

Mon–Thu, 9–12 September 2024
Music Business Week

How, where, for whom and with
what intention do I bring my music
into the world?



FLKB

Monday, 9 September – Individual basics & essentials

10:00–11:00	Auditorium	BA/MA	Introduction music business week HKB KULT and Business Lab Prospects in the music business
Break			
11:15–13:15	140 161	BA MA	Soziale Vorsorge (DE) Music & Health
Break/Personal Consultations			
14:30–16:30	140 161	MA BA	Soziale Vorsorge (DE) Music & Health
Break/Personal Consultations			
17:45	Auditorium		Invitation: Master's Diploma Concerts

Tuesday, 10 September – All about your projects

09:30–10:30	Auditorium	BA/MA	Cultural funding and jury work
Break			
11:00–13:00	161 140 141	BA MA1 MA2	Project management and fundraising Project management Budgeting & Fundraising
Break/Personal Consultations			
14:15–16:15	161 140 141	BA MA2 MA1	DIY Promotion Project management Budgeting & Fundraising
Break			
16:30–18:00	161 140	BA/MA BA/MA	Open Career Salon Open Career Salon
Break/Personal Consultations			
19:30	Auditorium		Invitation: Master's Diploma Concerts

Wednesday, 11 September – Law & Money

09:30–10:30	140 161	BA/MA BA/MA	Copyright law Copyright law
Break			
11:00–13:00	161 140 141	BA MA1 MA2	Contracting Contracting Steuern, Selbstständigkeit (DE)
Break/Personal Consultations			
14:15–16:15	161 140 141	BA MA2 MA1	Booking Contracting Steuern, Selbstständigkeit (DE)
Break			
16:30–18:00	161	BA/MA	Curating today
Break/Personal Consultations			
19:30	Auditorium		Invitation: Master's Diploma Concerts

Thursday, 12 September – Networks & Society

09:30–10:30	Auditorium	BA/MA	Label work
Break			
11:00–13:00	140 161	BA MA	Steuern, Selbstständigkeit (DE) Diversity & Equality
Break			
14:00–16:00	140 161	MA BA	Booking & DIY Promotion Diversity & Equality
19:30	Auditorium		Invitation: Master's Diploma Concerts

Mon–Thu, 9–12 September 2024

Ostermundigenstrasse 103

Rooms: 140, 141, 161, Auditorium

Concept and objectives

Becoming a musician in today's music market:
yes, but how and where do I start?

Making the difference as an artist requires skills other than artistic ones. The Music Business Week (MBW) is an (expandable) format of the HKB Music designed as a "basic course" in order to raise awareness for the larger picture of music making. The MBW functions like a four-day conference on a various range of topics. The form of teaching ranges from frontal teaching to group work or panel discussions. Our hosts are HKB internal and external specialists of the Swiss music and cultural scene. Bachelor students receive initial input on the most important topics. Master students deepen their knowledge and skills. Some courses are run twice in order to keep group sizes small. Individual short counselling sessions on four different topics are offered in addition to the daily programme.

Invitation

From September 2–12, 2024 the Master's Diploma Concerts of the Jazz and Contemporary Music program will take place in the same building as the course and are open to the public, with a collection for the scholarship fund.

More details:



Target groups/ Number of participants

Bachelor Sound Arts (2nd study year)
Bachelor Jazz and Contemporary Music Performance (2nd study year)
Master Jazz and Contemporary Music Performance, Composition, Pedagogy (2nd study year)
~43 students in total, alternating between 1–3 groups

1 ECTS

Note: The block course should be attended with 100% attendance

Language

Except for two courses, all teachings are in English.

Monday, 9.9.2024

Individual basics & essentials

10:00–11:00

Auditorium

Organisation Team

Claire Brawand, Stefanie Kunckler,
Peter Kraut

HKB KULT, Business Lab

Hannes Liechti, HKB KULT,
Chris Jenny, HKB Business Lab
Prospects in the music business
Etrit Hasler, Suisseculture Sociale

Introduction

11:15–13:15 (MA) / 14:30–16:30 (BA)

Room 161

Lecturer

Désirée Meiser, Systemic coach

Music and Health

In this session, our guest will show solution-oriented approaches to personal and professional problems using the St. Gallen Coaching Model. It can be used for blockages, fears or urgent questions, e.g. concerning your own career. Désirée Meiser will talk (anonymously) about case studies and about the possibility of short-term and ultra-short-term processes. There is also the possibility to show a demo process.

