



# KUNSTHAU ROTTERDAM

2022 ANNUAL REPORT





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# THE KUNSTHAL IN 2022

**Thirty years ago, on 1 November 1992, Kunsthal Rotterdam first opened its doors. This wonderful empty building demanded to be filled with high-quality and extremely diverse exhibitions as well as many visitors. In 2022, the Kunsthal also managed to fill its iconic building in the Museumpark with a colourful programme. But we were also made aware of our institution's resilience. We broke free from the difficulties of the COVID-19 crisis and are now looking forward to the decade to come with renewed energy.**

Together with our audience, partners, and team we celebrated our thirtieth anniversary over the weekend of 29 and 30 October. In many ways these festivities proved characteristic of our entire year.

It was a magical anniversary weekend during which we celebrated the Kunsthal's versatility. This was also a recurring feature in our programme. The Kunsthal could vouch for a diverse programme focusing on a variety of cultural disciplines. We offered inspiring modern masters and contemporary artists, animators, young makers, dancers, and musicians a platform. And we put the spotlight on extraordinary communities, for instance in the exhibition *Deep in Vogue*, and important makers, like Claude Cahun, as well as many women designers and artists from the past century. This level of diversity could also be found in our collaborations, which varied from Rotterdam makers to global exhibition partners and our loyal friends of the Instituto Buena Vista (IBB) Curaçao, with whom we again presented a solid *All you can Art* programme in 2022.

The well-attended anniversary weekend also set the tone for the autumn. Because even though we were fortunate enough to welcome a large number of visitors throughout the year, the audience initially only very gradually started to come back. This corresponded with the national trend that it took time for cultural attendance numbers to return to their pre-COVID-19 levels. Please note that due to the national measures, the Kunsthal was only able to reopen at the end of January. We established that it wasn't until October that large numbers of visitors finally found their way back to the Kunsthal. This was mainly caused by the great success of the abundantly designed exhibition *Tim Walker: Wonderful Things*, but also by *In the Black Fantastic* and *Women's Palette*.

The significance and urgency of these exhibitions was shared by the media and the audience, which led to a lot of positive attention and high visitor numbers. Partly because of this, and also because of the COVID-19 support we received from the Mondriaan Fund, we were able to close our financial year in a more positive way than we had initially anticipated.

During our thirty-year anniversary celebrations we experienced that we are standing on solid foundations. Foundations shaped by knowledge, networks, and resilience. In addition, we are bursting with the energy of new beginnings. The arrival of many new staff members has resulted in fresh ideas and insights. Developments in society require cultural institutions to adopt an attentive and active attitude, and we are boldly taking on that responsibility. The fact that art and culture can be a multicoloured source of inspiration for this, was also something we learned from photographer Tim Walker, who stirred our imagination with his impressive exhibition.

All in all we can look back on the past year with satisfaction because of the wonderful programme, the experiments we engaged in, and the team we make up together. Our great thanks go out to our colleagues, to the members of our supervisory board, and to all other partners and supporters.

We are confidently stepping into 2023. A year in which we might be challenged by economic conditions, but also a year in which we will again present a wonderful programme. Distinctive, high-quality, diverse: the Kunsthal is now a healthy thirty-year-old in the prime of its life.

Marianne Splint, general director  
Herman van Karnebeek, business director



**"I AM LOOKING FORWARD TO BUILDING ON THE SUCCESS OF 2022, TOGETHER WITH OUR HIGHLY COMMITTED TEAM, THE MAKERS, AND THE MANY COLLABORATION PARTNERS."**

MARIANNE SPLINT

Marianne Splint, director Kunsthal Rotterdam, photo Frank de Roo

# PROGRAMME



Embedded in the Kunsthall's mission is the aim of introducing as wide and diverse an audience as possible to art and culture. We therefore find it important to present a programme that a wide range of people can identify with, and in which everyone can get involved. The high-contrast programme of exhibitions and events leads to interactions between the various audience groups. They all come together at the Kunsthall where they are introduced to each other's opinions and backgrounds.

Ernesto Neto, It Happens When the Body is Anatomy of Time in the exhibition Calder Now, photo Marco De Swart

As part of this mission, the Kunsthall is committed to always ensuring a safe environment in which everyone is treated with respect. Diversity is an important focus of our exhibition programme, not only with regard to art disciplines, but also to the male-to-female ratio, cultural backgrounds, wide accessibility, and niche themes. In order to be truly inclusive, we rely heavily on our partners, who help us create and publicise relevant programmes. They open our eyes to subconscious prejudices, share their knowledge, help us reach out to new audiences, and bridge gaps. In these collaborations both partners are equal: co-creation and co-ownership are preconditions for the Kunsthall LIVE programme.

## INTERNATIONAL EXPOSURE

Every year, three main exhibitions, including at least one major international production, form the backbone of our programme. Thanks to the support of the Droom & Daad Foundation, the Kunsthall was able to also realise this strategy in 2022. These international crowd pullers ensure a constant stream of visitors and thus contribute to the Kunsthall's international exposure. The exhibitions are made in collaboration with renowned international partners: the high-quality art exhibition Calder Now with the Calder Foundation in New York, Tim Walker: Wonderful Things with the Victoria and Albert Museum in London and Studio Tim Walker, and In the Black Fantastic with guest curator Ekow Eshun and Hayward Gallery

in London. Several of our exhibitions included work from the collections of major national and international museums and collectors.

## EXHIBITIONS IN 2022

In the spring, the Kunsthall presented a career-spanning selection of works by Alexander Calder, accompanied by the work of ten leading contemporary artists, in our very own Kunsthall production Calder Now. After the lockdown, we successfully extended the exhibition Deep in Vogue, which offered an insight into the world of ballroom culture: a sub culture shaped by and for queer and transgender people, both Black and of colour. Job, Joris & Marieke, the Netherlands' best-known talents in the field of animation, presented their absurdist and humorous universe in the large HALL 1, including the experience Nobody which was especially developed for the exhibition. With Here We Are! Women in Design 1900 – Today, the Kunsthall put the spotlight on over a hundred women designers. And everyone, both in and beyond the Kunsthall, could again join in with the artists of All you can Art. In the autumn we rolled out the pink carpet for the world-famous fashion photographer Tim Walker. And for In the Black Fantastic, guest curator Ekow Eshun brought seductive, exuberant works by artists from the African Diaspora to Rotterdam.

## P.38 EXHIBITION OVERVIEW >



Tastemaker tours and performance in the exhibition Deep in Vogue, photo Marco De Swart



## CALDER NOW & SCAPINO BALLET ROTTERDAM

Especially for the exhibition Calder Now, Scapino Ballet Rotterdam produced a new work. This led to a surprising encounter between the dance moves of Justin de Jager and the art by Alexander Calder. The first is a young choreographer, a pioneer of 'threading', a style of dancing rooted in breakdance. The second was a revolutionary artist, a pioneer in kinetic art.

In Intertwine, which was presented amidst the work of Calder and ten contemporary artists in the exhibition, many different artforms came together in a natural way. De Jager treated the visitors to a mesmerising spectacle with an endless thread of detailed movements. Together with filmmaker Justin Bekker, Justin de Jager also produced a special film version of Intertwine. On Saturday 19 March, this film premiered in the Kunsthal Auditorium after an introduction by the makers. The premiere could also be followed via a live stream

Intertwine, Scapino Ballet Rotterdam, photo Marco De Swart

## ALL YOU CAN ART

Over the past years, the Kunsthal has been the home base of All you can Art. It is the project's point of departure for venturing into Rotterdam neighbourhoods with a mission to give everyone an opportunity to make, learn about, and discover art together. For seven years now, All you can Art has been showing us how art can play a connecting role in society. The Paulus Church, which offers a safety net to the most vulnerable people in the city, has also been offering an art and culture programme for some time now. A successful previous collaboration led to the desire to involve the All you can Art artists in the church's activities for prolonged period of time. During the spring these artists took up residence in the Paulus Church for six weeks, working with its visitors on an organically evolving exhibition. After this period, a number of these visitors became regular participants of All you can Art at the Kunsthal during the summer. The collaboration with Reakt was also further enhanced. This organisation, which is part of the Parnassia Group, supports people with psychiatric problems and addiction backgrounds and helps them navigate everyday life. The project 'Kunstness' marked the very first time that the All you can Art artists remained active for an entire year at the various Reakt locations across the country.



Paulus Church participants of All you can Art, photo Fred Ernst

Visit by State Secretary Gunay Uslu to All you can Art, photo Fred Ernst



**KUNSTHAL LIVE**

Our high-contrast exhibition programme is presented in conjunction with a versatile programme of activities which anticipates on current events and stimulates the audience to actively participate, learn, encounter, and experience. Its aims include reaching out to new audiences and offering a platform to partners and new talent. Linking a diverse, and often new audience to partner institutions, makers, and young startups, the innovative event programme Kunsthal LIVE was able to flourish again in 2022. This programme focuses on experimentation and collaboration and is in constant development. As a cultural venue, platform, and networking location all rolled into one, with Kunsthal LIVE, the Kunsthal is opening itself up to the city even further.

**P.42 KUNSTHAL LIVE EVENTS OVERVIEW 2022** ▶**ARTCOUPLES**

The event KunstKoppels, or ArtCouples, originated from the idea that Kunsthal LIVE could offer support in the fight against loneliness. Participants of ArtCouples, realised in collaboration with Rotterdamse Helden, are introduced to someone at the Kunsthal who is entirely new and unknown to them. Someone from a different generation, or with a different background or lifestyle. What makes this event so worthwhile is the resulting connection between the participants, sharing wonderful conversations and extraordinary stories. We have noticed that a number of people return to participate in multiple editions per year. At the same time, each edition also draws in many new participants; people who dare to reach out to someone new, and who are open to discovering different perspectives. Through ArtCouples we have committed ourselves to the Nationale Coalitie tegen Eenzaamheid (National Coalition Against Loneliness). One of our 2022 editions was organised during the Week Against Loneliness in order to focus attention on people of all ages who are struggling with loneliness.

ArtCouples in Claude Cahun.  
Under the Skin, photo Fred Ernst

**TALENT DEVELOPMENT: KUNSTHAL LIGHT**

Kunsthal Light is the Kunsthal's talent development programme. Since 2011, this exhibition programme has specifically focused on young artists who are able to make a 'broad gesture' in an original and artistic way. To this end, the Kunsthal places HALL 6 (the over 25-meter-long display window along the ramp) at the disposal of an artist who is then given free rein to make a site-specific work. In 2022, Mire Lee, Marlou Fernanda, Isa van Lier, and Cindy Bakker participated in Kunsthal Light.



