Chairman’s report and Board Governance

As we reach the mid-point in the season, it is worth reflecting that despite the difficult economic climate, IAMA continues to flourish and provide value to its members. It is, of course, the members who make IAMA which, in turn, responds to the needs of our business sector providing help and support as well as encouraging an active network of colleagues and associates. This is done through a board and an executive who complement each other, spending time and pooling their skills on the many issues facing the sector both nationally and internationally. It is sensible for organisations, such as ours, to revisit their constitution from time to time, ensuring that it offers sufficient flexibility for future governance in the changing environment in which they operate. IAMA is doing just this and at the Paris conference in April, the board will present a range of recommendations to the membership to see that we are well placed for anything which the future might hold.

The Paris conference, like others before it, has its own unique logistical issues but thanks to the conference team ably chaired by Catherine Le Bris, many obstacles have been overcome. It promises to be an event to test the best of them so far and it takes place in one of the most beautiful of cities in the world. Meanwhile, we continue to explore and plan objectives and, to this end, the board is reviewing the feasibility of a North American conference. The Americas probably have a larger number of performing groups and promoters than anywhere in the world and we must not lose sight of the tremendous opportunity this presents.

Recessions come and go: we, as a profession, are used to dealing with setbacks. But as an association we need to be vigilant in making sure we are reaching out as far as and whenever we can. Thankfully, challenging times are also in when faced together through an association such as ours, sharing observations, information and problems, then pooling them as the best practices and solutions are made available to the membership.

The coming year may present some real problems which could challenge us further than we expect: nonetheless, I wish you all a satisfying and rewarding year ahead and I want to reassure you that IAMA will continue to do everything in its power to help you achieve it.

IAMA Chairman: John Willan
As from January 2010, the following members have been elected to the Board of Directors by the membership: David Sigall (Ipping and Williams, UK); Libby Abrahams (IMG Artists worldwide); Catherine Le Bris (CLB Management, UK) were re-elected and Jacob Soelberg (Copenhagen Artists) joins the board for the first time. Monica Felkel (Young Concert Artists Inc., USA) was co-opted for a further term.

Introducing new board member: Jacob Soelberg

After studying violin in Copenhagen and Cologne, Jacob Soelberg became a member of the Danish National Radio Symphony Orchestra (RSO) from 1991 until 2008. He was a member of the Zapolski Quartet, which he co-founded with the violinist Alexander Zapolski in 1993.

Apart from playing in the quartet, he managed its affairs and secured its engagements later adding the management of the international chamber music festival “Copenhagen Festival” which he did for five years. While working for Symphony Hall, Birmingham and the City of Birmingham Orchestras, the inspiration for establishing Copenhagen Artists and Nordic Concerts arose, and today he is the CEO of Copenhagen Artists.

In 2009 Jacob Soelberg and Copenhagen Artists took over the management of the Malko Competition, a Danish competition for young conductors.

Young International Performers programme:

Outstanding Young Artists Award (OYAA) 2010

Midem’s Outstanding Young Artist Award in partnership with IAMA has continued since 2005 with winners including: Llŷr Williams (piano), Yosiff Ivanov (violin), Elizabeth Watts (soprano), Navarro String Quartet and Adam Walker (flute). All have gone on to forge careers that continue to impress audiences and critics alike.

This year, Rikskonsertene, the Queen Elisabeth Competition of Belgium, Young Concert Artists and Young Concert Artists Trust have submitted a number of artists to the IAMA jury comprising: Mark Hildrew (Askonas Holt), Elisabeth Ehlers (KünstlerSekretariat am Gasteig), Patrizia Garrasi (Resia srl) and Etienne Reymond (Tonhalle Gesellschaft Zürich). Five finalists were chosen and forwarded to the Midem Jury of fifteen who this year selected Jose Franch-Ballester from Young Concert Artists Inc, New York. The award was presented at the Midem Clasica & Jazz awards ceremony on 26 January 2010 in Cannes.

As part of this scheme IAMA would like to encourage promoters and, in particular, its affiliate members, to consider incorporating the winner of the award into their future artist planning.

