

PROGRAM 2013

(May 16, 2013 – Pakhuis de Zwijger, Amsterdam)



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English spoken

Keynote with Charles Deenen

Pakhuis de Zwijger – Grote Zaal

13:00 – 13:45

Buma Music in Motion is honored to open with a keynote session from Charles Deenen, Senior Audio Director of EA Games in US. In his key note session Charles will give us more insight in his daily activities, his recent works and answers questions from the audience.

In a career that has spanned over 25 years, Charles has leant his hand to over 200 games, numerous films, and dozens of film trailers.

In the mid 80's, Charles and a partner founded the world's first company dedicated to producing audio for computer-games, based in the Netherlands. Charles' work was eventually noticed by Interplay Entertainment in the USA. From 1991 onwards, he audio directed franchises like Baldur's Gate, Fallout, and Star Trek, among others.

In 2000, Charles took a break from the gaming industry to pursue sound design for films. During that time, he worked on various projects including the two Fast and Furious films. This work translated into a passion for fast cars, loud sound, and the ultimate pursuit of emotionally-engaging audio. Alongside long-format sound design, Charles continues to contribute to Hollywood trailers.

Charles returned to game audio on the Matrix franchise for Shiny Entertainment in 2002. This led to a full time position in the role of Senior Audio Director at Electronic Arts Vancouver. Here, he managed to combine his fascination for fast cars with his history in games on the Need for Speed series. This evolved into a Central Audio Director role.

Around 2009, he started to work more closely with the Marketing arm of Electronic Arts, which led to a full-time role as Senior Creative Director for Trailers.

Moderator:

Gary Smith (Journalist, FR)

Marseille-based writer specializing in music, advertising, digital technology, social networks and TV programming & production. Also a translator, copywriter, moderator and lover of creativity.

English spoken

Lawyers Just Want To Have Fun

Pakhuis de Zwijger – Studio

13:50 – 14:30

Because licensing music to sound libraries and image banks is increasingly being done by artists, there are growing numbers of composers and IP owners who are not fully aware of all the

consequences of what they are getting into, and all too often once promising deals end up as messy lawsuits. Don Diablo has personal experience of what it is like to deal with several leading brands and big TV Shows. Alongside lawyer Bjorn Schipper and Metatechnik's Georg Bissen, he'll be taking us through the process of syncing, looking at where you need to focus in terms of legal aspects, and what really happens after a show like CSI gives you a call saying they want to use a song of yours. The panelists will also be discussing how long it should take before you receive your money, examining what your fundamental rights as a composer are - and how to make sure they are not sidestepped - as well as revealing which countries have the most artist-friendly IP legislation, and where you can register your work without being a legal reside.

Moderator:

Gary Smith (Journalist, FR)

Marseille-based writer specializing in music, advertising, digital technology, social networks and TV programming & production. Also a translator, copywriter, moderator and lover of creativity.

With:

Don Diablo (DJ, Producer NL)

Don Diablo is a Dutch DJ / Producer, based in London where he is currently working on his debut artist album for Columbia Records. After producing records for artists like Diplo, Example and Dragonette he is now stepping into the limelight with the first single of his forthcoming album which features Alex Clare and Kelis. Besides that he also has a release coming up on Axwell's Axtone label which was premiered during the last Swedish House Mafia concerts.

As a DJ Don has rocked stages all across the globe, from Glastonbury to Tomorrowland and everything in between. His music has also been used in several games and TV shows like CSI, CSI:NY and Teen Wolf (Mtv) as well as international campaigns from Blackberry a.o. At the moment Don is developing a new visual liveshow with V Squared labs, the brains behind the recent Skrillex and Amon Tobin Shows.

Bjorn Schipper (Lawyer, Bousie Advocaten, NL)

Bjorn Schipper is an entertainment lawyer since 2001 with a clear focus on intellectual property, entertainment and music law. In his entertainment practice he looks after the interests of both creative individuals like musicians, artists, producers, DJs and VJs, as well as labels, music publishers, aggregators, management and booking agencies, festivals, events and their promoters.

Georg Bissen (Owner, MetaTechnik, US)

Straight out of college, Georg Bissen founded MetaTechnik on a shoestring budget, with a focus on writing and producing music for advertisements and TV commercials. Over the past decade, Bissen has built MetaTechnik into a boutique music production/publishing and supervision company with offices in Los Angeles and New York.

