Welcome to New Members

Full Members

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International and cultural representation of top classical artists and ensembles.

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International management of classical artists, ranging from chamber ensembles to soloists, from Europe, S. America, Israel, and Italy.

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AFRIQUE DU SUD
New Benefits for IAMA Members
For more information contact info@iama.org

AFRICA
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- New Benefits for IAMA Members
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Kenya
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Many tributes and testimonials appeared throughout the industry in the days following the death of Herbert Barrett, an influential figure in the classical music business for more than fifty years and a honorary Life member of IAMA. Over the past few weeks, I have had the chance to reflect with some of my colleagues about the man who served as mentor to me and so many in our field.

A gentleman of great refinement and personal style, Herbert Barrett was the quintessential “bon-vivant” - with his three-piece suits (seersucker in the summer) and his large hat which he would put on his coat and hat, finish with his agenda, and make his way out of the door on the stroke of 5pm, wishing everyone a good night.

Mr Barrett was not only the last of his generation, but in many ways, defined it. He had a long and fulfilling career and those of us who were lucky enough to have known him are indeed privileged. Among his many legacies, he set standards of artist management which many of us continue to strive to emulate to this day.

To have known him are indeed privileged. Among his many legacies, he set standards of artist management which many of us continue to strive to emulate to this day.

Herbert Barrett graduated Phi Beta Kappa from Cornell University in 1930. He began managing artists directly in 1940 by establishing Herbert Barrett Management. Over more than half a century, he managed some of the world’s most outstanding artists. He was instrumental in the founding of the Great Performers Series at Lincoln Center’s Philharmonic Hall (now Avery Fisher Hall), and managed the inaugural series in 1965. He served on many boards and committees including the Advisory Committee for Town Hall, the Recommendation Board for the Avery Fisher Artist Program, the Executive Board of the International Association of Festival and Concert Managers, the National Advisory Board for the Van Cliburn International Quadrennial Piano Competition, and the Committee to Save Carnegie Hall.

Herbert Barrett is survived by daughters Nancy and Katherine.

Monica Felkel, Young Concert Artists, New York and IAMA Board member.

A Tribute by Monica Felkel

Career Briefing

Joan Ingpen (3 January 1916 - 29 December 2007)

A Tribute by David Sigall

Joan Ingpen, founder of Ingpen & Williams Ltd and legendary opera administrator and casting director, died peacefully on 29 December 5 days before her 92nd birthday.

Joan was born in London. Her father disappeared not long after her birth rumoured to have been on a clandestine British government attempt to rescue the Russian ... as a result and moved her children to Sussex where Joan remained based for the rest of her life.

Joan studied at the Royal Academy of Music and subsequently achieved considerable competence as a pianist. At the outbreak of the Second World War she was a typist in a marine insurance broker’s office. An enthusiastic concertgoer she encountered Walter Legge and helped him in the early stages of his forming the Philharmonia Orchestra. In 1946 she parted company with Legge and set up her own artist management company taking the name of her dachshund Williams. “I couldn’t think of anyone I wanted as a partner”.

Joan rapidly established Ingpen & Williams as a leading company acquiring the management of such great artists as Joan Sutherland, Placido Domingo, Hans Hotter, Geraint Evans, Elisabeth Söderström and Georg Solti.

Much has been written about Joan’s immense influence as casting director in three of the world’s leading opera houses: The Royal Opera House Covent Garden, Opéra de Paris and New York’s Metropolitan Opera in which capacity she is credited with the discovery of such great singers as Luciano Pavarotti and Anna Moffo von Otter. Her early life however, about which not a great deal is known, did not particularly suggest the distinguished career which was to follow.

Joan was formidable but kind, impatient but understanding, fiercely loyal to her artists but honest in her advice to them as she was in all her business dealings.

In a comparatively brief career as an artist manager she set standards of integrity which remain as an example to us all.

David Sigall, Director Ingpen & Williams and IAMA Board member.

IAMA PAYS TRIBUTE TO HERBERT BARRETT

IAMA PAYS TRIBUTE TO JOAN INGPEN
New Membership Record

We are delighted to announce a new record for the Association, with membership currently standing at an all-time high of 231 companies. There has been a noticeable and welcome increase in the number of Affiliate members joining in recent months, with a greater number of orchestras joining than ever before. For details of new member companies, see page 12.

