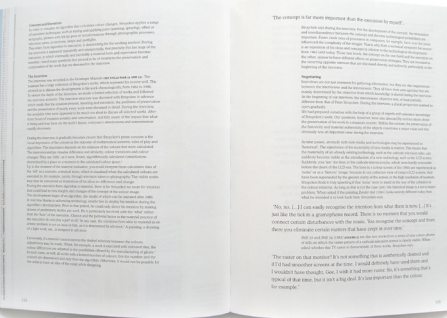
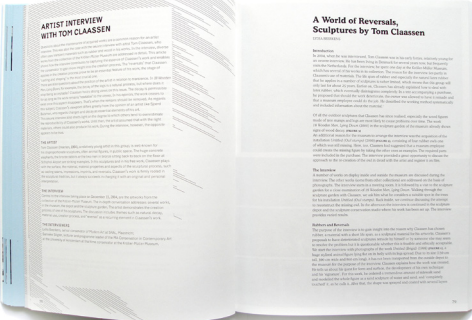
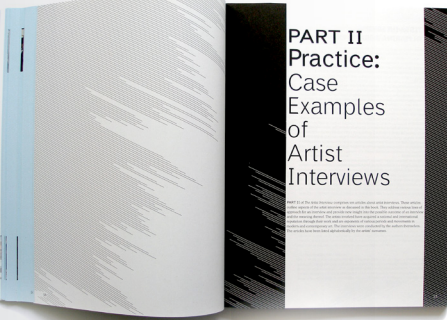
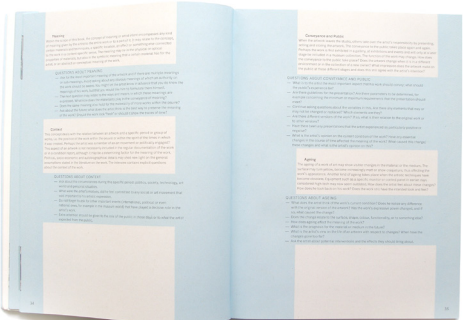
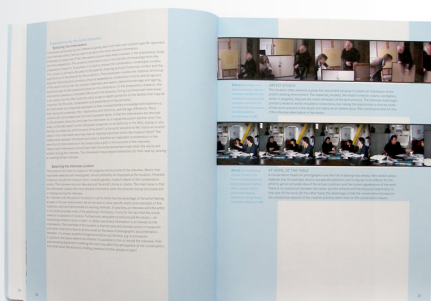
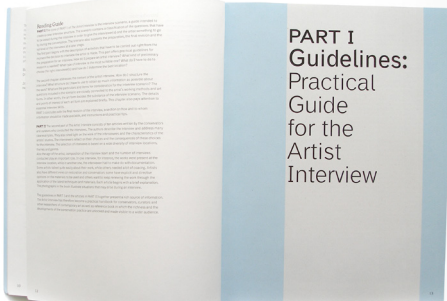
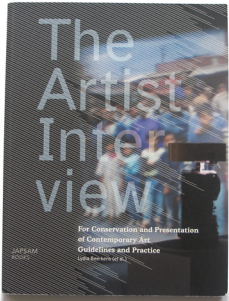


Stichting Behoud Moderne Kunst

annual report
2012

SBMK



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Projects and activities	15
Financial overview	24

Foreword

2012 was my first full year as Chairman of the Board of Trustees of the Foundation for the Conservation of Contemporary Art (in Dutch: SBMK). It is a year that I look back on with gratification. Not just because of the successful activities we organised but also – and more emphatically – because we managed to enlarge our support base by making fundamental changes to our approach. Since 1 January 2013 our activities have no longer been free; instead, two or three places are reserved for the staff of subscribing participants. In a short space of time five new museums signed up. This coming year we will be approaching many more museums and some corporate collections as well.

