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***Annual Report 2004***

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## ***Introduction***

### ***Boekman Foundation 1963-2003: forty years of advancing cultural capital***

On 10 March 2004 we celebrated the fortieth anniversary of the Boekman Foundation's launch. To mark the occasion we organised a meeting at the Royal Netherlands Academy for Arts and Sciences in Amsterdam. The subject was the mutually inspiring relationship between the arts and sciences. Back in the 1960s it was the arts and sciences that came together to bring the Boekman Foundation to fruition. But in those days the relationship was very much an instrumental one. Dutch artists and art lovers were looking for irrefutable evidence to raise broad political support for cultural policy, based on systematic study and analysis. The Prince Bernhard Fund, and later the government, saw something in their arguments. A scientific approach to artistic and cultural life would, after all, facilitate the dialogue between the arts and politics and thereby pave the way for government involvement in the arts and culture. If art itself was too fanciful and intangible a concept for policy makers, science might just be the best route to a solid arts policy.

And so it was that in December 1963 an institute was founded, named after Emanuel Boekman (1889-1940), Amsterdam's renowned alderman for the arts and education. Boekman was after all the first person to make the link between politics and the arts and adopt a scientific approach to the task. As well as being a fervent spokesman for the arts he was active in scientific circles. In 1939 his *Overheid en Kunst in Nederland* (*Government and the arts in the Netherlands*) was published, earning him the title of doctor of social science.

From its inception one of the Boekman Foundation's tasks was to foster the dialogue between culture and government. This was fundamental to the newly founded institute and forty years on the entire organisation still faces the same challenge. It collects opinions and insights relating to artistic and cultural life and government. In its publications it actively disseminates this collection, along with a well informed, well argued and, where necessary, critical slant. It is this permanent formulation of new views and visions that is the Boekman Foundation's key contribution to recording the developments in public opinion making in the field of arts and cultural policy.

The Boekman Foundation represents cultural capital in the most literal sense – a capital that can be used to legitimate, question or simply make the arts and cultural policy a subject of discussion. Many have found the way to that capital over the past years and have succeeded in enriching themselves and others in the process. In the years to come many others will follow in their footsteps. Our job is to keep making the search as fruitful as possible.

Cas Smithuijsen  
Director

## ***Activities***

### ***Participation in the ECA conference in Vilnius***

From 23-25 April some fifty art students, academics and policy makers came together in Vilnius, Lithuania at the invitation of the European Council of Artists (ECA), a European network of artists' organisations. The conference was organised partly in preparation for the conference *A portrait of the artist in 2015* (see under 'activities' elsewhere in this annual report). Simona Siksnyte and Karolina Jakaite from Lithuania's music school and Vilnius art academy respectively had prepared a programme with enough space to exchange views and pay visits to various arts training programmes and galleries. The Dutch delegation consisted of representatives of the Association of Universities of Professional Education, the Federation of Artists Associations and the Boekman Foundation. Cas Smithuijsen and trainee Janneke Weijermars represented the latter.

### ***European portal for cultural cooperation***

During a conference organised by the European Cultural Foundation, *Sharing Cultures* (Rotterdam, 11-13 July), an initiative was launched to develop a European portal for information and policy support in relation to international cultural exchange and cooperation. The project became known as 'The Lab'. The Boekman Foundation is a 'stakeholder' in the Lab due to its extensive experience in the field of electronic data systems.

### ***Conference on the artistic professions***

On 8 and 9 October 2004 the Boekman Foundation organised a European conference with the Federation of Artists Associations and the Association of Universities of Professional Education, entitled *A portrait of the artist in 2015: artistic careers and higher arts education in Europe*, on the subject of the future of the artistic professions. At the opening reception at the English Church in Amsterdam's Begijnhof, Kathinka Dittrich, chair of the European Cultural Foundation, made a plea for the preservation of cultural diversity in Europe and for a cultural offensive on economic standardisation. In a series of smaller workshops held earlier that day participants examined the meaning of art in the new Europe. The second day was dedicated to the discussion of the future scenarios collected in *A portrait of the artist in 2015*, published by the Boekman Foundation for this conference (see under 'publications' elsewhere in this annual report). Various authors took the opportunity to elaborate on their statements in the book. Some of the subjects discussed included the concept of the romantic artist; multiple job holding; the fading distinction between amateur and professional artist; the need for an artistic offensive against restrictions on artistic and intellectual freedom by the media industry; and life long learning.

