

PROGRAM 2016

(May 24, 2016 – Tolhuistuin Amsterdam)



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English spoken

Matchmaking: Welcome to the One On One Sessions

Tolhuistuin – Panel room 2

11:00 – 12:00

Do you want to meet Kaja Wolffers (NL Film), Jan Kubran (Sony Music Entertainment Germany) or Duncan Smith (Playstation) face-to-face? Join our One On Ones! BMIM is all about facilitating, mobilising and professionalising the creative and music industries, and there's no better or more fun way to do that than by placing like-minded people directly in front of each other. To participate, please apply here: buma-music-in-motion.nl/matchmaking

English spoken

Creating Characters in Music – Dave Porter Q&A

Tolhuistuin – Panel room 1

12:30 – 13:20

Dave Porter is best known as the composer for "Breaking Bad," scoring all 62 episodes and creating its iconic theme, about which, actor/producer Bryan Cranston said: "Dave Porter has created another character for Breaking Bad. Evocative and meaningful, Dave's work is an essential part of the storytelling." Since then, Porter has become a sought-after composer in Hollywood, scoring NBC's "The Blacklist" as well as "Better Call Saul," "Flesh and Bone," and the feature film "Term Life". In this far-reaching keynote Q&A, Porter will talk about how he works, how he draws inspiration from dialogue and atmosphere, who inspires him and how to build characters from sound.

Moderator:

Thomas Dolby (Artist and Professor of the Arts, UK)

For over three decades Thomas has crafted a career that blends music and technology. An early star on MTV, his intelligent videos and songs like She Blinded Me With Science and Hyperactive became huge hits. Recognizing the opportunities for digital distribution of music via the Internet and later through wireless phones, Thomas started Beatnik Inc. in the early 1990s, where he co-authored the audio layer of Java, created the first interactive music sites on the Web, and licensed technology to Nokia, Samsung and Panasonic, to co-develop the embedded software synthesis 'polyphonic' ringtone engine that has shipped in billions of handheld devices. From the Fall of 2014 Thomas took up an honorary appointment as Professor of the Arts at Johns Hopkins University, Baltimore USA.

With:

Dave Porter (Composer, US)

Dave Porter is a Los Angeles-based composer for television and film. He began his classical music training at the piano at age five, but it was his interest in electronic music as a teen that led him to start composing his own material. He studied both classical and electronic music composition at Sarah Lawrence College under John Yannelli and started his professional career as an assistant at Philip Glass' studio in New York City.

Dave is best known as the series composer for the Emmy-acclaimed drama "Breaking Bad," scoring all 62 episodes and creating its iconic theme. For his work on the series, Dave was awarded the inaugural ASCAP Composer's Choice Award by his peers as Best Television Composer of 2013. Since then, Dave has become a sought-after composer in Hollywood. He currently scores NBC's massive hit "The Blacklist" starring James Spader as well as "Better Call Saul," the Emmy nominated prequel to "Breaking Bad," which was cable television's most watched new show in 2015. He also reunited with fellow Breaking Bad alum Moira Walley-Beckett for her series "Flesh and Bone," which details the gritty underworld of professional ballet and is set to premiere on STARZ this November. In feature film, Dave recently completed work on the crime drama "Term Life" distributed by Universal Pictures and starring Vince Vaughn, Hailee Steinfeld, Terrence Howard, and Bill Paxton. Previously he wrote the scores for the indie horror film "Smiley" and the Sundance Festival feature documentary "Bigger, Stronger, Faster."

English spoken

The Next Generation Media Composers (and the skills they need): a presentation by Richard Bellis

Tolhuistuin – Panel room 3

13:35 – 14:25

Emmy award-winning composer Richard Bellis will talk about next generation film and media composers, in order to shine a light on those aspects of film and TV composing which can't be bought but can be taught. Once the software, samples and plug-ins are laid aside, what is the core, creative process behind scoring and what are the right choices to make? Among the many insights, this session highlights the question of Sonic Competition, as an example of one crucial skill the film/media composer needs. Understanding that it is dialogue, sound effects THEN music. It's a sonic dance at the dub or final mix. All elements are important to the film but they must be choreographed in order not to fight with one another.

Moderator:

Sander Kerkhof (Music Journalist, NL)

Sander is a music journalist, researcher and dj. He currently works on projects for VPRO 3voor12, Sizzer Amsterdam, Red Bull Music Academy and Shuffler.fm. As a dj he has played venues like Paradiso and Melkweg and a host of Dutch festivals. He also makes the well known Song of the Year and Rough Guide to Lowlands mixtapes.