At MetaTechnik Bissen has worked and collaborated on thousands of music and audio projects for all types of media. He has lent his compositional, sound design and production skills to over 150 national and international TV commercials, which include clients such as AT&T, Burger King, Mini Cooper and McDonald's. He has created full audio production packages for an award-winning MTV campaign and several web campaigns. Bissen has helped write entire scores for several TV shows, including Queer Eye for the Straight Guy, Pregnant in Heels and Cover Shot. As the industry has

shifted to more licensing-oriented business models, Bissen has adjusted MetaTechnik to encompass music supervision with the help of an "Artist Division", focusing mostly on licensing electronic music and indie rock. The biggest success of this endeavor so far was a 12-spot, year-long campaign in collaboration with Boxer Recordings, Germany, for US mobile carrier Sprint.

Bissen also is a world-touring club DJ and EDM artist, with over 60 official releases and remixes.

English spoken

Holland – Hollywood connection

Pakhuis de Zwijger – Kleine zaal

13:50 – 14:30

“Time is Money” - corporate America is characterized by risky entrepreneurship and efficiency. This panel is about the position of the Dutch working in Hollywood. Several electronic music professionals have had success in America and especially in LA, but what about the opportunities for their fellow composers and sound designers? Is it a positive thing to move to LA, and what, realistically, are the chances of success? What are the differences between the media industries in the Netherlands and U.S.? What are the pros and cons? Both for young talent, and for established musicians, what do you need to know before you go there? Is there enough work? And what is the image of Dutch composers in LA?

Moderator:

Kerrie Finch

From Amsterdam, FinchFactor works internationally with lifestyle brands plus broadcast, production, advertising, design, digital and software development companies looking to launch, grow or consolidate.

With:

Sunna Wehrmeijer (Composer, ‘Robin Hood’, ‘Prometheus’, US)

Born and raised in The Netherlands, Sunna Wehrmeijer is now a Los Angeles-based composer for Film & Television.

Her style is both unique and versatile, and has allowed her to move with ease from contributing music to some of the biggest Hollywood blockbuster of recent years, to helming smaller independent productions requiring a distinctive musical voice. 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 Joe Carnehan's 2011 box-office hit The Grey. Currently, Sunna is working as part of James Newton Howard's music team for M. Night Shyamalan's latest film After Earth.

Sunna was offered the ASCAP Foundation David Rose scholarship in 2009, and was twice awarded scholarships from the Dutch Van Ven Ende Foundation. She has also received critical acclaim - most recently in 2012 as a finalist in the Transatlantyk Film Music Competition in Poland.

Vidjay Beerepoot (Composer, 'Triple Trouble', SoundVibe Music, US)

Vidjay Beerepoot is an award-winning composer from the Netherlands. He has worked internationally as one of Europe's youngest established professional composers on some of the most popular TV shows and biggest films.

Now located in L.A., he has worked with John Powell (Rio, How to Train Your Dragon, Shrek, The Bourne Series, and Kung Fu Panda) and Tom Holkenborg AKA JunkieXL on the biggest studio films at Remote Control Production, owned by academy award-winning composer Hans Zimmer. Recently, Vidjay received the prestigious Steve Kaplan Film & TV ASCAP Award in New York. This year Vidjay will work on an international animation feature, which will be released in 2014 worldwide. Vidjay brings stories to life with music that can best be described as fun, exciting, fresh, emotional and interesting.

Eelke Kleijn (Electronic Composer, 'Wrath of the Titans', 'This Means War', NL)

With 2 artist albums under his belt and an incredible amount of work to look back upon, Eelke Kleijn has established himself not just as another producer or DJ, but as a modern day electronic composer. After almost 10 years in the industry, Eelke has built his label Outside the Box Music from the ground up, released numerous records on the world's most respected record labels and remixed various artists along the way.

Kleijn has played festivals and clubs from Amsterdam to Moscow and from South America to Asia with his distinct tech-house and melodic techno sound. And LA has taken notice of Mr. Kleijn's achievements as well, resulting in musical escapades for major Hollywood movie trailers such as Wrath of the Titans, This Means War, and Parker.

Dutch spoken

Talent Workshop Commercial 'Working for Defence'

Pakhuis de Zwijger – Expo

13:50 – 15:20

An interactive session with the director, composer and sound designer of the original footage of the commercial 'Working for Defence', an internet commercial for the armed forces. Talents who study sound design or composition where asked to participate in the Buma Music in Motions Talent Awards Competition and make a score for this commercial. The three best entries will be discussed. The short-listed composers get the opportunity to extensively explain the choices they made in their composition and the director Peggy Steenvoorden (director) and Reinder van Zalk (composer) will tell you more about their work. In the evening the winner of the BMIM Talent Award will be announced during the Buma Music in Motion Award.

Moderator:

Rieks Bakker

Rieks Bakker is Programmer Creative Industries for Pakhuis de Zwijger, where professionals from

different disciplines of the creative industry come together, meet one another, share information and exchange knowledge.

