

# concertzender

## Annual report 2017



Contemporary Music · Early Music · Classical Music · World Music · Cultural Interfaces · Crosslinks · Jazz · Opera ·



Opera · Contemporary Music · Early Music · Classical Music · World Music · Cultural Interfaces · Crosslinks · Jazz



Jazz · Opera · Contemporary Music · Early Music · Classical Music · World Music · Cultural Interfaces · Crosslinks ·



Crosslinks · Jazz · Opera · Contemporary Music · Early Music · Classical Music · World Music · Cultural Interfaces ·



Cultural Interfaces · Crosslinks · Jazz · Opera · Contemporary Music · Early Music · Classical Music · World Music ·



World Music · Cultural Interfaces · Crosslinks · Jazz · Opera · Contemporary Music · Early Music · Classical Music ·



Classical Music · World Music · Cultural Interfaces · Crosslinks · Jazz · Opera · Contemporary Music · Early Music ·

## **Radio Station or Music Platform?**

The Concertzender is a radio station. At least, that's how the public sees us. Which isn't strange; we broadcast via cable and digital, we produce radio programmes and we 'transmit' our music to our listeners. We are able to do this by using the knowledge and skills of more than 100 of our programme makers, technicians, and presenters in the best possible way. The Concertzender gives the programme maker absolute freedom to tell his or her musical story, in all conceivable genres. As it should be on the radio.

However, the Concertzender is not at all like any 'regular' radio station. First of all, we broadcast music that requires a long-term attention span from our listeners. We ask a lot of our public with our long-drawn-out thematic programmes, even with the risk of losing listeners, because what you listen to is not always easy. Only few people have an understanding for 'complicated' music. But do we mind?

Part of us does mind. As a radio station, we want to be heard by as many people as possible. That is the reason this radio station was created in the first place. But to keep the listeners attention at the expense of our contents isn't something we prefer. That's why we had to find an answer to the question: how are we able to reach as many listeners possible, while holding on to our mission? A few years ago, we think we found the solution by introducing Radio on Demand, and a variety of specialty channels. With these services we try to present the programmes, and their valuable contents, in the best way possible.

But by now this programme archive has grown so enormously, and has also been supplemented by other services, such as the Concert-Podium (see page 16) that it is no longer just a radio station, but rather an (online) music platform. And the radio signal is actually just one expression of this.

This online trend sometimes also raises questions within the organisation: is it perhaps an idea to change priorities? Shouldn't we primarily produce our radio programmes for the internet?

The answer is clear: at the moment we do both: we produce our programmes for conventional radio, but we are well aware everything has a new lease of life in 'The Cloud'. This way, as many people as possible are able to enjoy our programmers' extraordinary choice of music.

**Sem de Jongh**

*Managing director Concertzender*



# A Refuge for Music and Music Lovers

Thirty-five years ago a group of music lovers shared the a strongly felt need to create a sanctuary where everything revolves around music, where music and musicians have the final word, and music in (almost) all its facets can be listened to as it is meant to be, where no boundaries are drawn between genres and styles, and almost every music lover gets their money's worth and where no concessions have to be made to non-musical secondary goals. This led to the establishment of a radio station called the Concertzender at the end of 1982, because the medium radio was the best option for realizing such goals.

## NECESSITY TODAY: THE CONCERTZENDER AS A TREASURY FOR SPECIAL MUSIC

Today, this feeling of necessity is even stronger at the Concertzender. The NPO (the Dutch broadcasting organization) was forced to make cut-backs and both public broadcasters and commercial stations can only survive if they listen to the voice of the majority. The inevitable result is that special, unprecedented, vulnerable, disruptive or surprising music is still only rarely to be found on these stations and some aspects of the Dutch performing and musical arts remains unheard on the radio (page 9). That is why the Concertzender wants to be and remain the mouthpiece for this music, as a live radio station, producer of concert recordings and on-demand platform for Dutch music archives.

The Concertzender broadcasts 24/7 via cable, internet and app, and on-demand via 22 themed channels, with a program range from early music to contemporary 'classical' music, world music, jazz, opera, pop and all possible mixes of these styles, always played by top-level musicians and mostly broadcast in their entirety.

