



# PROJECT REPORT

## **AMP: AMPLIFYING MUSIC PROSPECTS**


**EXPANDING THE PROFESSIONAL PERSPECTIVES AND AGENCY OF CLASSICAL  
MUSIC STUDENTS FROM DISADVANTAGED COMMUNITIES IN SÃO PAULO**

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*AMP's cohort during an impromptu ensemble recording session on the rooftop of the Baccarelli Institute*



## Conclusão

- 1

A música convida o ouvinte a pausar e observar a cidade com novos olhos.
- 2

**Reflexão**  
Momentos de introspecção revelam a beleza oculta no cotidiano urbano.
- 3

**Transformação**  
A percepção do espaço urbano se renova, mesclando caos e serenidade.
- 4

**Harmonia**  
Uma nova relação com a cidade emerge, equilibrando ritmo e contemplação.

*A slide from a group as they presented the concept that inspired their song and video clip on the last day of the programme*

## EXECUTIVE SUMMARY

### Rationale

Classical music schools with a social purpose have become a global phenomenon, supporting young people and opening the perspectives of entire communities globally. However, music is a highly competitive field that has become image-centred with the advent of digital technologies. Nowadays, musicians need not only to possess musical proficiency but also to acquire technological and entrepreneurial skills to thrive. Unfortunately, both IRMA's research in Armenia, Brazil, Colombia, and Guatemala and recent academic literature show that many such schools do not teach these topics.

Our professional development programme **AMP** bridges this gap. It equips participants to kickstart their careers as independent artists by teaching music and video production and online promotion. It is an innovative education programme that contributes to mitigating social and economic divides in underserved communities by complementing the work of established music schools with a social aim.

### Objectives

#### Participant-focused objectives:

1. Train participants to produce online content in today's image-dominated music landscape.
2. Widen the participants' career perspectives by discovering in-demand professional fields adjacent to music in which artistic skills are an asset (e.g. audio and video production and promotion).
3. Spark the production, archiving, and dissemination of local (artistic) content so musicians can take control of the narrative about their communities.

#### Institution-focused objectives:

1. Extend the sustainability of partner institutions' work through training diversification.
2. Expand their visibility through the production of innovative artworks.
3. Enhance the long-term positive impact on the communities they serve.

### Implementation

The **AMP** programme is built around 10 modules taught during the course of 10 half-days. It covers introductions to digital literacy, acoustics, sound, audio and video recording techniques, music production, and more. It culminates in participants presenting their work to their peers.

The project was tested for the first time in collaboration with the Baccarelli Institute, a music school with a social aim that supports the communities of the largest favela of São Paulo, Heliópolis. During this pilot, 19 students and teachers of the Institute produced 4 songs, accompanying video clips and promotion packages, alongside written concepts explaining the rationale behind the artworks.

**The participants' artworks and images of the programme are available [on IRMA's website](#)**

## Results & Impact

AMP's outcomes were captured using two sets of anonymous questionnaires. One was designed to gather pre-project expectations, while the other collected post-project feedback. The data analysis was entrusted to independent expert Alejandro Valencia Tobón, PhD. He identified five main themes, the first three of which align directly with AMP's participant-focused objectives. The institution-focused objectives shine through the analysis in general. Mr Valencia Tobón's words are presented in italics.

### 1. Skill Development and Knowledge Acquisition

*AMP's investment in mobile-first, accessible education directly transformed lives, proving that education can be accessible, enabling, and actionable in addressing social and economic challenges. Participants reported significant improvements in technical skills, including audio engineering, video production, and digital literacy.*

### 2. Professional Growth and Independence

*The programme inspired participants to follow their dreams, empowering them as professional creators, and boosted their confidence to create and market their work independently. Many gained new perspectives on career opportunities within and beyond music.*

### 3. Community and Cultural Impact

*AMP's focus on cultural empowerment encouraged participants to embrace their roots and elevate their community. The programme inspired participants to preserve and promote their cultural heritage, fostering pride in local music traditions.*

### 4. Motivation and Personal Aspirations

*Participants left the programme motivated to pursue personal and professional goals. Many expressed aspirations to establish careers in music or related fields.*