With:

Peggy Steenvoorden (Director, In Case of Fire, NL)

Telling stories, that's what Peggy loves: 'Human drama fascinates me'. And that can be funny too. Not vulgar, but subtle or symbolic. The viewer can pick out the message by himself. As a female director she's very good in sensing the emotion. Her strength is, besides defining emotions, also the deepening of characters. Like no other she gets the best out of actors. And she knows exactly how it's supposed to look. As a child she wanted to become a photographer or fashion designer: for her it's all about the picture. Because of her years of experience with directing music video's, she's visually very strong. She makes sure that she gets what she visualizes. A perfectionist? 'It must be picture perfect!'

Reinder van Zalk (Owner, Composer, Earforce, NL)

Reinder has been active at Czar Films as composer since 1992, working for high-profile brands such as Ford, Hero and Kotex. In 1994 he started working as a composer and sound designer for GortSound, where he created the now widely famous Rolo Elephant. Reinder took over GortSound and changed its name to Earforce. Earforce created well known tunes for big names like Unox, DubbelFris and Actimel.

Tymen Geurts (Composer, Earforce, NL)

In 1983 Tymen started his musical career as a radio/club DJ. A co-production called 'Dutch Drum Attack' hit the British charts in 2001. During this period, from 1996 until 2001, he was busy with his career as sound engineer for the Dutch national television (N.O.B). Tymen joined Earforce in 2001. Within a few years he worked on accounts like Adidas, Nike, Heineken and Amstel. In 2006 he won his first 'silver lion' in Cannes for the 'Adidas +10 recruitment' commercial. In the same year Tymen won the prestigious 'Gouden Kalf' for my music in the film 'Bolletjes Blues'. In 2005 he started the record-label 'Dos Palomas Negras' together with his buddy Ton de Kruyff. The first 3 releases hit the charts. Dos Palomas Negras has grown to be a regular provider of music for international labels like the Ministry Of Sound and Hed Kandi. The latest production was for 'Miss Bunty'. Under the alias 'Tymenoligy' . Tymen mixed several albums & projects (Kempi, the Opposites).

Dutch spoken

Holland vs. the Rest

Pakhuis de Zwijger – Kleine zaal

14:40 – 15:20

BMIM looks at Dutch successes abroad over the past year. Martijn Schimmer won an ASCAP for The Voice and Geert van Galen, who won last year's Buma Music in Motion Award, had previously won two Silver Clios alongside many other awards. The fact is that Oscar nominations and sound awards

featuring Dutch musicians are now a regular occurrence. Can we all get to that exalted level? What is the international status of Dutch composers and sound designers? And how significant is the influence of the blanket license that has been introduced in the Netherlands? It is pretty much unheard of in other countries and its effects on media music in the Netherlands are still unclear.

Moderator:

Frank Janssen (Entertainment Business, NL)

Publisher and chief editor of the Benelux trade publication Entertainment Business and part of the management team of publishing company iMediate. In the recent past Frank Janssen used work for Sony Music as marketing manager.

With:

Martijn Schimmer (Founder, Schimmer Music Productions BV, NL)

Martijn Schimmer (1975) has been composing music for over 20 years, with his main focus on music for TV and feature films. In 1999 he founded the successful company Schimmer Music Productions BV. He has eight employees, and on a daily basis he and his team contract live musicians and orchestras to record his compositions. He is one of the 3 best known composers in Holland, and internationally his talents are being increasingly recognized. He composed the theme song for TV shows such as Deal or No Deal, and for Disney movies like Fuchsia the Mini-Witch. In 2010 Martijn composed the theme song for the Dutch version of the TV show The Voice, which is now broadcast in over 140 countries. In 2012 he received the prestigious ASCAP Award for this theme song in Los Angeles from ASCAP CEO John LoFrumento and ASCAP founder Nancy Kuntzen. In addition to the theme music, most of the scores and additional music on the show are composed by him. His track record in music composition for TV and feature film stands in the hundreds. He's one of Europe's most sought-after composers when it comes to big primetime entertainment shows.

Geert van Gaalen (Founder, Studio De Keuken, NL)

After building a wealth of experience as a session musician, recording and mastering engineer, producer, songwriter, composer and sound designer in various sound studios since 1989, Geert co-founded Studio De Keuken in Amsterdam in 2000, which soon became one of the first-call studios for advertising and film-music, sound design and audio post-production in The Netherlands. Started Dangerous Kitchen Music, an in-house Record Label and Music Production Company in 2004, servicing requests from a quickly developing international clientbase.

Geert currently works mainly as a composer, sound designer and music producer for all major agencies in The Netherlands, as well as adding new clients in Russia, Spain, the USA, Canada and Germany for his award-winning compositions and sounddesign.