With:

Richard Bellis (Composer and Board of Directors, ASCAP, US)

Richard is an Emmy award-winning composer; author of "The Emerging Film Composer: An Introduction to the People, Problems and Psychology of the Film Music Business"; is a past president of the Society of Composers & Lyricists; served on the faculty of the University of Southern California's Scoring for Motion Pictures and Television course and UCLA Extension's Film Scoring

Certificate program. He served on the Board of Governors for the Academy of Television Arts and Sciences and is the host/mentor of the “ASCAP Film Scoring Workshop with Richard Bellis”. In addition to creating The Richard Bellis Masters Series (video tutorials on a variety of composer topics), Bellis currently serves on the Board of Directors of ASCAP and lectures internationally on film and media music.

English spoken

What Does Theme Park Efteling Sound Like?

Tolhuistuin – Panel room 1

13:35 – 14:25

Now more than ever, successful themed attraction parks need synchronised and appropriate music and sounds to stimulate the senses and enhance the visitor experience. Without that, or even with inappropriate music, a multi-million dollar attraction can easily be undermined and undervalued. A good example is The Efteling, the most popular theme park in the Netherlands, which wouldn't be such a success if visitors were not being offered finely-tuned ambient enhancements. In this panel composer Rene Merkelbach will discuss the importance of music and sound design at the theme park. He will also be discussing what situational music means for the art of traditional composing and sound design, and revealing how he found the perfect balance of music, sound and experience.

Moderator:

Gary Smith (Journalist, FR)

Multi-lingual (French/Spanish/Dutch) journalist, translator, copy writer and daytime conference programmer/moderator at the Amsterdam Dance Event, Buma Music in Motion, RMC and Buma Rotterdam Beats. Regular writer for Television Business International (TBI), Cannes Lions Daily News, Locations Magazine, MIDEM News, MIPTV & MIPCOM News, Sportel and the Monte Carlo TV Festival magazine. Specialist subjects include music, technology, social networking, advertising, online media and business strategy.

With:

René Merkelbach (Composer, Audiocult, NL)

Merkelbach composed and produced various pieces for The Efteling, including the complete soundtrack for attractions there including Baron 1898, De Vliegende Hollander, Joris en de Draak and Ravelijn. He also composed music for the shops and restaurants in the theme park, as well as for Sprookjesboom the musical, Assepoester, and De Nieuwe Kleren van de Keizer, as well as for several TV productions made for Efteling including Sprookjes van Raveleijn, Klaas Vaak, Marjolein en het geheim van het slaapzand, De Grobbebollen maken lol, and De Schatkamer. Merkelbach's production work also includes working with Dutch acts such as Within Temptation, Anneke van Giersbergen, Krezip, Ayreon, K-otic, Gorefest and Racoon. Alongside his extensive studio work with Dutch acts, he has also written the music for TV commercials for Haribo, Opel and Sun, and for TV series including Wolfseinde and Tien Torens Diep.

English spoken

PR for Composers: Get Yourself Noticed

Tolhuistuin – Panel room 3

14:45 – 15:45

Publicists....many artists in Hollywood work with one, but is PR right for you? In The Netherlands it's not very common to work with a publicist, and generally-speaking throughout Europe, numerous composers regard being able to hire such a person as a luxury. Chandler Poling of White Bear PR - one of Hollywood's leading PR firms specialising in working with TV, Film and Game composers - will offer practical information on how to leverage publicity to promote your project. He will explore the difference between PR and publicity, talk about the different goals and needs that composers have, as well as revealing how to time it right when hiring a publicist. On top of that, he will be discussing Award Campaigns (the process of applying, and running for Awards such as the Oscar, Grammy or Golden Globe) and different strategies based on individual and unique projects, tips about breaking into the US market and the benefits of building allies within the industry.

A big part of the lecture will be dedicated to social media, relationship building, self-promotion and sharing best-use of various tools with the audience, enabling them to promote their projects for free, without hiring a publicist.

Moderator:

Frank Janssen (Head of Communications and PR, Buma/Stemra, NL)

Frank is Head of Communications and PR at Buma/Stemra. Previously he worked as publisher and chief-editor of the Benelux trade publication Entertainment Business and as part of the management team of publishing company iMediate. He also worked for Sony Music as marketing manager and is co-editor of the study book Entertainment Marketing (2006).