Désirée Meiser's professional career, as an actress, singer, director, founder and for 22 years artistic director of Gare du Nord and as a mentor for young musicians at various universities, has allowed her to accumulate a wealth of extremely varied experience over the years. For all her activities, the intensive exchange with a wide variety of people, empathy, intuition and an attentive focus on the other person have always been of central importance. All of these experiences and personal skills flow into her new work as a systemic Coach according to the *St. Galler Coaching Model (SCM)*® and as a certified value-oriented systemic Business Coach.

11:15–13:15 (BA) / 14:30–16:30 (MA)

Room 140

Lecturer

Etrit Hasler, Suisseculture Sociale

Soziale Vorsorge – auf Deutsch

Ab wann gelte ich eigentlich als Selbstständig:e? Wie gehe ich als Musiker:in damit um, dass die Einkommen unregelmässig, die laufenden Kosten aber konstant sind? Wie kann ich mich gegen Krankheit und Unfall absichern? Und: kann ich es mir leisten, meinen «Brotjob» aufzugeben? Etrit Hasler, Geschäftsführer von Suisseculture Sociale, gibt einen Überblick über das Sozialversicherungssystem der Schweiz mit Blick auf die speziellen Arbeitsbedingungen von Kulturschaffenden, insbesondere in die Abgrenzung von angestellter und selbstständiger Tätigkeit, Altersvorsorge, sowie die Besonderheiten bei Berufen mit häufig wechselnden Arbeitgebern.

Etrit Hasler ist seit 2020 Geschäftsführer von Suisseculture Sociale, einem Dachverband der professionellen Kulturschaffenden, der die Berufsverbände in Fragen der sozialen Sicherheit berät und Kulturschaffende in Notlagen unterstützt. Er ist der dienstälteste Schweizer Slam Poet und Moderator und war von 2005 bis 2021 Gemeinde- und Kantonsrat in St.Gallen. Er lebt und arbeitet in Zürich und redet meistens zu schnell.

Tuesday, 10.9.2024

All about your projects

9:30–10:30 (MA, BA)

Auditorium

Moderation

Lennart Dohms, HKB

Guests

Barbara Canepa, formerly music specialist Jazz, Pro Helvetia, H el ene Joye-Cagnard, Projects unit – Cultural promotion, Kanton Bern

Cultural funding and jury work

Panel Talk with moderation

Large parts of public musical life are also supported with public funds. Usually juries, boards, competition committees or experts are involved. They define funding guidelines, regulations or decide on applications. It is therefore important to know how such committees work, how this "funding market" has developed in recent years and what's to be taken care of today. But applying is also about very practical things such as the do's and don'ts of effective application process ...

Lennart Dohms is currently head of the master in music performance program at the Bern University of the Arts. In addition to this function, he is one of today's leading conductors for contemporary music and a founding member of the ensemble El Perro Andaluz based in Dresden, Germany. With his ensemble being part of a major community cultural project (www.zentralwerk.de) and long-term-member in Germany's first association of freelance ensembles in classical music fighting for better working conditions (www.freo-netzwerk.de), he is dedicated to support dialogue between artistic communities and politics.

Barbara Canepa was born in Ticino and quickly moved north after graduating from high school. Characterised by two great passions – science and music – she decided to study medicine at the beginning of the 1990s, followed by training in biomedical technologies in Basel and Hanover. After several years in applied and experimental research, her path led her back to university, where she was able to devote herself to her second passion: music, especially jazz. As a trained musicologist specialising in jazz, she was responsible for the promotion of Swiss jazz at Pro Helvetia from 2009 to 2023 and has been responsible for the development and expansion of the Jazz&Pop section of the Swiss Youth Music Competition since October 2023.

H el ene Joye-Cagnard holds a degree in art history from the University of Geneva (1994). She has worked in several museums, including the Centre PasquArt in Bienne (1998–2003), as well as curating independent exhibitions in Switzerland and abroad, and directed the Journ ees photographiques de Bienne from 2007 to 2017. Head of the Section for the Promotion of Cultural Activities in the Department of Culture of the canton of Valais from 2018 to 2022, she is currently Head of the Project Unit of the Section for the Promotion of Cultural Activities in the Office of Culture of the canton of Bern.