Soundsuits by Nick Cave in the exhibition In the Black Fantastic, photo Fred Ernst

# EDUCATION AND PUBLIC ACTIVITIES



Education and public activities bring the Kunsthall programme to life by activating, educating and connecting our visitors. We consider it our duty to reach out to a new and young audience with an attractive and informative programme, and to introduce them to the Kunsthall in a sustainable way. In 2022, we again worked on realising this key objective with the help of our wonderful 'Kijkwijzer' Visitor Guides, encounters, Masterclasses, the Kunstbuzz, special guided tours, and the Summer School. The common thread is the KunsthallLAB, the permanent educational space where children and adults can actively participate through a combination of learning, entertainment, and social interaction.

## EDUCATIONAL PROGRAMMES FOR SCHOOLS

The Kunsthall enables pupils and students from primary, secondary, vocational, and higher education to experience the subject matter of our exhibitions in an active way. In 2022, 9,589 students visited the Kunsthall with their schools during the 11 months we were open. For primary and secondary education we have developed special Look&Do tours or 'Kijkwijzer' Visitor Guides to accompany the various main exhibitions. We also organised an online edition of Kunstbuzz for Calder Now, as well as an online film education programme in collaboration with Netwerk Filmeducatie for Job, Joris & Marieke. At the KunsthallLAB, students and regular visitors could also get creative themselves, inspired by the themes and techniques from the exhibitions. As part of the Cultuurtraject (Cultural Trajectory), in collaboration with SKVR, 887 students and their teachers participated in a programme consisting of workshops and guided tours.

In 2022, the Education & Public department continued to build on collaborations with partners both from within and outside of the cultural sector, expanding our perspective with some surprising

interdisciplinary crossovers. In all these endeavours it is important that we collectively search for ways that make the most of each and everyone's strengths, while also respecting each other's values. We are constantly seeking to improve our range – cooperatively, inventively, and sustainably. After all, the dynamic Kunsthall programme also requires a dynamic approach.

Apart from taking steps with regard to content, we also continued to work on improving the organisational quality of our educational trajectory for schools: from the process of application and our contact with the schools prior to and after their visit, to the way in which the groups are welcomed and supervised during their visit. These necessary steps allow us to work more efficiently, secure the contacts with schools and other collaboration partners, control in-house capacity, and ensure that the other visitors also have pleasant experiences. In 2022 we started developing special guided tours for school groups to encourage an active attitude and stimulate dialogue. By creating a direct sense of involvement, art and culture will become more embedded in society.



## MBO MONDAY

On 16 May 2022, over 1,100 students of the intermediate vocational school, or mbo, Albeda visited the Kunsthall for a special MBO Monday. For an entire day, the Kunsthall was exclusively open to these students, who participated in an extensive programme that was organised and created by and for them. The students could furthermore visit the exhibitions. In project teams, they came up with and organised shows involving music, theatre and dance, as well as battles, a fashion show, sound collages, workshops, and art projects. Since 2012, the Kunsthall has been involved in a covenant with Albeda which states that both institutions have to make an effort to acquaint mbo students with art and culture. Through MBO Monday – partly made possible by Fonds 21 – as well as other collaborations with mbo institutions, the Kunsthall aims to encourage mbo students to stay enthusiastic museum visitors for whom art and culture are a self-evident part of their leisure activities or professional lives, even after their graduation.

MBO Monday, photo Mischa Mannot

### ALL YOU CAN ART SUMMER SCHOOL

In 2022, the All you can Art Summer School took place for the seventh year in a row. Over a period of six weeks, thirty creative talents of all ages, and from all backgrounds and educational levels were given the opportunity to develop themselves artistically. This year's programme focused on the theme of Safe Space. The students worked together with the artists on various assignments and projects while also becoming better acquainted with the Kunsthall and the city of Rotterdam. You can read about the experiences of the students in the Summer School Blog.

[SUMMER SCHOOL BLOG](#) ▶

### PUBLIC ACTIVITIES

Apart from educational activities for schools, the All you can Art Summer School, and the Kunsthall LIVE programme, the department Education & Public also organises many public activities to accompany the exhibitions and the workshops at the KunsthallLAB. Following the COVID-19 years, society started to come back to life in 2022. As of June, all measures with regard to visitors were lifted. This meant that besides dealing with our own programming, we were faced with a large number of 'catch-up events' in the city: from IFFR and Art Rotterdam to Museum Night. This not only presented our team with

opportunities, but also with challenges. A number of highlights from our public programme were Studio Calder Now in collaboration with the All you can Art artists, film programmes surrounding Job, Joris & Marieke in collaboration with LantarenVenster and the VPRO broadcasting corporation, a 'deep dive' programme surrounding the exhibition about the work and life of Claude Cahun, including a collaboration with Rotterdam Pride and The Utopia Ball, and audio tours to accompany the exhibition Here We Are! Women in Design 1900 – Today. For the exhibition In the Black Fantastic we collaborated with guest programmer Stephanie Afrifa. And last, but not least, the anniversary celebrations during which the Kunsthall remained open for thirty hours straight, with programmes for all audiences.

[ACTIVITIES OVERVIEW 2022](#) ▶

Summer School students, participants Paulus Church, and All you can Art artists at the Kunsthall, photo Fred Ernst



## KUNSTHAL LIVE ON SUNDAY

After two COVID-19 years during which this we were unable to present Kunsthall LIVE ON SUNDAY, this year this summery outdoor festival could again take place. This included dancing, listening to music, and having picnics on the square in front of the Kunsthall in the lively Museumpark. Families and friends met up and were seduced to participate in workshops and guided tours of the exhibitions. Suitable for people of all ages and accessible free of charge, the festival resulted in a wonderful crossover between art aficionados and leisure seekers.

This summer was the final edition in a series that was made possible by the VriendenLoterij. For this edition we expanded the role of our collaboration partners: each of these Sundays was 'embraced' by one our partners, who became jointly responsible for putting together the programme and activating their own following. Collaboration partners were Rightaboutnow Inc, Instituto Buena Bista Curaçao, Maite Hontelé, and Salsability, and the creative impact platform ELLAE.

Solid Ground Movement during Kunsthall LIVE ON SUNDAY, photo Marco De Swart



# MARKETING & COMMUNICATION



The Kunsthall has long been positioning itself as an audience-friendly institution for all target audiences: from fashionistas to lovers of design, art and music, and from senior citizens to families and young people. An accessible 'palais des festivals' where there is always something to do – the only certainty is that you will definitely be surprised. Our audience is just as varied as our programme. In 2022 we focused on winning back our audience after the COVID-19 period. This resulted in a total number of 174,886 visitors to the Kunsthall over a period of 11 months, including around 30% new visitors. Over the past five years we have been noticing a clear upward trend with regard to the number of visitors under the age of 26 among the Kunsthall audience. These young people either visit the Kunsthall individually or in school groups. In 2022, 32,360 of our visitors were under the age of 26: 18.5% of the total number of visitors.

## VISITOR RESEARCH AND PUBLIC OUTREACH

The Kunsthall is constantly working on widening and expanding its audience. It uses a variety of resources to acquire more knowledge about prospective audiences. In 2022, the Kunsthall joined the core group of Museum Monitor, a new initiative dedicated to continuous visitor research. In this group we are collaborating with a number of major peer institutions with the aim of setting a representational benchmark. During this process we are learning from each other's experiences.

Visitor research shows that in 2022 the Kunsthall was awarded an 8.2 out of 10 for its entire programme, culminating in an 8.5 for In the Black Fantastic, and an 8.8 for Tim Walker: Wonderful Things.

## CULTURAL TARGET GROUP MODEL ROTTERDAM FESTIVALS

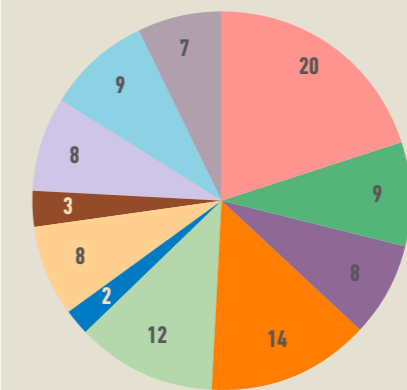
The Kunsthall is also participating in a target group study carried out by Rotterdam Festivals on the basis of a cultural target group model and postal codes. With each new exhibition, and each new instalment of the Kunsthall LIVE programme we have the potential to activate a different type of audience. Our main exhibitions are the most important incentives for people to visit the Kunsthall. With programmes like All you can Art and Kunsthall LIVE, we can also reach out to a more diverse and often new audience, something that doesn't always show up in the postal code study. These audience members are often the followers of our partners.

Out of all our visitors from the Netherlands, 42% is from the Rijnmond region (including 31% from Rotterdam), and 58% from the rest of the Netherlands. Around 9.5% of our visitors are from abroad.

## VISITOR PROFILE ROTTERDAM

Among the Kunsthall audience, seven of the eleven target groups are normally represented or overrepresented. The city of Rotterdam as a whole shows a strong overrepresentation of Lush Culture Lovers, Cultural Omnivores, Classical Culture Lovers, and Child-Oriented Culture Lovers. In short this means that to these groups the programme offered by Kunsthall Rotterdam has an above-average appeal. Budding Cultural Investigators and Sampling Suburbanites are also well-represented. The largest group among the Rotterdam audience is made up of Cultural Omnivores (around 20% of visitors). Compared to 2021, the groups that expanded the most were the Sampling Suburbanites and the Social Culture Hoppers.

ROTTERDAM VISITORS IN TERMS OF PERCENTAGES\*



- Cultural Omnivores
- Child-Oriented Culture Lovers
- Lush Culture Lovers
- Classical Culture Lovers
- Budding Cultural Investigators
- Active Entertainment Catchers
- Sampling Suburbanites
- Inquisitive Future Seizers
- Promenading Pleasure Seekers
- Social Culture Hoppers
- Local Leisure Lovers

\* in 2022 all collected postal code data was extracted from e-ticket sales. These equate to around 20% of our total number of visitors. We are working on getting a more complete overall picture of The Kunsthall Visitor and our trying to get a better insight into the impact of programmes like All you can Art and Kunsthall LIVE.