With:

Chandler Poling (CEO, White Bear PR, US)

Chandler Poling is the Co-Founder and President of White Bear PR, a Public Relations firm specializing in Publicity for Composers, Music Supervisors, and Film & Music Festivals around the world. Over the last few years Poling ran the Golden Globe-winning campaign for Alex Ebert and "All Is Lost", four successful Emmy campaigns, and on a variety of TV and film score campaigns. His clients were featured in numerous of national and international publications, such as Time Magazine, Variety, Hollywood Reporter, The Guardian, LA Times, Rolling Stone Magazine, and Grand Guitar Magazine to name just a few. He spearheaded the five-season compilation score album release for the popular TV series "Breaking Bad" and created the first ever composer-focused panel at Comic-Con San Diego, the World's Largest Pop Culture Convention. These panels are now an ongoing tradition – a platform for composers to discuss their craft and meet their fans. In addition to producing and moderating panels, Poling has been guest speaker at numerous conferences, festivals and universities, and is proud to be one of the founding members of "The Alliance for Women Film Composers".

English spoken

Best and Worst European Practices in Sync

Tolhuistuin – Panel room 1

14:45 – 15:45

There's no question that for artists, music rights holders, publishers, bands and music creators, one of the best revenue streams to secure in the music industry is getting music placed in TV shows, films, games and advertising. Opportunities like these can act as a huge boost for an artist. This highly qualified panel of sync professionals will be presenting a variety of successful (and some less successful) sync and branded entertainment cases where they have been involved in supervising the music. Take this opportunity to learn from both good and bad experiences in order to get a better sense of what having your music placed can entail.

Moderator:

Gary Smith (Journalist, FR)

Multi-lingual (French/Spanish/Dutch) journalist, translator, copy writer and daytime conference programmer/moderator at the Amsterdam Dance Event, Buma Music in Motion, RMC and Buma Rotterdam Beats. Regular writer for Television Business International (TBI), Cannes Lions Daily News, Locations Magazine, MIDEM News, MIPTV & MIPCOM News, Sportel and the Monte Carlo TV Festival magazine. Specialist subjects include music, technology, social networking, advertising, online media and business strategy.

With:

Carl Blom (CEO Flagstone Sweden & Chair Music Managers Forum Sweden, SE)

Carl Blom - previously a lawyer at law firm Delphi - was instrumental in the successes of some of Sweden's leading talents such as The Cardigans, The Hives, The Soundtrack Of Our Lives and Mando Diao in the early 2000s. Through his management company Flagstone he has since developed a number of different innovative practices for artists such as fan-management, strategic synchronization and effective DIY-methods. Today, Flagstone represents artists, producers and writers in all genres and is a creative force in developing new media, PR and marketing solutions for artists and brands. Flagstone's new management signings include The Royal Concept, Karin Park, Milano Sun, Sparse and producer Christoffer Berg (The Knife, Fever Ray, Depeche Mode). Alongside finding new artists, writers and producers, Blom currently also advises Volvo and other high profile brands in the music and entertainment field.

He is also co-founder and consultant to Punch Publishing and Soundland Publishing. He lectures at various Universities in Sweden on music business law and artist management.

Johan Borg (Managing Director & Music Supervisor, Ohlogy Stockholm, SE)

Johan is co-founder and managing director of Ohlogy. Ohlogy is a music agency with offices in Stockholm, Oslo and London, that creates music strategies, music identities, and music supervision for ads and feature films, as well as music licensing, artist collaborations for brands and in-store music. The company's clients include H&M, McCann, Widerøe Airlines, Telia/Netcom, DDB and Weekday.

Jesper Gadeberg (Music Stylist, DK)

Award winning Music Stylist Jesper is based in the woods North of Copenhagen and is regarded one of the leading creative music supervisors placing music in commercials for clients and brands all around the World including Heineken and many other top brands. He was the creative mind behind one of the three most awarded international commercials in 2013/2014 for Jack & Jones 'Making The Cut' placing Nick Cave and for the Magnum 'Proudly Seeking Pleasure' campaign for which he received Gold at Epica 2015 for 'Best Use of Music'. Jesper is also used as a source for articles published in The Huffington Post.

Jan Kubran (Head of Music Licensing GSA, Sony Music Entertainment, DE)

Jan started his career in the music industry at Sony BMG in 2008. Since then he set up and developed the sync business for Sony Music in Germany, Switzerland and Austria (GSA) and gained valuable brand experience in the fields of artist management and talent buying at OCEAN artist & brand (a former Sony Music Germany agency).

As Head of Music Licensing (GSA) at Sony Music Germany, Jan and his team look after the consulting and clearing business, strategic co-operations on local and international projects with clients including Deutsche Telekom, Daimler AG, Ferrero, Telefónica, Sony Electronics, Sky, Scholz & Friends, DDB, Heye etc.