Nationally Geert's soundtracks have been awarded the Buma Music in Motion Industry Award 2012, while abroad he has won several Gold World Medals at New York Festivals, a Silver Clio, 2x Gold and 2x Bronze at ProMax/BDA World, reached Finalist status at Cannes Lions in the Music Category, worked on several Cannes Lion-winning commercials and won the first Dutch Art Directors Club (ADCN) Sound & Music Lamp.

Helge Slikker (Composer, 'Kauwboy', NL)

Helge Slikker is a Dutch composer writing for theatre and film. In 2000 he graduated as an actor at theatre academy Studio Herman Teirlinck in Antwerp (Belgium). After returning to The Netherlands

he started working as a composer for theatre. Later on he also started writing music for television and film. Companies he has worked for include Matzer Theaterproducties, TG Oostpool, De Toneelmakerij and Toneelgroep Amsterdam. Recently he has won a 'Gouden Kalf' (Dutch movie award) in the category Best Original Score for the movie *Kauwboy*, It was also chosen as the Dutch entry for the Oscars in 2013.

English spoken

Q&A with Gary Calamar (President Go Music, US)

Pakhuis de Zwijger – Studio

14:40 – 15:20

An intimate conversation shared between Gary Calamar, a five time Grammy-nominated producer and music supervisor for his work on HBO's "True Blood" and "Six Feet Under" and Stephen Emmer, one of Holland's leading composers. The two will sit down for an in-depth Q&A that will cover Gary's book 'Record Store Days', his songwriting skills but most of all his work as a music supervisor in the US.

Gary Calamar is president of Go Music and he is currently overseeing the music on some of the most acclaimed and popular shows on television including "True Blood" (HBO), "Dexter" (Showtime) and "Longmire" (A&E). Gary is also a songwriter and co-wrote the song "Let's Boot and Rally" performed by Iggy Pop and Bethany Cosentino for True Blood last season. Gary is the longtime host of a hit radio show every Sunday night on public radio powerhouse KCRW. Gary's unique brand of "adventurous pop music both timely and timeless" has been a favorite of listeners for over a decade. Through the years Gary has hosted live performances and interviews with musical greats ranging from Brian Wilson and Elmer Bernstein to Wilco, Lucinda Williams, and The Flaming Lips.

Moderator:

Stephen Emmer (Founder, eStation, NL)

Stephen Emmer is one of Holland's leading composer/arranger/ producers, and as such he has been involved in numerous projects in his 25 year musical career. He was the first in-house composer for the Dutch public broadcasting company NOS, then he also started working for international television stations in Germany, UK, Belgium, USA. He currently runs his own recording studio and is the go-to-person in Holland, composing and producing countless TV and radio themes for commercial television and radio.

Dutch spoken

Briefing, Specs and Tags. The do's and don't's

Pakhuis de Zwijger – Studio

15:30 – 16:10

"Briefing [briːfɪŋ] (the, v (m); plural: Briefings): provision of information" - according to the Van Dale dictionary. In this panel we look at the briefing from two angles. How assertive should you be, and how accommodating? How do you deal with terms such as 'urban' and 'great'. What questions should you ask the customer and what is the best way to deliver your work? Both the most basic and the most intricate aspects of dealing with 'the brief' will be discussed in this panel.

Moderator:

Frank Janssen (Entertainment Business, NL)

Publisher and chief editor of the Benelux trade publication Entertainment Business and part of the management team of publishing company iMediate. In the recent past Frank Janssen used to work for Sony Music as marketing manager.

With:

Friso Schoone (Producer, FHV BBDO, NL)

Friso is producer at FHV BBDO, and in that capacity he has composed, licensed and produced a lot of music for various commercials, such as Snickers, Interpolis, Hi and Robeco. Besides producing music he also deals with the question of how music and brands can best work together.

Michiel Marsman (Creatief Directeur, Sizzer, NL)

Michiel Marsman has been surrounded by music since his birth in 1967. After studying guitar and sonology in the Netherlands, Michiel embarked on a career as metal house producer, Dr Mind Fuck. In the mid-nineties Michiel was the guitarist in the band S.O. Jazz, which also included saxophonist Benjamin Hermen and Rinus Groeneveld. In 2001 Marsman joined full-service music agency Sizzer Amsterdam, as Creative Director.

Paul van Brugge (Owner, composer, CIMUTH, NL)

In 1986 van Brugge started writing music for short films and theatre productions, when he met the Argentine film director Alejandro Agresti, who invited him to write the music for his film "Love is a Fat Woman". In 2004, after receiving the Condor de Plata Best Music award for his score for "Valentin", van Brugge started to expand his collaborations with other directors, resulting in over 90 film scores for various international films. In 2005 he won a Golden Calf for his score for "Alias Kurban Said". In 2011 he won the Biffy Best Music Award for "The Rescuers" in the US. In March 2011, the world premiere of his Concerto for Double Violin and Viola was performed by the Temple Square Orchestra in Salt Lake City with great success. May 2013 sees the premier of his Concerto for Double Bass with the Rotterdam Philharmonic Orchestra.