I see the SBMK support base as crucially important. At this time especially, it is vital that the foundation continues to exist. During periods of public spending cuts museums tend to invest energy in the ‘outside’ by mounting crowd-pulling exhibitions. But, it seems to me that the essential task of a museum lies in the ‘inside’ – in the management and maintenance of the collections. To prevent the need for a new master plan for the maintenance of modern and contemporary art collections at some time in the future, organisations like SBMK, which not only disseminate existing knowledge and expertise and but also collect new knowledge and expertise, will prove absolutely essential.

I would like to make special mention of one project featured in the annual report. I refer to the project for the Conservation of the Media Art Collection in the Netherlands, which closed in 2012 with the conservation of fourteen museum media art collections and two research reports with practical recommendations. On the one hand, this project is a good example of the kind of partnerships that SBMK pursues – in this case between LIMA, DEN, the New Institute, Kennisland, museums and other institutes that collect modern art. On the other, it shows how closely SBMK is committed to the field, that it steps in to fill gaps which are the result, inadvertently or otherwise, of government policy – in this case, media and digital art. This vulnerable heritage must not be allowed to disappear from the radar!

I experience it as a special privilege to be a member of a board that not only takes its management responsibilities seriously but is also closely involved with fundamentals. The annual meetings with the steering committee are an expression of this commitment. I have every confidence in the future of SBMK. The deep relevance of the projects initiated by the foundation shows that it can still provide public and private art collections with significant added value.

Benno Tempel, Chairman, Board of Trustees , SBMK

Organisational structure

SBMK (Foundation for the Conservation of Contemporary Art) was founded in 1995 as a partnership between the nine 'miniconvent' museums and RCE (Rijksdienst voor het Cultureel Erfgoed/Cultural Heritage Agency). Since then, it has grown into an active network, dedicated to the conservation of contemporary art, with many players, both large and small. The mission of SBMK is to professionalise the discipline through the sharing of knowledge and experience, discussion and debate, and the formulation of theory at national and international level. SBMK develops good practices for all interested parties on the basis of requirements in the field. It bundles strengths and collaborates with collection managers, curators, restorers and academics. SBMK is made up of a board of trustees, a steering group and a coordinator.

Board of Trustees

Members as at 31 December 2012:

Benno Tempel, Director, Gemeentemuseum Den Haag, chair (2011)

Patrick van Mil, Business Director, Stedelijk Museum Amsterdam, secretary (2010)

Marco Grob, Business Director, Centraal Museum Utrecht, treasurer (2005)

Lydia Beerkens, senior restorer of modern art, SRAL (Stichting Restauratie Atelier Limburg), member (2005)

Willemien Diekman, judge, member (2005)

Gaby Wijers, Director, LIMA (Chair, SBMK Steering Group), member (2008)

The Board of Trustees met four times in 2012.

Steering Group

Errol van de Werdt left the Steering Group in 2012 to assume the post of Director at the Textielmuseum.

Members as at 31 December 2012:

Christiane Berndes, Curator, Van Abbemuseum collection (1995)

Bart Rutten, Modern Art Curator, Stedelijk Museum Amsterdam (2009)

Tatja Scholte, senior researcher, Rijksdienst voor het Cultureel Erfgoed (2009)

Ingeborg Smit, restorer, Rijksmuseum Twenthe (2008)

Sanneke Stigter, programme leader and lecturer in the restoration of modern and contemporary art, University of Amsterdam (2004)

Gaby Wijers, Director, LIMA (Chair, 2008)

The Steering Group met three times in 2012.

Coordinator

Paulien 't Hoen has been in charge of the day-to-day management of the foundation since September 2004.

Funding

The overheads of SBMK are funded by the miniconvent museums and the RCE (art collections sector). The miniconvent museums as at 31 December 2012 are Bonnefantmuseum, Groninger Museum, Stedelijk Museum Amsterdam, Gemeentemuseum Den Haag, Kröller-Müller Museum, Museum Boijmans Van Beuningen, Museum De Pont, Van Abbemuseum and Centraal Museum Utrecht.

