

SBMK
TEN
YEARS



Colophon

Foundation for the Conservation of Contemporary Art

paulien 't Hoen

info@sbmk.nl

www.sbmk.nl

Design: Nectar, 's-Hertogenbosch

Printing: Veenman Drukkers, Rotterdam

Stichting **Behoud Moderne Kunst**

Foundation **for the Conservation of Contemporary Art**

Content

Foreword

Foundation for the Conservation of
Contemporary Art: Why?

Foundation's Structure and Participants

Projects and Activities 1995-2005

Prospective Projects and Activities

Brief Financial Survey

SBMK: TEN YEARS

Foreword	6
Foundation for the Conservation of Contemporary Art: Why?	10
Foundation's Structure and Participants	14
Projects and Activities 1995-2005	20
Prospective Projects and Activities	30
Brief Financial Survey	34

Content

Foreword

Foundation for the Conservation of
Contemporary Art: Why?

Foundation's Structure and Participants

Projects and Activities 1995-2005

Prospective Projects and Activities

Brief Financial Survey

SBMK: Ten Years

The tenth anniversary of the Foundation for the Conservation of Contemporary Art calls for a survey of its activities. Since 1995 the foundation, mainly known by the Dutch abbreviation SBMK, has been occupied with projects related to the maintenance and preservation of contemporary visual art. This takes place in collaborations with managers, curators and conservators of collections. Here field-related questions on a range of problems, technical as well as ethical, are raised for discussion. How, for instance, should one deal with perishable materials or with a complex installation? What roles can the artist and the museum play in dealing with such problems? The SBMK initiates projects, helps to make their realization possible and sees to the distribution of information among colleagues in the profession.

History

In 1990 the Dutch government launched a 'rescue operation' known as the *Deltaplan* in order to catch up on lagging development related to the preservation and maintenance of cultural heritage. Museums were given the task of ascertaining inadequacies and establishing priorities. Introducing objective standards in order to determine the condition of modern and contemporary artworks proved, however, to be difficult. Curators and conservators made inquiries among colleagues, within the country and abroad, and discovered that little research had been done on modern materials, methods of treatment and decision-making about this. There arose discussions on authenticity, the relationship between meaning and the use of material, the importance of the artist's opinion and conservation ethics. A considerable number of Dutch museums were involved in these discussions, and this gave rise to an informal network. The Foundation for the Conservation of Contemporary Art was set up in 1995 as a means of formalizing the informal consultations, stimulating collaboration and allowing it to develop further within an official framework.

Projects

The foundation's first activity was the organization of a large international research project in collaboration with The Netherlands Institute for Cultural Heritage (Dutch abbreviation: ICN). The results of this were presented during an exhibition, held at Museum Boijmans Van Beuningen, and symposium titled *Modern Art: Who Cares?*.

A publication of the same title came later. This book has become, internationally, a standard reference work which continues to be in demand. Since that time the SBMK has been working with a range of partners on various large-scale, long-term projects, which will be discussed in this ten-year report of the SBMK.

All of the projects have the same four points of departure. First of all, they have been initiated due to questions that came about in the profession. Secondly, they are aimed at generating, gathering, recording and sharing knowledge. Thirdly, they are based on qualitative research of an interdisciplinary nature. And finally, they focus on the development of 'best practices' that can benefit all those concerned with the art. The results of the projects are meant to be applicable and appropriate to general

experience. The areas of concern vary from problems related to the preservation of video art to the development of a method for conducting interviews with artists, and from conservation ethics to the preservation and presentation of installation art.

Organization

From 1995 to 1999 the SBMK consisted of a board and a number of study groups, which functioned on a project basis. In 1999 the broad-based Steering Committee was set up in order to advise the board and support the coordinator. The Steering Committee is comprised of conservators, curators and researchers from a range of institutions concerned with modern and contemporary art. Until 2004 the coordination of the activities, which were financed on a project basis by various funds, lay in the hands of the ICN, represented by Dionne Sillé. In 2003 a decision was made to obtain structural financing for the SBMK from the museums of the *miniconvent* and the ICN's department of collections. The *miniconvent* consists of nine Dutch museums, each having a large collection of modern art. These include the Groninger Museum, the Bonnefanten-

museum, the Stedelijk Museum Amsterdam, the Kröller-Müller Museum, Museum Boijmans Van Beuningen, Gemeentemuseum De Haag, De Pont Museum of Contemporary Art, the Van Abbemuseum and Centraal Museum. This financing made it possible to appoint an independent coordinator, whose office would be located in one of the involved museums. Paulien 't Hoen has held this position since September 2004. In 2005 the board of the SBMK changed for the first time in ten years: three members bid farewell, and three new enthusiastic candidates took their places. During that same year the organization of the SBMK expanded to include a feedback group, which enabled more colleagues to become directly involved in the foundation's activities. This gave rise to various study groups, focused on concrete issues related to the preservation of color photography, such as the possibility of setting up regional cold storage units throughout the Netherlands so that museums can store their photographic works in a proper manner.