### ROTTERDAM PASS AND MUSEUM CARD

The Kunsthall is actively engaged in reaching out to people in possession of a Rotterdampas (Rotterdam Pass), for instance by placing ads in Rotterdampas Magazine. In 2022, the Kunsthall was visited a total number of 14,386 times by visitors in possession of a Rotterdampas: 8.2% of the total number of visitors. In 2022 the Kunsthall was visited 70,795 times by people in possession of a Museumkaart (Museum Card): 40.5% of the total number of visitors.

### ECONOMIC SPIN-OFF

The economic spin-off generated by cultural institutions like the Kunsthall is of great value to the city of Rotterdam. Our own audience research shows that in 2022 around 70% of Kunsthall visitors combined their visit with other activities, including shopping, café and restaurant visits, hotel stays and visits to other attractions. During the 11 months the Kunsthall was open in 2022, the spending incentive it generated for the city of Rotterdam amounted to 13.8 million Euros – including money spent at the Kunsthall itself. Furthermore, the Kunsthall hires dozens of Rotterdam freelancers and works with local businesses and shops for the purpose of setting up and designing its exhibitions, organising and producing other events, and implementing its marketing activities.

### CAMPAIGNS AND STORYTELLING

With the help of audience activation and marketing campaigns, the Kunsthall constantly succeeds in redirecting attention to its programme. In an innovative way we are forging connections with the city, with cultural partners, and with the business world. An important component of the Kunsthall's content marketing is the innovative event programme Kunsthall LIVE. In 2022 these events also contributed to generating a constant buzz around the Kunsthall brand. Together with cross-media campaigns, the creation of some wonderful video content focusing on the subject matter of the exhibitions, made in collaboration with artists and guest curators, also contributed to additional incentives for visiting the Kunsthall. Storytelling is a frequently used tool on the Kunsthall's social media platforms. And we are further expanding our outreach by also using the platforms of our collaboration partners, as well as other 'earned media'. By retranslating this content into newsletters, we are encouraging repeat visits. Therefore, generating e-mail addresses is an important component of our communication strategy.

Campaign Wonderful Things: Sleeping at the Kunsthall on Rotterdam CS, photo Marco De Swart

### ONLINE MARKETING

In 2022, an additional staff member was added to the marketing & communication department. This person is specifically tasked with improving our online marketing, including the conversion of the website and our advertising campaigns, and the expansion of e-ticketing, e-mail marketing, audience research, and data analysis. In 2022, the Kunsthall website was visited by 585,209 people, totalling 3,315,667 page views. The Kunsthall is very active on social media with the aim of reaching out to a new and younger audience as well as interacting with existing audiences to keep them involved. Our community has grown to 79,939 followers on Facebook, and 80,286 followers on Instagram, with a medium to high level of engagement. In 2022, the Kunsthall also tried its luck on TikTok, a social platform with completely distinctive do's & don'ts. After a kick off with the help of a sparring group consisting of young people, we set out on a continuous process of experimentation and learning to develop content and find out how we might best use the platform's different trends, video styles, and themes for the benefit of the Kunsthall.

### COLLABORATION WITH MEDIA PARTNERS

To generate more outreach for relevant content, we intensively collaborated with (media) partners on many occasions. For the exhibition Here We Are!, for instance, we developed a new Kunsthall podcast series in collaboration with The TittyMag. For Tim Walker's exhibition we entered into a partnership with Vogue, which included a special offer for its readers. We furthermore worked with the broadcasting corporation VPRO to organise a binge-watching session of the new television series by Job, Joris & Marieke.

### KUNSTHAL IN THE MEDIA

In 2022, the Kunsthall's intensive press approach again led to a great deal of attention from the media. All national newspapers, a large number of magazines, and various radio and television programmes paid ample attention to the main exhibitions. This culminated in an extensive television item about In the Black Fantastic on the NOS (Dutch national broadcasting corporation) eight o'clock news, and the NOS website, thus confirming the urgency and topicality of the exhibition. Another wonderful tv-moment for In the Black Fantastic was during an episode of the AvroTros broadcasting corporation's programme Nu te zien. The exhibition was also amply covered in important newspapers like de Volkskrant, Trouw, het Parool,

and FD. Flemish media showed an interest as well: an in-depth radio essay was broadcast by the VRT broadcasting corporation, and De Standaard newspaper published an article. The radio programme De Nieuws BV produced a successful item with guest programmer Stephanie Afrifa. Other highlights included being awarded five (out of five) 'balls' in the newspaper NRC for the miraculous animations of Job, Joris & Marieke, and attention for the women designers in Here We Are! in the television programme Nu te zien, as well as in de Volkskrant newspaper which awarded the exhibition four stars. Smaller exhibitions were also covered by the press in a positive way, including Home is where the Art is in de Telegraaf and FD newspapers, and Loek Buter's photo series in the magazine Museumtijdschrift. The anniversary exhibition Tim Walker: Wonderful Things was covered in the television programme Koffietijd, as well as the television programme Ivo op zondag. This exhibition also convincingly succeeded in attracting the attention of fashion and lifestyle media outlets like Vogue the Netherlands – which featured an extensive interview with Tim Walker – Numéro, Glamcult, Mirror Mirror, and Beau Monde.

Campaign Job, Joris & Marieke: A Triple Life





## KUNSTHAL 30 YEARS! IT'S A KIND OF MAGIC!

The milestone of the Kunsthal's 30<sup>th</sup> anniversary was celebrated in a grand and festive way and included various opportunities for enhancing the experience of our brand. In June – Rotterdam Architecture Month – we especially focused on the iconic building by the architect Rem Koolhaas, among other things by launching a limited edition Kunsthal model construction kit in LEGO® bricks. The anniversary exhibition Tim Walker: Wonderful Things was festively opened at the end of September with a Pink Carpet event for many national and international partners and guests. Under the title It's a Kind of Magic, a wide and diverse audience was invited to be enchanted and amazed during the final weekend of October. The event 30 Hours at the Kunsthal, as well as the widespread activation campaign involving the likes of illusionist Victor Mids, focused on the magic of the Kunsthal –once again stressing how the Kunsthal has been

positioning itself as a colourful magic box filled with surprises. Collaborations with among others Nationale-Nederlanden, Mastercard, and the VriendenLoterij facilitated additional exposure, thus resulting in a sold-out anniversary weekend. Our anniversary was also manifestly visible throughout the city. Dudok Rotterdam on the Meent street was decked out, by The Dirt, in the style of Wonderful Things. And for two weeks, the event location at Rotterdam Central Station was used for the campaign Sleeping at the Kunsthal, for which 380 enthusiasts signed up.

Click here to read 'De Rotterdamse Kunsthal heeft zijn naam wel waargemaakt' by Rutger Pontzen for de [Volkskrant](#) (in Dutch)

Kick-off anniversary weekend  
30 Hours at the Kunsthal, photo Fred Ernst



In the Black Fantastic,  
photo Fred Ernst



Kunstfanaatjes in the exhibition Job, Joris & Marieke, photo Bram Vreugdenhil

# DEVELOPMENT

## FUNDS AND PARTNERS

The Kunsthal is supported by a wide variety of funds and partners. Most of the contributions we receive are project-related, while others stem from long-term commitments. We are extremely grateful to all these funds and partners as every year they again enable us to present a successful, high-quality programme. And we also thank them for being dedicated ambassadors for the Kunsthal. On page 36 [▶](#) 'The Power of Collaboration' we have included a list of all organisations that support the Kunsthal financially.

The year 2022 was ING's last year of acting as the Kunsthal's main sponsor. ING has been Kunsthal Rotterdam's main sponsor for a total of seven years. In 2023, ING will fortunately continue its commitment to the Kunsthal for another year, albeit in a smaller role. In 2024, however their main sponsorship will definitely come to an end. We would like to thank the people of ING from the bottom of our hearts for the inspired and committed way they performed and shaped their role as main sponsor.

## PRIVATE INDIVIDUALS

The Kunsthal is furthermore extremely grateful for the unwavering support of the Kunsthal Friends. In 2022, on the occasion of the Kunsthal's thirtieth anniversary, we took the initiative to set up our own support fund with the aim of strengthening the Kunsthal's financial foundation. This fund will give us the financial security to continue initiating special projects, even in cases where we have not succeeded in securing sufficient funding in advance.

The Kunsthal Fund has been incorporated in a separate charitable foundation with an autonomous board who can decide which Kunsthal projects will be supported. The guiding principle is that these projects must accentuate the Kunsthal's pioneering role, result from special international collaborations, be of a (high and) distinctive cultural quality, or respond to topical developments in society.

In 2022, the Kunsthal Fund was fortunate enough to welcome its first contributors. Our efforts are focused on substantially expanding the Fund's financial resources over the coming years.

Opening of the exhibition  
In the Black Fantastic by curator  
Ekow Eshun, photo Fred Ernst



# BUSINESS OPERATIONS

## BUILDING AND MAINTENANCE

The Kunsthal's maintenance is carried out by a consortium (DuraVermeer, Roodenburg, and Eneco) on the basis of a long-term maintenance plan. The Kunsthal and the consortium have periodical consultations on this subject. Every two weeks, a representative of the consortium walks around the Kunsthal building with a member of our technical staff in order to find out if there are any maintenance issues. A steering committee (consisting of executive staff members of the consortium partners, the municipality, and the Kunsthal) convenes once a year to discuss the general state of affairs and determine the strategy with regard to the most important maintenance issues. This method appears to be working well, and in general the building's regular maintenance work has been going according to plan. However, the fact that the building is now thirty years old is becoming more and more noticeable, and in the near future we will likely need to perform major maintenance work, both in the public area and in the offices.

## LIFTS

Following many years of discussions about the thirty-year-old, faltering lifts, we finally reached a breakthrough about the necessary revision and replacement activities in 2022. Perhaps even more importantly, we also came to an agreement about the distribution of the costs. We furthermore found a company who will carry out the activities. When these activities will be performed depends on, among other things, the availability and delivery times of the necessary materials, and our exhibition planning. We expect that most of the activities will take place in 2023.

