

**BO  
ZAR**



**ANNUAL  
REPORT  
2019**

# FOREWORD

In times of crisis, we long for a new start. The shocks that accompany the transitions the world is going through today bring uncertainty, fear, incomprehension and, in the worst case, violence. In every aspect, we are feverishly searching for a fresh start. The world must be reborn, or undergo a new 'renaissance'. But even that word, borrowed from art and cultural history, causes much consternation and is due a makeover. Can we still use it?

Think of the debate around 'the Golden Age' in Dutch museums. Vermeer, Rembrandt, Bredero, Hooft, Vondel, Spinoza: what's wrong with them? Well, the Holland of the seventeenth century wasn't golden for every citizen. It was a time of great poverty, and the slave trade. The Amsterdam Museum has hastily scrapped the term 'Golden Age'. The Rijksmuseum retains it in all its glory. Words harbour history. The meanings of words change along with society. It is the duty of cultural institutions to show the negative sides as well as the beauty and wealth. Sometimes, harmful meanings gain the upper hand. In those cases, it's best to find other words.

The Renaissance started in Italy in the first half of the fourteenth century, and a century later in our part of the world. However, the term itself was first coined in the nineteenth century by the Swiss art historian Jacob Burckhardt in *Die Kultur der Renaissance in Italien*. The word 'renaissance' brings to mind the likes of Da Vinci and Raphael, the Flemish Primitives and Franco-Flemish polyphonists, Erasmus and Pieter Bruegel. And, thanks to the retrospective in BOZAR, hopefully once more Bernard van Orley, a pivotal figure in the Brussels Renaissance. Van Orley and Bruegel were not quite contemporaries. Their interaction was mostly through Van Orley's tapestries. There's a significant difference. Bruegel shone a light on the world of the people: village squares and peasant weddings, rather than Van Orley's closed, elevated circles. He was right at home in the court of Mary of Hungary, Regent of the Low Countries, and later of her notorious brother, Charles V, Emperor of a realm on which the sun never set. His palace was situated on the Coudenberg, just next to the current site of the Centre for Fine Arts.

The root meaning of 'renaissance' sometimes gives the idea that it was a unilaterally European and Christian phenomenon. Yet Europe's Renaissance would never have happened without Muslim scholars such as Ibn Rushd (Averroes) who unlocked the knowledge of antiquity and elevated philosophy and science. And 'renaissances' happened globally. The Muslim world underwent a 'renaissance' (Al-Nahda) from 1850. 'The African renaissance' sprouted after the Second World War and led to decolonisation and the post-apartheid agenda. We are far from finished with the decolonisation of the spirits; nor is a cultural house like BOZAR ever finished with its transformation. Inclusion is a long-term process of change.

In 2019 the BOZAR programme 'European house for culture' opened the doors at Ravensteinstraat 23. Including Africa, with the annual Afropolitan festival and the *IncarNations. African Art as Philosophy* summer exhibition. Or Russia, with Russian Turn and *The Twelfth Time Zone. A Contemporary Art Report from Russia*. Musicians transported listeners to such places as Syria, Turkey, Iran, Algeria, Morocco, Senegal, Tanzania, Congo, Mali, Madagascar, Argentina and Cuba. These are invitations to take a trip in the centre of Brussels and to leave one's comfort zone. A successful journey changes the traveller. Hopefully, exciting new connections were made along the way. Perhaps new love was found, too?

## Out of your comfort zone





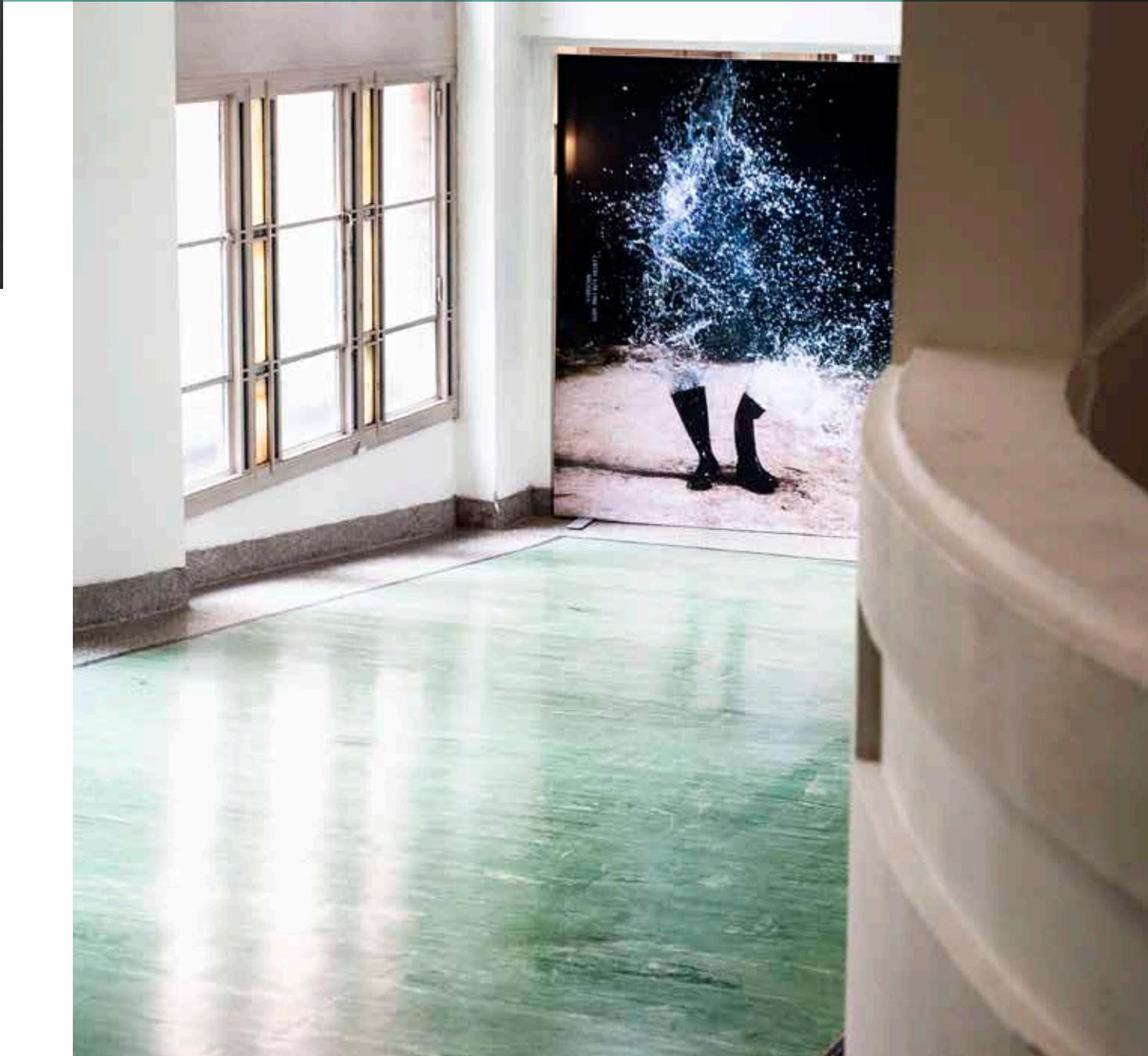
# MISSION



# BO ZAR

As Belgium's oldest and largest house of culture, the Centre for Fine Arts positions itself as a model for the European cultural institution of the 21st century. The overarching cultural project BOZAR combines the running of a dynamic concert and exhibition venue with a supportive multi-disciplinary role, reflection and research at the interfaces between art and society. At the heart of all BOZAR projects lies the interaction between a diverse audience, our cultural heritage and the imagination of artists. On the basis of this core artistic mission, BOZAR positions itself as an active mediator for socio-cultural change and social inclusion.