### 5. Overcoming Challenges and Access to Resources

*While the programme met many expectations, challenges included limited time, access to resources, and navigating dense content. Additional partnerships with local organisations could help address this issue and further demonstrate AMP's scalability by utilising existing networks to expand its reach.*

## Conclusions

*Participants largely met their expectations for skill development and professional growth, with minor suggestions for more in-depth coverage or extended project duration. Community impact and cultural preservation goals were affirmed as integral and meaningful outcomes.*

*The AMP programme proved that a small investment in education and accessible tools can generate immense change, offering participants the skills and confidence to reshape their futures. AMP's model of leveraging free, mobile-based technology makes it highly scalable, enabling replication in underserved communities (and beyond) with minimal financial and logistical barriers.*

## CONTEXT AND OBJECTIVES

### Rationale for the project

Classical music schools with a social purpose have become a global phenomenon, supporting young people and opening the perspectives of entire communities globally. However, music is a highly competitive field that has become image-centred with the advent of digital technologies. Nowadays, musicians need not only to possess musical proficiency but also to acquire technological and entrepreneurial skills to thrive. Unfortunately, both IRMA's research in Armenia, Brazil, Colombia, and Guatemala and recent academic literature<sup>1</sup> show that many such schools do not teach these topics.

Our professional development programme **AMP** bridges this gap. It equips participants to kickstart their careers as independent artists by teaching music and video production and online promotion. In the programme, participants learn essential theory in digital literacy, acoustics, music production, and communication. Simultaneously, they work in groups to produce a full music release package — a song and accompanying video clip along with its promotional material made of artist photos and a teaser. On the last day of the project, the participants present their artwork and the concept behind it.

In a nutshell, **AMP** is an innovative education programme based on mobile phones and free digital resources that contributes to mitigating social and economic divides in underserved communities by complementing the work of established music schools with a social aim.



*A group presenting the concept driving their artistic process to their peers on the last day of the programme*

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<sup>1</sup> Kansichi, Taritta (2024) Music Production Essentials: Professional Development Designed for Aspiring Independent Musicians



## Objectives

AMP is designed to achieve two sets of objectives. The first focuses on participants, seeking to increase their agency and independence. The second focuses on partner institutions, seeking to extend their support to students beyond music by preparing them for the job market.

### Participant-focused objectives:

1. Train participants to produce online content in today's image-dominated music landscape.
2. Widen the participants' career perspectives by discovering in-demand professional fields adjacent to music in which artistic skills are an asset (e.g. audio and video production and promotion).
3. Spark the production, archiving, and dissemination of local (artistic) content so musicians can take control of the narrative about their communities.

### Institution-focused objectives:

1. Extend the sustainability of partner institutions' work through training diversification.
2. Expand their visibility through the production of innovative artworks.
3. Enhance the long-term positive impact on the communities they serve.



*Learning the tedious craft of editing, in particular how to synchronise the video content with the audio*

## IMPLEMENTATION

### Description

The **AMP** programme was implemented over two weeks in October 2024 at the [Baccarelli Institute](#) in São Paulo, Brazil. The project was conducted every day from 6 pm to 9 pm, allowing students to attend after regular school or work hours. Julien Fehlmann shared the programme's content with 19 students and teachers from the Baccarelli Institute, shouldered by Swiss artist Arthur Henry. The course was delivered in English and translated into Portuguese by a bilingual member of the cohort.

The curriculum started with an introduction to digital literacy taught by [Casa Hacker](#), a local institution. Given that **AMP** is based on freely accessible online content, it was crucial to equip participants with essential digital literacy skills and safety strategies. The remainder of the first week was dedicated to the foundational theory participants required to produce audiovisual content, which they crafted in groups during the second week. By the end of the programme, each group had created a song and accompanying video clip, and related promotional material. In other words, participants learned to produce the audiovisual material necessary to promote their work in today's digital world.

To do so, IRMA provided audio recording equipment that was donated in Switzerland for the project, such as a computer, microphones, audio interfaces, digital controllers, headphones, and more.

