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A collection of photographs from the 22nd IAMM International Conference

Photographer: Antonia Schroeder
The 22nd IAMA International Conference held in Budapest this year was very well attended with nearly 400 delegates from 31 countries.

The gala dinner at the Museum of Fine Arts was very well attended with nearly 400 delegates to view (still viewable by members on the home page banner). Over half the delegates looked at these!

The best conference I have ever been to. Absolutely loved it. Great sessions, great meeting people. Planning to attend more conferences than I ever have before. Great learning experience. (Olga Coven, UK)

The best conference I have ever been to. Great sessions. Beautiful surroundings. At the end of the conference I feel I now have a network of contacts that I can fall back on. (Mike Taylor, UK)

It was a wonderful experience, and I am sure I will attend more conferences in the future. (Owen Liao, New Zealand)

The draw was made at the end of May and the lucky winner of an Amazon Kindle was Sam Weatherstone, Oxford Philomusica. He said: "I trust the delegates who came to Budapest were received and made to feel at home. It was a wonderful experience and I have no doubt I will attend more conferences in the future."

Some of the delegates who attended the conference were:

- Christian May, Director General, Hungarian National Philharmonics
- Csaba Kael, CEO, Palace of Arts
- Geza Kovacs, Board member
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Italy has almost €1,900 billion (120% of the GDP) public debt; which is approximately €31,000 for each Italian - children and elderly included. 55% of the debt is held by Italians, private savers and financial institutions. The average run time of the Italian bonds is 7 years.

In 2011 Italy's GDP (gross domestic product) was €1,580 billion. In 2012 Italy entered recession with negative consequences for the State such as less income from taxes and higher social expenses.

The total private savings of the Italians amount to €8.6 billion (€143,000 per capita), €4.8 billion is invested in real estate (90% of the Italians own the house in which they're living).

Impressive figures? What do they say? Italy has a very high public debt, accumulated during decades of bad government and corrupt politicians. At the same time the country has very high private savings. An important part of Italian bonds is owned by Italians and this reduces the risk of a sudden withdrawal of money. The average run time of Italian bonds is high and short term fluctuations of the interest rate do not represent a serious financial threat to the country's economy. Italy has, compared to Greece and Spain, an efficient private economy with a high number of internationally successful companies in various sectors like fashion, food, furniture, cars etc.

What is happening in the cultural sector: Italy owns 60% of the UNESCO world cultural heritage. 30% of the Italian art works are in deposits because there is not enough space to display them. It's an overwhelming amount for a single country and of course sometimes something falls apart (e.g. Pompei).

In 2011 Italy has spent €1.4 billion for culture (0.21% of GDP), of which €430 million for performing arts including opera, cinema, straight theatre, etc. France spent in 2010 €8.4 billion (1% of the GDP), Germany €8 billion and the UK €3 billion. Unfortunately, over the last 10 years the Italian cultural budget has decreased by almost 40%.

Many Italian music promoters are in serious trouble because of their accumulated debts and because of the currently lower public financial support. Unfortunately the public money can't be replaced by private sponsors (usually banks), since they're in trouble too. The consequences are that many promoters don't pay the artists, pay them late or pay them only after receiving a letter from the artist's lawyer, and sometimes not even then. The promoters however continue programming and signing contracts with artists which compounds the problem and we all have to work much harder more for each contract.

What can be done? In my opinion, Italy needs to spend more money for culture - much more and there are several reasons for this:

- Italy is one of the most important cradles of western culture and this treasure has to be preserved.
- Cultural tourism is an important source of income for the country - Culture produces development.
- Every Euro spent for culture returns €5 back into the economy but raising the cultural budget isn't a financial issue. It's a political decision.

Confidence in the political establishment has fallen dramatically and we shall have to wait and see what the 2013 elections bring. Whatever outcome, there is not great hope for a rise in cultural spending.

At the recent conference in Budapest we included the Italian Cultural Institute who are keen to cooperate with IAMA on issues that affect the business of music and have offered their support and help. Our panel session was important in continuing the conversation we have with members who were supportive of our initiative in Milan in 2010 with over 50 in attendance, gathering views and opinions that hopefully contributed to better working practice.

Günter Obwexer, Director, Alipera offers a view on Italy following the conference session in Budapest.
One cannot understand the reality of Italian Opera today without considering, on the one hand, the reasons for the substantial failure of the system and, on the other, the effects of a cultural crisis that probably signals the end of a unique historical period. I’ll try to be very concise, at the risk of overlooking important details that could be the subject of further discussion.