New beginnings:

While IAMA will continue to work with Midem pop and Classique, the board has decided to withdraw from the Outstanding Young Artist Award at Midem. The reason for this is that there are new directions from the non-profits, including competitions and foundations who wish to promote the work of exciting young artists through the network of IAMA and membership consultation will be ongoing in 2010 before any announcements are made.

Showcases:

Showcases for artists at the 20th IAMA International Conference in Paris in April are fully subscribed but we hope to announce further news later this year about a London showcase in the Autumn. Members are encouraged to watch the IAMA office in London.
When the first conference was launched twenty years ago, the association, chaired by Joeske van Walsum, thought that it would be a good idea to present a conference. When the decision was taken and the wheels started to turn, things looked gloomy until a partnership was launched with the then titled magazine, International Arts Manager edited by Martin Huber. Thankfully, the event was a success and so much so that a call for it to be repeated was made. Today, an average of over 400 delegates attend and significantly, decision makers in the business. Is it worth it? The answer to that question is probably we’ve never had feedback to suggest that it wasn’t and we have had many repeat visits from members and non-members. The conference is not a cultural talk-shop and nor is it an exhibition based event which is too a large extent what our members want. It is however, designed to support business meetings and provide a relevant seminar programme through voluntary speakers in the sector. Remarkably, over 60% of attendees are promoters and less than 40% are artist managers.

The forthcoming conference entitled “Around Us” (or Environ in the French context) is a term that embraces the broad concept of man’s interaction with his surroundings and the impact it has on him. Notably in our field of work, it is the human element that makes the spaces we inhabit in the performing arts important to the success of our work. It is how we use our resources, talents and enterprise to reach people. If we think of this as “environment” we need to think about the broader context of where we perform, our impact we make in our communities, on the artists we manage and the audiences who engage with us which today we cannot ignore. The conference will seek to inspire delegates to think about their work and create a new awareness of what is “Around Us”.

Committee members include Catherine le Bris (Chairman), Director, CIB Management; Emmanuel Hendriks, Director of Production, Cité de la Musique & Salle Pleyel; Caroline Sorina, Director, Lille Opera; Pierre Huruguen, Director, Auditorium Musée d'Orsay; Rinal Boufay, General Manager, Ensemble Intercontemporain. Confirmed speakers include: Laurent Bayle, Cité de la Musique; Sere Janes, Wolf Trap Foundation for the Performing Arts; Lambert Coevoet, Ensemble Intercontemporain; Confirmed speakers include: Laurent Bayle, Cité de la Musique; Sere Janes, Wolf Trap Foundation for the Performing Arts; Lambert Coevoet, Ensemble Intercontemporain; Confirmed speakers include: Laurent Bayle, Cité de la Musique; Sere Janes, Wolf Trap Foundation for the Performing Arts; Lambert Coevoet, Ensemble Intercontemporain; Confirmed speakers include: Laurent Bayle, Cité de la Musique; Sere Janes, Wolf Trap Foundation for the Performing Arts; Lambert Coevoet, Ensemble Intercontemporain.

Booking is open on line at: IAMAworld.com/conference where a schedule and further information can be obtained. For the first time, there will be a conference twitter so why not join us for a daily update on twitter.com/IAMAconference

Hotel space in Paris can be more expensive than London but we have managed to secure a limited number of rooms with two Holiday Inn hotels near the Cité de la Musique. Once these have been taken, it will mean delegates will have to look for alternative hotels and so we recommend early booking and certainly before 26 February when the best rates are available.

Conference contact: conference@IAMAworld.com

As a reminder to delegates that the environment is important to us all, do consider how you get to the conference and what can be done to off-set your carbon footprint. We have invented our own logo which you will see at our conference as a reminder.
This year Benson Puah, Chairman of AAPPAC, invited me to be the facilitator for the main Business Circle session on Day 2 with a topic entitled “Thinking Outside the Square – New Strategies to Increase Work for Artists,” and then give a summary of the session to the broader membership later in the afternoon.

