



Stichting Behoud Moderne Kunst

annual report
2013

SBMK



M'n oma als Louise B., 1992, Paul de Reus; workshops Synthetic Materials, september 2013
cover: *Airborn Snotty Vase, 2001, Marcel Wanders; case study Anna Lagana, workshops Synthetic Materials, february 2013*

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Workshop Artist Interview with Leo Vroegindeweij; SBMK day, october 2013

Foreword

In 2012 one of the challenges we set ourselves at SBMK was to broaden our support base by extending our partnership network. We are pleased to report that we rose to this challenge and our efforts bore fruit in 2013. Akzo Nobel has become our first partner in corporate art collections, and we have welcomed our first Belgian partner, Mu.Zee in Ostend. Our ranks have been further strengthened by CODA Apeldoorn, Frans Hals Museum | De Hallen, Schunck*, Museum Beelden aan zee, Museum of Modern Art Arnhem (MMKA) and EYE Film Museum. We now have twenty partners – a resounding endorsement of the importance of collective responsibility in the management and maintenance of contemporary art collections in the Netherlands and Belgium.

The Board of Trustees can look back on a year of changes. While the annual activities continued as usual, we launched various new projects to support our policy spearheads. Last December we ran the pilot for the SBMK Introduction Day. At the request of museum directors, we designed a workshop on theory and practice for new and experienced workers from diverse backgrounds who are variously employed in the management, registration and presentation of modern and contemporary art. The workshop was organised by a curator, a conservator and the SBMK coordinator, and catered for a small group of participants. It proved such a success that we decided to repeat it at least twice in 2014.