His work inspires Jan to always ask the question: what can we do with a brand and the artist on top of a sync placement? Jan is also founder and partner of the annual film and music networking platform 35mm-meets-Vinyl and a guest lecturer at German universities.

English spoken

Q&A with Downton Abbey composer John Lunn

Tolhuistuin – Panel room 2

16:05 – 16:55

John Lunn's music is characterised by a wonderfully unique voice spanning a broad spectrum of musical styles. Classically trained, yet contemporary in attitude, he combines a highly intelligent and sensitive approach with a sound that always compliments and amplifies the emotional heart of a scene. John wrote the music for the hugely successful TV series Downton Abbey, which earned him two Primetime Emmy Awards, in 2012 and 2013, as well as a further nomination in 2014. In this Q&A Lunn talks about the process of creating music for Downton Abbey, the themes of the series, and the contextual and historical importance of music in period dramas.

Moderator:

Thomas Dolby (Artist and Professor of the Arts, UK)

For over three decades Thomas has crafted a career that blends music and technology. An early star on MTV, his intelligent videos and songs like She Blinded Me With Science and Hyperactive became huge hits. Recognizing the opportunities for digital distribution of music via the Internet and later through wireless phones, Thomas started Beatnik Inc. in the early 1990s, where he co-authored the audio layer of Java, created the first interactive music sites on the Web, and licensed technology to Nokia, Samsung and Panasonic, to co-develop the embedded software synthesis 'polyphonic'

ringtone engine that has shipped in billions of handheld devices. From the Fall of 2014 Thomas took up an honorary appointment as Professor of the Arts at Johns Hopkins University, Baltimore USA.

With:

John Lunn (composer, UK)

Besides Downton Abbey, John's recent work includes ITV/PBS/Lovely Day's adaption of The Grantchester Mysteries by author James Runcie, Red Planet's epic WW1 drama The Passing Bells, the feature film Electricity starring Agyness Deyn, Burton And Taylor (starring Dominic West and Helena Bonham-Carter), Shetland, The White Queen (based on the bestselling novel by Phillipa Gregory for which he also received a Primetime Emmy nomination in 2014), and the re-imagining of Hitchcock's classic The Lady Vanishes, all for the BBC. He scored The Last Kingdom, an adaptation of Bernard Cornwell's best selling "The Saxon Stories" for BBC/BBC America and is onto the second series of Grantchester. He has received critical acclaim for three adaptations of Charles Dickens classics: the BBC/Masterpiece centenary adaptation of The Mystery Of Edwin Drood, for which he was nominated for an Ivor Novello Award (2013), a 14-part re-imagining of Little Dorrit (2008), which garnered both a BAFTA nomination and his first Primetime Emmy nomination, plus Bleak House (2006), for which he received RTS Best Score and Best Title nominations.

Dutch spoken

The Dos and Don'ts of International Copyright and Neighboring Right Collection

Tolhuistuin – Panel room 3

16:05 – 16:55

Once your music is broadcast anywhere in the world, whether it's in a commercial, a movie or in a documentary on national radio, television or cinema, this provides royalty revenue. So you're earning money. And naturally you expect that, when you join a rights organizations such as Buma/Stemra and Sena and then register your musical works correctly, the money owed will come to you automatically. But what to do if you discover that this is unfortunately not the case? How and to who should you complain? Is there a time limit for recovering that money? What if, despite a genuine grievance being recognized, there is still much less than you expected or even nothing coming to you? How much should you realistically expect? In short: what are the "dos and don'ts" of international rights collection?

Moderator:

Frank Janssen (Head of Communications and PR, Buma/Stemra, NL)

Frank is Head of Communications and PR at Buma/Stemra. Previously he worked as publisher and chief-editor of the Benelux trade publication Entertainment Business and as part of the management team of publishing company iMediate. He also worked for Sony Music as marketing manager and is co-editor of the study book Entertainment Marketing (2006).

With:

Matthijs Bolt (Sena, NL)

Matthijs Bolt is 34 years old, lives in Amsterdam and works at Sena as Account Manager International Affairs. He studied economics in Rotterdam, but music has always been one of his main passions. As account manager, he deals with all the 70+ societies with whom Sena has bilateral

agreements. His main goal is to claim on behalf of Sena's members across these diverse countries and make sure that the Dutch money collected gets to the right performers in Holland as well as abroad. "Since there are so many different rules, different processes and, of course, so many great performers, it's always an interesting and inspiring challenge to make sure all the data and the money subsequently collected are all connected in the right way," he said.