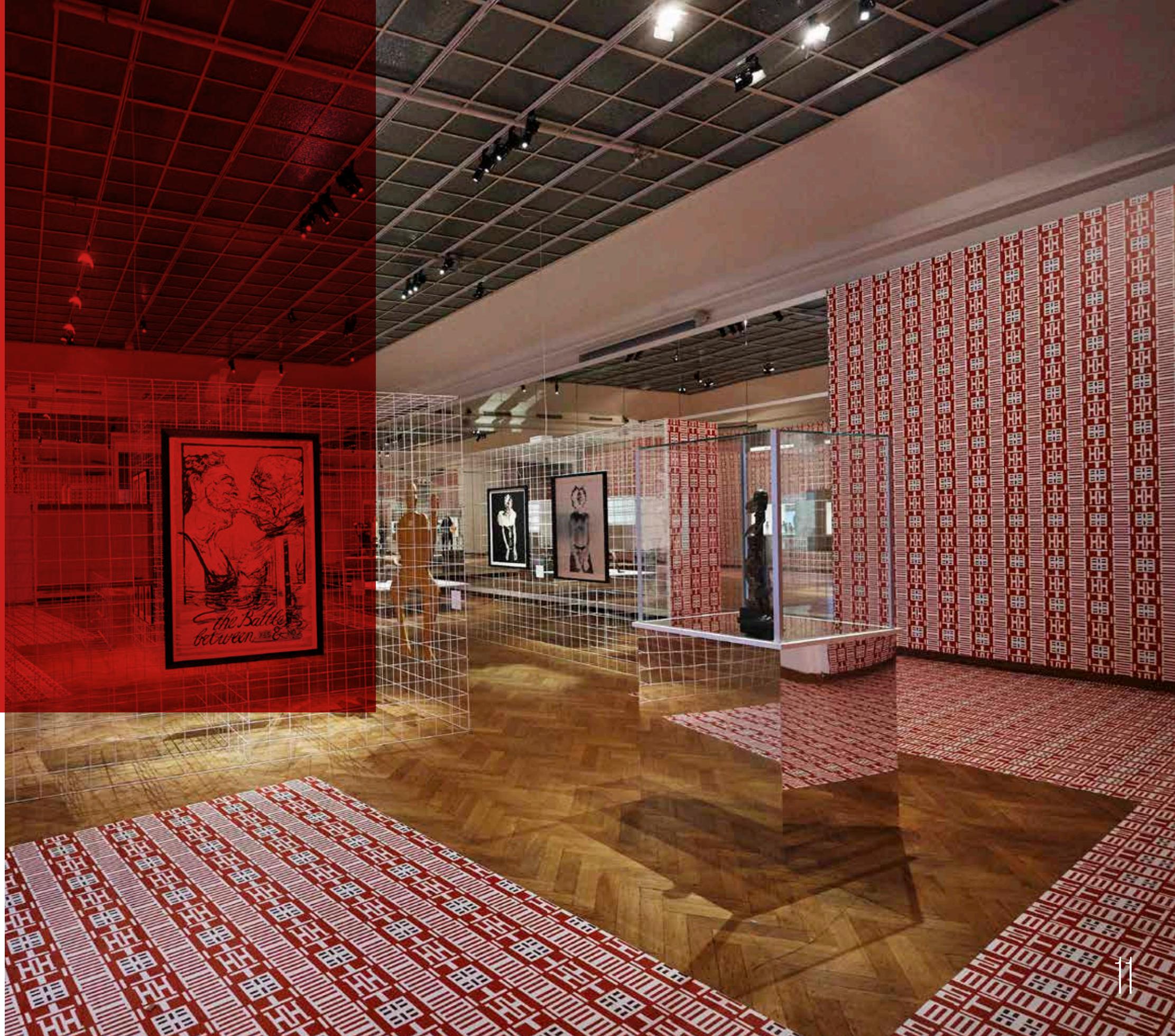




## Societal change

Recent events and trends confirm that our society is at a turning point. As an institution whose sole raison d'être is to serve its diverse audiences (from Brussels, Belgium and abroad), our activities are guided by a commitment to freedom of expression, social justice and responsible global citizenship. Brussels is the home of a community defined by super diversity, inequality and multiple identities, and so the Centre for Fine Arts (BOZAR), strives to make sure that all visitors feel welcome and to deepen and sustain relationships beyond punctual or perennial events that engage specific communities.

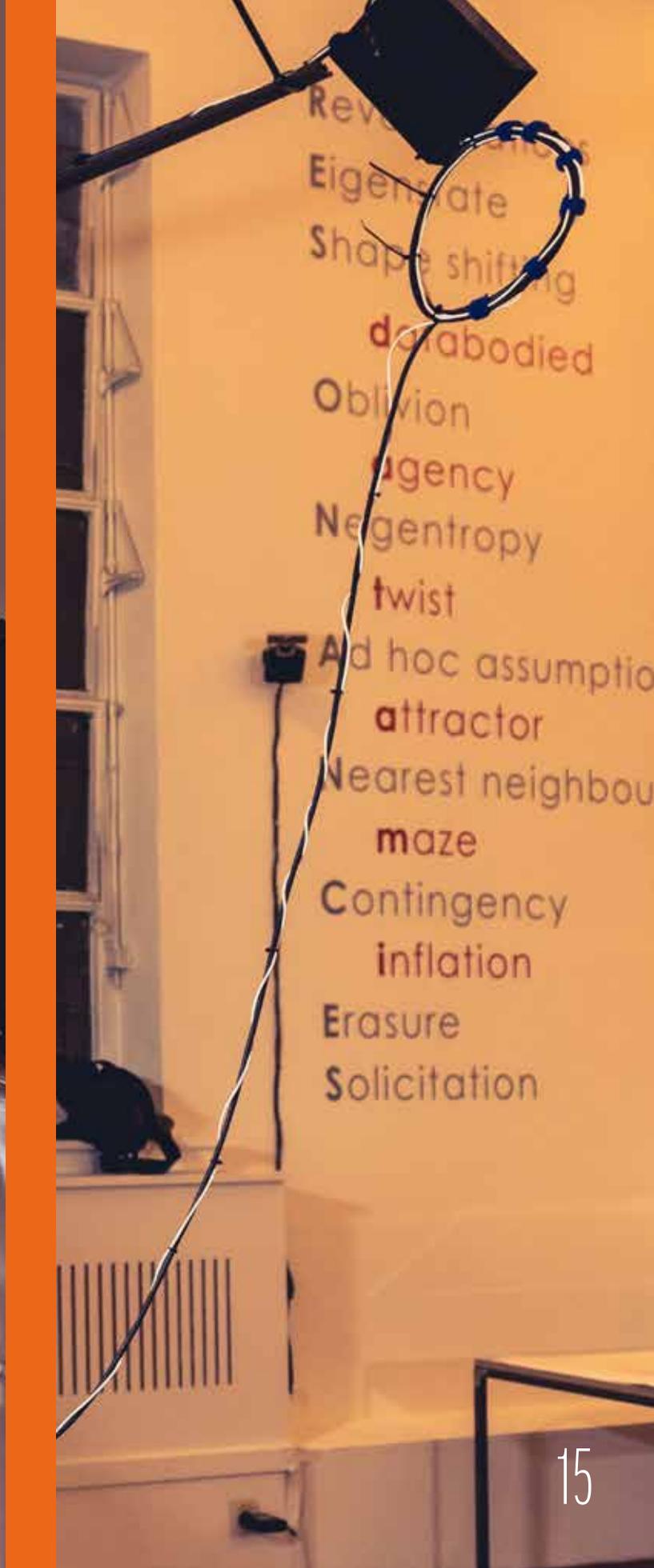
Our goal is to promote social cohesion and cultural participation through the implementation of a sustainable and holistic inclusion strategy with regards to our personnel, programming, audiences, partners and place. In doing so we can break the silos that have contributed to today's hyperpolarization, change how we work and with whom, and steer our institution towards increased solidarity vis à vis societal challenges at play. In order to do this we intend to undergo a process of reflection and change, balancing reality and our goals.