The Future

At the national meeting of the SBMK, held in October 2005,

the new course of the SBMK was made permanent. The status of all current projects was discussed, new projects were introduced and the feedback group was initiated. Conservators and curators discovered their common interest in the lecture on Schaulager. The afternoon program dealt with the research agenda that the participants would like to establish for the coming five years. The subjects arising from this were immediately dealt with in the new initiatives of the SBMK, such as the study group *Film, photography and new media* and the workshops on synthetic materials.

Nowhere else in the world do curators, conservators and other professionals involved in modern art at various institutions work together so closely and concertedly. Within a period of roughly ten years, the SBMK has attained a unique position in the Dutch as well as the international museum field.

Evert van Straaten, Director, Kröller-Müller Museum
Chairman, Board of Trustees, Foundation for the Conservation of Contemporary Art

Content

Foreword

Foundation for the Conservation of
Contemporary Art: Why?

Foundation's Structure and Participants

Projects and Activities 1995-2005

Prospective Projects and Activities

Brief Financial Survey

The need for information

Museums must make choices and set priorities in the presentation of artworks, as well as in their preservation, conservation, registration and documentation. A great deal of information is needed for this. That information is sometimes difficult to obtain, particularly when the artist is no longer living. Partly owing to the huge diversity of possible materials and ways of working, no museum can possibly carry out such research on its own. The emphasis of the museum's activities ultimately lies with the exhibition program and public activities. The SBMK was created in order to draw vital attention to maintenance and conservation and to develop methods for coping with such problems.

Objectives of the SBMK

The SBMK consists of a collaboration among Dutch museums and related institutions which have collections of modern and contemporary art, represented by curators, researchers and conservators. The SBMK plays an active role, both nationally and internationally, with respect to the maintenance, preservation, documentation, presentation and conservation of modern and contemporary art. The foundation aims to:

- promote theory development, discussion and research in order to broaden the expertise of (Dutch) professionals;
- initiate and organize research projects, theme-related events and symposiums;
- become closely involved in maintaining an international network of knowledge and information for the exchange of expertise on the preservation of modern art in the broadest possible sense.



Collaboration

In 1995 a number of Dutch museums, each having a large collection of modern art, became involved with the SBMK on a project basis. Since 2004 the collaboration has been formalized further by the *miniconvent* museums. These include the Groninger Museum, the Bonnefantenmuseum, the Stedelijk Museum Amsterdam, the Kröller-Müller Museum, Museum Boijmans Van Beuningen, Gemeentemuseum Den Haag, De Pont Museum of Contemporary Art, the Van Abbemuseum and Centraal Museum. The tenth party is The Netherlands Institute for Cultural Heritage (Dutch abbreviation: ICN).

Together they pay for the foundation's overhead costs and thereby demonstrate that they:

- consider the preservation of their collections important;
- have concern for the problems related to this;
- see the need for (international) collaboration.

Due to the wide-ranging nature of the problems, a multidisciplinary (international) approach is essential. Since its inception the SBMK has focused not only on collaboration between curators and conservators, but also on field-

related associations among scientists, artists, lawyers, philosophers, art historians and art theorists. The SBMK joins forces from museums as well as research institutes, universities and other centers of education. There is also collaboration with institutions specializing in the fields of video, film, sound and other new media.



Content

Foreword

Foundation for the Conservation of
Contemporary Art: Why?

Foundation's Structure and Participants

Projects and Activities 1995-2005

Prospective Projects and Activities

Brief Financial Survey

Overhead

The overhead costs of the SBMK are financed by the nine *miniconvent* museums and the ICN. In addition to this, the SBMK receives structural contributions from a number of smaller museums: Stedelijk Museum de Lakenhal, Leiden (financial); Museum de Fundatie, Heino (financial); Frans Hals Museum, Haarlem (steering committee); Museum voor Moderne Kunst Arnhem (board of trustees); Stedelijk Museum Schiedam (financial). For the projects, funds are raised. Other museums, businesses and private individuals also provide incidental contributions in the form of funds

and/or manpower for projects. The day-to-day management of the foundation is carried out by the coordinator; furthermore the foundation consists of a board, a steering committee and a feedback group.

Board of Trustees

1995

At its inception, the SBMK Board of Trustees consisted of the following individuals:

- Evert van Straaten, director of the Kröller-Müller Museum Otterlo (chairman)
- Koen Limperg, attorney with the firm De Brauw, Blackstone en Westbroek in The Hague (secretary)
- Dorothee Cannegieter, director of Rijksmuseum Twenthe (treasurer)
- Annetje Boersma, conservator, Rotterdam (board member)
- Alternating chairperson of the SBMK steering committee

2000

In 2000 the Board of Trustees was given reinforcement with Hugo Bongers, then administrative director of Museum



Boijmans Van Beuningen, Rotterdam.

