

Annual report 2019 Stichting Ensemble Modelo62

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Introduction

2019 was an excellent year for Stichting Ensemble Modelo62. Not only we have successfully achieved all the artistic and institutional goals that we set for ourselves, but also these goals were far surpassed by unexpected (and positive) invitations to participate in artistic events.

Artistically we have initiated new projects at different scales and continued projects that we aim to establish at a yearly rate. You may find all the details concerning the artistic aspects in the section "Activities 2019".

Institutionally, the staff kept finding ways to improve the working mode and team dynamic. The ultimate goal was the submission of an application to the structural 4-years plan for financial support granted by the Municipality of The Hague. Similarly to previous years, the staff maintained a fluid dialogue with the board that have advised and authorize all of the given steps. For details about this, please look at the section "Organization".

Lastly, we have greatly increased the financial resources by means of successful fundraising strategies. As a result, our financial situation is healthier than the previous year.

Activities 2019

In 2019 Ensemble Modelo62 had thirty-eight (38) public presentations, all of them in The Netherlands. During the past year we have initiated new projects of different scale and with various artistic goals.

Below, you can find a summary of our activities:

Transformation of the audible

Perhaps one of the most relevant events of 2019 was the participation of Ensemble Modelo62 in the symposium *Transformations of the Audible*. It was a unique event that joined presentations by international scholars from the field of sound studies with artistic work by acclaimed composers and contributions from a diverse range of artists and researchers involved with sound in the arts, with eminent composer Peter Ablinger as a central figure. *Transformations of the Audible* took place between the 16th and the 18th May 2019 in the City of The Hague, organized as a joint initiative by the **Leiden University Academy of Creative and Performing Arts, The Institute of Sonology at the Royal Conservatoire The Hague** and the art organization **West Den Haag**.

This project gave us the opportunity to perform for a large and specialized audience, giving us international projection, but moreover allowing us to work side by side in the rehearsal and recording studio with Peter Ablinger himself.

Sedje Hémon – Hidden Agreements

This project was initiated in 2018 in collaboration with composer Andrius Arutiunian and visual artist Marianna Maruyama around the figure of the pioneer Dutch visual artist and composer Sedje Hémon (1923-2011). This project was key for opening the network of Modelo62 within the field of the visual arts. In 2019 we presented four more times in the cities of Amsterdam, Apeldoorn, Eindhoven and Rotterdam.

Not only we have booked all the 5 performances requested by the Fonds Podiumkunsten NL, who provided the largest portion of funding, but even overpassed that amount (counting 6 in total). This shows the good level of acceptance of the project within the Dutch artistic community. In addition, this project opened us relevant new doors such as performing in the prestigious Stedelijk Museum.

Continuation of the artistic collaboration with composer Petra Strahovnik

In the end of 2017 we received generous support from the Fonds Podiumkunsten, within the subsidy "New makers", to work side by side during two years with the Dutch/Slovenian composer Petra Strahovnik. This whole trajectory is encapsulated with the title *DisOrders*, and blends music with Performance Art reflecting over the topic of mental conditions.

In 2019 we presented two concrete artistic outcomes resulting of this collaboration. The first one consisted of a series of five long-durational solo performances presented simultaneously in five different galleries under the title of *"Trough the Looking Glass"*. For this presentation, in a titanic productional effort we teamed up with five galleries from Den Haag. Again, new doors are opening by establishing these new collaborations with galleries such as *The Grey Space* in the Middle or *Parts Projects*, among others. A proof of the success was the repetition of these installations in the December edition of the Festival Dag In De Branding.

The second concrete artistic outcome was entitled *"A fractured mind?"*, and it was presented at the Gaudeamus Music Week 2019 and at Korzo theatre. It consisted of an 80-minutes collective performance performed by all the members of Modelo62

Intercity Sessions 2019

We presented the third edition of our itinerant concert series named *"Intercity Sessions"*, in four cities: Amsterdam, Den Haag, Rotterdam and Utrecht, resulting in 4 public presentations.

Because of the aim of establishing this as a yearly project, after every edition we do an exhaustive evaluation and improve a lot of organizational and artistic points in the organization of the sessions, having as a positive result a dramatic increase in the number of visitors. The most significant change was to spread the programs into the season (one program in the fall, another one in the spring).

The programming policy for this project remained the same: featuring music rarely performed in The Netherlands, including at least one piece with audience participation, and featuring local composer to help us bringing their own network to the concert halls.