Other museums and institutions that contribute financially to SBMK include Stedelijk Museum Schiedam, Stedelijk Museum De Lakenhal and Rijksmuseum Twenthe. Projects are financed via fundraising. The financial affairs of SBMK are managed from Centraal Museum Utrecht.

Newsletter

Since December 2011 SBMK has sent out a digital newsletter featuring announcements of forthcoming activities and summarised reports of completed activities. Newsletters were sent out in the spring and autumn of 2012.

Articles of Association and Internal Regulations

The SBMK Articles of Association were registered with the Chamber of Commerce in 1995. SBMK also has its own internal regulations which set out the composition of the Board of Trustees and the Steering Group, the positions, the terms of office, the admission procedure for new members, the procedure for absences and guidelines for the number of meetings.

Contact

SBMK can be contacted at:

Hertogstraat 5, 5211 AN 's-Hertogenbosch

T 06 53 58 67 12 | E info@sbmk.nl | www.sbmk.nl

SBMK-day 2012 in SMART, Amsterdam



Projects and activities

Publication *The Artist Interview*.

For conservation and presentation of contemporary art.

On 19 April 2012 SBMK launched *The Artist Interview. For conservation and presentation of contemporary art* in the Gemeentemuseum Den Haag in the presence of the authors, the artists and a large audience of interested parties. The panel discussion with restorers, artists and curators who were involved in the production of the manual demonstrated clearly that *The Artist Interview* is here to stay as an information source for the management and conservation of contemporary art.

The Artist Interview consists of two parts: Part I concentrates on methods and Part II consists of ten articles on the interviews themselves with vibrant examples drawn from practice. It is a publication that will be of interest to professionals and students of modern and contemporary art and anyone who wants to learn more about these topics and the future of modern art.

It was edited by, inter alia, Lydia Beerkens, Paulien 't Hoen, Tatja Scholte and Sanneke Stigter.

Articles were written by Liesbeth Abraham (Frans Hals Museum), Lydia Beerkens (SBMK/SRAL), Frederika Huijs (S.M.A.K), Jaap Guldemon (Museum Boijmans Van Beuningen / EYE Film Institute Netherlands), IJsbrand Hummelen (RCE), Paulien 't Hoen (SBMK), Mark Paul Meijer (EYE Film Institute Netherlands), Vivian van Saaze (University of Maastricht), Tatja Scholte (RCE), Ingeborg Smit (Rijksmuseum Twenthe), Sanneke Stigter (Kröller-Müller Museum/University of Amsterdam), Sandra Weerdenburg (Stedelijk Museum Amsterdam).

publication *Born Digital Art in Dutch Collections*



Three publications - Project Conservation of the Media Art Collection in the Netherlands

This two-year project (in Dutch: Behoud Mediakunst Collectie Nederland/ BMCN) was started in 2010 by SBMK and the former Nederlands Instituut Voor Mediakunst (NIMk, Netherlands Media Art Institute, now LIMA) with support from the Mondriaan Foundation. It involved the collections of fifteen institutes: Van Abbemuseum, De Appel, Museum Boijmans Van Beuningen, Groninger Museum, RCE (art collections sector), Kröller-Müller Museum, Nederlands Instituut Voor Mediakunst (including Lijnbaan Centrum, Montevideo and Time Based Arts), Rijksakademie Voor Beeldende Kunsten, Stedelijk Museum Amsterdam, Centraal Museum Utrecht, Frans Hals Museum, Gemeentemuseum Helmond, V2, Schunk* and Bonnefantenmuseum.