2005

The first changes in the board took place in 2005. Currently the SBMK Board of Trustees includes the following individuals:

- Evert van Straaten, director of the Kröller-Müller Museum Otterlo (chairman)
- Hugo Bongers, now secretary of the Rotterdamse Raad voor Kunst en Cultuur (secretary)
- Marco Grob, business manager of the Museum voor Moderne Kunst Arnhem (treasurer)
- Lydia Beerkens, conservator of modern art, Wijchen (board member)
- Willemien Diekman, judge, court of Dordrecht (board member)
- Esther Lampe, curator of the collection, De Pont Museum of Contemporary Art, Tilburg, chairwoman of SBMK steering committee (board member)

Steering Committee

During the first years, the activities of the SBMK were

carried out on a project basis by a number of study groups. A coordinating steering committee was set up in 1999. The committee is comprised of conservators and curators from various Dutch museums.

As a group they develop ideas, initiate projects and see to their realization.

1999

When it was formed, the SBMK steering committee included:

- Christiane Berndes, curator of the collection, Van Abbemuseum
- Leontien Coelewij, head of museum affairs, Stedelijk Museum Amsterdam
- Hans Janssen, curator of modern art, Gemeentemuseum Den Haag
- Piet de Jonge curator of modern art, Museum Boijmans Van Beuningen
- Andrée van de Kerckhove, conservator, Kröller-Müller Museum
- Esther Lampe, curator of the collection, De Pont Museum of Contemporary Art





2001

In 2001 a decision was made to expand the steering committee to include a representative of the smaller museums, so that sufficient consideration would be given to the specific concerns of these museums. Liesbeth Abraham, conservator at the Frans Halsmuseum, assumed this responsibility. Since then a number of changes have taken place at times when members of the committee changed jobs.

2004

September 2004, the SBMK Steering Committee has consisted of the following individuals:

- Liesbeth Abraham, conservator, Frans Halsmuseum
- Jan van Adrichem, head of collections, Stedelijk Museum Amsterdam
- Christiane Berndes, curator of the collection, Van Abbemuseum
- Elbrig de Groot, curator of modern and contemporary art, Museum Boijmans Van Beuningen. In 2006 she will leave the museum, and Jaap Guldemon (who holds that same position) will take her place in the committee.

- Ysbrand Hummelen, senior researcher, The Netherlands Institute for Cultural Heritage
- Hans Janssen, curator of modern art, Gemeentemuseum Den Haag
- Esther Lampe, curator of the collection, De Pont Museum of Contemporary Art
- Sanneke Stigter, conservator of modern art, Kröller-Müller Museum

Coordinator

Since the start of the foundation, ICN staff members were responsible for the coordination of projects. Dionne Sillé was the motivating force from the beginning. Following her departure in 2002, she was replaced on a temporary basis by Jacqueline Hofte. When the *miniconvent* began to bear structural responsibility for the overhead costs, the foundation was able to appoint an independent coordinator. As of September 2004, the day-to-day management has been in the hands of Paulien 't Hoen. De Pont Museum of Contemporary Art in Tilburg has placed an office space at the disposal of the foundation.

Feedback Group

For practical reasons, the board and the steering committee could not become larger; this meant that interested colleagues were unable to have a permanent place in the foundation unless someone took leave of a position. For this reason the feedback group was set up in 2005. This group is intended for all those who have a professional interest in the maintenance and preservation of contemporary art. Participants may raise problems for discussion and introduce expertise in order to contribute to the improvement of collection maintenance and preservation, to the development of the SBMK program or to the execution or evaluation of projects. The feedback group includes, for instance, the study group *Balance*, which deals with the gains and losses, the advantages and disadvantages or preservation and conservation, and the study group *Film, photography and new media*.

Content

Foreword

Foundation for the Conservation of
Contemporary Art: Why?

Foundation's Structure and Participants

Projects and Activities 1995-2005

Prospective Projects and Activities

Brief Financial Survey

This chapter provides a survey of the activities undertaken by the Foundation for the Conservation of Contemporary Art over the past ten years in various collaborative relationships. The projects could be realized thanks to the involvement of (museum) institutions and the support of various funds. The Foundation wishes to thank the Bouwfonds Cultuurfonds, the European Union, Gasunie, ING Bank, the Dutch Ministry of Education, Culture and Science, the Mondriaan Foundation,