Coinciding with the AAPPAC conference was the CSIFA meeting where I was invited to speak briefly on the subject of “Finding a suitable method of cooperation through the cultural exchange between the East and West – Management and marketing of International Touring Projects.” IAMA has noted China’s development since 2001 with great interest and it’s for this reason that I’d like to share my observations with members.

Day 1: 17 October

In his introduction the Chairman of AAPPAC, Benson Puah made it clear in his “Growing Arts in Asia for Asia” address that he wants to develop a dynamic Asian tour circuit which has gravitas and which makes the effort to develop its own touring product specifically to reflect Asian cultural values. Following his opening statement, the keynote address entitled China’s Performing Arts Market: Status Quo and Policies was given by Ms Fu Yanmei, Deputy Director-General of the Culture Market Development Centre of the Ministry of Culture. What was interesting to note from her address is how China, now celebrating the 60th year of the “New China”, regards Shanghai as a cultural metropolis where the development of a “Shanghai Style” is blending the best from East and West. It is well known how China is working very hard to accelerate economic restructuring but how it should adapt its cultural policies to the times and absorb best practices from the many countries it deals with is more complex. What is clear is that China believes that its cultural policy can spearhead a lot of its economic development and in recent times there have been a number of important reviews of its cultural objectives most recently in 2008 when venues were given more freedom to deal directly with overseas entrepreneurs. More “agencies” have been given permits to establish offices and we can see how this has developed even within the IAMA membership. The term “agency” is, however, rather loosely used.

Fu Yanmei gave some interesting statistics:
- There are 2 million performances each year in China with 15,179 overseas artists in 2008
- 4,500 State owned performing arts companies in China
- 7,000 ‘Private’ companies
- 10,000 ‘Agencies’
- 1,100 performing arts venues. Audience demand is growing.
- There is a new Symphony Orchestra Hall planned for Shanghai
- New venues stimulate audience demand.

Mr Zhang, President of the Shanghai Grand Theatre, talked about the growing number of co-productions with European presenters and referred to the recent production of Turandot with Zurich Opera. He stressed the need for multiple channels of
AAPPAC Conference

financial input for such big projects, and pointed out that "culture is business through tourism and business is culture." He also spoke about the fact that arts education is now a priority in China, and all venues and companies are involved in the development of arts education programmes – something IAMA members would be wise to note. The importance for education initiatives was also echoed by Mr. Deng Yijiang, Vice-President of the National Centre for the Performing Arts, Beijing.

Day 2: 18 October

The AAPPAC session I moderated raised many points, some of which follow:

1) There are problems experienced with touring in the region including the need for different programming requirements, different lead times, shortened planning periods, widely varying ticket prices from market to market and margins getting tighter as sponsorship becomes less available. In most countries, especially China, the approval process from various authorities often held up contracts but there was an acknowledgement that Asian audiences were becoming more discerning in their ticket buying and the bar was moving higher in the demand for quality product. New venues, including arenas, were opening up new opportunities for the development of new product which also enabled the adaptation of productions to several Asian and Pacific venues. While infrastructure was making some things more viable, even well-known orchestras did not find it easy to put tours in place. Building audiences for certain genres of music was still hard going – especially it seemed for baroque music without a big name attached.

2) The issue of new technologies, live performances versus use of technologies and rights in general was raised. Several members present were involved in multi-technology international productions that had simultaneous performances in a number of media – a trend that seems to be moving on beyond just projections on big screens to a more interactive approach.

3) The growing size and complexity of productions requires a whole new attitude towards marketing and promotion. In Europe and USA many performances are promoted using such tools as YouTube and Facebook. This is not used in China although “Youku” is the Chinese version of YouTube. It was reported that the youth market has the most disposable income for ticket buying and was the most technologically savvy.

4) Arts education is vital in the development of markets and the creation of audiences. Artists struggle between what audiences want with what presenters want to give them. In the USA and Europe the level of public education in the arts has declined, there is a far more commitment to arts in China and other Asian countries to what it can offer the public. It is a growth area for any visiting artist, ensemble or orchestra to develop.

5) In this region there is a need to develop a structure of arts management for the export of Asian arts to other countries. This is still an area of inexperience in the region and throughout the conference the need for improved knowledge in this area was expressed.