## SHOP, RENTALS, AND CATERING

Both our catering and rental activities picked up strongly during the second half of the year. Because of this we achieved better results than expected. The same applied to shop sales, although the shop had already been performing well during the first half of the year, when visitor numbers were still falling short. The shop's range, which includes Kunsthal merchandise, thus turned out to have been well-selected. The pop-up shop for the exhibition Tim Walker: Wonderful Things proved very successful too.

## MUSEUMPARK

The Kunsthal plays an active role in Stichting Museumpark (Museumpark Foundation). In collaboration with the interdisciplinary design bureau ZUS, the Museumpark Foundation presented its vision on the Museumpark at the beginning of 2022. This vision provides tools for turning the Museumpark into an attractive city park, among other things by connecting and enhancing necessary elements that are already in place. It is vitally important to win the support of the city of Rotterdam for this endeavour, although we are still searching for the right department(s) to deal with this project, also in a financial sense. The persistent chaos in the Museumpark is a factor that further complicates the process: a constant stream of different projects and activities are carried out (addressing sustainability, the Depot, modifications to the parking deck, entrance of the parking garage, mains, etcetera) without any noticeable form of coordination and consultation. For the institutions located in or on the park this is an undesirable situation that compromises the accessibility of the park and the visitor experience.

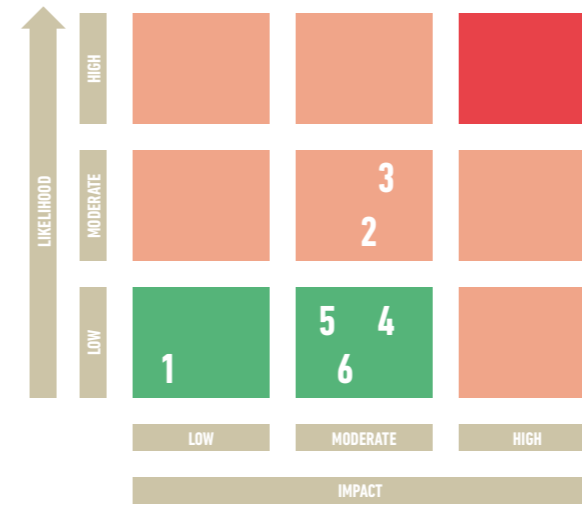


Tim Walker pop-up shop, photo Marco De Swart

## RISK ANALYSIS

The Kunsthal has drawn up a risk assessment matrix to define the institution's most important strategic risks. Among other things, the allocation of our own assets has been specifically tailored to this risk assessment matrix. The risk assessment matrix is annually updated and discussed with the supervisory board. The diagram of the risk assessment matrix looks like this:

### RISK ASSESSMENT MATRIX



We assessed the likelihood of the occurrence of each of these risks as well as the impact such a risk would have on business operations. During this process we have taken the influence of mitigating control measures and management control into account, leaving the net effect of the described risks.

#### 1 Dependence on municipal subsidies

Since 2021, the Kunsthal has been part of the Rotterdamse Culturele Basis (Rotterdam Cultural Basis, RCB). In principle this implies that the subsidies from the city of Rotterdam are guaranteed for multiple years. The RCB's composition could change.

#### 2 Dependence on sponsors and funds

The number of parties approaching the same set of sponsors is increasing as it is not easy to negotiate long-term contracts with sponsors from the business world. The campaigns of other Rotterdam institutions might have a negative effect on the Kunsthal's sponsoring.

#### 3 Rising costs

The costs of production, security, insurance, and transportation are constantly rising. Over the past few years the main reason for this was the (extremely) high level of inflation, while other factors were legislation, fair pay, and increased taxes and contributions. This poses a permanent risk that we have acknowledged in the definitions of our annual budget and cultural plan.

#### 4 Compliance

We have to comply with an increasing number of both formal and informal rules and regulations. These include the General Data Protection Regulation (or AVG in Dutch) and the codes for Cultural Governance & Diversity and Fair Pay. Compliance demands may result in higher costs, while possible reputation damage is also a factor. The Kunsthal is liable to pay corporate taxes. However, a tax expert specialised in this matter has estimated the corporate income tax expenses to be nil as a result of applicable tax deductions.

#### 5 Programming

As the Kunsthal does not have a collection of its own, its (exhibition) programming is different every year. There is a direct connection between the programme and the number of visitors (and the related income from ticket sales, shop sales and catering turnover), and the contributions of funds and sponsors. So-called blockbusters can generate high private revenues that are necessary to fund other programme components. The main risk factor is that the intended blockbuster, usually involving high production costs, still fails to attract enough visitors. The success of an exhibition can never be predicted with complete certainty. This emphasizes the importance of sufficient resilience.

#### 6 Risk of Fraud

The risks of fraud and corruption have been acknowledged. Various control measures can be used to minimise the acknowledged risks to an acceptable level. On the one hand these involve internal control measures ensuing from specific procedures, and on the other hand the voluntary audit of the annual accounts and the tasks of the supervisory board can also be recognised as control measures.

# ROTTERDAM CULTURAL BASE (RCB)



## GENERAL

In 2022, the institutions involved in the RCB acted as advisors to the Rotterdam municipality, the alderman concerned, and the city while also lobbying to get certain themes on the Rotterdam agenda. Based on the expertise and experience within our network, in 2023 we thus managed to put themes like employership and sociocultural real estate on the agenda and contributed to discussions and the exchange of knowledge with regard to the city's liveability and diversity, as well as the recovery of the cultural sector. The RCB is also actively involved in various events in the city, for instance the reception held for the Dutch State Secretary for Culture and Media on 12 March 2022 at Depot Boijmans Van Beuningen.

## MAJOR EMPLOYERS IN THE SECTOR

After the cultural sector reopened at the end of January, it became obvious that all organisations were dealing with a structural shortage of employees. This shortage affected all layers of these organisations, from the work floor to middle and senior management. The RCB institutions therefore decided to share their individual recruitment and selection networks to help each other find suitable candidates for vacancies that were difficult to fill, while also recommending good recruitment agencies. As a result, a new theme started to appear on the RCB's agenda: our role as major employers in the cultural sector. In 2023, we will continue to work on this theme. As major employers in the cultural sector we are sharing our specific expertise and knowledge in this field within the scope of the RCB. The RCB is different from the council of directors in which all cultural institutions of Rotterdam, ranging from small to large, are represented. A meeting on the subject of talent development behind the scenes was organised

in collaboration with the Werkgevers Servicepunt Rijnmond (WSPR, the service point for employers in the Rijnmond area) at Zuidplein Theatre on 12 May 2022. Together with WSPR, and also with the participation of refugees who have been granted a residence permit and Rotterdam Inclusief (Rotterdam Inclusive), we talked about how to realise closer collaborations and a better exchange of knowledge. This has since led to tangible results, including finding jobs for refugees from Ukraine at RCB institutions, and offering more internships to students from mbo schools (intermediate vocational education). The RCB furthermore instigates and acts as partner in the Day of Rotterdam Hospitality which is scheduled for 8 March 2023 and is meant to make young people enthusiastic about embarking on a career in hospitality, culture, or tourism.

Other subjects that the RCB, both independently and in consultation with the council of directors, put on the agenda of the city of Rotterdam and the municipal politics are:

- cultural real estate, focusing on the issue of cost-covering rent and demarcation;
- the consequences of the extreme rise in costs of among other things rent and energy in the cultural sector.

Subjects that the RCB has contributed to by means of collaboration and/or in an advising capacity:

- the practical implementation of the five themes from the Manifest of the Denktank New Deal Cultuur (Think Tank New Deal Culture), especially focusing on how to realise a widespread

collaboration (also outside of the cultural sector) and develop a model for generating revenues from digitisation in the cultural sector;

- the transition of the advisory model Cultuur Rotterdam (Culture Rotterdam) following the discontinuation of the RRKC (Rotterdam Council for Art and Culture). The RCB furthermore offers advice on the new cultural system that will be implemented in 2028. The RCB can indeed spot opportunities for realising a healthy cultural ecosystem and would very much like to contribute to this from its own expertise;
- liveability in the city; discussed in various networks like Stadsakkoord Rotterdam, MuseumPark, 7 Square Endeavour, and the development perspective Alexanderknoop.

## DIVERSITY AND THE THREE I'S

The individual institutions are working on the promotion of diversity and inclusion, interconnectivity, and innovation. Further details on this can be accessed in the various appendices of this annual report. The results are shared in the RCB and we have made a mutual agreement to offer each other expertise and support in case of difficult issues. This also applies to the theme of 'Security in the workspace'. The knowledge we acquire will be shared with the rest of the sector

## EVALUATION RCB

In 2022, the RCB reflected on how to set up its own evaluation. In collaboration with the city of Rotterdam, the evaluation is due to be submitted in the second quarter of 2023.



Kunsthall LIVE ON SUNDAY, photo Marco De Swart

# ORGANISATION



## HUMAN RESOURCES

With many new staff members, including a new general director, 2022 proved quite a challenging year with regard to human resources. Also, COVID-19 had a longer aftermath than anticipated and as a result the team had to find a new rhythm. A number of joint activities, including the organisation of the 30<sup>th</sup> anniversary celebrations, contributed to team building and restoring the balance. More importantly, all these new faces are like a breath of fresh air, contributing new ideas, energy, and optimism.

## WORKS COUNCIL

The Kunsthal's works council consists of four members, with two members representing the office, and two members representing the shop floor. The works council had four meetings with the directors, two of which were also attended by a member of the supervisory board. The main themes discussed were: staff changes, bicycle plan (to be implemented in 2023), commuting allowance (to be raised in 2023), changes in the job evaluation and pay structures, the financial state of affairs, and of course the impact of inflation on the staff (the staff received additional inflation compensation

in October, November, and December). The works council agreed to the proposed changes in the job evaluation and pay structures. All parties also agreed to appoint two internal confidential counsellors in addition to the external confidential counsellor. In doing so we hope to make talking to a confidential counsellor as accessible as possible for all our employees.

## KUNSTHAL AS A LEARNING AND WORK EXPERIENCE LOCATION

The security, education & public, development, and marketing & communication departments offered learning and work experience places to interns from educational institutions like ROC Albeda College, ROC Mondriaan, Hogeschool Inholland, and Willem de Kooning Academy.

## DIVERSITY AND INCLUSION

The working group Diversity & Inclusion (D&I) is responsible for shaping the Kunsthal's Diversity and Inclusion policies and raising awareness on these issues. In order to realise a wider representation and ensure that the discussed points of action will be implemented as broadly as possible, the working group includes staff members from various departments (including a works council member and a director).