English spoken

Talent Workshop short film 'Bosco's Guitar'

Pakhuis de Zwijger – Expo

15:30 – 17:10

An interactive session with the director, composer and sound designer of the original footage of the short film 'Bosco's Guitar'. Talents who study sound design or composition were asked to participate in the Buma Music in Motions Talent Awards Competition and make a score for a scene. The three best entries will be discussed. The short-listed composers get the opportunity to extensively explain the choices they made in their composition and the director Matt Handy (director) and Vidjay Beerepoot (composer and sound designer) will tell you more about their work. In the evening the winner of the BMIM Talent Award will be announced during the Buma Music in Motion Award.

With:

Matt Handy (Director, Bosco's Guitar, US)

Matt made his first film at 8 years old - "The Banana that Ate Chicago". Throughout his school years, he shot films while developing computer-based animation and video games. Following successful years as a software entrepreneur, Matt returned to his passion for filmmaking. After only a few short films, he received the Best Director Award from Don Carmody and Robert Lantos at the Toronto Film Challenge. Matt recently attended the American Film Institute and graduated from their prestigious directing program. His short film, "Bosco's Guitar" won a Student Emmy in the Drama category. His experience as a reserve Police Officer inspired "Vindicated", a psychological crime thriller he wrote and is directing for Strident Films and Telefilm Canada. He is currently in development on the crime drama, "Kings of the Queen City" with Candleridge Films as well as the period science fiction thriller, "Weather Balloon" with Creekview Films. He lives in Los Angeles with his wife and daughter.

Vidjay Beerepoot (Composer, 'Triple Trouble', SoundVibe Music, US)

Vidjay Beerepoot is an award-winning composer from the Netherlands. He has worked internationally as one of Europe's youngest established professional composers on some of the most popular TV shows and biggest films. Now located in L.A., he has worked with John Powell (Rio, How to Train Your Dragon, Shrek, The Bourne Series, and Kung Fu Panda) and Tom Holkenborg AKA JunkieXL on the biggest studio films at Remote Control Production, owned by academy award-winning composer Hans Zimmer. Recently, Vidjay received the prestigious Steve Kaplan Film & TV ASCAP Award in New York. This year Vidjay will work on an international animation feature, which will be released in 2014 worldwide. Vidjay brings stories to life with music that can best be described as fun, exciting, fresh, emotional and interesting.



English spoken

Mobility and 'Genderfication' in Games

Pakhuis de Zwijger – Kleine zaal

15:30 – 16:10

BMIM examines just exactly how music is evolving now that ever more people are playing games on mobile devices - as opposed to classic consoles such as the Play Station, the Xbox and the Wii. Equally intriguing, and equally likely to affect how music is composed for mobile games, is the fact that as gaming becomes more mobile, it is attracting proportionately more women players than ever before. The latest figures from Flurry show that more women than men play games on their mobile devices, especially those over 30 years-old. And, according to a new survey by research firm EEDAR, they now make up over 60% of players on mobile devices and are more likely than men to play multiplayer games that involve social engagement. More than six out of 10, or 63%, of female mobile gamers play social multiplayer games, compared with 52% of men. Is the music being used in games changing significantly already? What are the technical and creative differences in composing a classic game tune, and a tune for a mobile game especially one played by a majority of women?

Moderator:

Gary Smith (Journalist, FR)

Marseille-based writer specializing in music, advertising, digital technology, social networks and TV programming & production. Also a translator, copywriter, moderator and lover of creativity.

With:

Gavin Harrison (Owner & Composer, Gavin Harrison Sounds, GB)

Gavin Harrison is a composer and sound designer from Suffolk, England. He has written music and created sound effects for an extensive number of mobile games such as Hungry Shark Evolution and Gunslugs. For the last two years he has composed for Audio Network, and has worked with Terry Devine-King as well as the Royal Philharmonic Orchestra. His songs have been licensed across many TV networks, as well as being featured in an advertising campaign for Sky.

Stuart Dredge (Freelance journalist and editor, The Guardian, GB)

Stuart Dredge is a freelance journalist in the UK, writing for The Guardian, Music Ally, The Appside, CNET and others. He writes regularly about mobile apps and games for all of the above, and as part of his role at Music Ally has been keeping tabs on the world of music apps in particular.

