



THIS IS BOZ AR

CENTRE FOR FINE ARTS / EUROPEAN HOUSE FOR CULTURE / BRUSSELS



50 YEARS OF CULTURAL PROTEST WAS NOT JUST AN ANNUAL THEME. THE REFLECTION ALSO ENCOURAGED TO DEVELOP AN INTERNAL PROCESS OF CHANGE.

PAUL DUJARDIN - CEO & ARTISTIC DIRECTOR, ON THE RIGHT

THE ART OF TRANSFORMATION

The Centre for Fine Arts was not unaffected by the events of May '68. It is not often that a social revolution takes place in your own house. So when it does, it is worth taking note. On May 28 1968, a group of artists and authors met in a cafe in Brussels. They wished to declare their solidarity with the student revolt at the Université Libre de Bruxelles (ULB). The group resolved to occupy the Centre for Fine Arts that night. There was no real plan on the cafe table. The artists hung their banners that night. 'No to class culture' and 'protest against the country's cultural politics', were their slogans.

None other than Marcel Broodthaers offered to serve as chairman of the 'free assembly' in those first days. He mediated with the chairman and the director general; our predecessors. Broodthaers did not so much put the CFA on trial, but mostly denounced the appalling state of higher arts education and - even then! - the absence of a Museum for Modern Art in Brussels. In an open letter to his brotherly and sisterly artists on June 7, he withdrew. 'I am resuming my personal view,' he wrote. 'I am shrinking back into anonymity.' After months of discussions in various working parties, the cultural workers returned from the summer holiday calling for the establishment of a 'centre for information, reflection and cultural action'. That centre was the hall itself. The Centre for Fine Arts put on an architecture competition in order to transform the Victor Horta Sculpture Hall into a place for experimentation, participation and debate. This public forum, with its flexible tubular structure, opened at the start of the 1970s. The winds of the 'happening' culture blew off the street and into Victor Horta's stately art deco building.

The demands they made sound remarkably topical. One: greater and broader participation. Two: stimulation of curiosity, research and critical processing of information. Three: stronger integration of disciplines and greater interaction between culture and other sectors. These

'points to work on' are all significant elements in the mission and running of BOZAR. As our revised mission shows, we want to make this house even more a place of change. A place that does not simply provide a space for the Fine Arts but also for the Art of Change. Artists are barometers and genuine masters of creativity. An art house also makes an active contribution to change, together and in dialogue with wider society: artists, students, scientists, policy makers, diplomats, entrepreneurs... in short, you!

In 2018, BOZAR took up the gauntlet of '68 to examine its own house and its own time, in order to look openly to the future. How do we make this cultural institution, BOZAR, into a meeting place for the many residents of and visitors to this wonderfully diverse city? Hardly a day goes by without a demonstration in Brussels. How can we deal with the great transformations that trouble people today? The impact of migration, urbanisation, inequality, welfare, climate change, Artificial Intelligence and a wide range of identity issues (decolonisation, gender etc.)? What does our culture contribute to GNH: Cross National Happiness? What stories do we want to share and tell in this house? 50 Years of Cultural Protest was more than just an annual theme. This reflection also set off an internal process of change, with a long-term effect on themes such as welfare, gender, climate and cultural diplomacy.

In this annual report, we present the interim results of the transformation in the five P's that keep our organisation running: the Programme, the Public, our Partners, our Personnel and the P where everything happens: the Paleis or Palace (Centre) for Fine Arts.

ÉTIENNE DAVIGNON

Chair of the Board of Directors

PAUL DUJARDIN

CEO & Artistic Director



THE BOZAR MISSION

As Belgium's oldest and largest arts house, the Centre for Fine Arts aims to serve as a model for the European culture house of the 21st century.

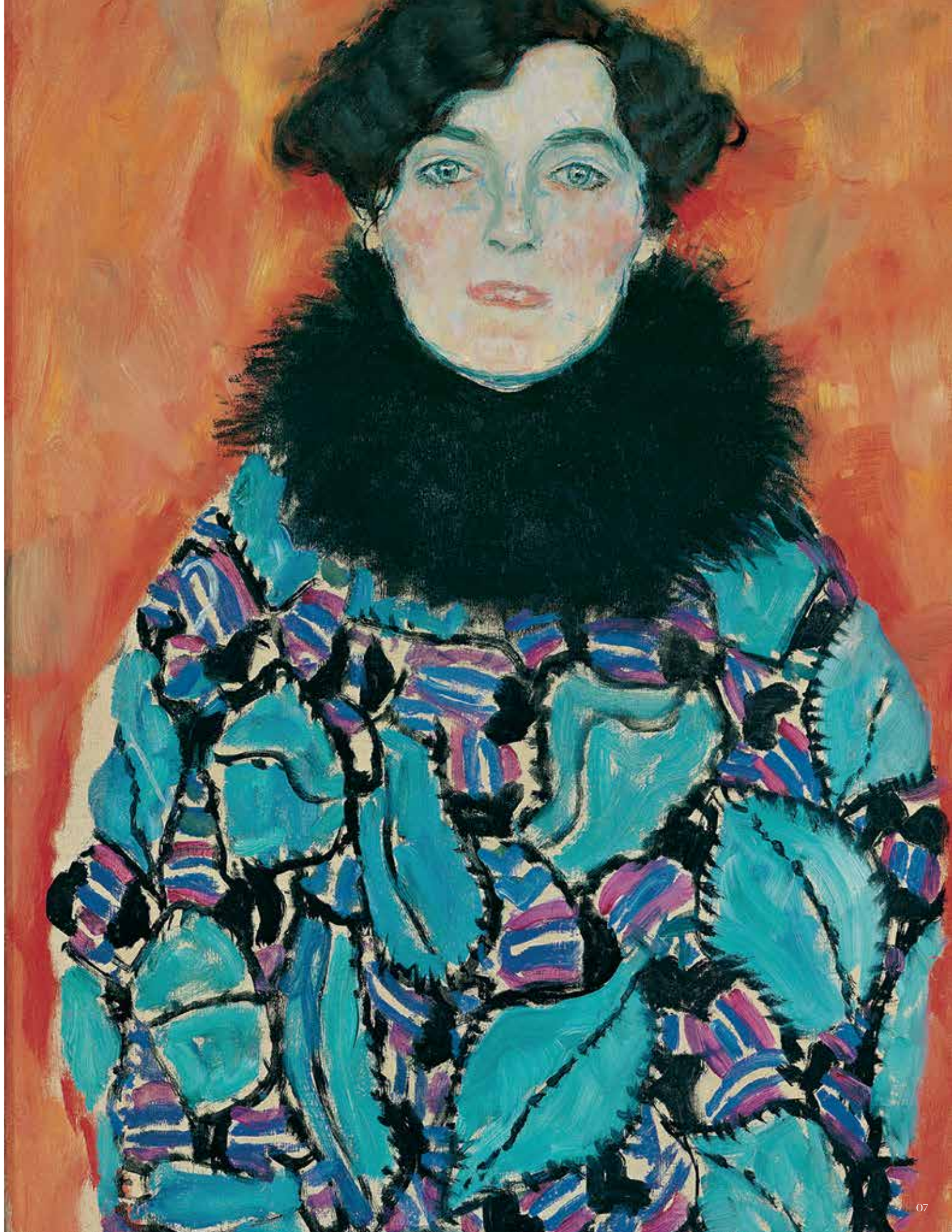
BOZAR, the coordinating cultural project, combines the function of a dynamic concert and exhibition venue with a supporting multidisciplinary function, reflection and research at the interfaces of art and civilisation.