Virginia Braden
A full report will be released online. The Association would like to thank Virginia for her continued support.
Re-launch of the website: ClassicalMusicArtists.com

Classical Music Artists - Who Represents Whom

eMusici.com was one of the few brave companies to take on the development of the website in 2002 and the launch took place at Midem in January 2003. The book version was suspended in 2005 but due to demand, was reintroduced in 2007. Since then the on-line version has continued to act as a central, reliable database of who represents whom and a valuable tool for promoters, information and a process for good industry practice on representation issues. Disputed representation has declined over ten years from over 1000 cases in the beginning to a handful today. Even though there are many more members participating in the database, the number of artists has in reality decreased confirming the trend of companies narrowing their artist lists.

7th Edition

Now available for purchase. Members receive a 60% discount. To order your copy visit the website or contact the IAMA office.

www.ClassicalMusicArtists.com

Classical Music Artists: Who Represents Whom

The directory celebrates its eleventh anniversary in 2010. Thanks to the memberships who have contributed to make this information such a valuable resource.

The new website will be launched in March and will feature:
- New image
- Enhanced search facilities both in foreign languages and name
- No Registration requirement
- Increased ability to "talk" to other websites in the business should the opportunity arise
- Increased integration with the IAMA and AEAA websites
- Simpler ordering mechanisms for the book.

We welcome membership comments and will undertake to make improvements on an on-going basis. The next edition of the printed directory will be available at the 20th IAMA International Conference.

Help us save costs:
the more we have, the more we can give towards helping you.

Apart from always trying to slim down costs of the administration, members can make a great difference too by settling their membership dues promptly and not waiting to be chased for payment. We don’t like the idea of penalty payments for untimed accounts as we are sure members do not either. Help as soon as possible so that we can serve you better. Please be sure when submitting payment to make sure bank costs of the transaction are paid by you and not submitted to us!

Other cost saving measures of the office include: Removing the expensive franking machine and using an on-line facility; delivering invoices by e-mail; increased use of the on-line banking and renegotiating our contracts for our communication facilities.
Health and the performer particularly if it concerns anxiety and stress has always been a sensitive issue in the performance world and one could argue that it is behind other sectors in recognising and addressing the problem. Sport is notably one sector which has faced up to the challenge and undertaken research while integrating information into training programmes for professional athletes. It is perhaps the sensitivity about a threat to future potential that the issue seems to cloud the ability of artists and artist managers to confront issues sooner rather than later. Dr Hart pointed out to the participants that artists seldom approached their managers if there was a problem. Young musicians felt more vulnerable to failure and didn’t want to jeopardise their future. Anxiety can be just as relevant to an experienced performer and build-up of anxiety over a long period of time can reach a tipping point especially when expectations of an audience start to weigh in as well.

Barbara Scales (Latitude 45 Arts) posed the question of whether or not a psychological issue could develop to become a physical one which might leave the performer unable to pursue his or her career. Dr Hart agreed that this could happen but blamed fear as the root that perpetuated further fear and subsequent anxiety. Artists under unmanageable stress frequently resorted to avoidance behaviours, increasing consumption of alcohol, medication or beta blockers - anything to help them through. Sometimes a sudden lack of interest in career can be an early indication that a problem exists. Dr Hart explained that such situations were very important components to carefully assess for all artists and it depended on the quality of relationship between artist and manager. How much is too much in the schedule and does one know what is good for the artist or not? Sarah Trelawny (Hazard Chase) brought up the point that stress within the orchestra and to what extent the orchestra player had been overlooked? Dr Hart confirmed that stress was a factor for all musicians whether in a group or not and all indicate that certain instruments sections experienced greater anxiety than others. Much of the unmanageable stress was mitigated though by the aspect of the collective.

Günther Obwexer (Aliopera) asked what an artist manager should be expected to do if an artist suddenly “cracked” or was putting a season at risk? Dr Hart suggested that this situation was as a result of stress signals not being noticed before – either through ignorance or successful masking of behaviour that made it difficult for the manager to detect. He suggested that the ideal would be for all promoters to have a list of professional contacts to deal with these emergency situations and cautioned the manager about trying to “fix” the situation. No artist manager should be expected to clinically intervene, but rather identify that there is a problem and arrange for appropriate aid from a clinically skilled person or psychologist.