As a recording producer, the Concertzender adds some 200 concert recordings annually to its now extensive archive of more than 4,500 recordings, mainly of Dutch musicians, ensembles and orchestras. Those 200 recordings (of which about 80 recorded in Utrecht) are made by more than 80 different ensembles and a large number of individual musicians, during regular concerts and festivals at over 50 different locations in Utrecht and the rest of the Netherlands.



## FOR MUSIC LOVERS, BY MUSIC LOVERS

We are here for music lovers for whom music is more than tasteful background noise and who are not afraid of adventure. The listener is presented a wide range of music every day under the motto "recognize and explore", from known to unknown, and in all shapes and sizes.

We can do this thanks to 180 unpaid professionals and volunteers who work for the Concertzender, including over 100 producers, all passionate connoisseurs of music and specialists in all possible genres, who can recognize new musical developments and emerging talent.

This is how the Concertzender offers a limitless music stage, for lovers and by lovers.

## Distribution and Accessibility

The Concertzender is distributed via cable and the internet. Due to high costs, an ether frequency is not feasible. Nevertheless, we are convinced that we are future-proof with our current distribution channels. Especially since on-demand listening is becoming more and more popular.

We have a range of 10,000 listeners per day, through cable and on-demand (ratings 2017). We know that in 2017, our streams were listened to 6,500 times a day (live radio, on-demand and themed channels, via our website, iTunes, and internet radio). Thanks to public surveys we also know that 50% of our audience listens to the Concertzender via cable, and the other 50% uses the Concertzender's on-demand services. This gives a total of more than 10,000 listeners per day. To perform repetitive surveys is on our wish list.

## **CABLE**

Since 2015, after years, we finally have a national coverage of 95% again, of which 60% is on-demand and 40% is on-demand/analogue. We aim for a growth of 8% in listeners via cable in the coming years.

## **INTERNET**

In 2017, our website had 227,000 unique visitors, of which 73% visited regularly. 61% from the listeners was located in the Netherlands, 4% in the US, 3% in Germany, 19% in Belgium, and the remaining 13% were listeners in other countries. Thanks to Google AdWords for non-profit organisations, we have achieved a spectacular growth in 2017 of 25%.

## **CONCERTZENDER APP**

The Concertzender mobile app was launched in 2015. With this app we have expanded our range not only to a younger audience, but also our regular listeners now have the chance to listen to our music on their mobiles. The app was used 97,800 times in 2017. In comparison to 2016, it is a growth of 26%.

## **OVERVIEW 24 THEMED CHANNELS**

Classical Music

Early Music

Jazz

World Music

Gaudeamus

Contemporary Music

Bach ad Infinitum

Hard Bop

X-Rated

Interfaces

Ambient

Orient Express

Gregorian Chant

Solta a Franga

November Music  
Dutch Music Media  
Pop  
Opera  
Folk It!

Radiophonics  
Sound of Movies  
Utrecht City of Music  
The Musician  
JazzNotJazz

## **NEW PROGRAMMES**

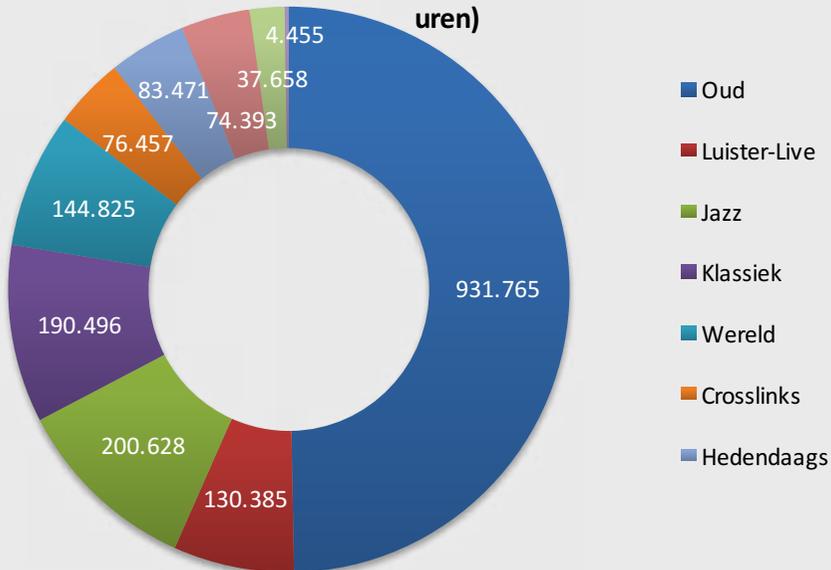
In 2017 4 new programmes were introduced:

### **CARIB CALLING**

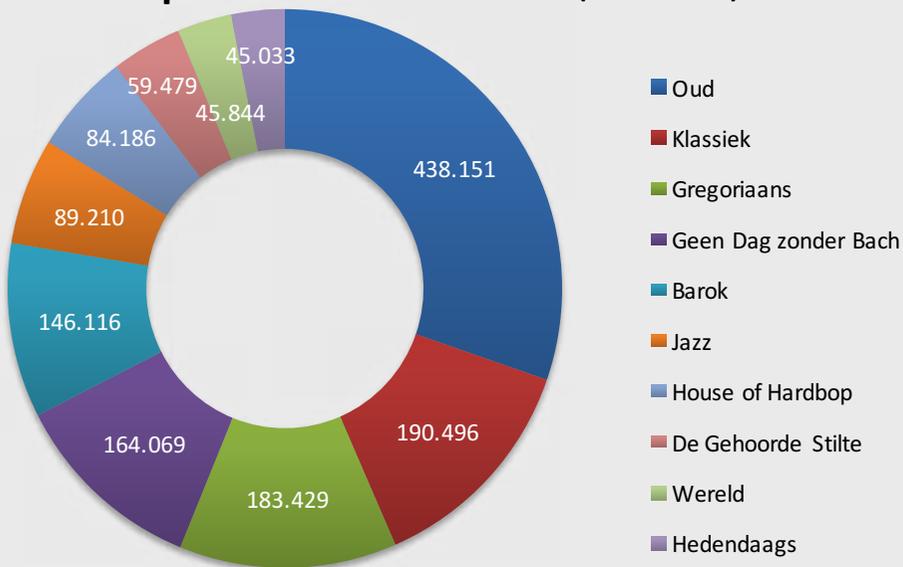
A platform for Caribbean music from Suriname, the Antilles, but also from Latin-America and the United States.



## Totaal: LuisterLive + Themakanalen (luister-uren)



## Top-10: Themakanalen (luister-uren)



## characteristics

- 7 x 24 uur radio
- High quality music
- Full works
- Seven kinds of musical genres
- Few words, lots of music
- Abundant musical archive

## listeners

- Concert visitors
- Highly educated
- Loves reading, cycling, walking and nature
- Age: 40+
- 1,800 paying Friends
- Paying collectively: €64,000 a year

## website & app

- 24 themed channels
- Radio on-demand dates back to 2006
- 536,000 visitors in 2017
- 1.4 million page views
- 181,838 unique visitors
- App for iPhone and Android

## social media

- Facebook: >7000 followers
- Twitter: >2500 followers
- Nieuwsbrief: >2.300 subscribers

## figures

- Cable: >95% national coverage
- Internet channels: 1,860,000 listening moments in 2017
- Radio On Demand: 170,000

## partners

- Tivoli/Vredenburg
- City of Utrecht
- Utrecht Music
- Early Music Festival
- Gaudeamus
- Publieke Omroep Amsterdam
- RTV Utrecht
- Prins Bernhard Cultural Fund
- Greenhost
- Muziekweb Rotterdam
- Klassieke Zaken (Classical Matters)
- Royal Concert Hall
- Ziggo

## medewerkers

- 122 programme makers
- 15 presenters
- 22 studio and recording technicians
- 9 archivists (ConcertPodium)
- 9 coordinators
- 3 staff members
- 6 members of the Board
- 1 Managing director

A program based on an idea by Noraly Beyer, around 'Special Guests' who can determine the theme and the music themselves.

#### **DIE SANCK EEN LIEDT**

A programme about the art of Lieder by Evert Jan Nagtegaal., on every alternate Sunday at 12:00 CET. The baritone singer and Concertzender presenter Evert Jan Nagtegaal has taken over our programme about Lieder from Menno Feenstra. The title of the programme has also changed to 'Die Sanck een Liedt', a reference to medieval ballads about the nightingale that was inspired by the presenter's surname.