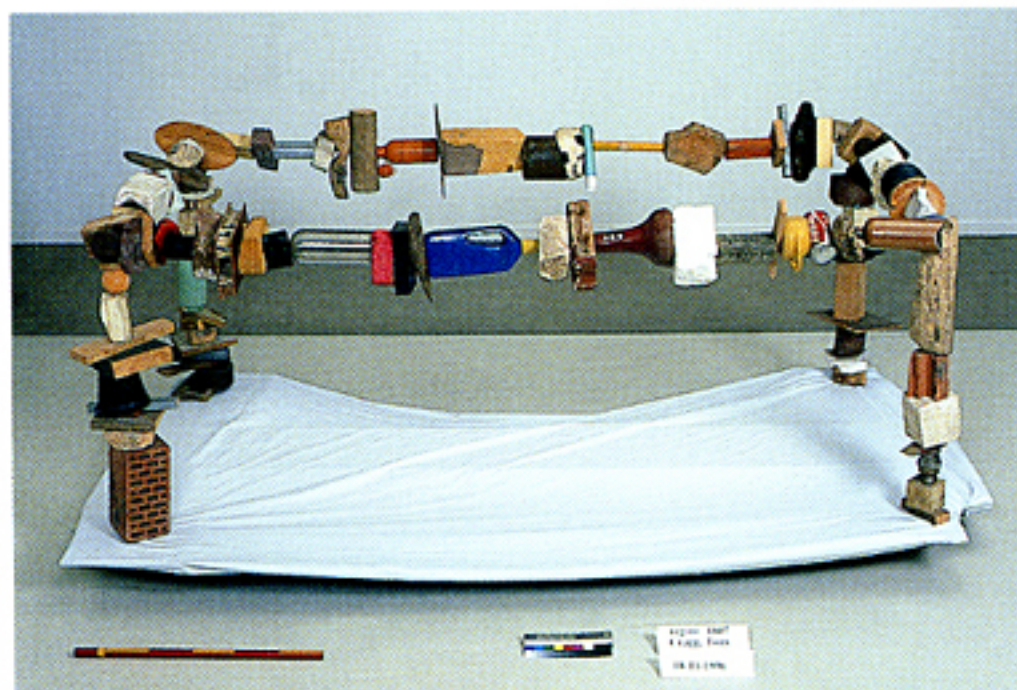
the Thuis Kopie Fonds and the VSB-fonds.

International Research Project *Preserving Modern Art* (1995-1997)

Thirteen partners worked jointly on ten case studies of artists such as Mario Merz and Tony Cragg. Two study groups, a theoretical group and a practical study group, dealt with the cases under the guidance of Dionne Sillé. Both groups consisted of curators, conservators and researchers. The goal was to develop models for the registration and preservation of contemporary art and to test these in practice. The point of departure involved the reassessment of existing, traditional philosophies and ethics on conservation and an evaluation of new developments and points of view.

The closing symposium *Modern Art: Who Cares?* drew 450 participants from all over the world.

Results of the study research and symposium were published in the much-discussed book *Modern Art: Who Cares?*, which eventually became an internationally recognized standard reference. The models developed, the decision-making model and the registration model are used in many museums and conservation training programs.



Project Preserving Video Art (1998-2003)

The project *Preserving Video Art* was prompted by the awareness of this medium's fragility and the immediate threat which faces work produced by the first generation of video artists.

Montevideo/Time-Based Arts carried out the project at the request of the SBMK, under the direction of Gaby Wijers. Methods for the preservation of video art were jointly developed, applied and evaluated. The results of the project include a model purchase contract, a registration model and the actual preservation of roughly 1700 analog video artworks. The project has given rise to a publication: *The Sustainability of Video Art: Preservation of Dutch Video Art Collections*. Though the publication is no longer in print, it can be downloaded: www.sbm.nl.

Project Interviews with Artists (1998-2005)

One of the ways in which to obtain as much authentic, content-related and technical information on modern and contemporary artworks is to interview the artists who produced them. At the initiative of the ICN, the pilot project *Interviews with Artists* (1998-2000) was carried out with the

support of the SBMK. The follow-up project *Interviews with Artists/Artists' Archives* (2001-2005) was a joint initiative.

The projects had a twofold aim:

- 1) to develop a method for gathering essential information in order to preserve and maintain artworks in Dutch museum collections;
- 2) to set up archives for this information.

Each artist's interview was provided with a study group of roughly seven professionals, who were adequately familiar with the work of the artist from various perspectives. These included conservators, curators, art historians, researchers and gallery owners.

The project organization consisted of four project assistants, employed on a part-time basis at the SBMK, and the SBMK coordinator. By now there are twenty artists working in the Netherlands who have been interviewed by a team comprised of a curator and a conservator.

These include: Marina Abramovic, Armando, Marinus Boezem, Eugene Brands, Sjoerd Buisman, Tom Classen, Adam Colton, Constant, Jan Dibbets, Ger van Elk, Madelon Hooykaas/Elsa Stansfield, Niek Kempes, Sonja Oudendijk, Henk Peeters, Lydia Schouten, Peter Struycken, Carel Visser,



Project Interviews with artists
Interview training



André Volten, Leo Vroegindeweij and Marijke van Warmerdam. The interviews were filmed so that images, atmospheres and other non-spoken information could be recorded. The preliminary studies and preparations have been documented extensively. The project will be evaluated, and the SBMK is investigating the possibility of compiling the gathered information in the form of a book for curators and conservators. The interviews and the archives can be studied on request.