The project is split into three parts:

CONSERVATION OF THE VIDEO COLLECTIONS OF THE PARTICIPATING INSTITUTES

This is the third phase in the project for the conservation of Dutch video collections. It was carried out in accordance with the strategy co-developed by NIMk and SBMK. In the previous phase (2001-2003) 1,700 video works dating from 1975-1996 were conserved. Now another 3,500 were earmarked. More participants joined the project and the production period for works was extended to 2005. In phase three not only were unzipped files stored on a new medium (LTO), zipped files were realised for presentations (MPEG2) and for showing online (MPEG4). The partners met for the last time in March 2012 to review the status of the project and to take joint decisions on questions that had arisen during the process. At this meeting the first version was presented of the tool that Kennisland had developed for researching the copyright aspects of exhibiting video art online. The final report on the entire BMCN project has been available on order from SBMK since November 2012 or can be [downloaded here](#). (in dutch)

BORN DIGITAL ARTWORKS IN DUTCH COLLECTIONS

The dramatic growth in computer-based artworks, otherwise known as 'Born Digital Art', in recent years has accentuated the need for conservation strategies in this field. SBMK and NIMk sought a collaboration with the DEN Foundation and Virtueel Platform (e-culture knowledge institute) and set up a study in 2011 to determine the number of museums and institutes (quantity) with these kind of works in their collections. This information was then used as a basis for defining the problem (quality). At the same time, the possibilities of launching a network for Born Digital Art were explored. The results of the study by Annet Dekker and the recommendations are published in *Born-Digital kunstwerken in Nederland* (Born Digital Art in Dutch Collections) which has been available on order since January 2012 or can be [downloaded here](#).

COPYRIGHT ASPECTS OF SHOWING VIDEO ART ONLINE

SBMK and NIMk asked Kennisland to look into the possibilities of showing video art online in the Netherlands. Video tapes are usually managed by professional organisations for media art. These collections are being increasingly well conserved, unlocked and documented. The aim of the project was to improve the exhibition conditions. Accordingly, an inventory was compiled of the works in the Dutch video collections and the views on publication and exhibition. Kennisland developed a tool to give collection managers insight into the scope and limitations of showing video art online. The results are published in *Schermen met auteursrecht*, which has been available on order via SBMK since November 2012 or can be [downloaded here](#) (in dutch). The tool will be available via the SBMK website in the course of 2013.

Digital Art Force

The study on the treatment of digital art in Dutch collections unveiled a pressing need for information and knowledge-sharing. After conducting the joint study, DEN, Virtueel Platform, NIMk (now LIMA) and SBMK came together to address this need. The first joint study day was scheduled for June 2013.

Plastics Days

SBMK has been organising Plastic Days in association with Thea van Oosten, senior researcher at RCE, since 2006. The need for these study days came to light at the SBMK Day in 2005. The participants are experienced and upcoming restorers working in or outside museums. The study days consist of a theory session organised by RCE and an expert from the business community. Practical examples and on-site research are used and possible solutions are worked out for case studies. The process that goes into the making of artworks is addressed along with the risks of degradation, decay and damage, and the treatment options (also preventive treatment). The materials dealt with up to 2011 were glass fibre reinforced plastics, polyurethane foam, polyethylene, polypropylene, rubber, Perspex and transparent plastics. In 2012 it was the turn of nylon. SBMK organised a study day on this plastic-based textile in the NAI and Boijmans van Beuningen. The day began in the NAI with a large work by Madeleine Berkhemer which was suspended from the restaurant ceiling. The artist had come along to hold a presentation and answer questions. The rest of the day was taken up with case presentations by researchers, restorers and curators, who also reported their research programmes and findings. The programmes for the different Plastics Days are listed on the [SBMK website](#). (in dutch)

