

A 2023 ACTIVITY REPORT



SME
SWISS MUSIC EXPORT

EDITORIAL

2023 was another vintage year for Swiss Music Export. Old established ventures like our showcases at the various important conference/festivals around Europe continued to bring in excellent results. Newer projects like our «Feedback Club» on the eve of m4music in Zurich, or the second round of our Trade Mission which, after the premiere in London, took place in Berlin, proved to be highly popular additions to our calendar.

Amongst the festivals, three stood out for us. At Waves Vienna, Switzerland was the featured guest country with all the extra attention that came with the privilege. Just as memorable was the Reeperbahn Festival where an extended delegation of 17 acts enjoyed maximum exposure thanks to a fabulous location, the Spielbude. The Trans Musicales in Rennes, too, boasted a large Swiss presence which did not go unnoticed by French media.

A highlight of a different kind was Black Sea Dahu's impromptu acoustic performance in front of thirty massively hugely festival bookers from France at c/o pop in Cologne, which resulted in numerous follow-up bookings. Another memorable event was the enthusiastic booking team of Trans Musicales de Rennes, who immediately programmed all the Swiss artists from The Great Escape in their own programme.

With great satisfaction we observed the growing stature of a number of SME-supported artists in our European target markets and beyond. These included Kings Elliot, Priya Ragu, Annie Taylor, Faber, Varnish La Piscine, Sirens of Lesbos, Grandbrothers, Soft Loft, Pina Pilau and EAZ.

In all these cases, the artists profited from a close working relationship between Swiss Music Export and the business professionals involved in their careers. This, after all, is our main task, to support managers, labels, bookers and promoters in their efforts to gain access to markets beyond the borders of Switzerland. What do you need from us? How can we help? Tell us – our ears are always open.

Laurence Desarzens, President, Swiss Music Export

Jean Zuber, Managing Director, Swiss Music Export

PROJECTS & EVENTS



Monte Mai @ Linecheck Milano © Fabiana Amato

Broadly speaking, there are two categories of Swiss Music Export events: those taking place in Switzerland, and those abroad. At events in Switzerland, we aim to provide local professionals with a platform to network with each other and with a number of selected colleagues from abroad. Abroad, our focus shifts to raising international awareness of Swiss artists in particular and our music infrastructure in general. Due to financial issues relating to the ongoing moves to restructure Swiss Music Export as an organisation, the number of festival participations had to be reduced a little in 2023.

PROJECTS IN SWITZERLAND

FeedbackClub#2

Zurich – 23 March 2023

Introduced in 2022 as a result of a series of workshops to define new ways of supporting the Swiss music industry, a 30% increase in attendance for FeedbackClub#2 in 2023 amply demonstrated the need for just such an event. It offers an open and free space for artist and label managers, publishers and any other music business professionals (including self-managing artists) to discuss experiences, seek advice and, perhaps, commiserate. 90+ professionals took part in this forum.



Andrew Keller @ FeedbackClub#2 © SME

Whilst this is most definitely an event where everyone's voice will be heard, a handful of presentations serve as a starting point for discussions and perhaps even as a source of light relief. Our guests in 2023 were **Jonathan Nido** representing the Hummus organisation, **Yanik Stebler** from Zurich-based NoHook label, distribution and management, Two Gentlemen's **Christian Figuera**, Kings Elliot manager **Andrew Keller** from New York, and **Reto Lazzarotto**, founder of the Capitano Music Hub and manager of Joya Marleen and Benhamin Amaru.

All presentations were highly instructive and sparked plenty of debate, especially as the speakers were asked to describe not just their successes but also - following the dictum that you learn most from your mistakes – their failures. Needless to say, the competition for the coveted «fail of the year award» was intense. It was carried off by Two Gentlemen for the heart-stopping moment when it was realised that they had forgotten to negotiate performance rights with Terry Riley's publishers for

the Young Gods' biggest television performance of their re-interpretation of Riley's composition «In C».

m4music

Zurich 24-25 March 2023

With the number of Swiss artists being part of m4music's official live program rising year after year, SME has redoubled its efforts to bring more bookers, managers and label representatives from abroad to this event. It is heartening to see the public clearly supporting the policy of featuring an increasing number of homegrown acts. Ideal conditions, in other words, for our guests to experience their performances and strike up conversations with artists and professionals. The fact that all events take place in or around the Schiffbau complex certainly helps to make

m4music a perfect environment for networking.

As always, SME hosted a number of events at m4music 2023. First off, on Friday, was the by now customary «**Get to know European Showcase Festivals**» panel at Matchbox. Here, the representatives of four important European festivals explain their booking policies and the practicalities of pitching artists to them. Chaired by SME's Jean Zuber, this year's panellists were Kem Lalot (Head of booking, Les Eurockéennes de Belfort), Bénédicte Froidure (Artistic programmer and programming committee, MaMA Music & Convention), Björn Pfarr (Head of programme, Reeperbahn Festival), and Rémi Bruggmann (Booking, Montreux Jazz Festival).