At the heart of all of BOZAR's projects is the interaction between a diverse audience, cultural heritage and the artists' power of imagination. On the basis of this core artistic mission, BOZAR appoints itself an active mediator for socio-cultural change and social inclusion.



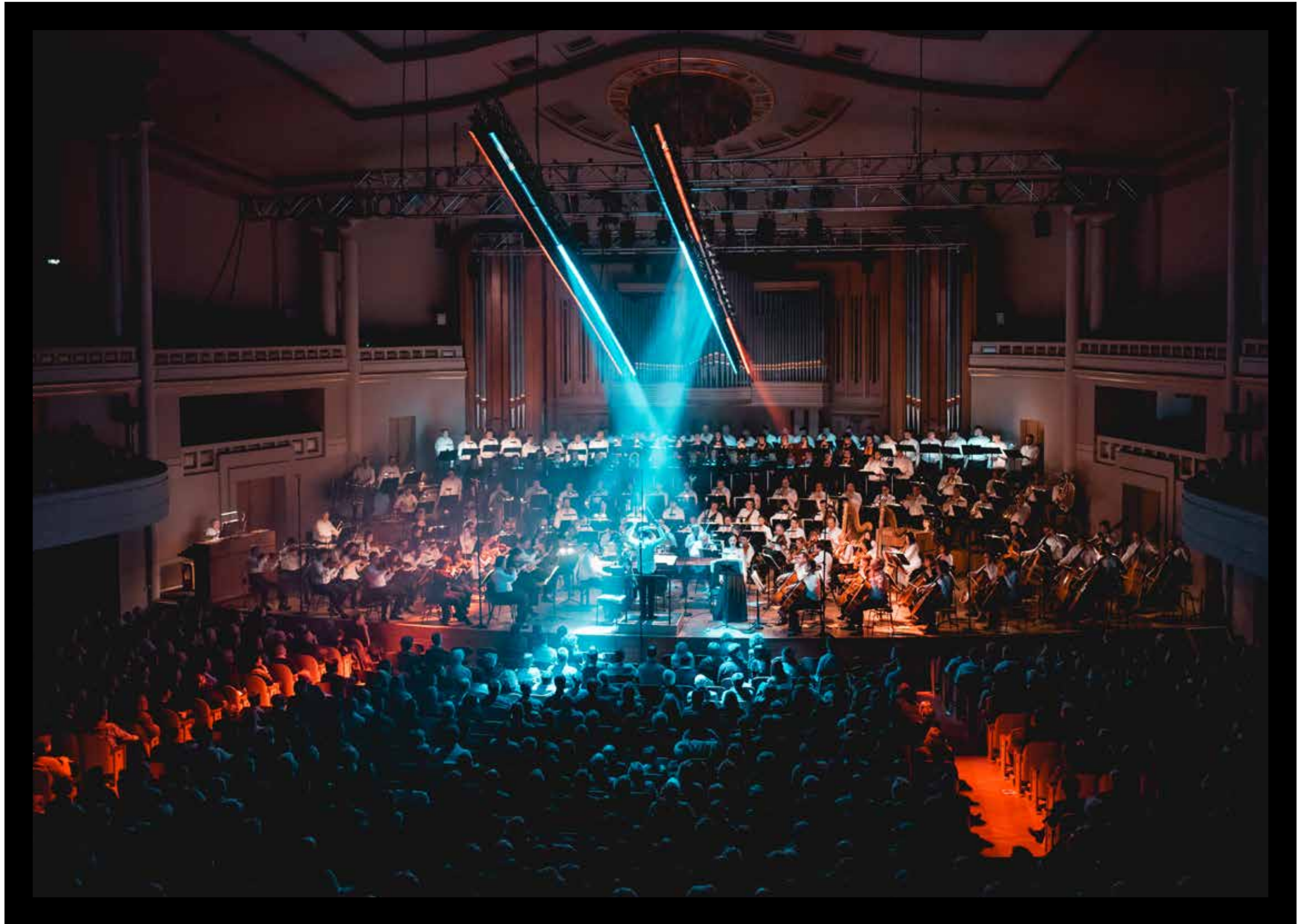
BEYOND KLIMT

NEW HORIZONS IN CENTRAL EUROPE, 1914-1938



BELGIAN NATIONAL ORCHESTRA

& HUNGARIAN RADIO CHOIR
BOZAR MUSIC & KLARAFESTIVAL





HOPE FOR THE FUTURE

NEXT GENERATION, PLEASE!

Next Generation, Please! seeks to confront young people with societal themes. We want them to realise that their voice can be heard, in a democracy in which young citizens are increasingly engaged. We invite them to reflect, make critical assessments and formulate ideas, which they translate into creative work for a multidisciplinary presentation. As part of a participatory approach, they are mentored by artists, politicians and intellectuals.

In 2018, 215 young people from more than 12 schools and associations joined forces with 22 artists and 20 politicians to work on a shared artwork. Mentors included Herman Van Rompuy, Kathleen van Brempt, Hendrik Vos, Vincent Glowinski and Mauro Pawlowski.

HOUSE OF CHANGE

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**WE CAN BUILD BRIDGES, DRIVE THE CONVERSATION,
ENCOURAGE DIALOGUE AND USE OUR CREATIVITY TO SHAPE
THE WORLD OF TOMORROW.**

PAUL DUJARDIN - CEO & ARTISTIC DIRECTOR

**CO-CREATION, CO-PRODUCTION AND CO-FINANCING ARE ESSENTIAL
FOR THE FUTURE OF THIS INSTITUTION.**

BOZAR IS a multidisciplinary house which offers a space for all art forms - from music, exhibitions, visual art and film to architecture, theatre and literature. In addition, there is space for debate and for research. Cross-pollination with other sectors of society such as science, the world of economics, education and politics assures the depth of programming. This approach also ensures that artists occupy a more central position in society. BOZAR's audience has also become more diverse, as has the world itself. Two years ago, BOZAR developed a number of major thematic lines. The central theme is the European cultural space, although relationships with neighbouring regions and other continents are also examined, as are urban issues (in Brussels), looking after our cultural heritage and the connection between art and science. Each season also has its own theme: in 2017 it was 'avant-garde', in 2018 it was 'revolution and resistance'. This new thematic approach has brought a great amount of changes to the way BOZAR develops its programming. It is often more reactive, and productions are set up with external partners from outside the world of culture, such as government, institutions, organisations, think tanks and engaged citizens.