Balans Working Group

The Balans Working Group was started in 2006 in response to the interest that emerged during the SBMK Day in 2005. The aim of the group is to develop a model for recording the decisive factors in questions of conservation and restoration. The model, which shows the accepted and rejected options and the reasons in each case, is developing into a useful instrument for practical conservation and can play a role in acquisition processes. Discussions are held with the aid of practical examples at the Balans Group meetings and a great many media and materials are addressed. The group consists of a permanent core of members, supplemented by curators and restorers who participate if they have an interest in a specific case raised by themselves or others. In 2012 Museum Boijmans Van Beuningen put forward a work by Richard Serra, *Waxing Arcs* (1980), as a case, largely because of the changes it had undergone in the course of time and changes in the space for which it was made. SBMK is consulting various parties who may be interested in this case or the problems affecting it. Works by Serra are often moved around in Dutch collections, either inside the museum or from the inside to the outside. The museums participating in the consultations are Bonnefantenmuseum, Kröller-Müller Museum and Stedelijk Museum Amsterdam. Other participants are Lydia Beerkens, restorer and permanent member of Balans, and Tatja Scholte, who is researching for a thesis on 'site specificity'. The first meeting was scheduled for 2013. The other cases that have been addressed since the group was started are listed on the [SBMK website](#). (in dutch)

CSI Victory Boogie Woogie

In 2012 SBMK was involved in the CSI Victory Boogie Woogie Project of Stichting Toekomstbeeld der Techniek (STT/The Netherlands Study Centre for Technology Trends). STT, an independent foundation financed by the government and the business community, carries out wide-ranging foresight studies (interdisciplinary and trans-domain) at the cutting edge of technology and society.

Art uses technology at different levels. As a result, technology is playing an increasingly important role in determining the origin and dates of artworks, the identification of fakes, the analysis of conservation and restoration issues, and new ways of presenting and exhibiting art.

The central case in this project is Mondriaan's *Victory Boogie Woogie*, which celebrates its 70th birthday in February 2014 - a fitting moment to look back, but also to look forward: how will we keep this exceptional work vibrant in the future?

SBMK is a member of the project think-tank along with representatives from Gemeentemuseum Den Haag, RCE, NEST, the University of Amsterdam, Koninklijke Academie van Beeldende Kunsten (Royal Academy of Art) in The Hague, De Haagse Hogeschool (The Hague University of Applied Sciences) and TU Delft.

For further information visit <http://stt.nl/projecten/kunst-techniek/csi-victory-boogie-woogie/>

SBMK Day 2012

SBMK Days are intended for all established and upcoming restorers, curators, registrars, art historians and any other persons involved in the conservation, documentation, installation and presentation of modern and contemporary art. These days are devoted to discussions on completed and current projects and to the current needs in the field. SBMK Day 2012 was held on 8 November at Smart Project Space, Amsterdam, and was combined with the closing seminar for the project for the Conservation of the Media Art Collection in the Netherlands (BMCN). The day consisted of workshops and presentations of, amongst others, two publications on the project: the report on the project as a whole, and the report on the research conducted by Kennisland for the project. The full programme [volledige programma] can be viewed on the SBMK website.