### ***Round Table on youth culture by Circle network***

On 17 and 18 December 2004, Circle (Cultural Information and Research Centres Liaison in Europe) and Interarts, the Catalan centre for cultural policies, held a round table meeting of experts entitled *Who's Culture is it? Trans-generational approaches to Culture*.

The meeting concentrated on new trends in the cultural sector that differ from those of traditional approaches to culture. For instance, billions of SMS, emails, chats and dozens of thousands of discussion groups on the Net indicate a new organisation of social groupings and cultural affiliations. In the age of 'individualism' a certain form of collective intelligence and culture is emerging. Such a culture engenders new identities, new approaches to diversity and also new forms of social cohesion. Citizenship is defined by cultural attributes and affiliation to 'choice groups' rather than to nation-states. A set of questions was sent to Circle members in over 35 countries in an attempt to collate expert opinions and statistics on the state of youth culture, in contrast to cultural practices of other generations. The survey results were made available to all participants in the form of a conference reader prior to the meeting in December. 2005 will see the publication of a book based on the contents of the conference, by the Circle partners in Warsaw.

### ***Circle secretariat***

On 19 December Circle held its annual general meeting. Cas Smithuijsen was unanimously elected an honorary member in recognition of his organisational and academic services to Circle since 1996. At the same meeting Diane Dodd announced that she would resign as coordinator of Circle to dedicate her time to international data systems for documentation and information in relation to cultural policy and related research on behalf of the Boekman Foundation. The Boekman Foundation will continue to play a role in the Circle website for some time. The Foundation also confirmed that it would help prepare the 2006 Circle conference. This will take place in Helsinki and will look at the relationship between culture and world trade, and the regulatory role of the WTO. Russian Circle partners will also contribute to the preparations for the conference, all the more since Russia will join the WTO in 2006.

### ***Compendium Cultural Policies in Europe***

At the end of the 1980s the Council of Europe began to commission a series of country profiles of arts and cultural policy. They published the reports until the end of the 1990s, featuring a variety of European countries. Gradually these reports were also published on the Internet, albeit in an abridged form. To date, 33 national reports have been made available. At the end of 2004 the Netherlands produced a completely revised text on Dutch cultural policy for the European data system. Cas Smithuijsen and Dr. Vladimir Bina of the Ministry of Education, Culture and Science prepared this text.

***EU Foreign Cultural Policy***

In the spring of 2004 Kathinka Dittrich (chair of the European Cultural Foundation and former director of various Goethe Institutes) and Ernst Schürman published an article in which they assess the prospects for a common international cultural policy for the European Union (see also: [www.kupoge.de](http://www.kupoge.de)). The issue is a very significant one for the European Cultural Foundation (ECF) and they asked the Boekman Foundation to take part in a research project on the subject. Partly in conjunction with Recap, with help from Dianne Dodd, and partly on behalf of the ECF, the Boekman Foundation has started a study of the literature on the cultural component in EU foreign policy. The Boekman Foundation has also called on the faculty of social and behavioural sciences of the Universiteit van Amsterdam to assist in the project. Prof. Dr. Gerd Junne of the political science department was eager to join in and found a young researcher who was willing to carry out the work: Melle Lyklema. The research began in January 2005.

## ***Library/Documentation***

### ***Collection and acquisitions***

At the end of 2004 the shelves of the Boekman Foundation's library, on the second floor of the building, held some 22,040 items, or 225 metres of documented books, reports, policy papers, dissertations, documentation folders and periodical articles. The total number of titles now stands at 46,746. The number of electronic documents almost doubled in the past year from 500 digital documents in 2003 to 910 in 2004. The digital collection now boasts 7,298 documents, which is 4,420 megabytes. The full text of these documents is directly available via the Boekman catalogue. The digital acquisitions are announced on the website of Recap ([www.recap-network.org](http://www.recap-network.org)) as an extra service for international users. This current service often provides access to the full text via the original URL of the document. The specialised thesaurus developed by the Boekman Foundation on the arts and cultural policy is now fully integrated into the catalogue. This thesaurus is also available in English and both the Dutch and English versions can be downloaded from our website.

