

# PROGRAM 2017

(May 23, 2017 – Tolhuistuin Amsterdam)



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English spoken

## Matchmaking: The One on One Sessions

Tolhuistuin – Tuinzaal

11:00 – 12:00

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. Whether you want to share your hard-earned knowledge, discuss the current state of the industry, get feedback on a project or do business, we're delighted to be able to bring you together. See for participants the special Matchmaking page: [buma-music-in-motion.nl/matchmaking](http://buma-music-in-motion.nl/matchmaking).

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*[CLOSED MEETING]*

## Promoting European Film and TV Music Throughout Europe (hosted by Creative Europe Desk NL)

Tolhuistuin

11:00 – 12:00

Creative Europe Desk NL and Danish, Flemish and Dutch Music Composers meet in a closed meeting to discuss 'promoting European film and tv music throughout Europe'.

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English spoken

## The Wonderfully Unusual Sound of Peaky Blinders

Tolhuistuin – Concertzaal

12:30 – 13:20

When Peaky Blinders made a dramatic and characteristically criminal return to TV screens for its third series, it brought with it a fresh batch of great tunes as part of its beautifully anachronistic soundtrack. Using modern music for a period drama has, like most things, been done before, but not quite like this. For a fleeting instance it jars (as it should) but then transforms into something intimate and utterly fitting. While the first season saw a focus on Nick Cave and Jack White, the second veered into PJ Harvey and Arctic Monkeys' territory. The music supervisor and composer responsible for the soundtrack will be discussing the unique way that modern music is used within a historical narrative. Amelia Hartley has supervised music for the show from the beginning, and Tindersticks' founder Dickon Hinchliffe composed the music for the third series.

*With:*

**Amelia Hartley** (Music Supervisor, Endemol, UK)

Amelia is an award winning music supervisor, taking an award at Music Week's Sync Awards, and being the first person from the UK nominated at the prestigious Annual Guild of Music Supervisors Awards. Through her 15 years working as Head of Music for Endemol UK, credits include Peaky Blinders, Fortitude, Black Mirror, Big Brother, the iTunes Festival, the Brit Awards and Fame Academy.

**Dickon Hinchliffe** (Founder Tindersticks, Composer, UK)

Dickon's unique style of composition and arrangements developed from his classical study of the violin, mixed-up with song writing and recording in bands. A multi-instrumentalist who plays guitar, violin, banjo, and piano, he is a founder member of the British band Tindersticks with whom he

wrote orchestral arrangements, recorded numerous albums and toured worldwide. He began scoring films when French director Claire Denis asked Tindersticks to write the music to two of her films, and following this he scored her acclaimed film *Vendredi Soir*. Hinchcliffe then went on to write music for both American and British films beginning with the Grand Jury Prize-winning Sundance film *Forty Shades of Blue* in 2004 for Ira Sachs. He recently completed his third collaboration with Sachs on the Deauville Grand Prix winning film *Little Men*.

*Moderator:*

**Mark Gordon** (Founder Score Draw Music, UK)

Mark runs Score Draw Music, an award-winning UK music production company working in advertising, children's television and feature documentaries. The last 12 months have seen him record songs with Dolly Parton for the multi-award winning Sprout/Nick JR animation "Lily's Driftwood Bay", as well as the company deliver ongoing work for Adidas, and continue to work on a range of documentaries for the BBC and Channel 4 in the UK and beyond. Score Draw Music was also proud to be on stage with the team that picked up the 2016 Bafta Award for Best Independent Production Company at the Bafta UK Children's Awards. Mark and his team are currently working on a 52 part series for Disney, a separate 52 part series for Nickelodean, an 80 part series for the USA, and many many other projects.

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*English spoken*

## The Art of Selling a Film in Music + Workshop Trailer Music

Tolhuistuin – Tuinhuis

13:20 – 14:40

Contrary to popular belief, the music in movie trailers is not taken from the film. In a good trailer, the music must have a momentum or at least some kind of pulse that constantly moves the action forward...after all, what's a good movie trailer without a killer song to drive home all the explosions and action scenes? A trailer usually features at least three tracks, with a typical formula featuring a soft start that builds, leading to a climax that fades and hopefully leaves people stunned. It is, in effect, a two minute advert for the movie, and the trailer score has to primarily serve that marketing need. The action and dialogue might be the core of the trailer, but the pacing and the emotions conveyed are often dictated by the music, which, edited together with the visuals, forms an important basis for branding the film. BMiM has assembled a team of experts who will be revealing how they work, as well as where they see trailers heading now that so many films have more than one preview, and often get a first release online. Does more spots mean more opportunities? How can you and your music benefit? This panel reveals everything you need to know about scoring trailers.

After the panel, we will start right away with the Trailer Music Workshop by Paul Deetman. Paul will explain his method and approach on his compositions and show a movie-trailer composition breakdown in layers, creative work and arrangement and how to make trailer music video-editor ready e.g. how to bounce your projects, groups, stems and packaging. If you're an aspiring composer, arranger, orchestrator, conductor, sound designer or scoring mixer, you really should not miss out on this opportunity.

*With:*

**Paul Deetman** (Composer/ Sound Designer, The Solos, NL)

Paul is a Dutch composer who is specialised in games and movie trailers. His recent credits include the scores for the movie trailers of Justice League, Daredevil, Creed and Deliver Us The Moon, to

name just a few. Paul Deetman is business partner in The Solos, a new collective of independent producers and music makers with offices in Los Angeles and Amsterdam. He is also a partner in KeokeN Interactive (a game developer) and one half of the acclaimed dance duo Huminal.

**Andre Ettema** (Owner and Composer, The Solos, NL)

André is founder of The Solos, a company with offices in Amsterdam and Los Angeles specialising in music and creative sound design for movie trailers and advertising campaigns. Recent credits include the blockbusters Justice League, Mad Max: Fury Road and The Avengers: Age of Ultron, plus TV spots for British Airways, Nike and Audi. Prior to The Solos, André collaborated on records for a diverse range of artists - most notably Tom Holkenborg (a.k.a. Junkie XL) as audio designer and synthesizer programmer. In 2006 André started AME Music, an Amsterdam based company that specialised in music and creative sound design for film, advertising and trailers. AME Music's portfolio includes work for Native Instruments, EA Games, Lexus and Citizen amongst others. AME Music was dissolved into The Solos in early 2016.