In Italy, there are fourteen active Symphonic Opera Foundations and twenty-eight Traditional Theatres, all of which belong to different legislative disciplines that grant different architectural, management, and legal capabilities. Among the Foundation theatres, there are some that are national and others that are local, while among the traditional theatres, they are all local. The former are mostly staffed with permanent employees who were hired with permanent contracts, while the latter mostly hire temporary staff.

The objective data clearly indicates one thing: in Italy, there are opera houses that receive most of the funding that the State reserves for theatre (47%), by virtue of the nature of their employment contracts with permanent employees. In a time of crisis, it is more and more common to see theatres hire temporary staff according to their production needs, not necessarily with individual contracts, but in any case, outside the normative rules of the national collective labour contract.

The logic of job retention / workforce / other contributions has its origins in the legislative arrangement and subject to political will that tends to regard regional theatres as a reservoir of votes and easy recruitment.

So, the core problem of Italian opera is largely influenced by an economic balance based on the fixed costs of permanent staff, which, being virtually invariable (required, if anything, to increase), compel a theatre - if it belongs to a Foundation - to sacrifice on average 70% of its budget merely to cover the cost of labour. There is no causal relation to its capacity or production phase, since this expense is not reported at the time of production, but is distributed over 12 months of the year plus the thirteenth month as well as contributory, pension and healthcare expenses, which represent an approximately 23% increase in the Foundation’s overall expenses.

There thus is an imminent potential for bankruptcy in at least five Italian theatres: Bologna, Florence, Genoa, Trieste, and Cagliari. Why is it only these, rather than others, or are all theatres equal?

Consider this: There are differences in public funding of local institutions, mainly Municipal and Regional, and in some cases Provincial; secondly, though only in a few cases, there are differences in private funding. For some (Rome, Venice, Milan), a key feature: the impossibility of the whole policy to fail, for reasons of national prestige and international visibility.

Marco Tutino’s speech from the IAMA Conference in Budapest is replicated in this newsletter as he had some interesting perspectives to add:

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In the report on theatre operations, without doubt the most relevant is the necessity to increase productivity, linked to a profound regularisation and security, which may be reached only if the employees are considered to be a theatre’s permanent fixture, rather than hired when necessary. Perhaps too many complexes and foundations have trained personnel, who would have been otherwise hired, due to the dynamics of the period. If our culture is to be saved, there is no room for subterfuge, and the measure which may result; the price that the policy would face socially legitimate aspiration, and that the potential satisfaction and pleasure that Opera foundations may provide. For this reason, all the theatres that were able to gather a range of services, such as educational activities for schools and for the general audience, are attentive to their investment in the public image of musical theatre, one that is neither empty slogans in favour of the sacrosanct image of Italian culture, and opera in particular, are no longer capable of bringing to the attention of the public the strength and courage of our musical forces and resources.

Focus on Italy

Third Proposal:

A serious change in governance structures, necessary to enhance the potential satisfaction and pleasure that Opera Foundations? For one simple reason: the artistic, educational, and administrative functions of these bodies are inextricably linked to the protection and safeguarding of the artistic, cultural and social heritage of the region they are based in. In this connection, there are two further interesting points which seem to me to be of fundamental importance.

1. The possibility of federating neighbouring theatres with similar characteristics. Huge engines of growth for the country. Worse still, one should also question whether creative and artistic choices can be reached. In this regard we should question, without fear of the possible criticism, the way in which ourippa opera manages its resources. Why haven’t reforms been made that would have been greater than its benefits. In this regard we should question, without fear of the possible criticism, the way in which ourippa opera manages its resources. Why haven’t reforms been made that would have been greater than its benefits.

Fourth Proposal:

Another proposal is to provide for the possibility of full-time employment for individual artists, who are indeed the core of theatre activities, to be safeguarded, and to be allowed to escape this slow agony, and if so, the future, who are completely unaware of the future, those who have created Academies, Opera Studios, and similar characteristics, huge resources no longer need to be safeguarded, but need to be maximized, making it bureaucratic, inert, and lacking...
At least when Madonna agreed the 360-contract with Live Nation in 2007, the 360 model was on the agenda of the international music business, including pop & rock such as classic & jazz. At that time, Madonna assigned all rights to one of the major concert promoters in the world to manage the global marketing of her artistic work for a period of 10 years. It all went quiet with another 360 deal - that with rapper Jay-Z. Questions were then being asked about the sustainability of the model. It caught the imagination of the music world though and evoked much discussion and debate even in the classical music sector. The business model is still relevant in what it strives to achieve which is why IAMA dedicated a panel session at its recent international conference in Budapest.