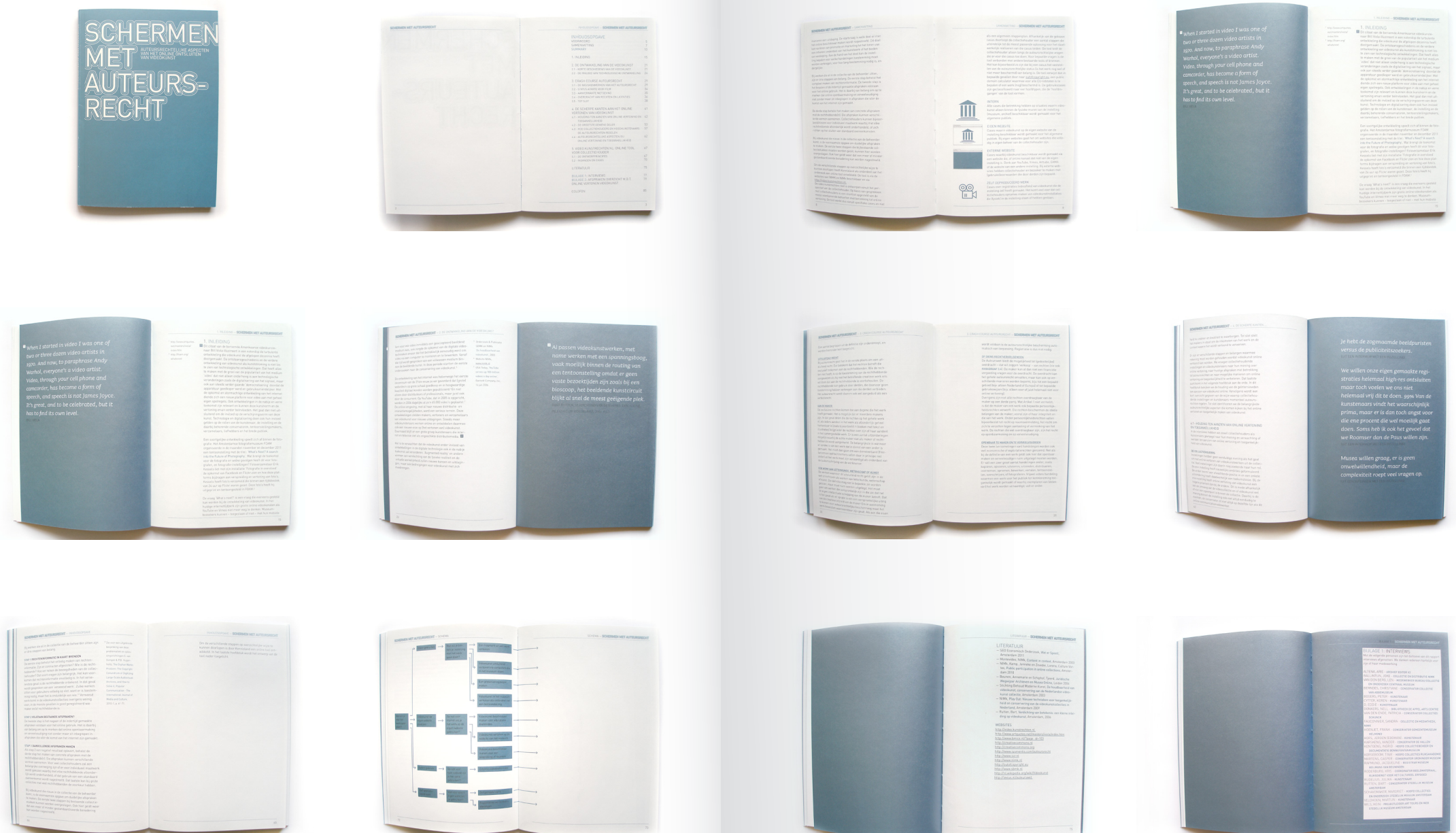
New activities starting from 2013

Requests from the field and feedback from meetings with directorates, the SBMK Steering Group and the working groups on the SBMK Days led to the identification of four spearheads for the activities in the coming years:

- media art / digital art;
- light art in the broadest sense (neon, light bulbs, led, installations with slides);
- textiles and plastic-based textiles;
- starters' day for new museum staff who have to deal with the management, registration and presentation of modern and contemporary art from different backgrounds and in different capacities.

These spearheads will be addressed in the SBMK programmes in the years ahead.

publication *Schermen met Auteursrecht*



Financial overview

General information

NAME AND YEAR OF FOUNDATION

Stichting Behoud Moderne Kunst, founded on 21 July 1995.

CHAMBER OF COMMERCE

Registered under no. 41215189 at the Chamber of Commerce, Amsterdam

BACKGROUND AND GOALS

The goals of SBMK:

- to promote the development of theory and discussion on criteria for the conservation and restoration of modern art;
- to promote and coordinate research on production, ageing, conservation and restoration in modern art;
- to promote expertise and train established and upcoming Dutch restorers;
- to set up a network for the international exchange of information and expertise in the conservation and restoration of modern art;

and hence to undertake all things connected with or conducive to the above.