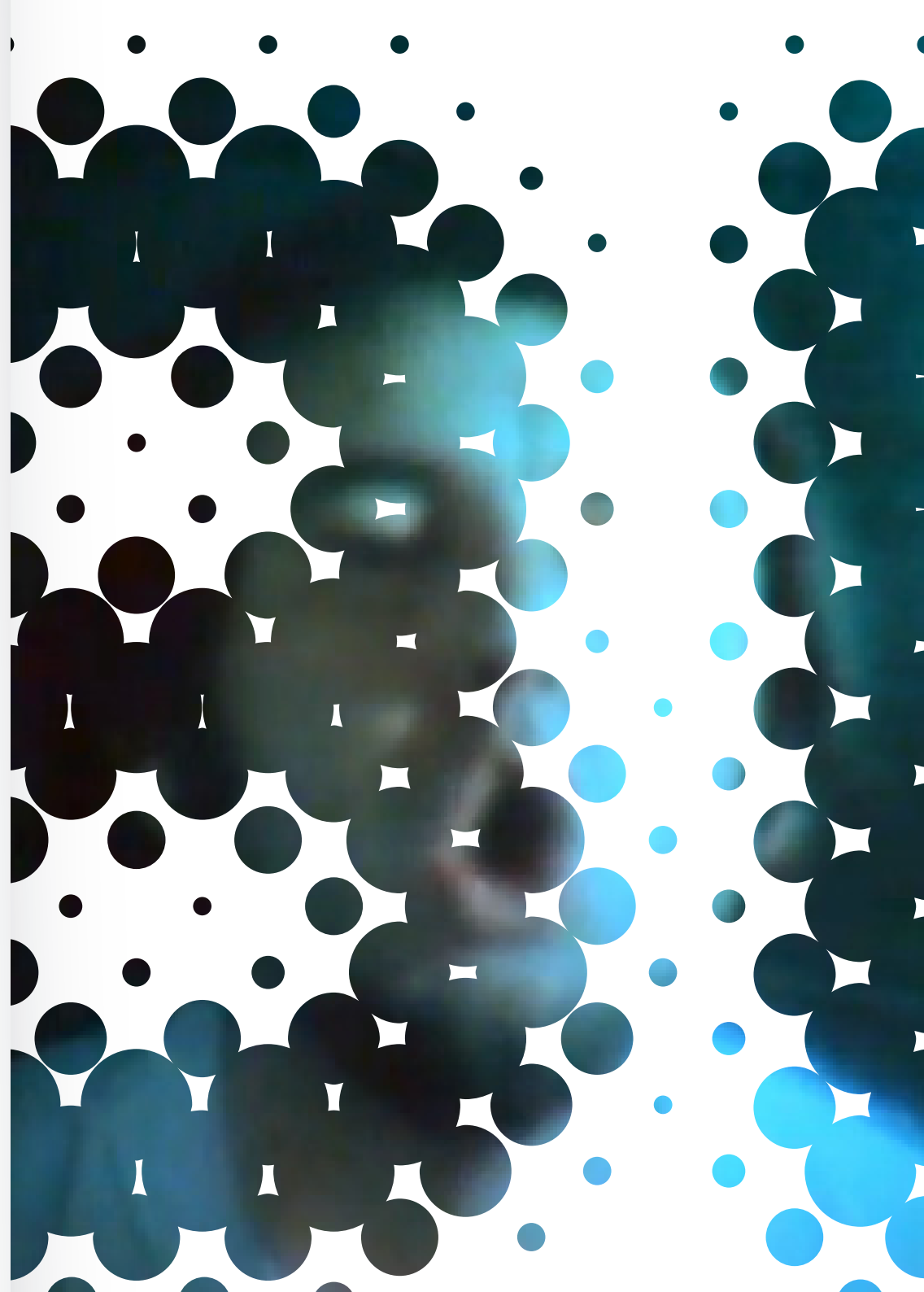
Another crucial spearhead is the management and maintenance of digital art. In 2013 we held our first seminar on the collection, documentation, management and presentation of digital art and did the groundwork for a research project due to start in 2014. Born-digital artworks are produced with digital technology. The recommendations from the joint research on born-digital artworks in Dutch collections that SBMK conducted with VP, DEN, and LIMA in 2012 as part of the programme to preserve media art collections in the Netherlands (Behoud Mediakunst Collectie Nederland) led to a new project *Transforming Digital Art (Transformatie Digitale Kunst)*. This new project is centred on three case studies based on works by Peter Struycken from the collections of the Kröller-Müller Museum, the Haags Gemeentemuseum and LIMA. The problems raised by these works and the potential solutions are common to most born-digital art. We believe that this project will contribute to the development of good practices in what is still relatively uncharted territory.

In January 2013 we made a radical change to our policy when we decided to charge for our seminars and workshops and to reserve free participation only for a limited number of employees from our partner organisations. Looking back, I am happy to report that this new arrangement did not put downward pressure on the attendance figures. We see this as evidence that SBMK projects and activities meet a concrete need and, at the same time, give direct expression to the vibrant role we play in the network.

At a time when everyone is stressing collaboration and teamwork, it is gratifying to see that, thanks to the long-standing, combined strengths of all its member institutions, SBMK is able to make a significant contribution to the study and conservation of modern and contemporary art.

Benno Tempel, Chair, Stichting Behoud Moderne Kunst
(Foundation for the Conservation of Contemporary Art)

Video still: *Beademen van de beeldbuis*, 1971, Marinus Boezem, case study Platform for Conservation Issues (formerly Study Group Balance)





Lecture *Collecting the performative*, Vivian van Saaze; SBMK day, october 2013

Organisational structure

SBMK (Foundation for the Conservation of Contemporary Art) was founded in 1995 as a partnership between the RCE (Rijksdienst voor het Cultureel Erfgoed/Cultural Heritage Agency) and the nine 'miniconvent' museums. The miniconvent is a collaborative partnership consisting of the large modern art museums in the Netherlands. Since then, it has expanded into an active network with many players, large and small, all committed to the conservation of contemporary art. Our driving force is our mission to professionalise the discipline through knowledge-sharing, discussion and debate, and the formulation of theory at national and international level. We develop 'good practices' for all stakeholders on the basis of the requirements in the field. We pool strengths and resources and work in close collaboration with collection managers, conservators, curators and academics. The organisational structure of SBMK consists of a Board of Trustees, a Steering Committee and a coordinator.

