

A R T I S T I C PLANNERS MEETING

WEDNESDAY 5 MAY 2004, 10.30 – 4pm
THAMES PAVILLION, ROYAL FESTIVAL HALL



Chaired by Michael Henson *Managing Director, Bournemouth Symphony Orchestra*

A G E N D A

10.30am Tea/coffee available

11.00am Mozart 2006
Programming 'pops' versus 'standard' concerts
Integrating Education Work into standard orchestral programmes
Listen Up!
ABO Annual Conference 2005
Website

1.00pm Lunch

2.00pm Orchestras and Artists' Agents: a discussion with guests:

Rona Eastwood Senior Manager, Askonas Holt
Mark Newbanks Senior Manager, Askonas Holt
David Sigall Director, Ingpen and Williams
Christian Thompson Artist Manager, IMG Artists

Below are two useful background items for the discussion:

- A copy of the original ABO / IAMA Code of Practice
- A recent article 'Fair Pay or Foul play?' in the Independent on 26 April 2004

3.45pm AOB

Next Meeting: Wednesday 20 October 2004

4.00pm Meeting ends

CODE OF GOOD PRACTICE

ASSOCIATION OF BRITISH ORCHESTRAS (ABO) AND INTERNATIONAL ARTIST MANAGERS' ASSOCIATION (IAMA)

The ABO and IAMA have agreed the following code of good practice for all those involved in the engaging of solo artists or conductors with UK orchestras.

- 1 All terms and conditions relating to an engagement for an artist with an orchestra should be laid out clearly in a contract signed by both parties and adhered to strictly. This should include the terms of payment which should be stated explicitly.

- 2 Any subsequent changes to a contract should only be allowed due to enforced circumstances beyond the reasonable control of either party and agreed by both parties concerned. Any such changes should be communicated between the orchestra and the artist manager in the first instance.

- 3 Unless otherwise agreed between the orchestra and the artist's manager it is recognised by the contracting parties that additional fees and/or conditions generated by a third party (including but not limited to media, broadcasting organisations, sponsors, festival or recording companies) for an artist from an engagement should be negotiated by the third party direct with the artist's manager.

- 4 IAMA and the ABO would encourage the prompt payment of all fees. Any substantive departure from the agreed payment schedule should be notified, together with reasons, to the artist's manager as soon as possible.

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A T T E N D A N C E

Justin	Lee	Academy of Ancient Music	Deputy General Manager
Rebecca	Guest	Association of British Orchestras	Membership Services Manager
Russell	Jones	Association of British Orchestras	Director
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
Ivan	Rockey	Brighton Philharmonic Orchestra	General Manager
Antony	Lewis-Crosby	London Mozart Players	Managing Director
Karen	Cardy	London Symphony Orchestra	Head of Marketing
Derek	Warby	OSJ	Managing Director
Hannah	Donat	Philharmonia Orchestra	Concerts Manager
Sandra	Parr	Royal Liverpool Philharmonic Orchestra	Head of Programming
Cassandra	Burt	Royal Philharmonic Orchestra	Head of Concerts
Julian	de Ste. Croix	Royal Scottish National Orchestra	Head of Planning and Orchestral Department
David	Murphy	Sinfonia Verdi	Artistic Director
Peter	Helps	ViVA: the ORCHESTRA of the east midlands	Chief Executive

IAMA

Rona	Eastwood	Askonas Holt Limited	Senior Manager
Mark	Newbanks	Askonas Holt Limited	Senior Manager
Christian	Thompson	IMG Artists	Artist Manager
David	Sigall	Ingpen and Williams	Director

Apologies

Dawn	Day	Academy of St Martin in the Fields	Concerts Director
Rosemary	Gent	BBC Proms	Artistic Administrator
Cristina	Rocca	Bournemouth Symphony Orchestra	Head of Concerts & Programming
Natalie	Bridge	City of Birmingham Symphony Orchestra	Concerts Manager
Nikki	Bawcutt	City of Birmingham Symphony Orchestra	Concerts Manager
Geoffrey	Owen	Halle Orchestra	Head of Artistic Planning
Caroline	Brown	Hanover Band	Artistic Director / Founder
Timothy	Walker	London Philharmonic Orchestra	Chief Executive and Artistic Director
Jane	Williams	London Sinfonietta	Artistic Administrator
Gavin	Reid	Manchester Camerata	General Manager
Abigail	Pogson	spnm	Executive Director
Liz	Forbes	Royal Philharmonic Concert Orchestra	General Manager
Judith	Colman	Scottish Chamber Orchestra	Concerts Director

ARTISTIC PLANNERS MEETING

WEDNESDAY 5 MAY 2004, 10.30 – 4pm
THAMES PAVILLION, ROYAL FESTIVAL HALL



Chaired by Michael Henson *Managing Director, Bournemouth Symphony Orchestra*

R E P O R T

Michael Henson *BSO* welcomed delegates to the second Artistic Planners meeting, of which he was the new Chair.