**Léon Noordzij** (Creative Director and Trailer Editor, Intermission Film, NL)

Léon is creative director/trailer editor and co-owner of Intermission Film Amsterdam who has been working on trailers since 2007. He first worked as a solo editor and in 2014 he started Spark, the first trailer agency in The Netherlands. In 2016 they won a Golden Trailer Award for the 'J. Kessels' trailer. Spark merged with Intermission Film London in 2016 and is now Intermission Film Amsterdam. They focus on creating movie advertising campaigns for the European market. The work of Intermission includes trailers for: Amy, Tonio, Jet Trash, Strike a Pose, Son of Saul, Straight out of Compton, The Act of Killing and Springbreakers.

**Menno Ribbelink** (Publicity Manager, Warner Bros. Pictures International Holland, NL)

Menno is a publicity manager and passionate about film ever since a high school friend hooked him up with a VHS of Quentin Tarantino's Reservoir Dogs. He started off his career under the wings of Golden Calf winner Monique van Schendelen at PR agency MVSP. For eight years he worked at MVSP as a publicity manager for movies & documentaries (theatrical releases and DVD's & Blu-ray's) and film festivals. The last four years he has been working at Warner Bros. Pictures in Amsterdam as a publicity manager for the Dutch theatrical releases from Twentieth Century Fox. He handled titles & projects like Stoker (including talent tour Rotterdam/IFFR: Park Chan-wook), The Grand Budapest Hotel (including talent tour Amsterdam: Wes Anderson & Tony Revolori), The Other Woman (including talent tour Amsterdam: Cameron Diaz, Kate Upton & Leslie Mann), The Drop (including talent tour Amsterdam: Michael Roskam), The Revenant & Deadpool.

*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 and RMC. 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.

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*Dutch spoken*

## Best of Dutch: Adformatie's Rob Beemster in Conversation with Big2 and Ambassadors

Tolhuistuin – Tuinzaal

13:40 – 14:30

Dutch advertising magazine Adformatie has been compiling the Dutch Advertising Music Chart since 2013. In this session the creator of the chart and senior editor of Adformatie, Rob Beemster, will interview the Ambassadors about their work and Twan van Steenhoven aka Big2, who topped The Dutch Advertising Music Chart last year with the campaign Work, featuring a specially written song by Van Steenhoven and Paul Laffree. The campaign was formulated by creative agency INDIE and directed by Paul Geusebroek, 28, a young talent in the film world, who used, among other things, an old Nishika camera from the 80's to create a surreal 3D effect, which is further enhanced by the music. How does Van Steenhoven, who is also part of famous Dutch rap/hiphop crew The Opposites, approach music for brands? What are his magic tricks and how does he get under the skin of the brand(s) he is working with? Rob will also interview the crew from production studio Ambassadors, who won the only award for sound design at this year's ADCN Award (the Dutch prize for creative excellence).

*With:*

**Joep Meijburg** (Sound Designer & Composer, Ambassadors, NL)

Joep started his career at Ambassadors as an intern in 2009, exploring his passion for music and sound until this day. When he received the key to the office, no hour was too late and no musical chord too difficult. After 8 years, he is an established Sound Designer and Composer working closely with national and international brands and agencies. Time to time branching out to work on short film and animations. Most recently he received a silver ADCN award for his sound design work on the Depression campaign for the Ministry of Health, Welfare and Sports.

**Sebastiaan Roestenburg** (Composer & Founding Partner, Ambassadors, NL)

Armed with a Fender Rhodes Piano and MPC2000 drum sampler, Sebastiaan started producing music when he was still in high school. Not much later he discovered his strong passion for music to picture and in 2002 graduated cum laude in Composition For The Media And Music Production at Utrecht School of Arts. After graduating he worked as a sound designer and composer at Earforce for almost seven years.

Today, as one of the founding partners of Ambassadors, he oversees music production and composes music for international brands and agencies. One of his most recent work is the musical composition of the Creature of Habit for ASN Bank. On his nights off, Sebastiaan is member of digital music outfit Golfclub.

**Twan van Steenhoven** (Big2, The Opposites, NL)

Big2 (Twan van Steenhoven) is a Dutch rapper/producer. The Opposites was one of the most popular and sought-after live acts in the Netherlands for years, but Twan has also earned his stripes as a producer of other artists. Last September he released an album with the Mario Kartel group, followed by an EP with producer duo Stray Bullets in October. A solo album is currently in the works. In addition, together with Paul Laffree last year, he composed the ADCN award-winning advertising music for Young Capital's "Work" Campaign.

*Moderator:*

**Rob Beemster** (Senior Editor, Adformatie, NL)

Rob Beemster arrived at Graficus magazine in the early 1980s, where he specialised in digital design and publishing. Because his attention was focused on the creative side of communication, he made the switch to publishers Compres in the mid-1990s. Here he was responsible for the Print Buyer

magazine covering print purchase and marketing. He wrote often about (direct) marketing, and was also increasingly interested in the possibilities of the internet. Then at Adformatie, those two interests came together, and since 2000, Rob has been in charge of the entire portfolio of interactive marketing. He is also closely involved in the further development and improvement of the Adformatie site.

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*Dutch spoken*

## Fresh Sounds From Fresh Faces: The BMIM New Talent Award

Tolhuistuin – Concertzaal

13:40 – 14:30

BMIM is once again launching its annual search for the best new talent in the country through a call for entries to the BMIM New Talent Award. Students and young professionals can submit music and/or a sound design for any and every kind of media up to April 17th. The annual talent award recognises, inspires and celebrates emerging sound designers and composers from all over the country, and offers upcoming talent an all-important platform to showcase their work to professionals from the music and media industries.

The deadline for submitting to the BMIM New Talent Award is April 17th.

