

Number of artists listed	Annual listing levy (GBP)
0–20	68,-
21–50	88,-
51–100	110,-
101–150	135,-
151+	165,-

These costs have remained static since 2004.
Classical Music Artists – Who represents Whom is published online www.ClassicalMusicArtists.com

Application for **aeaa** Membership

The **aeaa** is open to any artist manager who is established in the classical music industry. Membership is granted to a person, not to the company he represents, to stress the importance of collaboration on a personal level. This is a hallmark that distinguishes the **aeaa** from other networks.

The application takes three steps:

- Obtain the support of four **aeaa** members (“sponsors”), two of whom should be from the applicant’s country and submit the request in writing to the President
- Subsequently, the President will inform all **aeaa** members of the new application
- If no objections are raised by any member within a given period, the membership will be approved by the Board

In case of objections, the admission will be postponed to the next General Assembly, whereby the members will vote by a two-thirds majority to admit the applicant.

Membership contribution costs per year:

Full member:	480 EUR
Start-up member:	280 EUR
Junior member:	200 EUR

Each full member is requested to pay annual membership contribution plus CMA levy.

The Code of Practice:

The members of the Association recognize that the Articles laid down in this Code of Practice are an expression of their wish to maintain a high ethical standard in all their professional dealings. Throughout this document, the use of the masculine shall be deemed also to cover the feminine. The term “agent” shall be deemed to cover all companies who are full members of the Association, whether acting as agents or managers.

Article 1

This code of Conduct forms an integral part of the conditions for membership of the Association. All members of the Association agree to abide by this Code.

Article 2

When entering into representation of an artist, the agent is obliged to confirm their agreement in writing, either in a formal contract or in letter form. The agreement shall be fair and reasonable and shall specify the amount of any commission to be paid to the agent, the agent’s right to commission upon termination, the commissionable activities, any expenses to be reclaimed by the agent from the artist, the applicable territory, any exclusivity, the term and the procedure for termination.

Article 3

An agent shall not state that he acts on behalf of an artist without the artist’s prior approval, or if there is a general manager, without the general manager’s written approval.

Article 4

When an agent is in receipt of money on behalf of an artist, such money should always be properly accounted for and held and distributed in accordance with the governing laws of the country in which the agent is based, unless mutually agreed otherwise in writing.

Article 5

An agent who is acting as a general manager shall not replace a local manager without the prior approval of the artist.

Article 6

When promoting their services, agents will at all times maintain the highest ethical standards and will not harass or pressurize artists. An agent will not make disparaging remarks about another agent to an artist with a view to acquiring the artist’s representation.

Article 7

Where an agent is engaged by an artist to replace another agent, the incoming agent shall use his best endeavours to ensure that the artist honours all reasonable contractual obligations entered into with the outgoing agent. The incoming agent shall not knowingly encourage the artist to break existing agreements, which should only be altered by negotiation and if there is agreement between the parties.

Article 8

An agent should avoid potential conflicts of interest if he undertakes work (for example as promoter, programming consultant or for competitions) which would influence his activities as an agent or his loyalty towards his artists.

Article 9

Any split of commissions between agents should be agreed upon in writing in advance.

Article 10

When an agent has been asked for information about an artist whom he does not represent, he will give the name and details of the agent representing such an artist or advice on where to find the relevant information.

Article 11

It is the responsibility of the agent to ensure that he maintains a high level of professional competence and has a full understanding of all relevant legislation.

Article 12

Any complaint made against a member of the Association in relation to a breach of this Code shall be dealt with by the Board of the Association in accordance with Association’s current procedure at that time, a copy of which is available to members upon request.



The logo for the Association Européenne des Agents Artistiques (aeaa) features the lowercase letters 'aeaa' in a stylized font. The 'e' is red, while the 'a's and 'a's are dark blue. The letters are set against a background of faint musical staves and notes.

ASSOCIATION EUROPÉENNE DES AGENTS ARTISTIQUES
EUROPEAN ASSOCIATION OF ARTIST MANAGERS
EUROPÄISCHER VERBAND DER KONZERTDIREKTIONEN

www.aeaa.info

What is the **aeaa**?

Presently the Association Européenne des Agents Artistiques (**aeaa**) is comprised of more than 75 members from 18 countries and represents collectively more than 4000 artists worldwide.

The **aeaa** was founded by a group of artist managers, concert agents and impresarios from six European countries in December 1947. Originally called "Association Européenne des Directeurs des Bureaux de Concerts et Spectacles" it was established in Paris by a group of colleagues and friends: Charles Kiesgen, Maurice Dandelot and Marcel de Valmalete (France), Harold Holt (Great Britain), Johan Beek and Dr. Géza de Koos (Netherlands), Clara Camus and Ada Finzi (Italy), Rudolf Goette and Dr. Curt W. Winderstein (Germany) and Imre Kun (Hungary).

A closer collaboration, comradeship and trust among the most prominent European colleagues was the vision of its founders in the aftermath of World War II. As a strong network of European artist managers, the **aeaa** strives to emphasise the benefits of this spirit, and the human and collegial aspect of our increasingly challenging profession is what distinguishes us.

The **aeaa** is dedicated to serving and supporting the members, drawing upon their strengths, talents and resources in order to further develop high professional standards in the world of artist management.

The **aeaa** is administered by a board of 6 members who are elected by **aeaa** members at the General Assemblies. They act on an honorary basis and are assisted by an executive secretary.

The **aeaa** Board Members

Mark Stephan Buhl (Austria) President
Eleanor Hope (Austria) Vice-President
Andreas Kirchner (Germany) General Secretary
Zdenka Kachlová (Czech Republic) Treasurer
Pawel Orski (Poland)
Réda Sidi-Boumedine (France)
Executive secretary & webmaster:
Susanne Ziese (Germany)



Photo of the board members from left to right: Réda Sidi-Boumedine, Pawel Orski, Eleanor Hope, Mark Stephan Buhl, Zdenka Kachlová, Andreas Kirchner

Postal address:

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The AEAA is a member of:



aeaa Membership Benefits

Since 1947 annual General Assemblies have been held for its members in important European cities of culture to which distinguished speakers and guests of honour are regularly invited.

The **aeaa** is further linked with other European cultural networks to collaborate on matters relating to the relevant European laws and regulations on commission, VAT, work permits and travel with instruments, to name but a few. **aeaa** members frequently have access to major events organised by our partners.

The **aeaa** provides to its members a newsletter service, free company listings on its website and a password protected member forum for direct communication amongst the members and with the Board. The **aeaa** names National Representatives in each member country for help and support on local questions related to visas applications, taxation, social security etc.

Membership of the **aeaa** includes full access to the Classical Music Artist's Directory (CMA), a joint project established by the **aeaa** and IAMA (International Artist Managers' Association).

What is the CMA?

www.ClassicalMusicArtists.com (CMA) is the online directory of artist managements being members of either **aeaa** or IAMA and the artists they represent. Set up in 1999 in print as "Classical Music Artists – Who Represents Whom", the CMA shows the representations of more than 8500 artists and ensembles in different countries or territories and thus is a relevant source of information for orchestras, festivals and other presenters. The database is constantly monitored to prevent clashes of interests on the grounds that every artist is exclusively managed by only one agency per country / territory. The CMA levy is an obligatory part of the **aeaa** membership fee.