At the end of 2021, together with De Sollicitatiemarkt we drew up a survey to get a better insight into our staff's level of awareness and to find out whether they experienced any problems in the field of racism, discrimination, or social safety. Participating in the survey was voluntary and anonymous; it was filled out by 65% of our staff members. Although the results have not given us cause for concern, it did reveal that working on creating a better awareness of D&I is a very good thing. The presentation was accompanied by a training in D&I awareness.

In response to the results of the survey, the year 2022 was also marked by internal policy sessions with the aim of formulating measurable objectives. Divided into four groups (staff, audience, programme, and partners) a first impulse was given to draw up a plan of action to monitor progress and come to an institution-wide implementation of

the agreed D&I policies. It is our intention to finish these sessions in the first quarter of 2023 and to subsequently draw up a plan of action.

Besides these internal activities we are involved in various collaborations with other institutions, including Cultuur Inclusief and SER Diversiteit in Bedrijf. We have also been pursuing an active SROI (social return on investment) policy to give people who are disadvantaged on the job market an opportunity to gain experience or become employed at the Kunsthal. Over the past few years this has already led to several employment contracts.



Limited edition Kunsthal model construction kit made from LEGO® bricks

# GOVERNANCE

## GOVERNANCE CODE FOR CULTURE

The directors and supervisory board use the Governance Code for Culture (2019) as a guideline for how the institution operates. The principles for 'best practices' as described in this code are all implemented. The Kunsthal's social objectives are embedded in its bylaws and put into practice in its diverse programming. This process involves many cultural and social partners. The Kunsthal aims to be accessible to all layers of society.

## INTERNAL AND EXTERNAL STAKEHOLDERS

As a presentation institution without a permanent collection, Kunsthal Rotterdam has many external stakeholders. These range from content-based to financial partners, and of course also include the municipality of Rotterdam. Throughout the year, the various departments (development, marketing & communication, the curatorial team, and education & public) and the directors have meetings on various levels with all these different partners. Our main internal stakeholders are of course our employees. This annual report includes the reports of the meetings with the works council. Both the general and business director have regular (bilateral) meetings with the staff members who report to them. General meetings, during which the directors and all departments inform each other on important issues that are relevant to all employees, take place on a monthly basis. These meetings are attended by the permanent office staff and representatives of our shop floor staff.

## FAIR PRACTICE CODE

The Kunsthal endorses the Fair Practice Code and the guiding principle that in return for work there should always be fair remuneration. The salaries of our staff are in line with the collective labour agreement for museums. Although the Kunsthal is not tied to this collective labour agreement, it uses it as a guideline for its remuneration policy. Freelancers (for instance the individuals in the construction team) receive an hourly rate in line with market trends. In principle, the remuneration paid to artists is in accordance with the Mondriaan Fund's guideline for artists' fees. In 2022, we only departed from this guideline in isolated cases where the specific agreements regarding the project and funding had been made at an earlier date. In these cases, however, the artist still received fair remuneration.

## SUSTAINABILITY

Sustainability is an important point of interest to the Kunsthal. Even more so because as a presentation institution without its own permanent collection, the Kunsthal is constantly programming and producing alternating exhibitions. We have a policy on waste reduction, which involves reusing as many components of the exhibition as possible. These might include display cases, pedestals, and canvases, as well as packing materials, and whenever possible the exhibition design/floor plan. In the exhibition halls, we work with movable, thus reusable, partition walls. Whenever possible, major exhibitions are programmed for longer periods of time. Sustainability is increasingly playing a role in our exhibition designs, for instance with regard to the choice of materials and the possibility of reuse. In 2022, most of our old exhibition lights were replaced by LED lighting. In the year to come we will continue this process, which is costly and complicated as lighting has a major impact on the way in which the public experiences the exhibitions. We have switched to sending digital invitations, and only send invitations to special openings by regular post. When determining the number of printed copies of communication and educational materials, we keep a keen eye on what we actually need; avoiding a surplus is more important than the relatively lower price of a larger print run.

## MANAGEMENT

The Kunsthal's management consists of a general and a business director who are both statutory managing directors. They are jointly responsible for the day to day operations. The performance of each individual director is evaluated on a yearly basis by at least two members of the supervisory board. Within the framework of the budget, which is annually determined by the supervisory board, the general director is responsible for the general strategy, programming, organisation of the exhibitions, education, and human resource management. In turn, the business director is responsible for the general business operations (maintenance, security, finances, hospitality, and shop), marketing & communication, fundraising/ sponsoring and production. The working methods of and mutual distribution of responsibilities between the two directors are defined in the management regulations.

# SUPERVISORY BOARD

## GENERAL

The supervisory board consists of six unremunerated members (including the chair). The supervisory board's mode of operation, also with regard to the board of directors, is defined in the supervisory board regulations. In 2022, the supervisory board had five meetings. During the first part of the regular meetings, the directors are never present. During the strategic meetings both directors are present. The chair discusses ongoing matters with the directors on a monthly basis. The financial commission discusses the financial state of affairs with the business director and the controller every three months. On behalf of the supervisory board, another member of the supervisory board, convenes with the works council twice a year.

In alternating configurations, the members of the supervisory board attend openings and a variety of staff activities. During each regular meeting of the supervisory board, one of the staff members gives a short presentation about their work at the Kunsthal. In this way the members of the supervisory board have a chance to become acquainted with our employees in an informal way, while also getting a better substantial insight into the organisation.

## MEETINGS

- A permanent item on the agenda is the financial state of affairs: the quarterly figures (including rolling forecast, cash flow forecast, and long-term investment forecast) as well as sponsoring and fundraising. Other recurring subjects are: staff, building, and programme.
- Once a year the pricing policy (this year we agreed to keep entry prices unchanged for 2023) is discussed, as well as the risk analysis, the policy on fraud, the insurance portfolio, the security policy, and the Diversity & Inclusion policy (a discussion about the general approach, especially focusing on the organisation-wide policy sessions that will result in a plan of action).
- We extensively reviewed the 2021 annual financial statement and the budget for 2023. Both were approved.
- The sponsoring and fundraising strategies were discussed on several occasions. The main reason for this was the departure of ING as the Kunsthal's main sponsor. The development strategy for the Kunsthal Fund, which was established in 2022, was also extensively discussed.
- This year's strategic meeting focused on general director Marianne Splint's observations on the Kunsthal after her first six months in office, especially focusing on her vision for the future.
- The internal self-evaluation did not result in any points of particular interest. The dynamics between the supervisory board and the directors are good. We did, however, spend some more time on the balance between the supervisory role and

involvement of the members of the supervisory board and on the role these members of the supervisory board might play in stakeholder management. We also singled out a number of important points of interest for 2023: the succession of supervisory board members Steven Lubbers and Bianca Tetteroo, the question of how to continue the Kunsthal's current healthy and stable financial position in case visitor numbers dropped as a result of a financial recession or in case the steep rise in costs would continue, and finally the cohesion within the organisation after the arrival of many new employees.

- The 2022 annual financial statement was the fourth in row to be audited by Dubois. In consultation with the directors we have decided to extend the term of the contract for another four-year period. The main reasons for extending the contract are: the quality and speed of their work, their solid knowledge and understanding of the museum field, and the competitive price of their services.
- The rotation schedule of supervisory board members was also discussed. This led to the decision that after the departure of Steven Lubbers and Bianca Tetteroo – who will both be completing their second term as member of the supervisory board in July 2023 – the board will initially search for only one successor, with a financial profile. The reason for this is that the board wants to ensure maximum distribution of the expiration dates of the terms of office in the rotation schedule.
- In October, Cye Wong-Loi-Sing was appointed as member of the supervisory board. Cye is the creative director of Brand New Guys, a digital branding agency working on the cutting edge of culture, technology, and storytelling. Cye was born and raised in Rotterdam and has an extensive creative network. He is actively involved in creating the conditions for a lively, inclusive, and diverse city. We are very happy that he joined the supervisory board.

## MEMBERS

In 2022, the supervisory board consisted of the following members:

- Baharak Sabourian (1976), director of organisations Rabobank KYC NL (chair)
- Steven Lubbers (1967), director Hollandia Groep
- Bianca Tetteroo (1969), chair of the board of directors at Achmea
- Dirk Jan Dokman (1971), entrepreneur and investor
- Marloes Krijnen (1955), advisor and supervisor
- Cye Wong-Loi-Sing (1982), creative director Brand New Guys

See Appendix C for the supervisory board's rotation schedule as of 31 December 2022, and Appendix D for a list of ancillary position of the members of the supervisory board and the directors in 2022.



# FINANCIAL RESULTS

This year the financial results once again suffered the consequences of COVID-19. For 2022, the Kunsthal managed to limit the losses to € 111,000.

Below you will find an abridged statement of revenue and expense with explanatory texts for deviations greater than 10% compared to the annual plan that was submitted to the municipality in September 2021.

ABRIDGED STATEMENT OF REVENUE AND EXPENSE (X € 1.000)	REALISATION 2022	ANNUAL PLAN	REALISATION 2021
Admission revenues	€ 1.384	€ 2.023	€ 880
Shop revenues	€ 160	€ 200	€ 103
Sponsoring and contributions	€ 452	€ 420	€ 398
VriendenLoterij	€ 647	€ 592	€ 519
Funds	€ 606	€ 750	€ 573
Contribution Corona Grant Art Halls (Compensatieregeling Coronacrisis Kunsthallen)	€ -	€ -	€ 810
Other revenues	€ 199	€ 155	€ 79
Subtotal	€ 3.449	€ 4.140	€ 3.363
Operating grant	€ 3.244	€ 3.138	€ 3.173
<b>Total profits</b>	€ <b>6.693</b>	€ <b>7.278</b>	€ <b>6.536</b>
Staff expenditure	€ 2.999	€ 2.879	€ 2.653
Housing costs	€ 1.068	€ 1.034	€ 965
General costs	€ 368	€ 356	€ 324
Write-down	€ 143	€ 175	€ 182
Material expenditure activities	€ 2.800	€ 2.816	€ 1.793
<b>Total expenditure</b>	€ <b>7.379</b>	€ <b>7.260</b>	€ <b>5.916</b>
Financial expenses	€ 24	€ 18	€ 20
<b>Operating balance</b>	€ <b>(710)</b>	€ <b>-</b>	€ <b>599</b>
Mutation earmarked reserves – Corona Grant Art Halls	€ 599	€ -	€ (599)
<b>Result after appropriation of profits and losses</b>	€ <b>(111)</b>	€ <b>-</b>	€ <b>-</b>

In the annual plan for 2022 we projected a total number of 250,000 visitors and a situation without closures and/or restrictive measures to mitigate the spread of COVID-19. Unfortunately this assumption turned out to be too optimistic as the Kunsthal was closed from 1 up to and including 25 January 2022. After we reopened at the end of January, restrictive measures continued to be in place for some time. After this period the flow of visitors cautiously resumed.