11:00–13:00 (BA)

Room 140

Lecturer

Simon Petermann, Lecturer SJS and HKB
→ simonpetermann.ch

Project management

Join us for a crash course on Project Management and Fundraising. In this 2-hour session, we will cover the fundamental principles of project development, project management, team building and fundraising in a beginner-friendly and interactive way. Whether you're new to these concepts or seeking a refresher, this course promises to equip you with essential skills for starting a professional career in the Swiss and European music scene.

Simon Petermann is an exponent of the adventurous contemporary jazz music scene of Switzerland. As musical director of the Fischermanns Orchestra an as band leader of the international sextet MoonMot he focuses his work on dealing with contemporary forms of improvisation, researching live electronics and interdisciplinary music projects. With various ensembles he performs in concert all over Europe and beyond.

Simon has been conducting several international projects in the past years and teaches Music education, digitality and improvisation at the Swiss Jazz School Bern and the Hochschule der Künste Bern.

11:00–13:00 (MA1) / 14:15–16:15 (MA2) Room 161

Lecturer

Barbara Balba Weber,
HKB Music in Context
→ balba.ch

Project management

PLANNING THE (UN)CONVENTIONAL: Using concrete examples, we will first analyze the factors necessary for a successful path as a freelance musician. In a second part, we will deal with the question of the unconventional: Do the previously analyzed factors also serve to forge a completely unique path? Can we plan, finance and organize the unconventional? In the end, we tentatively develop a personal entrepreneurship idea with an unconventional concept, targeting a specific audience in the broadest sense. We also draw upon topics related to various social groups in society, as previously explored in the BA.

Barbara Balba Weber is a musician, music educator, lecturer and author specialising in artistic music education, concert contexts, concert formats and cultural participation. As a trained soloist with many years of stage experience, she has a profound knowledge as a musician and extensive knowledge of target group specifics and actors in classical and contemporary music. She has created numerous productions for the stage – performances, commissioned works and her own music – many of them involving various social groups. Barbara Balba Weber is head of the Music in Context department at Bern University of the Arts, director of the intercultural project Kulturdorf für Junge in Terra Vecchia in Centovalli/Ticino and author of specialised literature and essays.

11:00–13:00 (MA2) / 14:15–16:15 (MA1) Room 141

Lecturer

Claire Brawand, HKB Career Skills

Budgeting and fundraising

When you turn in an application, the project budget is *as important as* the description of the project's artistic idea. What are the main functions of a budget? What is a well-structured budget? How do you plan the financing strategy? How do the current cultural policy priorities influence the way you draw up your budget? These and other questions will be addressed during the course.

Claire Brawand is currently Head of Career Skills at the music department of the HKB. She is also the manager of Ensemble Nickel (Bern) and co-curator of two concert series: 'Les Battements de l'Abbatiale' at Bellelay Abbey Church (Bern) and 'Les Musiques à l'aube' (Lausanne). She rounds out her portfolio with cultural policy mandates for public authorities and foundations. In 2024, she was elected as a new member of the jury of Impuls Neue Musik (Berlin) and of the City of Geneva's Sound Arts Commission.

14:15–16:15 (BA)

Room 140

Lecturer

Milena Krstić, musician and journalist
→ milenapatagonia.com

DIY Promotion

Design press and communication material professionally and be familiar with communication strategies and external impact. Know how the HKB MediaLab can be used (for promotional and communication purposes).

Milena Krstić (*1986 in Thun) is a musician who does her own label and booking work. She plays solo as Milena Patagônia and in a trio with Cruise Ship Misery. As one of the presidential members of the cultural commission of the city of Bern and with her experience as a journalist she has a 360° view of the reality of being an independent artist. In 2020 she completed her bachelor's degree in Sound Arts at the Hochschule der Künste Bern and developed an expertise in voice and live electronics. During a residency in Belgrade (SRB) she made a music film, which premiered in 2023. Her recording studio is located in the suburbs of Bern.

16:30–18:00 (MA, BA mixed)

Room 161 & 140

Moderation

Peter Kraut and Stefan Schulze, HKB

Guests Group 1

Django Bates
→ djangobates.co.uk
Annie Rüfenacht
→ annieries.com

Guests Group 2

Noémi Büchi
→ noemibuchi.net
Andreas Schaefer
→ andreasschaefer.com

Open Career Salon

Panel Talk with moderation

The dialogue with these experienced artists covers topics such as self management, being on tour, promotion or health. There will be time for the class to discuss questions.