There are ten very different business segments:

- See chart opposite

From the artist’s point of view there may be advantages in having all rights of their work under central control but can it work in practice? Realistically, there are only a few artists who are in the position of having the money to decide about their rights, products and works and not many artists own these rights with fewer still able to buy it back within the 360 deal.

What has prompted this business model? In short, hard times! An example is Universal Classic’s expansion of business activities into the division of artist management and concert management, Berlins A. Kompanie. While recently in trouble, the label has already established a large format with its 360 Classic.

Focus on the BMG growth of international traditional breaks with incorporating added value “broadband” (Entertainment Marketing). The new digital project, the Digital Concert Hall, expanded the label’s portfolio in 2007 with the example of the Berlin Philharmoniker. Represented by the label the Royal Opera House London contracted through the label to stream its shows in a very exclusive virtual transmission (Concert饬! Live) but also to promote its own label, Decca.

For the different business areas on the chart also makes the concept to manage all segments under one umbrella easy to understand and to implement.

It emerged from the discussion that the 360 model was considered the subject of the meeting and more was seen than the 360 itself and looks back to the 360 model.

The problem is to have the best experts for all areas under one hood but also an experienced and well connected team. Companies like 360 and their competitors have tried and failed to close the gaps by buying other companies to follow the 360 model. It can work but is not simple and without risk.

The comparison might be rather a lopsided one but there are good reasons why Audi, BMW and Mercedes build the motors for their cars themselves but order in wheels and seats from external specialists. Similarly, the challenge in the music business is how to assemble the best team with the best combination of different personalities. In theory, the 360 model seems to be logical but in practice because of those who overestimate their ability to manage everything within their company.

There are other developments in the record industry impacting artist management. Sometimes the artists’ label proposes the idea to share the income from concerts. This is a controversial subject with one side saying it is shared the right way with all parties and the other side of having numerous fees calculated and paying
commissioned that the manager would be well advised to think about the pros and cons of such a partnership.

As wide as the spectrum of artists, managers, publishers, concert promoters, labels, merchandisers and all other participants is, as different are the solutions for the individual. It's less about the question "if" and "for whom" the 360 model really does the job and more about what decides a particular situation. Since time immemorial businessmen have asked themselves how they can develop their business models and how they can generate growth. This recent change in the record industry demonstrates this point. All examples that were discussed in Budapest revealed that the use of synergies can make sense and can bring improvements to an artist's career. It is good if the 360 model contributes something to it, but that doesn’t make the thought of diversification new. It seems more essential that we try to make the right decisions with the passion for music and artist after a wise analysis of the particular conditions to combine the best team for the realisation of an individual's career strategy. That has less to do with modern models of business and more about the human being.
The pace of information exchange has changed dramatically and it was clear from the panel session dedicated to this hot topic that social media has become a vital part of the communications mix. For some, social media offers a myriad of opportunities to reach out and engage, but for many it remains an unfamiliar arena about which there is little guidance on how best to harness these tools to grow a following.

Like many across the conference, this session aimed to inspire by showing what can be achieved, but also address some of the practical ways in which we can devise and implement a social media strategy from the ground up, whether on behalf of our artists or for the organisations we represent. We were lucky to have Zsuzsa Kalman and Jonathan King on the panel to share their experiences at the leading edge of social media innovation. Zsuzsa is co-founder of Budapest-based communications agency, The Image Factory and brings a wealth of experience from both inside and outside the arts sector. Jonathan is Digital Producer for English National Opera’s Baylis team which focuses on delivering training and participation projects based around productions at the award-winning Royal Opera House. So, for an artist, manager or organisation looking to take their first steps in the social media playground, how do you get started? What resources need to be committed? What are the expectations?