IAMA Launches Italian Legal Helpline

IAMA members now have access to an Italian legal helpline, the latest addition to the three existing helplines for the UK, Germany and the USA. The new Italian helpline is offered by Michele Lai of Studiolai, a forerunner in the development of legislation for artist management in Italy.

Michele Lai's particular areas of expertise are the regulation of the profession and the Performing Rights of the artist whose interests he represents. He advises on contract law for live and recorded performances, and specialises in the copyright framework from both a national and international perspective.

Michele Lai studied piano at the State Conservatories, Luigi Cherubini, in Florence and continued his artistic career until 1991. In 2001 he published 'The Professionals of the Melodrama - a reflection on the development of melodrama in opera.' He holds a professorship at the Conservatory of Music of Cesena and lectures on Performing Rights, as well as running a specialist training course in performing arts management at the University of Milan - Bocconi. He is the legal advisor to ARIACS - Italian Association for Artist Representatives, a member of the council for the Friends of Music in Florence, President of the association School of Music of Sixth Fiorentino, President of G.A.M.O - Open Group Music Today of Florence and Vice President of L'Associazione Musicarticolo9.

Members wishing to use the legal helpline service should contact the IAMA office.

Collaboration with Operabase.com

A new collaboration with Operabase.com aims to reduce time spent on administration for IAMA members who update their CMA information online. The streamlined arrangement will enable members' contact details and artist listings to be collected automatically from the CMA website, with the purpose of updating information on Operabase.com.

CMA online statistics 2003 - 2007

Since the launch of CMA, the aim of the joint editorial advisory board has been to see a steady increase in user numbers year on year. The statistics indicate the growing popularity of this valuable on-line resource, for over 3500 registered users. We believe that this trend will continue over the coming years.

Das Orchester Subscription Rates

For orders within Germany €60 including postage and shipping (usual price €75)
For all other orders €79 including postage and shipping (usual price €94)

To order
Quote "IAMA" and order direct from Schott Music GmbH & Co. KG, Zeitschriften Leserservice, Postfach 36 40, D-55026 Mainz, Germany
Fax: +49 (0)6131 246483
Email: zeitschriften.leserservice@schott-music.com
Web: www.orchester-jobs.com
An exploration of the key issues facing artists and managers today

Our ties with Italian management strengthened in September, with a productive and enlightening meeting in Milan, exploring some of the key issues facing Italian artists and managers today.

Building on the firm foundations established by the successful Genoa 2004 conference so ably organised by Dr Giuseppe Oldani, the IAMA legal helpline representative, Central to the discussion was the relationship of artist to artist manager. This relationship is currently being reviewed on the Italian statute books.

Following this, guest speaker, Francesco Ernani, drew attention to the bizarre predicament of Italian cultural organisations (Enti Lirici) that have been civil law organizations (E.U. Law) that have been civil law institutions since 1997, but have been subjected to a system of fire control by the MIBAC (Italian department of cultural decrees of 2006). Such a measure effectively excludes Italian musical organisations from the market logic that regulates fire negotiation in the rest of the world. This has obvious repercussions on the competitiveness of their programming, in reality this kind of control system has a precedent in Italian legislation (albeit during the Fascist era).

According to Corbani, some artist managers (especially of the younger generation) reinforce these two trends and seem to be more concerned with podering hardcore commissions than longer-term artistic goals and relationships. On the positive side, there have been artist managers who have recognised this need and helped the Orchestra Verdi to develop. For example, convincing artists to create new programmes in conjunction with the artistic director of the orchestra rather than repeating old proposals. Corbani requested the artist management community to make their artists more readily available for Italian engagements since diaries were often full before any Italian dates had been added. He finally highlighted the fact that Italian promoters refuse to pay a supplementary fee for radio broadcasts. This is because broadcasting stations no longer pay any remuneration to the promoters.

Concerning the audience, Corbani was keen to point out that Italian audiences are not as conservative in tastes as perceptions reflected. Indeed, every time an innovative programme had been put forward the audience had always shown a great deal of interest.