These partnerships also generate a lot of additional revenue, which can be reinvested in artistic projects. Co-creation, co-production and co-financing are essential to the future of this house. This fundamental transi-

tion is entering its final stage and is due for completion by the end of 2019. To present yourself as a 'European' arts house you must sign up to the values on which the European Union was founded. These are set out in the EU Treaties and the EU Charter of Fundamental Rights. Respect for human dignity, human rights, freedom, democracy, equality and the constitutional state are seemingly self-evident values, like the struggle for social justice, tolerance, pluralism and an end to discrimination. However, we cannot ignore the increasing number of threats to these values. What has been self-evident since the founding of the European Union is no longer, in 2018, self-evident to us all. The political, economic and religious powers that challenge our previously shared values, and their universality, are growing in strength. Even within Europe itself. A European arts house cannot pass laws or dispatch troops to fight for these European values. But we can build bridges, keep the conversation going, encourage dialogue and use our creativity to help shape the world of tomorrow. And we can offer beauty and comfort, or wonder and spirit. And, in times of need, we can draw a line in the sand. Art and culture are not niche interests, nor are they the pastimes of the wealthy; they are the beginnings and the ends of our dreams, our thoughts and our actions. As a European house for culture BOZAR wants to grow into a stimulating agora for these thrilling, exciting and sometimes frightening developments.

SOME BULGARIANS

I was recently invited by a prominent European art institution to reflect on a political issue, something which I have never done before, and to create a project dedicated to my homeland Bulgaria on the occasion of the Council of the European Union, scheduled for the first half of 2018 after the Estonian presidency and before Hungary's. A work devoted to my Bulgaria which I deeply love, but which is arguably the poorest and most corrupt of all the 28 European member states.

Without much hesitation, I decided to ask only one question to six of the most creative Bulgarians (in my opinion). Some of them I have known for many years, others I met in person because of this project, but all of them already had a place in my mind and heart because of what they have written, performed, sung, animated, staged and created, not only in Bulgaria but all over the world. They all agreed to respond in front of a camera and I am deeply grateful to Georgi Gospodinov, IVO Dimchev, Ruth Koleva, Tania Ushver, JAVOR GARDOV and Iana Bobrova that their answers gave me six more reasons to write this very text from Sofia and not from somewhere in exile.

... is the question, which is not really relevant to any other EU country's citizens:

Why do you live in Bulgaria (or go back there from time to time)?