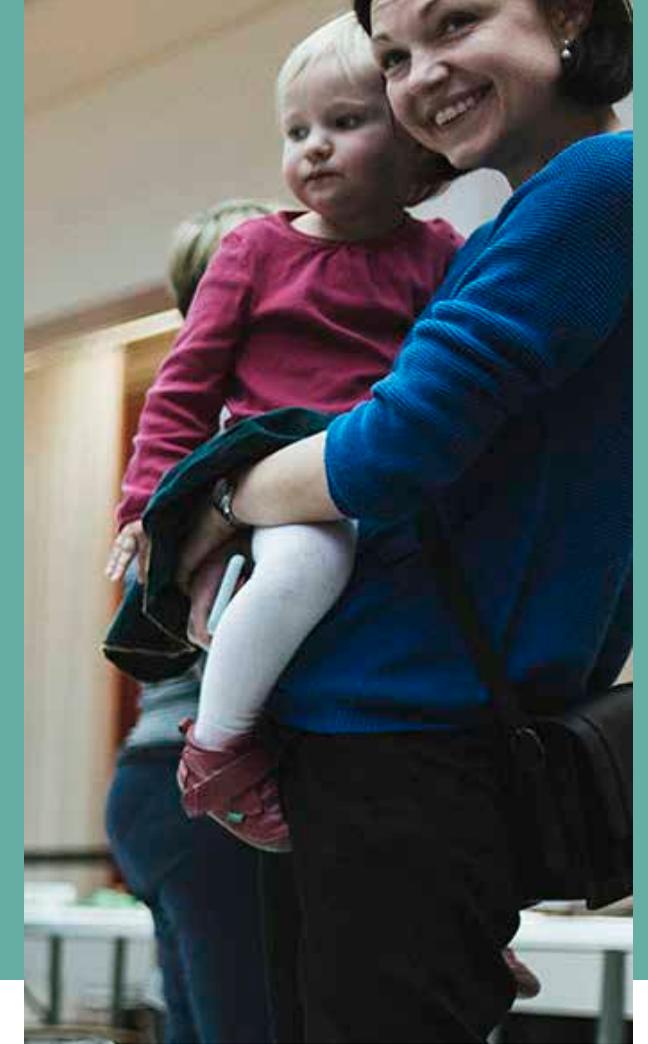




## Artists' Value

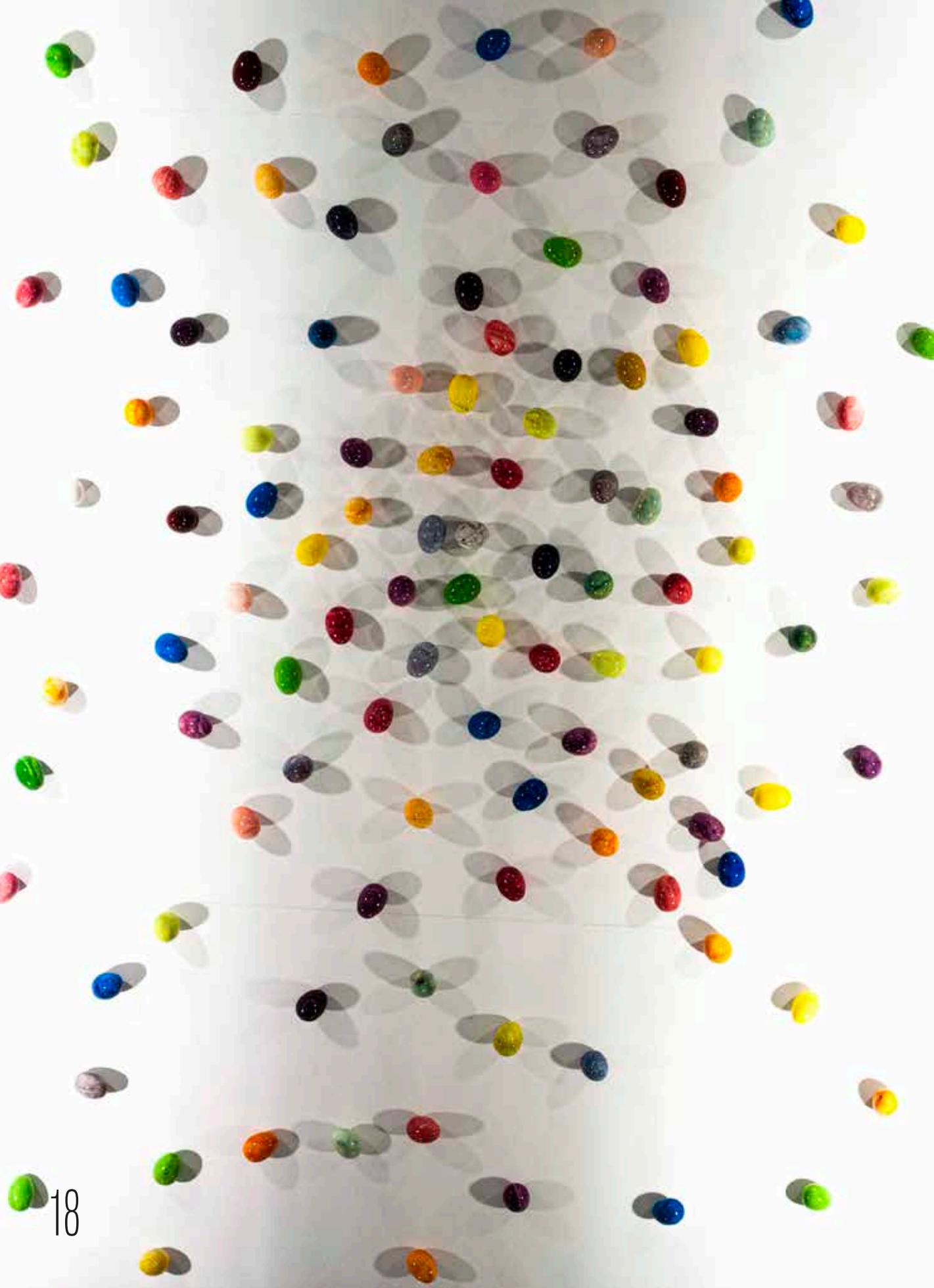
One such reflection concerns the way we engage and support artists and cultural workers, particularly young and 'emerging' artists. Too many artists, in Belgium and beyond, evolve in precarious financial conditions, hampered by unclear employment status and/or lack of access to infrastructures. BOZAR's responsibility within the arts ecosystem is therefore tremendous. Since 2002, we estimate that over 60,000 artists and cultural workers have been supported by BOZAR through its numerous activities. This number includes painters, musicians, writers, but also a myriad of art students, sound and light engineers, curators, architects, art handlers, guides, producers, directors, scientists, etc. In 2019, BOZAR further enlarged its scope of actions by also providing new types of opportunities to young artists, for instance, working in different settings, in residencies, in schools, in modern European buildings, or participating in artistic visits in Romania during the EU Presidency. Moreover, BOZAR each year attracts European funds through various European programmes targeting artist mobility, allowing us to engage individual artists and smaller organisations from Belgium and abroad.





## Global challenges

BOZAR also continues to reflect on the major shared issues confronting our global world. We started to address challenges such as migration, sustainable development and cultural diversity, and to attempt bridging gaps between the arts and other sectors, such as science, economics and technology. All above considerations have led BOZAR to formally define seven long-term commitments to shape the institution's future programmes and collaborations towards 2030: Diversity & Inclusion, Heritage & Creation, Science and Research, City & Citizens, European Cultural Heritage, Climate and Well-being.







**1.226.721**  
visitors in 2019

**27.500**  
BOZAR OPEN AIR

**173.802**  
CONCESSIONS

**101.050**  
AUDIENCE  
ENGAGEMENT

**188.622**  
EXTERNAL  
EVENTS

**102.728**  
LITERATURE  
- AGORA -  
THEATRE - LAB

**27.966**  
CINEMA

**163.318**  
MUSIC

**441.735**  
EXPO

# 2019 FIGURES



# HIGHLIGHTS 2019

## Nowruz - Celebrating the new year on the Silk Roads

24.03.2019

From Asia Minor to China, "Nowruz" is the most important celebration of the year. This festival, added to the UNESCO list of Intangible Cultural Heritage, celebrates the arrival of spring, with music, dance and song.

## John Zorn

23.03.2019

The master of the eclectic is not afraid to experiment and was keen to take on the challenge of exploring the unheard aspects of BOZAR's restored organ. A memorable evening in partnership with Klarafestival.

# MUSIC



## Cubalandz - Contemporary Cuban art : music, dance, visual arts

15.06.2019

The annual festival is dedicated to the best of contemporary Cuban culture, with concerts, dance shows, exhibitions, films, DJ sets, and family activities.

## Organ Night Fever

14.09.2019

The restored organ also entered into dialogue with, in turn, percussion, a choir, silent film, jazz and electronics. Organ Night Fever has grown to become a model of cross-disciplinarity, attracting a highly diverse and young audience.



## Nuits sonores

03-06.10.2019

A vibrant four-day event with Kanal-Centre Pompidou and other institutions in the Brussels canal zone, with the sold-out BOZAR Takeover at its heart. With DJ sets, industry talks, a kids' disco and science and innovation around club life.

## Nordic Festival

10-20.10.2019

This dynamic collaboration with the Nordic countries has grown into a truly broad, multidisciplinary festival with classical music, jazz, electronics, folk, film, design, the Northern Lights and a healthy portion of hygge.

## Sufi Night

26.10.2019

Ömer Tuğrul Inançer and the Istanbul Turkish Historical Music Ensemble were successful in creating an authentic devran ceremony at BOZAR. A unique, transcendental evening and the mesmerising end result of years of preparations and diplomacy.



## Pittsburgh Symphony Orchestra, Manfred Honeck + Igor Levit

07.11.2019

One of the greatest orchestras in the world, a legendary conductor and a pianist whose route to world fame took place, for a significant part, on our stage. The kind of musical moment that you will only experience in this country at BOZAR.





**Keith Haring**

06.12.2019-21.07.2020

30 years on from the death of the American artist, this retrospective placed Haring's work firmly in the context of his activism. His visual power and the relevance of his social messages seem to resonate more strongly than ever with the public. The exhibition was framed by Artist Talks by friends and contemporaries and performances relating to resistance and LGBTQ issues.



**Bernard van Orley. Brussels and the Renaissance**

19.02-26.05.2019

Paintings, drawings and vast tapestries returned home for one time only from the greatest museum collections in the world for this rediscovery of a Brussels renaissance master - resulting in triumphant reviews in the international press. A new video work by Anouk De Clercq provided a radical and critical update of Van Orley's iconography; the partnership with other institutions resulted in a Van Orley trail through the city.

**Brancusi**

02.10.2019-02.02.2020

The cross-sectional context of the iconic sculptor presented through the photography, music and dance of his era was reflected in the contemporary interpretations and interventions of artists such as A.T. De Keersmaeker in this highly successful collaboration with EUROPALIA ROMANIA.

**The 12th Time Zone. A Contemporary Art Report from Russia**

28.06 - 08.09.2019

This exhibition transported audiences to the country's fictitious 12th time zone; that of Russia's thriving contemporary art scene. Born out of a 9289 kilometres long art expedition (in the framework of the NEMOSKVA - More than Moscow project) along the Trans-Siberian railway crossing 11 time zones and stopping in lesser-known cities. The exhibition, co-organized with Russia's National Center of Contemporary Art, showed both internationally renowned and emerging artists from these cities.



# CINEMA

16-20.01.2019

## Bridges - East of West film days

Successful second edition of the festival that illuminates the various facets of film production on the peripheries of Eastern Europe between Soviet heritage and contemporary artistic emancipation. The festival included a professional event that brought directors and Belgian producers together.



26-28.09.2019

## UFA Film Nights

For three evenings running, an opportunity to discover (or rediscover) a restored masterpiece of silent cinema with brand new live musical accompaniment. With classic, urban and family themed nights, this cross-discipline project reached a large and diverse audience.

11-15.12.2019

## Are You Series - 7th Edition

The seventh edition of the only Belgian festival dedicated to TV series and new audiovisual narratives was a success with over 2,200 visitors. The professional world also got involved for Serial Dating and Pitching Sessions. The sell-out, five-day Brussels Digital Week showed the best in VR in 2019 during the festival.

# THEATRE & DANCE

## Artist's Talk, Gianina Carunariu

21 - 22.02.2019

The work of Romanian theatre maker Gianina Carunariu offers an alternative view of today's Romania, while asking universal questions over the Western perspective on progress and success. In connection with the Romanian Chairmanship of the Council of Europe.

## Allegory of the Painted Woman, Alexis Blake

23.03.2019

This multidisciplinary performance examines subjectivity, gender and representation through a series of female poses from artworks from the Renaissance to early modernism, in dialogue with the works of Bernard van Orley. In partnership with Performatik (Kaaitheater).

## Swimming in Gravity, Steve Paxton

25.03.2019

Lucid and with a shot of humour, the legendary choreographer probed the boundaries of our consciousness with a lecture, an installation and the presentation of the French translation of his book *Gravity*, in which he reflects on a life under the influence of this physical force of nature.