### Timeline

The programme respected the planned schedule and unfolded as follows:

- Day 1 - Presentation of the programme, its animators, and introduction to digital literacy.
- Day 2 - Introduction to sound, acoustics, and the influence of the environment on (music) recordings.
- Day 3 - Introduction to the most common recording techniques in theory and in practice.
- Day 4 - Introduction to music production and essential concepts for writing a good song.
- Day 5 - Introduction to audio and video recording with mobile phones.
- Day 6 - Introduction to audio editing.
- Day 7 - Introduction to video editing.
- Day 8 - Introduction to audio mixing and mastering.
- Day 9 - Introduction to communication and strategies to promote music products on social media.
- Day 10 - Presentation of the participants' artworks, conclusion of the programme, and career advice.

### Challenges

No challenges were encountered during the implementation of the **AMP** programme, thanks to the strong partnership with the Baccarelli Institute, careful planning, and responsible behaviour in the city.

## EVALUATION

### Outputs

AMP at the Baccarelli Institute in São Paulo was a pilot project that aimed to test its relevance as a capacity-building programme in audiovisual production and communication through digital means for (aspiring) music professionals from Heliópolis, the largest favela of São Paulo. It lasted ten days and featured:

- 10 modules taught in 10 days, delivered alongside supporting written content with further readings.
- 19 students and teachers, of whom 4 expected to become future trainers of the programme.
- 4 songs, accompanying video clips and promotion packages created, alongside written concepts explaining the rationale behind the artworks. **The video clips are available [on IRMA's website](#).**
- \$1000 worth of (new and used) equipment collected in Switzerland and donated to the Baccarelli Institute so its musicians could continue to produce quality recordings after the project is completed. The donation included three professional microphones, one audio interface, two professional headphones, one Apple computer, various audio adapters, and more.



*The band pictures produced by two groups during the project in Heliópolis, São Paulo, in October 2024*



## Outcomes

To evaluate **AMP's** pilot, anonymous questionnaires were created to capture the participants' expectations on the first day of the programme and their feedback on the final day. Two sets of questionnaires were developed: One targeting the 'regular' project participants, and another targeting the participants expected to become the future trainers of the programme. The questionnaires were made available to participants via a QR code. The analysis of the replies was entrusted to an external expert and scholar, [Alejandro Valencia Tobón](#), PhD. His words are presented in italics below.

### Pre-project questionnaires

*Before the project, participants saw **AMP** as a transformative opportunity to grow personally and professionally by developing skills in music production, video editing, and creating high-quality content. One participant shared: "This course promises to bring knowledge so that I can become a more complete musician. Updated knowledge can bring me more job opportunities in the field of music." Both participants and future trainers viewed the project as a platform for empowerment and cultural preservation, with the latter viewing the project as a way to "strengthen the community's cultural identity through music," showcasing its potential to uplift individuals and communities.*



*Heliópolis, in the foreground, and São Paulo, in the background, from the roof of the Baccarelli Institute*

## Post-project questionnaires

Mr Valencia Tobón identified five main themes in the responses. The first three relate directly to **AMP's** participant-focused expected objectives, which were to: (1) train participants to produce online content; (2) widen their career perspectives; and (3) support the production, archiving, and dissemination of local music. The institution-focused objectives are longer-term goals, which will take time to materialise, but the analysis in general suggests the project contributes positively to them.

### 1. Skill Development and Knowledge Acquisition

**AMP's** investment in mobile-first, accessible education directly transformed lives, proving that education can be accessible, enabling, and actionable in addressing social and economic challenges. Participants and future trainers reported significant improvements in technical skills, including audio engineering, video production, and digital literacy. Tools like [BandLab](#) were particularly valued for their accessibility and functionality. As one participant noted: "The focus on practical, mobile-based tools made it clear that we don't need expensive equipment to produce high-quality work." This directly reflects the programme's aim to equip participants with practical, digital-first skills to bridge social and economic divides.

### 2. Professional Growth and Independence

The programme ignited participants' ability to pursue their dreams, empowering them as professional creators. Many gained new perspectives on career opportunities within and beyond music. A future trainer highlighted: "I now feel confident working with content production and supporting others in their creative journeys." This outcome aligns with **AMP's** goal of widening career prospects and enabling participants to transition into independent professionals.