Entrants must be students or recently-hired professionals. Please note that there is no age restriction for the competition but non-student entrants must be genuinely recent hires. All work entered can be made for any media platform (games, online advertising, film, trailers, television, promo's, radio advertising, tunes and more). Any work submitted needs visuals, however it does not need to have been screened or broadcast prior to entry in order to qualify. Work entered should have been produced in The Netherlands and/or pre-dominantly crewed by individuals who are resident in The Netherlands. All work entered must have been completed between March 1, 2016 and February 28, 2017.

The deadline for submitting into the BMIM New Talent Award has expired.

From the submissions, our jury - leveraging their collective expertise and know-how - will select the three best entries. They will be featured on a panel/workshop, with the short-listed composers and sound designers getting the opportunity to explain the choices they made for their composition to the panel and the audience. The winner will be announced at the end of the panel, online and in a press release.

*Jury*

**Merlijn Snitker** (Composer, Publieke Werken, De Premier, NL)

"I want my scores to have a strong personality: present, yet unobtrusive. Music as an autonomous character, and a specific concept intricately interwoven with the scenario." Voilà the statement that defines the craftsmanship of Merlijn, one of Holland's most successful Dutch film composers. Under the umbrella of a composers collective Snitker won in 2010 the Flemish 'Outstanding Achievement Film Award' for the soundtrack of Dossier K. In 2016 his soundtrack for Publieke Werken (Public Works) was nominated for both a Gouden Kalf (the Dutch equivalent of the Oscar) and the Grand Scores Award 2017, a prize of the European Composer & Songwriter Alliance (ESCA).

**Lotte Sterk** (A&R Manager MassiveTalent, MassiveMusic, NL)

Lotte is a Music Researcher at MassiveMusic – an international music agency, and an A&R Manager for the MassiveTalent department where she connects independent musical talents to global brands. She graduated as a composer from the HKU in 2015 and has worked on various movie, commercial and community art projects since then. Nowadays she spends most of her time scouting new talent and listening to/searching for new music.

**Roel Pothoven** (Composer, Winner BMIM New Talent Award 2016, NL)

Dutch music producer and music studio owner Roel Pothoven (27) composes original music and sounddesign since he started his own company at the age of 19, already composing music for a national TV commercial (WNF/WWF) when he was 20 years old. Since then he has successfully worked with a wide range of collaborators varying from advertising agencies, film directors, choreographers, art-installations, virtual reality apps and more. On his client list we find Samsung Mobile, Philips, SEAT, Rabobank, KLM, SOS Kinderdorpen, McDonald's, KPN, TEDx, PostNL, Bol.com and many more. Roel was last year's winner of the Buma Music In Motion New Talent Award. He is an optimistic character who is very driven to create productions with genuinely uniqueness and international quality, always up for the next creative challenge.

**Tessa Rose Jackson** (Composer, Sizzer Amsterdam, NL)

Hailing from the UK but living in Amsterdam for the most part of her life, Tessa Rose Jackson is a composer, producer and performer with an unusually large scope: She releases albums on her own label, Monocle, writes songs for international artists, has played Holland's key radio station and music TV shows and is a successful composer for film and TV. Her most recent commercial work includes compositions for Hershey's, Citroen, Audi, Hunkemöller, VW, BMW, Vodafone and Dutch feature film 'Ron Goossens, Low Budget Stuntman'. Tessa Rose Jackson songs have been placed in series such as New Girl and have been licensed by brands like Google, LG and Ikea.

**Martijn Schimmer** (Owner, Composer, SMP Amsterdam, NL)

Martijn (1975) has always been involved with music. From the age of 15, he played in countless pop bands, gave music lessons and worked in a music store. Communicating and advising clients about the constant developments in the music world was his passion. Martijn started his carrier in composing music for media in 1995 with theme song for "Peter R. de Vries - Crime reporter", and went on to produce and compose numerous TV shows, drama series and movies from then on including; Deal or no Deal, RTL News entire music package, The Winner is, Bayerischer Rundfunk's channel branding and of course The Voice. His music can be heard in over 200 countries. Today, Martijn's company SMP Amsterdam has grown into an 8 state of the art studio complex housing 6 dedicated fulltime composers and a full support staff, making it the largest dedicated media music company in the Netherlands.

**Kaja Wolffers** (Creative Director, NLFilm, NL)

Kaja (1973) 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 control.

**Ferry van Zijderveld** (Creative Director, Festina xxx, NL)

Rooted as a concept maker and graphic designer within the visual communication sector, Ferry has always worked based on one principle idea; "my work must be disruptive. If it doesn't make a difference, it makes no sense creating and producing it". In an earlier stage of his career he worked as a graphic designer within the cultural sector; film, music, arts and theatre (festivals) were a relative easy and comfortable sector to manifest his (artistic) ideas. Now, as a creative director of an innovation agency, he's setting course to give disruption a meaning; to innovate. As the creative director and partner at Festina Amsterdam he sets creative outlines and manages the team. "I feel responsible to add distinctiveness, emotion and surprise with art, design and ideas. I do find project-based collaborations with professionals from other disciplines educational and interesting because this adds value to the final product/results".

*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.

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*English spoken*

## Case Study: Hans Zimmer and James Newton Howard's The Dark Knight

Tolhuistuin – Tuinhuis

14:50 – 15:40

Christopher Nolan's caped crusader trilogy — Batman Begins, The Dark Knight, and The Dark Knight Rises — is considered by many to be one of the finest transfers of comic book characters to the big screen. The second film in the series, The Dark Knight, was both a critical and commercial success, featuring an Oscar-winning performance by Heath Ledger as the Joker. The score - by Academy Award winner Hans Zimmer and eight-time Oscar nominee James Newton Howard - also received accolades, including a Grammy. Intricately interwoven with the sound design - and incorporating Mel Wesson's ground-breaking ambient music design, Zimmer and Howard's music gives the film an extra layer of ominous tones that make the menace facing Gotham City palpable. In his presentation 'Hans Zimmer and James Newton Howard's The Dark Knight: A Film Score Guide', Vasco Hexel delves into the composers' backgrounds to reveal the many facets of meaning in the highs and lows of the score. He highlights the working methods of Zimmer and Howard, how they collaborated with each other and the filmmaking team to create such a memorable soundtrack. By drawing on unprecedented access to some of the key creators of the film, Vasco provides unique insights into the score's composition.