# LITERATURE

## Retour en Flandre

17.02.2019

Project at the Foire du Livre 2019 in which Francophone Belgian authors visited Flanders (the fair's guest region) and recorded and recounted their experiences. This event saw a considerable amount of media interest.

## Meet the writer:

### Siri Hustvedt

02.10.2019

The famous American author of bestselling novels is also a celebrated writer of non-fiction, particularly of essays on mental health. She spoke frankly at BOZAR on art, our brains and her most recent book, *Memories of the Future*.

29.03.2019

## BREXIT: GOODBYE, HELLO

An eccentric, often recalcitrant evening of literature (Ali Smith, Jonathan Coe, Sulaiman Addonia) and music (Ian Bostridge, Nicolas Altstaedt) as a non-farewell gift to the UK. In partnership with the Klarafestival and Passa Porta festival.

# AGORA

## Alain Badiou on the true life

10.05.2019

In the run-up to the European elections, and in partnership with the Vrije Universiteit Brussel, the legendary French philosopher made a passionate case aimed at young people, calling for egalitarianism and universalism.

## La Pile

10-25.05.2019

This exhibition, with a strong local focus (Saint-Gilles district Midi station), organised by City Mine(d), presented a frank examination of cleaner, fairer, more communal and local ways of dealing with energy.

## Children of the Resistance (discussion)

02.12.2019

Following events around the Children of the Collaboration and Children of the Colony TV series, the successful partnership with Canvas continued in 2019 with this discussion of Children of the Resistance.



# LAB



## STUDIOTOPIA

BOZAR takes the lead in a brand new three-year European programme with 8 institutional partners in which artists and scientists work together around topics of sustainability, climate change and health.

### Memes, Paintings and AI Conference

06.11.2019

Lecture and discussion in which Luc Steels (A.I. VUB Lab) and world-renowned artist Luc Tuymans examined the collaboration/interaction between 'traditional' painting and artificial intelligence.



### Hackivate The City

15-17.11.2019

Young people from disadvantaged districts of Brussels on internships with Gluon worked with Lab professionals from the Erasmushogeschool to develop wearable technology. Reflections on fashion, sustainability and technology resulted in the creation of prototypes and an exhibition at BOZAR.

# ARCHITECTURE

04.04-23.06.2019

### DierendonckBlancke - Praxis

This monographic exhibition was accompanied by a publication in partnership with A+ Architecture and Koenig Books. The exhibition was also selected for the São Paulo architecture biennial, and travelled to Brazil in autumn 2019.



25.09.2019-19.01.2020

### BAUKUNST - Performance and Performativity

The second exhibition in the new series on the Belgian architectural firms creating an international stir in recent years concerned Brussels' BAUKUNST. A publication was also released in partnership with Koenig Books.



22.10.2020

### David Chipperfield - Lecture

The internationally acclaimed British architect gave a lecture in a packed Henry Le Boeuf Hall, sharing his insights into the architectural tension between preserving historic heritage and innovative urban functions.



# AUDIENCE ENGAGEMENT



Team Audience  
Engagement works with

**80**  
**freelance art mediators**

(guides, music teachers, mediators, vocal coaches etc.),

**2**  
**volunteers and**

**6** **interns**  
on a yearly basis.

## Record tours

2019 was an absolutely amazing year in terms of groups and tours: 3353 groups visited the BOZAR exhibitions, 86% of the groups opted for a tour with a BOZAR guide and 20% of the tours were taken by school groups.

## Walk With Me

Within the scope of the Keith Haring exhibition we started a new series of tours in 2019 inspired by the New Narratives Tours at Amsterdam Museum. In the Walk With Me series a guest speaker from outside the museum takes you on a personal walk through the exhibition with a personal story on such themes as gender, religion, cultural identity and sexual orientation.

## Bring Your Kids

As well as the regular interactive family concerts, festivals, installations and Family Days, BOZAR introduced 'Bring Your Kids' in September 2019: a label for concerts in the regular programme that we think are suitable for a broad audience, and therefore families too – a great success!

## 31.3.2019 Family Day in the age of Bruegel

BOZAR and its partners kicked off Bruegel Year with workshops and stories around the Bernard van Orley and Prints in the Age of Bruegel exhibitions. The underground access to Coudenberg Palace was opened specially for a treasure hunt. 1024 visitors took part in this Family Day. In partnership with: Coudenberg Palace, Bokrijk open-air museum, Royal Library of Belgium, Hallepoort, Dilbeek and WAUW (Workshops d'Architectu(u)r(e) & Urbanisme Workshops), Gaasbeek Castle and Flanders State of the Art.



25.09 & 02, 09, 16.10.19

## Workshops in Cultureghem

In the run-up to the Keith Haring retrospective BOZAR organised themed workshops for +/- 400 children at the Abattoir site in Kuregem (Anderlecht). In partnership with: Cultureghem, Fais le trottoir, Circus zonder Handen & Mirándolo.

## 04.05 AND 05.05.2019 SINGING BRUSSELS CELEBRATION

At this free singing festival, thousands of visitors, professional singers, ensembles, coaches and amateurs met and shared the love of singing together. Thirty choirs at various locations at the Centre for Fine Arts invited visitors to discover the great diversity of choral music.

# Transversal Initiatives

## Next Generation, Please!

09.05-28.07 2019

With Next Generation, Please!, young people, politicians and artists from all over Europe spend a year collaborating on issues related to the future of our European societies. BOZAR presents their ideas, stories and dreams in an annual exhibition of (video) installations, performances, photo series, films etc. Funded by the Creative Europe Programme of the European Union.



## Mahmoud Darwish Chair

01.10.2019

*May He Rise and Smell the Fragrance* by Ali Chahrour (Beirut) featured a dance performance and ritual ceremony searching for the boundary between life and death. This presentation was part of the Mahmoud Darwish Chair funded by Fédération Wallonie Bruxelles since 2016, to strengthen cooperation with Palestine and underline the universal values reflected in the Palestinian poet's work. Each year the chair brings contemporary films, plays, performances and literature productions from the Middle East and the Maghreb.

## Afropolitan Festival

06-08.02 2019

This annual festival is one of the highlights of the 5-year Afropolitan Forum (2019-2024) programme, supported by joint funding to BOZAR and to the Africa Museum from the Belgian Ministry of Cooperation Development. It is a platform dedicated to artistic and cultural expressions, research and ideas exchanges of Afropeans of Belgium and Europe.





# Partners

The Centre for Fine Arts and its artistic project of BOZAR come to life in co-creation together with partners from all over the world. BOZAR is a result of constantly evolving collaborations with a broad network of individuals, organizations and institutions, developed through contributions, support, and trust. As a federal cultural institution situated in Brussels' Mont des Arts district the Centre for Fine Arts LCC has formed close relationships with our federal colleagues.

The Belgian National Orchestra and BOZAR collaborate with the two other Belgian federal institutions in a structural manner. This collaboration is not restricted to co-productions, but has been extended to cost-saving measures such as a shared ticketing system.

The federal scientific institutions are also important artistic partners. BOZAR, collaborates with the following on a regular basis: the Royal Museums of Fine Arts, Royal Museums of Art and History, Africa Museum and the Royal Library. Other cultural partners in Brussels with which we have built up a close relationship over the years include CINEMATEK, Europalia, Ars Musica, the Klarafestival, Mousse, Wiels, Botanique, Les Halles, Flagey, Kaaitheater, KVS, Théâtre National, Kunstenfestivaldesarts, AB, A+, Passa Porta, the VUB and ULB, the VRT and the RTBF. Starting out from Brussels, capital of Europe, BOZAR is building up a strong European network as a member of, amongst others, the European Concert Hall Organisation (ECHO), the European Early Music Network (REMA), the European Festival Association (EFA),

European and International Music Council (IMC, IMC), ENCATC the European consortium for the STARTS Prize (along with Waag Society and Ars Electronica) and the Cultural Diplomacy Platform (along with the Goethe Institut, Institut français, British Council, EUNIC Global and the European Cultural Foundation), Culture Action Europe and Europa Nostra.

## PUBLIC PARTNERS

Brussels-Capital Region  
European Commission  
European Parliament  
Federal Government  
Federation Wallonia-Brussels  
Flemish Community  
Flemish Community Commission  
French Community Commission

## INSTITUTIONAL PARTNERS

Beliris  
FPIM  
Loterie Nationale  
National Bank of Belgium  
Régie des Bâtiments

## STRUCTURAL PARTNERS

BNP Paribas Fortis  
Deloitte

## PRIVILEGED PARTNERS

Degroef Petercam  
Denys  
Engie  
Interparking  
Piano's Maene  
Proximus

## MEDIA PARTNERS

BRUZZ  
Canvas  
De Standaard  
Klara  
Knack  
La Première  
Le Soir  
Le Vif / L'Express  
MusiQ3

## FOUNDATIONS

A.G. Leventis Foundation  
CERA COOP  
Engie Foundation  
European Cultural Foundation  
European Foundation Centre  
Evens Foundation  
Fondation Benoit  
Fondation Privée Futur 21  
Fonds Baillet Latour  
Japan Foundation  
Mercator Stiftung  
Nordic Culture Fund  
Olivia Hendrickx Research Fund  
Open Society European Policy Institute  
P&V Foundation  
Stavros Niarchos Foundation  
Vladimir Potanin Foundation

## PROMOTIONAL PARTNERS

Artikel 27, Brussels Airlines,  
Brussels SummerFestival, Brusselse Museumraad, Couleur Café (Hit the City), Plus Magazine, Davidsfonds, Eurostar, FED+, Femma, FNAC, JAP, Liberale vrouwen, NMBS B-Dagtrips, OKO, PlusPas, SoBruxville de Bruxelles, Thalys, Toerisme Vlaanderen, Touring, Touroperators en hoteleigenaars, Visit.brussels, VSOA-SLFP, VTB-Kultuur, ...