Next, also on Friday, followed our exclusive **Matchmaking** event at the Restaurant LaSalle. Here, ten Swiss professionals are paired up for short but intense exchanges with an equal number of international colleagues. As we feel it is important to attract the highest possible calibre of professionals, participation was once again by invitation only. This, too, is an event that never fails to excite – and so it proved in 2023.



The traditional **SME Business Mixer Brunch** on Saturday morning at LaSalle was another overwhelming success.

Even though the event was moved from the intimate Moods to the much larger La Salle in the previous year, the number of guests that accepted our invitation to start the Saturday with the best coffee in town at times threatened to exceed the capacity of the restaurant. In all, around 250 delegates attended, enjoying a variety of brunch foods, cheeses and fruits as well as large amounts of coffee.

Another well-attended event was the Moods panel, «**Swiss Success Story: Kings Elliot**». The London-based singer/songwriter had an extremely interesting story to tell. Her manager, Andrew Keller, had flown in specially from New York to add the business perspective to Kings Eliot's colourful stories of how she managed to find her feet as an artist.



SME's activities at m4music concluded with a **Networking Dinner** hosted in

cooperation with our colleagues from the French Centre National de Musique. 45 professionals – including an enthusiastic delegation from Austria – enjoyed La Salle’s vegan cuisine almost as much as the excellent company all round.

Paléo Festival

Nyon 18 – 23 July 2023

Similar to m4music, the proportion of Swiss artists booked for the Paléo Festival has steadily increased over recent years. Reflecting a broad stylistic spectrum, no fewer than 16 Swiss acts were part of the official programme in 2023. Once again, Swiss Music Export invited a number of representatives from international organisations to Nyon to bring to their attention the quality and depth of the Swiss music scene. To make sure that these delegates would arrive early enough for the start of each night, we set up our daily «pitcheros» – apéros where professionals would be personally introduced to the artists performing later that night, and generally able to network. For the first time this year, we also organised a

networking brunch open to all artists and professionals who wanted to meet the guest delegation. Around fifty artists and professionals took advantage of this opportunity. A very popular new addition to the SME programme was a quiz, «A Taste of Swiss Music», which was held during Thursday’s pitchero. We came away from these events with the conclusion that meetings in smaller groups were more likely to bear fruit than the bigger, less personal gatherings.

Soundtrack_Zurich

Zurich 29 Sept – 1 Oct 2023



Soundtrack Zurich, though running parallel to the Zurich Film Festival, is organised separately from it. Curating its own rich programme of presentations, music-related film showings and panel discussions, it aims to facilitate communication between musicians and film makers.

Swiss Music Export in cooperation with the association of Swiss freelance musicians, SONART (which has a dedicated film music section) organised a «**Business Mixer Lunch**» at the Film

Festival's glamorous headquarters on the Sechseläutenplatz. Taking place early on Saturday afternoon, the event attracted an excellent crowd of around 150.

PROJECTS ABROAD

As in the previous year, SME participated in nine festival/conferences outside Switzerland in 2023. These included Eurosonic, The Great Escape and Reeperbahn. Our core activities in most cases consisted of organising networking events combined with showcase performances by acts we regarded as particularly relevant to that particular event and market. As ever, the «Swiss Business Mixers» with a variety of catering proved to be an effective bait to attract mostly excellent attendances, including plenty of bookers and managers.

However, these events aren't just there to make our mark within the music business. As we insist that artists taking part in one of our showcases, where possible also gain a second play on that festival's main program, we can ensure that they attract attention far beyond the inner circle of professionals. Word of mouth, especially in the



age of social media, is an extremely valuable tool to build and spread a reputation. In recent years we have been pleased to see an increasing number of Swiss professionals travelling around Europe to attend festival/conferences without a specific attachment to SME. Once there, however, they clearly do appreciate our presence as a point of reference as well as «match-makers» able to link them up with other professionals with similar, perhaps mutually advantageous, interests.

Eurosonic

Groningen – 18 - 21 Jan 2023



The last time Eurosonic had taken place in a physical and unreduced form, Switzerland, as the focus country, was at the centre of Eurosonic interest like never before. Our presence this time round wasn't quite as impressive as back in January 2020. Nevertheless, several of the eight SME-supported artists had a big impact. Amongst these was **Kings Elliot** who we think garnered the most bookings as a direct result of her performance. **Baby Volcano**, mean-

while, created the biggest wow factor with her dazzling performance. Not far behind was harpist **Kety Fusco** whose multi-media show can't fail to impress. **Joya Marleen**, too, was excellent. As usual, each member of the European Broadcasting Union selected one act to represent them.



In this context, Switzerland – alongside the UK – is an anomaly insofar as we are allowed to nominate four acts, one each

for the four languages and cultures of the country. SRF3 was represented by Joya Marleen, RSI Rete 3 by Kety Fusco, RTR by Anna Erhard, and Couleur 3 by Varnish la Piscine.