Ad van Dongen (Big Orange, NL)

June 2000 – present day: Owner of and composer at Big Orange Music, an international music and sound production studio in Amsterdam. Big Orange composes music for experiences, digital, commercials and documentaries. The company's services comprise music composition and production, sound design, as well as audio and music conception for a range of national and international clients including Netflix, Volkswagen, Philips, Samsung and Vodafone. You can see examples of Big Orange's work online at www.big-orange.nl.

Edith Severs (CEO, Copyright Power International, NL)

Edith Severs founded Copyright Power International B.V. 15 years ago, offering back office support for creatives and expertise in international royalty collection, especially for media music. She was the chair(wo)man of Stichting Tune, a foundation that represented the interests of media composers and publishers, which merged with BCMM (Dutch association of Multimedia Composers) in 2010, and is now represented on the board of Buma/Stemra. She also worked at Buma/Stemra, and was the general manager of Zomba Music Publishing overseeing the publishing, music library and international exploitation of their catalogue.

Together with Edo Westerbeek and Ricardo Klaverdijk, she established Royalty Scan B.V. in early 2016, offering industry wide royalty collection checks, and she is still involved in royalty collection/support for companies such as Soundscape, Massive Music, Studio de Keuken, Largoland, Earforce, Lab3, Goodsounds, The Ambassadors, Tune Traders, Sizzer, Audentity, Airstate, Adelphoi, Eaton, and SOB Audio imaging amongst others.

Johan Visser (Manager international department, Buma/Stemra, NL)

Johan Visser, Manager International Department at Buma/Stemra started at the Stemra Licensing Department some time ago. Starting at Stemra Central Licensing and Stemra General Licensing, as from 2003 he has been responsible for the Buma/Stemra International Department focusing on foreign income for Buma/Stemra members as well as on relations with foreign collecting societies. Currently also involved in various CISAC activities (on behalf of Buma/Stemra) as co-chair of the Society/Publishers Forum working group Music In Commercials, and chair of the Business Technical Committee working group Retransmitted Channels.

English spoken

Video Games Music: Stuck in a Rut?

Tolhuistuin – Panel room 1

16:05 – 16:55

At the annual Game Music Connect Conference 2015 (GMCC), several high-profile Japanese video game music composers claimed that the genre has become stuck in a rut with too many soundtracks imitating Hollywood's orchestral style. For her movie *Beep* - the forthcoming film on the history of video game music - director Karen Collins traveled to Japan to interview some of the game music

scene's most legendary composers. When she showed a segment of the film at GMCC, the clip ended with some frank assessments of the current state of video game music and its perceived over-reliance on the orchestral style. According to Nobuo Uematsu for example: "Game music is getting stuck in a rut. Well, game music in Japan at least is aiming to sound like a Hollywood film. But if you aim for the Hollywood sound, everybody ends up making music that sounds like John Williams." Chuck Doud (Sony Computer Entertainment America) responded at GMCC: "I was surprised by that. I think there's more diversity in our industry than ever before. There's myriad styles of music being created out there". In this panel we will be discussing this point of view with Duncan Smith, Senior Music Supervisor Sony Computer Entertainment Europe/Playstation; Mohammed Taher, Creative Director of Japan-based Brave Wave and Karen Collins, director of *Beep: A Documentary History of Game Sound*.

Moderator:

Gary Smith (Journalist, FR)

Multi-lingual (French/Spanish/Dutch) journalist, translator, copy writer and daytime conference programmer/moderator at the Amsterdam Dance Event, Buma Music in Motion, RMC and Buma Rotterdam Beats. Regular writer for Television Business International (TBI), Cannes Lions Daily News, Locations Magazine, MIDEM News, MIPTV & MIPCOM News, Sportel and the Monte Carlo TV Festival magazine. Specialist subjects include music, technology, social networking, advertising, online media and business strategy.

With:

Karen Collins (University of Waterloo / Director *Beep: A History of Game Sound*, CA)

Karen is Canada Research Chair in Interactive Audio at the Games Institute, University of Waterloo in Canada. She has published four books on game audio, including *Game Sound* (2008) and *Playing with Sound* (2013). She is the director of the documentary film, *Beep: A Documentary History of Game Sound*, which will premiere at BMIM16.