Mozart 2006

Russell Jones *ABO* informed the meeting that Diana Ambache and ABO had been working on a project to co-ordinate the celebration of the anniversary through a website and were waiting for the outcome of an ACE Funding application. The project aimed to provide programming information for members and also to be an effective public education and marketing tool. He asked the meeting to discuss what options they would like the ABO to pursue if funding was not successful. The following points were made:

- It would be useful to start collecting a central diary / list of planned events
- To maximise the success of the website a wide range of genres, from opera to chamber music and festivals would need to be included.
- General plans were still at an early stage
- It needs to be more than just an anti-clash tool
- Will *Listen Up!* be a focus for the anniversary in 2006 if it happens again?

Action: ABO to keep members informed about grant status and begin to gather ideas electronically.

Programming 'pops' versus 'standard' concerts

Michael Henson *BSO* posed the question 'should pops concerts be programmed by artistic planners?' The definition of 'pops' used was: artistic = subscription season, pops = stand alone concerts. BSO had found that the audiences for each type of concert were different and had different spending patterns. When they examined how to bring the pops audience into the subscription series they found it required a different expertise to attract this different audience.

The planning process was discussed by the meeting and it was felt that in most cases programming decisions were made by the Chief Executive in consultation with the Artistic Director, with some members operating more of a committee system than others. There was a general feeling that promoters were interested in more conventional programmes as their funding became tighter and box office increased in importance. The influence of Classic FM, greater public responsibility, current consumer attitudes both in the UK and abroad and maintaining a repertoire balance to develop musicianship skills were discussed. Sandra Parr *RLPO* warned against assuming Pops concerts were automatic cash cows.

Karen Cardy *LSO* commented that from a marketing perspective, there is no difference between different concerts because as long as the whole range of repertoire was covered in a season this would appeal to a range of different audiences, especially in London where the subscription element is much smaller and most purchases are single tickets. A pops label can also mean a concert is not seen as valuable but within a season, there should be the potential to develop all audiences, including the pops one. A co-ordination with artistic planning is useful because it can help income spread across the year. The involvement of marketers in planning varied across organisations, but it was felt that discussions were a valuable learning tool to develop understanding between departments.

Integrating Education Work into standard orchestral programmes

David Murphy *Sinfonia Verdi* reported that as orchestras were increasingly channelled into education work, as that is where the money is, there was a need for smaller ensembles to maintain the artistic product. He was currently examining how to involve the education work in the artistic product, without being tokenistic. The meeting then discussed the role of education work in general, how the department is involved with general planning and whether audiences wanted to see integrated Education concerts. **Karen Cardy** *LSO* said that integration of planning processes would help in attracting audiences and also noted that there needs to be more 'second steps' from an education concert into a mainstream subscription one to help bring a new audience back.

Listen Up!

Russell Jones *ABO* updated the meeting on progress with *Listen Up!* and the two seminars planned for the autumn on **New Music** and **Music and Wellbeing**. He also outlined the proposed **Musicians on Call** project. The national PR and Marketing campaign co-ordinated by Ginny Macbeth will make a difference and members need to make the most of the opportunity and exploit their local press contacts. The importance of musician involvement was emphasised and members were asked to inform ABO of the appropriate player contact to disseminate information to colleagues as well as continuing to update event information for the website. ABO members need to make this Festival a success for the continued support of initiatives of this kind from the BBC.

ABO Annual Conference 2005

Russell Jones *ABO* outlined the themes of the 2005 Annual Conference in Birmingham and asked for any suggestions. Which included:

Repertoire discussions	Examine what we do well and can export
Use of a session for Mozart 2006 co-ordination	Audience trends and movement
Concept of project / festival planning	

Website

Russell Jones *ABO* outlined the proposed development of the ABO website. The meeting agreed that bulletin boards would be useful and requested more information on touring to be available. It was suggested that this was included on the Key Facts questionnaire, alongside ABO's 'Your Key Fact' addition.