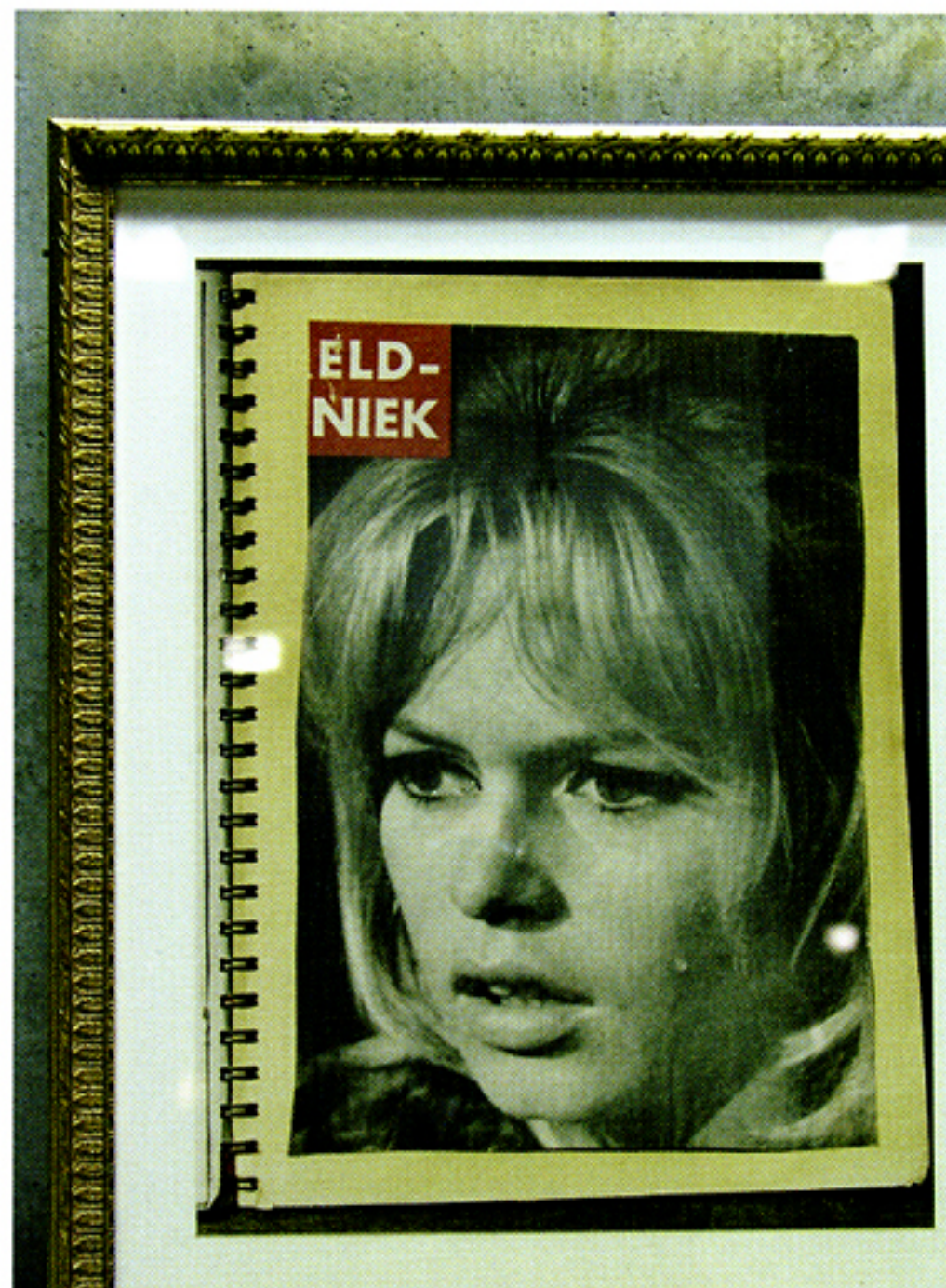
Participation in the International Network for the Conservation of Contemporary Art (INCCA) (1999)

The INCCA project involved the realization of an international network for knowledge and information geared to professionals in modern and contemporary art. The network can now be accessed via www.incca.org. At the start of the project, The Netherlands Institute for Cultural Heritage (ICN) and Tate London were responsible for the organization. In this the SBMK represents the Dutch partners, along with partners from other countries. They include: the Guggenheim Museum, New York; SMAK, Ghent; MUMOK, Vienna; Restaurierungszentrum, Düsseldorf; and the SBMK. Since the network was set up in

1999, it has grown from twenty-three to roughly one hundred members from fifty organizations in fourteen countries. The ICN now has a INCCA coordinator.

Project Archives of leading artists in Dutch collections (2002-2005)

The project *Artists' Archives* took place under the auspices of the CVN, the committee for the cultural treaty between Flanders and the Netherlands. Research was done, in a Flemish/Dutch collaboration, on the possibility of documenting artists' practices. The Flemish are studying those of the deceased artist Hugo Debaere, and in the Netherlands Daan van Golden has been chosen. The SBMK asked Hans Janssen, curator of modern art at the Gemeentemuseum Den Haag, to carry out the project. A committee, made up of two Steering-Committee members and three professors from the University of Amsterdam, provided guidance on the project. The aim of the project was to set up an archive and develop methods for accessing the compiled information. The results could serve as a model for institutions maintaining collections. On April 4, 2003 the CVN held, along with the SBMK and other organizations, a symposium on the status of the project.