BOARD OF TRUSTEES

B. Tempel, Chair

P. van Mil, Secretary

M. Grob, Treasurer

L. Beerkens, Member

W. Diekman, Member

G. Wijers, Member

Principles of valuation and determination of results

General

CHANGE OF SYSTEM

The financial statements have been drawn up in accordance with the Richtlijn Organisaties-zonder-Winststreven (regulations for non-profit organisations) which have been published by the Board for the purposes of the Annual Report (regulation 640).

Valuation principles for assets and liabilities

GENERAL

Unless otherwise stipulated, assets and liabilities are valued at nominal value after deduction of a provision for non-recoverability.

The valuations of assets and liabilities, proceeds and costs are based on historical cost prices.

Principles for the determination of results

GENERAL

The income and expenditure are attributed to the period to which they relate, based on historical costs.

Financial statements 2012

Balance Sheet as at 31 December 2012

	31-12-2012	31-12-2011
ASSETS		
RECEIVABLES		
OTHER RECEIVABLES AND ACCRUED ASSETS		
Debtors	9,087	0
Turnover tax	5,358	17,907
Grants receivable	60,000	0
Interest receivable	4	317
Other accrued assets	92	0
	<hr/>	<hr/>
	74,541	18,224
CASH AND CASH EQUIVALENTS		
Abn-amro 046 current account	21,109	2,677
Abn-amro 975 business savings account	1	26,110
	<hr/>	<hr/>
	21,110	28,787
	<hr/>	<hr/>
Balance Sheet Total	95,651	47,011

LIABILITIES

EQUITY

	31-12-2012	31-12-2011
General reserve	30,599	63,566
Specific reserve Practics / Congres 2010	0	-16,207
Specific reserve Video conservation BMCN	0	-43,148
Specific reserve KIKA publication <i>The Artist Interview</i>	0	2,616
	<hr/>	<hr/>
	30,599	6,827
CURRENT LIABILITIES		
Creditors	63,785	40,184
Other accrued liabilities	1,267	0
	<hr/>	<hr/>
	65,052	40,184
	<hr/>	<hr/>
Balance sheet total	95,651	47,011

Statement of Income and Expenditure over 2012

	Actual 2012	Actual 2011
Income available for goals		
Contribution museums	43,000	39,000
Interest	199	1,293
Contribution UVA publication <i>The Artist Interview</i>	0	3,500
Proceeds Nylon study day (Plastics Day)	1,350	450
Other sales	95	114
Proceeds Video conservation BMCN	113,743	38,170
	158,387	82,527
Total available for goals	158,387	82,527
Expenditure on goals		
General expenditure	323	1,194
Postage	220	237
Travel	1,370	714
Interest and bank charges	181	210
Printed matter	695	11,869
Purchase books (Inside Installations)	0	1,297
IT incl. website	1,359	135
Coordination	33,724	33,501
Marketing	2,605	0
SBMK Day	1,112	5,184
Accommodation	891	1,248
Telephone	1,392	1,079
Administration	3,223	4,169
Training	0	99
	47,095	60,936
Costs PRACTICs	0	11,715
Costs film <i>Installation Art: Who Cares?</i>	91	3,621
Costs publication <i>The Artist Interview</i>	11,087	884
Costs Management & Conservation (Artists' films)	0	585
Costs Plastics Day	1,649	0
Costs Video conservation BMCN	90,900	136,131
	103,727	152,936
Total expenditure on goals	150,822	213,872
Result financial year	7,565	-131,345

	Actual 2012	Actual 2011
EXPENDITURE		
Withdrawal general reserve	-32,967	-19,570
Withdrawal specific reserve subsidy PRACTICs	0	-11,495
Release specific reserve Van Golden	0	-4,935
Allocation / withdrawal specific reserve Video conservation BMCN	22,843	-97,961
Allocation specific reserve Video conservation BMCN (result)	20,305	0
Withdrawal/allocation specific reserve publication <i>The Artist Interview</i>	-11,087	2,616
Allocation specific reserve publication <i>The Artist Interview</i> (result)	8,471	0
	7,565	-131,345

Notes to the Balance Sheet Statement as at 31 december 2012

DEBTORS 9,087
Relates to outstanding invoices as at 31 December 2012. Another invoice for 300 is outstanding at the end of March.