*With:*

**Dr. Vasco Hexel** (Head of Masters Programme Composition for Screen, Royal College of Music, UK)

Vasco has composed original scores for award-winning animations, short films, documentaries, TV idents, commercials, production music and feature films. As an educator and scholar Vasco is passionate about coaching aspiring screen composers and filmmakers, devising and delivering relevant, industry-facing, hands-on training on the creation and function of music in screen media. The Masters Programme in Composition for Screen at the Royal College of Music, which Vasco has been leading since 2008, has provided a launch pad for many young composers who now work successfully in the UK, Europe and beyond. Vasco's academic writing and talks continue to nourish

the appreciation of film music and explore the creative practice of film music creation and sound composition.

*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 and RMC. 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.

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*Dutch spoken*

## The Impact of the New Author Contract Law for Media Composers

Tolhuistuin – Tuinzaal

14:50 – 15:40

This panel will focus on the New Author Contract Law that took effect last year. The aim of the legislation is to strengthen the position of producers when it comes to the exploitation of their IP. What are the major changes? What are the real implications for media composers? In this panel, we will be attempting to offer answers to questions like: What has changed for film and media composers with the new copyright contract law? What does the ideal author-publisher relationship look like? What should a media composer expect from a publisher?

*With:*

**Margriet Koedooder** (Owner/lawyer, De Vos & Partners Advocaten, NL)

Representing some of the biggest names in the music industry for over 30 years, Margriet Koedooder works as a lawyer and litigator for the music business, including corporations, artists and authors. As such, she has handled several plagiarism cases for clients both in and outside the Netherlands. She handled and won the Tiësto-case, represented Sony and Akon in a plagiarism lawsuit and she has participated in several Buma/Stemra plagiarism cases. She represents Top DJ's and is at the forefront of the latest developments in the music industry, including the blockchain, synchs, contracts and all aspects of the digital market. She is also an author of articles and books on music law, such as the *Praktijkgids Artiest en Recht*, the only book of its kind in the Netherlands explaining in depth all legal aspects of the music industry. She is a member of the International Association of Entertainment Lawyers (IAEL) and VIEPA, a new organization in the Netherlands for lawyers who are specialised and experienced in Intellectual Property litigation.

**Hans Everling** (Owner/Director, SOB Audio Imaging, NL)

Hans studied communications at Hogeschool Utrecht and worked at two commercial and music production companies before joining Strengholt's Studio Oud-Bussem. After acquiring the company in 2003, he renamed it SOB Audio Imaging and transformed it into the music & sound production company it is today, working for advertising agencies, brands and radio stations all over Europe. The company specializes in music for advertising and station imaging for radio.

Hans is board member of BCM (the Dutch Media Composers Association), member of Buma/Stemra's Member Council and was a member of Buma/Stemra's board in 2011 and 2012.

**Niels Walboomers** (Managing Director Sony/ATV Music Publishing Benelux, NL)

Niels Walboomers founded Walboomers Music, a record store & music distributor in Amsterdam in 1996, together with his brother Marc. By operating in niche markets (Hip Hop, Reggae, and Latin) Walboomers found its niche. The first chart success came with Beenie Man's "Who Am I" & Sean Paul's "Gimme The Light". The brothers started a record & music publishing company to sign artists & writers directly. The first signing on Walboomers was Aventura. "Obsesión" was an immediate success throughout Europe. More successes followed among which Dutch Iconic hip hop act Lange Frans & Baas B can be found scoring 2 national no.1 songs. In 2010 Walboomers Publishing made its first US top 40 hit with Afrojack's "Take over Control". In September 2010 Walboomers became managing director of Sony/ATV Music Publishing. Niels still owns Walboomers Publishing, is board member at Buma Stemra and chairman of the Dutch Music Publishers Association (NMUV).

*Moderator:*

**Rita Zipora** (Songwriter, Musician, NL)

Rita Zipora is a songwriter, musician and moderator. She released two well-reviewed solo-albums and toured the country with her band. Rita Zipora graduated in 2016 from her master studies at the Conservatorium van Amsterdam with a thesis on copyright in the digital domain. She holds a chair in the Council of Members of Buma/Stemra, is a board member of BAM!, and works as a moderator and speaker on copyright, music and entrepreneurship on international events and conferences.

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*Dutch spoken*

## The Anonymous Panel: Honest and Blunt Industry Answers to Feed Your Composer Complex

Tolhuistuin – Concertzaal

14:50 – 15:40

Finally we get the truth, the hard truth, along with some dirty secrets during this in-depth look at how to get the most out of working with an advertising agency or brand. What do they actually want from you? How do you get noticed, and more importantly: how do you stand out from the crowd? This anonymous panel featuring disguised voices and silhouette screens enables our panel of industry insiders to offer a blunt and honest view of how to build an equal partnership between agencies, brands, and composers. So send us your frank and anonymous questions via WhatsApp (+31612907215). Moderator Bart will grill the panelists until we get the answers we all expect. This session will reveal the dos and don'ts of composing for a brand or agency, and how to make sure they call you for their next project.

*Moderator:*

**Bart van Liemt** (Music Producer, Amp.Amsterdam, NL)

As frontman of The Sheer, Bart lived the rockstar dream, playing sold out venues and packed festivals. With The Sheer he won a Silver Harp, a 3FM Award and was nominated for an Edison award. After The Sheer it was time for a new chapter, for which he stepped out of his comfort zone and hooked up with his dance producer friends Baskerville. In 2014, after three years of intense touring and playing festivals like Lowlands, Leeds and Sziget, he released a solo record under his new moniker: Bade. In 2016 Bart changed his career yet again working as a music producer at Amp.Amsterdam, the strategic partner in music for brands.