Jonathan showed us the power of viral marketing with the ENO-commissioned web film ‘Can I Be Your Friend?’ – a disarmingly clever Youtube clip created ahead of the world premiere of Jonathan’s production of ‘Nabucco’ at the Royal Opera House. The film invited us to imagine a world where opera and social media collide - an opera where everyone gets to choose their own path by sharing what they see and hear. The power of social media is in its ability to break down the barriers between artists and audiences. It gives us the chance to tell new stories in new ways. It gives us the chance to be heard. It gives us the chance to make a difference.
premiere of Nico Muhly’s opera ‘Two Boys’ that took the Facebook experience off the computer screen and into the real world. The film, posted only via social media sites, clocked up over a million views in the first two weeks. As Jonathan noted, “the audience we were after were Facebook, Twitter and Youtube users. If we’d put it on our website I don’t think anybody would have found it.” Can we assume then that this unprecedented online interest converted into box office success? “ENO is an exciting producing company and should be seen to be producing wherever our audience is. We consider our audience to be far bigger than those who come to the house. I think it’s really important that we don’t get too tied to ticket sales – obviously we have to sell tickets but we make a lot of content which is and should be free.”

Zsuzsa agreed that social media is primarily about facilitating debate and connecting people. Social media fosters participation, openness, conversation, community and connectedness. “My advice if you’re considering a Facebook or Twitter page, is firstly to be there. Post something and when you get a response, react to it. Keep the conversation active, because that’s why people come here. Your social media ‘followers’ are your potential audience but you have to work at engaging them.”

Two quotes from Chris Barger, an author on social media strategy, held particular resonance:

“The ‘social’ is always more important than the ‘media’ and it will always be. The substance of what we’re saying should be of primary consideration over the platform used for sending that message out. Whether it’s a Facebook page, website or even a printed newsletter, they all have their advantages and limitations. Crafting the right message and conveying it with maximum impact is the goal.”

“The biggest myth about social media is that it’s free. It takes time to establish an effective presence online and it takes just as much time to maintain it. Once you get going, you have to keep going if you hope to retain and grow followers. There are no absolutes here, but it is generally considered dangerous for a company to leave its social media strategy entirely in the hands of the intern. There must be engagement across the breadth of the organisation if you have a hope of effectively reflecting the identity and ambitions of that organisation.”

When it comes to deciding whether or not to engage with social media, the panelists agreed that the primary consideration should be appealing to the potential audience, rather than the potential profit. “I think it’s important to think about the audience first and then address the issue of profitability,” said Zsuzsa. “I think the audience should always come first.”

New ideas and the artists who bring them to life will always be there, it’s just the tools for talking about them that are changing.

Simon Wall

TallWall Media

TallWall Media provides film, photography and design services to the arts sector. The company addresses the growing appetite and necessity for digital promotional tools and works with both artists and their management to help craft the right message.
Gabriele Schiller reports on the PR session she moderated in Budapest. At this year’s conference in Budapest, I was asked to moderate a session about PR angles and trends in the development of Artist Careers with the focus on comparing and contrasting PR in pop music and classical music.

The lead off, impressions gained in this session focused on the question “What are the main differences and similarities between pop and classical PR?” The session opened with Gabriele Schiller, Director PR2Classic, who reflected on her professional background and experience. Gabriele Schiller has been working in the PR field for over 20 years, initially in classical music and later in pop music. She has extensive experience in both industries and is well-versed in the unique challenges and opportunities presented by each.

The session then delved into a discussion about the differences between pop and classical music. Gabriele Schiller highlighted the importance of understanding the target audience for each genre. In pop music, the audience is typically younger and more diverse, whereas in classical music, the audience is often older and more homogeneous. This difference in audience demographics impacts the PR strategies and tactics used in each genre.

The discussion then turned to the role of the artist in each genre. Gabriele Schiller observed that in pop music, the artist is often seen as a brand and is expected to stay in the public eye, whereas in classical music, the artist is seen as a professional who focuses on their craft. This difference in the role of the artist affects the PR strategies used to promote the artist and their work.

Gabriele Schiller also discussed the importance of social media in each genre. In pop music, social media is used extensively to engage with fans and build a following. Gabriele Schiller emphasized the importance of authenticity and transparency in using social media to promote pop artists. In classical music, social media is also used, but to a lesser extent, and the focus is on building a professional image.

The session then turned to the question of what the PR team should be responsible for. Gabriele Schiller noted that in pop music, the PR team is often involved in all areas of the artist’s career, whereas in classical music, the PR team’s role is more limited. This difference in the role of the PR team affects the strategies used to promote the artist and their work.