Project Archives of leading artists in Dutch collections
Case study: Daan van Golden Brigitte Bardot (1967-1987)



Project Inside Installations: Preservation and Presentation of Installation Art (2004-2007)

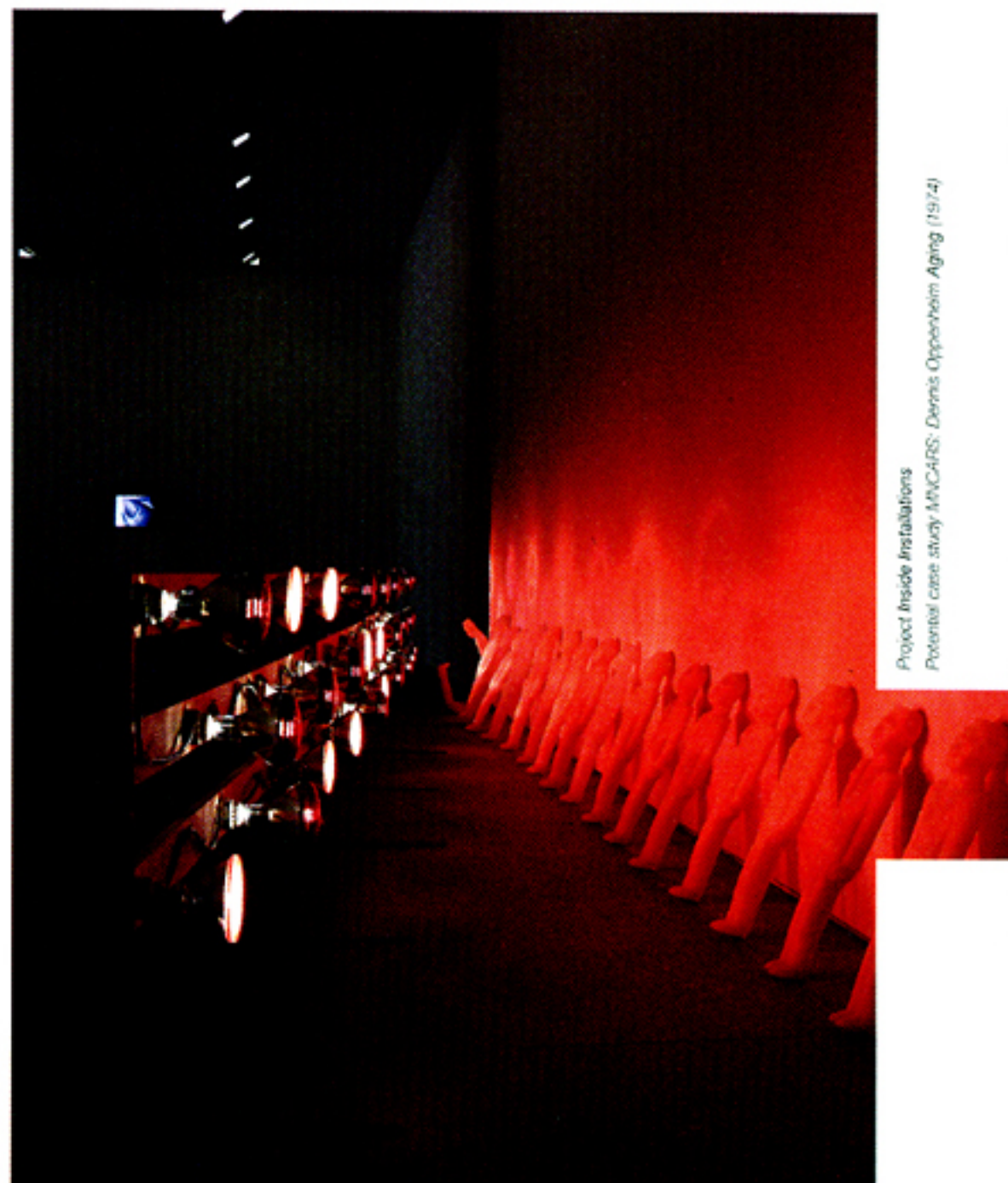
The European Commission for Education and Culture is funding the project *Inside Installations: Preservation and Presentation of Installation Art* (www.inside-installations.org). This deals with the registration and documentation of (multimedia) installations which require an entirely new approach due to their complexity. The objective is the development of a 'best practice', a method for all those concerned.

The ICN is the main organizer of the project, along with co-organizers from Germany, England, Belgium, Spain and the Netherlands. The project involves roughly forty case studies. Research focuses on five themes: preservation strategy, artists' participation, documentation and archiving, theory and semantics, exchange of knowledge. As the Dutch co-organizer, the SBMK joins the forces of five Dutch institutions, each of which is responsible for a case study from its own collection. These include: the Bonnefonten-museum, Maastricht; the Kröller-Müller Museum, Otterlo; the Van Abbemuseum, Eindhoven; Museum Boijmans Van Beuningen, Rotterdam; The Netherlands Institute for Cultural Heritage (ICN) in

collaboration with Montevideo / Time-Based Arts.

