

PROGRAM 2019

(May 21 & 22, 2019 – Tolhuistuin Amsterdam)



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Buma Awards Music in Media Categories 2019

Tolhuistuin – Concertzaal

May 21, 2019 | 18:00 – 22:30

Celebrating the very best music in film, television, radio, documentary and advertising the Buma Awards for Music in Media Categories are back for another year at Buma Music in Motion. In order to honour and recognise the most successful music composers across a range of media projects, Buma Awards will be presented during a special evening held on May 21st in Tolhuistuin. To highlight the most successful music composers for media, Buma Awards are presented in eight categories. The nominated composers and producers have been selected by a 27-person jury made up of industry experts, including composer Bob Zimmerman, Golden Calf winner Alex Simu, Jeroen Rietbergen, Kaja Wolffers, Jon Karthaus, Menno de Boer, Martijn Schimmer, and the BMIM New Talent winner from last year Hans Nieuwenhuijsen. The complete list of nominees [can be viewed here](#).

Presented by HKU University of the Arts Utrecht - English spoken

Session: #Artificial Intelligence for Media Composers

Tolhuistuin – Tuinhuis

May 22, 2019 | 10:00 – 12:30

In an age of rapidly evolving artificial intelligence, the domain of (media) music and computational creativity in sound gets more and more attention by the day. With Sony having released Hello World, the world's first AI music album, alongside Universal Music announcing it will use AI for soundtrack generation, and AIVA being hailed as the first virtual artist being recognised by French author's rights society SACEM, these are undeniably interesting times! How will automated emotion tracking of films change our temp tracks and soundtracks? What new possibilities does AI-generated music in video games offer? And what are the main challenges generated by soundscapes produced by object recognition?

HKU University of the Arts Utrecht and BMiM invite you to participate in a workshop where all these questions will be explored alongside a hands-on introduction to Artificial Intelligence and Machine Learning. No coding skills or AI-knowledge are required! We'll be covering state-of-the-art Machine Intelligence in the context of music, sound, media and performances, offering hands-on experience with AI-tools, and looking at the history of AI-activities, as well as recent developments in the music, sound and media sphere. Participants are invited to bring a webcam to use as an input for the AI. You can also bring a midi-controller, a microphone, or any of the items on this list (wekinator.org/examples/#Pick_Choose_Inputs).

With:

Than van Nispen tot Pannerden (Composer, Lecturer and Researcher, HKU University of the Arts Utrecht, NL)

Than (1977) has a master of science degree in Biology at Utrecht University (2002), as well as a European Media Masters of Arts with honours degree in Composition for the Media at HKU University of the Arts Utrecht (2009) and a Master of Music at the University of the Arts Utrecht (2016). He is a board member of MiMM, the Dutch Music Institute MultiMedia and co-founder of DutchGameMusic. Than's contributions to the domain of interactive music can be found in several video- and art-games, concerts, as well as interactive (art) installations for museums, theatre and the public domain. Some of his recent work includes: Karmaflow: The Rock opera Videogame and live concert (including audience interactive participation) with Metropole Orchestra and much more. Than has lectured and given workshops since 2004 at, among others, HKU, the Utrecht University,

Sound Education, EsArt (Portugal), Guangzhou Academy of Fine Arts (China), MediaSoundHamburg (Germany).

Sander van Unen (Program Developer, Preformative Media, HKU University of the Arts Utrecht, NL) Sander works at HKU School of Music and Technology and the Expertise Centre for Creative Technologies and responsible for all technical education facilities within HKU. Sander studied MBO Informatica and HKU Master Music Technology and Sound design.

Machiel Veltkamp (Lecturer and Researcher, HKU University of the Arts Utrecht, NL) Machiel studied “Design for Virtual Theater and Games” graduating in 2003 as a Bachelor in Art and Technology. Furthermore, he completed the Masters in Digital Environment Design at the Nuova Accademia di Belle Arti in Milan, Italy Cum Laude in 2008. In 2003, Machiel co-founded “z25.org”, which aims to create meaningful experiences through the use of creative technology. Machiel worked for Mediamatic as a studio coordinator before joining the HKU in 2013 as a lab manager for the MAPLAB, a place for practice-oriented research into the creative possibilities of digital media in an interactive performative context. In 2015 Machiel begun working as a researcher and developer for the Expertise Center for Creative Technology, here he is engaged with research into new relevant technologies for the HKU with the vision of bringing the students and teachers of the HKU into contact with technology that could play a new creative role within their practice. Machiel has a love for the hidden beauty of everyday life around us, loves data visualization and generative art and is sometimes referred to as a creative coder.

BMIM Connects: Matchmaking - Broaden your Horizons with the One on One Sessions

Tolhuistuin – Tuinzaal

May 22, 2019 | 10:45 - 12:00

Since its inception, BMIM’s central aim has always been to act as a facilitator and enabler for the creative industries, and over the last three years our One on One Sessions have proved that by placing like-minded people directly in front of each other, positive and useful things often happen. Whether you want to seek the opinion of an experienced professional about your project, discuss the future state of the industry and how that could impact your business, get feedback on your work or simply start making a deal, we’re delighted to be able to bring you together.

English spoken

United Nations? The landscape of music composing, commissioning and placement in 2019

Tolhuistuin – Concertzaal

May 22, 2019 | 12:30 – 13:20

The last 12 months have seen major changes in the role and value of acquiring, commissioning and synchronising music in media – from continuous changing of commissioning models from SVODs such as Netflix and Amazon, through to pan-European wars over creative copyright protection. Gaming has seen the rise of the super-independent sector, and the landscape and scale of music in advertising continues to struggle outside of tripe A placements – the ubiquity of the online advert and the struggles to monetise and value music within it. Royalties for music in cinema usage vary

hugely from country to country, new models of music creation (machine learning and AI) continue to disrupt traditional revenue models, but conversely it has never been easier to mock up the sound of a full orchestra in a bedroom. This stage of the nation conversation will discuss these key areas of growth and concern, of threats and opportunities, and take an in-depth look at the sector in 2019. With... the award-winning or nominated panelists whose repertoire has been judged best in show for 2019!

With:

Marco Bakkenhoven (Composer, SIDE-AND-CHAIN, NL)

Marco Bakkenhoven forms together with Marcoen Verrest SIDE-AND-CHAIN, music composers for film, trailers, tv series and commercials. They believe that music is the most powerful form of communicating emotions. And in combination with stunning visuals, both art forms can push each other to some truly special heights. Because of this, they love to work with people and organizations whose ideas and stories they believe in.

By doing so, they make music for trailers like the movie Extinction by Netflix and the series Warrior by HBO. Music for spectacular shows that open festivals like Medusa Festival in Spain and Amsterdam Music Festival in the Netherlands. And music for award ceremonies such as the DJ Mag Top 100 and the Edison Pop Awards.