Francesco Ernani summed up the meeting by stressing that one of the major problems facing Italian opera houses was the system of governance including:

- Lack of professionalism amongst management figures. It is worth mentioning that in France, unlike Italy, there is a professional register of opera house directors.
- Lack of audience involvement in governance. Audiences are, in effect, stakeholders in an opera house or concert hall and yet they do not have a say in how such enterprises should be run.

An exploration of the key issues facing artists and managers today

Mario Giovanni Ingraffia (MaMusic), the Milan meeting took place at the Palazzo delle Stelline on 29 September 2007. The IAMA Board was very encouraged by the support of colleagues of the Italian Association, chaired by Dr Giuseppe Oldani, and cooperation on issues such as rights, contract advice, legal frameworks and practices, which will be a focus in forthcoming meetings. Guest speakers included Luigi Corbani, General Manager, Orchestra Sinfonica di Milano Giuseppe Verdi and Francesco Emirani, Manager, Orchestra Sinfonica di Milano Giuseppe Verdi and Gönther Obwexer, Director, La Playa.

Typically, cancellation insurance

How much should I insure?

It may not be worth your while to insure every artist for every contingency. Most managers are used to absorbing losses of around 5% of commission in a normal year but you will know where you’re most exposed.

Artists/events: you might decide to insure only your highest earning artists or your most lucrative events.

Period: you can choose the period of the policy which could be 12 or 24 months (depending on the diary ahead), or just specific tour dates.

Refills: look at your contractual obligations – which parts would hit hardest? Illness/injury to include? Venue issues like flood, fire, loss of power, strike? Transportation – mechanical breakdown, strikes, weather?

How much does it cost?

A premium can range from 1.00% to 3.5% depending on factors like artists’ ages, cancellation loss history and level of income generation.

CANCELLATION INSURANCE FOR ARTIST MANagements

If, like many artist management companies, your business relies significantly on income from particular artists and events, it’s worth considering the impact of a short, medium and long-term illness or injury on your revenue. It’s possible to identify your most vulnerable spots and mitigate your exposure with some well-designed cancellation insurance.

Typically, cancellation insurance replaces commission lost as a result of the inability or loss of opportunity for artists to perform. However, existing medical conditions, lack of interest/ticket sales, and financial insolvency of the parties are standard exclusions and penalised dates without contracts or letters of agreement cannot be claimed.

Denise Petricione, moderator of the session, concluded the session with the following points:

- Artist managers should always be concerned with an artist’s career development and not the immediate payoff of a quick commission.
- Political interference in the artistic sector causes unnecessary troubles.
- The tendency to focus on single high profile events.

Concerning the audience, Corbani was keen to point out that Italian audiences are not as conservative in tastes as perceptions reflected. Indeed, every time an innovative programme had been put forward the audience had always shown a great deal of interest.

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WHAT'S ON: FORTHCOMING EVENTS

DATES FOR YOUR DIARY

Details of main events are listed below, correct at time of going to press. For the latest information on these and other forthcoming events, please see www.IAMAworld.com.

28-31 January 2008
Midem Classique Trade Show, Cannes, France

7 February 2008
IAMA informal drinks, London

29 February 2008
Conference early registration special rate ends

6 March 2008
IAMA informal drinks, London

17-19 April 2008
18th IAMA International Conference, Konzerthaus, Berlin

18 April 2008
IAMA Annual General Meeting and Members' Meeting, Berlin

10-14 June 2008
National Performing Arts Convention, Denver, Colorado, USA.

WHAT'S ON: EVENTS, AWARDS AND SHOWCASES

Reaching Out: 18th IAMA International Conference

Booking is now open for the 18th IAMA International Conference, Reaching Out, which takes place at the Konzerthaus, Berlin, from 17 – 19 April 2008. Delegates wishing to take advantage of the most favourable registration rates should book before the early registration deadline of 29 February 2008. For the latest conference information see www.IAMAworld.com.