Group 1

A founder member of Loose Tubes, Django Bates was a leading light in the 1980s European jazz renaissance. He has appeared alongside Michael Brecker, Dudu Pukwana, Sidsel Endresen, Anouar Brahem, Bill Bruford, Dave Holland, Jack DeJohnette, but is better known for his own bands and projects such as Belovèd and Human Chain, who toured South America, U.S.A, Canada, China, Japan, India, and Europe, back in the days of record company support. Django used the pandemic to create a suite of solo piano music – Distilled – which he is currently performing.

In 2019 The IVORS Academy honoured Django with The IVORS Jazz Award, describing him as "A musical polymath and prodigiously gifted composer, at the heart of Britain's jazz scene for the last 40 years."

Annie Rüfenacht aka Annie Aries is a Swiss-Philippine composer and musician based in Bern, Switzerland. She holds an M.A. in Music & Media Arts from Bern University of the Arts, and studied historical musicology at the University of Bern. In 2017, Annie lived in Berlin and studied in the program Popular Music History & Theory at Humboldt University, specializing in experimental practices within pop and club culture. Since 2019 Annie has been a faculty member in the Sound Arts department at Bern University of the Arts. She has shown her works at MATA Festival in New York City, New York City Electroacoustic Music Festival (NYCEMF), ZKM Center for Art and Media, IGMN Bern, International Computer Music Conference (ICMC) in Shenzhen and Seoul, ISCM World New Music Days on the Faroe Islands, Gray Area San Francisco, Heroines of Sound Berlin, among others. Annie produces music with her instrument, a modular, custom-made synthesizer and focuses on how her instrument fosters the interplay between generative musical approaches and improvised live performance. In her work she aims at a minimal, reduced, yet complex textural sound world. She combines contemporary electronica music with club and synthesizer influences with the experimental approach of contemporary and experimental music.

Group 2

Noémi Büchi is a Swiss/French composer and sound artist who creates and explores the potential of cross-genre musical structures. Her music is defined by a delicate synthesis of textural rhythms and electroacoustic-orchestral abstraction. She contrasts rhythmic physicality with disruption and playfully emphasizes irregularities, creating an expansive listening experience marked by detail and elevation. Her musical work moves in the areas of electroacoustic composition, live performances, audiovisual shows, music for film, music for contemporary dance, music for installations, music for theater and for orchestral works. She holds a Master's degree in electroacoustic composition from the ZHdK (Zürich) and a Bachelor's degree in musicology and German literature/linguistic from the University of Zürich. During and after her studies, she played at various festivals and received a cultural prize from the city of Zürich. She regularly invited at renowned national and international festivals such as Ars Electronica (AUT), Mutek Festival (ESP), L.E.V. Festival (ESP), Variations Festival (FR), Linecheck Festival (IT).

As a vocalist Andreas Schaerer explores a wide range of techniques including raw sprechgesang (an expressionist style between singing and speaking), sound imitation, beat-boxing and scatting right through to operatic coloratura. His concerts and tours take him across Europe, Russia, China, Japan, Egypt, Libanon, Southcorea, Mexico, Canada, Argentine and South Africa. He is invited for projects such as performing with Bobby Mc Ferrin, Lucas Niggli, Soweto Kinch, Michael Wollny a.m. Here in Switzerland, he is probably best known for his band Hildegard lernt fliegen. He has also made a name for himself with various awards such as the prestigious ECHO Jazz Awards 2018 as 'Ensemble International' of the year as well as 'Large Ensemble'. Since 2010 Schaerer has taught vocal jazz, improvisation and ensemble-playing as part of a lecturership at the University of Arts in Bern.

Wednesday, 11.9.2024

Law & Money

9:30–10:30 (MA, BA mixed)

Room 161 & 140

Lecturers

Chantal Bolzern, BKS Lawyer,
Martin Noah, Suisa

Copyright Law

Copyright law is of central importance for every creative person. In this introductory course, the most important mechanisms of copyright law will be explained. Participants will develop an understanding of how such rights arise and what effects they unfold.