Wouter van den Boogaard (Composer, sound designer, Major Fifth, NL)

After finishing high school at age 18, Wouter studied Mechanical Engineering at the Technical University of Eindhoven. Shortly after, he realized he felt more passion for music productions. As a pianist Wouter decided to audition for the conservatory of Utrecht. There he got to know the art of composing for film. In 2015 he graduated with a Master degree in 'Composition and Music Production' at the HKU in Utrecht. During the last years of his study he started the company Major Fifth. With this company he composes music and sound design for film, commercials, motion graphics and series. At the start of 2017 Wouter got nominated for the Buma Award "Best original film score 2016" with his work for 'Het Jonge Sprookje'. Several tracks got synced in the feature film 'Kappen!' shown in most Dutch cinemas in 2017. From then on, the company started to grow rapidly. Today Wouter has been working on music for commercials like Liliane Fonds, Hertog Jan, Jägermeister, Ziggo, Sissy-Boy, Friesland Campina, Bavaria, Efteling and more. Besides he worked on leaders, jingles and sound design for shows on national television broadcasted on BNNVARA, NPO and RTL4.

Hans Brouwer (Founder & CEO, MassiveMusic, NL)

Hans Brouwer is founder and CEO of MassiveMusic, one from the leading creative music agencies worldwide, with offices in Amsterdam, Berlin, London, New York, Los Angeles and Tokyo. Brouwer is a musician and entrepreneur in heart and soul therefore also a partner in a number of Amsterdam clubs and restaurants. He is, for example, a co-developer and partner of the A'DAM Tower. The former Shell Overhoeks Tower in Amsterdam Noord has been open to the public since 2016 and aims to become the creative center of the capital to be. A club, an observation point, a memberships club for the creative industry, three restaurants and companies from the music industry make the A'DAM Tower a true musical and creative draw.

Brouwer's entrepreneurship was awarded the Amsterdam Business Award in 2011. In 2017 he was chosen as the most indispensable person in the Dutch Marcom industry and achieved thus the No. 1 position in the annual Adformatie100. His vision and passion are praised: "Indispensable in the landscape of music and brands."

Hans Brouwer is also a member of the advisory board of the Metropole Orchestra, ambassador for the Red Cross, and board member of "More Music in the Classroom", the foundation that is committed to promote structural music education for all children in primary school.

Gijs Knol (Composer, GK Productions, NL)

Gijs Knol is an independent Dutch composer, multi-instrumentalist and audio engineer. He studied at the ArtEZ Conservatory and started his career as a radio imager working on international clients like KTU New York, Heart Radio London and Dutch station's like Veronica and NPO Radio 2.

Nowadays his focus is on Audio branding, writing for film and original music for companies and brands. Some of the clients he worked for are TakeAway, StoryTel and Lidl.

Next to his composing activities as GK Productions he recently started a new company named "Cassette Audio Branding" together with the talented composers Bud Kolk & Thomas Gebben.

Jesse Koolhaas (Composer, Mystic Brew Music & Sound Design, NL)

With degrees in Audio Engineering, a Master of Music in composition and a Bachelor of Music in Sonology, Jesse Koolhaas (1979) has a large array of experience within the audio domain, ranging from music composition, to sound design, recording and mixing. In 2007 Jesse graduated a Master of Music at the Music Technology department of the HKU in Hilversum, where he mainly focused on music and sound design for image. Since then he has been working as a fulltime professional focusing on a large variety of styles and genres. From music for commercial projects for clients like Nike and McDonald's, to documentary and abstract work for audiovisual installations and modern dance. He has worked on big ad campaign for companies like Massive Music and Sizzer in the past and is currently more focused on working directly for clients. In 2013 he founded the studio Mystic Brew. Since 2015 Jesse has been affiliated with the Conservatory Haarlem and teaches Music for Image and Music for Film there.

Martijn Schimmer (Composer, musician, producer, arranger & Found SMP Amsterdam, NL)

Martijn (1975) has been composing music for over 20 years. Starting his career composing and producing music for Dutch TV drama series "Westenwind" and Emmy Award winning "Peter R. de Vries – Crime report" he quickly grew to become one of the most successful media composers of the Netherlands. From TV series such as "The Voice", "DWDD", "Nieuwsuur" and "RTL Late Night" to Drama productions as "Zomer in Zeeland" and the critically acclaimed recently released "Mocromaffia" to features "Gek van Geluk", "Onze Jongens" en "Verliefd op Cuba", Martijn and his team can do it all. Today, he's at the helm of the award-winning music production company "SMP Amsterdam" which houses 8 state of the art studio's in Amsterdam, and where Martijn leads a team of 8 dedicated audio producers composing, recording and mixing round the clock tunes for TV shows, Movies and Commercials.

Merlijn Snitker (Composer, 'Bankier van Verzet', 'Publieke Werken', NL)

Merlijn Snitker (1970), who graduated at the conservatory as a performing artist (saxophone), is a self-taught composer - whence his original style and fresh approach of the trade. His soundtracks for Publieke Werken (Public Works, 2016) and Bankier van het Verzet (The Resistance Banker, 2018) were both nominated for a Gouden Kalf (the Dutch equivalent of the Oscar). Under the umbrella of a composers collective Snitker won in 2010 the Flemish 'Outstanding Achievement Film Award' for the soundtrack of Dossier K.

Snitker is not only composing for the Dutch cinema, but also branching out to Belgium (De Premier) and Sweden (Siv Sover Vilse). Snitker's eclectic style, a cross-over of acoustic and electronic music, proves that soundtracks can be both inconspicuous and mesmerizing.

Moderator:

Mark Gordon (Founder Score Draw Music, UK)

Mark Gordon runs Score Draw Music; a multi-award winning composition company working in film, television, advertising and animation. The last 12 months have seen the company win the Royal Television Society award for best music for their work with Dolly Parton on the pre-school Nickeodean Jr series 'Lily's Driftwood Bay'. The company also contributed a co-write to the 2018 Oscar-winning film 'The Shape Of Water', and more recently has had music used in shows including Netflix's 'The Chilling Adventures of Sabrina'. Alongside this the company's current slate of work

includes music and songs for an 80-part series for PBS America, the music for a 52-part series for Disney, a recent commission for a Playmobil animated series, feature documentary score work for BBC and Channel 4, and ongoing music for a range of global brands including a longstanding partnership with Adidas for whom the company supply bespoke music. Mark has also programmed and spoken on many music and image panels and discussions, including at SXSW, Primavera Pro, Paris Sync Summit and The Great Escape.

English spoken

To Temp or Not to Temp? A Very Important Question...

Tolhuistuin – Concertzaal

May 22, 2019 | 13:40 – 14:30

Temp tracks have long been a popular technique used by directors and editors, and thanks to the increasing availability of music online they are becoming more common. When directors are putting together a movie and still searching for a composer, they will often resort to borrowing a track or an existing piece of music in order to get a preliminary idea of how the whole thing will look with music. Then, when the director hires a film composer, they send him/her the material with the temp track, which is intended to give the composer an idea of the kind of music and mood that the director is looking for. This all sounds great, so why then, does composer Danny Elfman refer to temp tracks as “The bane of my existence”? In a previous edition of BMIM, composer Cliff Martinez said temp music is both evil and useful, in much the same way a film editor can be his best friend or worst enemy. After his own music was used as the temp track, a director even asked Martinez to 'copy' his own composition to retain the feel that the director had grown to love, but that situation begs the question: can you legally plagiarise yourself? This panel features some of Holland’s best and most music-loving film editors and directors examining whether there really is an increase in the use of temporary scores, and whether there is a growing attitude among producers that film scores shouldn’t really be too present and noticeable.