Duncan Smith (Senior Music Supervisor, Sony Computer Entertainment Europe, UK)

Duncan works on games produced by Playstation Worldwide. He licenses commercial music and commissions bespoke composed music for games such as *Little Big Planet*, *Driveclub*, *Gran Turismo*, *Tearaway & SingStar*. He also licenses and commissions music for Playstation advertising campaigns and trailers. He has an extensive knowledge of music and strong relationships within the industry. Duncan is also experienced in Music PR and management.

Mohammed Taher (Founder & Creative Director, Brave Wave Productions, JP)

Mohammed works directly with Japan's NES-era composers on the art direction and content of their solo albums. He was responsible for featuring the legendary Mega Man composer Manami Matsumae on the indie hit *Shovel Knight*, and has recently directed the newly restored *Street Fighter II* soundtrack, with its vinyl release selling out in minutes and appearing on the Billboard charts.

English spoken

Thoughts From Behind the Scenes at Netflix: Music Licensing in the New TV Landscape

Tolhuistuin – Panel room 2

17:10 – 18:00

A Q&A with Netflix Music Publishing and Licensing Expert Andy Lykens about music licensing in the new, digital TV landscape. The panel will be looking at what digital placement is really worth, and what Lykens thinks about synch licensing. Are music creatives prepared to ask for the widely accepted fee for synch licenses in the digital era? What does Lykens see changing as he finds and licenses music for Netflix? And how do musicians or their representatives get on the company's radar?

Moderator:

Thomas Dolby (Artist and Professor of the Arts, UK)

For over three decades Thomas has crafted a career that blends music and technology. An early star on MTV, his intelligent videos and songs like She Blinded Me With Science and Hyperactive became huge hits. Recognizing the opportunities for digital distribution of music via the Internet and later through wireless phones, Thomas started Beatnik Inc. in the early 1990s, where he co-authored the audio layer of Java, created the first interactive music sites on the Web, and licensed technology to Nokia, Samsung and Panasonic, to co-develop the embedded software synthesis 'polyphonic' ringtone engine that has shipped in billions of handheld devices. From the Fall of 2014 Thomas took up an honorary appointment as Professor of the Arts at Johns Hopkins University, Baltimore USA.

With:

Andy Lykens (Music Publishing and Licensing Expert, Netflix, US)

Andy grew up playing piano and trombone and studied music performance in college. "Right before I graduated I realized that there weren't too many people who wanted to hear me play trombone, much less pay for it", so he went to grad school and studied Music Business at the University of Miami. There he got incredibly interested in publishing and licensing. After he graduated he started working at a music library called Non-Stop Music opening their New York office. Warner/Chappell acquired Non-Stop after 2 years, he pitched library music a while longer, and later he started at Iimage Music Publishing. Andy worked with ESPN, Showtime, NBC, Trojan, Danon, VW, Monster.com, Crayola, and many more. Since he had worked in both library and commercial music, he then moved to Comma Music. Currently he works for Netflix and helps the marketing team find and license music for all of their projects.

Dutch spoken

BMIM New Talent Award: Sounds Like Dutch Finest

Tolhuistuin – Panel room 3

17:10 – 18:00

BMIM is once again searching for the best new talent in the country. Students and young professionals have been invited to submit their music and/or a sound design for media to this increasingly prestigious competition. The annual talent award recognises, inspires and celebrates emerging sound designers and composers from all over the country, and gives upcoming industry talent an all-important platform to showcase their work to the wider industry. At the New Talent panel, the three best entries will be revealed, and the three composers will discuss their methodology, inspiration and technical challenges, while the judges will be explaining how they made their crucial final choices. At the end of the panel, the winner will be announced.

Moderator:

Sander Kerkhof (Music Journalist, NL)

Sander is a music journalist, researcher and dj. He currently works on projects for VPRO 3voor12, Sizzer Amsterdam, Red Bull Music Academy and Shuffler.fm. As a dj he has played venues like Paradiso and Melkweg and a host of Dutch festivals. He also makes the well known Song of the Year and Rough Guide to Lowlands mixtapes.

With:

Christine Anderton (HALAL, NL)

Christine has been working in the commercial production industry for the past eight years. Having studied Media and Culture at the UVA, Christine decided to follow a different path after falling in love with production during an internship at a commercial production company. There she got a glimpse into the world of production when working on low budget video clips and big budget commercial shoots.

Next to producing commercials for national and international agencies, Christine also produces award winning fiction projects such as the short film “Marc Jacobs” and the feature film “Prins” (both from director Sam de Jong), which received critical acclaim around the world. Christine is currently busy working on developing some exciting new fiction projects.