We consider the Intercity Sessions' concert series as very relevant for our activities because it connects us in a very direct manner with our audience and local makers, plus it amplifies significantly the amount of yearly performances. The biggest challenge remains to make it sustainable in terms of financial support.

Returning to the prestigious November Music festival

One of the unexpected highlights of the year was the convocatory of the Stichting Trillende Lucht to perform during November Music a special concert program at two different locations, celebrating the music of the Open Ear prize recipients Anna Korsun and Gilius Van Bergeijk.

The 2019 Open Ear prize was awarded to the Ukrainian / Dutch composer Anna Korsun (1986), who already also won the Gaudeamus Music Prize in 2014. In 2017, Gilius van Bergeijk (1946), a cultivator of the challenging, experimental music in the Netherlands, was the first composer to win the Open Ear Prize. And thus on these concerts we featured two composers who manage to bypass established conventions in music practice with a great sense of theater and sound experiment.

These concerts placed Ensemble Modelo62 in a privileged position, regaining contact with November Music (and already planning the comeback to the festival) as well as having excellent reviews in national newspapers.

Performing at a graduation concert from Leiden University

Ilya Zyblat composed *"Stations and Journeys"* for Ensemble Modelo62 in 2018. It was originally premiered in the *"Intercity Sessions"* program that year. In 2019 he involved us in his graduation concert for his PhD in artistic research from Leiden University, The Academy of Creative and Performing Arts (ACPA). For Modelo62 is a way of extending our relation with educational projects (even if in this case it is related to higher education) as well as maintaining a collaborative dialogue with other prestigious institutions.

Organization

As a cultural institution, 2019 was also a very good year for Modelo62.

We continued with the ongoing process of empowering and developing our own skills in the different institutional fields. We also kept looking for ways on to combine our knowledge into a powerful and dynamic team that is working according to the actual times, in a flexible, informal and efficient way.

The staff of Ensemble Modelo62 remains constituted by:

Santiago Lascurain: PR, marketing, communication and guitar.

Jan Willem Troost: fundraising and violoncello.

Vasilis Stefanopoulos: administration, logistics and double bass.

Ezequiel Menalled: artistic direction and conductor.

Our biggest challenge was the submission of an application to the structural 4-years plan for financial support granted by the Municipality of The Hague. We have been working throughout 2019 and made a huge effort in preparing this massive application. And we did succeed to submit the application! Despite a positive or negative result, the fact that we met all the criteria to submit such an application signifies a big step forward for our institutional development.

One of the challenges that we are facing in the present and future is the inability to raise overhead financial support in order to pay for the salaries of the ensemble's staff. Therefore while a part of the work can be financially compensated, another part is covered by the will of the staff members. As a result, we can state that this vital role executed by the staff is partly volunteering. In order to revert this situation and to deepen the professionalization of the staff, we applied for and received the ANBI status. The ANBI status is an authorization from the Dutch tax office to receive donations and support our activities in exchange for a 125% tax break for the donors and contributors.

The board of Stichting Ensemble Modelo62 is constituted by top-level artists that have a vast experience and knowledge both in the Dutch cultural sector and abroad, not only limited to the scope of artistic topics but moreover to cultural entrepreneurship. The board has shown an unconditional support and provided very valuable feedback and advice that was reflected in the enormous development that we experienced as a cultural institution during 2019.

Finances

Description of the Financial Statement

General comment

We significantly increased the amount of projects and more subsidy applications were granted. Also we received a larger amount of concert fees than the previous year.

An overview of the incomes and expenses can be found below.

Income:

In 2019 we received (or we will still receive) the following subsidies from the following foundations:

Gemeente Den Haag: € 48.823,- for the yearly activities of the whole year

Gemeente Rotterdam: € 9.000,- for the projects Sedje Hémon Reprise (€ 4000) and Intercity Sessions 2019 (€ 5.000)

Fonds Podiumkunsten: € 16804,- for the project Intercity Sessions 2019

Amsterdam Fonds voor de Kunsten: € 4535,- for the project Sedje Hémon Reprise

Dioraphte: € 10000,- for the projects DisOrders "Through the Looking Glass" and "A Fractured Mind"

Total received subsidies: € 89.162,-

Total concert fees received from various venues: € 31.418,-

The rest of the income comes from sales of concert tickets and CD's

Costs

The biggest part of the costs goes to fees of the musicians and the artistic and productional team.

Thanks to the efficient way of working we could keep the running costs low. The foundation has no fixed office space. The work is done mainly from home and when it is needed we are meeting in public places such as café's etc.

The other various costs are mentioned in the Financial report.