### 3. Community and Cultural Impact

**AMP's** focus on cultural empowerment encouraged participants to embrace their roots and elevate their community. The programme inspired participants to preserve and promote their cultural heritage, fostering pride in local music traditions. One participant remarked: "This course opened doors to create and share local music while highlighting the importance of preserving our musical heritage." **AMP's** mission to spark cultural preservation and empower communities was strongly realised.

### 4. Motivation and Personal Aspirations

Participants left the programme motivated to pursue personal and professional goals. Many expressed aspirations to establish careers in music or related fields. "I feel much more motivated and encouraged to remain in the musical life after this," shared one participant, while another added: "I thought the project was incredible. It made me very encouraged to delve deeper into this much-needed area."

### 5. Overcoming Challenges and Access to Resources

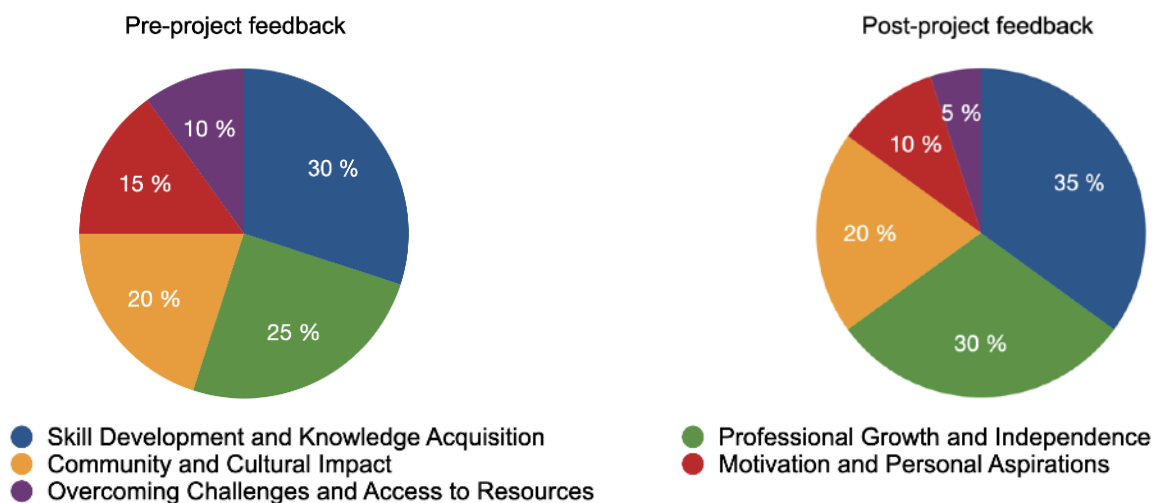
While the programme met many expectations, challenges included limited time, access to resources, and navigating dense content. One participant suggested: "The course could have been longer to cover so many interesting topics more deeply." Additional partnerships with local organisations could help address this issue.



Recording session as part of the AMP programme

*As a whole, participants largely met their expectations for skill development and professional growth, with minor suggestions for more in-depth coverage or extended project duration. Community impact and cultural preservation goals were affirmed as integral and meaningful outcomes, whereas personal aspirations were supported, leaving participants motivated and confident.*

The graphs below highlight the relative emphasis on each theme, before and after the programme. They are relatively consistent, showing a reduction in challenges, for example, which were viewed as learning opportunities during the project:



## Lessons learned

From his analysis of the questionnaires, our expert extracted four key elements to consider in the future:

1. **Accessibility and inclusivity:** *The mobile-based approach to content creation with freely available technology showed that professional-quality work can be achieved without expensive equipment.*
2. **Cultural empowerment is a motivator:** *The programme's focus on preserving and promoting local music resonated deeply with participants, inspiring a sense of pride and agency.*
3. **Time constraints:** *The two-week timeframe, while effective for delivering foundational skills, was insufficient for deeper exploration of advanced topics.*
4. **Resources and language:** *Despite the donations, access to equipment and logistical constraints were raised as common barriers for some participants. Moreover, additional resources in native language could make the programme more accessible.*

The analysis underscores the suitability of such an inclusive and accessible approach to content creation but also suggests the establishment of further partnerships to address its minor shortcomings.