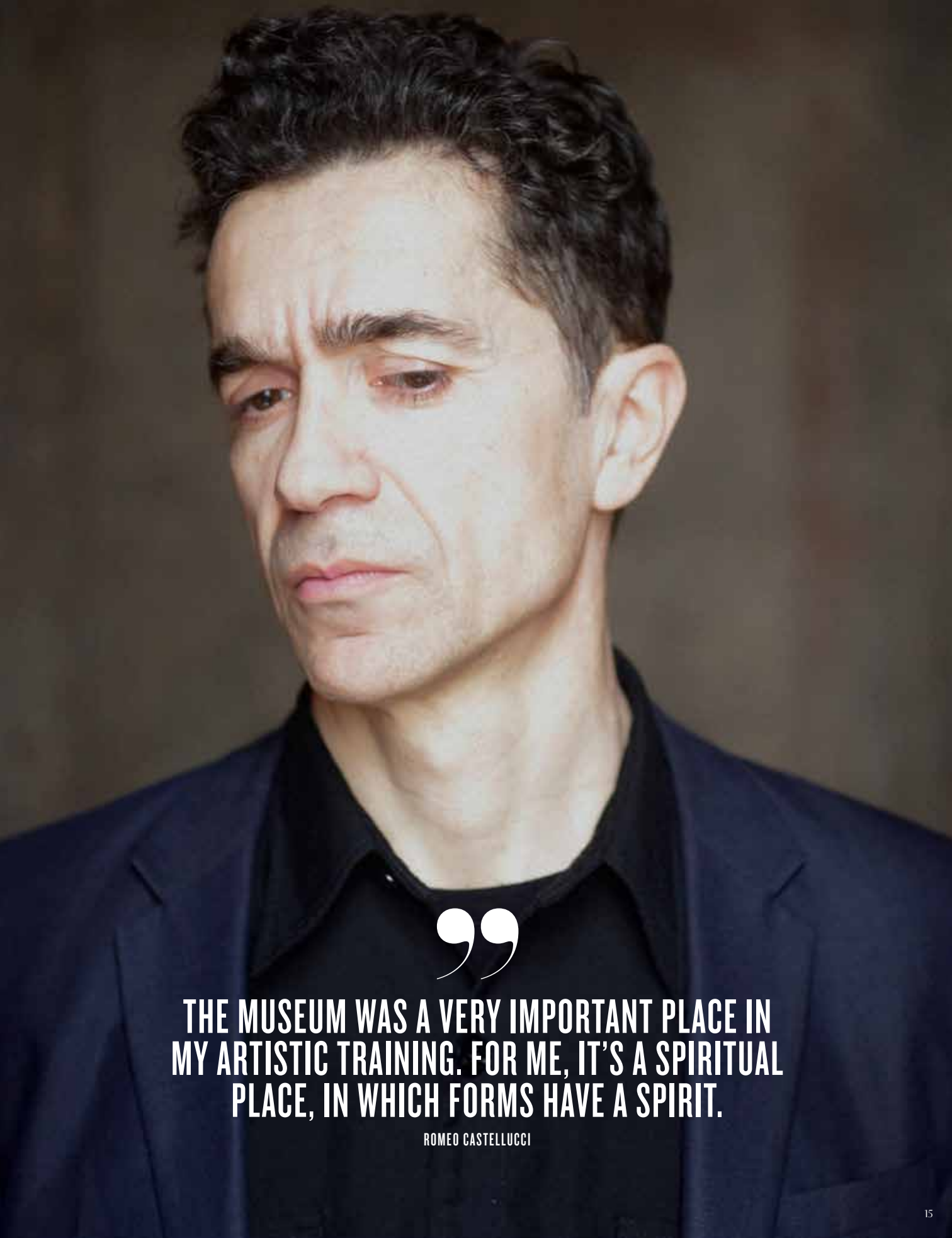
NEDKO SOLAKOV

SOME BULGARIANS



HOUSE OF CREATION

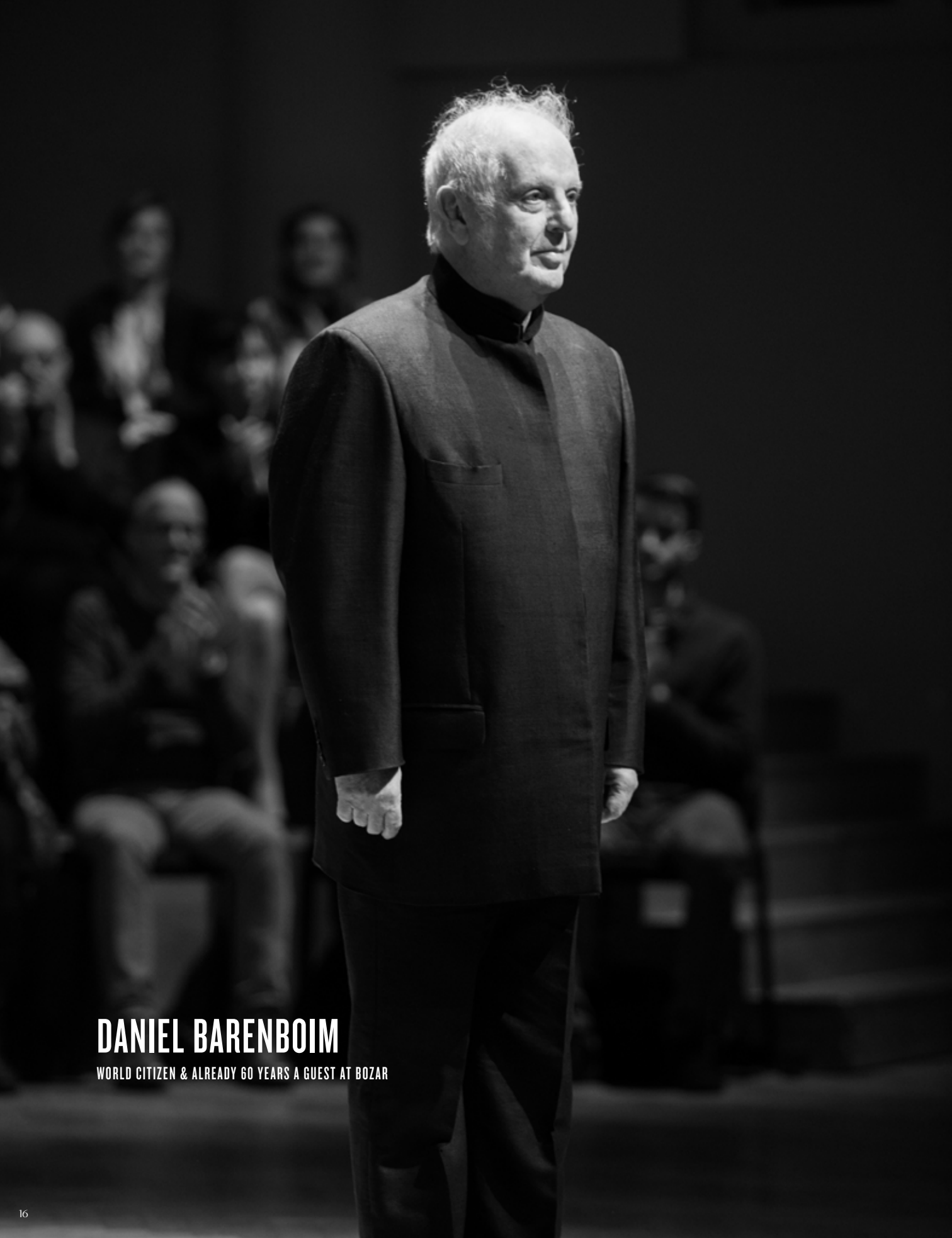
BOZAR is not a classical museum or display cabinet. It is a house for the living arts and creation. With artists as the driving force, we stimulate new works from diverse perspectives which enter into dialogue with the architecture and our activities. The Centre for Fine Arts regularly turns into a temporary workshop or rehearsal room as artists carry out their art on site. As a result, numerous temporary and (semi)permanent artworks are created in our central hall, vestibule and exhibition halls. Performances and writing commissions link up with the cultural heritage and intensify the experience. Our BOZAR LAB gives new developments extra impetus and a permanent home, on the interface between the arts, sciences and technology.



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THE MUSEUM WAS A VERY IMPORTANT PLACE IN MY ARTISTIC TRAINING. FOR ME, IT'S A SPIRITUAL PLACE, IN WHICH FORMS HAVE A SPIRIT.

ROMEO CASTELLUCCI



DANIEL BARENBOIM

WORLD CITIZEN & ALREADY 60 YEARS A GUEST AT BOZAR



HOUSTON SYMPHONY ORCHESTRA

BOZAR MUSIC & KLARAFESTIVAL

CONCRETE LINES AND PROJECTS THAT CLARIFY THE MISSION



HERITAGE

2018 was the European year of cultural heritage. Every exhibition season, BOZAR creates museum exhibitions to stimulate the imagination. We do this in partnership with the best museums at home and abroad. "Spanish Still Life" told the story of four centuries of Spanish still life. Sublime paintings by the likes of Velázquez and Goya bathed our rooms in an atmosphere of quiet contemplation. With our neighbour, the Royal Museums of Fine Arts of Belgium, we invited visitors to a major rediscovery: Theodoor van Loon, 'Caravaggist between Rome and Brussels'. Baroque art continues to inspire, as borne out by the installations of artist/musician Joris Van de Moortel, which focus on excess, and Italian theatrical producer Romeo Castellucci, who finds inspiration in Baroque folds that both reveal and conceal. BOZAR: a house for cultural heritage and creation.



THE SOUND OF CHANGE

Music transcends languages, borders and, in BOZAR's case, walls. Both between disciplines and, literally, extra muros, such as the Utopia on location concerts in the Scherpenheuvel Basilica, among works by Theodoor van Loon, shown during his retrospective. Between communities and generations, through the Congolese project, Rumba Lumumba. Between the street and BOZAR, through the thumping Nuits sonores collaboration. It tears down barriers, too, through an exceptional collaboration with global star Wynton Marsalis, who played to a sell-out crowd on Sunday, followed by Brussels schoolchildren on Monday. In the Henry Le Boeuf Hall, the ground floor of which can now be physically transformed into a chairless dancefloor. Always listening, always changing.



VALERY GERGIEV
CLASSICAL MUSIC



FERNAND LÉGER
BEAUTY IS EVERYWHERE

50 YEARS OF CULTURAL PROTEST

May '68 remains a cultural benchmark, a symbol of liberation and the fight against rigid power structures. Fifty years ago, students occupied the hall of the Centre for Fine Arts. BOZAR does not look back on the protest with nostalgia. We assess the worldwide protest of the sixties and look ahead. What forms of cultural protest are effective today? How can a cultural institution like BOZAR be more open to the city and the civil society of today? What is the role of the artist?

AGORA AND THE OCCUPATION OF BOZAR

Fifty years ago, the Centre for Fine Arts was occupied by artists and students. Between 28 May and 8 June 2018, this was recreated by Agora, BOZAR's international debate platform. Debates, lectures, a soup kitchen, and people's assemblies immersed the house in the atmosphere of those days. One highlight was a boxing gala in the Horta Hall. BOZAR wished to express solidarity with the boxing clubs of Brussels, which are often raided by the police in search of illegal immigrants. A unique event.

Last year BOZAR AGORA organised a total of 69 events. From small salons to major conferences. One of the highlights was again Difference Day on 3 May. This year, the honorary title for freedom of expression was awarded posthumously to murdered Maltese investigative journalist, Daphne Caruana Galizia.



OPENING UMOB

IN THE HEART OF BRUSSELS



BOZAR NOT ONLY DRAWS THE CITY INTO THE BUILDING, BUT ALSO DANCES, PLAYS, AND DEBATES ON THE STREETS AND SQUARES.