Board of Trustees

In 2013 Patrick van Mil stepped down as a member of the Board of Trustees after resigning his post as business director at Stedelijk Museum Amsterdam.

Members as at December 2013:

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

Nicole Delissen, Head of Collections and Presentations, Stedelijk Museum Amsterdam, Secretary (2013)

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

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

Willemien Diekman, judge, member (2005)

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

The Board of Trustees met four times in 2013, once with the Steering Committee.

Steering Committee

Members as at 31 December 2013:

Christiane Berndes, Curator of the Collection, Van Abbe Museum (1995)

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

Tatja Scholte, senior researcher, RCE (2009)

Ingeborg Smit, Conservator, Rijksmuseum Twenthe (2008)

Sanneke Stigter, conservator and art historian, researcher and Associate Professor of Restoration and Curation of Modern Art, University of Amsterdam (2004)

Gaby Wijers, Director, LIMA (Chair, 2008)

The Steering Committee met five times 2013, once with the Board of Trustees.

Coordinator

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

Finance and funding

The overheads of SBMK have been consistently financed by the miniconvent museums and the Art Collection Sector of the RCE. As at 31 December 2013, the miniconvent museums were Groninger Museum, Stedelijk Museum Amsterdam, Kröller-Müller Museum, Museum Boijmans Van Beuningen, Bonnefanten Museum, Gemeentemuseum Den Haag, Van Abbe Museum, Museum De Pont and Centraal Museum Utrecht.

SBMK also receives funding from the Art Collection Sector of the RCE, Rijksmuseum Twenthe, Stedelijk Museum Schiedam, CODA Apeldoorn, Frans Hals Museum | De Hallen, Schunck*, Museum Beelden aan zee, Museum for Modern Art Arnhem (MMKA), Mu.Zee Ostend, EYE Film Museum and Akzo Nobel Art Foundation.

All activities are, in principle, free of charge for partners who contribute annually to SBMK and for members of the Board of Trustees and the Steering Committee. This arrangement similarly applies for three employees per activity from organisations that contribute 4,000 a year (with a turnover of more than six million Euros) and for two employees from organisations that contribute €500 a year (with a turnover of less than six million Euros). Specific, large-scale projects are financed by fundraising. The financial affairs of SBMK are managed by Centraal Museum Utrecht.

Newsletter

Since December 2011 we have been sending out newsletters containing updates on forthcoming activities, reports of recent activities, and a column by the director of one of our partner organisations. Three newsletters were sent out in 2013.

Articles of Association and Internal Regulations

SBMK registered its Articles of Association with the Chamber of Commerce in 1995. We also have our own internal regulations, which set out the composition of the Board of Trustees and the Steering Committee as well as the positions, the terms of office, and the procedure for admitting new members. The regulations also contain guidelines for the number of meetings and measures to address long-term absence.

Contact details

SBMK can be contacted at:

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Projects and activities

Workshops Synthetic Materials

February and September

SBMK has been organising workshops Synthetic Materials in collaboration with Thea van Oosten, plastics specialist, since 2006. These workshops, which are attended by experienced and upcoming conservators from museums and other organisations, consist of a theory session co-organised by RCE and an expert from the business community or an artist, as well as practical examples and case studies, which serve as a basis for an inventory of problems and potential solutions. The themes include the creative process behind works of art, the risks of degradation, decay and damage, and the treatment options (preventive and otherwise). The materials studied so far are fibreglass-reinforced plastics, polyurethane foams, polyethylene, polypropylene, rubber, Perspex, transparent plastics and nylon. When attention is drawn to a specific material during a Plastics Day, another study day usually follows at a later date. The nylon 'follow-up' day in 2013 was devoted to nylon (polyamide) jewellery and art objects and the different procedures for rapid prototyping (3D-printing). One of the speakers was jewellery designer Peggy Bannenberg. The day was held in Materia, the Experience Centre for Materials in Amsterdam, where the participants were also treated to a guided tour. The second Plastics Day in 2013 concentrated on bio-based / green plastics. It asked two key questions: What are bio-based plastics exactly and what can you expect when they are incorporated in an artwork? The venue was Museum Boijmans Van Beuningen and the port of Rotterdam, where we also met Peter Smith who was exhibiting a work made from plastic litter.