Gabriele Schiller also discussed the role of the artist manager in each genre. In pop music, the artist manager is often the key figure in promoting the artist and managing their career. In classical music, the artist manager’s role is more limited, and the artist is often responsible for their own career management.

The session concluded with a discussion of the future of PR in pop and classical music. Gabriele Schiller emphasized the importance of staying up-to-date with trends and embracing new technologies, particularly social media, to effectively promote artists in both genres.

Overall, the session provided valuable insights into the unique challenges and opportunities presented by each genre and highlighted the importance of understanding the target audience and the role of the artist in each genre. The session concluded with a call to the audience to continue the conversation and share their experiences and ideas with the group.

**Photo:** Gabriele Schiller, Director, PR2 Classic
Heads-Up

Classical Music Artists - Update

The new 2012 directory is for sale to members at a low price of £20. Furthermore, Opera Europa members will all receive a copy this summer as the Joint-Associations’ gift on behalf of opera managements.

Did you know?

1. The CMA database now has 235 member companies; 100 affiliates and 7 group agreements?

2. A record number of artists are now entered – over 7450 up from 6000 in 2010.

3. Listings have fallen proportionately as more managements become general managements. Compare these statistics: when there were just 160 member companies in 1999, there were over 10,000 listings. With 235 member companies, listings have fallen to just over 7,800.

4. Over 60% of the Full members fall within the 1-3 staff band.

5. There are an average of 30 artists per company but 18% have 10 or less artists, three companies with just one artist.

6. There are an estimated 1,100 staff members among the Full members giving an average of 7 artists per staff head but not artist manager.


John Willan, Chairman of IAMA, launched the scheme Heads-Up in Budapest to help companies take stock of their strategic aims.

Similar to the mentoring programme for new companies, Heads-Up is aimed at the more established music management company and is designed to help companies look inwardly to their own operations.

With the help of senior but “retired” people in the artist management profession, a confidential and supportive analysis will be provided to companies after consultation. Several meetings will be held with the consultation leading to a presentation of the findings to the company, along with an analysis and suggestions for various areas of the business. The scheme is designed to be a confidential and supportive analysis and suggestions for various areas of the business.

IAMA can offer this service in the UK, Europe and North America and are looking for partners from other countries to be involved in the Heads-Up scheme.

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Client monies

UAMA member, Smith & Williamson, consider the regulatory framework and best practice applying to client monies.


The article was written in conjunction with the FCA on Client Account. It considers the regulatory framework and best practice applying to client monies.

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Members have contacted the IAMA office more than in the past over the issue of termination, with the result that we had to seek further legal opinion and confirmation of our recommendations. Although there is no standard contract available to members simply because it would be too varied across the 23 countries included in the membership, we remain aware that things change and this is an important issue. Although we don’t have a standard contract, we are happy to overlook any contract and use our contacts and experience to offer you a view if you think it helpful.

We asked Christopher Benson of Taylor Wessing to answer this recent question.

**IAMA Question:** What clause would you create over a termination period of 3 months (with the option of immediate termination if more desirable), that makes clear the interests of the artist are taken care of (i.e. best endeavours/interest of the artist during that period) that binds the exclusive representation within the termination period to the outgoing manager and yet also commits the outgoing manager to co-operating with the incoming manager to the smooth continuation of the artist’s interests?

**Answer:** I believe that it should be possible to include the provisions you mention in the artist/manager contract. There should be an existing clause stating that the manager should act in the interests of the artist. This could be extended so that it expressly refers to work carried out during the notice period. The clause could also include a provision that the manager will also act in the artist’s best interests in cooperating with any new manager. In the clause referring to the manager having exclusive representation a provision can expressly be added that this applies during the notice period.

With regard to termination, some would include a provision that the artist can immediately terminate (even if the artist has given notice) if the manager is not acting in the artist’s best interests – this, however, is a subjective clause and could lead to some dispute about what acting in the best interests of the artist is.

Christopher Benson, Taylor Wessing International
Germany is one of the few countries in the developed world that does not have a collecting society to which members can pay a licence fee covering the use of original material. Two of the challengers were: Süddeutsche Zeitung and Frankfurter Allgemeine Zeitung.