BOZAR LIVES IN BRUSSEL

BOZAR lives in Brussels. The super-diverse metropolis. The capital of Belgium and Europe. The place where the country's communities - old and new - work together to build a future. Where newcomers arrive, dreaming of a new future.

The realisation that cities are best equipped to deal with the challenges of humanity is growing. BOZAR is therefore the preeminent place from which to explore, celebrate and intensify this urbanity. With criticism, but with an unshakeable faith in the resilience of Brussels.

We do this, of course, through an artistic programme both in our iconic building and elsewhere in the city itself. We organise festivals for the various communities who have established themselves here. And we always do this in collaboration with local partners.

BRUSSELS IS AN INTEGRAL PART OF OUR PROGRAMME:

- United Music of Brussels, a joint programme with the Belgian National Orchestra and la Monnaie at various locations in the city.
- BOZAR Occupied: 50 Years of Cultural Protest
- Brussels City Campus (VUB, ULB, BOZAR) in the Ravenstein Gallery
- Agora Urban Master Classes with the Brussels Academy
- Cities4Europe. The launch of a platform for local initiatives on urban issues in the Eurocities network, a network of European cities.
- Balkan Trafik
- Afropolitan
- Mousse Cities - Damascus
- Singing Brussels
- Next Generation, Please!



FOCUS

A boxing gala at BOZAR? Why not? Culture is not always a long and winding road! It can also create the necessary space for emancipation, in which conflicts with artistic expressions are settled. Artistic commitment is part of the Centre for Fine Arts' DNA. It takes shape in the boxing ring and upholds the theme of BOZAR Occupied - 50 Years of Cultural Protest.

Boxing clubs are more frequently praised by policy makers for their contribution to social-cultural inclusion, yet they are often the victim of police raids. In spite of their problems boxing clubs continue to exist and so, as an ode to the Brussels Boxing Academy (BBA) and other boxing clubs, we are offering them a platform and a boxing ring! This means we are opening our doors to an uncharacteristically wide audience: boxers of all ages, genders, social backgrounds and ethnic origins. In addition, the prestigious Horta Hall also hosted Joseph Beuys' work *Boxkampf für die direkte Demokratie* (Boxing Match for Direct Democracy) thanks to Jan Hoet, himself an enthusiastic boxing fan in his time. Between 5 and 10 pm on 12 June the boxing glove had its say. There was a succession of amateurs and professionals in an animated, but pleasant atmosphere and afterwards they got to enjoy the iftar, a ritual Ramadan meal.



DIRK BRAECKMAN

CULTURE & SOCIAL RESPONSABILITY

AS AN INTERNATIONAL HOUSE OF CULTURE, the CFA aims to contribute to participatory democracy and social cohesion. A cultural body of excellence in a multicultural metropolis like Brussels - the second most diverse city in the world - helps determine the context in which citizens and policy deal with diversity. A better knowledge of cultural differences, and similarities, changes our view of the 'other'. The CFA takes an inclusive approach and aims to encourage commitment in terms of the Programme, the Public, our Partners and our Personnel.

In 2018 two impact studies were carried out by Ghent University and the Meaningful Impact agency. Two projects were examined: Cantania, a project that uses singing as a vector for integration, social cohesion and intercultural dialogue, and Next Generation Please!, through which BOZAR encourages young people to develop as conscious, vocal and creative citizens in a Europe in which their ideas matter and in which they help to write a new European story.

Two very different projects, but with similar results: a positive effect on group cohesion and general wellbeing, improved concentration, the development of important skills such as critical thinking, teamwork, the promotion of self-expression and respectful debate, to name but a few.

As a cultural project BOZAR is, by definition, a social project: a society project and a natural home for societal themes. In our vision, culture is a nourishing component of the social fabric and a powerful 'tool' in the fight against intolerance and indifference.

AUDIENCE ENGAGEMENT

BOZAR is committed to its public and

makes countless resources available to enlarge and expand the visitor experience of BOZAR. This involves everything from programme leaflets, exhibition texts, visitor guides and meetings with artists, to interviews and online content. To expand and complement these activities, the Audience Engagement department develops a framework for a broad public and individual visitors, groups and societies: tours, introductions and meetings.

A second, significant aspect of our activities focuses on specific target groups: education, children and families, projects designed specifically around accessibility.

A third aspect focuses on participatory projects, such as the 3 excellent examples below, which use 'singing' as a vector for integration, social cohesion and intercultural dialogue:

SINGING BRUSSELS

Let all of Brussels sing. That is the aim of the Singing Brussels Celebration Weekend. The Weekend is now a regular fixture on the calendar of every lover of choral music and positive vibes. Thirty choirs -professionals and amateurs alike - treated visitors to an unforgettable afternoon in the spirit of change, responding to the themes of 'The Sound of Change' and 'BOZAR Occupied'. Visitors were also encouraged to sing their hearts out in a series of free singing workshops. The interactive concert conducted by Paul Smith and in partnership with the VOCES8 vocal ensemble was a worthy climax to the weekend.

CAMPUS SAINT-JEAN

Campus Saint-Jean is a secondary school that welcomes newcomers (Daspa type). Over a period of 140 hours (between Sep-

tember 2017 and May 2018), 50 students took part in singing workshops in class, as part of the school language policy. The young people wrote their own lyrics to the song Dommage by French rap duo Bigflo & Oli. Recorded in the studio, the song now resounds as the 'school bell'. Two performances were set up: one at the school's open day (28/04/18) and the other at the Singing Brussels Celebration Event, on Sunday 5 May 2018. BOZAR welcomed the Campus Saint-Jean students to the Musica Maestro project led by Dirk Brossé (14/05/18) and the two workshops set up as part of their talent day (singing and rhythm, 08/10/18). This also helped strengthen the ties between BOZAR and the school.

CANTANIA

Cantania is a participatory vocal project for children in the second and third years of primary school. The aim is to make singing an integral feature of the classroom and to keep on singing after the project. Singing stimulates the students' self-esteem and promotes a sense of togetherness. Every year, a vocal work is composed especially (commissioned by the Cantania project) and this is learned by the children in school under the guidance of teachers. The teachers are given the requisite tools during 4 training days. Once a year the participating schools meet at BOZAR to sing the piece, accompanied by the professional musicians of the Belgian National Orchestra. Two closing concerts are performed during the Singing Brussels Celebration Weekend.



AUDIENCE ENGAGEMENT

CANTANIA

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SOMETIMES CHILDREN ARE NOT THAT STRONG AT MATHS OR LANGUAGES BUT THEY CAN SING WELL OR REALLY MAKE AN EFFORT DURING SINGING LESSONS. WHEN THEY ARE PRAISED FOR THIS, THEY EXPERIENCE THE SUCCESS THAT OTHER CHILDREN MAY TAKE FOR GRANTED. IT IMPROVES THEIR WELL-BEING AT SCHOOL.

PRIMARY SCHOOL TEACHER

THE EUROPEAN MODEL

IN 2018, BOZAR backed the European project more than ever before. The house for culture pointed the way towards a highly cultural and inclusive interpretation of Europe, both on the continent and beyond.