Tuur Hendrikx (Composer, SonicPicnic, NL)

Tuur Hendrikx is a composer, sound designer and co-owner at SonicPicnic. SonicPicnic composes and produces music, sound effects and delivers audio postproduction for media with a strong focus on games and other interactive works. Recent titles they worked on are Toki Tori 2 (WiiU), Awesomenauts (Steam/PS3/XBox 360). Besides that they have worked on numerous smaller games for online and handheld devices.



Soundlings @BMIM

Think Tank: Remote Collaboration

Pakhuis de Zwijger – Meeting room

16:30 – 17:10

This year Soundlings is partnering with BMIM. Soundlings is a growing circle of international creatives who work with sound. Among its members are composers, producers, educators, designers, performers and many more driven, creative individuals. Soundlings aims to connect ideas, share thoughts and encourage creatives from various backgrounds to meet up and interact with each other through the THINK TANK meetings.

The Think Tank meet-ups are a bi-weekly lively discussion group on topics relating to sound, music and culture. Anyone can join these meet-ups and bring their views to the table. The meet-ups are organised by the Soundlings sound collective, a growing circle of international creatives working with sound. For Buma Music in Motion, they will be hosting a session on "The Future of Collaboration".

Topics that will be touched upon might include:

Conceptual:

- Unique aspects of collaborating remotely
- Working out differences in a collaborative situation
- The advantages of collaborating with people in a different time-zone

Practical:

- Tools to collaborate remotely
- Managing flow, remotely
- Futuregazing: How can we create tools that enable us to collaborate more efficiently?

Moderators:

Mark IJerman (Soundlings)

Mark IJerman is an active member of the international sound collective Soundlings. He works as a sound designer, music composer and educator with a great interest in interactive and procedural sound. For the last few years he's been dividing his time between creating music and sound for various media, making interactive sound for installations, as well as lecturing at some of the leading media art faculties in the Netherlands.

Tijs Ham (Soundlings)

Tijs Ham is a sound artist working in the fields of live electronics and sound installation art. He is one of the founding members of the international sound collective Soundlings and main organizer of the Think Tank Meetups. In his work he frequently collaborates with other musicians and artists around the globe.



English spoken

Composing for New Genres of Entertainment

Pakhuis de Zwijger – Kleine zaal

16:30 – 17:10

Background music and sounds that go along with what you're reading, or music that attempts to make a visit to a theme park a special experience, as well as adaptive music and sound art installations that also aim to increase consumption (Coca-Cola selling more drinks), even the beats at fashion shows that make the clothing seem more dramatic or attractive are all examples of music being 'used'. Is commissioned music just a new form of generating money? Is it art or commerce? Or merely a new way to become known to a different audience?

Moderator:

Kerrie Finch

From Amsterdam, FinchFactor works internationally with lifestyle brands plus broadcast, production, advertising, design, digital and software development companies looking to launch, grow or consolidate.

With:

Mark Cameron (Founder, Booktrack, NZ)

Mark Cameron is co-founder of Booktrack. Booktrack is the creator of the eponymous e-reader technology that mixes music, sound effects, and ambient sound to provide an immersive multimedia reading experience. The music, sound effects, and ambient audio tracks are all recorded separately, allowing readers to set their own preferences. What are the specific skills involved in composing for such an immersive but also very personal environment? How much choice can you offer an individual and how can the choices be presented in a user-friendly way?

Ivo Witteveen (Partner, MOST Original Soundtracks, NL)

Ivo Witteveen is a media composer with 10 yrs+ experience working with various media. He has worked on numerous (inter)national jobs for clients like Mercedes, T-Mobile, UPC, Coca-Cola, as well as making soundtracks for 'experience communication': Ivo has also created music and sound designs for various museum installations, VR motion rides and theme park attractions. He has been responsible for the entire 'audio direction' of major public attractions like Corpus.

Senjan Jansen (Senstudio, NL)

Senjan Jansen is a Dutch composer and sound designer for film, theater and fashion. Jansen is active in theater. He has worked with film directors such as Fien Troch, Felix Van Groeningen, Pieter Van Hees, Nicolas Provost, Hans Herbots and Nico Leunen. The fashion industry makes regular appeals to Senjan Jansen so he created the soundtrack for fashion shows at Bruno Pieters, Haider Ackermann, Dries Van Noten and Hugo Boss.



Dutch spoken

Aesthetics of Sound Alikes

Pakhuis de Zwijger – Studio

16:30 – 17:10

Is a soundalike creative the same as an original composition? Is a soundalike stolen from the original composer? Does a soundalike merit revenue from BUMA? And what about respect for the original composer? If the client wants a certain song but cannot pay, they should accept something else. Same situation with a voiceover: if a certain actor or well-known Dutch celebrity is too expensive, going to a cheaper actor to impersonate them is a plain wrong. Clients and creatives need to learn not to pre-judge and to better appreciate and understand feedback. And the art of the composer is to translate all that into music. It seems to me that to have clear communication a situation needs as few pre-conceptions as possible.