In 2021, the Kunsthal was awarded an amount of € 810,000 as part of the Corona Grant Art Halls (Compensatieregeling Coronacrisis Kunsthallen). This temporary scheme was financed as part of the Dutch government's COVID-19 support package for the cultural sector. The 2021 operating result formed the point of departure for creating the earmarked reserve Corona Grant Art Halls for an amount of € 559,000, the unspent portion of the support we received.

The aim of creating the earmarked reserve Corona Grant Art Halls was to compensate losses in the year 2022. With the support the Kunsthal received through this scheme, we were able to put together a fully-fledged exhibition programme in 2022.

The negative operating result for the year 2022 amounts to € 710,000. After taking advantage of the earmarked reserve Corona Grant Art Halls, for a total of € 599,000, the negative result was € 111,000.

With the earmarked reserve Corona Grant Art Halls, the Kunsthal could compensate for the lower revenues from ticket and shop sales. The grant also contributed to the fact that no employment contracts had to be terminated for financial reasons. The temporary closure and restrictive measures during part of the period in which we were open have impacted the Kunsthal's own revenues from ticket and shop sales. In 2022 nearly 175,000 people visited the Kunsthal. In the cultural plan we estimated a number of around 250,000 visitors a year.

The contributions from third parties totalled € 1,706,000 compared to the annual plan projection of € 1,762,000. On the one hand we received a lower amount in contributions from funds, while on the other hand the VriendenLoterij's earmarked fundraising contribution turned out to be higher.

Other revenues came in at € 199,000, which is € 44,000 higher than budgeted (€ 155,000).

These higher other revenues were the result of an increase in Auditorium rentals and variable revenues from hiring out the café. Many parties felt they had to make up for two years without any external events, which would explain the increase in rental events. During the final quarter of the year, large numbers of visitor were finding their way back to the Kunsthal again. This had a positive effect on the café's turnover.

For 2022 the ratio of own revenues versus total income was 52%, compared to 57% in the annual plan.

Over the course of the year a number of vacancies fell free – some due to long-term illnesses. These were partly filled by temporary staff members. By now these vacancies have all been filled by permanent staff members. Furthermore, there has been an increase in the number of permanent staff members. As a result, the realised staff expenditure was € 120,000 higher than the budgeted amount.

The general costs are in line with the annual plan. At the same time housing costs were higher because of alterations to the building.

On the basis of the annual programme in 2022, the activity costs were more or less in line with the amount that was originally budgeted (-/- € 16,000). We have noticed a global steep and rapid rise in costs like transportation and materials, which all have a major impact on the costs of realising our exhibitions. We have furthermore celebrated the Kunsthal's 30<sup>th</sup> anniversary, the funding of which was partly covered by additional contributions from funds.

As part of the assumption of continuity, the directors take the view that the Kunsthal's resilience provision has to be high enough to adequately bear risks that in the long run may have a huge impact on the institution. The Kunsthal's resilience provision has dropped € 25,000 and is now € 1,337,000. On the basis of a solid risk analysis, the directors consider the Kunsthal's resilience provision to be adequate.

## FINANCIAL RATIOS

The index numbers stated below offer an insight into the most relevant figures. In 2022, Kunsthal Rotterdam was subsidised for nearly half of its activities and doubled every euro it received.

	2022	2021
Own revenues versus total revenues	52%	51%
Structural contributions (including subsidies) versus total contributions	78%	71%
Solvability (own assets versus total assets)	80%	75%
Current ratio (current assets versus current liabilities)	3,88	3,34

## PERFORMANCE

	JAARPLAN	2022
Number of exhibitions	18	22
Hours of operation (per week)*	40	42
Hours of operation (annually)	2.080	2.051

\* during the period the Kunsthal was open in 2022 (from 1 January until 25 January 2022 the Kunsthal was closed due to the general measures to mitigate the spread of COVID-19).

## ANNUAL FINANCIAL STATEMENT

If you would like to request a copy of the Kunsthal's annual financial statement for 2022, please send an e-mail to [communicatie@kunsthal.nl](mailto:communicatie@kunsthal.nl).

# 2023 PREVIEW



Courtesy Ai Weiwei Studio, photo Gao Yuan

The year 2023 kicked off in a positive way. Visitors are again successfully finding their way to the Kunsthal and this makes us optimistic about the rest of the year. In 2023, Kunsthal Rotterdam will be presenting a varied and socially engaged programme with the aim of reaching out to a diverse audience. The lively and colourful exhibition *In the Black Fantastic* remains on display up to and including 10 April. On 25 February, the exhibition *Metamorphosis*, showcasing the surreal universe of Patricia Piccinini, was opened; a world filled with hybrid creatures, simultaneously bizarre and cuddly. The Kunsthal will of course also focus on commemorating the abolition of slavery – 150 years ago in 2023. In collaboration with Museum Boijmans Van Beuningen and guest curator *patricia kaersenhout*, we are showing how our colonial past continues to have an impact on the city of Rotterdam on the basis of objects from the collections of Museum Boijmans Van Beuningen and other Rotterdam museums.

Besides this impactful total installation in HALL 1, the utopian, consciousness-expanding works by the exuberant and rebellious Vienna-based architects' collective Haus-Rucker-Co are shown in HALL 2. The highlight of this exhibition is *Giant Billiard*, a work that is shown in the Netherlands for the very

first time. On this white air cushion measuring fourteen by fourteen metres, and with three giant inflatable balls on top, visitors are invited to bounce, climb, and dance. Through the game that is thus played, Haus-Rucker-Co raises questions about how our physical environment affects how we interact with each other. During the summer *All you can Art* – including its Summer School – is again taking up residence in and around the Kunsthal. And on 30 September, in attendance of the artist himself, the major retrospective exhibition of the world-famous Chinese activist and artist Ai Weiwei will open.

And last, but not least, thanks to *VriendenLoterij*, we will be starting *Friday Night Live* after the summer, a new development as part of the Kunsthal LIVE programme. Over a period of three years, for one Friday night each month, we will allow a partner in the city to take over the Kunsthal. These cultural organisations – often without their own 'home', but with their own specific following – are given a development budget for creating a new programme. All exhibitions remain open during *Friday Night Live*, and we are looking forward to many lively and stimulating evenings, with crossovers and interactions between the many different audience groups.

# THE POWER OF COLLABORATION

Kunsthal Rotterdam would not be able to exist without local, national, and international collaborations. This list offers an overview of the companies, sponsors, museums, relations, donors, lenders, artists, scientists, performers, makers, and the many others who have collaborated with the Kunsthal in 2022. We would like to thank all partners involved!



## Principal funder

- City of Rotterdam

## Main sponsor

- ING

## Donor

- VriendenLoterij

## Consortium

- Dura Vermeer Groep
- OMA
- Roodenburg
- Eneco

## Kunsthal Friends

- Thanks to all Kunsthal Friends

## Funds, sponsors, and embassies

- Ahrend
- Blockbusterfonds
- Deltaport Donatiefonds
- Erasmusstichting
- Fonds 21
- Institut Français
- Loopuyt
- Mondriaan Fonds
- Prins Bernhard Cultuurfonds
- Rotterdam Festivals
- Rotterdams Vrouwenfonds
- Stichting Bevordering van Volkskracht
- Stichting Droom en Daad
- Stichting Elise Mathilde Fonds
- Stichting Verzameling van Wijngaarden-Boot
- Stichting Zabawas
- Stimuleringsfonds Creatieve Industrie
- Turing Foundation
- U.S. Embassy and Consulate in the Netherlands

- vfonds

- VriendenLoterij Fonds
- VSBfonds

## Ambassadors

- Albeda
- Nationale-Nederlanden
- Mastercard

## Accommodation partner

- nhow Rotterdam

## Kunsthal BusinessFriends

- Anthony Veder
- Archipel Tax Advice
- Automatic Signal
- Dvan Advocaten
- IVA Groep
- Mediacycenter Rotterdam
- NGM International
- Ploum
- Port of Rotterdam
- PwC
- Reset
- Steens & Partners
- SV Collection
- Vivara

## Museumpark Friends

- Chabot Museum
- Huis Sonneveld
- Museum Boijmans Van Beuningen
- Arminius
- Natuurhistorisch Museum Rotterdam
- Nieuwe Instituut

## Kunsthal Fund

- Job Dura
- Robin Jansen
- Peter Goedvolk
- Dura Charity Foundation
- Manon Visser and Johan Poort

- Various donors who wish to remain anonymous

## DJ's/musicians/hosts

- AMIR
- Bas van der Kruk
- Bente
- Bouke Zoete
- Cardboard Lamb
- Charmaine
- Choco y sus Cómplices
- Dim Garden
- DoelenEnsemble
- Duo Cafuné
- Edward Capel
- Git Hyper
- Ivan Words
- Jasmine Perez
- Jennifer Muntslag
- Job Roggeveen
- Joost van Bellen
- Joshua J
- Kay Slice
- Krismika
- KUENTA
- Leroy
- Lovesupreme
- Maite Hontelé
- Mike Boddé
- Mixturess
- Ntjam Rosie
- Ojo e Rey den Tambu
- ParHasard
- Re:Freshed Orchestra

- Samira Ben Messaoud
- Seven Angels
- Shug La Sheeda
- Stephanie Afrifa
- Willy

## Guest speakers/artist talks/lectures/tours/podcasts

- Aruna Vermeulen
- Cathelijne Blok
- Christien Meindertsmä
- Ekow Eshun
- Elfie Tromp
- Ella Gerritsen
- Ellen Scholtens
- Florine van Rees
- Hans den Hartog Jager
- Isa van Lier
- Job, Joris & Marieke
- Joris Suk
- Jos Willemse and Odin bee-keepers
- Justin de Jager and Justin Bekker
- Kees Moeliker
- Lakwena Maciver
- Leroy Verbeet
- Loek Buter
- Marlou Fernanda
- Sijbrand de Jong
- Tessa de Boer
- Wietske de Blauw
- Yeliz Çiçek
- Monika Stadler, Vanja van