It was a year of remembrance, of the historical events of 1918 and 1968 in particular. BOZAR held vibrant memorials, driven by a bilateral and multilateral programme around the Europe of today and tomorrow.

Throughout the year, the multidisciplinary programme '1918 European Dreams of Modernity' reminded the European public of why the creation of new Central and Eastern European states in 1918 reflected the entire continent's desire for modernity.

The cultural programmes created in relation to the Bulgarian and Austrian chairmanship of the European Union also examined the quest for modernity from the 19th century to the present day. With the "Beyond Klimt: New Horizons in Central Europe 1914-1938" exhibition - with the voices of Bulgarian artists resonating in an installation by artist Nedko Solakov - BOZAR demonstrated that it was readier than ever to become a true European house for culture.

As in previous years, BOZAR's approach proved effective in several areas: BOZAR had the support of a more strongly established artistic project. Our institution engaged a lot more partners and can rely on wider networks. We aim continually to put culture on the political agenda with the intention of creating more credibility within the cultural sector, in Belgium and abroad. Finally, BOZAR was able, through its activities at European and international level, to expand its range into multilateral part-

A DIVE IN EUROPEAN CULTURE WITH A CRITICAL EYE TOGETHER WITH MORE THAN 40 PARTNERS FROM MORE THAN 20 COUNTRIES.

nership models. This enabled us to increase the number of exchanges, joint creations and dialogues between artists and cultural actors and intensify links with our partners.

EUROPEAN PROJECTS, AT BOZAR AND BEYOND THE CENTRE'S WALLS

To pursue its ambitions in this area, BOZAR was able to get a large number of international projects up and running as in previous years, often with the support of the European Union or other diplomatic partners.

Through our European projects, more than 40 partners in over 20 countries helped BOZAR take a critical look at European culture and approach these projects from a range of angles: the contemporary reassessment of modern heritage (with the project 'Artists in Architecture. Re-Activating Modern European Houses'), the artistic creation between East and West since the Cold War (with the project 'Trauma & Revival - Cultural relations between Eastern and Western Europe'), the decolonisation of cultural practices (with the project 'Disothering - Beyond Afropolitan and Other Labels'), intercultural dialogue in Africa (with the project 'Culture@Work - Promoting the Public Value of Intercultural dialogue for Social Cohesion in Urban Africa'), the dialogue with youth aimed at reawakening citizenship with a creative input (with the Erasmus project Next Generation, Please!), the remembrance of independence in 1918 (with the project 'Remembering 1918: European Dreams of Becoming Modern'), music as a mouthpiece for the youth (with the project 'Big Bang - Adventurous Music Project for Children'), contemporary music and the challenges for the audi-

ence (with the project 'Rostrum+') or the dialogue between science, technology and art (with the project 'STARTS Prize'). Thanks to these partnerships, BOZAR was able not only to finance its own activities but also to support the organisation of international artist residencies abroad and to support exhibitions, workshops, round table meetings and publications beyond our borders. In this way BOZAR intensified its presence in many other countries.

THE CONVERGENCE OF CULTURE AND POLITICS

Parallel to BOZAR's artistic vision of Europe, the Centre sees it as its duty to draw the attention of the political world to the huge challenges facing the European artistic landscape and to help policy makers develop a more suitable policy.

In late 2018 BOZAR joined a variety of partners to unite a range of cultural experts and organisations (music, visual arts, theatre, architecture etc.) over a shared position on Brexit and the ensuing cultural challenges in Europe. A few months previously, another experts' workshop organised by BOZAR and the EU provided recommendations on behalf of cultural cooperation between the EU and countries in the Eastern Partnership (Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine).

THE IMPORTANCE OF NETWORKS

The Centre for Fine Arts' European and international calling would be meaningless without close collaboration between European and international cultural networks. Therefore, BOZAR intensified its partnerships in 2018 with a whole range of cultural actors: the Euro-

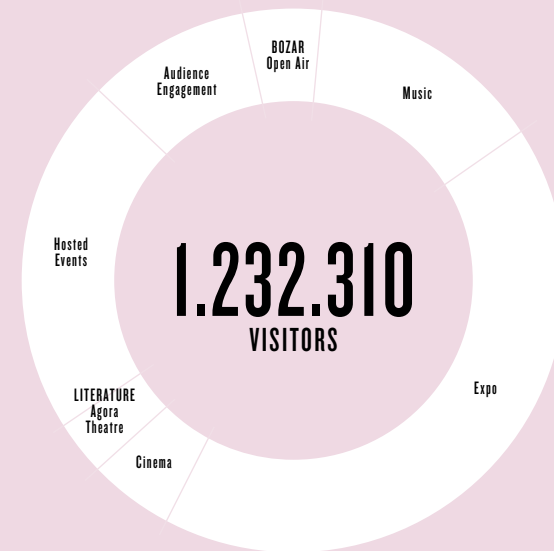
pean Festivals Association, Europa Nostra, the European Concert Hall Organisation, the International Music Council, Culture Action Europe, ENCATC, the Cultural Diplomacy Platform (EEAS), EUNIC, More Europe, the European Early Music Network, the EU institutions and countless United Nations agencies.

CONCLUSION

It is apparent that BOZAR's European and international activities in 2018 have made a contribution to the credibility of the institution as a platform for artistic events and citizens who have ties with the European institutions or other organisations.

BOZAR wishes, through bilateral and multilateral action taken in collaboration with its partners, to translate the ambitions of a whole sector and the cultural objectives of Belgium and its communities to the European and international levels. In this way, the Centre for Fine Arts further consolidates its position as a European house for culture in the 21st century.

JEAN GLIBERT
PEINTRE EN BÂTIMENT



27%
EXHIBITION VISITORS -27

20%
EXHIBITION VISITORS +67

ACTIVITIES

450
+ COLLABORATIONS

225 MUSIC
239 CINEMA
50 THEATRE
54 AGORA
328 HOSTED EVENT
98 BOZAR LAB
90 AUDIENCE ENGAGEMENT
& MORE

100
+ COUNTRIES

HIGHLIGHTS 2018

MUSIC

PHILADELPHIA ORCHESTRA & HÉLÈNE GRIMAUD

The highly popular Héléne Grimaud celebrated her return to Belgium with one of the greatest piano concertos (Brahms) and one of the greatest orchestras (Philadelphia Orchestra), conducted by one of the greatest conductors (Yannick Nézet-Séguin). BOZAR at its most spectacular!

WYNTON MARSALIS & JAZZ AT LINCOLN CENTER ORCHESTRA

The biggest big band in the world came to BOZAR for a unique double bill: a concert in a sold out Henry Le Boeuf Hall on the Sunday night and, the following day, an interactive concert in the very same concert hall, this time filled with secondary school pupils and conducted by the living legend that is Wynton Marsalis!

UTOPIA, HANDMADE BELGIAN POLYPHONY

As part of the exhibition about Brussels' Caravaggist painter Theodoor van Loon, BOZAR was in Scherpenheuvel on two consecutive evenings. In the basilica of this place of pilgrimage Flemish polyphony rang out between the gigantic canvases of Van Loon's Maria Cycle, with magical effect.