Marie-Annick Le Blanc (Karsten Witt Music Management) enquired about the number of musicians who realized they suffered from an anxiety and stress related condition who would admit to the problem. Dr Hart was not sure of the percentage but suggested if an artist raised the issue, it was important not to neglect the problem. The managers role was to be understanding whilst realising that it is a very difficult situation for the artist. Barbara Scales added to the conversation by referring to certain rituals that artists engaged in before a performance. She queried to what extent these rituals were an early sign of the performer suffering from a deeper problem or just a method of working through stress. Dr Hart explained that artists often used rituals to distance themselves from the performance and although it was a common phenomenon, it only becomes obvious as a result of neglect and wear. This placed the manager in an observation post to put all behaviours into context and come up with an informed assessment that could not only be used to offer reflection to the artist but also useful information towards the specialist treatment that could follow.
Sarah Trelawny asked how long it took for an artist to recover. Dr Hart responded by saying that it was difficult to predict as each individual's response was different but mentioned that it is very important for complete treatment with education taking the artist through cognitive-behaviour techniques or hypno-suggestion and muscular management so artists know how to reach when programmes happen again. He continued saying that a certain state of arousal was needed in order to perform but artists needed to know when and how to react when normal arousal levels were exceeded. He pointed out that the only myth that surrounded this area of anxiety was that the artist would not be able to recover his nerve in the future.

Anxiety was that the artist would not be able to recover his nerve. An expert pointed out that the only myth that surrounded this area of anxiety was that the artist would not be able to recover his nerve in the future. How to react when normal arousal levels were exceeded? The artist needed to know when and how to react when normal arousal levels were exceeded. He pointed out the only myth that surrounded this area of anxiety was that the artist would not be able to recover his nerve in the future.

Health Check cont.

Teleconference on cancellation

Following the success of the Teleconference on stress and anxiety, a further meeting was held on cancellation and the state of the music business in November 2009. Participants included: Harold Clarkson (IMG Artists); Daniel Kaboth (SKW Schwarz); Esther Schollum (Esther Schollum Artists' Management); Marie Arvich Le Blare (Kantens Nett Management); Stephan Bredemeier (Konzerntagentur Amsterdam); Marc Gravi and desta (desta Tours Sales Artist Management).

A complete report with a more comprehensive focus on cancellation will be printed in February for those who would like to read opinions of participating members.

Q: Has cancellation increased due to economic circumstances?

A: Yes and No. While there was an upward trend in cancellation since a reported increase could be noticed with the promoter e.g. postponement or different fee arrangement, some managers wondered what extent cancellation due to poor economic conditions was used as an excuse but the general feeling was that this situation was just the opposite of what should happen in difficult circumstances. It should be remembered that the manner in which contracts are handled through negotiation can solve some of the grey areas, any cancellation is best handled through negotiation.

Q: What do managers feel most frustrated about when it comes to cancellations?

A: Promoters who cease to communicate with the manager – just like agents, or what should happen, is difficult circumstances. It should be remembered that the manner in which cancellations take places affects the future relationship.

Q: Force Majeure can be one of the most problematic clauses in a contract when cancellation occurs. What is the experience of the participants?

A: On closer inspection of a force majeure clause, there can be many pitfalls. What legal interpretation can be engaged to value some of the grey areas, any cancellation is best handled through negotiation. If one is faced with an unclear cancellation clause or one that appears unfair, does one have a right to strike it from a contract?

Q: What is the state of the music business? What are the implications for those involved?

A: Often clarification of the terms can be helpful either with a complete picture that included covert behaviours or psychological issues. A complete report with a more comprehensive focus on cancellation will be printed in February for those who would like to read opinions of participating members.