- der Leeden, Sara Shawkat, Kalkidan Hoex, Elke Lale van Achterberg, Daan Borrel, Koos Buster (Podcast In my Room)
- [Participants Rotterdam Pride Conference](#)

## Contributors Anniversary book 30 Years of the Kunsthal

- Ahmed Aboutaleb
- Aimy Kan
- Aruna Vermeulen
- Bart Cuppens
- Ben van Loon
- Cliff Muskiet
- Conny Janssen
- Danielle van der Voort
- Dick van Gameren
- Elfie Tromp
- Ellen Scholtens
- Erwin Olaf
- Hein Reedijk
- Henk Visch
- Inge Aanstoot
- Joop van Caldenborgh
- Jos Willemse
- Kees Moeliker
- Leonor Faber-Jonker
- Madje Vollaers
- Maite Hontelé
- Narjara Grondman
- Pierre Bokma
- Rashida Tauwnaar
- Reinier and Nicole Ott
- Rem Koolhaas
- Rik van de Westelaken
- Ronald van Lit
- Ted Langenbach
- Thierry-Maxime Lorient
- Tom Claassen
- Vincent Mentzel
- Stang (graphic design)
- Anneke van der Stelt (graphic design)
- Marc Gijzen (lithography)
- Tuijtel (printing)
- Hofmans zeefdrukkerij (screen printing)
- Gaya Stone
- Harmen Meisma
- Jentel Schiettekatte
- Joris Strijbos
- KidKura
- Kwanele Finch Thusi and Igor Vrebac
- Lhola Amir
- Lulu Hazard
- Odair Pereira and Daniel Bonsu
- Rachel Rumai
- Rianne van Duin
- Rik Versteeg
- Rozienna Salihu
- Sage Burns
- Siobhan Schaab
- Studio Michael van Kekem
- Ton Meijer
- Victor Mids
- Vincent Bal
- Wessel Klootwijk
- Yamuna Forzani
- Yara Ruby
- Intertwine dancers: Georgia Mourant, Lorenzo Cimarelli, Miriam-Diana Abrudan, Nico Amenduni, Soleil de Jager, Ruochen Wang

## Organisations include:

- Afrovibes Festival
- Balansz Yoga
- Brutus
- De Verbaasde Ree
- De Wasserij
- ELLAE
- FONDRotterdam
- hiphophuis
- KITE
- Koninklijke Nederlandse Biljartbond
- LantarenVenster
- Laurens Zorg
- MAISON the FAUX
- Nationale coalitie tegen Eenzaamheid
- Nederlandse Museumvereniging
- Operator Radio
- Pauluskerk Rotterdam
- Reakt (Parnassia groep)
- RIGHTABOUTNOW INC.
- Rotown
- Rotterdam Pride
- Rotterdamse Helden
- Salsability
- Scapino Ballet Rotterdam
- Solid Ground Movement
- Stadsarchief Rotterdam
- Stichting de Vrolijkheid
- Tall Tales Company
- Textielfabrique

## Creatives/performers

- America Perez
- ARIAH LESTER
- Babacar Cissé and Germaine Acogny
- Bas Kusters
- BOISU
- Camille de Bruin
- EnvyMyNails
- Ernesto Lemke
- Floris Hovers
- Funs 'Funzig' Janssen

- The Dirt
- The Utopia Ball
- Transketeers
- TUIG Tattooshop
- Verhalenhuis Belvédère
- Vermaat Groep
- Vineyard World
- VoorleesExpress Rotterdam
- We Sell Reality
- WORM

## Education/talent development

- Albeda
- Het Imaginarium
- KCR
- Netwerk Filmeducatie
- SKVR
- Stephanie Afrifa (guest educator In the Black Fantastic)
- UrbanGuides
- Willem de Kooning Academy
- All you can Art Summerschool
- Artists Studio Calder Now: Goretti Pombo, DikKreuk, Inge Hoefnagel, Vanesa Emerenciana, Camille de Bruin

## Guest curators

- Dieter Buchhart and Anna Karina Hofbauer (Calder Now)
- Ekow Eshun (In the Black Fantastic)

## Media partners

- CJP
- CultuurWerkt
- DUDOK Rotterdam
- Harper's Bazaar
- Museumkaart
- OPEN Rotterdam
- Rotterdam Partners
- Rotterdamdamps
- Rotterdam Festivals
- RTV Rijnmond
- See All This
- The TittyMag
- UITagenda
- Vogue Nederland
- VPRO
- Vrije Academie

## Publishers

- Lannoo (Calder Now)
- Thames & Hudson (In the Black Fantastic)
- V&A Publishing (Tim Walker: Wonderful Things)
- Waanders Uitgevers (Kunsthal anniversary book)

## International partners and lenders include:

- Calder Foundation, New York
- Cartier
- Centraal Museum Utrecht
- Centre Pompidou, Paris
- Cobra Museum voor Moderne Kunst
- Design Museum Den Bosch
- Fondation Gandur pour L'Art, Geneva
- Frans Halsmuseum
- Galerie Jousse Enterprise
- Groninger Museum
- Instituto Buena Vista Curaçao
- Johan Poort and Manon Visser
- Kröller-Müller Museum
- Kulturstiftung der Länder, Berlin
- Kunstmuseum Den Haag
- Los Angeles County Museum of Art
- Musée d'Art moderne de Paris
- Museum Belvédère.
- Museum de Wieger
- Museum Dr8888
- Museum Flehite
- Museum Gouda
- Museum Helmond
- Museum Kranenburg
- Museum More
- Museum voor Moderne Kunst Arnhem
- Nationaal Museum van Wereldculturen.
- Nederlands Instituut voor Beeld & Geluid
- Rijksdienst voor het Cultureel Erfgoed
- Singer Laren
- Stedelijk Museum Amsterdam
- Stedelijk Museum Schiedam
- Stichting Joods Historisch Museum
- Studio Tim Walker, London
- TextielMuseum
- The Hayward Gallery, London
- Victoria & Albert Museum, London
- Vigo Gallery
- Vitra Design Museum

And everyone we have not yet mentioned here

## EXHIBITION OVERVIEW



UNTIL 29.06.2022  
**CALDER NOW**

The Kunsthall production Calder Now is a multisensory exhibition about Alexander Calder's influence on contemporary art. Apart from twenty sculptures by this modern master, visitors could explore installations, performances, and sculptures by ten international contemporary artists: Olafur Eliasson, Žilvinas Kempinas, Simone Leigh, Ernesto Neto, Carsten Nicolai, Roman Signer, Aki Sasamoto, Monika Sosnowska, Sarah Sze, and Rirkrit Tiravanija.



12.03 - 26.06.2022  
KUNSTHAL LIGHT  
**MARLOU FERNANDA**  
LIKE ME NOW, EGO  
DEATH

For Kunsthall Light #26, Marlou Fernanda (1996) recounted her own personal story. Her figurative paintings depict the transformations she goes through as an artist.



UNTIL 20.02.2022  
KUNSTHAL LIGHT  
**MIRE LEE**  
I WANNA BE  
TOGETHER; OPEN  
ANUS

For the 25<sup>th</sup> edition of Kunsthall Light, the South-Korean artist Mire Lee (1988) found inspiration in Hentai Manga, Japanese pornographic illustrations.



29.01 - 15.05.2022  
**PRINCES OF THE  
STREETS**  
CLARISSE HAHN

In the exhibition Princes of the Streets, the French photographer Clarisse Hahn pointed her lens at a group of cigarette vendors in a lively Paris neighbourhood.



UNTIL 13.03.2022  
**DEEP IN VOGUE**  
CELEBRATING  
BALLROOM  
CULTURE

With the help of photography, video-installations, and a number of fashion items, Deep in Vogue highlighted the community, codes, and expressive power of ballroom culture. The exhibition contextualised a subculture shaped by and for queer and transgender people, Black and of colour. The exhibition was realised in close collaboration with Amber Vineyard, Mother of the first Dutch ballroom house, House of Vineyard.



26.02 - 08.05.2022  
**JOB, JORIS &  
MARIEKE**  
A TRIPLE LIFE

The very first exhibition featuring the Netherlands' best-known talents in the field of animation. The cheerful and absurdist universe of Job, Joris & Marieke was brought to life, thus allowing the audience to get inside the heads of the makers.



02.04 - 28.08.2022  
**OFF THE RECORD**  
ERKAN ÖZGEN

In Off the Record, the Kurdish artist Erkan Özgen showed how war and violence effect people in five impressive video works.



18.06 - 04.09.2022  
**HUNGER**  
9 SONGS, 9 FACES,  
9 SPACES

In the multidisciplinary exhibition Hunger, the musician, singer-songwriter, and maker iET invited the audience into her 'home' where she showed her vulnerability and opened up about her role as a new mother.



21.05 - 28.08.2022  
**CLAUDE CAHUN**  
UNDER THE SKIN

The common thread running through the exhibition Under the Skin, was made up of important themes from the turbulent life of the French artist, writer, and activist Claude Cahun (1894-1954). The exhibition featured over sixty photographs, photomontages, and publications by this versatile artist, as well as archival material.



18.06 - 30.10.2022  
**HERE WE ARE!**  
WOMEN IN DESIGN  
1900 - TODAY

The exhibition Here We Are! put the spotlight on over a hundred women designers. From Bauhaus pioneers and designs for space capsule interiors to legendary design classics and the women who are currently redefining their profession through sustainable innovations. The exhibition showed furniture, ceramics, glass work, jewellery, fashion, graphic design, and textiles spanning a period of 120 years.



21.05 - 11.09.2022  
**SHINE HEROES**  
FEDERICO ESTOL

The Uruguayan photographer Federico Estol presented the story of Bolivian shoe shiners. Wearing their characteristic ski masks and goggles, each day thousands of these workers venture into the city to earn a living.