Printemps de Bourges

Bourges – 18 - 23 April 23

Rising electro artist La Colère from Geneva was invited to take part in Printemps de Bourges's showcase for the most promising new talents, les iNOUÏS du Printemps. A one-week training course preparing for the festival, including support at networking events, was much appreciated. La Colère was

also able to expand her artistic network, potentially leading to several new collaborations. Furthermore, a number of independent festival slots have been booked since the INOUÏS show.

Baby Volcano performed on one of the main stages at Printemps, once again putting on a superb show which was received extremely well.

c/o pop

Cologne – 26 - 30 April 2023

For the second time since SME's re-connection with c/o pop in 2022, the Swiss Business Mixer was co-hosted by SME with the Consulate General of



Black Sea Dahu @ c/o pop 23 © SME

Switzerland in Frankfurt. An opening speech was also held by Hans-Peter Willi, Consul General. Around 200 delegates attended the event on Thursday afternoon. The highlight of the reception – if not the whole festival – was an impromptu acoustic performance by Black Sea Dahu.

Standing on chairs, with the drummer bashing away on a decidedly minimalist kit, this charming and unplanned interlude directly led to a long list of bookings at European festivals. The event took place in and around a restaurant, Hans & Franz, which was positively received even though vegetarian and vegan finger food options were limited.

Supported by SME, Anna Erhard, Batbait, Soft Loft and Black Sea Dahu were part of the official c/o pop program.

The Great Escape

Brighton – 10 - 13 May 23

The Swiss presence at the Great Escape was once again organised by SME with the support of Pro Helvetia, Fondation Suisa and the Swiss Embassy in London.

The deal between SME and TGE continues to guarantee at least two concerts for each Swiss act as part of the festival programme, one of them at the Swiss Business Mixer.

The festival booking team receives updates from SME about what's going on in the Swiss music. And the Swiss music scene in turn is informed by SME about how difficult the performance conditions are at the TGE.

With around seventy registered participants, the Swiss constituted the third-largest delegation of professionals after the UK and Germany.



With a capacity of 140 people, the Komedia Studio Bar once again proved to be a good venue for the Swiss Business Mixer. Whilst it is perhaps a little dark, it is one of the few venues

used by the festival with a reasonably good technical set-up. Starting just after noon on Friday, around 500 people visited the event at one time or another. There was a lot coming and going between the performances, but all four acts played to a full house, with queues of people outside waiting for space.

The first direct result from the showcase was bookings pretty much on the spot for three of the acts for the Trans Musicales Rennes. The fourth, L'Eclair, missed out only because they had played there the year before. The feedback from our artists ranged from very good to enthusiastic – except for the annoying technical and organisational shortcomings.



One example of this is Anna Erhard, who arrived at TGE fresh from a sold-out first London show and a BBC6 session. As a result of her performance in Brighton, an already booked UK tour became considerably longer.

Waves

Vienna – 7 – 9 September 23

Waves Vienna and the Austrian Music Export Bureau jointly invited **Switzerland to be this year's featured country**. SME took on this task with support from FONDATION SUISA, especially as it was designed as a continuation of an initiative launched by the Austrians at m4music where two dozen Austrian professionals took part in a number of workshops and networking opportunities with their Swiss colleagues. Being the so-called «focus country» meant more Swiss acts for the official music program; being invited to address the assembled professionals at the opening reception; and having our own slot during Saturday's «Delegates tour». Whilst not being responsible for booking the Swiss acts, SME nevertheless took an active role similar to that at the Great Escape in advising the organisers which artists would best fit their strategy, and who would profit most from the opportunity. In the end Waves settled on the following: Ikan Hyu, Annie Taylor, Moira, Barbicop, Soft Loft, and Pina Palau.



Austrian Music Export extended an invitation to all Swiss bands playing at Waves as well as a number of Austrian and French acts and producers to participate in a two-day «Waves Heartbeats Songwriting-Camp» immediately before the start of the festival. Of our contingent, Pina Palau, Ikan Hyu and Moira seized this opportunity.

An opening panel on Thursday morning, «**The Swiss Music Market**» with Philipp Schnyder, Fabienne Schmuki. Alain Schurter and Jean Zuber, chaired by Joana Elena Obieta, was the start of the conference.



The Austrian-Swiss networking event in the afternoon, «**Let's CH.AT**», was quite well attended. Following on from a brief introduction to the Austrian

market by Hannes Tschürtz (A), around forty delegates took part in a lively exchange of views, visions and contact details.

Still on the Thursday, 150 guests arrived for the official opening ceremony with speeches from the Cultural Minister of Vienna, festival founder Thomas Heher, and Jean Zuber. SME laid on the Swiss cheeses and Swiss wines which – it doesn't really need to be said – went down very well indeed.



Friday afternoon saw eighty professionals turning up for an hour-long Swiss Business Mixer complete with Drinks and chocolate. Despite the noisy conditions, Pina Palau delivered a good semi-acoustic performance with band.