#### **RADIO ROMANTICA**

Every Tuesday evening (from 7 - 8 pm) Pieter de Oude takes you on a stroll through the Romantic period. Schubert, Brahms, Chopin, Liszt, Beethoven, Tchaikovsky, you will hear them all. But more often, Pieter will choose less familiar composers.

#### **OPERA IN THE 20th CENTURY**

As of January 10th, every Tuesday at 2pm you can listen to a new programme broadcast by the Concertzender 'Opera in the 20th Century'.

Opera in the 20th Century showcases a chronological overview of the land of opera in a broad sense. We start our journey in the year 1900 to eventually end up in 2019. We now have a chance to look through the window of history, we can listen to changes in trends over the years, and how music is reflection of important social events.

## **Contributors and Sponsors**

Thanks to the cooperation and support of our partners it is literally possible to keep the Concertzender on air. We receive financial support from various Dutch funds: Prins Bernhard Cultuurfonds,



Diorapthe, SEC, K.F. Heinfonds, Fonds Elise Mathilde, Fentener van Vlissingenfonds, and the city of Utrecht. We have collaborations with Dutch radio providers Ziggo and KPN (distribution channels), RTV Utrecht & Publieke Omroep Amsterdam (broadcasting license), Gaudemus, November Music, VPRO (concert recordings), Greenhost (web host sponsor), Klassieke Zaken & Luister (Classical Matters & Listen), Van Der Linden Cultural Services (web development), Muziekweb Rotterdam (make their musical library available).

The Vrienden van de Concertzender have proven to be constant and reliable contributors. Our friends truly appreciate us, and have shown to be willing to reach deep in their pockets. As in 2017 they have contributed € 64,395.

## Partners

The Concertzender cannot exist without the collaborations that have been established. Thanks to our collaborations with musicians and musical organizations it is possible to make our recordings, the collaboration with the cable companies makes it possible for us to broadcast all over the Netherlands, through networking we are able to connect with the (music) culture in the Netherlands, and through volunteer organizations we are able to find our volunteers.

The Concertzender also has strong ties with the city of Utrecht. Not only are we located on a beautiful spot in the middle of the city centre, but we also have strong ties with Utrecht's musical landscape. A large part of our concert recordings are from stage performances in Utrecht. We also have solid collaborations with numerous ensembles, Concourses and festivals in Utrecht.

### CULTURAL SUNDAY

we would like to point out our role during the Cultural Sunday on Monday June 5th. The Concertzender presented itself to the city of Utrecht under the motto 'meet the Concertzender, LIVE'.

We had a podium and improvised studio at the town hall square and

on this day we had a chain of performances and interviews. We broadcasted live on radio, and the public could experience it live on the square.

**OVERVIEW OF OUR PARTNERS:**

Ensembles: i.a. Nieuw Ensemble, AskolSchönberg, Lunatree, Doelen Quartet, Ragazze Quartet, Atlas Ensemble, Silbersee, Orchestra De Ereprijs, Dudok Quartet, Combattimento, Insomnio, Rosa Ensemble, Holland Baroque Society, the Netherlands Bach Society, Van Swieten Society, Dutch Chamber Choir

Festivals: Early Music Festival, Le Guess Who, Gaudeamus Music Week, November Music, FAQ Festival, Houtfestival, Orlando Festival, Peter de Grote Festival, Grachtenfestival

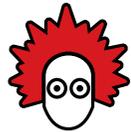
Musical venues and stages: i.a. TivoliVredenburg, Rasa, Theater Kikker, Pieterskerk, Dom Tower, Nicolaïkerk, Leeuwenbergh, De Helling, the Royal Concert Hall, Felix Meritis, Bethaniënklooster, Bimhuis, Noorderkerk, Waalse Kerk (Amsterdam), De Doelen, Toonzaal ('s Hertogenbosch), OBA (Public Library Amsterdam)

Concours: Liszt Concours, various Violin Concours  
Institutes: HKU (University of Arts Utrecht), Utrecht University, ITV Hogeschool for Interpreting and Translation  
Broadcasting companies: Classic FM, MeloMe, RTV Utrecht, VPRO/Radio4, Salto