IAMA commissioned two legal viewpoints which are presented:

Taylor wessing:

1. Unfortunately it is necessary to seek a licence from each newspaper individually. It would also be necessary to obtain a licence to use each individual review if the newspaper in question does not offer licences for more than one review.

2. Apparently the question of using quotations is rather complicated in Germany and there is no clear guidance on the number of words which can be used before needing to obtain consent. Each case depends on its own circumstances.

There are several types of use to consider:

a) Very short citations. If a citation is so short that it is not protected by copyright, copying it will not infringe copyright law. This would be the case if the quotation as such does not cross the threshold for originality. Therefore, each citation would have to be evaluated individually and it would not offer licences for more than one review.

b) Mere description of the content of a review (e.g. abstracts) German law has decided that short abstracts of a review do not violate the copyrights of the author of the original review, if the abstract is considered a new piece of work. However, the abstract must use its own words and may not just be a slightly changed and shortened part of the original review in order to be considered a new creation which does not infringe the original author's rights.

c) Longer / copyright protected quotations. If the quotation is copyright protected it may nevertheless be used without licence on certain grounds of German copyright law. However, the author’s attitude towards the quotation of material is relevant. A quotation must be used for the purpose of criticism and the quotation must be of a highly critical nature. Therefore, the following are normally considered to be a fair use in order to be considered a legitimate quotation:

1. A Lawyer / Copyright protection: Generally, a quotation or part thereof is considered fair use if the quotation is not used for the purpose of advertising or promotion. However, this rule may be changed if the use is for the purpose of criticism or review.

2. Quotation of a publication: German law permits the quotation of a publication in order to bring to the attention of the public the content of the work. Therefore, it is generally considered fair use if the quotation is used for the purpose of criticism or review.

3. Quotation of an article: German law permits the quotation of an article in order to bring to the attention of the public the content of the work. Therefore, it is generally considered fair use if the quotation is used for the purpose of criticism or review.

Please also note that any quotation must name the author of the cited text and the source where the text was published / taken from. My colleagues have advised that a hyperlink to a publicly accessible review on the internet would not infringe copyright.
Newspaper Copyright

SKW Schwarz: Daniel Kaboth, partner at SKW Schwarz Rechtsanwälte, echoed similar view citing that the copyright law is no different to last year but newspapers were feeling the pressures of the economic climate and were merely tightening up on control and perceived value of their original work.

The music sector was perplexed that this action against companies was even attempted— even opera houses were at fault. The view was maintained that using press reviews hardly abused copyright and with the correct acknowledgement actually benefited the newspaper's standing in the international community. Sadly, this view was not supported at the time.

Andrea Hampl, Secrétaire Générale to the Association Européenne des Agents Artistiques (AEAA) was in touch with both newspapers and got the following compromise agreed to:

Süddeutsche Zeitung
The newspaper wrote that they will not pursue the use of article extracts limited in the following way:
- Print (Süddeutschen Zeitung): headline of the article + any 2-3 sentences of the article
- Online (sueddeutsche.de): headline of the article + teaser (bold sentence following the headline) + any 2-3 sentences of the article
Providing the complete copyright information like: © SZ date and author or © SZ Digitale Medien, date and author

Frankfurter Allgemeine Zeitung
The newspaper wrote that they will not pursue the use of article extracts limited in the following way:
- Headline of the article + 1-2 successive sentences of the article.
Providing the complete copyright information like: © Frankfurter Allgemeine Zeitung GmbH, Author

IAMA would like to thank the efforts of Andrea and co-operation with the AEAA on this matter.

Members are reminded that in October, the Association of Asia Pacific Performing Arts Centres (AAPPAC) will be hosting an Asia network meeting from 25-27 October 2012 in Taipei, Taiwan at the National Chiang Kai-shek Cultural Centre. Further to this, should members wish to join the Shanghai Festival Performing Arts Fair (SPAF) a week before, we encourage members to get in touch with the IAMA office. SPAF is under new leadership and has a new framework in place. If you are a non-UK company and would like to participate, there are still financial advantages to the opportunity.

At the AAPPAC meeting in Taipei, Virginia Braden will again be leading the business circle meeting and we hope that it will continue to build on the successes achieved last year in Melbourne.