Saturday's Swiss leg of the «Delegates Tour» proved popular too, with 75 professionals taking part in the

walk, enjoying a cheese tasting in a Swiss cheesery in the city centre of Vienna. and being treated to a 15-minute acoustic set from Moira.



All Swiss gigs were very well attended. It was difficult to gauge, however, how many of those present were business professionals. The feedback from our artists was generally very good. They cited the Songwriting Camp as an exceptional additional measure, as well as the relative small size of the Waves festival, making it possible to spend more quality time with potentially interesting new and old contacts.



Reeperbahn Festival

Hamburg – 20 - 23 Sept 23

With Germany the most important market for Swiss Music Export, and the Reeperbahn the most important festival, a decision was made to make the Swiss presence even more striking than usual. A very big plus was the fact that for a few years now, SME has been able to claim the festival's most prominent stage, the Spielbude. The fact that this is the only venue accessible not just to festival ticketholders, but to the public in general, makes it still more attractive for the purposes as an export office.



SME had an increased number of institutions involved in co-presenting Swiss activities in Hamburg. SME,

FCMA and Popkredit (City of Zurich) were joined for the first time in 2023 by Musikbüro Basel and Musikbüro Luzern who added funding and also own acts. We were also very grateful for the additional support from Fondation Suisa and the Swiss Embassy in Berlin. No fewer than 17 acts (many of them in the curated "normal" program) travelled to Hamburg. This allowed us to secure an additional venue, **Kaiserkeller**, for a «**Swiss Club Night**» on Thursday night with Andrina Bollinger, Asbest, Mischgewebe, Di-Meh, Mehmet Aslan and La Colère.

Friday started at a leisurely pace in the morning at Spielbude with the «**Swiss Sunrise Special**». Participation was not subject to registration, and all in all around 80 coffees, croissants and apples were handed out by the coffee bicycle hired for the event.



The afternoon's «**Swiss Business Mixer**», began with speeches from Marianne Mumenthaler, head of the culture department of the Swiss Embassy in Berlin, and Jean Zuber. Three acts – Soft Loft, Cobee and Sirens of Lesbos - played concerts on the spacious stage. Around 500 delegates visited the event in the course of the afternoon, enjoying raclette, wine and chocolates. Of these, 59% were German, 18% Swiss, and 4% each Austrian and British. A total of 120 Swiss professionals attended the festival.



Friday evening belonged to the «**Swiss Sunset Stage**» with performances from Sam Himself, Alina Amuri, Yet No Yokai, Alois and Nefera.

The concerts by Soft Loft and Sirens of Lesbos were particularly well-received

and actually received many follow-up bookings afterwards. The performances by Dirty Sound Magnet and Asbest were apparently also particularly successful for further deals.



All artists have received financial support from SME, but the festival is still a cost-intensive and time-consuming event for everyone involved.

MaMA Music & Convention

Paris – 11 - 14 Oct 23

With more than 6000 professionals attending this festival every year, it is the most important gateway in terms of size into the French market. The Swiss Business Mixer presented by SME in cooperation with the Fondation Suisa and the Swiss Embassy in France at the

Bar à Bulles was a resounding success, drawing more than 200 professionals, amongst them numerous label representatives and promoters. **Delia Meshlir** provided a showcase set which was very well received. From the point of view of the team on site, SME is seeing a growing awareness of Swiss artists and very specific request for artists and /or events in Switzerland. Psycho Weazel, Silance and, again, Delia Meshlir performed live as part of the official festival program. All three were very warmly received by the audience.

Linecheck

Milano – 21 - 25 November 23

Linecheck is a newish conference/festival which is made particularly attractive to SME by the fact that it can be easily reached from Switzerland and is the best gateway to the Italian and related markets. Linecheck festival appears to be trying to position conference and festival in a more specialist context of experimental electronic music.



Co-presented by the Consulate General of Switzerland in Milano, Fondation Suisa, Sonart and SME, the Swiss Business Mixer attracted 200 professionals, with 40 odd from Switzerland. Fuelled by raclette and white wine and a brief speech from Linecheck's director Anna Zo, this event proved to be a great success. Such was the intensity of the conversation that the noise pretty much drowned out the SME playlist running in the background.



All Swiss concerts – Milyma, Monte Mai and HEITH + PRICE – took place in a cutting-edge immersive space, «La

Capsula», which was equipped with a 360degree sound system as well as an integrated lighting system and plenty of floor pillows for the audience. In terms of technical facilities, sound and timing we could only marvel at the facilities at our disposal. Alas, with a capacity of no more than 50 – 60 people, the room is very small.