You can find the programmes for the workshops Synthetic Materials on the SBMK website. (only available in dutch: [programme february](#) & [programme september](#)).

SBMK Platform for Conservation Issues (formerly the Study Group Balance)

February and August

The aim of the SBMK Platform for Conservation Issues is to establish a format for the factors that have to be weighed up in the decision-making on conservation and preservation. The model shows the selected and rejected proposals and the reasons in each case. Practical examples were quoted during the sessions to stimulate discussion, and a wide range of materials and media were addressed. The platform consists of a core of permanent participants, usually joined by conservators and curators who have expressed an interest in a specific case raised by themselves or by others. When the platform was first set up in 2006 it was known as the 'Balansgroep' (Study Group Balance). As this name caused some confusion, it was changed in 2013 to the SBMK Platform for Conservation Issues. This year, Museum Boijmans Van Beuningen nominated a sculpture by Richard Serra, *Waxing Arcs*, (1980) as a case; first, because of the changes the work had undergone in the course of time, and second, because of the interventions made in the space for which it was initially intended. Works by Serra have often been adapted or moved in Dutch collections, for example, from inside to outside the building. SBMK brought together representatives from collections with experience of the same problem. The participants in the Serra seminar came from Museum Boijmans Van Beuningen, Bonnefanten Museum, Kröller-Müller Museum and Stedelijk Museum Amsterdam. Conservator Lydia Beerkens was also present (as a core member of the Platform for Conservation Issues) and RCE researcher Tatja Scholte, who is working on a thesis on 'site specificity'. Vivian van Saaze, researcher from Maastricht University, came along for the case raised by Bonnefanten Museum. Please visit the [SBMK website](#) for a list of the other cases that have been studied since the group was first established. The results achieved by the Platform for Conservation Issues so far will be posted on the site in 2014.

Conservation of Outdoor Painted Sculpture

June

The interim meeting of the ICOM-CC working group on Modern Materials and Contemporary Art was held in the Netherlands. ICOM is the acronym for the International Council for Museums and CC stands for Conservation Committee. Various international working groups, including Modern Materials and Contemporary Art, operate under the umbrella of these organisations. The venue for the conference is Kröller-Müller Museum, Otterlo, in June 2013. The theme was the Conservation of Outdoor Painted Sculpture. Two whole days were devoted to lectures by prominent international speakers and to case studies. SBMK had a stand where people could buy publications and T-shirts. More info on [INCCA website](#).

DAF DAY (Digital Art Force Day)

June

After completing a joint study on digital art in Dutch collections, DEN, Virtueel Platform, LIMA (formerly NIMk) and SBMK have joined forces in an effort to meet the huge need for information and knowledge-sharing. The four organisations marked the start of the joint Digital Art Force (DAF) programme by making funding available for DAF initiatives to educate Dutch museums on how to treat digital art. The first joint seminar, which focused on the collection, documentation, management and presentation of digital art, was held in the Nieuwe Instituut, Rotterdam. It addressed various key questions including: How does the purchase of a digital art work impact on the organisation of a museum? How do you support the life-cycle of a digital artwork? How do you use a documentation system like Spectrum? How do you create digital sustainability? The DAF Day consisted of presentations and workshops. The speakers were Margriet Schavemaker (Head of Collection and Research at Stedelijk Museum), Marco de Niet (Director, DEN), Karin van der Heiden (consultant, digital collections) and Annet Dekker (researcher). In the afternoon four workshops were held on the do's and don'ts in digital sustainability, and the presentation and documentation of digital artworks. The Informatie Professional also ran an article (in dutch) on the DAF Day. The full programme is posted on the [website \(in dutch\)](#).

