middle-european tradition.
2. Dutch orchestras are more traditional in their politics and management.
3. The composition of the management of Dutch orchestras is different from that outside the Netherlands.
4. The average age of a Dutch orchestra is 25 years.
5. About 60% of the audience has enjoyed classical music for over ten years.
6. The Dutch audiences listen only to classical music.
7. The average age of the audience is 55 years.
8. About 50% of the audience consists of women.
9. About 30% of the audience is between the ages of 18 and 30.
10. The average age of the audience is 55 years.

**QUESTIONS**

1. With the shift of emphasis from artistic quality to other measurements of delivery, will The Netherlands be able to maintain standards?
2. Dutch orchestras are founded in a middle-european tradition. But the Anglo-Saxon way of managing arts institutions is already in place in commercial and subsidised theatres, all music life outside the orchestras, modern dance etc. This Anglo-Saxon approach is defined by a great flexibility of the workforce such as short term contracts, self employment etc.

Jaap Jong
Director
Contactorganisatie van Nederlandse Orkesten
Amsterdam, Dec 08

Jaap Jong has worked in the performing arts for almost 30 years, in the arts department of Rotterdam Town Hall, concerned with theatre, dance, venues and accommodations for artists and arts institutions. Since 1985 he has been the director of the Association of Dutch Theatre Companies and since 2003 also of the Association of Dutch Orchestras.

IAMA members are invited to “Have Your Say” on IAMAnews.com on this issue. Should you think that we as members can affect the Dutch music agenda positively, please let us know.
A report by Andreas Rohl
(Manager: Membership and Projects)

Two well-attended seminars were held in London during autumn. Both sessions covered subject matters that better communication and advance interpersonal skills fit which many members asked us to cover collectively as an association. Konny Prachtl (Fletcher Prachtl & Associates) has a strong background in marketing so was able to create a dynamic and engaging learning experience. Following his learning events, which were designed to benefit managers at all levels, effective business influencing the first seminar held in November, looked at aspects of creating optimal win-win outcomes with clients as well as colleagues. Participants learned the basic elements that make up influence and also acquired methods that can be used to effectively communicate one wants and needs and at the same time build a climate of trust and empathy. The November seminar was intended to work together with a second, which took place in early December and was concerned with negotiation skills. A good 60% of participants from the first seminar decided to sign up for IAMA’s email office and learn on the important key points that one should consider in a negotiation situation. The linking element between these two seminars was the fact that negotiation is also based on conversation or in other words, only through successful communication can one create better outcomes, whether they concern a contract, a promoter, or an issue with a colleague.

It was a lot of information that participants took away from these two afternoon sessions. Some of these facts may not have been new, but perhaps participants did not yet apply them consciously in a professional situation in order to reach set goals. Konny Prachtl’s resource pack will give everyone a good basis to restate what they covered and perhaps remind some of a more effective way of communicating in their daily profession as artist managers.

If you would like to receive a copy of the resource pack on effective influencing and/or negotiation skills, please contact the IAMA office.

IAMA training seminars

IAMA extends a warm welcome to those members who have joined the Association since the publication of the Summer Newsletter.

WELCOME TO NEW MEMBERS

CLASSICAL MUSIC ARTISTS.COM

The recent editorial advisory Board comprising IAMA members, Christian May (Melos Konserte), Alm Sutanen-Vielu (Fazer Artists) and Martin Müller (Konzertdirektion Martin Müller) and Andreas Braun (Konzert Büro Andreas Brah) from the European Association, met in Germany to decide the following two years of planning for the editorial. There is no doubt that both IAMA and the AAMF would like to remove the obligation placed on members to contribute an annual levy as small as it may be. However, without sufficient advertising income, it seems unlikely in the short term.

As a first step towards achieving financial independence, the Editorial Board suggested a partnership with Klassik.com which would place on-line adverts on the CMA website. You might ask a rise in advertising in the near future on the CMA website but the intention is to be commericalise the site as appropriately as possible while offering the member access to both tools and PDF advertising under one package costing no more than the 350. Further to these suggestions, the levy will be increased in 2010 by an inflationary charge of 25% and all IAMA members will receive their CMA listing invoice together with their membership invoice which should save both time and money for the member. IAMA payments will be possible too. By 2010, it is thought that both associations would have been harmonised into this cycle pending the wishes of the European Association later this year.

If any member is thinking about advertising within this highly regarded professional handbook, the package is 350 per one-promotional on-line text for two months, a full page in the book version and PDF version for one year.

Bonitz Music Network
Unterer Batterieweg 163, Basel, CH-4059, Tel: +41 61 361 46 63 Fax: +41 61 361 46 65 E-mail: lb@bomn.eu Website: www.bonitz-music-network.eu

Koch Artists & Promotion
Graumennweg 19, D-22507 Hamburg
Tel: +49 40 25 33 6782 Fax: +49 40 25 33 686
Marianne.kaech@kaechartists.com www.kaechartists.com

Full Members

GERMANY
Koch Artists Management
Alt-Moabit 104A VH2 D-10559 Berlin
Tel: +49 30 3100 4940 Fax: +49 30 3100 4984 artists@koch.de www.koch.de

Switzerland
MusiQ Nad
PO Box 176, Sempurna N-6087 IAMA Newsletter 22/1/09 16:51 Page 12

Christian May (Melos Konserte), Aino Turtiainen-Visala (Fazer Artists) and Martin Müller (Konzertdirektion Martin Müller) and Andreas Braun (Konzert Büro Andreas Brah) from the European Association, met in Germany to decide the following two years of planning for the editorial. There is no doubt that both IAMA and the AAMF would like to remove the obligation placed on members to contribute an annual levy as small as it may be. However, without sufficient advertising income, it seems unlikely in the short term.