Trans Musicales

Rennes – 6 – 10 December 23

This year, the Rennes festival programme featured 11 projects by Swiss artists. A number of media outlets, mainly French, followed and reported on the excitement around the Swiss projects. The Society media, which publishes a special edition of the festival every year, placed particular emphasis on Swiss artists and the Geneva-based label **Bongo Joe**. The label was also able to offer an evening as part of the festival at the Ubu on Wednesday evening. The event highlighting the Swiss scene was held in the same venue the following evening, and featured performances by Anna Erhard, Annie Taylor, Ikan Hyu and Bound by Endogamy. Over a

hundred professionals attended this event, most of whom stayed for the whole line-up. The other concerts took place in the main halls, and most of them were sold out.

Swiss Music Export produced a special compilation of the artists who performed at the Trans and provided media support, particularly for artists with less of a presence in France or who don't yet have an entourage in this market.



La Nefera @ RBF23 © SME / Florian Nielsen

Berlin Trade Mission

13 – 14 November 23

After the premiere in London in 2022, this was round two for our new concept, the Trade Mission. The idea behind this venture is to introduce Swiss managers and labels to the inner workings of a number of European music business hubs. Berlin was chosen after a series of informal chats at various business events. Many Swiss artists have relocated to Berlin in the past few years, or regularly commute from Switzerland, that it made sense to try to deepen the mutual understanding between the two «scenes».



Day one was kindly and generously hosted by the Swiss Embassy. The program began with a welcoming speech by Livia Leu, the ambassador. This was followed by a «Booking Roundtable» chaired by Tamara Güclü. The panelists were Jens Obertür (Powerline), Jan Gäde (MSK), Lukas Menke (Selective Artists), and

Frank Abrahams (F-Cat). Amongst the topics tackled were the effects of the pandemic, the choices bookers make for their roster, the importance of social media, methods to secure funding, approaches to scouting, and, of course, AI. The delegates were highly motivated and constantly interacted with the panellists.

The afternoon began with another panel / interview: «All Things Digital Marketing». Ueli Häfliger and Viktoria Weber from Ex-Vertrieb Marketing discussed with lively interaction between panel and floor. The salient point to take away was Viktoria Weber's observation that the bottom line of a credible social media presence was always its authenticity.

The third event of the day was the so-called «PR Roundtable», followed by a pitching session. Chaired by Ueli Häfliger, the panelists were Steffi von Kannemann (Better Things), Kati Schulte (Pinkbrain Music Promotion), Anne Wetzler (Bite It) and Julian Bunning (Wunderkidz). Amongst the topics discussed were the ins and outs of radio plugging and artist self-promotion, the continued importance – or lack of -

of the printed rock music press, and the role of influencers in promotion. We also learned how Better Things turned to socks in their quest to help out artists during the pandemic. Everyone quite naturally fell into a series of conversations which to interrupt seemed counter-productive.



Day two was a travel day. First off, the group visited the offices of TikTok Berlin. This was a truly exclusive opportunity to take a look behind the scenes of this giant of internet life, thanks to Joana's continued good relations with her ex-employer. Beginning with a brief introduction and a photo session for a story in Musikwoche, the mission was treated to fascinating presentations about options

and strategies for adverts on TikTok; the concept, practical uses, trends and payment systems of TikTok Live; future features; and, finally, the TikTok music page. Everyone agreed that this visit was a huge success, a great help for understanding the processes and rules that make TikTok work.

The afternoon was taken up by a enlightening visit to the historic Emil Berliner studios where we were treated to a demonstration of Dolby Atmos and their direct-to-disc recording space.



The official Berlin Trade Mission ended with an extensive guided tour of «Holzmarkt», the creative hub and event area by the River Spree where another SME reception attracted a group of guests from Berlin and Switzerland.

The timing of the SME Berlin Trade Mission in November was deliberately chosen to coincide with the Berlin based conference «Most Wanted:



Music». Listing their key objectives as «enabling practical know-how transfer, fostering networking and exchange and inspiring new ideas and business models», the three-day event fitted in perfectly with SME's own objectives. All participants of the Trade Mission were also invited to attend the Wednesday sessions of «Most Wanted:

Music». The Swiss market was also presented on a panel, and a small «Meet the Swiss» reception was organised at the conference in the evening.

SWISS MUSIC EXPORT AND EUROPE

Since 2014, Switzerland has not been associated with Creative Europe, the European Unions cultural department. This didn't pose a problem for Swiss Music Export at first, and we continued to be included in most ventures almost as a matter of course. However, since Brexit the situation has changed, and the EU is now taking a much closer look at who exactly is participating in the programmes. With the UK also currently no longer associated with Creative Europe, it was no longer possible to let Switzerland slip under the radar. As a result, we suddenly found ourselves excluded from a number of programmes, the most important being ESNS Exchange (ETEP), a largely EU-sponsored programme of the Eurosonic Festival in Groningen that supports bands booked to play at European members' festivals. This has led to an unfortunate situation that Switzerland was first excluded, but then had to secure participation in ESNS Exchange by paying an expensive sponsorship fee in order to enjoy the same rights as the other member organisations.