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A research question to members about commissioning foreign currency was initiated in the Autumn. Both the US dollar, Sterling and currencies trading outside the Eurozone, experienced significant changes over the last two years. Some members were badly hurt by these changes and the board called for a survey of practice. The response was swift and many asked to see the results which follow:

41% commissioned the foreign currency on the day of fee payment thereby using the exchange rate of the day

36% commissioned the foreign currency at the date of invoice thereby using the exchanging rate of the invoice date

24% commissioned the foreign currency in the foreign currency

11% commissioned the foreign currency on the day of the performance thereby using the exchange rate of the performance date

Some of the respondents indicated more than one approach to the issue which is reflected in the above percentages. Some of the comments were very useful to read too!

Comment 1: European managers tend to commission the entire fee amount including travel and accommodation

Comment 2: Members might choose to forward buy currency thereby minimising their risk

Comment 3: www.XE.com is quite a useful conversion site

Dates for your diary: 2010

8 February 18:00 - 20:00 Conference Launch Reception, Cité de la Musique, Paris

10 March 18:00 - 20:00 Conference Launch Party, Institute Français, London

22 - 24 April 20th IAMA International Conference – Around Us, Cité de la Musique, Paris

24 April 16:30 - 17:30 IAMA Annual General Meeting and Extraordinary General Meeting, Cité de la Musique, Paris

17 June Seminar session at the League of American Orchestras, Atlanta, USA
Media Rights in the Music World

Music, whether offered via public broadcaster or via other means, is open to exploitation making it a recurring agenda point of great interest to members. To most, it is a slippery slope where digital replication delivers more for less financial return however, it is not just about diminishing income but the worry of future unknown ways of further exploitation. The following points outline some of the discussions with which IAMA has been involved:

Public Broadcasting:

Public broadcasting is funded by the taxpayer and therefore implies a public remit. Classical music broadcasting does not enjoy comfortable budgets and any opportunity is usually seen as an opportunity for promotion rather than financial reward. Frequently though, radio broadcasts incorporate an European Broadcasting Union (EBU) element with an option of up to three free broadcasts within member countries. This pan-European remit is well established and widely accepted by members as it is with public broadcasters within their own national boundaries.

Since there is little money for the artist for public broadcasts, if indeed any, the issues for the sector are:

- How responsible has the broadcaster been in notifying the manager/artist of their intention?
- Does the artist have a right to express an option after a performance about an intended broadcast or not?
- How far in advance is the artist notified about the recording for broadcast?
- A recording for broadcast is one matter but a live relay carries far greater risk for the artist too. If an artist refuses permission, what damage does it create with the orchestra/opera house?

IAMA continues to recommend to members to make sure the broadcast should be cleared at the time of contract negotiation if at all possible. Assumptions are too readily made to everyone’s disadvantage.

IAMA is aware that public broadcasters are under pressure to justify their public remit to the tax payer and this includes permission on the internet in the form of streaming and making content available after the initial broadcast. There are good grounds for music to be available on more than one technical platform as the public becomes used to accessing content in various ways. The public broadcaster however, has to be aware of undermining the commercial sector’s interests and opening up opportunities to illegal exploitation of material. A question to be asked is: Is content accessible outside the national territory to a non-taxpayer?

If the income of artists is becoming less significant through broadcasting, what comes at no extra cost yet seems to be valuable to the artist? Part of the answer lies in the involvement of the artist in the timely notice of a broadcast and part of the production consultation process. More valuable still would be the use of audiovisual clips on an artist or management websites made available as a click-through for a limited period of time (one year) and duration (15 minutes). Public broadcasters have been quite reluctant to grant these rights specifically because they need to be sure not to undermine or be seen to be promoting one commercial interest above another. But, recent discussions with the BBC have led to the Corporation conceding this right. The issue would still lie on the artist manager to clear copyright on any part of the audiovisual clip. The move has been welcomed by members and we expect other public broadcasters to follow suit.

In the United Kingdom, “on demand” availability of internet programmes are limited on the iPlayer (unique software for audiovisual streaming) up to 30 days after screening and 7 days for any content being included in the initial fee. IAMA’s view is that all media deals need to be reviewed on an on-going basis but it must be borne in mind that there is an important difference between ephemeral transmission (e.g. internet streams/radio broadcasts) and the ability to download a digitally retained performance.