With:

Peter Alderliesten (Film Editor 'Bankier van Verzet', 'Publieke Werken', NL)

Peter has been working as a film editor for the last 25 years, specializing in feature films and trailers. He has worked on both commercial and arthouse productions, many of which were very successful. Peter is co-founder and vice-president of the Netherlands association of Cinema Editors (NCE), guest teacher at the Dutch Film Academy, coach at Trailerpark and Rutger Hauer Film Factory and member of the European Film Academy and the Dutch Academy For Film. From 2008-2011 he was a member of the advisory board for feature films at the Dutch Film Fund. In 2003 he was awarded best editor for Phileine Zegt Sorry at the Dutch Film Festival, in 2007 he was again nominated for Alles is Liefde (Love is All), in 2016 for Publieke Werken (A Noble Intention) and in 2018 for Bankier van het Verzet (The Resistance Banker). Peter lives and works in Amsterdam.

Job ter Burg (Film Editor 'Zwartboek', 'Brimstone', 'Elle', NL)

Job ter Burg, ACE/NCE (1972, The Netherlands) is an award-winning film editor, best known for his work on internationally acclaimed films for directors like Paul Verhoeven (Elle, Black Book), Martin Koolhoven (Brimstone) and Alex van Warmerdam (Borgman). He also works as a freelance script consultant, is co-founder and president of the Netherlands association of Cinema Editors, and has taught masterclasses on film editing around the globe, from Serbia to New York.

Jeroen Houben (Film Director & Writer, 'Matchmaker', 'Gips', NL)

The son of a television and camera salesman, Jeroen's fascination with film began at an early age. He shot his first films at 8 years old and never looked back. A graduate in both design and film, his work is characterised by distinctive art direction, offbeat humour and understated comic performance. Music plays an important role in Jeroen's films and he often serves as his own composer. Jeroen wrote and directed several internationally acclaimed short films including 'Sorry' (2013), 'Best Wishes' (2014) and 'Home Suite Home' (2015). His film 'Gips' (2015) premiered at the prestigious Palm Springs Film Festival. 2018 saw the release of Jeroen's feature debut 'De Matchmaker' which he co-wrote and directed. The film drew over 100,000 visitors to Dutch cinemas, receiving the Golden Film status, and had its international premiere at the Dublin International Film Festival.

Fons Merkies (Composer, 'Mannenharten 2', 'Dorsvloer vol Confetti', NL)

Ella van der Woude (Songwriter & Composer, Instinct by Halina Reijn, Paradise Drifters and Take Me Somewhere Nice, NL)

Though Ella van der Woude has been composing film scores for most of her artistic life, she is better known publicly in the field of pop music. She was the primary songwriter in now-defunct Pixies-indebted indie rock outfit Houses, performed as a touring member of Amber Arcades and recorded an experimental pop album with Massive Attack's Stew Jackson. As a classically trained musician with a degree in composition, Van der Woude's more recent cinema-related projects include Take Me Somewhere Nice and Instinct, the directorial debut of Dutch actress Halina Reijn.

Moderator:

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Dutch spoken

The End of the Internet as We (Didn't) Know It

Tolhuistuin – Kantoor

May 22, 2019 | 13:40 – 14:30

Censorship machines! Upload filters! The recently adopted Copyright Directive is one of the most fiercely lobbied pieces of European legislature. It is aimed at setting the record straight for creators and repairing the value gap that was the result of the fact that platforms such as YouTube weren't obliged to license for the use of this material. Adoption of this legislation means creators now have a better position for negotiations. Other legislature that was adopted, was the update of the SatCab Directive. This legislation enables citizens to receive broadcast content from abroad on over-the-top (OTT) platforms and mobile networks. It is aimed at the modernization of access to online TV and radio services across borders, while ensuring appropriate remuneration for right holders. What will

this mean for creators and rights holders in practice and is this really the end of the internet as we know it? Here to enlighten you are Alfredo dos Santos Gil (NPO) and Robbert Baruch (Buma/Stemra).

With:

Alfredo dos Santos Gil (NPO, NL)

Alfredo started as a researcher and lecturer at Utrecht University on (International) Intellectual Property Law and Civil Law. From 2000 he is working as a legal counsel at NPO, the Dutch national public broadcaster. His field of expertise is copyright and neighbouring rights, contract law and related media law topics.

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

Robbert (1967) studied political philosophy, public administration and theology in Leiden and Jerusalem. Since 2012 he is Manager Public Affairs at Buma/Stemra.

Moderator:

Frank Janssen (Founder, Striped Elephant, NL)

Frank Janssen has worked in various disciplines in the music industry. Starting at the record store and local radio station to music journalist to eventually become editor-in-chief of the trade publication Entertainment Business. After his period as marketing manager at Sony Music, he started his own communication company and became a teacher in Entertainment Marketing at the Hogeschool Utrecht. In 2007 he returns to Entertainment Business and starts with the new trade publication EB Live for the live entertainment industry. At the beginning of 2014, Janssen makes his transfer to Buma/Stemra to become Head of Communications & PR until the end of 2017. In 2018, he and two partners start the content marketing agency Striped Elephant, which works for various clients in and outside the entertainment industry.

Presented by EboStudio - English spoken - workshop

Session: Build Your Own Unparalleled Audiovisual Experience

Tolhuistuin – Tuinhuis

May 22, 2019 | 13:40 – 14:30

We've invited EboStudio to show the latest developments of their software 'EboSuite'. EboSuite is a growing set of plug-ins (currently 48) that turn Ableton Live into an audio-visual production suite. With EboSuite you can create, play, mix and manipulate video in the same way as you are used to with audio. The plug-ins are designed to fit seamlessly in the creative workflow of music producers and performers. This provides an unrivalled way of integrating music and visuals into live shows and music productions. EboSuite enables musicians/artists to produce their own video clips, audiovisual performances and innovate in the field of visual music. EboStudio consists of a team of very experienced AV technology engineers and designers. They have been working on live AV technology since 1995.

With:

Matties Grooten (Componist Manglemoose & Audio Visual Composer EboSuite, NL)

Matties Grooten recently graduated as Master of Music at the HKU. Now he works as an audiovisual composer at EboStudio and as a music composer at Manglemoose. At EboStudio he is responsible for creating DJ tracks and marketing content. He likes to combine audio and video in a new way. With their software EboSuite you can turn Ableton Live into an audio visual production suite. They combine their technical and musical knowledge to create this unique audiovisual tool. At Manglemoose he composes music for all kinds of media, i.e. commercials, films, games and apps. In

his compositions he likes to combine orchestral sounds with synthetic elements to create atmospheric film music. Matties always likes to be part of a team. In his opinion every team member's individual talent adds up to a perfect skillset of music, sound and technology. That's the best approach to get your product to an even higher level.