Moderator:

Frank Janssen (Entertainment Business, NL)

Publisher and chief editor of the Benelux trade publication Entertainment Business and part of the management team of publishing company iMediate. In the recent past Frank Janssen used work for Sony Music as marketing manager.

With:

Reinder van Zalk (Owner, Composer, Earforce, NL)

Reinder has been active at Czar Films as composer since 1992, working for high-profile brands such as Ford, Hero and Kotex. In 1994 he started working as a composer and sound designer for GortSound, where he created the now widely famous Rolo Elephant. Reinder took over GortSound and changed its name to Earforce. Earforce created well known tunes for big names like Unox, DubbelFris and Actimel.

Mark Putz (Composer, Cosmic Orchestra, NL)

Mark Putz composes and produces music for both national and international commercials, TV shows and documentaries. His portfolio includes many big clients, ranging from production companies such as Bluecircle, Masmedia, 3rdteen Media, Meter Media and Talpa, to broadcasters like SBS, RTL (Life4You, TV Kantine, Eigen Huis en Tuin, De Bachelor Curaçao, Take Me Out), KRO (Brandpunt), TROS (Stedenspel), NCRS (Recht in de Regio) and L1.

English spoken

Artists and Brands. Hitting the Charts

Pakhuis de Zwijger – Kleine zaal

17:20 – 18:00

With more or less every new film, the music, the artist, and a single release are fully integrated into the project, with each step being fully utilised to maximise media impact. But this is too often not the

case with the music in commercials, where music is almost always perceived as an expense rather than as added value. How did this happen? How do we ensure that advertising agencies and brands better assess the opportunities offered by music and then act upon them? How do you make the possibilities of a collaboration between artist and brand as big and as effective as possible?

Moderator:

Kerrie Finch

From Amsterdam, FinchFactor works internationally with lifestyle brands plus broadcast, production, advertising, design, digital and software development companies looking to launch, grow or consolidate.

With:

Josh Rabinowitz (Senior Vice President/Director of Music, Grey Group, USA)

Josh Rabinowitz has been one of the most successful music executives in the advertising field for the past 15 years. As an executive music producer, he has worked on many top campaigns for brands such as Cover Girl, Pantene, Dr. Pepper, Sony Electronics and others. In addition, Rabinowitz has worked with an array of hit music artists, such as Rihanna, the Black Eyed Peas, Natasha Bedingfield, Queen Latifah, Cyndi Lauper, Macy Gray, Run-DMC, LL Cool J, Smokey Robinson, LeAnn Rimes, Reba McEntire, Thalia and Anastacia.

Daniel Cross (Global Music Manager, ADIDAS, UK)

Daniel has been working in music marketing since 1998. In 2003 he established Record-Play Ltd, a music consultancy which initially concentrated on providing advice to brands and production companies in best application of music to media productions. Noticing brands growing interest in a deeper interaction with music and its rights holders he began to provide guidance to brands on integrating music in their marketing and communications plans. Today, Daniel manages client relations with a range of FMCG companies, developing music concepts and aligning artist with brands.

About Record-Play:

Record-play is a music consultancy providing support to brands and media producers in the form of music marketing and communications strategy. We are the music consultants to adidas BV, other clients include Reebok, Tommy Hilfiger, Burberry, Heineken, Sony, Microsoft and Rimmel.

Leon Happé (General Manager / A&R manager PIAS, NL)

Leon Happé is general manager / A&R manager at PIAS and responsible for a lot of acts such as Raccoon, Postman, dEUS, Kraak & Smaak and others. The career of Happé started in 1992 as sound engineer for many bands such as Barkmarket, 7zuma and Motorpsycho. Happé became manager of BEEF in 1999 and in 2001 he started at PIAS, the Europe's leading independent music group, consisting of two main areas: Artist & Label Services and the record company PIAS Recordings.



Dutch spoken

TV Tunes: Public vs. Commercial, What Happened to the Difference?

Pakhuis de Zwijger – Studio

17:20 – 18:00

In the world of TV, leaders, idents, bumpers, theme songs and tunes are inevitable because, of course, image is important. But who has not, at some point in their lives, been driven out of their mind by the theme tunes of Studio Sport or The Voice of Holland? Sound in broadcasting is hugely important, and TV tunes need to be allowed to develop distinguishing elements, but sound also used to be the way in which public broadcasters differentiated themselves from commercial ones. But is that still true? Public broadcasting now sometimes sounds more commercial than the commercial broadcasters themselves. Comments Stephen Emmer: "A customer recently asked me to create music as similar as possible to that of another station's, and as an overall media strategy, such an erosion of individuality is very worrying." This panel will be discussing the progressive quality, or the lack of it, in Dutch music on television.