## INSTITUTIONAL CULTURAL PARTNERS

Bilateral embassies in Brussels  
European Representations in Brussels  
National Cultural Institutions: Art 27, British Council, Buskerud County Council Norway, Camoes Instituto da Cooperacao e da Lingua Portugal  
Educatieve partners, Czech Centre, Danish Cultural Institute, Embassies of Denmark, Erasmus Hogeschool, EUNIC Global, Finland, Finnish Cultural Institute, Finnish Cultural Institute Benelux, Finnish Presidency of the EU Council, Goethe Institut, Greenland Representation to the EU, Iceland, ifa, Institut français, Instituto Cervantes, Istituto Italiano de Cultura, KU Leuven, L'INSAS, La Cambre, LUCA School of Arts, Mission of the Faroes to the EU, Nordic Council of Ministers, Nordic Culture Fund, Norway and Sweden, Paspatoe, Polish Institute - Cultural Service of the Embassy of the Republic of Poland in Brussels, Romanian Cultural Institute, ULB, VGC Onderwijs, VUB

## CULTURAL PARTNERS

1001 valises, 11.11.11. Vzw, A Coeur joie, ABC Distribution, Aflam Film Festival, Afrika Film Festival Leuven, Alterego, Alternative Films, Amateursector, Argos, Ars Musica, Art 27, ASKO/ SCHONBERG-ENSEMBLE, Atis Theatre, Auguste Orts, Bah Voyons, Bardafeu, Be Film, Belgian National Orchestra, Belgische orkesten, Bertelsmann, BPS22, Brussels Conservatoires, Brussels Jazz Orchestra, Brussels Philharmonic, Brussels Short Film Festival, Brusselse Museumraad, Canon Cultuurcel, CBAI, CCLJ, Centre du Cinéma et de l'Audiovisuel, Centre du Film sur l'Art, Channel 4, Cineart, CINEMATEK, COCOF, Collectif Travaux Publics & Theatre des Tanneurs, Concertgebouw Brugge,

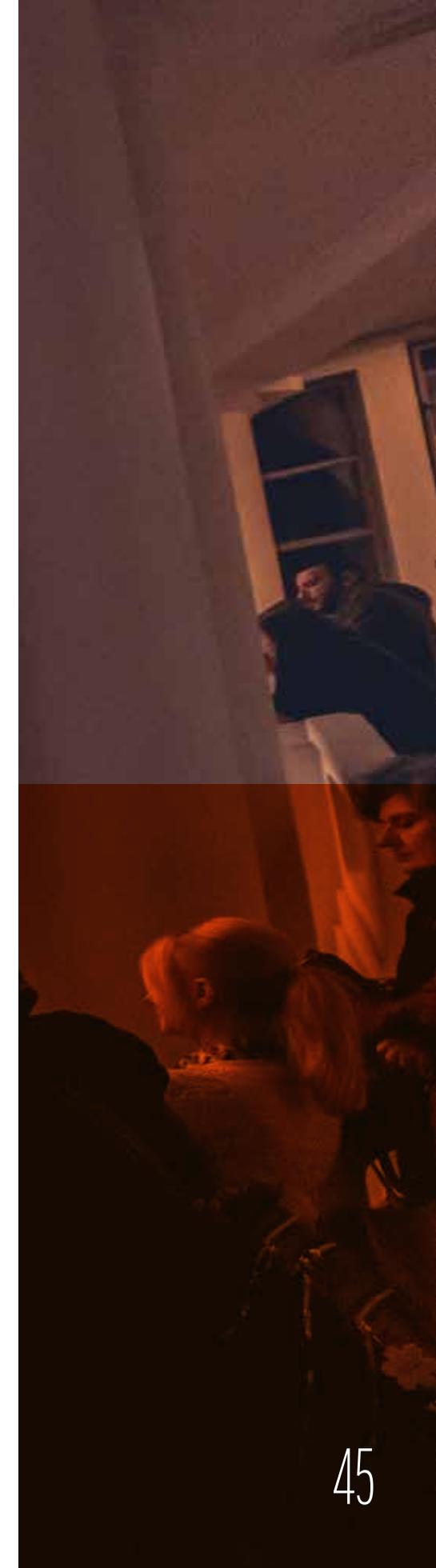
Cooperation Education Culture asbl - CEC, Courtisane, CVB, De Roovers, Democratische dialoog, Derives, Design Vlaanderen, Dirty Deal Teatro, Dissent Belgique!, Divadlo Astorka, EBU, ECHO, ECHO & Rising stars, EOne, Equinox, Europalia, Europese dimensie 'Singing cities', Festival du Film sur l'Art, Festival International du Film de Bruxelles, Festival International du Film de Namur, Film- Fest Gent, Film'on, Flagey, Flat Earth Society, Fondation Boghossian, Fonds Vrijetijdparticipatie, Full Circle, Gewandhaus zu Leipzig, Greenhouse Talent, GSARA, Gutenberg Buchhandlung, hartbovenhard, HBO, Hogeschool Odyssee, Huis van het Nederlands, ICTUS Zonzo Compagnie, Imagine Film Distribution, IMAJj, Intenationale Muziekwedstrijd Koningin Elisabeth, Interarts, Intersongs, Inti Films, ISELP, JAP, Jeugd en muziek, Jeugd en Muziek - Jeunesses Musicales, Jeugd en Muziek Muziek Brussel, Jeunesses Musicales de Bruxelles, JM's, Klarafestival, Koninklijk Conservatorium Antwerpen, Koninklijke Vlaamse Schouwburg - KVS, Konzerthaus Berlin, Koor & Stem, Korean Film Centre, Korean Film Festival, Korei, Koren, Korzo '90, Kunstcentrum deSingel, Kunstz / Sachli Gholamalizad, L' Alliance Francaise, L' ERG, La Monnaie, Lasso, Le Festival du film mediterraneen , Le Groupe Sanguin, Le Manège. Mons, Les Machins, Lumière, M HKA, maelstrOm, Magazine, Man's Film, Mangji, MDRN, Michigan, Midis de la Poesie, Millenium Festival, Mo\*, Mondiaal, Mooov Festival, MOOSS, Mousse Nomadisch Kunstcentrum, Musea, Musée Picasso Paris, Musiques Nouvelles, Muziekkapel Koningin Elisabeth, National Museum in Krakow, NOB - BIG BANG, NTGent, Numero Zero, nY, Off Screen, Off

World, OKO, Opera de Lille, Orchestre Philharmonique Royal de Liege, Organisatie Oude Muziek Utrecht, Paard Van Troje, Paradiso, Parlement Europeen, Pen Francophone de Belgique arts & culture - Musk - Ecole intégrée, PEN Vlaanderen, Philharmonie Luxembourg, Piano's Maene, Pink Screens, Poëziecentrum vzw - Poeziekrant, Prometheus/ Bert Bakker, Read My World, Remain In Light, ReMuA, Ricerca Consort, Rideau de Bruxelles, Royal Library of Belgium, Ruhrtriennale, Savage Films, Septembre Films, Sing Along, Sonalitte, Sony Pictures, Steinway & Sons, Tate Liverpool, Theatre du Tilleul, Theatre National de la Communauté Wallonie Bruxelles, TivoliVredenburg, transpoesie, Tristero, Tropismes Librairies, UFA, Un Grain, Un Soir, UNRIC (United Nation Regional Information Centre), VAF, Versus Production, VGC, visit.brussels, Vitamine C, Vlaams Nederlands Huis deBuren, vzw Jonge Belgische Schilderkunst, Waterstone's, Winterpret, Zinnema, ZKM | Center for Art and Media Karlsruhe C, Ictus, CBAI, Forum voor Amateurkunsten, Centre d'expression et de créativité Visit.Brussels, Zinnema, Globe Aroma, Klein Kasteeltje, Hogescholen Leuven, Brussel en Gent, Circus zonder handen, ECHO, YEAD



## Hosted Events (highlights)

Many promoters have again made use of the infrastructure of the Centre for Fine Arts to organise a wide range of cultural activities. The staging of “hosted events” is part of the overall operation of the Centre for Fine Arts. All operational departments, the box office and the communication department are involved. The highlights of these “hosted events” included the Emergences Days, the reference event for engaged meditation in the French-speaking world. The Grandes Conférences Catholiques hosted Chris Dercon, Melchior Wathelet and three prominent cardinals, Cardinal Reinhard Marx, Cardinal Juan José Omella and Cardinal Jozef De Kesel. To mark its 40th anniversary, the Brussels Choral Society presented works by three 20th century composers, Orff, Bernstein and Stravinsky. To mark its 70th year, SOS Children’s Villages Belgium organised a gala concert Singers on Stage. For the second time, Gracia Live presented Callas in Concert, a virtual hologram concert full of emotion.