Jeroen Hofs (Eboman, NL)

Jeroen Hofs a.k.a. Eboman graduated with honores at the Academy for Image and Media Technology in 1995. Since then he built up an international reputation as a pioneer in the areas of video sampling and visual music. His work has brought him a wide range of awards, including the BV Pop Prijs, the NPS Cultuurprijs, the Edison/Silver Harp, various Dance Awards, two TMF Award nominations and a Webby Award. Since 1995, he has produced dozens of projects, including 500+ live performances as an artist and for clients such as Postbank, Telefonica, 55DSL, Nike, Heineken, Apple, TNT, Agnes B, Nokia, XS4ALL, Bløf, Doe Maar, VPRO, MTV, Ferry Corsten, Ray-Ban, Deloitte, Fortis, Achmea, Friesche Vlag, Levi's, KPN, Caixa and Sony Playstation. In 2001 Hofs set up EboStudio, a technical development team with whom he developed (among others) Augmented Stage (an interactive show control system), Senna (a video sampler for children) and the Interactive Tracks technology (a platform for interactive audiovisual apps for mobile devices). In 2017 EboStudio released EboSuite, a growing set of plug-ins (currently 48) that turn Ableton Live into a visual music instrument. EboSuite provides an unrivalled way of integrating music and visuals into live shows and music productions. It enables musicians/artists to produce their own video clips, audiovisual performances and innovate in the field of visual music. In 2018 EboSuite was awarded with the Music Meets Tech Audience Award.

English spoken

The Potential of Noise: Conny Plank

Tolhuistuin – Tuinzaal

May 22, 2019 | 13:40 – 14:30

One of the greatest studio engineers and record producers of the 20th century, a world without Conny Plank's influence on music is unfathomable. Instrumental in shaping the early sound of Kraftwerk, Plank would go on to work with legends such as Neu!, Cluster, DAF and Devo, eventually breaking through to the mainstream with the likes of Ultravox, The Eurythmics, and the legendary Scorpions. Berlin-based music supervisor Milena Fessmann produced *The Potential of Noise*, a 95 minute documentary that also traces the history of Conny Plank through the viewpoint of the artists he worked with. In 1991 Fessmann founded Cinesong and has worked on more than 200 movies. This Q&A session will look at both Conny Plank and Milena's work as a music supervisor.

With:

Milena Fessmann (Founder, Cinesong, GE)

Since 1991, Milena Fessmann has worked as a full-time DJ (2001-2014 Radio Eins After Work Lounge, Trompete/Berlin, European Film Awards 2015 etc.) and has worked for various radio stations. Since 1997 she works for Radio Eins/RBB with her own weekly show called "Free Falling". In 1989 she founded CINESONG. Milena Fessmann teaches music supervising and copyright clearing at DFFB Berlin and is advisory board member of the World Soundtrack Academy. She founded a film production company called Sugar Town Filmproduction GmbH & Co.kg in 2011. The first project is "The Potential of Noise: Conny Plank" by Stephan Plank and Reto Caduff. She is co-producer of "When Hitler stole Pink Rabbit", by award winning director Caroline Link and is co-producer on "Evaluation" and "Girl made of Dust", Director: Hiam Abbass.

Moderator:

Gary Smith (Journalist, FR)

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

English spoken

Talk by Frans Bak (Forbrydelsen aka "The Killing")

Tolhuistuin – Concertzaal

May 22, 2019 | 14:50 – 15:40

Frans' music for the Danish TV-series Forbrydelsen (aka 'The Killing'), of which he scored all 3 seasons, was noticed in Hollywood where he now has scored 4 seasons of the US remake of 'Forbrydelsen': 'The Killing'. He also scored the popular series Doctor Foster for BBC One and is now working in both Europe and USA as one of the most sought after composers in the film and tv business today. In this talk, Frans will be revealing how he came across his trademark sound, what inspires him, what drives him, Frans will talk about how he works, how he draws inspiration from dialogue and atmosphere, who inspires him and how to build characters from sound.

With:

Frans Bak (Composer Forbrydelsen aka 'The Killing', Doctor Foster, DK)

Frans Bak graduated from the Royal Danish Academy of Music and started experimenting with music soon after. This led to his known fusion of classical music, Nordic soundscapes and modern technologies. Frans' compositions are ambient and atmospheric, creating a dreamy and intense soundscape. With some 30 years music experience of scoring for the film, documentary, TV and advertising industries, Frans has received international recognition for his compositions for Nordic, French, British and American TV series such as Lilyhammer, Doctor Foster and Disparue. A pioneer of the Nordic Noir genre, his music for the internationally acclaimed and immensely popular series The Killing has contributed to setting new musical standards for crime TV and has inspired other composers to apply the 'Nordic feel'. In November 2016, the album Sound of North (SON) was released, a combination of new works and a number of Frans' critically acclaimed compositions. Through eleven tracks, Frans encapsulates the mood of 'his North' both mentally and geographically, presenting its unique spirit and atmosphere; a coolness, a calmness, a mindfulness. Frans is now bringing SON to the live arena from behind a grand piano, and backed by a string quartet, Frans' compositions entice the listener into a land of dreams and film music in their search for evocative sound images. Frans has recently finished the original score on Charlotte Brändström's latest series Conspiracy of Silence, which has been published by Universal.

Introduction by:

Mark Gordon (Founder Score Draw Music, UK)

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Disney, a recent commission for a Playmobil animated series, feature documentary score work for BBC and Channel 4, and ongoing music for a range of global brands including a longstanding partnership with Adidas for whom the company supply bespoke music. Mark has also programmed and spoken on many music and image panels and discussions, including at SXSW, Primavera Pro, Paris Sync Summit and The Great Escape.

English spoken

A Biased History of Music in Advertising

Tolhuistuin – Tuinzaal

May 22, 2019 | 14:50 – 15:40

Music in advertising has become an important aspect and monetizer of the global music industry, but it wasn't always relevant nor respected. Josh Rabinowitz, an important player in the business for the last two decades, will examine that history and deliver some anecdotal insight into why people pay so much attention to that intriguing space where music and ads intersect.

With:

Josh Rabinowitz (Music Consultant, Brooklyn Music Experience, former EVP/Director of Music at Townhouse Grey WPP, US)

Josh has been one of the most successful music executives in the advertising field for the past 20 years. As an executive music director, he has worked with many top campaigns for brands such as Cover Girl, National Football League, Volvo, SONY and Pantene. In addition, Rabinowitz has worked with an array of hit music artists, such as Rihanna, the Black Eyed Peas, Cyndi Lauper, Macy Gray, Sia, Dua Lipa, LL Cool J and Max Richter.