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*English spoken*

## Workshop: Modular Sounddesign for Trailers

Tolhuistuin – Kantoor

14:50 – 15:40

Want to know how to create cinematic and film trailer sounds on modular synthesizers? In this workshop self-confessed synth-geek Allert Aalders will demonstrate how to create explosions, risers and more. Using only modular synths, Allert will demonstrate the techniques used by professionals to create sounds for filmtrailers, opening up a whole new range of possibilities for the modular synthesizer.

This mini-course is open to everyone who wants to be involved!

*With:*

**Allert Aalders** (Owner, Sonar Traffic, NL)

Allert Aalders studied sound synthesis with Ernst Bonis at the Utrecht School of Arts in the early 90's, and was a founding member of techno act Human Beings in the mid 90's. In the 2000's he started working as sound engineer at Utrecht's Tivoli venue, toured as front of house mixer with acts like Epica, Nobody Beats the Drum and especially Berlin's techno-punk god T.Raumschmiere, then, in 2012, he founded Sonar Traffic with Ben Spaander (Cosmic Force). With over 50 mostly vintage synths this is the ultimate synth geek playground, located in Kytopia in the old Tivoli venue in Utrecht. Each year during the Studio Stekker festival, Kytopia and Sonar Traffic turn into an electronic music summer camp. In 2016 Sonar Traffic pooled its resources with the Solos to work on sound design for media and software, using a vast array of synths and modular systems.

*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.

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*English spoken*

## Workshop: The Art of Networking

Tolhuistuin – Tuinhuis

16:00 – 16:50

After a year of organising matchmaking sessions at the Nederlands Film Festival, c/o pop, Ciclope Festival Berlin, Muxexpo Los Angeles as well as for our One on One sessions and the Network Bash, we think it's time to focus some extra attention on one of the skills you don't learn in school, namely networking. The size and relevance of your personal network is one of the most important differentiators in a career, but how do you get started, how do you build your network, and how do you maintain it?

Technology and networking expert Oisin Lunny will share some of the many insights gained over 25 years in the music and tech industries in this special session. Points covered will include: social skills, embracing serendipity, accelerated learning, learning about people, public speaking, networking basics, karma - the importance of giving, practice, using tech at events, using tech to stay connected, using content to build your network, networking and event tips from the experts. Lunny speaks and moderates at conferences globally, maintaining a parallel profile as film composer, producer, and DJ. He has spoken at over 150 conferences, contributes to The Guardian and Digital Doughnut, is the

music editor of PHOENIX magazine. He also sits on advisory boards for SXSW and The Economist Big Think, and was named the #5 most engaged marketer in the UK by LinkedIn.

*With:*

**Oisín Lunny** (Senior Market Development Manager, Keynote Speaker, Journalist, Composer, IE)  
Oisín has been working in the creative and technology industries for over 25 years. First as part of the Bristol /Dublin Hip-Hop collective "Marxman" who had a UK top 30 hit, collaborations with Gangstarr & Sinead O'Connor, and supported Depeche Mode & U2 live before disbanding. Since then Oisín has released music as "Firstborn", including the club hit "The Mood Club", and composed music for films such as After The Dance, Men Of Arlington, The Mean Machine and Human Traffic as well as various TV and advert commissions. Oisín's background in technology includes roles as UK Managing Director for the world's largest social space for teens, and Global CDN Product Manager for Media Services at Europe's largest network operator. Today Oisín is part of the Market Development team at OpenMarket, helping the biggest brands in the world use mobile messaging to connect with their customers in the moments that it counts the most.

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*English spoken*

## Artificial Intelligence Is Changing Composing Music as We Know It

Tolhuistuin – Concertzaal

16:00 – 16:50

A.I. is beginning to make real music. Last year, Google shared a machine-generated track created as part of its Project Magenta. Brian Eno launched a new video that uses A.I. to accompany his 2016 album *The Ship*, and researchers at Sony have unveiled a couple of songs composed by A.I. using the company's Flow Machine software. One, titled "Daddy's Car," is in the style of the Beatles, another, "Mister Shadow," is in the style of Irving Berlin, Duke Ellington, George Gershwin, and Cole Porter. Sony's CSL Research Laboratory conducts research on interactive music listening, composition and performance. Since its creation, the team has developed several award winning technologies (constraint-based spatialisation, intelligent music scheduling using metadata) and systems (MusicSpace, PathBuilder, Continuator for interactive music improvisation). Their current goal is to create a new generation of authoring tools able to boost individual creativity. These tools, called Flow Machines, abstract "style" from the text, music, and turn it into a malleable substance that acts as a texture. Applications range from music composition to text or drawing and probably soon, much more. Director of the SONY Computer Science Laboratory in Paris will give you an insight on the future.

*With:*

**François Pachet** (Director, SONY Computer Science Laboratory Paris, FR)

François received his Ph.D. and Habilitation degrees from the Université Pierre et Marie Curie (UPMC). He is a Civil Engineer (Ecole des Ponts and Chaussées) and was Assistant Professor in Artificial Intelligence at UPMC until 1997. He joined the Sony Computer Science Laboratory in 1997 and created the music team. François has published intensively on artificial intelligence and computer music. He is co-chair of the IJCAI 2015 special track on Artificial Intelligence and the Arts, and has been elected an ECCAI Fellow in 2014. His current goal, funded by an ERC Advanced Grant, is to build computational representations of style from text and music corpora, that can be exploited for personalised content generation. He is also an accomplished musician (guitarist, composer) and has published two music albums (in jazz and pop) as composer and performer.

*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 and RMC. 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.

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*English spoken*

## The Effect of Music on the Gaming Experience and Game Enjoyment

Tolhuistuin – Tuinzaal

16:00 – 16:50

At the University of Music, Drama and Media in Hanover they have been dealing scientifically for quite some time with the function and effects of music in videogames. Research associate and doctoral candidate Daniel Possler presents two studies he conducted with Prof. Dr. Klimmt at the Department of Journalism and Communication Research, in which they tested players' responses to soundtrack music systematically. The first study addressed the experience of players of "Assassins Creed: Black Flag" with its (scored) music present and compared it to the experience of players who did not hear the music during game use. The second experiment tested the effects of (ambient) music of the game "Alien: Isolation" in a similar fashion. The data shows the contribution of soundtrack music to the entertainment value of video games. Based on these findings, Daniel Possler invites the audience to discuss the user/player perspective on video game music.