### ***Users***

The number of visitors to the Boekman library grew in 2004 by some 500 to 2,624. Teachers, researchers, artists, managers, policy makers and students all make use of the collection. There were 453 new borrowers. Due to changes in the financial administration of the library the borrowers' records were given a clean sweep in 2004, removing all the 'sleeping' users. At the end of last year there were 1,238 active borrowers using the study facilities and lending library. External users borrowed 6,636 publications, a slight rise compared with the previous year. The Boekman Foundation's own staff also borrowed more publications than in the previous year, and in total some 7,311 publications were borrowed in 2004.

### ***Resources for cultural policies in Europe (Recap)***

Recap has launched many new shared resources on its new website, which this year adopted its own domain name [www.recap-network.org](http://www.recap-network.org). The resources specializing in cultural policy are available free of charge and include: monthly listings of digital acquisitions; statistical sources in Europe; a database of on-going (unpublished) cultural policy research on-line (Cpro); international cultural policy book reviews; links to specialist library catalogues on cultural policy; network news; thematic bibliographies; a hyperlink to a comprehensive cultural policy events calendar owned and updated by Culturelink with help from the Boekman Foundation; links to the Boekman Foundation's downloadable thesaurus on the arts and cultural policy in Dutch and English; links to the Circle network; the Boekman Foundation, Kultur-dokumentation (Austria) and Fondazione Fitzcarraldo (Italy).

Recap's co-ordinator Diane Dodd was invited to participate in a number of prominent international meetings, including a meeting of leading researchers from arts councils (organised by IFACCA, the International Federation of Arts Council and Cultural Agencies) in Montreal; the Circle round table meeting in Barcelona and the workshop *Cultural policy research in the countries of South East Europe: setbacks and prospects*, in Belgrade.



## ***Publications***

### ***Boekman periodical***

*Boekman* was published three times in the past year: the double issue *Art and Science* to mark the Boekman Foundation's 40 year anniversary; *Film.nl* and *The Museum of the Future*. The editorial board followed through on a number of changes to the journal: selecting one theme per issue; mixing journalistic styles within each issue (combining essays and reports with interviews and columns); as well as the use of more colour in the design. The *Boekman* journal manages to combine successfully the insights of researchers, policy makers and other specialists with the experiences of professionals from the arts sector and in so doing serves as a platform for a wide reading public.

By organising presentations around the publication of each number and thanks to positive reviews in the press, the periodical has found a niche for itself. The sales of individual issues have risen notably and there is a steady increase in the number of subscriptions.

### ***Gambling on Culture: State lotteries as a source of funding for culture, the arts and heritage***

This publication came out of a growing realisation that the search for additional funding to compensate for dwindling government budgets in various European countries, including the new EU member states, has led to a rise in the number of lotteries for the arts and cultural heritage. This book raises the issue of whether lottery contributions are additional forms of funding or whether they are replacing government support for the arts. Another issue raised is that of whether lotteries are serving the arts and cultural heritage or vice versa. Detailed country profiles are included of Canada, Germany, Estonia, Finland, Italy, the Netherlands, Norway, Slovakia, the United Kingdom, Sweden and Switzerland. *Gambling on Culture* is largely based on data presented at the Circle conference in 2002 with the same title, which followed a large-scale survey among Circle members.

### ***A portrait of the Artist in 2015: Artistic careers and higher arts education in Europe***

New media, tougher commercialism in the cultural field, increasing international mobility – just some of the challenges facing artists today. Artists' future prospects and notably their wishes, expectations and opportunities are extensively addressed in the anthology *A portrait of the artist in 2015: Artistic careers and higher education in Europe*.

The contributors to the anthology call for more direct interaction between the higher arts education institutions on the one hand, and the professional environment of the artist on the other. Higher arts education should anticipate the reality of multiple job holding and the demand for creative talent in the creative industries. They could do this by facilitating lifelong learning projects, for instance, preparing artists for, and coaching them in, their professional

careers. The anthology was published as an introduction to a conference with the same name launched by the European Council of Artists (ECA) (see under 'activities' elsewhere in this annual report) and organised by a coalition of the Dutch Federation of Artists Associations, the Association of Universities of Professional Education and the Boekman Foundation. (See also: [www.eca2004.nl](http://www.eca2004.nl))

***How to love Madonna, understand Shakespeare and create something new: Complexities in contemporary arts and cultural management***