Presented by The Solos - English spoken

Session: Tech as the Composers Aid

Tolhuistuin – Tuinhuis

May 22, 2019 | 14:50 – 15:40

This session is about using technology as a composers aid, or how to use software and AI for your compositional work. The panelists will focus on the composition with artificial intelligence software through evolutionary programming, as well as on the sound aspects with Artefakt guitar-playing software. Are you still with us on this? We know this sounds complicated and it is, but not for the composer. We will present you Aimée, a virtual composition assistant, and Artefakt, a virtual guitar assistant.

With:

Dennis Braunsdorf (Composer and Music Technologist, NL)

Dennis specialises in orchestral and electronic compositions for media, in particular for Hollywood movie trailers like Alien Covenant, Justice League and Godzilla. He developed a music production technique to create a unique sound pallet for each project for which he won the 2014 Buma Music in Motion New Talent Award. With Alexander Mooij he founded the audio technology company Prology which aims to bridge the gap between humans and technology through sound. Since 2014 he has been studying for a Ph.D. at the Bournemouth University in England. In his research, Dennis scrutinises the impact of self-developed virtual musical instruments on his original musical compositions and the compositional process.

Wout Bremer (Composer and AI Specialist, NL)

Creator of 'Aimée', a virtual AI composer. Wout studied composition at the conservatory of Groningen and wrote music for theatre productions. He holds a MSc degree in biology (genetics) from the University of Groningen. For many years Wout worked on the development of an expert system for computer-assisted composition, before he combined this with a set of genetic algorithms to form 'Aimée'. In his iOS app 'YouCompose', Aimée came to life as an assistant composer to users. But Aimée has ambitions of her own to compose sonatas, fugues and even complete symphonies...

Dutch spoken

The Art of Teamwork: MocoMaffia

Tolhuistuin – Concertzaal

May 22, 2019 | 16:00 – 16:50

Composer and Buma Award winner Martijn Schimmer, Golden Kalf winner and director Giancarlo Sanchez and composer Daniel Polman worked together on very successful series Moco Maffia, a television crime series about the violent Dutch gang war. Giancarlo's interest and fondness for youth and popular culture make him a versatile filmmaker that can speak to millennials and any generation that follows them. How does this reflect in the score of Moco Maffia? How did the process work, what was everyone's role and who made the final decisions? What did they discover about the process of sharing creative input and artistic responsibility from the experience, and, most importantly, would they do it again?

With:

Daniel Polman (Composer, musician, producer, arranger, SMP Amsterdam, NL)

After successfully completing his bachelor studies in composing and music production at the Academy of Arts in 2012, Daniel Polman (1988) started working with Martijn Schimmer at SMP Studio's that same year. With a passion for movies and series Daniel quickly became the go to guy for most scripted projects at SMP, starting with the very successful youth tv series "Spangas" for which Daniel composed and produced well over seven hundred 5 min episodes and counting. In 2015 Daniel, under the guidance of Martijn Schimmer, composed and produced his first feature film with "Gek van Geluk" and has since joined Martijn on composing the score for multiple film projects. In 2018 his career was on the fast track when SMP received the order to compose music for the VOD series "Moco Maffia" produced by RTL Productions. Daniel closely collaborated with directors Giancarlo Sanchez and Bobby Boermans in order to create a beautiful score that was in line with the dark and cinematic feel of the series and not without success; season two has already been ordered.

Giancarlo Sanchez (Film Director, 'Horizon', 'Moco Maffia', 'Ares', NL)

Giancarlo is an Amsterdam based film director. With his film Horizon (2016) he proved he is a very talented and versatile filmmaker. Earning praise with his incredible eye for talent and capturing performances that move you. The film and it's cast won multiple awards among which the Gouden Kalf best television drama 2016, the Best Feature Drama and Grand Jury Price in Glasgow. In 2017 Giancarlo directed a chapter of the Godforsaken series named Christmas Gift and, in 2018 he completed the highly anticipated series Moco Maffia. Aside from being a very talent drama director, Giancarlo is a very successful music video and commercials director. In 2018 he was able to take home the Grand Prix and the Lion D'Or Entertainment at the prestigious Cannes Lions International Festival of Creativity for his commercial EVERT_45. Giancarlo is currently working on the first Dutch Netflix original series Ares.

Martijn Schimmer (Composer, musician, producer, arranger & Found SMP Amsterdam, NL)
Martijn (1975) has been composing music for over 20 years. Starting his career composing and producing music for Dutch TV drama series "Westenwind" and Emmy Award winning "Peter R. de Vries – Crime report" he quickly grew to become one of the most successful media composers of the Netherlands. From TV series such as "The Voice", "DWDD", "Nieuwsuur" and "RTL Late Night" to Drama productions as "Zomer in Zeeland" and the critically acclaimed recently released "Mocromaffia" to features "Gek van Geluk", "Onze Jongens" en "Verliefd op Cuba", Martijn and his team can do it all. Today, he's at the helm of the award-winning music production company "SMP Amsterdam" which houses 8 state of the art studio's in Amsterdam, and where Martijn leads a team of 8 dedicated audio producers composing, recording and mixing round the clock tunes for TV shows, Movies and Commercials.

Moderator:

Frank Janssen (Founder, Striped Elephant, NL)

Frank Janssen has worked in various disciplines in the music industry. Starting at the record store and local radio station to music journalist to eventually become editor-in-chief of the trade publication Entertainment Business. After his period as marketing manager at Sony Music, he started his own communication company and became teacher entertainment marketing at the Hogeschool Utrecht. In 2007 he returns to Entertainment Business and starts with the new trade publication EB Live for the live entertainment industry. At the beginning of 2014, Janssen makes his transfer to Buma/Stemra to become Head of Communications & PR until the end of 2017. In 2018, he and two partners start the content marketing agency Striped Elephant, which works for various clients in and outside the entertainment industry.

English spoken

Session: U Can Touch This! How 'Open Licensing' Puts Powerful Tools in the Hands of Smart Media Makers

Tolhuistuin – Kantoor

May 22, 2019 | 16:00 – 16:50

If you ever saw Leo Blokhuis' mini-documentaries for Top 2000 a Gogo you will remember a sense of excitement / wonder how a beautiful masterpiece inspires composers and performing artists decade after decade. An old Irish folk song like "Danny Boy" re-recorded by Johnny Cash, "Deck the Halls" a Welsh melody dating back to the sixteenth century and picked up by the Red Hot Chili Peppers and "When The Saints Go Marching In", re-recorded by Elvis Presley, Judy Garland, Fats Domino, Jerry Lee Lewis, Dolly Parton, Bruce Springsteen, Tears For Fears, and in 2016 by Milwaukee rapper and producer Mike Regal. New times, new inspiration, new business opportunities, new versions. Dutch association Open Nederland, supporting content makers and open licensing (public domain, Creative Commons etc.) initiatives is organizing an interactive session for media makers and agencies to answer questions related to the use of "open" masterpieces in media. Where to find these masterpieces? Can Buma/Stemra, ASCAP, PRS and other CBO's offer a helping hand? Competitive advantages? A quick start guide to get you up and running in no time. Challenge us by sending us question(s) before our session! Any question related to the subject and relevant to you. Based on your input we can prepare our interactive session with you and the other participants better. Please email your input to hessel@opennederland.nl at latest on May 19.