Rights in perpetuity

There is agreement that all rights “in perpetuity” requested by a public broadcaster should not be granted. The feeling among many members is that one simply doesn’t know what might happen in the future and how material might be exploited. It is understood that broadcasters have neither the resources nor the management systems to keep requesting permissions and do not need very many members are under pressure to justify their public remit to the tax payer and this includes permission on the internet in the form of streaming and making content available after the initial broadcast. There are good grounds for music to be available on more than one technical platform as the public becomes used to accessing content in various ways. The public broadcaster however, has to be aware of undermining the commercial sector’s interests and opening up opportunities to illegal exploitation of material. A question to be asked is: Is content accessible outside the national territory to a non-taxpayer?

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Opera Houses and commercial product

Of particular interest recently has been the issue of opera house contracts and media rights that seek to exploit commercial value from productions. More frequently, we encounter opera houses which believe that new media exploitation and DVD production will enhance their fortunes and profile in the world today. Many members believe this to be a fair perception and would like to see the opera house establishment look more closely at why they think it is important to produce a commercial recording. For the traditional record companies who already have a great deal of product on the market and sometimes have relationships with artists, the recent development of opera houses becoming labels can be problematic. For managers, there is a concern that too much product and perhaps mediocrity, will undermine the entire market and not enhance the fortunes of any artist let alone an opera house. A promise of profit share in the vast majority of
Media Rights in the Music World

Cases is theoretical and certainly not realistic enough to persuade an artist. According to many members, if the opera house is producing a commercial product but does not see financial profit as an outcome, it should not undertake a commercial recording in the first place. Few recordings will be able to deliver any meaningful income to the artist let alone adding to the recorded legacy.

IAMA has tackled music rights issues over many years and it does this largely through the formation of committees. Apart from the Broadcast and BBC committees chaired by Roderick Thomson, there is the very active IAMA opera committee chaired by Jonathan Glows and a New York committee chaired by Jack Mastroianni. Meetings take place regularly with occasional teleconferences being held between New York and London. It’s not our job to enunciate opinion but come to a consensus that works for both manager and promoter.

The recent conclusion of the Royal Opera House, Covent Garden deal has been a consensual step in the right direction and one that will be rolled out to other international houses in the near future. The elements are:

- Commitment to artistic quality by close cooperation between artist and production team
- Clear rights periods and the commitment to consultation during the product’s lifespan.
- Clear time lines of financial and accounting reporting
- Reasonable budgeting
- Commitment to artistic quality by close cooperation between artist and production team
- Realistic budgeting
- Clear time lines of financial and accounting reporting
- Reasonable budgeting

Main points of the contract: 33.3% fee extra on commissioning of a recording; ten year licence period to exploit the product; 66.6% if rights in perpetuity should be requested on the product; 50% profit share; a cap on any production advance.

Cases of "Noble Art"

The term "noble art" was coined by the New York committee and has been accepted by the IAMA opera committee. It implies that some productions, especially new productions which want to record e.g. the premiere of the work for posterity, should be recognised as having outstanding artistic value but little prospect of financial return. If agreed by the members involved, there would be grounds for the artist to waive their fee in the interests of making the production possible. Should the production unexpectedly reach profitability, a further discussion would be required.

What about creative directors?

There is a growing understanding among promoters that the creative team e.g. directors should also be part of the "fair remuneration" proposal but this aspect is yet to be fully discussed with the management.

Apart from international houses offering commercial product, many smaller companies are also looking to release productions on DVD/CD. What are the attitudes of artist management members? Should there be a template for these houses? What are the circumstances for smaller houses too particular to the context? If a sponsor underwrites or contributes to a screening of a commercial opera distribution venture, should the sponsor money be viewed as income or contributor to the project? Are circumstances for smaller houses too particular to the context? If a promoter underwrites or contributes to a screening of a commercial opera distribution venture, should the sponsor money be viewed as income or contributor to the process? E-mail your comments to info@IAMAworld.com

Media Rights: Points raised at the meeting held in Munich

The Media Rights meeting held in Germany was welcomed by the participating members who met during the morning of 27 November.