RUMBA LUMUMBA

Twenty Congolese artists of all generations were on stage for an emotional and explosive evening based around the inspirational figure of Patrice Lumumba and the heritage of the Congolese Rumba which is still very much alive today!

ORGAN NIGHT FEVER

Audience members were free to dance or lie on the ground during this first event in a totally transformed Henry Le Boeuf Hall - without seating! We exploited every aspect of our restored organ: in duet with a dancer-choreographer, with silent film, or as part of the gothic post rock-world of Anna von Hausswolff.

NUITS SONORES

Four days and three nights with more than 30 concerts and DJs, discussions and radio shows, involving 20 partner organisations in 15 locations. With Nuits sonores, in partnership with Arty Farty, BOZAR paid tribute to the up-and-coming local scene with an event that was diverse and bursting with talent, just like its participants!

BOZAR MUSIC IN NUMBERS

CLASSIC

196

CONCERTS

WORLD

62

CONCERTS

ELECTRONIC

20

CONCERTS

JAZZ

29

CONCERTS

WYNTON MARSALIS



HIGHLIGHTS 2018

EXPOS

FERNAND LÉGER. BEAUTY IS EVERYWHERE

This prestigious retrospective in collaboration with the Centre Pompidou-Metz demonstrated to what extent the French painter was a perfect BOZAR artist: multifaceted and innovative but with both feet firmly on the ground. Léger threw himself into different disciplines and subjects, from circus to Communism, and in so doing attracted a very diverse audience.

SPANISH STILL LIFE

A truly superb exhibition that was both intimate and epic. With 400 years of Spanish still life, this was the biggest overview of the genre ever. Still life masters such as Cotán and Meléndez hung alongside atypical works by famous names such as Goya and Picasso.

BEYOND KLIMT. NEW HORIZONS IN CENTRAL EUROPE 1914-1938

This overview of the explosion of creativity and artistic movements in the former Austro-Hungarian Empire took the end of the First World War and the death of Klimt and Schiele as its starting point, but also demonstrated a lot of parallels with contemporary art. This combination meant this collaboration with the Belvedere Museum in Vienna was one of our most popular exhibitions of the past decades.

BOZAR EXPO IN NUMBERS

BEYOND KLIMT

100.827

VISITORS

FERNAND LEGER

67.336

VISITORS

SPANISH STILL LIFE

40.432

VISITORS

HUGO CLAUS

26.708

VISITORS

DIRK BRAECKMAN

22.352

VISITORS





SPANISH STILL LIFE

VELÁZQUEZ, GOYA, PICASSO, MIRÓ, ...



IT IS TO BOZAR'S CREDIT THAT, IN COLLABORATION WITH THE ROYAL MUSEUMS FOR FINE ARTS OF BELGIUM, IT TAKES THE RISK TO MOUNT A MAJOR EXHIBITION ON AN ALMOST FORGOTTEN PAINTER.

DE TIJD

THEODOOR VAN LOON

CARAVAGGIST BETWEEN ROME AND BRUSSEL



PASCALE MARTHINE TAYOU

PASCALE'S EGGS - BOZAR ART COLLECTION

INTERNATIONAL COLLABORATIONS 97 COUNTRIES



MEMBER OF INTERNATIONAL ARTISTIC NETWORKS:
EUROPEAN FESTIVALS ASSOCIATION (EFA)
EUROPEAN CONCERT HALL ORGANISATION (ECHO)
INTERNATIONAL MUSIC COUNCIL (IMC-EMC UNESCO)
CULTURE ACTION EUROPE
EUROPEAN EARLY MUSIC NETWORK (REMA)
ENCATC
EUROPA NOSTRA
CULTURAL DIPLOMACY PLATFORM (EEAS)
CIVICO

COLLABORATIONS WITH:
EUNIC
MORE EUROPE
EU INSTITUTIONS
AND VARIOUS UN AGENCIES

CO-CREATION: EUROPEAN PROJECTS REALISED IN 2018

GLOBAL CULTURAL EXCHANGE:
• TRAUMA & REVIVAL: CULTURAL RELATIONS BETWEEN EASTERN AND WESTERN EUROPE
• BIG BANG - AN ADVENTUROUS MUSIC PROJECT FOR CHILDREN
• STARTS PRIZE
• TOWARDS 2020: SKILLING MUSICIANS

AND ENGAGING AUDIENCES
• ARTISTS IN ARCHITECTURE. RE-ACTIVATING MODERN EUROPEAN HOUSES
• NEXT GENERATION, PLEASE!
• REMEMBERING 1918: EUROPEAN DREAMS OF BECOMING MODERN
• ENGAGEMENT THROUGH CULTURE IN 1989 AND BEYOND
• NEMOSKVA
• PERFORMANCE BETWEEN 2 SHORES: ARAB ARTISTS IN EUROPE
• DIS-OTHERING: BEYOND AFROPOLITAN AND OTHER LABELS
• INTERCULTURAL DIALOGUE - DEVCO - AFRICA
• ASEM CULTURAL FESTIVAL

ADDITIONALLY, BOZAR'S MULTIDISCIPLINARY AND INTERSECTORAL PROGRAMMING IS CO-CREATED THANKS TO COLLABORATIONS BETWEEN ITS ARTISTIC DEPARTMENTS AND NUMEROUS EUROPEAN AND INTERNATIONAL PARTNERS - WWW.BOZAR.BE

BOZAR CINEMA IN NUMBERS

40162
VISITORS

239
ACTIVITIES

80
PARTNERS

HIGHLIGHTS 2018

CINEMA

PALESTINE WITH LOVE

Talks, debates, spoken word, and at the very heart of the festival this wonderfully powerful cinema of resistance, with films and documentaries that contribute to the fact that Palestine is still relevant today.

CHRIS MARKER

in the exhibition about filmmaker and artist Chris Marker not only could you watch three of his films in their entirety in specially constructed mini-cinemas, an extensive programme of screenings and guests also explored his influence on contemporary filmmakers.

ARE YOU SERIES?

This is still the biggest and only Belgian festival about TV series for professionals and the general public. The successful 2018 edition focused on screenwriting and presented both Belgian (Ennemi public 2, Over Water) and international premieres (My Brilliant Friend), with prestigious guests such as Adam Price (Borgen, Ride upon the Storm).

LITERATURE

KIRILL MEDVEDEV & NIKOLAY OLEYNIKOV

Russia's role on the world stage was also a controversial issue in 2018. BOZAR's constant search for alternative voices from Russia brought us poet-activist Kirill Medvedev and artist Nikolay Oleynikov who provided an animated and memorable evening full of opinions, poetry and music.

ÉDOUARD LOUIS & GEOFFROY DE LAGASNERIE

In the US they are referred to as "The new French intellectuals": Edouard Louis, the pivotal figure of contemporary French literature was in discussion with his good friend, the philosopher Geoffroy de Lagasnerie about manual workers and intellectuals, literature and sociology.

ANDRÁS FORGÁCH & OKSANA ZABUZHKO

Two literary giants, the Hungarian author András Forgách and the much-discussed Ukrainian author Oksana Zabuzhko provided a fresh perspective on the former Eastern Bloc in keeping with the theme '1918, New Horizons in Central Europe'.