Chantal Bolzern is a lawyer specialising in copyright law and completed her training as a cultural manager in Berlin in 2005. She has been working as an independent lawyer at BKS Attorneys at Law since 2018. She is a guest lecturer at various institutions on the subject of copyright and entertainment law, is Co-President of HELVETIAROCKT and board member of SUISA, Pro Helvetia and is involved in digital and cultural topics at the Impact Hub Zurich. She is also a regular guest at the Kulturstammtisch and can be found at concerts all over Switzerland.

Noah Martin, born in 1988, studied law at the University of Basel. Following his studies, he dedicated himself to a dissertation project funded by the Swiss National Science Foundation. Until January 2022, he scientifically investigated the requirements for protection under copyright law and obtained his doctorate in November 2022. Since February 2022, he has been in charge of the management and board secretariat at SUISA. In addition, he is responsible for topics such as artificial intelligence at SUISA.

11:00–13:00 (BA)

Room 161

Lecturer

Robert Stutz

Contracting

Negotiations are an important part of musicians' everyday working lives. This workshop aims to get to know the most important principles and basics of negotiating and to reflect on and optimise your own negotiating behaviour. A confident demeanour and communication skills are crucial for successful negotiations. In addition to theoretical input on verbal and non-verbal communication, these skills are brought to life in practical exercises.

Robert Mirko Stutz was admitted to the bar in 1992. He obtained an LL.M. (University of London) in 1996 in International Intellectual Property Law (IP) and obtained a Ph.D. regarding the overlap between Copyright and Design. In 1993 he started lecturing in law at different technical colleges and universities. He currently lectures at the Écal (École Cantonale d'Art de Lausanne), the Basel Academy of Art and Design FHNW (HGK), and the Bern University of the Arts (HKB). Robert Stutz has focused on IP since the beginning of his career, was co-founder of a law firm headquartered in Bern – BKS Attorneys Ltd. – working in this area, and he has published numerous articles and books in this field of law. Furthermore he qualified as NLP Coach and Trainer IANLP, System Coach ANLP; Psychodrama Leiter i.A.

11:00–13:00 (MA1) / 14:15–16:15 (MA2) Room 140

Lecturer
Chantal Bolzern

Contracting

Contracts are an unavoidable part of a musician's professional life. Among other things, they regulate collaboration in a collective, performances or the granting of rights to recordings. The workshop is intended to show the most important basic features of a contract from its creation to its termination and provide an overview of the most important contracts in the music business.

Chantal Bolzern is a lawyer specialising in copyright law and completed her training as a cultural manager in Berlin in 2005. She has been working as an independent lawyer at BKS Attorneys at Law since 2018. She is a guest lecturer at various institutions on the subject of copyright and entertainment law, is Co-President of Helvetiarockt and board member of SUISA, Pro Helvetia and is involved in digital and cultural topics at the Impact Hub Zurich. She is also a regular guest at the Kulturstammtisch and can be found at concerts all over Switzerland.

11:00–13:00 (MA2) / 14:15–16:15 (MA1) Room 141

Lecturer
Peter Junker, Treuhänder
→ junker-treuhand.ch

Steuern, Selbstständigkeit – auf Deutsch

Mein Studium geht dem Ende entgegen, und ich bereite mich buchhalterisch auf die selbständige Tätigkeit vor. Wir erstellen eine Buchhaltung für ein Ensemble, für unser Kleinunternehmen. Ich kenne nun den Unterschied zwischen einer doppelten und einer einfachen Buchhaltung. Mir ist bewusst, wann es sich um eine selbständige Tätigkeit handelt und wann um eine Anstellung.

Peter Junker ist seit 1995 selbständig im Bereich Treuhänder, zuerst als Einzel-Firma, seit 2019 als GmbH. Er gibt leidenschaftlich gerne Weiterbildungskurse im Bereich Buchhaltung und Selbstständigkeit und möchte den Teilnehmenden vermitteln, wie diese spannenden Themen auch mit Spass angegangen werden können und wie wertvoll dieses Wissen für angehende professionelle Musiker*innen sein kann.

14:15–16:15 (BA)

Lecturer
Carine Zuber, booker & curator

Room 161

Booking

How to contact concert promoters? Who does what? How to negotiate terms and contracts? What must be part of the deal? Strategies? Which promotional tools are important? These questions, along with everything else related to organizing gigs, will be treated in this workshop. The goal is to help making the preparation, execution, and follow-up of a gig as profitable as possible for everyone involved.