Cable companies: Ziggo, Cogas, Rekam, Cai-Way, KPN

## ConcertPodium: online musical archive

The Concertzender's website has grown into a treasure-chest with an immense amount of music: all programmes recorded since 2006 are avai-





lable, including hundreds of our own recordings. But there are many other Dutch archives with their own treasure-chest of recordings of Dutch music and Dutch performers, such as the Jazz Archive, Gaudeamus' Archives, Donemus, Tropen Theatre, Rasa, as well as archives of Dutch ensembles and orchestras. These 'hidden' archives weren't available to the public. That is why we decided to open up these collections in 2016, in close collaboration with the owners. Because we believe it is important that the recordings should be preserved and be accessible for listeners, enthusiasts as well as professionals, of today and tomorrow. We started with the we recording collections of Gaudeamus and the Nieuw Ensemble in . Early we added the archives of the Tropen Theatre and RASA.

## **RadioLAB**

For a long time we have wanted to create a place for children and adolescents on the Concertzender. Where children and adolescents can not only broadcast their self-made programmes, but also have the chance to listen to programmes that have been made especially for them. However, until now, the link to reach the children was

missing. We have finally found one: in 2017 we have worked together with various places visited by children: music venues, festivals, music schools and primary schools. RadioLAB consists of two parts:

- The RadioKast: in the RadioKast (Radio Closet) children can show how well they can make music. Or they can tell what their thoughts are on the performances they have visited. We show the result on our website via embedded YouTube videos. The RadioKast visits concert venues, schools and other places where lots of music is made. The RadioKast is developed and in the summer of 2016 and since then in use.

- The RadioLAB trainee course: Children and adolescents receive a crash course in radio making and then produce a radio report of the music education project in which they participate or of the music performance they have seen and heard. This radio report can be seen on the Concertzender website at a separate RadioLAB location where Children and adolescents and their families can find, listen to and comment on the programmes they have made.

RadioLAB started in 2016 and will be present at many locations in 2017.

## **Fund-raising**

Fund-raising is of the utmost importance for the Concertzender, and in 2016 we continued the approach we have chosen: investing in a paid project leader Fund-raising. Caecilia van Stigt was prepared to commit herself to this. Various applications were made to private and public funds, sometimes focused on the new projects, as described in the previous chapter, and sometimes on the general exploitation.

Once again, the Prins Bernhard Culture Fund was prepared to support the Concertzender. A successful application was made to the Dioraph-te and SEC funds, and the city of Utrecht is also granting the Concert-zender a subsidy for the year 2017.

In 2017, we discussed the design of a healthy financial future. In addition to the funds, which are usually prepared to support short periods of time or projects, we focus on obtaining a healthy financial future for listeners (the so-called small sponsors), large individual sponsors, inheritances, sponsorship and partnerships with the cultural sector.

## **Committee Report**

The Board of the Concertzender met eight times in 2017. The most important topic was, and as expected still is, Money. As a board we feel honoured to be co-responsible for one of the most beautiful radio stations in the Netherlands. With now more than 200 expert and selfless program makers, presenters and technicians. But however efficiently organized, some money, as you can see in our annual accounts, is needed.

To our regret, funds last a limited period of time (2 or 3 years) after which you 'have been' and no longer qualify. Funding by the city of Utrecht and from the music world is diligently sought after, but not found enough. Fortunately, funding from our listeners is increasing - many thanks for that - but it is not yet sufficient.

At the last minute of 2017, discussions started about a close collaboration with the owners of the classic streaming service Melome and the radio station Classic FM. This cooperation offers far-reaching perspectives for joint marketing and shared use of knowledge and technology. These will be continued in 2018.

Due to the upcoming departure in 2018 of 3 board members, a search for new board members has started. This search was successfully completed in 2018.

The board follows the Cultural Governance Code and does not receive any remuneration for its work.

Hans Onno van den Berg  
*Chairman of the Board*

## List of Employees

The Concertzender is only as good as its employees. Every year it is amazing to see how many motivated and competent people - young and old - are prepared to use their knowledge and skills for the Concertzender free of charge in all conceivable roles: programme maker, recording engineer, presenter, secretariat, accounting and marketing. In February 2017, an enthusiastic employee meeting was held at which many of them attended in order to get to know each other better and to discuss the new strategic and financial plans.