02.07 - 28.08.2022  
**ALL YOU CAN ART**  
STUDIO WITH IBB

All summer long, the Kunsthall Auditorium revolved entirely around All you can Art, the in-depth collaboration between Kunsthall Rotterdam and Instituto Buena Vista Curaçao. In the open studios the artists worked on special artworks and projects surrounding the theme of Safe Space. Everyone – and we literally mean everyone – was invited to participate in the open studios of Elvis Chen, Dik Kreuk, Liesbeth Labeur, Roxette Chen, Gerson Kronstadt, David Bade, and Tirzo Martha and contribute to the constantly evolving exhibition.



**04.07 - 30.10.2022**  
**KUNSTHAL LIGHT**  
**ISA VAN LIER**  
**FLOW**

For the 27<sup>th</sup> edition of Kunsthal Light, Isa van Lier (1996) found inspiration in the ancient philosophies behind the Japanese Zen garden. Van Lier transformed the Kunsthal's display window into a landscape filled with colourful stones and ceramic sculptures.



**24.09.2022 - 15.01.2023**  
**STAYING POWER**  
**HIPHOPHUIS**  
**INVITES LAKWENA**

With Staying Power, hiphophuis celebrated its twentieth anniversary. In this exhibition, the British artist Lakwena presented new works in her series Jump Paintings.



**10.09.2022 - 11.12.2022**  
**HOME IS WHERE**  
**THE ART IS**

The exhibition Home is Where the Art Is demonstrated how collecting art can enrich your life, especially when you are surrounded with it at home. In an intimate, domestic setting, the public could discover unexpected connections between the various artworks of the collectors Johan Poort and Manon Visser.



**24.09.2022 - 29.01.2023**  
**TIM WALKER**  
**WONDERFUL**  
**THINGS**

In Wonderful Things, visitors were immersed in the fantastical imagination of Tim Walker, one of the world's most inventive fashion photographers. Inspired by rare treasures from the collection of the Victoria & Albert Museum in London, he created a number of new, monumental photo series, including the fairy-tale-like Box of Delights.



**17.09.2022 - 08.01.2023**  
**LOEK BUTER**  
**A BEAR IN THE**  
**LOWLANDS**

In this photo series, for which Buter received the Silver Camera Award, Loek Buter tells the story of the former circus performer Maxy Niedermeyer and her bear Natascha.



**22.10.2022 - 12.02.2023**  
**DRAWN:**  
**ROTTERDAM!**  
**THEY MURDERED**  
**MY HOME**

In the exhibition Drawn: Rotterdam! They Murdered My Home, city artists Kazuma Eekman, Maria Fraaije, and Marcel Herkelman each presented their personal views on the theme of gentrification.



**08.11.2022 - 26.02.2023**  
**KUNSTHAL LIGHT**  
**CINDY BAKKER**  
**PLAY**

In the Kunsthal's display window, Cindy Bakker (1989) created a playful trajectory with a combination of sculptures in various shapes and colours. By reducing everyday objects to abstractions, Bakker played with the perception of the viewer.



**19.11.2022 - 10.04.2023**  
**IN THE BLACK**  
**FANTASTIC**

In the Black Fantastic gathered together eleven contemporary artists from the African Diaspora. They used elements from fantasy, folklore, myth, and science fiction to address racial injustice and explore alternative worlds and realities.



**24.12.2022 - 10.04.2023**  
**WOMEN'S**  
**PALETTE 1900 -**  
**1950**

In Women's Palette, over a hundred works by artists including Charley Toorop, Lou Loeber, Else Berg, Jacoba van Heemskerck, and Charlotte van Pallandt were brought together at the Kunsthal. The exhibition presented the ground-breaking work of twenty four Dutch women artists who lived and worked in the vanguard of modern art during the first half of the past century.

## KUNSTHAL LIVE EVENTS 2022 OVERVIEW

### MASTERCLASSES AND ART TALKS

- Masterclass Job, Joris & Marieke on the occasion of Triple Life, Thursday 14 April 2022
- Artist Talk with choreographer Justin de Jager on the occasion of his work Intertwine for the exhibition Calder Now, Saturday 19 March 2022
- Artist Talk Marlou Fernanda, Saturday 23 April 2022
- Power Talk Lakwena in collaboration with hiphophuis, on the occasion of the exhibition Staying Power – hiphophuis invites Lakwena, Sunday 25 September 2022
- Artist Talk Isa van Lier, Sunday 30 October 2022

### NAKED TOUR

- Naked Tour through the exhibition Calder Now, Saturday 26 March 2022

### THE PERFECT NIGHT

- The Perfect Night surrounding the exhibition Tim Walker: Wonderful Things, Saturday 29 October 2022

### KUNSTHAL WEEKEND

- Calder Now Weekend, Saturday 23 and Sunday 24 April 2022
- Kunsthal It's a Kind of Magic, Saturday 29 and Sunday 30 October 2022

### KUNSTKOPPELS (ARTCOUPLES)

- ArtCouples in the exhibition Calder Now, Tuesday 15 February 2022
- ArtCouples in the exhibition Job, Joris & Marieke. A Triple Life, Tuesday 19 April 2022
- ArtCouples in the exhibition Claude Cahun. Under the skin, Tuesday 14 June 2022
- ArtCouples in the exhibition Here We Are. Women in Design, Tuesday 4 October 2022
- ArtCouples in the exhibition Tim Walker: Wonderful Things, Tuesday 22 November 2022
- ArtCouples in the exhibition In the Black Fantastic, Tuesday 20 December 2022

### TASTEMAKER TOURS AND SPECIAL TOURS

- Special Tour / performances Deep in Vogue with Amber Vineyard and Cherella Gessel, Sunday 13 March 2022
- Tastemaker Tour through the exhibition Claude Cahun. Under the skin with theater maker Zoë Dee de Heer and theater maker and poet Elisa Costa, Sunday 17 July 2022
- Tastemaker Tour through the exhibition Here We Are by Spoken Word artist Rozienna Salihu, Sunday 17 July 2022
- Tastemaker Tours through the exhibition Wonderful Things by photographer Harmen Meinsma and Florine van Rees, Saturday 29 October 2022
- Special Tour through the exhibition A bear in the Lowlands by photographer Loek Buter, Saturday 29 October 2022

### SEE YOU LATER, ILLUSTRATOR!

- See you later, Illustrator! edition Spring Break, Friday 4 March 2022
- See you later, Illustrator! edition May Holidays, Friday 6 May 2022
- See you later, Illustrator! edition autumn Holidays, Sunday 30 October 2022

### KUNSTHAL LIVE TAKE-OVER

- Take-over Rotterdam Pride, Wednesday 22 till Friday 24 June 2022
- Take-over The Utopia Ball, Saturday 25 June 2022
- Take-over AfroVibes, Sunday 9 October 2022

### KUNSTHAL LIVE ON SUNDAY

- Kunsthal LIVE ON SUNDAY & Rightaboutnow inc., Sunday 3 July 2022
- Kunsthal LIVE ON SUNDAY & Instituto Buena Bista Curaçao, Sunday 10 July 2022
- Kunsthal LIVE ON SUNDAY & ELLAE, Sunday 17 July 2022
- Kunsthal LIVE ON SUNDAY & Maite Hontelé, Sunday 24 July 2022



## APPENDIX C

### ROTATION SCHEDULE

Supervisory board Stichting Kunsthal Rotterdam

NAME	APPOINTMENT	REAPPOINTMENT	RESIGNATION (AT THE LATEST)
Ms. B.E.M. Tetteroo	01-07-2015	01-07-2019	30-06-2023
Mr. S.P. Lubbers	01-07-2015	01-07-2019	30-06-2023
Mr. D.J.A. Dokman	01-10-2017	01-10-2021	30-09-2025
Ms. B. Sabourian	01-12-2018	01-12-2022	30-11-2026
Ms. M.L.P. Krijnen	01-12-2019	01-12-2023	30-11-2027
Mr. C. Wong-Loi-Sing	30-08-2022	30-08-2026	30-08-2030

Terms of office for members: four years and one possibility for reappointment, so in total a maximum of eight years.

## APPENDIX D

### ANCILLARY POSITIONS

List of ancillary positions of the member of the supervisory board and the directors in 2022.

#### SUPERVISORY BOARD

Chair

**Baharak Sabourian | Director of Organisations Rabobank KYC NL**

- Member of the supervisory board at Albeda
- Member of the supervisory board of the Kunsthal Fund

Members

**Bianca Tetteroo | Chair of the board of directors at Achmea**

- Member of the BoD Garanti Emikililik
- Member of the supervisory board at Netspar
- Member of the board at NCR
- Member of the board at Achmea Foundation
- Vice-chair of the board at Verbond van Verzekeraars
- Member of the board at Eurapco

**Steven Lubbers | CEO Hollandia Corporate**

- Member of the supervisory board at DGR BV
- Member of the supervisory board of the Kunsthal Fund

**Dirk Jan Dokman | Entrepreneur**

- No ancillary positions
- Member of the supervisory board of the Kunsthal Fund

**Marloes Krijnen | Advisor and supervisor**

- Vice-Chair of the Advisory Board at Deutsche Börse Photography Foundation
- Member of the Rolex Mentor and Protégé Arts Initiative
- Chair at Unbound
- Member of the supervisory board at Dutch Culture

**Cye Wong-Loi-Sing | Creative Director Brand New Guys (as of 30-08-2023)**

- Member of the supervisory board at Schemerlicht Festival

#### Directors

**Marianne Splint, general director/manager**

- Member of the board at Museumvereniging
- Member of the board at Stichting Museumkaart
- Secretary of the board of Stichting Vrienden Jan van Brabant
- Member of the jury at Museum Talentprijs, Ministerie van Onderwijs, Cultuur en Wetenschap

**Herman van Karnebeek, business director/manager**

- Chair at Stichting FondsDBL
- Chair at Stichting Museumpark

# COLOPHON

## EDITING

Kunsthal Rotterdam Team

## GRAPHIC DESIGN

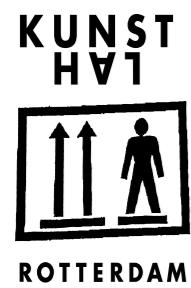
Das Buro

## DTP/LAYOUT

Anneke van der Stelt

## VISITING ADDRESS

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Museumpark, 341 Westzeedijk  
3015 AA Rotterdam  
communicatie@kunsthal.nl



Tim Walker: Wonderful Things.  
photo Marco De Swart