LANDSCAPE PAINTINGS BY BRUEGEL  
A RESEARCH PROJECT BY BAS SMETS



## Venue Hire

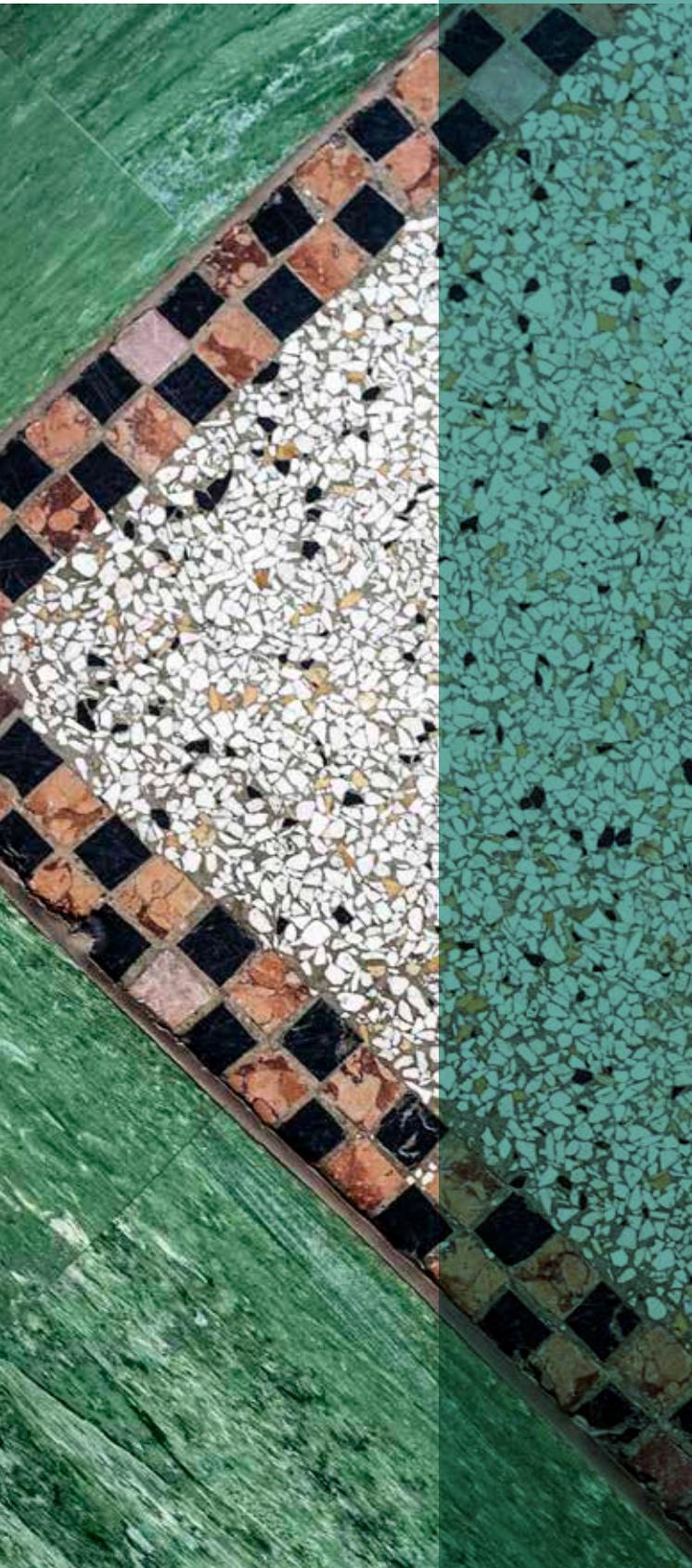
Venue rentals in 2019 involved a large and recurring clientele from the corporate world, non-profit associations and the voluntary sector. The Centre for Fine Arts organised a number of activities, such as conferences, workshops and networking events held over one or more days. Its proximity to the Convention Centre has enabled a close collaboration with SQUARE and the Convention Bureau of VisitBrussels, which has led to the hosting of international conferences such as the Forum for the Future of Agriculture (FFA), the Biennial Meeting of the European Society for Immunodeficiencies (ESID), the International Symposium on Intensive Care and Emergency Medicine (ISICEM) and the Congress of the Academia Ophthalmologica Belgica.



In his memoirs, Victor Horta complained that the flat roofs of the Centre for Fine Arts were not accessible to the public. Over 90 years later, the master's wish has been fulfilled. We took advantage of the need for leakage repairs to the flat roofs to completely update the roof structure in this zone. The old waterproofing course was scraped back to the concrete and replaced by new roofing. On top of this, a thick layer of insulation was laid to improve the building's energy efficiency. Thanks to the concrete tiling floor that was fitted, the Centre for Fine Arts now has a panoramic roof terrace with a view of the Royal Palace and the city centre, exactly as Horta had originally intended. We also took the opportunity to thoroughly renovate the small rooftop apartment, which marked the transition in style from the stucco neo-classical facades of the Errera building and the rhythmic art deco facades in blue stone of the Centre for Fine Arts. This former director's dwelling, which was extensively rebuilt over the years, was restored to its original dimensions and redesigned as a small artist's residence. The architect and Horta specialist Barbara Van der Wee carried out the study work for these works which are expected to be completed in 2020. For the redesign of the cloakrooms on the ground floor of the Henry Le Bœuf Hall, we again called on the Robbrecht & Daem architectural firm. Their design reinstates the same unusual interior elements as in the Café Victor, Bozar Shop and Box Office. The desk furniture was given the same light-blue polyurea coating while the panelling and storage cabinets were first treated with a dark stain before being varnished with a high-gloss finish. Space for a small bar is provided at one end. As in the Café Victor, the bar furniture was rendered entirely in brass.

However, not all of our investments are as visible to the public. One of the main challenges was in keeping the building's technical equipment in good working order and up-to-date with current norms and standards and today's artistic and cultural practices. The replacement of a large refrigerator unit presented us with the opportunity to fit a bypass between the cooling systems in the northern and southern exhibition rooms. Until now, the refrigerator systems for the two exhibition circuits were completely separate. Thanks to the new bypass it is now possible to divert cooling capacity from one circuit to another when this is deemed necessary in order to best preserve the artworks. The bypass has since proved its worth on more than one occasion since. Three new lighting trusses were installed in the ceiling of the Henry Le Bœuf Hall. These mobile trusses can be deployed when the seating in the ground-floor area of the concert hall is removed. From now on, both the new and previously-existing lighting trusses can be operated using the same remote control, and both have the same comprehensive safety features.





# Concessions

The Centre for Fine Arts currently offers three complementary services to its visitors: a bookshop and two restaurants, one offering light catering with a varied menu of food and drinks and the other a gastronomic restaurant (one Michelin star since 2017). In November 2016, BOZAR had the pleasure of celebrating the opening of the BOZAR Bookshop, in collaboration with Walter König, publisher and acknowledged professional in the museum shop sector (more than 40 outlets in Europe, including London, Paris and Berlin). The BOZAR Bookshop's 2019 financial results are in line with forecasts, vindicating the Centre for Fine Arts' decision to work with an internationally recognised partner. Every year, the BOZAR Bookshop builds up its reputation among lovers of exhibition catalogues and books on contemporary art and architecture. BOZAR's Café VICTOR welcomes visitors throughout the day and for up to an hour after performances have ended. Its menu is varied, of high quality and with accessible prices. The 2019 financial results meet the expectations of all parties, and testify to the strong demand expressed for many years for this type of HORECA service within the Centre for Fine Arts. It has a capacity of 300 seats, catering for employees from the Mont des Arts district for a convivial lunch, as well as visitors to the Centre, including audiences before and after concerts, exhibition-goers, students and families. The dishes on offer are the subject of constant consideration in order to adapt as best as possible to customer demand, but also to reflect the Centre's artistic programme.



During the course of 2019, the BOZAR Restaurant, run by Chef Karen Torosyan, has earned an extra half point from the Gault & Millau guide, to reach a score of 17.5/20, maintaining its place among the top 10 best restaurants in Belgium. Indeed, the chef never ceases to impress with his ingenuity, serving a unique and mouth-watering cuisine. The 2019 financial results confirm the dynamism of the BOZAR Restaurant team, which has become a key player on the Brussels gastronomic scene.

# ORGANISATION



# Communication & Marketing

## Structure of the department

The department gained new momentum from a reorganisation aimed at strengthening intradepartmental relations and greater transparency within the institution. A clear description of the responsibilities of all those involved, the appointment of a coordinator for each sub-team and the organisation of structured periodic team meetings ensured a smoother flow of information and a greater sense of wellbeing at work. The budget was also revised with a focus on more cohesive and participatory distribution.

## Further digitalisation

The digitalisation of promotions and communications continued with the formation of a 'digiteam' within the department, and training (animation and montage) for graphic designers and other communications staff. The strategy for capturing and streaming concerts and other events was developed further. Specific campaigns (with a focus on young people) were launched in order to increase the share of digital tickets, particularly for classical concerts and exhibitions.

## Towards a new website:

In 2019, the digital team worked in partnership with the IT team on drawing up specifications for the strategy and technical requirements for the future development of a new 'public-centric' website, responding better to our needs and our environment in a broad sense. This was a real challenge that demanded the input of all our artistic and supporting departments. The call for tender for the development of the website on the basis of those specifications was posted online on 13 January 2020. The new website should be ready in the course of 2021.

## And a new house style:

A renewed partnership with Base Design was initiated, with brainstorming and preliminary workshops that will result in a new house style that is fresh, contemporary, relevant and suited to the needs of the digital trends. This new 'look and feel' will be launched simultaneously with the new website in 2021.

## Broad and deep

Our campaigns were often resolute in their aim for an accessible approach to a broad public. For example, top footballer and culture enthusiast Thomas Meunier was the face of BOZAR for a social media campaign in the spring. In the scope of BOZAR's commitment to a radical approach to heritage, hip-hop artist Zwangere Guy and Zap Mama vocalist Marie Daulne were the voices introducing you to the 16th century for The Century of Bruegel project. Artistic and promotional content often coincided perfectly. The campaign film for the Keith Haring exhibition that we played on a giant screen at the Brouckèreplein was an almost exact copy of the animation that Haring himself created for a billboard on Times Square, New York in 1984.

## Social media

BOZAR stayed ahead of the field in the use of social media. Through our simultaneous presence on Facebook, Instagram, Twitter, YouTube and LinkedIn, the communications around the Keith Haring exhibition fuelled the interaction with the public through various media forms.