*With:*

**Daniel Possler** (Department of Journalism and Communication Research (IJK) of the Hanover University of Music, Drama and Media, Ger)

Daniel Possler is a research associate and doctoral candidate at the Department of Journalism and Communication Research (IJK) of the Hanover University of Music, Drama and Media. Before joining the IJK in 2014, he obtained a B.A. and M.A. in Media Management from the Hanover University of Music, Drama and Media. His research interests focus on the uses and effects of new media. In especially, he is engaged in several research projects examining the enjoyment and inspiration resulting from playing video games, new forms of interactive journalism (data journalism) and media entrepreneurship. His work in the area of music focusses on the functions and effects of soundtrack-music in video games.

*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).

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[CLOSED MEETING]

## Sony/ATV's and MusicAllstars' Kitchen Sync Camp (in cooperation with BMIM)

Tolhuistuin – Kantoor

16:00 – 16:50

In the lead-up to this year's BMIM, a bunch of highly talented musicians were brought together in Studio de Keuken by Sony/ATV and MusicAllstars in order to write tailor-made compositions for an advertising campaign. At this meeting on the last day of the Kitchen Sync Camp a team of specialists will analyse and discuss all the tracks written during the studio sessions hosted by Buma Music in Motion.

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*English spoken*

## Unblock the Sync, Taking It to the Next Level

Tolhuistuin – Tuinzaal

17:00 – 18:00

"My Adidas only bring good news, and they are not used as felon shoes." Run DMC's track "My Adidas" was written and released before the group had had any contact with the brand. Apparently the deal itself came about after Run DMC's tour manager invited Adidas employee Angelo Anastasio to a gig at Madison Square Garden. When they kicked off 'My Adidas' by getting 40,000 punters to hold their trainers aloft, Anastasio was amazed, and the rest, as they say, is history. Sync licensing has become one of the very few potentially lucrative areas in a music industry that has clearly been struggling to adapt to the digital age, yet most musicians are woefully ignorant of the complexities involved. At the same time, many brands and businesses are underestimating, or worse, misusing, the unparalleled power of music to connect with an audience. Alongside that, there has been a significant change in the scope and frequency of marketing campaigns as the industry continues to evolve and adapt to the digital era. As brands seek new ways to connect with a younger audience on both a commercial and an emotional level, they have tapped into the community of emerging and well-known artists as they attempt to establish and maintain relevance with a new generation of consumers. In principle at least, these partnerships create honest connections between musicians, brands, and the fans who are front and centre in this relationship. Following a Q&A with Daniel Cross about the Dutch release of the new book 'Unblocking the Sync' by Kier Waiter Carnihan of Record-Play, panelists Toby Williams, Daniel Kuypers and Laura Bell will discuss innovative approaches to brand partnerships and strategic syncs. Looking at issues such as what factors make campaigns work most effectively and what the pros and cons are for both the brand and the artist of working together?

*With:*

**Laura Bell** (Head of Sync BNX & Sales Director Production Music BNX & GSA, BMG Talpa Music, NL)  
Laura heads up Sync for BMG Talpa Music, working with directors, producers and creators to find the best possible soundtrack for their projects. She also manages the BMG Production Music business in the Netherlands and Germany, ensuring co-operation between sync and stock, in a fast-developing 'one-stop' world. In Australia, Laura worked at the Australian Broadcasting Corporation as Executive Producer & Manager of ABC Classics and Jazz, recording and releasing award-winning albums via Universal Music. Laura has studied music at both the Sydney and The Hague Royal Conservatoriums and completed a Master of Management from the Australian Institute of Music, based in the Sydney Opera House boardroom.

**Daniel Cross** (Global Music Manager, adidas / Owner, Record-Play, SP)

With a marketing degree and several years experience working at a music publishers under his belt Daniel saw a gap in non-exclusive representation of independent labels music for placement in brand and entertainment productions while providing ethically oriented consultation to brands on music strategy, and thus Record-Play was born. Skip forward 12 years and Record-Play has offices in 3 countries, employs 14 staff and supports clients in all areas of music licensing and clearance, as well as soundtrack supervision, use of music in marketing and retail environments and general music and brand strategy. In 2016 Record-Play launched its global A+R Network, MusicMap, unearthing new talent, trends and music insight and is now active in 130 countries. Cross is also employed as Adidas' global music manager, and other clients include Google, Reebok, Sony, Powerade, Virgin, Tommy Hilfiger, Atomic Skis and Moritz beer.

**Daniel Kuypers** (Director of Music, EnergyBBDO, US)

Daniel is a 17 year music industry veteran who has been producing music for brands for the past 9 years. He spent 5 years producing music for myriad brands and devising new and interesting ways to partner with artists in music centric campaigns at Music Dealers. Getting his start as a musician, and establishing EV Productions & EV Records, an umbrella of Chicago's most well respected indie labels, distribution companies and recording studios, Daniel released over 100 records across three labels and toured the globe as a DJ and performer. As the Director of Music at Energy BBDO Daniel works with internal teams and clients to use music in new, innovative ways while creating value for both the artist and the client. Daniel's duties include music supervision, music strategy, partnerships, licensing, negotiation, editing, writing and final music production for a varied roster of clients including PepsiCo, Wrigley, Bayer, SC Johnson and more.

**Toby Williams** (Music Supervisor, Project Manager, Leland Music, UK)

Toby's career in music began with 5 years at London based dance music brand Defected, before becoming a music supervisor at Leland Music in 2013, where he sources and creates music for Film, TV and Advertising. Recent supervision highlights include advertising campaigns: Milka 'Lost & Found', McDonalds 'We Are Awake', House Of Fraser 'Turn It On' and Sky Sports 'The Premier League' - along with this year's BBC feature documentary 'Paula Rego: Secrets & Stories' (dir. Nick Willing) and 2016's E4 Comedy Horror 'Crazyhead' (dir. Al Mackay / Declan O'Dwyer).