Andre Ettema (composer & owner, The Solos, US/NL)

Andre Ettema is founder of the new company The Solos with offices in Amsterdam and Los Angeles, an open company which also serves as an international network for other companies and individuals.

Andre has worked on many motion picture campaigns such as Transformers, Iron Man, Wolverine, as well as on campaigns for brands like British Airways, Nike and Audi.

Recent work has included the Martian, Game of Thrones, Fantastic Four and Daredevil. Credits include work of Scissor Sisters, Madonna, Justin Timberlake and the soundtracks for EA games SSX Blur and Need for Speed Prostreet.

Jon Karthaus (director, actor, writer, producer, NL)

As an actor he broke through aged 18 in the popular youth series ZOOOP on Nickelodeon. This series was so successful that three movies were made from it attracting more than one million cinema visitors. After that, Jon had a major role in the daily comedy series Samen on the Talpa network alongside Johnny Kraaykamp Jr. and Cees Geel. Jon also branched out as a presenter of live children's programs on Nickelodeon, but acting was not enough to satisfy his creative hunger, so aged 20, he started his own production company and has since directed and produced several TV programs and commercials including Fans and X Factor alongside several music videos and commercials.

Through his current production company Johnnywood Productions, Jon co-produced and wrote the film Homies with Just Productions. The film was a huge success, attracting more than 200,000 visitors to Dutch cinemas. Previously in 2014 Jon engineered a joint-venture with Glance Media, the creative agency specialising in producing and creating online content. Currently Jon is involved in the development of several new feature films and commercials as series director and creative producer.

Onno Smit (songwriter / producer / artist and driving force behind Beans & Fatback, Lefties Soul Connection and Michelle David & The Gospel Sessions, NL)

The music of Beans & Fatback has been heard frequently in recent years on US TV. The LP With Skin Attached features several tracks that have been included in TV series including Use Me in a key scene in Suits. Other music from the album has also been used in domestic and foreign movies and TV series including Shameless, Hemlock Grove, Necessary Roughness, Graceland and Parenthood, as well as in the Dutch films Soof and Rokjesdag.

The music of Beans & Fatback is also used in the ABC show Dancing With The Stars. The star Von Miller and Lindsay Arnold danced to Beans & Fatback's Hips played by the house band on the American TV show. The program also uses music by acts like One Direction and James Bay, and attracts an average 12 million viewers per show.

But this was not the first time Amsterdam band had been heard on American TV. In February the track Sally The Shape was used in a global online campaign for the iPhone 6s. In addition, the clip was broadcast on TV in the United States. The trailer for the Coen Brothers film Hail, Caesar! (with George Clooney and Scarlett Johansson) opened with Backstabber, also taken from the last Beans & Fatback album.

English spoken

Director's panel: Unleashing the Creative Potential of Sound and Music

Tolhuistuin – Panel room 1

17:10 – 18:00

In this intimate and far-reaching panel session we will discuss the importance and significance of music in media. Creative director Kaja Wolffers, director Mischa Rozema and director Adam Smith will be revealing how they discovered the exceptional music in their respective films, what inspires them and what drives them to keep on working with the best composers and sound designers. The panel will also be looking at what it takes to build the ideal team, as well as the technical and creative challenges these directors face as they strive to create the perfect marriage of sound and visuals. All too often in the commercial world, sound and music are regarded as one of the least important and last stages in a very long process. But what happens if you work in a different way? Turning the status quo on its head and taking sound out of its box can lead to incredible results. Ultimately, our panelists will be revealing how to find the perfect balance of music, sound and visuals.

Moderator:

Gary Smith (Journalist, FR)

Multi-lingual (French/Spanish/Dutch) journalist, translator, copy writer and daytime conference programmer/moderator at the Amsterdam Dance Event, Buma Music in Motion, RMC and Buma Rotterdam Beats. Regular writer for Television Business International (TBI), Cannes Lions Daily News, Locations Magazine, MIDEM News, MIPTV & MIPCOM News, Sportel and the Monte Carlo TV Festival magazine. Specialist subjects include music, technology, social networking, advertising, online media and business strategy.