Swiss Music Export is not simply a passive passenger of the Creative Europe ventures we are involved with. SME is one of the founding members of the EMEE, European Music Exporters' Exchange. In the beginning, this was barely more than an informal collection of members getting together to exchange practical information about export strategies and support schemes. A few years ago, EMEE formally became an association legally based in Brussels. However, EMEE has begun to coordinate exciting projects, such as DEMEC or EMX: they offer fantastic resources, also for Swiss participants. Some of these are trade missions to non-European countries, mentoring programmes and know-how for the transnational music business.

The most important is probably the «**Resource Centre**», which, although still being developed, already offers a whole series of market reports for free download. These are an invaluable resource for SME and also for all interested market participants containing reliable information about things like visa restrictions, tax rules, important local players, contacts and how best to access these markets.

EMEE is a fantastic institution to be part of! <https://www.europeanmusic.eu/>

COMMUNICATION

SME 's homepage www.swiss-music-export.com offers a regular stream of information and editorial content on a variety of topics currently relevant to the music scene in Switzerland. Topics include international releases, showcase festival appearances by Swiss artists, and all activities of Swiss Music Export at festivals in Switzerland and abroad. The purpose of the website is to make international professionals (and casual music fans!) aware of Swiss artists and their activities abroad. Projects by Swiss Music Export are treated as priorities.

Also available via the SME homepage is the «Swiss Business News» bulletin, published when the need arises. This is geared specifically towards professionals and contains insider information to do with applications, deadlines, discounts, and events like the FeedbackClub.

Since 2023, the Swiss Music Playlist is available not just on Spotify but also on Apple, Deezer and YouTube. This service proved to be popular and has been considerably expanded to include a weekly playlist update on our very own «New Music Monday» or «Tuesday» (depending on the pressures of time). Based on all tracks relevant to SME released on «New Music Friday», each track is linked to an Instagram and a Facebook story, producing between ten and forty postings each week which artists are linked to, and invited to use for their own purposes. Similar stories are also posted on LinkedIn.

BUSINESS SUPPORT

Swiss Music Export provides support for any Swiss artist, organisation or project able to demonstrate that their activities are based on a sound infrastructure, a credible business plan and a clear, realistic vision of their further development. In our consideration of applications, we place particular importance on their potential to stand for themselves in a foreign market.

SME support may involve financial help towards a local PR campaign in connection with an album release abroad, or setting up a showcase to facilitate access to a certain market, or the invitation of potential business partners to performances in Switzerland. Acts appearing at international festivals receive support from SME if they also perform at the corresponding SME showcase. Artists who feel it is imperative to appear at a particular non-showcase festival may apply to SME for support which, in exceptional cases, may be granted. However, it is clearly stated in our rules that we cannot under any circumstances grant support for a whole tour – a fact that continues to be missed by many applicants!

In 2023, 43 Artists, 1 Label and 1 Festival were supported through Business Support with a total contribution of **CHF 81'918.-**.

Consulting sessions: In 2023, SME again held more than 200 consulting sessions with management and artists in the two offices in Zurich and Nyon, , but also at the clients' offices, or of course at events on site, as well as via video.

Afra Kane	Hyperculpte	Nicolas Stocker
Alina Amuri	Ikan Hyu	Nomuel
Aisha Devi	Ingrid Lukas	NVST
Anna Erhard	Jael	Ozadya
Annie Taylor	La Gale	Pekodkjinn
Baby Volcano	Lakna	Pina Palau
Bandit Voyage	Lazzy Life & I-Leen	Psycho Weazel
Baron.E	Lea Lu	Sirens of Lesbos
Barrio Colette	Loco Escrito	Steiner & Madlaina
Casanora	Louis Jucker	Tobias Preisig
Cori Nora	Luca Duran	TROUNCE
Dennis Kiss	Manuel Fischer	Veronica Fusaro
Dirty Sound Magnet	MARA	Yilian Canizares
Ella Ronen	Michael Benjamin	Bongo Joe (Label)
Fomies	Milla Pluton	Say Hi / B-Sides

Table: Artists and projects that received «Business Support» in 2023

Swiss Artists at Showcase Festivals

Bands and artists playing at a showcase festival that SME is partnering in 2023 with also can get support.