Project Preservation and Conservation of Artists' Films (2005)

Artists' films constitute a separate category in the collections of museums for modern and contemporary art. They require a special approach in terms of preservation and conservation. An artist's film is not only a museum object; it is entitled to specific rights where ownership, reproduction and viewing are concerned. What are the similarities and differences in relation to feature films, documentaries and other film material? How should the curator/conservator deal with the specific requirements, possibilities and problems surrounding artists' films? As a starting point for this project, the SBMK held a session on this subject in the auditorium of Museum Boijmans Van Beuningen. The main focus comprised examples and questions from the field, and the views of experts. In addition to this, a discussion was led by Peter Delpeut, filmmaker and member of the committee on film preservation for the Raad voor Cultuur (national advisory council for culture). Three speakers started the discussion by showing examples of their own work and explaining the views that they had



Project Inside Installations
Potential case study MNCARS: Dennis Oppenheim Aging (1974)



developed. The speakers were: Elbrig de Groot (curator of modern and contemporary art, Museum Boijmans Van Beuningen), Mark-Paul Meyer (chief curator of the Film Museum) and Bart Rutten (head of the presentations department at the Nederlands Instituut voor Mediakunst, Montevideo/TBA). The afternoon proved to be the start of a further investigation into a specific, common problem: the development of a general contract between museums and film preserving/conserving institutions that would benefit both parties (see program for 2006).

Republication of the book *Modern Art: Who Cares?*

The book *Modern Art: Who Cares?* was sold out too quickly. Museum professionals (still in training) had to make due with copies of the original. Due to the considerable international demand for it, the SBMK and the ICN decided on a second printing of the book. This was done by Archetype Publishers, London, in September 2005.

National SBMK Days

Since 2003, the SBMK has been organizing an annual open meeting for all colleagues in the field who are interested in the

maintenance and preservation of contemporary art. This is a network meeting for curators as well as conservators and colleagues from related professions. During these days, current projects are discussed and new projects are introduced.

At the 2005 national meeting, the independent position and corresponding renewed approach of the SBMK was underscored with a different type of program. Now included was a lecture on Schaulager by its director Theodora Fischer. As a public depot Schaulager represents a new phenomenon in the museum world that is of interest to all members of the SBMK audience. The afternoon program dealt with the research agenda of each field represented, which the participants would like to establish for the coming five years. The subjects that arose from these discussions had immediate influence on new SBMK initiatives such as the study group *Film, photography and new media* and the workshops on synthetic materials (see program for 2006). The next national meeting will be held in the spring of 2007.



Project Inside Installations

Content

Foreword

Foundation for the Conservation of
Contemporary Art: Why?

Foundation's Structure and Participants

Projects and Activities 1995-2005

Prospective Projects and Activities

Brief Financial Survey

at the Bonnefantenmuseum Maastricht. The program consisted of lectures by prominent individuals from within the Netherlands and abroad, a panel discussion and workshops.

Workshops Synthetic Materials (March-June)

On the basis of case studies provided by various museums, the SBMK and ICN will organized three days of workshops on synthetic materials. The first day, held at the Rijksmuseum Twente, concerned the material PUR. This will include both hard foam and flexible foam (PURester and PURether) as well as polyurethane rubber (PURrubber). Thea van Oosten, senior researcher for ICN, dealt with the theoretical segment together with Rien van Weelen, marketing manager for Caligen Europe, and Aleth Lorne, conservator.

During the afternoon, participants set to work with practical examples, research and the defining of solutions. Four artworks were physically present as case studies; other cases were presented on the basis of photographic material. During the two subsequent days of workshops in June, the glassfiber-reinforced polyesters (GRP) were the

The following activities are definite for the 2006 program:

Seminar Theory and Semantics of Installation Art (May)

In connection with the international project Inside Installations, the SBMK and ICN will be holding the seminar *Theory and Semantics of Installation Art* on May 11 and 12

focus. The first day was held at the ICN in Amsterdam, the theoretical segment being discussed by Thea van Oosten and two guest speakers from DSM Resins and Polyproducts. This was followed by a practical segment to be held in a laboratory, where the participants themselves were able to work with glassfiber-reinforced polyester. The second day - at Museum De Paviljoens in Almere - was be centered entirely around case studies and included presentations by three German conservators. Solutions were raised for discussion. The process by which artworks are made and the treatment of damaged objects were explained by way of PowerPoint presentations and film material.

Study group 'Balance'

Decisions taken in preservation and conservation matters do not always have positive effects. There is always some weighing of the gain yielded with a certain effect in comparison to the loss of other significant aspects of the artwork. The negative consequences receive little or no attention. These, too, should be recorded: the choice made is, after all, always a reflection of a given time, and the

importance ascribed to certain connotative aspects at a given time can change with developing insights in the future.