As every year, the Concertzender attracts many new people and some of them leave. Here is an overview:

### BOARD & MANAGEMENT

Hans Onno van den Berg, chairman

Walter Huijten board member

Sem de Jongh chief executive

Mateo Mol treasurer

Maurits Haenen board member

Hanneke Bouwsema board member



## CONCERT RECORDINGS

Wijnand de Groot  
coördinator  
Chris Pit  
Kees van de Wiel  
Tom Dunnebier

Anton van Halderen  
Sabrina ter Horst  
Joost Kist  
Theo van Soest  
Cees Sterrenburg

Anton Visser  
Frans de Wolff  
Jaap Zijp  
Bart de Neeve

## CONCERTZENDER NOW

Bart van der Horst, Tamara  
Bryk, coördinator  
Wijnand de Groot

Larva Perruzotti  
Evert Jan Nagtegaal  
Stef Lokin

Rahul Gandolahage  
Pauline Verburg

## CONCERTPODIUM

Paul Baken coördinator

Chris Davies  
Margriet Stigter  
Sander Friedeman

Bart de Neeve  
Margriet van Reekum  
Alice de Kieviet

Fred Wittenberg  
Bert Dijkstra  
Renzo Hoogveld

## CULTURAL INTERFACE & OPERA

Egbert Randewijk senior editor

Marijke Ferguson  
Harry Geurts  
Nick Lakides  
Kees Hogenbirk

Sylvester Hoogmoed  
Ton Maas  
Louis Gauthier  
Thea Derks

Paul Korenhof  
Patricia Werner-Leanse  
Menno Feenstra

## CROSSLINKS

Hessel Veldman senior editor

Roland Kuit  
Peter van Cooten  
Paul Lemmens  
Martijn Comes  
Dr.Klangendum  
Aurelie Lierman  
Maurice Dumont  
Gert Gering  
Radboud Mens  
Thijs Geritz

Richard Hudgins  
Roel Janssen  
Framework  
Harco Rutgers  
Fons Moers  
Harrold Roeland  
Marius Roeting  
Dirk Serries  
Mike Kramer  
Bob Rusche

Arjan van Sorge  
Jan Trützschler  
Geert de Vos  
Steim: Amsterdam  
Anne Wellmer  
Patrice Zeegers  
Fred Wittenberg  
Tjeerd van Erve

## **JAZZ**

Willem van Manen senior editor

Fred Broekman	Gijs van Dijk	Kees Stevens
Bert Broere	Eric Ineke	Louis Tavecchio
François van de Linde	Jaap van de Klomp	Felix Schlarmann
Ate van Delden	Steven Kruyswijk	Aldert Toornstra
Eddy Determeyer	Bart Lust	Hans Vergeer
Fred Dubiez	Sjaak Roodenburg	Jan Verwey
Hans Dulfer	Carolien Schönfeld	Ken Vos

## **CLASSICAL MUSIC**

Robbert Jan de Neeve senior editor

Thijs Bongers	Cassandra van Agt	Emanuel Overbeeke
Lon van den Akker	Evert Jan Nagtegaal	Lodewijk Muns
Mathieu Heinrichs	Paul Korenhof	Bart de Neeve
Willem Brons	Geoffrey Douglas Madge	Pieter de Oude
Peter Nijland	Jan Kruit	

## **CONTEMPORARY MUSIC**

Gerard Meulenberg senior editor

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Henning Bolte	Leendert de Jonge	Miranda Driessen
Luc Nijs	Jan Kruit	Mark van de Voort
Harrold Roeland	Guy Livingston	Kees van de Wiel
Wouter Steenbeek	Radboud Mens	Lennart Williams

## **EARLY MUSIC**

Irene Stolp senior editor

Govert Jan Bach	Hanna den Hollander	Geert Maessen
Hans Beek	Hieke van Hoogdalem	Bart Nooij
Marijke Ferguson	Jan Kruit	Beatrijs Vissers
Jacques Hendrickx	Katrijn Kuypers	Dick Wortel