The conference committee members are:

L-R: Marielle Hahn, Gertchen Neumeyer, Boris Orlob (next to microphone from MDC), Benedict Stampa, Cornelia Schmid

CONFERENCE CHAIR
Cornelia Schmid
Konzertdirektorin Schmid

COMMITTEE MEMBERS
Heike Hoffman
Konzerthaus, Berlin

Boris Orlob
Boris Orlob Management

Gernot Rehrl
Rundfunk Orchester und Chöre, Berlin

Benedikt Stampa
Konzerthaus Dortmund

Connections through Culture: China

In a recent IAMA collaboration with the British Council in London, IAMA members met with a number of Chinese organisations on 21 January to learn about the issues in this region. Look out for details of future collaborations on www.IAMAworld.com.

Midem 2008

IAMA were approached by Midem to collaborate on several discussion panels both at the Midem Classique and Midem Pop fair which will take place on 29 and 30 January 2008. As with all collaborations, the dialogue on issues and agreements is greatly facilitated by such meetings and often contributes to IAMA’s ability to solve member problems as and when necessary. Midem runs from 29 – 30 January 2008 in Cannes. Hopefully we will see you there. Come and see us at the Midem Classique jury stand (R27.18).

IAMA YOUNG INTERNATIONAL PERFORMERS PROGRAMME

The IAMA/Midem Outstanding Young Artist Award is a major feature of the Young International Performers programme for IAMA’s full non-profit members. This year the award was supported by the Beethoven International Piano Competition, International Franz Liszt Piano Competition, Queen Elisabeth Competition of Belgium, Young Concert Artists’ Trust and Young Concert Artists who all submitted a number of artists to the IAMA jury. We are grateful to Leonore van der Vlist (Artists Management Klinkhammer van der Vlist-Inhaberartisten bv), J. John Summers (Gasteig – Orchester); Edvard Hørlit (Internationales Kulturmanagement); Stefan Forberg (Stockholm Concert Hall Foundation) and Rachel Bostock (Van Walsum Management) who gave up their time to judge the submissions. The resulting shortlist was forwarded to the 17-strong Midem Jury and the winner will be announced at the Midem Classique awards ceremony in Cannes on 30 January 2008.

Young International Performers Showcases

Further to the IAMA/Midem awards programme, a number of artists will be showcased at the 18th IAMA International Conference in Berlin on 18 and 19 April 2008. If you would like to know more about the Young International Performers Programme, or are a not-for-profit member of IAMA and would like to nominate one of your artists for any forthcoming events, please contact the IAMA office (info@IAMAworld.com) +44 20 7379 7336.

WHAT'S ON: FORFORTHCOMING EVENTS
BROADCASTING AND RIGHTS MANAGEMENT

An Australian Perspective on Rights Management

In Australia, as in the rest of the world, there has been an ongoing dialogue about new technologies and the rights of artists. In particular, the members of the Australian Classical Music Artists’ Managers’ Association (ACMMA) have been discussing internet rights for orchestras, how we can control such usage and whether artists should receive additional income or higher performance fees. Ultimately we decided that it was becoming very difficult to stand in the way of this use of new technology, and that the internet should be viewed as a promotional tool which equally benefits the presenter and the artist. We have agreed to allow web casting, web streaming etc on a trial basis, with the clear understanding that if the overwhelming majority of audiences were still open in their musical tastes and it would be some time before patterns of preference were established.

The seminar concluded with a drinks room was a rare opportunity, and participants took full advantage of this. Barry Kempton (City of London Sinfonia) asked the delegation what they thought to be the most popular orchestral repertoire. Mr Cheng said that the Chinese audience has a very sophisticated taste when it comes to music, and that they have been greatly interested in classical music from around the world. Mr Liu also said that the Chinese audience is very open to new ideas and is always looking for something different. The presence of so many promoters in one room was a rare opportunity, and participants took full advantage of this. Mrs Liao Yanru (China National Symphony Orchestra) Mr Yao Shuo (China Performing Arts Agency) Mr Wang Long (China Performing Arts Group) Mr Liu Haining (Chinese Delegation for China’s Ring Cycle) Mr Zhu Haining (British Council Beijing) Ms Echo Fu (British Council Guangzhou) Ms Liao Yanru (China National Symphony Orchestra) Mr Yao Shuo (China Performing Arts Agency) Mr Wang Long (China Performing Arts Group) Mr Liu Haining (Chinese Delegation for China’s Ring Cycle) Mr Zhu Haining (British Council Beijing) Ms Echo Fu (British Council Guangzhou)

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