The permanent core of this study group currently includes Lydia Beerkens (conservator of modern art), Jaap Guldemon (curator at Museum Boijmans Van Beuningen), Paulien 't Hoen (SBMK coordinator), Piet de Jonge (head of museum affairs at the Museum voor Moderne Kunst Arnhem), Vivian van Saaze (doctoral student at the University of Maastricht/ICN), Sanneke Stigter (conservator of modern art at the Kröller-Müller Museum), Mark-Paul Meijer (curator at the Film Museum) and Rik van Wegen (art historian).

The study group has started on the following case studies: *Sculpture Flottante Otterlo* (1961/62) by Marta Pan, *Jardin d'email* (1971/72) by Jean Dubuffet and *Bicycles* (1961) by Shinkichi Tajiri. Interested colleagues are welcome to contribute to the discussion on this subject or to present other cases for consideration by this group.

Study group on Film, Photography and New Media

This group concerns itself with the maintenance and preser-

vation problems specific to film, photography and new media. Subgroups are currently working on two subjects.

- A memo on the possibility of creating a national cold storage area or regional cold storage areas in the Netherlands, so that museums can jointly store their photographic works.
- The development of a general contract between museums and film-preserving/conserving institutions, which would benefit both parties.

The study group includes: Saskia Asser (curator at Huis Marseille), Elbrig de Groot (curator of modern art at Museum Boijmans Van Beuningen), Paulien 't Hoen (SBMK coordinator), Mark-Paul Meyer (curator at the Film Museum), Vivian van Saaze (doctoral student at the University of Maastricht/ICN), Sanneke Stigter (conservator of modern art at the Kröller-Müller Museum), Clara von Waldhausen (conservator of photography), Gaby Wijers (Montevideo/TBA).

Launching the SBMK Website

See www.sbmkn.nl

Conclusion of the project *Interviews with Artists/Artists' Archives*

Final report and explanation for involved parties and grant providers.

Conclusion of the project *Archives of leading artists in Dutch collections (artist's archive on Daan van Golden)*

Final report and explanation for involved parties and grant providers.

Prospective projects and activities

The following activities are already scheduled to take place after 2006:

National SBMK Day (2007)

Follow-up workshops on synthetic materials (2007)

Publication and symposium *Interviews with Artists/Artists' Archives* in collaboration with ICN (2009)

Publication and symposium based on the results of the research project *Inside Installations: Preservation and Presentation of Installation Art* in collaboration with ICN (2009).

FINANCIAL RESULTS OF SBMK PROJECTS 1995-2005

	Total costs	Museum Contributions	Mondriaan Foundation	vsb fonds
Research Project Preserving Modern Art	138.190	48.342	89.848	
Publication Modern Art: Who Cares?	94.686		11.345	11.345
Project Preserving Video Art	232.640	70.203	79.412	45.378
International Network for the Conservation of Contemporary Art	8.481			
Project Interviews with Artists / Artists' Archives	67.413	34.034		
Archives of leading artists in Dutch collections	89.848			
Inside Installations	9.963			
Preservation and Conservation of Artists' Films	873			
Total	642.094	152.579	180.605	56.723

1) These projects will continue after 2005. For overhead costs and expenses not related to projects, the SBMK has 45,000 euro at its disposal due to museum contributions.

icn	31.030						
thuiscope fonds	15.202						
raphael prog	10.500						
OC & W	6.353						
overige participaties	6.353						
verkoop publicatie	34.613						
totaal inkomsten	138.190						
saldo	-						
	-						
	22.445-						
	2.019						
	16.621 1)						
	10.152 1)						
	66.682 1)						
	873- 1)						
	72.156						

icon	thuiscope fonds	raphael prog	Ministry of OC & W	other participants	Publication sales	total income	Balance
						138.190	-
31.030				6.353	34.613	94.686	-
	15.202					210.195	22.445-
		10.500				10.500	2.019
50.000						84.034	16.621 1)
			100.000			100.000	10.152 1)
76.645						76.645	66.682 1)
						-	873- 1)
157.675	15.202	15.202	100.000	6.353	34.613	714.250	72.156

1) Deze projecten kopen door na 2005. Voor overnamekosten en niet-projectgebonden uitgaven beschikt de SBMK over 45.000 euro per jaar vanuit bijdragen van musea.

RESULTATENOVERZICHT PROJECTEN SBMK 1995-2005	totaal uitgaven	bijdrage museum	mondiaan stichting	vsb fonds
Project onderzoek moderne kunst	138.190	48.342	89.848	
Publicatie Modern Art: Who Cares?	94.686		11.345	11.345
Project conservering videokunst	232.640	70.203	79.412	45.378
International Network for the Conservation of Contemporary Art	8.481			
Kunstenaars interviews Kunstenaars archieven	67.413	34.034		
Archief van Golden	89.848			
Inside Installations	9.963			
Beheer en behoud kunstenaarsfilms	873			
Totaal	642.094	152.579	180.605	56.723