A DAF Day will be held every year or every two years. In 2013 LIMA and SBMK designed a project which will develop the recommendations delivered by the research on the management of digital art in Dutch museums.

Transforming Digital Art

In preparation

The '*Transforming Digital Art*' project asks how digital art can be continuously presented or presented anew. Museums from the SBMK network will endeavour to answer this question by exploring three works by Peter Struycken in collaboration with LIMA, colleagues from other museums, and the artist himself. The problems raised by these works and the potential solutions are common to most born-digital art. The three works, which belong to the collections of the Kröller-Müller Museum, the Haags Gemeentemuseum and LIMA, will be mounted in the museums. SBMK will be organising workshops and sessions with experts, who will consider the issues from different angles, with the ultimate aim of developing best practices and protocols. The three works by Peter Struycken will serve as case studies to investigate the potential effects and implications of technological and aesthetic changes on the appearance of digital art.

The aims of the project:

- 1 To establish a methodology which will be co-developed and supported by professionals from various museums. This methodology will comprise a set of 'models' designed to ensure the continuous accessibility of digital art, presented in a public setting, and a publication.
- 2 To preserve three digital works by Peter Struycken, from different Dutch collections. In their present condition these works could be regarded as lost and no longer accessible to the general public.
- 3 To mount a joint exhibition of the works of Peter Struycken in one of the participating museums and tell the story of the preserved works at the same time.
- 4 To make a general-interest film about the works and how they are preserved.

The project will take eighteen months to complete. Fundraising efforts will start early in 2014. If everything goes according to plan the first case study will be tackled in September.

SBMK Day 2013

October

SBMK Days are intended for all upcoming and experienced curators, conservators, registrars, art historians and all other individuals who are professionally involved in the conservation, documentation, installation and presentation of modern and contemporary art. The content of the presentations and workshops is geared primarily to practical experience and needs in the field. There are plenty of opportunities to catch up with old colleagues and meet new ones. SBMK Day 2013, 'Sounds from the Lab', was held in LAB 111 Amsterdam on 31 October. The keynote speaker was Rob Zwijnenberg, Professor of Art History at Leiden University, who has a particular interest in the interface between art and science. How do you deal professionally with artworks based on biotechnology? What do you do if a work is dying out or continuing to evolve? Various conservators, researchers and other professionals came along to report their findings from the past year. They held presentations on the conservation of a slide show, on how 3-D technology can prevent lead sculptures from collapsing, and on the management and maintenance of performances that form part of museum collections. The participants could choose from three thematic sessions: practical research in museums, artist interviews, and E-depots. And, of course, no SBMK Day would be complete without an update on completed projects, ongoing projects, and projects in the pipeline. You can find the full programme on the SBMK [website \(in dutch\)](#).

Introduction Day *The Management and Conservation of Modern and Contemporary Art – what does it involve?*

November

The Introduction Day is intended for new and experienced workers, who are variously employed in the management, registration and presentation of modern and contemporary art from different perspectives. SBMK ran a pilot in 2013 which proved so popular that we have decided to organise another two Introduction Days in 2014. The Introduction Day was developed and set up at the request of SBMK partners, who wanted new and experienced staff to share the same basic knowledge. But the Introduction Day is not only about basic knowledge and where to find information, it also addresses the kind of questions that need to be asked and where to ask them. The topics include decision-making, condition, registration, documentation, installation and re-installation, artwork biography and the available models. The participants work on a case study on location, and all the theoretical aspects are linked to actual situations. The pilot was held in Van Abbe Museum. The tutors were Ingeborg Smit (conservator, modern art, Rijksmuseum Twenthe), Christiane Berndes (curator of the collection, Van Abbe Museum) and Paulien 't Hoen (coordinator, SBMK). The material will be further developed so that the tutoring can be provided by different groups of conservators and curators from the SBMK 'pool'.