Orchestras and Artists' Agents

Rona Eastwood, Mark Newbanks, David Sigall and Christian Thompson were welcomed to the afternoon discussion, which began on the subject of fees and how they are set and revisited, in the context of artists not generally affecting audience levels. For agents, the key considerations in accepting a date were: programme, relationship with orchestra and how this would develop the artist. The fee essentially is based on what orchestras will pay and the prevailing view was that an initial discussion about fee levels could avoid difficult conversations later on. The issue of young artists and inclusive fees, which can cause unfair disadvantage, was also discussed as well as differences between the regions and London. **Rona Eastwood** *Askonas Holt* suggested in order to co-ordinate an artist's exposure over 18 months it would be useful to get an overview of orchestras' seasons.

An orchestra's role in developing an artist was discussed and orchestras commented on the lack of backup they received in terms of promotion from agents in general. Agents felt artists were often happy to do promotion, but there was not always enough liaison between partners or advance notice. **Christian Thomson** *IMG* commented that they were building a new website with downloadable materials but it would be useful for agents to know what orchestras need so they could see what their artists could do. **David Sigall** *Ingpen & Williams* reminded the meeting that PR was not an expertise agents had and their first duty was to get the artist working, although he accepted some materials provided were not good quality. **Karen Cardy** *LSO* explained the main marketing issues were: the frequency an artist appeared in London affected the marketplace, materials provided were not always adequate and orchestra's then had to pay to produce

some out of their own budget and orchestras often had to cancel promotions as artists refused to do them when they arrived. Those present agreed that it would be useful to discuss these issues with Marketing Managers.

Action: ABO to schedule discussion for the next Marketing Managers meeting and invite a representative from IAMA.

The late payment of fees was raised as something that benefited from round table discussion in the past. This had a serious affect, especially on young artists, and there were occasions when agents had to advance fees to artists. **Rona Eastwood** felt that the old Code of Practice (see end of report) should be adequate to deal with this, and as before said a discussion of any cash flow issues meant the problem can be addressed and positive progress on this issue would be welcome. **Michael Henson BSO** pointed out that late payment depended on your definition of 'in good time' and education of all partners was needed. The issue of cash flow was discussed in more detail and **Antony Lewis-Crosby LMP** commented that for freelance orchestras the first priority is paying salaries each month, with artists usually high up the subsequent list and late payment from concert halls and promoters was a significant factor that affected cash flow.

The suitability of artists for education work and the different timescales of artists and education departments were discussed. This was generally seen as an educative process for artists, but something that would not necessarily increase fees significantly. Orchestra's raised the issue of child protection policy and how this impacted on those involved in their education programmes.

Cancellations were one of the major issues discussed. As the middleman the agents thought that the majority of cancellations were genuine, with illness and artistic problems the main reasons. Contracts should be honoured, but agents have to tell artists about all work offered to them and work with the artist to decide what to do. The question of better offers does arise, and with plenty of time before the date it is usually possible to sort this out. For singers it often becomes a financial question of a run of work versus one concert. Orchestras felt cancellations were mostly last minute and gave a variety of examples, including one cancellation the night before a concert for something else. The impression was that many artists think that orchestras will not find out where they are working instead and cancellations are unpopular both with management and players. **Karen Cardy LSO** pointed out that with each cancellation, the marketing department had to write to everyone who had booked a ticket for that concert so they had the option to send their tickets back. She had done this 16 – 20 times this season and the trust of the orchestra's audience was affected. **Paul Hughes BBC SO** commented that it would be useful for artists to understand the amount of work a cancellation generates and there seemed to be some dishonesty and very few direct apologies. The agents present stressed the importance of discussion and understanding in difficult situations and **Christian Thompson IMG** pointed out that it is relationships that are important to agents and damage to those relationships will mean an agent is not used again.

Other issues discussed briefly included the 'basket of rights', the growth in what is expected from artists, contractual changes and the general need for early notification of issues. **David Sigall Ingpen and Williams** raised the issue of programming for conductors and it was agreed, due to time constraints, to postpone that item until the next meeting. **Michael Henson BSO** thanked the agents for their time and all present agreed to continue the useful dialogue.

Date of next meeting: **Wednesday 20 October 2004.**