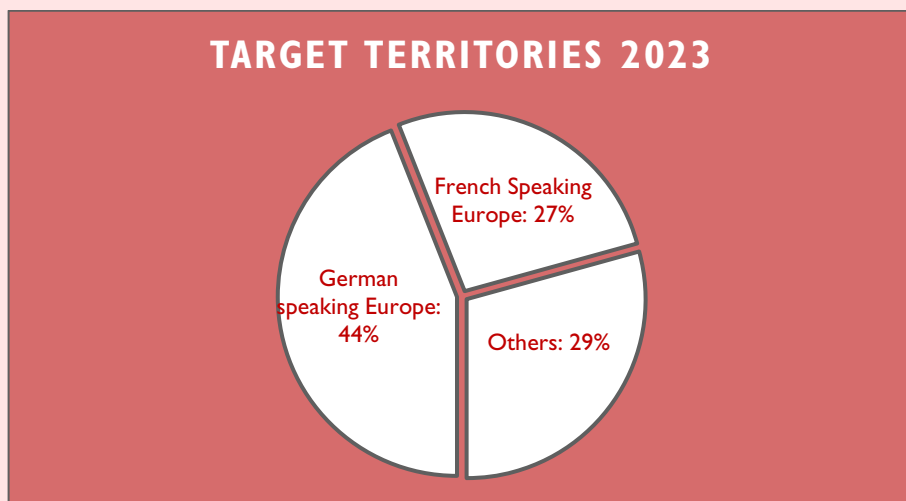
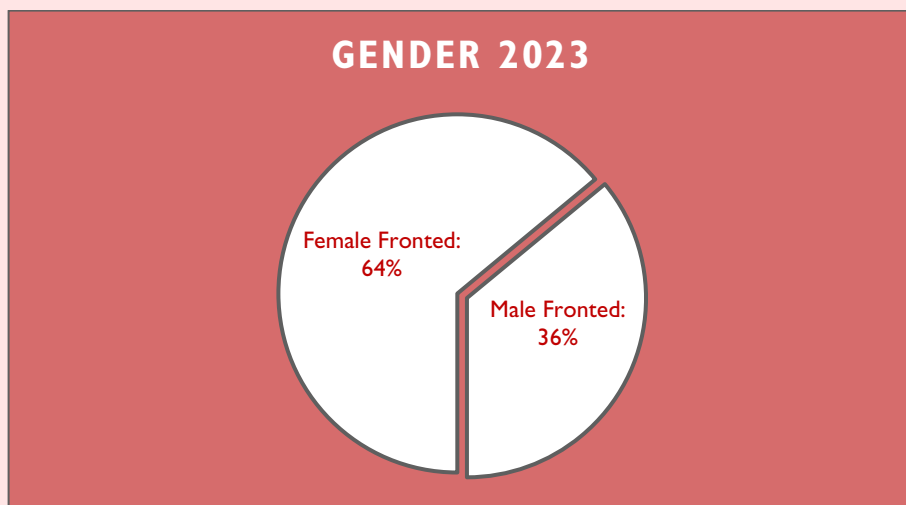
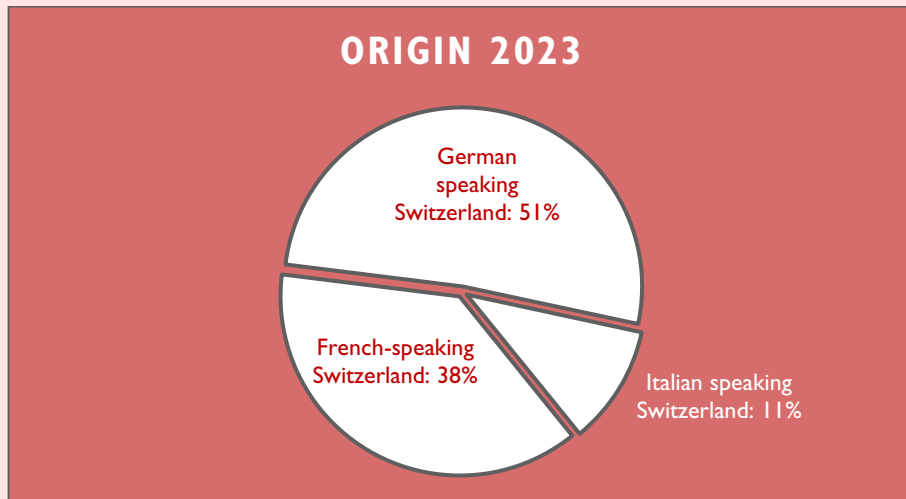
Alina Amuri	Reeperbahn Festival
Alois	Reeperbahn Festival
Andrina Bollinger	Reeperbahn Festival
Anna Erhard	Eurosonic, c/o pop, The Great Escape, Transmusicales
Annie Taylor	The Great Escape, Waves Vienna, Transmusicales
Asbest	Reeperbahn Festival
Audrey Danza	Transmusicales
Baby Volcano	Eurosonic, Printemps de Bourges
Barbicop	Waves Vienna
Batbait	c/o pop Cologne
Black Sea Dahu	c/o pop Cologne
Bound By Endogamy	Transmusicales
Citron Citron	Transmusicales
Cobee	Reeperbahn Festival
Delia Meshlir	MaMA Paris
Di-Meh	Reeperbahn Festival
Dirty Sound Magnet	Reeperbahn Festival
Grandbrothers	Reeperbahn Festival
Heith & Price	Linecheck Milano
Ikan Hyu	The Great Escape, Waves Vienna, Transmusicales
Joya Marleen	Eurosonic
Kety Fusco	Eurosonic
Kings Elliot	Eurosonic
L'Éclair	The Great Escape
La Brucelle	Transmusicales
La Colère	Printemps de Bourges, Reeperbahn Festival
La Nefera	Reeperbahn Festival
Mehmet Aslan	Reeperbahn Festival
Milyma	Linecheck Milano
Mischgewebe	Reeperbahn Festival
Moira	Waves Vienna