Planned for 2014

- February** – Introduction Day for new and experienced staff on the management and maintenance of contemporary art, Van Abbe Museum
- March** – SBMK platform: brainstorming session on the openings for publishing results so far, EYE Film Museum
- April** – Workshops Synthetic Materials: all the materials featured in workshops Synthetic Materials in recent years, Stedelijk Museum Schiedam
- May** – Introduction Day for new and experienced staff on the management and maintenance of contemporary art, Stedelijk Museum Amsterdam
- June** – DAF Day 2: on the collection, documentation, management and presentation of digital art, Het Nieuwe Instituut
- July** – Seminar on Serra, SBMK platform, Kröller-Müller Museum
- September** – Introduction Day for new and experienced staff on the management and maintenance of contemporary art, Stedelijk Museum Amsterdam
 - Kick-off: Transforming Digital Art project, LIMA
- October** – SMBK Day on Light Art, EYE Film Museum
- November** – SBMK Platform for Conservation Issues, presentation website, Museum Boijmans Van Beuningen
 - Seminar on Richard Serra, Museum Boijmans Van Beuningen



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 preservation of modern art;
- to promote and coordinate research on production, ageing, conservation and preservation in modern art;
- to promote expertise and train established and upcoming Dutch conservators;
- to set up a network for the international exchange of information and expertise in the conservation and preservation of modern art and contemporary art;

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

BOARD OF TRUSTEES

B. Tempel, Chair

Mevrouw N. Delissen, 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 2013

Balance Sheet as at 31 December 2013

	31-12-2013	31-12-2012
ASSETS		
RECEIVABLES		
OTHER RECEIVABLES AND ACCRUED ASSETS		
Debtors	688	9,087
Turnover tax	2,908	5,358
Grants receivable	0	60,000
Interest receivable	86	4
Other accrued assets	87	92
	<hr/>	<hr/>
	3,769	74,541
CASH AND CASH EQUIVALENTS		
Abn-amro 046 current account	4,916	21,109
Abn-amro 975 business savings account	23,211	1
	<hr/>	<hr/>
	28,127	21,110
Balance Sheet Total	31,896	95,651

LIABILITIES

	31-12-2012	31-12-2011
EQUITY		
General reserve	22,884	30,599
CURRENT LIABILITIES		
Creditors	906	63,785
Invoiced	4,750	0
Other accrued liabilities	3,356	1,267
	<hr/>	<hr/>
	9,012	65,052
Balance sheet total	31,896	95,651

over 2013	Actual 2013	Actual 2012
Income available for goals		
Contribution museums	44,750	43,000
Interest	293	199
Proceeds Plastics Day	2,610	1,350
Proceeds Digitaal Art Force day	800	0
Proceeds SBMK day	1,540	0
Proceeds SBMK introduction day	300	0
Other sales	367	95
Proceeds Video conservation BMCN	0	113,743
Total available for goals	50,660	158,387
Expenditure on goals		
General expenditure	345	323
Postage	207	220
Travel	885	1,370
Interest and bank charges	186	181
Printed matter	253	695
Annual Report	1,860	0
IT incl. website	598	1,359
Coordination	34,170	33,724
Marketing	1,185	2,605
SBMK day	3,843	1,112
SBMK introduction day	1,318	0
Accommodation	1,496	891
Telephone	1,130	1,392
Administration	4,307	3,223
	51,783	47,095
Costs film <i>Installation Art: Who Cares?</i>	0	91
Costs publication <i>The Artist Interview</i>	450	11,087
Costs Digitaal Art Force day	1,504	0
Costs Plastics Day	4,638	1,649
Costs Video conservation BMCN	0	90,900
	6,592	103,727
Total expenditure on goals	58,375	150,822
Result financial year	-7,715	7,565