GRANTS RECEIVABLE 60,000
Relates to the remainder of the Mondriaan Fund project subsidy, Video conservation BMCN. Clearance was approved by the Mondriaan Fund and the outstanding amount was paid mid-February.

GENERAL RESERVE
Balance as at 1 January 2012 63,566
Withdrawal 2012 -32,967
Balance as at 31 December 2012 30,599

The aim of the general reserve is to provide a buffer against projects that deliver disappointing results and to absorb risks so that we can continue to run for a year in the event of a decline in income. The one-year continuation buffer no longer exists in the current situation. The commitment to the coordinator is for 8 months. This can be funded from the current balance.

Specification withdrawal general reserve

Contribution museums	43,000
Interest	199
Study Day	1,350
Other sales	95
General costs	-47,095
Costs film	-91
Plastics Day	-1,649
Allocation reserve video conservation BMCN	-20,305
Allocation reserve The Artist Interview	-8,471
	-32,967

SPECIFIC RESERVE PRACTICES/CONGRES
Balance as at 1 January 2012 -16,207
Received in 2012 16,207
Balance as at 31 December 2012 0

SPECIFIC RESERVE VIDEO CONSERVATION BMCN
Balance as at 1 January 2012 -43,148
Allocation 2012 (income - expenditure 2012) 22,843
Allocation 2012 (result) 20,305

Balance as at 31 December 2012 0

SPECIFIC RESERVE PUBLICATION THE ARTIST INTERVIEW
Balance as at 1 January 2012 2,616
Withdrawal 2012 (expenditure 2012) -11,087
Allocation 2012 (result) 8,471

Balance as at 31 December 2012 0

CREDITORS 63,785
Relates to outstanding invoices as at 31 December 2012 (NIMk and Centraal Museum).
All invoices were settled by the end of March.

OUTSTANDING COSTS
Accountant 1,250
Bank costs 17
1,267

Notes to the Statement of Income and Expenditure

	Actual 2012
PROCEEDS VIDEO CONSERVATION BMCN	
Kennisland 500x screens with author’s country	4,500
Mondriaan Fund	60,000
Income participants	49,243
	<hr/>
	113,743
See also the appendix to the full project report for 2010 - 2012.	

COSTS PUBLICATION THE ARTIST INTERVIEW	
Printing Lecturis 1,078 copies	9,231
Other costs	1,856
	<hr/>
	11,087

COSTS VIDEO CONSERVATION BMCN	90,900
See appendix to full project report for 2010 - 2012.	

PRINTED MATTER	695
Printing costs were considerably lower than in 2011. This is because the five-year report was compiled in 2011. The costs of the annual report for 2011 (digital version) are recognised in 2012 under Marketing.	

IT INCL. WEBSITE	1,359
The costs of the digital annual report and the newsletters are recognised here. This is new compared with 2011.	

MARKETING	2,605
Relates to the costs of the digital annual report, the newsletters and the website.	

SBMK DAY	1,112
Expenditure on the SBMK Day was less than in 2011. A large part of the costs could be allocated to the BMCN project since the SBMK Day was combined with the closure of this project.	

COSTS PLASTICS DAY	1,649
A large part of the costs was covered by contributions from participants. On balance the foundation contributed approximately €00 to the Plastics Day.	

publication project Preservation Media Art Collection Netherlands



Colophon

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