As a first step towards achieving financial independence, the Editorial Board suggested a partnership with Klassik.com which would place on-line adverts on the CMA website. You might ask a rise in advertising in the near future on the CMA website but the intention is to be commericalise the site as appropriately as possible while offering the member access to both tools and PDF advertising under one package costing no more than the 350. Further to these suggestions, the levy will be increased in 2010 by an inflationary charge of 25% and all IAMA members will receive their CMA listing invoice together with their membership invoice which should save both time and money for the member. IAMA payments will be possible too. By 2010, it is thought that both associations would have been harmonised into this cycle pending the wishes of the European Association later this year.

If any member is thinking about advertising within this highly regarded professional handbook, the package is 350 per one-promotional on-line text for two months, a full page in the book version and PDF version for one year.

Bonitz Music Network
Unterer Batterieweg 163, Basel, CH-4059, Tel: +41 61 361 46 63 Fax: +41 61 361 46 65 E-mail: lb@bomn.eu Website: www.bonitz-music-network.eu

Koch Artists & Promotion
Graumennweg 19, D-22507 Hamburg
Tel: +49 40 25 33 6782 Fax: +49 40 25 33 686
Marianne.kaech@kaechartists.com www.kaechartists.com

Full Members

GERMANY
Koch Artists Management
Alt-Moabit 104A VH2 D-10559 Berlin
Tel: +49 30 3100 4940 Fax: +49 30 3100 4984 artists@koch.de www.koch.de

Switzerland
MusiQ Nad
PO Box 176, Sempurna N-6087 IAMA Newsletter 22/1/09 16:51 Page 12

Christian May (Melos Konserte), Aino Turtiainen-Visala (Fazer Artists) and Martin Müller (Konzertdirektion Martin Müller) and Andreas Braun (Konzert Büro Andreas Brah) from the European Association, met in Germany to decide the following two years of planning for the editorial. There is no doubt that both IAMA and the AAMF would like to remove the obligation placed on members to contribute an annual levy as small as it may be. However, without sufficient advertising income, it seems unlikely in the short term.

As a first step towards achieving financial independence, the Editorial Board suggested a partnership with Klassik.com which would place on-line adverts on the CMA website. You might ask a rise in advertising in the near future on the CMA website but the intention is to be commericalise the site as appropriately as possible while offering the member access to both tools and PDF advertising under one package costing no more than the 350. Further to these suggestions, the levy will be increased in 2010 by an inflationary charge of 25% and all IAMA members will receive their CMA listing invoice together with their membership invoice which should save both time and money for the member. IAMA payments will be possible too. By 2010, it is thought that both associations would have been harmonised into this cycle pending the wishes of the European Association later this year.

If any member is thinking about advertising within this highly regarded professional handbook, the package is 350 per one-promotional on-line text for two months, a full page in the book version and PDF version for one year.

Bonitz Music Network
Unterer Batterieweg 163, Basel, CH-4059, Tel: +41 61 361 46 63 Fax: +41 61 361 46 65 E-mail: lb@bomn.eu Website: www.bonitz-music-network.eu

Koch Artists & Promotion
Graumennweg 19, D-22507 Hamburg
Tel: +49 40 25 33 6782 Fax: +49 40 25 33 686
Marianne.kaech@kaechartists.com www.kaechartists.com

Full Members

GERMANY
Koch Artists Management
Alt-Moabit 104A VH2 D-10559 Berlin
Tel: +49 30 3100 4940 Fax: +49 30 3100 4984 artists@koch.de www.koch.de

Switzerland
MusiQ Nad
PO Box 176, Sempurna N-6087 IAMA Newsletter 22/1/09 16:51 Page 12

Christian May (Melos Konserte), Aino Turtiainen-Visala (Fazer Artists) and Martin Müller (Konzertdirektion Martin Müller) and Andreas Braun (Konzert Büro Andreas Brah) from the European Association, met in Germany to decide the following two years of planning for the editorial. There is no doubt that both IAMA and the AAMF would like to remove the obligation placed on members to contribute an annual levy as small as it may be. However, without sufficient advertising income, it seems unlikely in the short term.

As a first step towards achieving financial independence, the Editorial Board suggested a partnership with Klassik.com which would place on-line adverts on the CMA website. You might ask a rise in advertising in the near future on the CMA website but the intention is to be commericalise the site as appropriately as possible while offering the member access to both tools and PDF advertising under one package costing no more than the 350. Further to these suggestions, the levy will be increased in 2010 by an inflationary charge of 25% and all IAMA members will receive their CMA listing invoice together with their membership invoice which should save both time and money for the member. IAMA payments will be possible too. By 2010, it is thought that both associations would have been harmonised into this cycle pending the wishes of the European Association later this year.

If any member is thinking about advertising within this highly regarded professional handbook, the package is 350 per one-promotional on-line text for two months, a full page in the book version and PDF version for one year.