Moderator:

Frank Janssen (Entertainment Business, NL)

Publisher and chief editor of the Benelux trade publication Entertainment Business and part of the management team of publishing company iMediate. In the recent past Frank Janssen used work for Sony Music as marketing manager.

With:

Stephen Emmer (Founder, eStation, NL)

Stephen Emmer is one of Holland's leading composer/arranger/ producers, and as such he has been involved in numerous projects in his 25 year musical career. He was the first in-house composer for the Dutch public broadcasting company NOS, then he also started working for international television stations in Germany, UK, Belgium, USA. He currently runs his own recording studio and is the go-to-person in Holland, composing and producing countless TV and radio themes for commercial television and radio. Stephen also enjoys a career as an artist and has released two albums on which he worked with legendary New York producer Tony Visconti (long time David Bowie collaborator) and Lou Reed, and is currently working on the International Blue project in London. Alongside this, he composes and produces music for European feature-length and short films and documentaries, as well as for cultural and entertainment events such as museum presentations and fashion shows. Most recently he was invited to be the musical director and composer/producer for the innovative Holiday on Ice production Speed, currently in its second succesfull year, he has snce been invited to work on the 70th anniversary show for Holiday on Ice. Stephen strongly believes in creating highly accessible soundtracks that also have a certain depth, edge and fresh energyt. His organisation, based at the Mediapark in Hilversum, enables him to take on large scale projects offering top-notch before, during and after service, the highest production values and strong budget management.

Justin Billinger (Managing Director, Justin Billinger Music, NL)

"UK-born composer and producer residing in the Netherlands since the age of 11. Studied jazz piano and electronic composition at the Royal Conservatory in The Hague under Irv Rochlin and Rob van

Kreeveld and Gilius van Bergeijk, Jan Boerman, Brian Ferneyhough and Louis Andriessen. After graduating summa cum laude he started providing music for commercials, TV and films, as well as being awarded a grant by the Dutch composer foundation [De Fonds voor de Scheppende Toonkunst] to write music for a ballet choreographed by Itzik Galili for the 1994 Holland Festival. During his formative years as a fledgling music producer, he was creative director at Sizzer, helping the company establish a firm footing, as well as winning numerous awards, such as the Promax World Gold Award for Telesud TV 3A, Canon 'Playtime' Finalist at the New York Festival's 'Original Music Score', D&AD Annual 2006: in-book selection for ' Best use of Music', Silver Euro Effie 2006 VDW-award 2006: nomination for best music ADCN 2006: Nomination Epica 2005: Silver Film Award 2005.

Having been introduced from an early age to classical, jazz and electronically manipulated popular music, it was natural that he gravitated towards a musical aesthetic based on, but not solely limited to, the 20th century. Ultimately an eclectic, his musical interests cover a wide range of methodology and idioms including conceptualist post-serialism, close harmony, ambient and minimalism. His current production company, Justin Billinger Music has recently taken residence at the legendary Wisseloord recording studios and is producing music for international TV broadcasters and advertising agencies whilst simultaneously composing his own brand of music, to be phase-released under the name of The JB Project over the forthcoming year. Further projects include a new business oriented start-up company providing new possibilities and opportunities for brands to interact with music commissioning in the near future. Inspired by the Rodgers and Hart title 'I Could Write a Book' he is also writing his first memoir, tentatively entitled ""The Muso Ho' House: Enduring Residual Side-Effects of Soul-Destroying Pitch Culture in The Current Media Buying Landscape"". The book is set for release sometime next year."

Renger Koning (Soundbase, NL)

Renger Koning is a film and multimedia composer who composed the TV tunes for several brands in the 90's including Nederland 2, Teleac and Jumbo Supermarkten. Today, Koning is responsible for the leaders from the Wereld Omroep (BVN) and TV Oranje. In 2013, the film 'Die Welt' for which Koning composed the music and produced the sound mix, was selected by the MoMa in New York from over 1.500 feature films in the category 'New Directors, New Films'

English spoken

Join us for the Award Show (with drinks & fingerfood)

Pakhuis de Zwijger – Grote zaal

18:00 – 20:30

What could be better than ending BMIM's information-rich daytime program by raising a glass with some fellow industry folks?

This year BMIM will be awarding a prize for the best musical talent in The Netherlands. The BMIM Talent Award will be handed over in an event which follows directly after the day's conference

schedule. In addition to the award ceremony, there will be screenings of show reels featuring the best work received this year, as well as work that has won awards both nationally and internationally – with the international section focusing on the work of the visiting foreign speakers. The screenings will cover the best campaigns and soundtracks in television, film, advertising, games, etc. The event will also feature the visuals of Sober Industries who are providing the staging.