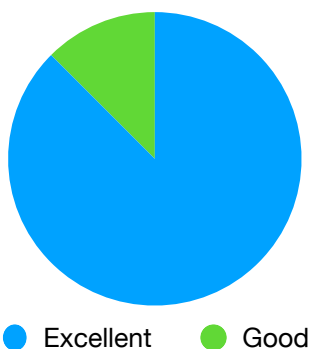
## Concluding thoughts

**AMP** demonstrated its transformative potential by using freely accessible digital tools to empower communities through music and video production education. Participants gained the skills and confidence to create complete music release packages—including songs, videos, promotional materials, and teasers—while mastering technical and creative abilities. As one participant noted: “This course gave me the tools and confidence to produce content I never thought I could create before.”

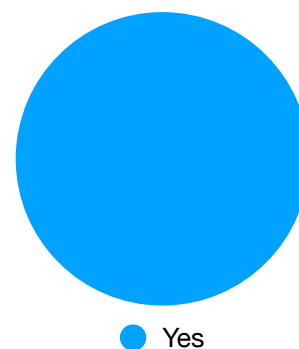
The **AMP** programme proved that a small investment in education and accessible tools can generate immense change, offering participants the skills and confidence to reshape their futures. **AMP's** model of leveraging free, mobile-based technology makes it highly scalable, enabling replication in underserved communities (and beyond) with minimal financial and logistical barriers.

The graphs below summarise the overall assessment of the project by the participants:

How would you evaluate the project in general?



Would you recommend this project to a friend?





## CONCLUSIONS

Many students from classical music schools struggle to make it in today's competitive music market, which requires a strong online presence and communication skills in the digital age. Our capacity-building programme **AMP** was developed in response to the need for musicians to be entrepreneurs and marketing agents on top of their artistic talents. It equips participants to become more independent, technologically savvy, and confident content producers.

**AMP** was designed as an accelerated programme with the goal of meeting the following seemingly incompatible conditions: to have a lasting impact but be delivered in a short timeframe to limit costs; to meet the current quality and technological standards while requiring no investment from the partner institutions or the participants; and to be as simple and engaging as possible to motivate the students while offering sufficient academic depth. As its evaluation revealed, the pilot in São Paulo exceeded expectations thanks to its blend of theory, practice, and written and audiovisual supportive material.

### A tangible asset

**AMP** at the Baccarelli Institute demonstrated its potential as a complement to the essential support provided by music schools with a social purpose. By leveraging freely available, mobile-first tools, it enabled participants to create professional-quality music release packages, including songs, videos, and promotional material without the need for expensive equipment. This approach showcases that the social and economic divides tackled by schools like the Baccarelli Institute can be further bridged by equipping musicians with the additional skills they require in the 21st century.

Moreover, **AMP's** pilot showed it is a tangible asset towards the transformation of the stereotypes about marginalised communities. Music is a powerful communication medium that has the capacity to trigger emotions — something that modern marketing largely taps into. With the ability to produce quality content, musicians can take control of and reframe the narrative about themselves and their neighbourhoods. They are enabled to challenge the negative discourses and stereotypes that have been ascribed to them and exhibit the pride and smiles that also shine in their communities. As such, **AMP** becomes more than a capacity-building programme. It is a pathway to advocacy.

**AMP's** evaluation proved overwhelmingly positive. However, it also suggested a few improvements, too. The focus will now be on these — how to integrate further partnerships, better planning, and extended content — to make the programme an even better experience next time. An additional questionnaire was sent to all participants 6 months after the project to measure its long-term impact. Its results (see in annexe) confirm the project's meaningfulness and the small changes suggested here.

**IRMA extends its warmest gratitude to all the stakeholders involved in AMP's first pilot project:**

The participants, who deserve a special mention for their outstanding engagement, the Baccarelli Institute and the Rolf Schnyder Foundation for their terrific support, and Arthur Henry for his backing.



*Who said good mood is incompatible with serious work?*



*Composition for what would become a well-crafted Halloween short movie*

## ANNEXE - LONG TERM IMPACT EVALUATION

To build a longer-term view of **AMP**'s impact in São Paulo, we designed a third anonymous evaluation survey that we sent to the participants six months after the project started. The survey was designed in collaboration with Alejandro Valencia Tobón (PhD), and its results are presented below.