With:

Mischa Rozema (Director, Co-Founder, PostPanic, NL)

Mischa is the co-founder of Dutch film company, PostPanic. After studying Industrial Design, Graphic Design and Image & Media Technology, Rozema's love of film drew him into filmmaking. Following the success of the graduation film, A Time For Panic, he co-founded the hybrid film company PostPanic alongside producer Jules Tervoort in 1997. Having made his name internationally over the years with creatively ambitious work directed for high-profile brands including Nike, MTV, ASICS, TNT, Google and MINI, as well as a string of personal projects, Rozema decided to focus more on the film ambitions that PostPanic had been initially set up for. His philosophical sci-fi feature film idea SUNDAYS managed to successfully start a bidding war between the Hollywood studios resulting in a major film deal for the project. With a new department within the PostPanic family (PostPanic Pictures), Rozema has also stepped into producer/show runner territory alongside his own feature film projects, working to help bring other innovative creative director-led film ideas to Hollywood's attention.

Adam Smith (Director, RSA Films, UK)

Adam Smith is an award winning film, television drama, documentary, and music video director. He is best known for his long-term collaboration with The Chemical Brothers. Smith has worked with the band since their first gig in 1994, designing the surreal and visionary video elements of their live shows. His music video for their song Galvanise won the Grand Jury Prize Award for Best Music Video at Resfest 2005. In 2012 Smith directed the critically acclaimed Chemical Brothers concert film Don't Think, which won Best Live Film at the Music Video Awards 2013. More recently, Smith completely redesigned the Chemical Brothers 2015 festival live show, mixing lighting, visuals and props. He also filled in for Ed Simons on the tour, playing live from the stage. His debut feature film, Trespass Against Us, stars Michael Fassbender and Brendan Gleeson and is due for release later this year.

Kaja Wolffers (Creative Director, NL Film, NL)

Kaja started his career directing television series such as GTST, Onderweg naar Morgen and Costa! In 2005, he took up the position of Head of Creative, Nickelodeon with MTV Networks and in this capacity he developed productions such as the youth series Het Huis Anubis, in cooperation with Studio 100. Under his supervision, a remake of this series was made in Germany and later in the USA. In 2008, he joined the Dutch board of MTV Networks as VP MTV Networks Productions, in which capacity he was responsible for local product from all of the stations within MTV Networks. During his last year with the company, he joined the management team of Nickelodeon Northern Europe. In 2010, Kaja Wolffers started work at NL Film, where he was given responsibility for the development of TV series and films. Series such as Aaf, VRijland and Popoz and films such as Mannenharten have been developed and produced under his guidance.

Networkbash by Buma

Tolhuistuin – Garden

18:00 – 21:00

This year BMIM once again opens its doors to the wider creative community with a networking event that gives BMIM delegates the opportunity to meet and chat with the very best minds in this creative city over a snack and a drink.

Beats by DJ Sandeman and Aux tha Masterfader.

English spoken

Dutch Premiere Beep: A Documentary History of Game Sound

Tolhuistuin – Panel room 1

20:30 – 22:00

From Sound Chips to the Symphony!

We're excited to announce that we will be hosting the exclusive Dutch premiere of Beep: A Documentary History of Game Sound at Buma Music in Motion. Karen Collins, director of the film will be speaking during the conference and afterwards we will be screening the documentary, which won't be officially available on DVD and digital download until September. No longer merely the "ugly stepchild" of the games industry, Beep traces the history of game sound from the Victorian penny arcades through pinball machines to today's massive industry of soundtracks and live music. Featuring over 80 interviews with game composers, sound designers, voice actors and audio directors from around the world, Beep is the definitive documentary on game sound. At the heart of the film is the ongoing struggle between creativity and technology. What the artists want to achieve, and what is technologically possible intertwine in new and challenging ways throughout game history. The documentary includes a range of game audio industry heavy-hitters including Marty O'Donnell (composer, Halo), Yoko Shimomura (composer, Kingdom Hearts and the Mario & Luigi series), Scott Gershin (sound designer for many blockbuster Hollywood films as well as games), and BAFTA-winners James Hannigan and John Broomhall, Also interviewed are the "three stooges" of LucasArts: Peter McConnell, Clint Bajakian and Michael Land, alongside Nobuo Uematsu (composer of the Final Fantasy series) and many more. The documentary starts at 8.30pm in Panel Room 1 (Tolhuistuin). When you're not a conference

“Do you ever think about sound for games? This movie shows it for what it is: an art and a science, brand-new yet venerated, popular yet obscure, beautiful yet quirky. It’s rooted in a sound that is beyond simple, but to make game music is as complex an activity as anything that a person can dedicate their life to. These are the people who have dedicated their lives to just that: “beep.” – George “The Fat Man” Sanger, composer, “7th Guest”, “Wing Commander”

“The most informative and in depth film ever made on the subject of game music and sound. If you love music for games, you have come to the right place.” – Steve Horowitz, composer, “Super Size Me”

The film is English spoken and not subtitled.