At the end of 2019:

**1,600**  
subscribers.



**11,000**  
professionals.



**37,500**  
followers.



This number grew by an average of 150 each month.

**141,346**  
'likes'.



**64,000**  
followers,



a number that increased by 200 each month.

## Press

In announcing BOZAR events, our press department sent in 2019 250 messages, held 18 press conferences and organised 400 interviews. This resulted in 4,300 press articles (1,900 in the international press) and almost 500 reports on radio and television. For BOZAR projects, Belgian journalists travelled to Liverpool for the Keith Haring exhibition and to Minsk for the Bridges film festival. This enabled them to sketch an image of BOZAR's mission in terms of cultural diplomacy. Around 200 international journalists visited our exhibitions with the support of Visit Brussels in particular.

# Institutional Relations

BOZAR's Institutional Relations Department reinforces the sustainability and coherence of the institution's artistic, socio-political and networking missions as European house of creation, House of Change, and global transdisciplinary platform for cultural relations and co-creation. Composed of three units - internal coordination, Belgium, European and International foci - this department provides local, regional and international expertise, and develops strategies and governance models for financial, political, and institutional long-term frameworks for BOZAR's programmes. It also plans the CEO's travels and meetings, coordinates EU presidencies events, and consolidates BOZAR's network at national, European and international levels. The department implements the institution's European and international missions, which are founded on the principle of global citizenship. They aim to advocate the role of culture in sustainable development, as well as in external relations, cultural relations and cooperation, diplomacy and policymaking. International collaborations generate an essential dynamic towards BOZAR's aims. Not only do they enrich BOZAR as an institution, but they contribute to dismantling cultural barriers and stereotypes, changing narratives, engaging new audiences, ensuring equitable exchanges, building capacity among partners, and generating solidarity between the cultural sector and the society. Long-term initiatives developed by Institutional Relations with BOZAR's artistic departments are in line with Belgium's regional and national cooperation priorities. They support Belgium's image abroad, as well as the European Union's external action policies and cooperation priorities with diverse regions of the world. Through various methodologies, they place artists, cultural activists and creative industries at the heart of interdisciplinary, inter-sectorial and inter-regional dialogues.

## Examples of long-term partnerships in 2019:

- With support from Fédération Wallonie Bruxelles, BOZAR co-organized the Kigali International Forum to address the specific urban challenge of the absence of spaces for culture in Rwanda's capital.
- BOZAR currently participates in two consortia of large European development projects : Culture at Work Africa (2018-2022) for intercultural dialogue in sub-Saharan urban Africa and HerMaP (2019-2023) promoting cultural heritage in Iran for social development and inclusive growth.
- Studiotopia brings together at BOZAR scientists and artists as part of the Regional STARTS project (Science, Technology & the Arts) for collaborative imagination of more viable futures for European societies, funded by the EC's DG Connect.
- Thanks to the EC's Creative Europe Programme, BOZAR engaged in European partnerships to develop collaborative and innovative projects such as DIS-OTHERING: beyond Afropolitan & Other labels, and Artists in Architecture, which both produced research, exhibitions and publications in 2019.

## Institutional Relations in 2019 :

**4,2 mio €**  
**managed in international collaborative partnerships**

(i.e. 12% of the institution's annual budget).  
**Projects with more than**

**100 countries**

**> 1.000 partnerships in Belgium and worldwide**

**2 EU presidencies' programmes coordinated with Romania & Finland**

**15 active EU projects involving over 500 artists**

# Human Resources

On 31 December 2019, the total workforce at the Centre for Fine Arts consisted of 357 employees, 230 on full-time contracts and 140 on part-time contracts. These employees represent 299 FTE. This increase was mainly due to the decisions made in relation to social consultation, the reduction of the use of third-party contracts, the increase in employees involved in long-term projects, the replacement and re-integration of those absent through long-term illness and the reduction in the uptake of career hiatus. In terms of the permanent workforce, 9 new employees were taken on under permanent contracts. This concerns the reappointment of existing roles and the appointment of new roles in the scope of social consultation. Organisationally, this took into account the impact of the new employment regulations from 1 January 2019, the legal limits regarding working hours, the recruitment relating to redressing the work/life balance and the intended reduction of overtime hours. In addition, over the course of 2019 we said goodbye to 14 members of staff.

## Selections

On the basis of the

**40 vacancies**

opened,

**2636 candidates**

took part in the recruitment procedure. A total of

**440 interviews**

took place, on the basis of which

**136 new contracts**

were signed.

## Social dialogue

During the first quarter, the emphasis was on the implementation of the new Employment Regulations and the continuation of the discussions around structural wage policies. In accordance with the commitments in 2017 and 2018 for a sum of €950,000, an additional €200,000 envelope was released in October 2019 on an annual basis aimed at the lower wage classes, taking into account the legally binding financial balance. As a result of a social incident in April 2018 a motion of no confidence was submitted to management. The list of demands and the expectations of the social partners were summarised in the memo to the Joint Committee on 20 June 2018. This resulted in the creation of a Special Committee consisting of BOZAR directors and members of the Joint Committee. On the basis of an internally structured consultation at a departmental level, the obstacles within the organisation and the lack of procedures and efficiency were ascertained. The objectives are aimed at improving the organisation and working conditions, reducing workload and reducing the number of events. The acute short-term problems were dealt with by recruiting additional staff and expediting additional investments. In addition, the structural problems were resolved by establishing new procedures with regard to the operations, planning, long-term budget, decision-making and decision-making structure, the artistic policy in accordance with the mission and values, the improvement of workplace safety and so on. This structural reorganisation was evaluated in June 2019 by updating the list of measures, the restructuring of several departments and changes to the decision-making in collaboration with the staff, the Management Team and the Board of Directors. These changes will be discussed again with the social partners in January 2020.

The structural social dialogue resumed in autumn 2018. On the basis of the evaluation of the Employment Regulations, adjustments were discussed with the social partners in June 2019. On this basis, new Working Regulations were adopted in December 2019. This new version of the Working Regulations comes into effect on 1 January 2020 and is a further step in the optimisation and harmonisation of working conditions in accordance with the law, aimed at improving the life/work balance.

## Wellbeing

Within the scope of compliance with the 2014 psychosocial survey, further steps were taken regarding the optimisation of wellbeing at work by alerting employees to psychosocial legislation, the further activation of the role of confidential advisors, the permanent focus on 'Respect at Work' and an increase in focus on preventing transgressive behaviour and burn-out. In September 2019, we again launched the psychosocial survey on the basis of the same methods as those used in 2014. We expect the results and analysis of the evolution around mid-January 2020. Further measures will be taken on the basis of this. Short-term absence through illness (less than one month) increased slightly from 2.36 % to 2.58 %. It is still below the 2016 and 2017 percentages. Long-term absence through illness (more than one month) increased from 2.10 % to 3.39 %. It should be noted here that in the autumn of 2019 four employees with long-term illnesses were contacted by the competent authorities and have now left BOZAR. In the scope of the implementation of the new Employment Regulations, we note a clear drop in the number of overtime hours and breaches of the limits, on average by 50%. In addition, the implementation of the teleworking system has contributed to redressing the work/life balance.

## Workplace Prevention and Protection Committee (CPBW)

Further steps were taken during the quasi-monthly CPBW meetings on the basis of the annual action plan in order to improve the wellbeing and safety of every employee. Specific attention was paid to expanding the team and clarifying the roles of the prevention advisor and the safety advisor (Safety versus Security). The new Operational Advisor also takes on the role of safety advisor. He receives additional support in this from a full-time administrative officer. With regard to limiting breaches of the maximum legal working hours (11 hours per day worked and 50 hours per week) for members of staff, organisational and structural measures were taken. Detailed reports were discussed monthly. We note a considerable decrease in the number of staff working according to a planned time schedule. Greater awareness and a change of mentality are necessary for those employees with a variable work schedule, particularly with regard to time management and efficiency. The new employment regulations contribute to this. Overall, the number of overtime hours is gradually dropping in various departments. We aim to reduce the workload and provide alternatives for peak times and periods. Additional action points were drawn up including the implementation of new legislation regarding amplified sound in the Brussels Region, the formulation of the analysis of work-related accidents and suggestions for improvement, the prevention of potentially hazardous situations in the workplace and the further development of the annual action plan with a particular focus on the transparency and efficiency of periodic checks. Additionally, the risks concerning specific external locations, including the Royal Conservatory of Brussels, were outlined and included in the permanent monitoring. It was also decided to close the Centre for Fine Arts for a four-week period during the summer in order to be able to carry out the necessary maintenance.



## Development

In 2019 the permanent staff of BOZAR spent a total of

**5,816**  
hours in training.

The training courses arise from the requirements of their roles and the desire for personal development. In addition, strategic courses were organised with a particular focus on managers as well as individual supervision for staff, customer care training, media training, basic first aid, basic instruction in using software packages and specific training courses around wellbeing at work. In September 2019, a general supervision programme for managers in relation to development was initiated via Hudson. The support pathway consists of a development assessment, individual feedback and coaching sessions and workshops. The pathway runs until the end of June 2020.

Language training is still necessary for employees.

**52** employees took  
language lessons

in Dutch or French, mostly in-house during the afternoons. Intensive individual language courses were also organised, mainly for managers and employees working on projects. The language training will also continue in future with a special focus on individual supervision. This will focus particularly on language courses for employees deployed on specific European projects. The language courses were also extended to include employees on fixed-term contracts. The package of specific technical courses related to the employee's current role was also expanded with the aim of increasing efficiency within the role, promoting ergonomics and introducing other working methods.

