

ARTISTIC PLANNERS M E E T I N G

Wednesday 22 October 2003, 10.30 – 4pm
Waterloo Bar, Royal Festival Hall, London SE1



Chaired by **Simon Crookall** *Chief Executive, Royal Scottish National Orchestra*

A G E N D A

As this is the first meeting of this group, the format and structure of this and future meeting is up for discussion. As we do not have a guest speaker on this occasion, the meeting may not run until 4pm, although it may decide that discussions from the morning run throughout or after lunch.

10.30am *Tea/coffee available*

11.00am Welcome and structure of the day

So what is an Artistic Planner anyway!?

A chance for informal introductions and a comparison of your roles and responsibilities with colleagues.

Programming

- The problems and challenges of non-standard repertoire, contemporary music and multi-genre performances
- Retaining a distinctive profile whilst attracting a paying public
- spnm's online anti-clash diary for performances of new works.

Planning cycles

Broadcast opportunities and contracts with the BBC

Planning Software

Who is really happy with their system? What are your views about OPAS/ARTIFAX?

Artists cancelling

Why, how, when - and the response by us and our audience?

National Orchestral Festival
ABO Annual Conference 2004

1.00pm *Lunch*

2.00pm A continuation of the morning's discussion.

3.45pm AOB

Next Meeting: 5th May 2004

4.00pm Meeting ends

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A T T E N D A N C E

Dawn	Day	Academy of St Martin in the Fields	Concerts Director
Rebecca	Guest	Association of British Orchestras	Membership Services Manager
Russell	Jones	Association of British Orchestras	Director
Adam	Powell	Association of British Orchestras	Projects Manager
Louise	Allen	BBC Concert Orchestra	Concerts Manager
Sarah	Tennant	BBC National Orchestra of Wales	Concerts and Repertoire Administrator
Paul	Hughes	BBC Symphony Orchestra	General Manager
Graham	Wood	BBC Symphony Orchestra	Planning Administrator
Cristina	Rocca	Bournemouth Symphony Orchestra	Head of Concerts & Programming
Nikola	White	Britten Sinfonia	Concerts Director
Timothy	Walker	London Philharmonic Orchestra	Chief Executive and Artistic Director
Jane	Williams	London Sinfonietta	Artistic Administrator
Derek	Warby	OSJ	Managing Director
Hannah	Donat	Philharmonia Orchestra	Concerts Manager
Sandra	Parr	Royal Liverpool Philharmonic Orchestra	Head of Programming
Julian	de Ste.Croix	Royal Scottish National Orchestra	Head of Planning
Simon	Over	South Bank Sinfonia	Music Director
Abigail	Pogson	spnm - promoting new music	Executive Director

Apologies:

Rosemary	Gent	BBC Proms	Artistic Administrator
Nikki	Bawcutt	City of Birmingham Symphony Orchestra	Concerts Manager
Natalie	Bridge	City of Birmingham Symphony Orchestra	Concerts Manager
Paul	James	European Union Baroque Orchestra	General Administrator
Caroline	Brown	The Hanover Band	Artistic Director / Founder
Simon	Wales	London Symphony Orchestra	Centre Director, LSO St Luke's
Gavin	Reid	Manchester Camerata	General Manager
Sue	Smith	Milton Keynes City Orchestra	Operations Manager

Liz	Forbes	Royal Philharmonic Concert Orchestra	General Manager
Judith	Colman	Scottish Chamber Orchestra	Concerts Director
David	Murphy	Sinfonia Verdi	Artistic Director
Peter	Helps	VIVA: the ORCHESTRA of the east midlands	Chief Executive

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R E P O R T

So what is an Artistic Planner anyway!?

Simon Crookall welcomed delegates to the first ABO Artistic Planners Meeting. Delegates introduced themselves and outlined their role, which varied considerably amongst the group.

Programming

The problems of programming non standard repertoire were discussed and members outlined good / bad experiences and examined the issue of consumer choice and brand distinctiveness. The difficulty of an orchestra's repertoire being pigeonholed by promoters was raised by **Dawn Day, ASMF**. **Paul Hughes, BBC SO** and **Tim Walker, LPO** spoke of the success of new music being packaged as an 'event' with the opportunity to explore new music in context. This raised issues in how planners employed juxtaposition of works within a concert. **Sandra Parr, RLPO** wondered if audiences had lost their nerve and if there was a need to empower them to try new things and stressed the importance of Box Office staff in providing feedback on new initiatives. **Abigail Pogson, spnm** informed the meeting of their plans to create a web-based anti-clash diary for new music. At present this was London-centric but the long term aim was to expand it to the regions. **Russell Jones** also mentioned that the ABO's repertoire database which was about to go online could be another useful tool for planners.

The opinion of members on multi-genre concerts was sought by **Derek Warby, OSJ**. Members outlined their experiences and **Tim Walker, LPO** mentioned some market research which had shown film and music works well, but dance and music doesn't.

Planning Cycles

Members expressed a general opinion that planning cycles were getting shorter, especially for small scale touring. Various reasons for this were discussed.

Broadcast Opportunities and contracts with the BBC

Some members outlined difficulties they had found with the BBC, including lack of feedback, although **Simon Crookall, RSNO** welcomed the increase in central and more advanced planning there. **Sandra Parr, RLPO** informed the meeting about their new partnership with Classic FM. The issue of Festival fee's and broadcasts was also discussed.

Planning Software

Members discussed their experiences with the Artifax and Opas programmes and integrating all their systems and departments within these. **Simon Crookall, RSNO** commented that Opas is becoming the industry standard.

Artists' Cancelling

Paul Hughes, BBC SO was currently writing a piece for a music magazine on this issue. What were the reasons for this and was a contract any good? Various members outlined current examples, one presented

a long list from the last year and there was agreement that this issue needed to be raised with IAMA. The following points were made:

- Too many cancellations for specious reasons
- Artists cancel tours for better offers
- Agents can overbook and then cancel engagements
- There is often poor practice involved – a list of replacements is often much appreciated
- Singers are often the worst offenders
- Artists need to be aware that their agents are giving them a bad reputation
- Agents can stall far too much. One member had spoken to an Artist direct after four months of dealing with the agent and the artist knew nothing about the possible booking
- Artists do not experience the 'heat' of an audiences reaction to a cancellation

Russell Jones commented that music clubs operate an effective Blacklist to deal with cancellations, something that we do not have. **Tim Walker, LPO** said he always operated a policy of not booking those who cancel and ensuring this is known by both artist and agent and had found this reasonably effective.

National Orchestra Festival

Russell Jones outlined the current plans for this, including proposed names and requested any performance ideas to be sent to him by **1 December 2003** and any Education idea to be sent to Fiona Harvey by **19 December 2003**.

AOB

IAMA: There was a request for members of IAMA to make more attempts to find out their customers needs. Did the old code of practice still exist? It was felt that sessions at each others Conferences would help in the exchange of views.

Action: Members to send thoughts and specific examples of the cancellation issue to RAJ. ABO to invite IAMA to a future meeting.

ABCP: **Russell Jones** mentioned how the PRS issue had strengthened relations with ABCP and Marketing Manager's had concerns about Data Protection and box office issues. There was a general feeling that venues often did not handle this issue well with members who were not able to access valuable data.

Action: ABO to look at facilitating dialogue with ABCP to examine this issue.

Date of next meeting: 5 May 2004.