EXPENDITURE		
Withdrawal general reserve	-7,715	-32,967
Allocation / withdrawal specific reserve Video conservation BMCN	0	22,843
Allocation specific reserve Video conservation BMCN (result)	0	20,305
Withdrawal/allocation specific reserve publication <i>The Artist Interview</i>	0	-11,087
Allocation specific reserve publication <i>The Artist Interview</i> (result)	0	8,471
	<hr/>	<hr/>
	-7,715	7,565

Notes to the Balance Sheet Statement as at 31 december 2013

DEBTORS 688

Relates to outstanding invoices as at 31 December 2013.

Expected is that all invoices will be paid.

GENERAL RESERVE

Balance as at 1 January 2013	30,599
Withdrawal 2013	-7,715

Balance as at 31 december 2013	22,884
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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.

CREDITORS 906

Relates to outstanding invoices as at 31 december 2013.

All invoices were settled by the end of March.

OUTSTANDING COSTS

Coordination costs	2,847
Marketing	225
IT incl. website	90
SBMK introduction day	109
Travel	29
Bank costs	22
Other accrued expenses	34
	<hr/>
	3,356

Notes to the Statement of Income and Expenditure

SBMK DAY 3,843

Expenditure on the SBMK Day significantly higher than in 2012. this is because the SBMK day was combined in 2012 with the closure of the BMCN project. Part of the cost of 2012 are therefore accounted for on that project.

SBMK INTRODUCTION DAY 1,318

The SBMK introduction day is a new activity in 2013, it is prepared by a conservator (paid) and conducted for the first time in november.

This day is free for the employees of the institutions that pay an annually contribution to the SBMK, other participants pay.

(The rate for the pilot in November was less than half the official rate applicable from 2014).

ADMINISTRATION 4,307

The administrative costs are higher than 2012, this is because in 2012 a portion of the administrative costs are accounted for under the BMCN project.

COSTS WORKSHOPS SYNTHETIC MATERIALS 4,638

A large part of the costs was covered by contributions from participants. On balance the foundation contributed approximately 2,028 euro to the Workshops Synthetic Materials.



Colophon

Stichting Behoud Moderne Kunst

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TEXT

Paulien 't Hoen

ENGLISH TRANSLATION

Kathleen McMillan

DESIGN

Ariëne Boelens office

image justification



cover: *Airborn Snotty Vase*, 2001, Marcel Wanders; case study Anna Lagana, workshops Synthetic Materials, february 2013



page 2: *M'n oma als Louise B.*, 1992, Paul de Reus; workshops Synthetic Materials, september 2013



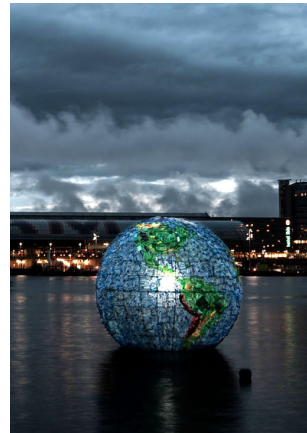
page 4: Workshop Artist Interview with Leo Vroegindeweij; SBMK day, october 2013



page 7: Video still: *Beademen van de beeldbuis*, 1971, Marinus Boezem; case study Platform for Conservation Issues (formerly Study Group Balance)



page 8: Lecture *Collecting the performative*, Vivian van Saaze; SBMK day, october 2013



page 12: *De wereld van zwerfvuil*, 2012, Peter Smith, photo Jos van Zetten; Workshops Synthetic Materials, september 2013



page 19: *Waxing Arcs*, 1980, Richard Serra; case study Platform for Conservation Issues (former Study Group Balance)



page 28: Workshop E-depot; SBMK-dag, oktober 2013

SBMK