- As with the point of view held by the IAMA BBC and opera committees, members agreed that asking for rights in perpetuity was a problem but apart from the issue of downloading material, which is what promoters wanted, streaming also presented an exploitation risk.

- Participants were of the opinion that exclusive co-operation agreements with festival/promoters coupled with a media partner posed many problems especially when the artist had an existing record agreement. This was further complicated by the contract in which promoters claimed all media rights via a blanket agreement yet failed to properly recognise other deals in place. Added to this, artist managers were often frustrated by promoters who thought that direct negotiation with the artist was the best route to ask permission or conclude media deals.

- Generally, members were aware of the difficulties that small companies faced dealing with larger venues and realised the importance of commonly accepted guidelines. IAMA was recognised to play a crucial part in disseminating information that members could use to make more informed judgments.
WELCOME TO NEW MEMBERS

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

FULL MEMBERS

AUSTRIA
Vienna Music Connection
Seilerstätte 12/17
1010 Vienna
www.viemuc.com
Tel: +43 676 757 3098
International management with focus on public relations of distinguished singers, instrumentalists, conductors and ensembles.

Pedal Artists
Südpromenade 6
1040 Vienna
www.pedalartists.com
Tel: +44 7941 255 810 (Temporary)
International representation of conductors, instrumentalists, ensembles and special projects.

BELGIUM
ClaraMusica Artist Management
Allee de Hulpia 10
B-5020 Vedrin
www.claramusica.com
Tel: +32 478 34 82 85
Clara Musica is devoted to the management and promotion of instrumental and vocal ensembles, chamber orchestras and soloists. Clara Musica also provides the management of tours in Belgium or abroad.

CHINA
Armstrong Arts Limited
Unit 3A01
Block 16, Lane 758
Beijing X1 Road, JingAn District
Shanghai 200003
Tel: +852 3923 7542
Artist management; Consulting for gala concerts, festivals, orchestras, concert series, youth orchestra academies; Touring orchestras, choirs, chamber music ensembles and recitals, as well as musicals and cross-over art and ensembles.

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GERMANY
Agentur Klein
Hanselmannstr. 11
D-80809 Munich
www.agenturklein.de
Tel: +49 89 455 799 31
Non-exclusive management and representation of opera singers and conductors worldwide.

KulturMusikKonzepte
Kollhofpark 6
D-45699 Herten
www.wernerheimlich.de
Tel: +49 2536 6 813 19
Artist management in particular as well as the conceptual design, coordination and logistical organisation of high quality concerts with internationally renowned artists for important sponsors, the nurturing of young artists as well as international laureates are the core of my activities. Furthermore, KulturMusikKonzepte consult commercial enterprises on cultural matters and their corporate objectives in that respect as well as conceptualise cultural activities accordingly.

UNITED KINGDOM
The King’s Consort
The Old Rectory
Alpheton
Suffolk
CO10 9BT
www.tkcworld.org
Tel: +44 1284 826044
The King’s Consort is one of Europe’s leading period instrument orchestras, also working with the Choir of The King’s College. TKC has made more than 90 recording and tours extensively.

The Sixteen
Quadrant House
10 Fleet Street
London
EC4Y 1AU
www.thesixteen.com
Tel: +44 20 7936 3420
International touring choir and period instrument orchestra.

LITHUANIA
New Musical Generation
L. Sapiegos str. 4-86
LT - 10312 Vilnius
www.nmgeration.com
Tel: +370 6990 6600
New Musical Generation aim to attract new audiences to the classical music concerts, offering only the best performers. The number one priority is to introduce classical music to the young people. "New Musical Generation" strives to reveal true music values and offer alternative to the meaningless entertainment of a modern pop culture. In addition to its pool is to promote the most talented Lithuanian and foreign musicians on an international scale.

AFFILIATE MEMBERS

UNITED KINGDOM
The King’s Consort
The Old Rectory
Surbiton
Surrey
S10 1RF
www.armstrongarts.com
Tel: +44 1234 567890
The King’s Consort is one of Europe’s leading period instrument orchestras, also working with the Choir of The King’s College. TKC has made more than 90 recording and tours extensively.

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