Enquiries: ash@iamaworld.com
www.IAMAworld.com/events

IAMA visit to the AAPPAC meeting in Taiwan

The event is supported by UK Trade and Investment National Theater and Concert Hall. Credit: Hsu Bin
Being one of the most ancient countries of the world, Armenia has lost its independence in the 5th century, nearly 150 years after adopting Christianity as a state religion in 301 becoming the first Christian country of the world and about 50 years after creating the Armenian 36-letter alphabet which is still in use today!

After four centuries of the Cilician Kingdom’s existence by the Mediterranean Sea in the middle ages, Armenians have managed to survive thanks to deep faith in Christ, devotion to its sacred letters and unique culture. In 1828 the Eastern part of historic Armenia was joined to the Russian Empire while the bigger Western Armenia remained under control of Ottoman Empire. During the first World War, Turkey committed genocide of Christians killing over 1.5 million Armenians in Western Armenia. The Eastern Armenia in 1920 was joined to Soviet Russia later becoming one of the 15 Soviet republics of the USSR.

In the period of 1920-1991 Armenian Soviet Republic, being the smallest of the fifteen republics, reached great heights especially in the fields of education, science and culture. Armenian cultural life of that period was full of numerous achievements in music. Several symphony orchestras, opera and ballet theatre, conservatory and music schools were established by the State and the whole cultural life and numerous music institutions were totally supported by Soviet state.

In 1991 the Soviet Union collapsed and Armenia, as with all other ex-Soviet republics, became independent. Unfortunately, music institutions also collapsed and nobody knew how to survive in the new economic and political framework. The first few years were chaotic and panic prevailed, overcome by the new realities. But among the first professionals to put down new roots were Tumanian Artists’ Management Ltd. and Cadence Music Centre. Since 1995 the Cadence Music Centre (CMC), having juridical status of the NGO, has established international and national music festivals and competitions. Practically all the leading classical artists, orchestras, chamber ensembles and instrumentalists of Armenia were represented internationally by the CMC and numerous music events took place in Armenia. The Centre promotes Armenian world-class artists through concerts and events in Armenia and abroad, with the aim to support the Armenian music and culture. The CMC also supports Armenian music students of the Conservatory and other music institutions. It encourages the development of new music and the promotion of Armenian music in the world.

The Cadence Music Centre is promoting internationally several cross-over music projects including performances of Grammy winner Arto Tuncboyaciyan and his Armenian Navy Band as well as the “High Land’s Story” Project with an Armenian and Oriental traditional instruments’ band with different countries’ symphony orchestras. These projects are joint ventures dedicated to peace, multi-cultural co-existence and humanity.

www.iamaworld.com

News from Affiliate member, Cadence Music Centre

The Cadence Music Centre – Your Friend In Armenia

The first few years were chaotic and panic prevailed, overcome by the new realities. But among the first professionals to put down new roots were Tumanian Artists’ Management Ltd. and Cadence Music Centre (CMC), having juridical status of the NGO, to support the Armenian music and culture. The Centre promotes Armenian world-class artists through concerts and events in Armenia and abroad, with the aim to support the Armenian music and culture. The CMC also supports Armenian music students of the Conservatory and other music institutions. It encourages the development of new music and the promotion of Armenian music in the world.

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Israel has a thriving classical music scene with a great number of both domestic and foreign audiences. There are several performance venues, including the Jerusalem and Tel Aviv Opera houses, the Israel Philharmonic Orchestra and the Israeli Radio Symphony Orchestra. The annual Jerusalem International Festival is one of the most important cultural events in the country.

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News from Affiliate member, Sarah Meltzer Artists Promoter

The Classical Music scene in Israel

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The Creation story of a Festival, Al Bustan in Lebanon

Looking back twenty years, 1993 in Lebanon was still emerging from 17 years of civil war. Classical music had disappeared from the land (12 years prior to the establishment of the State).

In my opinion, one can consider the 26th of June Anderson. The festival also has a long standing relationship with the Moscow based Helikon Opera and the Warsaw Chamber Opera. It is sometimes difficult to convince artists that a Middle Eastern festival is worthwhile but we have been doing it for twenty years, so we might as well carry on regardless! We are proactive with these “Friends of the Festival” and in turn they are extremely loyal and supportive. Yet there is a negative effect on planning and running a festival but we always ensure the safety of our guests in Lebanon and are quite fortunate to have a zero record of any harm to our guests.