Monte Mai	Linecheck Milano
Nathalie Froehlich	Transmusicales
Omni Selassi	Eurosonic
Pina Palau	Waves Vienna
Psycho Weazel	MaMA Paris
Saitün	Eurosonic
Sam Galbi	Transmusicales
Sam Himself	Reeperbahn Festival
Silance	MaMA Paris
Sirens Of Lesbos	Reeperbahn Festival
Soft Loft	c/o pop Cologne, Waves Vienna, Reeperbahn Festival
Varnish La Piscine	Eurosonic
Veronica Fusaro	Reeperbahn Festival
Yalla Miku	Transmusicales
Yet No Yokai	Reeperbahn Festival

Table: Swiss Artists performing at Partner Showcase Festivals 2023

EXPENDITURE STRUCTURE

The artists supported by SME through Business Support and showcase festivals are made up as follows:



ANNUAL ACCOUNTS

BALANCE SHEET

	2023		2022	2021
Assets	CHF	%	CHF	CHF
<i>Cash</i>	-	0.0%	-	86
<i>CHF Account Postfinance</i>	131'702	80.6%	129'814	299'823
<i>EUR Account Postfinance</i>	4'825	3.0%	6'314	1'131
<i>Deposit Account</i>	-	0.0%	-	-
Liquid Assets	136'527	83.5%	136'128	301'040
Debtors	10'232	6.3%	84'313	881
Transitory Assets	16'684	10.2%	17368	5'666
Fixed Assets	1	0%	1	1
TOTAL ASSETS	163'445	100%	237'810	307'587

Liabilities	CHF	%	CHF	CHF
Creditors	6'000	3.7%	17'741	1'713
Transitory Liabilities	62'879	38.5%	168'610	252'354
Provisions	45'000	27.5%	-	-
<i>Association Capital</i>	10'000	6.1%	10'000	10'000
<i>Free Reserves</i>	41'458	25.4%	43'520	40'572
<i>Profit / Loss</i>	-1'892		-2'062	+2'948
Total Equity	49'566	30.3%	51'458	53'520
TOTAL LIABILITIES	163'445	100%	237'810	307'587

INCOME STATEMENT

	2023		2022	2021
Operating Revenue	CHF	%	CHF	CHF
Fondation SUISA	130'000	23.7%	90'000	90'000
Pro Helvetia	150'000	27.3%	150'000	150'000
Schweizerische Interpretenstiftung (SIS)	80'000	14.6%	80'000	80'000
Stiftung Phonoproduzierende	100'000	18.2%	100'000	100'000
Further Contributions I)	88'565	16.1%	67'849	37'569
Total Subsidies	548'565	100%	487'849	457'569
Other Income	-	0%	618	1500
Total Operating Revenues	548'565	100%	488'467	459'069
EXPENSES	CHF	%	CHF	CHF
<i>Total Projects Abroad</i>	207'793	31.9%	158'269	72'265
<i>Total Projects Switzerland</i>	31'075	4.8%	48'207	65'050
<i>Total Business Support</i>	81'918	12.6%	88'574	91'413
<i>Various Project Expenses</i>	67'863	10.4%	66'898	58'045
<i>Provisions for Business Support</i>	30'000	4.6%	-	-
Total Projects and Business Support	418'649	64.4%	361'949	286'772
Personnel Costs	185'125	28.5%	197'591	141'099
<i>Association Expenses</i>	2'940	0.5%	1'507	446
<i>Operating Expenses</i>	22'576	3.5%	21'447	17'775
<i>Administrative Expenses</i>	20'587	3.2%	7'236	9'556
<i>Financial Expenses</i>	580	0.1%	799	473
<i>Amortisation</i>	-	0.0%	-	-
Other Operating Expenses	46'683	7.2%	30'989	28'250
Extraordinary Covid Reserve	-100'000		-100'000	-
Total Expenses SME	550'457		490'529	456'121
Profit/Loss	-1'892		-2'062	2'948

I) Other project-related partner contributions in 2023: Migros Kulturprozent, Pro Helvetia, FONDATION SUISA, Popkredit Zürich, Musikbüro Basel, Musikbüro Luzern, FCMA, Centre national de la musique (F), SONART, Swiss Embassies in London and in Berlin, Swiss General Consulates in Frankfurt and in Milano.

ORGANISATION

BOARD OF DIRECTORS

Laurence Desarzens, President

Marius Kaeser, Pro Helvetia (until 31 December 2023)

Yvonne Dünki, Schweizerische Interpretenstiftung SIS

Urs Schnell, FONDATION SUISA

MANAGEMENT

Jean Zuber, Managing Director SME

ANTENNE SUISSE ROMANDE

Albane Dunand (Schlechten), Director FCMA

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