Infrastructures for the arts that were created, especially in the West in the latter half of the twentieth century, have reversed the natural dynamics of creativity. This is the opinion of Corina Şuteu, President of the ECUMEST Association (Romania) and an expert on cultural management and European cultural policies. In an interview conducted by Mary Ann DeVlieg, Secretary General of the Informal European Theatre Meeting IETM (Brussels) Şuteu argues that institutions have taken over many creative processes, blocking the genuinely avant-garde and the spiritual development of the arts. Cultural managers require a better understanding of creative processes. It is their task to educate the public to understand what drives artists. This is an enlightening interview about the need for new models to: stimulate inter-disciplinary work; encourage international exchange; support the use of new technology; challenge artists' training; educate audiences and breed an ability in both artists and the public to criticize the arts.

## Appendices

### ***The Boekman Foundation Board***

On 31 December 2004 the board of the Boekman Foundation comprised the following members:

#### **Executive board**

Th. R. Bremer, *chair*

F. van Koetsveld, *treasurer, representing the Dutch Museum Society*

#### **Board**

J. van Bergen, representing the *Interprovincial Consultation on Welfare*

A. Brok, representing the *Association of Dutch Municipalities*

G. Dorleijn, representing the *Association of Collaborating Dutch Universities*

Ms G. Heevel, representing the *Arts Union, Netherlands Federation of Trade Unions*

B. Holvast, representing the *Federation of Artists Associations*

V. Stissi, representing the *National Coordinating Committee for the Protection of Monuments and Historic Buildings*

### ***Staff***

Roland Huguenin left his post in the Boekman library following two years' loyal service. Jacqueline Retel returned from a two year sabbatical to take up her old position in the library. Ingrid Janssen received a new annual contract at the end of 2004. On 8 December Joke Hermsen, editor-in-chief of *Boekman* went on sick leave. After much deliberation it was decided to temporarily hand over her responsibilities to Anita Twaalfhoven (*editor*) and Marielle Hendriks (*business director*). The latter gave birth to a healthy daughter, Rebecca in the summer of 2004. Barbara Titus took over her work during maternity leave.

On 31 December 2004 the number of staff totalled 12.6 full-time equivalent positions. They are as follows:

**Director:** C. Smithuijsen (*100 per cent*)

**Department heads:** Ms I. van Hamersveld, book production (*80 per cent*), Ms J. Hermsen, *Boekman* periodical (*60 per cent*), Ms. I. Janssen, projects (*75 per cent*), Ms S. Leefsma, library (*80 per cent*), Ms M. van Splunter, secretariat (*100 per cent*)

**Staff:** Ms T. Gubbels (*40 per cent*), Ms M. Hendriks (*80 per cent*), A. Nuchelmans (*85 per cent*), Ms A. Twaalfhoven (*60 per cent*)

**Librarians:** Ms J. Retel (*80 per cent*), Ms M. Nooijen (*80 per cent*), J. van der Leden (*80 per cent*), Ms M. Lindhout (*80 per cent*)

**System managers:** G. de Bruin (*80 per cent*), A. Nuchelmans (*acting*)

**Secretarial staff:** Ms E. Andrea (*60 per cent*), Ms M. Barnier-Spee (*40 per cent*)

***Financial status***

The financial year 2004 closed with a temporary deficit of € 23,000. Funding from the Ministry of Education, Culture and Science totalled € 966,187.

The Boekman Foundation received a grant of € 25,000 in 2004 from the VSB Fund to improve its ICT facilities. This was matched by a grant for the same project from a fund that wishes to remain anonymous. The majority of the publications were also financed with external funding. The VandenEndeFoundation and the Fund for Amateur Arts and Performing Arts awarded the Boekman Foundation a sum of € 11,000 to produce the *Podiumrechtwijzer* (legal guide for the performing arts sector). The Amsterdam Arts Fund contributed € 10,000 to the conference that led to the publication in 2004 of the book *Gepaste Afstand*. The BankGiro Lottery and the Sponsor Lottery contributed € 5,000 towards the publication *Gambling on Culture*, which also received financial support from the European Cultural Foundation, via Circle. *A Portrait of the Artist* was co-financed by the Ministry of Education, Culture and Science, the Fund for Amateur Arts and Performing Arts, the Training Fund for the Arts and Culture and the European Union. *How to love Madonna* was supported financially by the University of Amsterdam.