With:

Hessel van Oorschot (Board Secretary, Open Nederland, NL)

Hessel is an experienced entrepreneur, Dutch digital pioneer and public speaker with a successful background in online business models, digital media and building teams to execute disruptive ideas. Executive Partner at coding company New Media Squad, co-founder & CEO at music licensing company Tribe of Noise and recently appointed board secretary of Open Nederland, the association supporting Creative Commons and similar open licensing initiatives.

Sem Bakker (Composer & Partner / Attorney, Rohe Advocaten, NL)

Sem is, together with Jonathan and Hugo van Heemstra, founding partner of Rohe Advocaten. He taught international students intellectual property law at the Hogeschool Inholland and the Nyenrode New Business School for a long time. Since October 2016, Sem also works as senior lawyer and Data Protection Officer at the Dutch Copyright Supervisory Board (CvTA).

Further, he is vice-chairman at public broadcasting corporation HUMAN. From 1994 to 2009, Sem worked as a professional musician and was a member of the band "Caesar". Sem regularly scores syncs in American films, commercials, sport programs and television series, for example in Suits.

English spoken

That Syncing Feeling - Battle of the Sync Managers & Music Supervisors

Tolhuistuin – Tuinzaal

May 22, 2019 | 16:00 – 16:50

Four sync managers from top publishing companies and leading music supervisors put their wide-ranging musical knowledge to the test in the Battle of the Sync Managers & Music Supervisors. They will compete to fill a brief provided by veteran ex-Grey Group VP Josh Rabinowitz, which gives the sync managers and music supervisors just fifteen minutes to prepare playlists and present a track, and it all has to be done in front of a live audience. This dynamic panel format will give insight into the processes central to the placement of music – such as responding to a brief for music, and selecting the right musical choices for your clients, something which is not normally done in 15 minutes, of course.

With:

Milena Fessmann (Founder, Cinesong, GE)

Since 1991, Milena Fessmann has worked as a full-time DJ (2001-2014 Radio Eins After Work Lounge, Trompete/Berlin, European Film Awards 2015 etc.) and has worked for various radio stations. Since 1997 she works for Radio Eins/RBB with her own weekly show called "Free Falling". In 1989 she founded CINESONG. Milena Fessmann teaches music supervising and copyright clearing at DFFB Berlin and is advisory board member of the World Soundtrack Academy. She founded a film production company called Sugar Town Filmproduction GmbH & Co. KG in 2011. The first project is "The Potential of Noise: Conny Plank" by Stephan Plank and Reto Caduff. She is co-producer of "When Hitler stole Pink Rabbit", by award winning director Caroline Link and is co-producer on "Evaluation" and "Girl made of Dust", Director: Hiam Abbass.

Steph Perrin (Head of Sync, Cloud 9 Music Publishing, NL)

Steph Perrin is currently Head of Sync at Cloud 9 Music Publishing, she also oversees Sync for Cloud 9's joint ventures including Downtown Music Benelux & UK Publisher Phrased Differently. Starting off as an intern at companies including Universal Records and Air Edel, she had a short stint in management before joining Felt Music. At Felt she rose through the ranks as a Music Supervisor, working on a vast number of International Advertising Campaigns, Television Shows & Films. In 2016 Steph moved to Amsterdam to open an office for Felt Music where she was Managing Director before joining Cloud 9 in 2018. Her Supervision work includes the award winning Bodyform 'Blood

Normal' campaign and most recently the 2019 Webby winner 'Migrant Sound' for Boiler Room. In 2018 she was featured on the SheSaidSo Alternative Power List celebrating exceptional women in music.

Charlotte Stricker (CTM Publishing)

Tristan Wilson (Head of Sync & Brand Partnerships, Downtown Music Publishing, UK)

Tristan Wilson is Head of Sync & Brand Partnerships at Downtown Music Publishing and describes his work as being all about collaboration. Be it together with advertising agencies, music supervisors, TV broadcasters, direct to brands or anybody else who'll listen - it's up to his team to leverage inspiring opportunities both creatively and commercially within these spaces for Downtown clients.

Wilson started out at independent labels Beggars and Domino before moving to BBH as one of the agency's in-house music supervisors, where he worked across brands such as Audi, British Airways, Google, Johnnie Walker and Lynx to name a few. He subsequently spent 4 years at Warner Music as Senior Creative Manager, overseeing sync output for frontline and catalogue artists on Atlantic, Warner Bros, Parlophone, Rhino and ADA imprints. During his time at WMG, Wilson also co-founded W Songs, Warner Music's very own boutique publishing house looking after the rights of writers in the early stages of their development.

Moderator:

Josh Rabinowitz (Music Consultant, Brooklyn Music Experience, US, former EVP/Director of Music at Townhouse Grey WPP, US)

Josh has been one of the most successful music executives in the advertising field for the past 20 years. As an executive music director, he has worked with many top campaigns for brands such as Cover Girl, National Football League, Volvo, SONY and Pantene. In addition, Rabinowitz has worked with an array of hit music artists, such as Rihanna, the Black Eyed Peas, Cyndi Lauper, Macy Gray, Sia, Dua Lipa, LL Cool J and Max Richter.

Dutch spoken

Music Rights on Tour

Tolhuistuin – Tuinhuis

May 22, 2019 | 16:00 – 16:50

Sometimes it seems to remain an almost impossible puzzle to solve for many creatives: music and law. Have you composed music for a film, commercial or video game or has your (existing) music been used? How does copyright work in cases like this? And how do music and rights work for publishers, producers and musicians? Do they have to register music to music rights organizations, or is it automatically collected for creators? To answer these questions and more, Dutch rights organizations are joining forces with the initiative Music Rights on Tour. The right holders of these organizations explain the basic principles of music and rights, on the basis of one clear case.

With:

Tom Driessen (Copyright & Licensing Manager, Sizzer Amsterdam, NL)

Tom Driessen is Copyright & Licensing Manager at Sizzer. He is responsible for managing and expanding Sizzer's very own music catalogue (the Sizzer Vault), takes care of copyright control and handles all licensing requests. The Vault has acted as a steady go-to music source for numerous commercials, films, trailers, games, art exhibitions and fashion shows for Heineken, Louis Vuitton, Ikea, Huawei, Mazda, Givenchy, Dior and more. If a client wants an existing piece of music (from Mötley Crüe to Elton John), Tom is the one to make this happen.

Tessa Rose Jackson (Songwriter, Composer, Someone, NL)

Tessa Rose Jackson has been building up her musical career since the age of 15. She attended the BRIT School for the Performing Arts in London, where she recorded and produced two albums with her first acoustic project. Returning to Holland, she completed the Pop course at Conservatory in Amsterdam, while simultaneously starting work as a composer for ad-music agency Sizzer. She wrote and produced the music for a number of large-scale campaigns for (amongst others) Ikea, Audi, Hunkemuller and Volkswagen. In that same periode she released a folkpop album under her own name, Tessa Rose Jackson. This paved the way for two successful NL tours, and gained her a generous amount of airplay on the Dutch radio and TV. In 2017 however, Jackson decided to change her course. Having outgrown the happy-go-lucky pop nature of her previous work and discovered a passion for creating visual art, she felt the need to follow a more challenging, refreshing path. This path is Someone. Someone is a multidisciplinary project, in which Jackson pours all her creativity, both sound and vision.