## Mobility

In 2019, further and additional measures were taken to promote the flexibility, communication and mobility of the staff, such as the introduction of hot-desking for temporary staff, the transition to laptop and smartphone use for every employee and the provision of a BOZAR email address to all staff. In order to improve the services we provide to the audience, and as part of a policy of inclusion, we wish to offer growth opportunities for local and international young people as interns or volunteers. This programme is part of a global and inclusive policy, which will be further rolled out in 2020, with the aim of eradicating all discrimination and systemic racism within our institution. We would like to offer senior citizens the opportunity to use their knowledge to benefit society and coach young employees. The deployment of volunteers has been extended to all departments and disciplines. This has resulted in a further increase in the number of volunteers to an average of 116 per year. In order to safeguard the continuity of this, a structural partnership agreement with the volunteers of the European Commission was signed on 19 December 2019.

**42** internships were  
filled during 2019.

This is a slight increase on 2018, partly due to the continuation of the mobilisation of the European Erasmus Plus Programme, in which the average length of an internship is three to six months. The interns are deployed on specific projects and supervised by internal and external internship supervisors. This provides relevant benefits for both the intern and BOZAR. Within the context of the current partnership and synergy with other federal institutions (De Munt & Belgian National Orchestra), we aim to improve mutual mobility and offer staff development opportunities. On the basis of the current project relating to synergy, recommendations were made to the supervising minister with regard to the development of a joint ICT platform.

# Funding

## A diversified financial model

As opposed to a large number of cultural institutions in Europe, BOZAR does not depend on public financial support only. Our revenue comes from a balanced mix of subsidies, ticket sales, hall rentals and corporate and private patronage. The endowment of the Belgian federal government, combined with a yearly allowance from the Belgian National Lottery, is the backbone of our financial model. It represents one third of our income. The federal endowment is used to cover the maintenance of our building and part of our staff costs. This sets us apart from many other cultural institutions in Belgium: the Centre for Fine Arts needs to find variable project-based income in order to cover the costs for its artistic programmes.

## Belgian subsidies

The federal government holds the tutelage over the Centre for Fine Arts. Until the 30th of November 2019, Vice Prime Minister and Minister of Foreign Affairs, Foreign Trade and European Affairs, Didier Reynders was responsible for our institution.

As of 1st of December 2019, this responsibility was transferred to the Prime Minister, Sophie Wilmès. The Institutional Relations department ensured the follow-through of various subsidies: the FPS Foreign Affairs, the FPS Chancellery of the Prime Minister, the French-speaking community and the Flemish Community, the Brussels Capital Region, The Flemish Community Commission and the French Community Commission, the Belgian National Lottery and the National Bank of Belgium.

## European subsidies

Drawing from its European and international missions, an important part of BOZAR's programme is focused on promoting Europe as a cultural project and on cooperation with the European institutions. In 2019, BOZAR was involved as a leader or a partner in 15 European projects (co-)funded by Creative Europe, Erasmus+, Europe for Citizens, Horizon 2020, or supported by various programmes of DG DEVCO, DG CONNECT, or EEAS (FPI).

## Private funding

In order to not overly depend on Belgian or European funding, BOZAR develops specific collaborations with external private partners sharing our artistic goals.

Our funding activities are organised around three pillars.

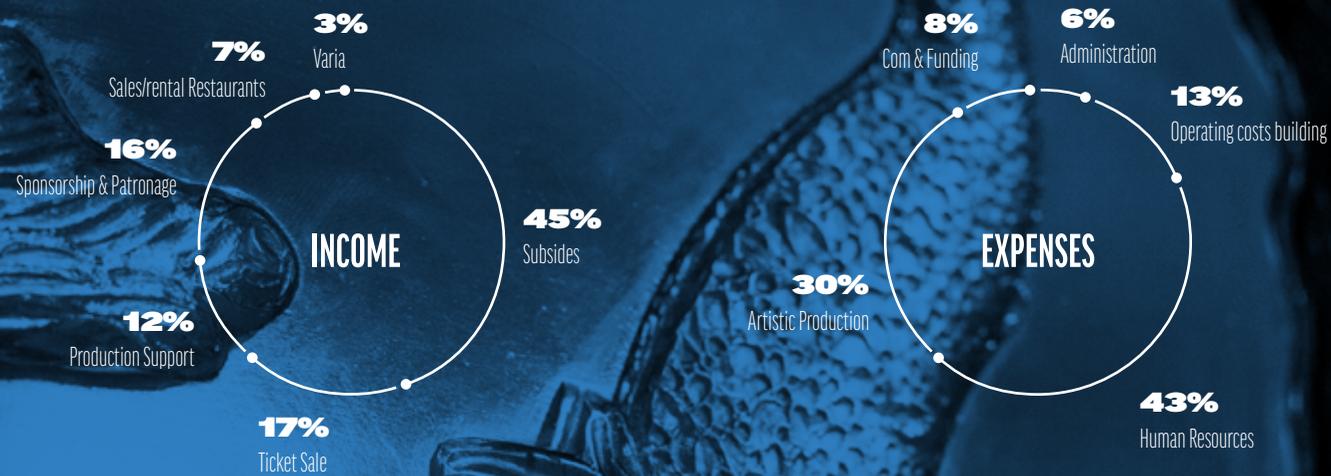
The pillar of Patron Members brings together individuals and companies who want to show their support for the Centre for Fine Arts by contributing to our artistic projects. Their financial support is mainly directed at special and international programming, and for the education and development of young talent. Their contribution allows them to attend all our activities in the best possible conditions – concerts, exhibitions, films, lectures, or stage performances – and also gives them access to many other privileges, including trips and private visits both inside and outside BOZAR. The annual gala dinner is another opportunity for our patron members, corporate partners and other guests to show their support for BOZAR. Since last season, the Young Patrons group (for people under the age of 45) offers a very wide and dynamic package and has attracted almost 40 new members.

The second pillar covers relations and partnerships with the philanthropic sector. This allows us to be attentive to the needs and trends of society, while further developing our projects to ensure their societal relevance. Our main objective is always to positively influence the public, to inspire individuals and to stimulate positive change. On the basis of shared missions and values and the pursuit of societal impact, several projects are supported by foundations at national and international level. Moreover, BOZAR's dynamic and multidisciplinary platform, and its commitment to culture as a vector for integration, dialogue and social cohesion, encourage the sector to co-create projects and to organise events at the Centre for Fine Arts. The keys to this type of partnership lie in open and frank dialogue, trust, clear impact assessment, and transparency through regular reporting on the projects supported.

Our third pillar is corporate development: this is primarily organised around long-term partnerships and thematic, occasional and media sponsorships. We are pleased to see an ever-greater effort to match the values promoted by our partner companies and the artistic initiatives that they support. Another growing share of our revenues comes from the rental of reception areas, the sale of private nocturnal exhibition viewings or music events and other one-off collaborations. These reflect our clients' desire to associate their brands with ours. We are delighted to see that all our partners are paying greater attention to the three project pillars of social inclusion, diversity and social responsibility (environment, mobility, etc.) and, more generally, to the commitments of the Centre for Fine Arts. Our relations with our partners thus enable us to cover more than 15% of the Centre for Fine Arts' financial needs.

We are delighted to see that our partners' missions and corporate social responsibility mandates find relevance in the commitments of the Centre for Fine Arts, notably with regards to the environment, mobility, inclusion etc. Our relations with our partners thus enable us to cover more than 15% of the Centre for Fine Arts' financial needs.

# Financial overview



## BALANCE (X1000€)

	2018	2017	2016
FIXED ASSETS	40.125	36.862	36.885
FLOATING ASSETS	21.285	24.296	15.186
TOTAL ASSETS	61.410	61.158	52.068
AMOUNTS PAYABLE OVER MORE THAN ONE YEAR AND PROVISIONS	4.808	5.228	5.433
AMOUNTS PAYABLE OVER ONE YEAR OR MORE	12.840	11.695	12.004
EQUITY CAPITAL	43.762	44.235	34.630

## INCOME STATEMENT (X1000€)

	2018	2017	2016
SALES AND PERFORMANCE	35.580	30.702	32.092
OF WHICH FEDERAL SUPPORT	12.583	12.439	12.277
STAFF EXPENDITURE	14.522	13.819	13.947
NET RESULT	-19	-27	-67

## MEMBERS OF THE BOARD

Chairman: Count Etienne Davignon  
 Members: Michel Praet, Marleen Van Waeyenberge, Geertrui Windels, Jan Cornillie, Jean Courtin, Antoine Drzymala, Henri Simons, Marc Blanpain, baron Jean-Pierre de Bandt and Marie-Paule Quix

## AUDIT COMMITTEE

Michel Praet, Geertrui Windels, Jean Courtin, Marc Blanpain and shareholders

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 Operations Director: Albert Wastiaux  
 Exhibitions Director: Sophie Lauwers  
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 Planning Manager: Annik Halmes

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Marc Boeykens, Florence Lepoivre and Rika Denduyver

## AUDITORS

Pierre Rion and Vital Put, councillors of the Court of Auditors  
 Bernard de Grand'Ry (RSM Belgium) and Olivier Declercq (KPMG)

## SHAREHOLDERS

The Federal State (67%) & FPIM (SFPI in FR) (33%)

## COLOPHON

Coordination and editor: Thomas Vandemeulebroucke  
 Concept and graphism: inextremis.be  
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 Editors: Johan De Smet, Lotte Poté, Olivier Boruchowitch, Maarten Sterckx  
 Photography:  
 © Philippe De Gobert  
 © Studio Yves Zurstrassen  
 © Iris Rombouts  
 © Caroline Lessire  
 © Illias Teirlinck  
 © Antoine Espinasseau

This annual report is available in Dutch, English and French. Publisher: Paul Dujardin



BOZAR  
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