## **WORLD MUSIC**

Maxim Chapochnikov senior editor

Gosewijn van Beek	Carolien Cleiren	Cobie Ivens
Henk Braaksma	Charlie Crooijmans	DJ Safri

DJ Rafadelic

DJ Bertú

Jan Kruit

Benno Wormgoor

Pieter de Rooij

Karin van den Boogaert

Marius Roeting

Joep à Campo

Bas Springer

Rein Spoorman

Fred Gales

Tjitze Vogel

Mark Alban Lotz

Ton Maas

## PRESENTERS

Pauline Verburg, Jan Kooiman coördinator

Lon van den Akker

Thijs Bongers

Agnes van der Veld

Karin van den Boogaert

Fred Broekman

Anita Dreef

Hans Dulfer

Dorothee Forma

Marijke Fergusson

Rahul Gandolahage

Evert Jan Nagtegaal

Harry Imre Dijkstra

Sylvester Hoogmoed

Paul Korenhof

Erwin Maas

Kees van Mechelen

Gerard Meulenberg

Bart de Neeve

Jan Verweij

Sjaak Roodenburg

Rixt Runia

Bob Rusche

## SECRETARIAT

Egbert Randewijk coördinator

Ineke Höhle

Angelina Lambertus

Fred Dubiez

Lore Grootte

Louke Helle

Tineke Moolhuijzen

Ernst van den Berg

## STAFF

Katja van Nus PR Communication

Monique Bouter PR Communication

Harm Zeven PR Communication

Rina Sitorius PR Communication

Katrijn Kuypers administration

Caecilia van Stigt fund-raiser, advisor

Herman te Loo newsletter

Ronald Visser newsletter

Tim Newman translator

David Young translator

## STUDIO TECHNICIANS

Floor van Domburg, Sem de Jongh coordinators

Lon van den Akker

Walter Belaert

Willem Kiezebrink

Ruud Kluten

Jorritjan Niessink

Larva Peruzzotti

Harrold Roeland

Bart van der Horst

Floor van Domburg

Michiel van Garling

Willem van Schip

Aart Veerman

Marco Wensveen  
Dirk Winkel

Benno Wormgoor  
Ronald Visser

### **COMMITTEE OF RECOMMENDATION**

Ronald Brautigam pianist · Cees Hagenbeek former chairman Koninklijk Concertgebouworkest NOS & NOB · Rosanne Philippens violinist · Hans Dulfer saxophonist · Stan Paardekooper former chairman Stichting Omroep Muziek · Ed Spanjaard conductor · Joop van Zijl Radio/TV-journalist

### **ADVISORY BODY**

Wiboud Burkens composer, producer, pianist · Henk Heuvelmans musicologist, chairman Gaudeamus · Wim van der Meer professor Music Science Universiteit van Amsterdam, Bake Society · Philomeen Lelieveldt professor researcher art- and media policy at Universiteit Utrecht · Nico van Schouwenburg advisor ensembles oude muziek · Siewert Verster directeur en medeoprichter Orkest van de Achttiende Eeuw, directeur Attacca Records · Leontien van der Vliet managing partner Interartists Amsterdam



## Clarification Result 2017

- 1) much higher because of improved campaigns
- 2) applied for higher funding and received it
- 3) did not apply, due to changed application term.
- 4) final application, partially remunerated. New policy Dioraphte
- 5) No application in 2017 with funds in Utrecht, passed on to 2018
- 6) granted a few once-only recordings
- 7) In 2017 Egbert Randewijk stopped cleaning
- 8) as expected
- 9) recruited marketing personnel on a voluntary bases
- 10) booked one month from 2016 in 2017
- 11) higher marketing expenses than expected

## Clarification Budget 2018

- 1) due to an expected bequest we are playing for high stakes in 2018
- 2) PBC reported to stop funding
- 3) applied for 35000
- 4) applied again for 2018
- 5) Due to a change of policy Dioraphte stops funding
- 6) once again applied for various funds in Utrecht
- 7) cleaning is now outsourced
- 8) assets letting to Classic FM
- 9) synergy with and services to Classic FM
- 10) ecreasing labour costs by outsourcing cleaning
- 11) liabilities fund-raising partialy commission