Darius Timmer (Composer, Producer, Mixing & Mastering Engineer, NL)

Darius Timmer (1989) graduated from the Pop Conservatory of Amsterdam in 2012. He plays keyboards in his own band - Orgel Vreten - and in Tessa Rose Jackson's new project named Someone. He also runs two studios in Amsterdam: Tiny Tiger Studio and Studio de Plaatjesmakers. Darius works as a keyboard player, composer, producer, mixer and mastering engineer. He's worked with many artists before (Matroesjka, IX, Someone, Josephine Zwaan, Coyoco, Marle Thompson, Tenfold) and has written for commercial, television and film (A Stranger Came To Town, Andere Tijden Sport, City Gazing Singapore, Broken Toaster TV).

Moderator:

Rita Zipora (Songwriter, Musician, NL)

Rita Zipora is a songwriter, musician and moderator. She released two well-reviewed solo-albums and is currently touring with her new project WOLKEN. 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! (Beroepsvereniging voor Auteur-Muzikanten), is chair of POPnl, and works as a moderator and speaker on copyright, music and entrepreneurship on international events and conferences. Apart from writing her own music, Zipora has been co-writing tracks with many other artists and has written several songs for musical-productions and commercials.

English spoken

Sonic Youth - Children's Media Composition

Tolhuistuin – Tuinzaal

May 22, 2019 | 17:10 – 18:00

The Netherlands is globally recognised for its role in making and producing children's and family films. One notable example is the feature film 'My Extraordinary Summer with Tess' which will benefit from a forthcoming cinematic release in countries such as France, Germany, Denmark, Sweden, Poland and Taiwan. As well as this the Dutch are very good at producing music for children's media, including the work of composers such as Sunna Wehrmeijer whose scores include Netflix's "She-Ra and the Princesses of Power". In this panel we will explore the art of filmmaking for a young audience and the key role that music plays in youth and family films and media. Historically it would have been easy to pigeon-hole music for children's media as being generic, simplistic and 'on the nose' - but in 2019 young audiences, with access to an infinite variety of music on streaming services,

are more savvy and open to genres and styles of music than ever before. So who are the big players in kids entertainment? Why are the Dutch so successful abroad in creating kids content? And what, if any, are the big stylistic differences between composing for adults and for kids? Who should you approach if you want to break into this huge niche area? Despite the rapidly changing nature of kids and what entertains them, are there any tried and trusted methodologies, styles and genres that work?

With:

Franziska Henke (Composer 'Endzeit - Ever After', 'My Extraordinary Summer with Tess', GE)
Franziska is an award-winning composer, guitarist and producer who works mainly in film. Her latest scores for "Endzeit - Ever After" (directed by Carolina Hellsgård, 2018) and "My Extraordinary Summer with Tess" (directed by Steven Wouterlood, 2019) premiered at Toronto International Film Festival and Berlin International Film Festival and will be released in cinemas all over the globe. For the score to her debut feature film "Nelly's Adventure" (directed by Dominik Wessely, 2016) she received the German Film Music Award as Best Newcomer. In her music Franziska combines electronic elements with acoustic sounds and creates special sound worlds for every film. She worked with orchestras like the German Film Orchestra Babelsberg and the Brandenburg Staatsorchester Frankfurt. Currently she scores Constantin Films' first cinematic documentary "The secret life of trees".

Sunna Wehrmeijer (Composer 'She-ra And The Princesses Of Power', US)
Emmy nominated Sunna Wehrmeijer has contributed music to some of the biggest Hollywood blockbuster movies of recent years. She is currently the composer for Dreamworks' She-ra And The Princesses Of Power and Warner Brothers' Dorothy And The Wizard Of Oz. Sunna's impressive additional music credits already span several Ridley Scott productions, including Robin Hood (2010), and the iconic Prometheus (2012). Her music can also be heard in The Hunger Games: Catching Fire (2013), the Oscar nominated movie Nightcrawler (2014), and The Lego Ninjago Movie (2017). She is the featured vocalist in the Hunger Games movies Catching Fire, (2013), Mockingjay Part I (2014) and Mockingjay Part II (2015), where her voice is the leading instrument linked to the main character Katniss.

Steven Wouterlood (Film Director, 'King's Day', 'My Extraordinary Summer with Tess', NL)
Steven was born in Utrecht, The Netherlands, in 1984. In 2013, he directed Anything Goes (Alles Mag), a short film for children's television, which won an International Emmy Kids Award and a TIFF Kids Award amongst many other awards worldwide. The TIFF Kids Award has been also awarded to his short film King's Day (Koningsdag) in 2015, followed by several other awards including the Jury Award of Chicago Int. Children Film Festival. His TV series Remi, Nobody's Boy (Alleen op de Wereld), based on the renowned novel by Hector Malot, was nominated for an Emmy Kids Award in 2016. My Extraordinary Summer with Tess (Mijn Bijzondere Rare Week Met Tess) is Steven's feature debut. The film had premiered in February 2019 at the Berlin Int. Film Festival (Berlinale) and received a Special Mention. After Berlinale the film won the Audience Award at the New York Int. Film Festival. The film will be released in Dutch cinemas from July 2019.

Moderator:

Mark Gordon (Founder Score Draw Music, UK)
Mark Gordon runs Score Draw Music; a multi-award winning composition company working in film, television, advertising and animation. The last 12 months have seen the company win the Royal Television Society award for best music for their work with Dolly Parton on the pre-school Nickodean Jr series 'Lily's Driftwood Bay'. The company also contributed a co-write to the 2018 Oscar-winning film 'The Shape Of Water', and more recently has had music used in shows including Netflix's 'The Chilling Adventures of Sabrina'. Alongside this the company's current slate of work includes music and songs for an 80-part series for PBS America, the music for a 52-part series for

Disney, a recent commission for a Playmobil animated series, feature documentary score work for BBC and Channel 4, and ongoing music for a range of global brands including a longstanding partnership with Adidas for whom the company supply bespoke music. Mark has also programmed and spoken on many music and image panels and discussions, including at SXSW, Primavera Pro, Paris Sync Summit and The Great Escape.