The survey contained questions focusing on three distinct areas. The first and last questions incited respondents to share their feelings and general comments about the programme. The second group of questions sought to gauge the extent to which respondents felt prepared to enter the job market after their musical studies. The last group of questions concerned feedback on our programme and whether it fulfilled its objectives over time.

### General perceptions of the project

The respondents convey strong feelings of gratitude, achievement, and learning after the project. They highlight increased self-growth and self-confidence, especially regarding the technological tools and methods they need for their self-promotion as artists. Overall, they believe **AMP** opened new perspectives for them in the field of music, both on a professional and a personal level.

### Respondents' perspectives on their readiness to enter the music job market

The insight that stands out in this category is the perceived toughness of the music job market in Brazil. Respondents consistently underline the need to acquire skills beyond music in order to promote themselves, such as knowledge about the music market, career management, and how to best use social media (algorithms). Respondents also say additional music competencies would be an asset, like knowing how to play the piano or conduct music ensembles. Overall, the main gaps identified in their current knowledge are skills in self-promotion, entrepreneurship, content production, and teaching.

### Feedback about AMP's objectives

All respondents say **AMP** has positively influenced their career prospects and motivated them to produce music. The project not only improved their confidence regarding the production of content for self-promotion, it also helped to improve instrument performance and save money. More than 80% say they use the skills they learned to self-promote (for auditions, on social media, etc.) and feel more independent after the project, which has opened professional and self-promotion opportunities. The programme, however, did not significantly contribute to sparking new musical initiatives. Still, one respondent shared they are earning fees recording students for auditions, while another plans to start an internship in a recording studio. Overall, respondents are extremely satisfied with **AMP**, with more than 80% willing to participate in an eventual sequel. About 50% would not change anything about its content, while the other half would have liked it to last longer to delve deeper into the various topics.

**AMP** has had a strong resonance with the participants and a long-lasting impact that is still developing. These heartwarming results motivate us at IRMA to make the project accessible to a wider audience.

### **The future trainers of the programme**

One of **AMP**'s objectives was to train four advanced musicians so they would become the future trainers of the programme and ensure its sustainability. To measure the success of this objective, we organised an online focus group six months after the project. Our discussion is summarised here.

To the question 'to what extent do you feel confident teaching the **AMP** programme today?', all respondents confessed they would need more practice and experience. They said the course was comprehensive and that they are coming back to its written content often, but they did not have the time to apply it enough to feel confident teaching it. This sentiment is shared even by one of them, who has since made numerous recordings ahead of the auditions of his peers at the institute. "I am a professional recording engineer, now", he said, half-joking. During the discussion, the group shared that competition for musicians is so fierce that it takes away a lot of time, for example, to apply to the rare orchestra positions available or to find paid opportunities to play (e.g. weddings, events, etc.). As a result, they had to focus on their primary objective, their life as musicians. Until now, they have seen an eventual career in music production as a backup plan. This does not mean that they do not apply the skills they learned during **AMP**—they use them to develop personal projects, self-promote, and earn little extras recording others, etc. Overall, therefore, they felt they needed more time to genuinely own the subject matter before considering teaching it.

### **The future of the programme**

The previous paragraph makes clear that the expectation that we could teach **AMP** once at a partner institution and hope it could be replicated by former participants was over-ambitious. Moreover, the sheer number of music schools that could benefit from the programme in Latin America and beyond means that scaling up the programme is in itself an enormous challenge that a team of two people in Switzerland cannot realistically tackle on their own, however passionate they may be.

To overcome these challenges, we decided to migrate the course content to a digital platform. This brings multiple advantages: it makes it available for anyone, anywhere; it enables participants to learn at their own pace; content updates are a breeze; and more. Yet, this also means a lot of work.

We are now reflecting on the best way to translate a 10-day course into a self-taught platform with trusted professionals. The process will require the production of many educational videos, which we hope we will be able to produce in collaboration with and at the Baccarelli Institute again. We hope that the platform will be available later this year. Follow us online to know more about the project!