Carine Zuber was the general manager of the Moods jazz club for eight years. She has also worked as an agent, artistic director of the Cully Jazz Festival, co-founder of the Cosmojazz Festival in Chamonix, and is still president of the Suisse Diagonales Jazz Association.

Moderation

Theresa Beyer, SRF2

GuestsKate Espasandin, Cully Jazz,
Thomas Burkhalter, Norient,
Peter Kraut, HKB**Curating today****Panel Talk with moderation**

“Curating” has become a much-used buzzword. While it used to refer primarily to the management of (scientific, artistic) collections and the realization of exhibitions, its use today goes much further, even far beyond artistic aspects. When music festivals are curated today (in the past this was simply called “the program”), many context-driven aspects have to be considered in addition to questions of program content: Where is music performed and for whom? Which target groups are in question? What about outreach projects and audience development? What exactly do terms such as inclusion, diversity, excellence or quota mean? What visual language and typography is used, or – to use another buzzword – what narrative is pursued? Three panel guests will discuss this from different perspectives under the moderation of SRF Head of Music Theresa Beyer.

Theresa Beyer is music journalist and head of Music Department at Swiss Public Radio and TV SRF Kultur in Basel, where she is responsible for music journalism and the branch of music production. As journalist, she prefers to understand music in its social and cultural context. From 2011 to 2021 she was part of the international music research network Norient, where she has worked as editor and curator, published books about underground music worldwide, co-curated exhibitions and concerts, always in collaboration with international thinkers and artists. Beyer has studied Cultural Anthropology of Music and teaches, e.g. at Hochschule der Künste Bern and UdK Berlin.

Kate Espasandin has a bachelor's degree in music from the University of Cambridge (UK) and a master's degree in musicology from McGill University in Montreal (CA). In 2014, she co-founded the Jazz au Peuple festival in Nyon, which aims to promote Swiss musicians from the fields of jazz and improvised music. She has been working on the programme committee of the Cully Jazz Festival since 2016, where she is responsible for the OFF festival and focuses on contemporary jazz and up-and-coming Swiss artists. She has been a programmer on the organising committee of Live in Vevey since 2017 and a jury member of the Swiss Music Prize since 2022. She was previously involved in the Suisse Diagonales Jazz committee and was an expert for various awards and juries (including M4music).

Dr. Thomas Burkhalter is an anthropologist/ethnomusicologist, AV-artist, and writer from Bern, Switzerland. He is the founder and director of Norient (Norient.com) and the Norient Festival, co-directed documentary films (e.g., *Contradict*, Berner Filmpreis 2020), AV/theatre performances, and is the author and co-editor of several books (e.g., *Local Music Scenes and Globalization: Transnational Platforms in Beirut*, Routledge, *The Arab Avant Garde: Musical Innovation in the Middle East*, Wesleyan University Press). Currently, he is working on his new music project *Melodies In My Head*, and on the podcast series *South Asian Sound Stories* with musicians from the UK, Bangladesh, India, Maldives, Sri Lanka, and Pakistan.

Peter Kraut studied history, sociology and political science and works as a cultural mediator, lecturer, university manager and author. He is interested in the intersection of contemporary music, visual arts and pop culture. He organised hundreds of concerts with the latest music as part of “Taktlos Bern” (1980–2007). He has been at the HKB since 2002, today in the position of Deputy Head of Music. Peter Kraut is president of the Sonic Matter festival in Zurich and a member of the Federal Music Commission.

Thursday, 12.9.2024

Networks & Society

9:30–10:30 (MA, BA mixed)

Auditorium

Moderation

Hannes Liechti, HKB

Guests

Florian Keller, INTAKT Records

→ intaktrec.ch

Andreas Ryser, Mouthwatering Records

→ mouthwateringrecords.com

Label Work

Panel Talk with moderation

What is the work of a label and what are the advantages and disadvantages compared to a DIY release? Which channels do you need to be present on today? How do you generate clicks and views? How are label programmes made, where do label makers get the relevant information? Is a spontaneous application still any good?