Supported by Creative Europe Desk NL

English spoken

I'm With the Brand: Sonos, Gibson, The North Face

Tolhuistuin – Tuinhuis

May 22, 2019 | 17:10 – 18:00

Music partnerships have long offered brands a powerful way to reach audiences on an emotional level, and when companies want consumers to connect in an "authentic" way, music is the glue which makes that happen. For example, Sonos has found success building genuine relationships with artists, rooted in true product affinity, then, leveraging these relationships to create mutually beneficial partnerships and experiences, with the artists' work and the Sonos sound experience at the centre. Gibson Brands, the world's most iconic guitar brand, has shaped the sounds of generations of musicians and music lovers across genres for more than 100 years, and is now working with artists on social media to promote the brand. First Day of Spring builds brands through the power of music; the company's ideas, content, activations and experiences have delivered powerful brand impact for Absolut, The North Face, Mazda and Napapijri, among others. This session brings together a panel of marketing leaders from Sonos, Gibson and First Day of Spring to share best practice and case studies along with practical advice for artists and brands alike. How do brands and artists remain authentic when the brand sponsor model is replaced by creative partnerships that are mutually rewarding? Are smart marketers able to create far more strategic and targeted partnerships with artists, armed with data generated by digital distribution and social media platforms?

With:

Steven Dolcemaschio (Global Director of Cultural Marketing & Brand Activation Sonos, US)

Steven has been working in music and marketing for the past 12 years on both the industry and brand side. He started his career at New York-based independent record label Tee Pee Records whose roster included acts such as The Brian Jonestown Massacre, Earthless, Witch, High On Fire, Sleep and Graveyard. Following his time at Tee Pee he moved on to Converse to work on their Global Music Marketing team. There he led the development of Converse's brand and music activation platforms, artist relationships and partnerships. He is currently at the sound experience company, Sonos, where he is the Global Director of Cultural Marketing & Brand Activation. In his current role he leads global strategy for how the brand shows up in creative culture and how these partnerships and relationships extend into Sonos consumer facing physical and digital experiential activations.

Ramon Govaars (Entertainment Relations, Gibson, NL)

Ramon is responsible for the artist relations and brand building activities for Gibson Brands in the Benelux. Gibson Brands, the world's most iconic guitar brand, has shaped the sounds of generations of musicians and music lovers across genres for more than 100 years. The Gibson Brands portfolio includes Gibson, the number one guitar brand, as well as many of the most beloved and recognizable music brands, including Epiphone, Kramer, Steinberger, and the Gibson Pro Audio division comprised of KRK, Cerwin Vega, and Stanton DJ. The Gibson Entertainment Relations showroom is located in the A'DAM Tower, Amsterdam. Ramon has been active in music and marketing for more than 15 years.

with companies such as Red Bull and De Grote Prijs van Nederland. He is the co-inventor and former executive producer of the Red Bull Soundclash, an internationally acclaimed music event.

Peter Kan (Founder, First Day of Spring, NL)

In 2013 Peter founded First Day of Spring, a creative company specialising in building brands through the power of music. In the same year he also founded the internationally acclaimed electronic music brand Audio Obscura and launched Dance & Brands - the pioneering conference highlighting collaborations between consumer brands and the electronic music industry. As a true entrepreneur, Peter is a master of reinvention. He's spearheaded over 300 events from New York to Shanghai, sold over 250,000 tickets and booked over 500 international artists across multiple music genres. He boasts over 10 years of marketing experience with numerous wins and nominations for his creative work such as This is our House for Absolut Vodka. He is also the only person in the world who could pull off a rave with Underworld beneath Rembrandt's masterpieces at the Rijksmuseum in Amsterdam. Despite spending a lifetime on different dance floors across the globe, Peter's team still makes fun of his moves. Luckily listening to music is the most important thing he does every day, not dancing to it. Peter is born and raised in the Netherlands and has a MSc in Marketing from Vrije Universiteit in Amsterdam.

Moderator:

Gary Smith (Journalist, FR)

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

English spoken

Spontaneous Combustion - Talk by Sam Spiegel

Tolhuistuin – Concertzaal

May 22, 2019 | 17:10 – 18:00

Wu-Tang Clan, Childish Gambino, Kanye West, M.I.A...any idea who collaborated with all these artists and is basically an all round producer, artist and director? None other than Sam Spiegel! Someone who knows why music in advertising is so important. That's music to our ears: first the music, then the visuals. This ad for Kenzo World is an example of a brilliant cooperation between producer Spiegel and director Spike Jonze. Sam's Mutant Brain (feat. Assassin) was featured as the soundtrack in the Spike Jonze-directed Kenzo World short film, reached #2 on the Spotify Global Viral 50 Playlist, and won the AICP Best Music award as well as two Gold Lions and a slew of other awards. But that's not the only reason we've invited Sam to join us as a speaker at BMIM. He recently wrote and directed a mini-series entitled Wu-Tang in Space Eating Impossible Sliders for Impossible Foods and White Castle, starring Wu-Tang Clan members RZA, GZA and Ghostface Killah.

In this session with Sam Spiegel is going to build a (sound)track! He'll get a topic from the crowd, work with you to build out a full (sound)track, write lyrics with the audience, get someone from the crowd to sing on the track, and maybe someone else to record guitar or keys. A truly unmissable session!

With:

Sam Spiegel (Composer, Director, US)

Alongside all the above projects he worked on, he has also directed a number of branded campaigns, a short film for National Geographic, an Instagram spot for Pride Month and much more. On top of music and directing, Sam has worked extensively in the advertising world, collaborating with Kenzo, H&M, Nike, Adidas, Sonos, Honda, and Cadillac. He has also worked closely with director Jean-Paul Goude on projects including Chanel, Lacoste, Hermes, Roger Vivier, and Goude's exhibit at the world famous Pompidou Centre. Film score credits include "Yeah Right!" (the top selling skate video of all time), "Jackass Presents: Bad Grandpa," and "Whip it." Sam served as musical director for Kanye West's "Glow in the Dark" tour, Karen O's "Stop the Virgins" and Target's "Kaleidoscopic Fashion Spectacular." Spiegel has performed at Coachella, Bonnaroo, ACL, O2 Wireless, Roskilde, and Summer Sonic, among countless other venues & festivals. He was nominated for a Grammy for his production of the Yeah Yeah Yeahs album "Show your Bones" and has also produced music for Fatlip, Crystal Castles, Childish Gambino, Lizzo and others. He recently released new music featuring Anderson; Paak & Doja Cat; Ceelo Green, Theophilus London & Alex Ebert; and more. His latest single with Brazilian duo Tropkillaz, "Perfect" (feat. Bia & mc Pikachu), was featured in a worldwide Jean-Paul Goude-directed Chanel perfume commercial and reached #5 on the the Brazil viral top 50 chart on Spotify.

*Moderator:***Bart van Liemt** (Music Consultant & Producer, The Missing Sync, NL)

At The Missing Sync (creative music agency) and Pennies From Heaven (publishing), Bart van Liemt is involved in maintaining and expanding contacts in the (inter)national film, television and advertising world, and connecting bands and brands. Van Liemt is no stranger to the music world. With bands such as The Sheer, Baskerville and Bade, he spent years as a songwriter and singer visiting the major pop stages and festivals such as Pinkpop, Lowlands, Sziget and Leeds Festival.

Supported by Adformatie

BMIM Drinks

Tolhuistuin – Tuin

May 22, 2019 | 18:00 – 20:00

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.