**We extend our gratitude, once more, to the Baccarelli Institute and to everyone who has and will support us as we mobilise artists and music (production) to make the world a fairer place.**



## SUPPLEMENT - AMP AT CASA DOS CURUMINS

### Introduction

To make the most of the trip to Brazil, Julien Fehlmann ran **AMP** a second time in a different format at the [Casa dos Curumins](#) / [Quartirão da Música](#), an institution that supports the communities of the southern periphery of São Paulo. He was shouldered by Juliana Pereira Rodrigues, a local musician and sound engineer. There, the programme was condensed over one week with a cohort of nine music teachers. The goal was to enable them to subsequently share **AMP**'s content with their students. The participants were presented with the essential theory during the first classes and then worked in three different groups to produce their song, video clip, and promotional material.

### Evaluation

Due to the shorter time available, two modules were presented each day in one four-hour session. This represented a challenge for the participants, who had a minimum amount of time to delve into the dense and often entirely new content. Despite this, all three groups could present a product by the end of the week. They showed how much they had learned and how creativity could make up for a lack of time. The participants discovered how to record in dedicated software, use MIDI instruments and programming, edit videos, and more. They acknowledged the value of the content, with one participant reporting: "The knowledge provided was extremely important and timely."

This short-format version of **AMP** demonstrated once more the relevance of mobile and free digital tools to produce quality content, even under time pressure. However, the condensed formula limited the programme in many ways. With new topics, software, and methodologies to learn, participants sometimes struggled to manage their professional commitments and the project's requirements. Before presenting their work on the last day, all participants scrambled to put together their final product. Nonetheless, after the deadline was extended a few times, the presentations went ahead successfully, and a sense of pride and relief replaced a previously stressful atmosphere.

### Conclusion

The opportunity to implement **AMP** in a different context and format helped to clarify how best to run it. Although the participants managed to complete the course in one week, the format did not leave them enough time to absorb all the material, especially since it was organised on top of regular work hours. For a one-week format to work, the programme should be run full-time, with one module shared in the morning and another in the afternoon. However, **AMP** at the Casa dos Curumins provided insightful information about how to run it in the future, while delivering meaningful content.

**IRMA extends its warmest gratitude to Adriana and Alberto Eisenhardt, the school directors who made the project possible, the participants, the staff, and Wladimir, who hosted and guided Julien Fehlmann in the southern communities of São Paulo with unmatched generosity.**

## ABOUT IRMA

### Mission

IRMA is an apolitical and non-religious non-profit that works towards positive social change and development globally. It mobilises music, music production, and artists for a more equitable world. IRMA contributes predominantly to SDGs 1 (no poverty), 4 (quality education), 8 (decent work for all), and 10 (reduced inequalities).

### Governance

IRMA is a not-for-profit organisation based in Neuchâtel, Switzerland. Its work is overseen by a committee of five people and administered by an employee. Its finances are audited by an independent controller and a professional fiduciary.

**Presidency:** Stefanie Schüpbach. Deputy Director of the Bern Political Forum and former Director General of the Solothurn Film Festival. She holds degrees in Business Administration and Art History from the University of Bern.

**Vice-Presidency:** David Gerber. Project Manager for the city of Vernier, Doctor in Social Sciences, and active in several Geneva associations. He plays in the band Montecharge.

**Secretariat:** Elie Burgos. Deputy Rector of the University of Lausanne, Doctor in Political Science, and graduate of the Saïd Business School (Oxford). He plays in the band Unfold.

**Treasurer:** Laetitia Gauchat. Audiovisual Content Creator at Das Playground and Cultural Administrator. She holds a Master's degree in Law, Crime, and Security of New Technologies and has completed studies in Museology.

**Communication:** Amarande Léchet. Communication Officer at Bikini Test. She holds a Master's degree in Language and Communication Sciences from the University of Neuchâtel. She plays bass in the band Morgoran.

### Employee

**Administration and Project Management:** Julien Fehlmann. Holds multiple degrees in International Relations and Development (LSE, University of Glasgow, Geneva Graduate Institute) and a Certificate of Advanced Studies in Arts and International Cooperation (Zurich University of the Arts). He also graduated in Audio Engineering in 2001 and founded the Swiss recording facility Studio Mécanique.

### Financial Auditor

Denis de la Reussille. Former National Councillor (2015-2023) and member of the Foreign Affairs Committee of the Swiss National Assembly, member of the Neuchâtel Grand Council (1999-2015), and Mayor of the town of Le Locle (2000-2015).