*Moderator:*

**Mark Gordon** (Founder Score Draw Music, UK)

Mark Gordon runs Score Draw Music, an award-winning UK music production company working in advertising, children's television and feature documentaries. The last 12 months have seen him record songs with Dolly Parton for the multi-award winning Sprout/Nick JR animation "Lily's Driftwood Bay", as well as the company deliver ongoing work for Adidas, and continue to work on a range of documentaries for the BBC and Channel 4 in the UK and beyond. Score Draw Music was also proud to be on stage with the team that picked up the 2016 Bafta Award for Best Independent Production Company at the Bafta UK Children's Awards. Mark and his team are currently working on a 52 part series for Disney, a separate 52 part series for Nickelodeon, an 80 part series for the USA, and many many other projects.

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*English spoken*

**Blockchain: Could It Be the New Ecosystem for Music, Motion Pictures, Video Games and Other Creative Pursuits?**

Tolhuistuin – Concertzaal

17:10 – 18:00

Co-hosted by Creative Europe Desk NL | DutchCulture

With the arrival of the digital revolution, gone are the days of going into a store and exchanging money for a record or a film and that means that the next Hans Zimmer, Anton Corbijn, Ed Sheeran or Stanley Kubrick might not see a penny for all their hard work because it is so easily shared online. But according to some industry figures, all that is about to change. The disruptive and empowering potential of blockchain technology being used as a transactional medium in music, photography, art, fashion, film, journalism and gaming is a powerfully attractive idea that could finally see an end to misrepresentation of value in the creative businesses, leading to artists getting the rewards they truly deserve. But is it really the answer to the creative business' infamous problems with transparency and efficiency? Blockchain technology has attracted both evangelists and sceptics across the music and film industry, so at BMIM we'll be trying to get to the truth – or at least work out why the question can't be answered yet.

*With:*

**Kevin Bacon** (Entrepreneur, UK)

Dedicated to learning and solving - growing capabilities and connections. A leading authority on the music industry - both past, present and hopefully future. Combining a mix of music creation as both a recording artist and record producer with technology and strategy. Founder member of 80's cult band the Comsat Angels he recorded 9 albums in 10 years from 1980 to 1990 released on Polydor, Jive / BMG and Island. It was during the latter period that a dialog with Chris Blackwell led to the building of Axis Studios in Sheffield, which became the hub of creativity leading not only to Brit and Grammy award winning albums and artists. Production credits include David Bowie, Pretenders, Ian Brown, Sugababes, Lighthouse Family, Plan B amongst many many more. In 2004 Kevin formed AWAL (Artists Without A Label) alongside Denzyl Feigelson and Jonathan Quarmby. A groundbreaking digital music platform for all and very artist based upon an artist friendly contract never seen before. With modest ambitions it grew rapidly however following the first release by the Arctic Monkeys. By the time AWAL was acquired by Kobalt in 2011 it over 3,500 clients, 6,500 artists, 300,000 tracks - including Radiohead. In 2008 Buzzdeck was launched - the first dedicated music analytics tool featuring sales and social media giving artists access to iTunes, Spotify and Amazon Digital sales alongside almost every social statistic available. Buzzdeck was acquired in 2014. Most recently founded Mutual Co-ordinate, a technology development and strategy company focussing on the 'why rather than what' with a broad range of international clients from YouTube to the PRS.

**Cliff Fluet** (Partner, Digital Media & Brand Entertainment: Lewis Silkin LLP and Managing Director: Eleven - Lewis Silkin LLP, UK)

Cliff joined Lewis Silkin LLP as a Partner in April 2006 after over a decade as in-house counsel in the music and broadcast industry. Heading the Media & Entertainment group within the firm's Media, Brands & Technology team, he now acts for some of the world's largest names in mobile, brands, recorded music, mobile, live music, radio, audio-visual production and online. He also specialises in working with clients whom are embracing content-based entertainment for the first time such as FMCG and lifestyle brand owners, advertising agencies, digital agencies, investment funds and financial institutions. He has a passion for working on innovative new business models, advertiser-funded programming and in the monetisation of format rights. The Media & Entertainment Group is ranked in the "Legal 500" and "Chambers" and Cliff is ranked as a 'leading individual' in both directories.

**Oliver N Oram** (Founder, Chainvine, SWE)

Oliver has spent many years working internationally in the Financial Technology sector. He has worked with the economic benefits of full and incremental decentralisation, and has a strong interest in developing current and future decentralised technology, especially in the areas of property rights,

governance both corporate and public. He has spoken at many events about the catalyst of blockchain technology for change, across sectors and industry.

**Benji Rogers** (Founder, Pledge Music, US)

Benji Rogers is a British-born, New York-based entrepreneur, technologist, musician, and the founder of Pledge Music. An early pioneer of the direct artist-to-fan model of distributing music, Rogers founded Pledge Music based on the belief that artists should share the process of their artistic output, not just the finished product. Straddling the worlds of technology and music, Rogers uses his dual background to advise a range of tech and music companies on how to bridge the divide between their industries. To address the unique challenges facing artists releasing their work in the digital economy, Rogers also co-founded the Dot Blockchain Music Project, an attempt to create a decentralized global registry of music rights using blockchain technology that will overhaul the commercialization and movement of music online. In addition to these projects, Rogers is also an instructor at Berklee College of Music on digital trends and strategies in the industry. A dedicated patron of arts and creativity in all its forms, Rogers' work is rooted in a belief in the democratizing power of the internet; he will always be "loving your work."

*Moderator:*

**Daan Archer** (VP Technology & Strategy, Context Labs, NL/US)

Daan Archer is a Dutch-British "open industry innovation" strategist and software developer with an AI-background. He translates emerging technologies into roadmaps and products, while partnering with industry, non-profits, governments and academia. In addition, he actively builds data analytics software platforms and designs software products.

On behalf of CXL, Daan has (among others) acted as lead coordinator for the Technical Working Groups within the Open Music Initiative (OMI), a non-profit initiative of Berklee College of Music and co-founded by Context Labs, IDEO and the MIT Media Lab.