Florian Keller, born 1978 in Zurich, studied German language and literature, art history and history in Zurich. He has worked as a jazz journalist since 2008 (NZZ, ECMRecords, Intakt Records, among others) and at Galerie Eva Presenhuber until 2013 – as a project manager for the Swiss Pavilion (Valentin Carron) at the 2013 Venice Biennale. Various event series since 2013 (Flo Keller's Stubenzkonzerte, MisteriosoJazzclub). Since 2015 in the programme group of the unerhört! festival. 2015–2019 Member of the Popkredit Commission of the City of Zurich. Label manager Switzerland for ECM Records until the end of 2015. From 2016 employed by jazz publisher Intakt Records. Since 2022 Festival Director of the unerhört! festival and member of the management of Intakt Records.

Andreas Ryser is a trained decoration designer and was active in the event group at the Reitschule Bern's Dachstock until 2002. As a musician, he worked as a DJ with Mich Gerber and with his own project Filewile until 2011, and has been CEO of the label, publishing and management company Mouthwatering Records in Bern since 2003. He is president and founding member of IndieSuisse, the association of independent Swiss music labels and producers, a board member of IMPALA (Independent Music Companies Association), a member of the specialist group of phono producers at Swissperform and other interest groups.

11:00–13:00 (BA)

Room 140

Lecturer

Peter Junker, Treuhänder

→ junker-treuhand.ch

Steuern, Selbstständigkeit – auf Deutsch

Ich weiss, wann ich mich als Student:in selbständig anmelden muss und welche Geschäftsform ich wähle. Ich bin in der Lage diese Anmeldung durchzuführen, so, dass ich legal selbständig unterwegs sein darf. Ich kenne die Stolpersteine, welche es gibt. Ich bekomme einen Einblick in das Erstellen einer Buchhaltung (Excel oder Banana) und weiss auch wozu ich diese mache. Ich kenne den Unterschied zwischen der Selbständigkeit und dem angestellten Verhältnis, sowie auch dessen Vor- bzw. Nachteile.

Peter Junker ist seit 1995 selbständig im Bereich Treuhand, zuerst als Einzelirma, seit 2019 als GmbH. Er gibt leidenschaftlich gerne Weiterbildungskurse im Bereich Buchhaltung und Selbständigkeit und möchte den Teilnehmenden vermitteln, wie diese spannenden Themen auch mit Spass angegangen werden können und wie wertvoll dieses Wissen für angehende professionelle Musiker*innen sein kann.

11:00–13:00 (MA)

Room 161

Lecturers

Angie Addo and Letizia Carigiet,
Helvetiarockt

Diversity & Equality

We show what Helvetiarockt does, what we offer and what we are a point of contact for. As a first step, we look at our own privileges. We also address questions together: How can I communicate in a gender-appropriate way? How can I recognise the power dynamics and effects of cultural appropriation in order to reflect on myself and my actions in the music industry? How do I intervene correctly when sexual assault occurs? How can I take responsibility and take appropriate measures to prevent discrimination and promote the recognition of diversity?

Letizia Carigiet has worked for Helvetiarockt since 2018. She developed the Diversity Roadmap and is currently focused on expanding it into a comprehensive platform to address sexualized violence in these settings. As a co-initiator of the Queens of Hip Hop Festival, Letizia has been organizing concerts, parties, and workshops in Bern. She is also part of Klangheimlich, which hosts monthly surprise concerts at Lichtspiel in Bern. Additionally, she co-founded the Flirt Don't Hurt association, which provides training against sexualized violence in Bern's club scene.

Angela Addo, the musician and DJ from Lucerne is not only on stage or behind the decks. They are also politically vocal for queer-feminist view points and dismantle racism and discrimination. Angela is an educator who inspires others not only to improve themselves but also to take positive action. Among other things they create parties like the STFU in Lucerne where marginalized voices are uplifted and can thrive.

14:00–16:00 (MA)

Room 140

Lecturer

Carine Zuber, booker & curator

Booking & DIY Promotion

A reminder and deeper dive from the first BA workshop. How do you contact promoters? How to negotiate terms and contracts? Strategies? Let's talk about your band, too! The goal is to help making the preparation, execution, and follow-up of a gig as profitable as possible for everyone involved. We will also see how self promotion tools can help you with booking concerts. How can you effectively present your music, reach your audience, and build your "brand"? Tips for social media, networking, and content creation will round off this class.

Carine Zuber was the general manager of the Moods jazz club for eight years. She has also worked as an agent, artistic director of the Cully Jazz Festival, co-founder of the Cosmojazz Festival in Chamonix, and is still president of the Suisse Diagonales Jazz Association.