### BALANCE SHEET

#### Current Assets

	R2016	B2017	R2017
Savings account	56.789	120.526	107.631
Business account	7.487	-	21.443
» Current assets	64.275	120.526	129.074
VAT to be claimed	5.926	-	1.055
Debtors	3.052	-	1.453
» Other assets	45.774	-	2.508
<b>Total assets</b>	<b>110.050</b>	<b>120.526</b>	<b>131.582</b>

#### Liabilities

	R2016	B2017	R2017
Own Funds	10.050	20.526	29.840
Reservations copyright	15.000	15.000	15.000
Reservation Concertpodium	10.000	10.000	10.000
Continuation reservation	65.000	65.000	65.000
Reservation maintenace machinery	10.000	10.000	10.000
» Ownd Funds & Reservations	110.050	120.526	129.840
Outstanding taxes on wages	-	-	1.742
» Current liabilities	-	-	1.742
<b>Total liabilities</b>	<b>110.050</b>	<b>120.526</b>	<b>131.582</b>

# Financial report 2017

## EXPLOITATION

### ASSETS

	R2016	B2017	R2017	P2018
Donations contributors	53.673	56.000	64.395 1)	65.000 1)
Sponsor contributions	-	5.000	5.800	5.000
Prins Bernard Culture Fund	24.610	25.390	25.390	- 2)
Media partnership Utrecht	26.000	12.500	34.500 2)	17.000 3)
SEC	12.000	15.000	3.000 3)	15.000 4)
Dioraphte	24.798	25.000	18.000 4)	2.000 5)
Contribution other funds	12.700	15.000	500 5)	12.500 6)
» Sponsoring and donations	153.781	153.890	151.585	116.500
Recordings for third parties	7.000	6.500	9.480 6)	7.000
Advertising	1.172	1.300	1.030	-
Assets cleaning expenses	2.985	2.750	1.706 7)	400 7)
Letting of space	255	250	759	6.400 8)
Special projects	200	2.800	2.520 8)	2.500
Other	-	-	-	20.000 9)
» Other assets	11.612	13.600	15.495	36.300
» Interest received	982	750	368	750
<b>Total assets</b>	<b>166.375</b>	<b>168.240</b>	<b>167.448</b>	<b>153.550</b>

### LIABILITIES

	R2016	B2017	R2017	E2018
Salaries en social liabilities	80.473	62.500	63.869	60.000 10)
Education programma	-	-	1.336	-
Other personnel expenses	5.500	26.000	11.980 9)	8.000 11)
Reimbursement of expenses	14.502	16.000	16.457	19.000
» Personnel expenses	100.475	104.500	93.642	87.000
Rent	17.249	19.000	22.412 10)	23.000
Other housing expenses	-	-	1.260	-
Office and Board expenses	2.677	3.000	3.376	3.000
Recruitment expenses	1.906	2.500	2.132	2.500
Marketing / PR	1.601	2.500	4.941 11)	3.800
» Housing and office space	23.433	27.000	34.121	32.300
Recording expenses	12.669	13.000	12.645	11.000
Performing rights Olon Buma Stemra	-	-	-	-
Direct broadcasting expenses, streaming, expens	2.687	4.000	2.610	3.000
Expenses licence for broadcasting (SALTO)	220	700	571	700
IT and Website	21.103	8.000	5.921 12)	5.000
» Fund related liabilities	36.679	25.700	21.747	19.700
Initial expenses ConcertPodium	-	-	-	-
Projects other funds	6.243	9.500	8.262	8.000
Other	377	-	362	-
» Other & Incidentals	6.620	9.500	8.624	8.000
<b>Total liabilities</b>	<b>167.207</b>	<b>166.700</b>	<b>158.134</b>	<b>147.000</b>
<b>RESULT before reservations</b>	<b>832-</b>	<b>1.540</b>	<b>9.314</b>	<b>6.550</b>

### PURPOSE RESULT

	R2016	B2017	R2017	B2018
Reservation copyright	-	-	-	-
Reservation ConcertPodium	10.000	-	-	-
Reservation continuation	-	-	-	-
Reservation maintenace machinery	-	-	-	-
» To add to Own Funds	<b>10.832-</b>	<b>1.540</b>	<b>9.314</b>	<b>6.550</b>

# concertzender

De Concertzender is supported by:



...and all Friends of the Concertzender

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