OMI is composed of academic institutions, music and media industry organizations, creators, technologists, entrepreneurs, and policy experts who love and value music. Over 150 members now participate in OMI, and include members like Viacom, Spotify, YouTube, Universal Music, Warner Music, Intel, PROs and many music and blockchain companies/startups. The initial goal of OMI was to identify business needs in the music ecosystem that, when corrected, would result in additional compensation flowing to music creators and contributors. I.e. by collectively creating an open federated music ecosystem using APIs while also exploring the potential for blockchains in the music industry.

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*Dutch spoken*

## The Proposed Directive on Copyright in the Digital Market

Tolhuistuin – Kantoor

17:10 – 18:00

The European Commission's latest proposal is a directive on copyright in the digital single market. The development of digital technologies has led to changes in the way that musical works and other protected material are developed and produced, and also in their distribution and exploitation. In the digital environment, services are becoming increasingly trans-national and there are now many opportunities for consumers to get access to copyrighted content that did not previously exist. Given these changes, measures are being proposed to modernise EU legislation on copyright. What does this mean for media composers?

*With:*

**Robbert Baruch** (Manager Public Affairs, Buma/Stemra, NL)

Robbert Baruch (Amsterdam, 1967) is Manager Public Affairs and lobbyist for Buma/Stemra, the Dutch collecting society for authors rights, representing over 25.000 songwriters, composers and publishers. Robbert is active in a variety of policy issues, including copyright, broadcasting and the future growth of the creative industries. He works mainly in The Hague and Brussels but can be found across the EU and at WIPO in Geneva. Robbert is vice chair of the European Authors Societies Political Action Committee and vice chair of the (CISAC) Global Policy Committee. He played role in the development and execution of Dutch, European and global lobbying strategies. Robbert was previously senior lobbyist for the Dutch insurance industry and deputy mayor of the Rotterdam borough of Feijenoord. Robbert studied political philosophy, public administration and theology in Leiden, Amsterdam and Jerusalem and lives in The Hague with his wife and three children. He tours on and off European roads on a BMW R 1200 GS A.

**Emile Schmieman** (National Expert, Cabinet of the Vice-President of the European Commission for the Digital Single Market, NL)

Emile Schmieman (Zeist, 1979) is an expert in the Cabinet of the Vice President of the European Commission for the Digital Single Market. His work mainly focuses on the proposals for the reform of EU-copyright that were presented by the European Commission in September 2016. Emile is also involved in the discussion on the role of platforms. Before joining the European Commission, Emile was Justice-counsellor at the Permanent Representation of the Kingdom of the Netherlands to the European Union in Brussels. During the Netherlands and Slovak EU-presidencies he chaired and co-chaired EU Council working parties on copyright and civil law and was responsible for maintaining relations with stakeholders notably from the copyright field. Prior to his placement in Brussels Emile was a legal counsel in the Department for Legislation and Legal Affairs (Private Law Section) of the Netherlands Ministry of Security and Justice, a legal advisor for the Netherlands Prosecution Service and a legal counsel in a financial institution in Paris, France. Emile is also a researcher in the Business and Law Research Centre of the Faculty of Law, Radboud University Nijmegen.

**Michiel Steltman** (Director, DINL, NL)

Michiel Steltman is Director of DINL, the Dutch Digital infrastructure Association. In his capacity he acts as the voice of the industry. DINL represents combined over 2000 companies providing core Internet services such as colocation, networks, cloud, hosting and domains. The sector is also referred to as the NL digital mainport and digital gateway to EU.

Steltman has an engineering background with over 30 years of international experience in the IT and online industry. Next to his work for DINL he is an associate at TD Shepherd, advising service providers worldwide with financing and M&A scenarios. Steltman is a frequent speaker and panelist and writes and speaks with passion about the ins and outs of the Dutch online sector and its impact on society and economy.

*Moderator:*

**Frank Janssen** (Head of Communications, 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).

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*English spoken*

## The Taming of a 'Lion' by Hauschka

Tolhuistuin – Tuinhuis

17:10 – 18:00

The movie *Lion* received six Oscar nominations at the 89th Academy Awards, including Best Original Score, Best Picture, Best Supporting Actor (Patel), Best Supporting Actress (Kidman) and Best Adapted Screenplay. Dustin O'Halloran and Hauschka a.k.a. Volker Bertelmann, teamed up to write a score for the film, which, according to Indiewire "elevates *Lion* far above the saccharine Oscar bait that it once seemed certain to be. In fact it's what brings the movie home." The highly respected website also commented: "Spanning 25 years and nearly 1,000 miles, *Lion* tells a true story so incredible it took two of the world's best composers to help it roar." Vasco Hexel will be in conversation with Hauschka, discussing the joys and pitfalls of collaborating on a project, how he and O'Halloran came up with the ideas and themes that underpin this astonishing soundtrack, what he is currently working on and how he got into the film industry.

*With:*

**Hauschka** (Composer, Musician, GER)

Hauschka is a composer, songwriter and experimental musician who uses prepared piano as his primary instrument. The prepared piano refers to the technique of resting pieces of paper, marbles, drumsticks and other objects on the strings to produce odd, sometimes randomly generated sounds that move the instrument in unexpected directions. His recent projects include scoring the feature film *Lion*, and his original music for the film has been nominated for an Oscar, BAFTA, Golden Globe and Critics Choice Award.

*Moderator:*

**Dr. Vasco Hexel** (Head of Masters Programme Composition for Screen, Royal College of Music, UK)

Vasco has composed original scores for award-winning animations, short films, documentaries, TV adverts, commercials, production music and feature films. As an educator and scholar Vasco is passionate about coaching aspiring screen composers and filmmakers, as well as devising and delivering relevant, industry-facing, hands-on training on the creation and function of music in screen media. The Masters Programme in Composition for Screen at the Royal College of Music, which Vasco has been leading since 2008, has provided a launch pad for many young composers who now work successfully in the UK, Europe and beyond. Vasco's academic writing and talks continue to nourish the appreciation of film music and explore the creative practice of film music creation and sound composition.

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## Networkbash

Tolhuistuin – Tuinhuis

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.

*Music by:*

DJ Sandeman

Cat Carpenters