One year ago we sadly lost Dr Walid Gholmyeh, President of the National Conservatoire and founder of the Lebanese Philharmonic. He was the Vice President of the Festival and played a very important role in the Al Bustan Festival. We are a small team of six in the Festival Office and the whole team is dedicated to the festival but we always ensure the safety of our guests.

Although hard times continued, Al Bustan persevered and grew until 2013. We have thought about the future of the Festival. The uncertainties in the region, especially in neighbouring countries have a negative effect on planning and running a festival. We have thought about the future of the Festival. The uncertainties in the region, especially in neighbouring countries have a negative effect on planning and running a festival.

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In spite of the economic crisis, the government in Macedonia is investing in culture, especially in new buildings that will house the new Archeology museum, Museum of Macedonian revolution, National drama theatre and a new concert hall— the only of its kind in the country, intended to be the future home of the Macedonian Philharmonic.

Founded in 1944, the orchestra of the Macedonian Philharmonic has endured challenging times after losing its concert space in the devastating Skopje earthquake in 1963. Since then it has been performing in the Army Hall with its unsuitable acoustic as it was never originally built as a concert space. Today, the orchestra managed by Maja Chanakjevikj has reached new heights bringing world renowned instrumentalists and conductors to Skopje and presenting an exciting array of concerts that has attracted a new, younger audience to the concert hall.

The new concert hall, a modern building designed by Macedonian architect Victor Mihajlov which will house two auditoriums—a large concert hall seating 900, and a smaller chamber hall for 250. It is expected that the new building will bring a complete change to the concert-goers’ experience and will enable creation of projects that focus on education, audience building and community outreach. The projected completion date is in 2014 when the Macedonian Philharmonic celebrates its 70th birthday!
Conference Photo Gallery

A collection of photos from the 22nd IAMA International Conference in Budapest. All conference photos in this newsletter are by Antonia Schroeder.
### FULL MEMBERS

**UNITED KINGDOM**

- **Amazing Grace Arts**
  - Tel: +44 1749 343569
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  - Somerset, Nr.Shepton Mallet
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  - Tokyo, Japan
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  -Fax: +81 3 5468 0066
  - Tokyo, Japan
  - 2-20-16 Nishi-Azabu, Minato-ku

**HONG KONG**

- **Hong Kong Sinfonietta**
  - Tel: +852 2836 3336
  - Fax: +852 2783 9819
  - www.hksl.org
  - Hong Kong
  - Wanchai, 98 Thomson Road 3rd Floor, Winsan Tower,
  - Hong Kong Sinfonietta
  - Fax: +852 2783 9819
  - Tel: +852 2836 3336
  - www.hksl.org
  - Hong Kong
  - Wanchai, 98 Thomson Road 3rd Floor, Winsan Tower,

**UNITED STATES**

- **Chesapeake International Artists**
  - Tel: +1 212 421 7676
  - www.dispeker.com
  - 59 East 54th Street,
  - New York, 10022,
  - New York,
  - 59 East 54th Street,
  - 59 East 54th Street,
  - New York, 10022,
  - New York,
  - 59 East 54th Street,
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  - 2-20-16 Nishi-Azabu, Minato-ku

**CANADA**

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  - www.maestroarts.com
  - 402 Chapelier House,
  - London
  - 402 Chapelier House,
  - London
  - 402 Chapelier House,
  - London

**ESTONIA**

- **KB management**
  - Tel: +37 2 5646 8368
  - Tallinn 10151,
  - Estonia
  - KB managment is the management of Kremerata Barroque, a select roster of instrumental soloists.

**JAPAN**

- **Aspen Incorporated**
  - Tel: +81 3 5468 0066
  - Fax: +81 3 5468 0066
  - 2-20-16 Nishi-Azabu, Minato-ku
  - Symphony Orchestra
  -Fax: +81 3 5468 0066
  - Tokyo, Japan
  - 2-20-16 Nishi-Azabu, Minato-ku
  - Aspen Incorporated
  - Fax: +81 3 5468 0066
  - 2-20-16 Nishi-Azabu, Minato-ku

**CHINA**

- **Philharmonia Chorus Ltd.**
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  - London
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  - London
  - 402 Chapelier House,
  - London

**ITALY**

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  - Austria
  - FULL MEMBERS
  - 23 Garrick Street, London, WC2E 9BN, United Kingdom. Tel: (44) 20 7379 7336 Fax: (44) 20 7379 7338 Email: info@IAMAworld.com Web: www.IAMAworld.com

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