Lecturers

Angie Addo and Letizia Carigiet,
Helvetiarockt

Diversity & Equality

We show what Helvetiarockt does, what we offer and what we are a point of contact for. As a first step, we look at our own privileges. We also address questions together: How can I communicate in a gender-appropriate way? How can I recognise the power dynamics and effects of cultural appropriation in order to reflect on myself and my actions in the music industry? How do I intervene correctly when sexual assault occurs? How can I take responsibility and take appropriate measures to prevent discrimination and promote the recognition of diversity?

Letizia Carigiet has worked for Helvetiarockt since 2018. She developed the Diversity Roadmap and is currently focused on expanding it into a comprehensive platform to address sexualized violence in these settings. As a co-initiator of the Queens of Hip Hop Festival, Letizia has been organizing concerts, parties, and workshops in Bern. She is also part of Klangheimlich, which hosts monthly surprise concerts at Lichtspiel in Bern. Additionally, she co-founded the Flirt Don't Hurt association, which provides training against sexualized violence in Bern's club scene.

Angela Addo, the musician and DJ from Lucerne is not only on stage or behind the decks. They are also politically vocal for queer-feminist view points and dismantle racism and discrimination. Angela is an educator who inspires others not only to improve themselves but also to take positive action. Among other things they create parties like the STFU in Lucerne where marginalized voices are uplifted and can thrive.

9–11.9.2024

Personal consultations

Several time slots (see enrolment list)

Room 142, 160, 161, 182

Photo shooting
(single Person, max. Duo)
Project consultation
Portfolio check/Visual design
Student's agency

Students can register for individual counseling (20'). You can sign up for a portrait-photo shoot or for a consultation on the following topics: Project consultation with Chris Jenny, Portfolio Check/Visual Design with Stefanie Kunckler or KULT student's agency with Hannes Liechti. Details to the enrolment are following via email.

Alexander Anderfuhren obtained a Bachelor in Fine Arts (emphasis photography) from the "Zürcher Hochschule der Künste" in 2015. During his studies, he spent one year in Hong Kong as an exchange student at the School of Creative Media in Hong Kong. He later earned a Master in Contemporary Arts Practices from the "Hochschule der Künste Bern" in 2021. Alex has worked on video and photography projects for a broad spectrum of clients, and he is well-versed in audio production. He currently runs an independent studio in Bern where, among other things, he produces music for Swiss and international artists. The combination of his work in the fields of audio, video and photography has led him to his current position as an Assistant Multimedia Producer at HKB.

Chris Jenny is the head of the HKB Business Lab and a startup enthusiast with multiple founding experiences as well as a long-standing experience as a member of executive boards. He supports students, researchers and employees at the HKB in professionally developing, implementing and financing their ideas and projects. Before joining HKB he was co-founder of Impact Hub Bern and is currently engaged as a managing partner at the Swiss Jazz Days Association, at the Youngpreneurs Association, at Work Central Berne and at Nucleus GmbH.

Stefanie Kunckler lives close to Zurich. She works both for the HKB in the field of event organization/communication for the Jazz and Contemporary Music department and as a self employed graphic designer. Her diverse education and experience in music (ZHdK, diploma 2009 in music pedagogy), cultural management (FHNW, CAS) and graphic design (Grafische Fachschule Aarau, diploma 1999), gives her a well-founded overview of what an artist's portfolio needs today. She is currently also a member of the Pop Rock Jazz Federal Commission of the City of Zurich.

Hannes Liechti lives in Bern, Switzerland, as a popular music scholar/lecturer, curator, cultural producer, and content editor. He is the head of KULT Student Agency at Bern Academy of the Arts HKB. Since 2021, he is a member of the executive board of the concert organizer bee-flat and in 2024 he was elected as a member of the Cultural Commission of the City of Bern. Liechti teaches history of popular music at Paderborn University, Germany. From 2013–2024 he worked as a producing manager and as a curator/editor for Norient. He co-published *Seismographic Sounds: Visions of a New World* (2015) and co-curated the corresponding exhibition on global pop. He edited the digital publication *Sampling Politics Today* (2020) and published his PhD on the culture of sampling in experimental electronica with Norient Books (2022).

Hochschule der Künste Bern HKB
Musik
Ostermundigenstrasse 103
3006 Bern
hkb.bfh.ch/musik

Ein Departement
der Berner Fachhochschule