THEATRE & DANCE

WELCOME TO IRAN

The Iranian theatre scene is really thriving and private auditoriums are popping up like mushrooms in Teheran. This meant there was more than enough material for a fascinating four-day theatre festival in Brussels with primarily young, female producers in the starring role.

TAHA

Famous actor Amer Hlehel grabbed the audience by the throat in this imposing monologue, inspired by the Palestinian poet Taha Muhammad Ali - a reconstruction of a life full of hope, in spite of the loss of his house, his sweetheart and his friends. One of the numerous events organised within the context of the Mahmoed Darwish Chair.

JE N'AI PAS ENCORE COMMENCÉ À VIVRE

With her theatre documentary the iconic Russian theatre director Tatiana Frolova painted a picture of the current malaise against the background of a century of epic Russian history, with the aid of eyewitness accounts, reactions from young actors, and videos.



AGORA

THE BEST OF THE EUROPEAN THINK TANKS

This series of monthly debates that looks at geopolitical themes from a European standpoint was a refreshing success. Time and time again the selected Think Tanks (all established in Brussels) were able to break away from the classic formats with dynamic presentations full of audience interaction.

DIFFERENCE DAY

This annual event on the theme of press freedom won over the entire Centre for Fine Arts in 2018 with, amongst others, cartoonists from the Arabic world and a Speaker's Corner for students from the VUB, ULB and Erasmus Hogeschool.

THE COLOURS OF THE RAINBOW

In 2017 BOZAR signed the "Towards a Bright LGBTI+ Future" Manifesto and continued with that commitment in 2018 with a new day against homophobia and transphobia which included a testimony from the father of Ihsane Jarfi, murdered because of his sexual orientation, and an exhibition and auction of works of art, the proceeds of which went to the Ihsane Jarfi Foundation.

ARTISTS AND OPINION MAKERS FROM FLANDERS, WALLONIA AND BRUSSELS MEET EACH OTHER AND THE WORLD TO REFLECT ABOUT DEMOCRACY - IN THE INTIMATE STUDIO OR THE MAJESTIC SENATE.



EAT, DRINK & READ

Today, the Centre for Fine Arts offers visitors three additional services: a bookshop, a smaller restaurant with a varied menu and a gastronomic restaurant (One Michelin star since 2017).

In November 2016 BOZAR celebrated the opening of the BOZAR Bookshop in collaboration with Walter König, a publisher and recognised expert in the sector of museum shops (with more than 40 in Europe, including London, Paris and Berlin). The BOZAR Bookshop's financial results for 2018 are in line with previsions and reassure the Centre for Fine Arts that it made the right decision in going for an internationally renowned partner. The BOZAR Bookshop grows in popularity every year with fans of exhibition catalogues and books on contemporary art and architecture.

The BOZAR Café VICTOR is open to visitors throughout the day and remains open until one hour after evening performances are over. It offers a varied, high-quality selection and is reasonably priced. The 2018 financial results met expectations of all parties

and bear out the many years of high demand for this kind of restaurant in the Centre for Fine Arts. The BOZAR Café VICTOR has seating for 300 people and welcomes both employees from the Mont des Arts district for a pleasant lunch, visitors to the Centre before or after a concert and visitors to exhibitions, students and families. The range of food on offer is constantly reviewed to ensure it is best adapted to customer expectations, but also to create a link with the Centre's artistic programme.

In 2018 the BOZAR Restaurant, under the management of head chef Karen Torosyan, was awarded a score of 16,5/20 in the Gault & Millau Guide, making it one of the top ten restaurants in Belgium. The 2018 financial results confirm the dynamism of the team at BOZAR Restaurant and its status as an absolute must on Brussels' gastronomic scene.

The success of the three Centre for Fine Arts franchises has made an extremely positive contribution to BOZAR's success story.



KAREN TOROSYAN

STAR CHEF AND AMBASSADOR OF BOZAR



HALL RENTAL

Alongside the artistic running of BOZAR, in 2018 the Centre for Fine Arts was once again the location for numerous external events, workshops, concerts, readings, receptions, performances, film screenings etc. In 2018 different halls were given a technical update, including Wi-Fi and the facilities required for live recording. Thanks to its unique location and halls the Centre is constantly reaching out to a wider range of audiences from Belgium, Europe and the rest of the world.



**BOZAR
BOOKSHOP**
BY WALTER KÖNIG
PUBLISHER BOZAR BOOKS

THE BUILDING

33.000 M²

A NEWLY RESTORED ORGAN, stalls with cushions to lie on rather than seating and atypical organ concerts until deep into the night. The Henry Le Boeuf concert hall underwent a complete transformation for the Organ Night Fever festival on 15 September. Dancer and choreographer Salva Sanchis entered into dialogue with organists Bernard Foucroulle and Yoann Tardivel, the Belgian music collective B!ndman arranged Handel's world-famous Music for the Royal Fireworks for organ and, thanks to the Italian Fransco Filidei, the newly restored instrument entered into dialogue with scenery from the 1920s silent film.

Just days later, the Klangforum Wien performed a nocturnal mix of modern music as listeners lounged on cushions scattered over the floor of the stalls area. At the end of September the seating once again made way for a gigantic dancefloor for Nuits Sonores. The addition of an ingenious roller system to the seating in the Henry Le Boeuf concert hall has already demonstrated its utility.

In the space of just six months all the stalls in the concert hall were fitted out with this roller system. The mobile roller system has been almost invisibly incorporated into the seats and does not have any impact on audience comfort, the acoustic qualities or visual aspect of the concert hall. With the support of Beliris, the Centre for Fine Arts now has a flexible, modular concert hall which can be quickly and easily trans-

formed into a flat floor space for a standing or, in this case, recumbent audience.

After years of lying empty for safety reasons, the building at number 13 rue Baron Horta could once again be used by the operational services of the Centre for Fine Arts. This beautiful premises in neoclassical style that, together with the official residence of the Flemish Minister-President forms an architectural whole, was completely renovated and fitted out with the latest techniques thanks to the financial support of Beliris. And you can now admire the result! The elegant neoclassical facade, the attractively decorated staircase and the wooden truss have been restored to their former glory. A glass door unit has been integrated in the attic with a beautiful panoramic view of the lower town and the roofs of the Centre for Fine Arts.

The Belgian Buildings Agency has also begun work on the systematic renovation of all the electric fittings in the building. Over the years the electric cabling in the building had got into a huge tangle. So it was high time to replace obsolete distribution boards, clean up overloaded cable ducts, identify unknown cables and remove any cables with down-graded insulation. Because the building needs to remain operational for the entire duration these complex works will probably take a few more years.

4000M²
EXPO

3582
SEATS

3000M²
OPEN SPACES

1312M²
RESTAURANTS
& BOOKSHOP



CENTRE FOR FINE ARTS – VICTOR HORTA 1918
RENOVATION: DEVELOPER BARBARA VAN DER WEE AND PARTNERS

BOZAR OPEN AIR



COMMUNICATION, TRENDS AND HIGHLIGHTS

IN 2018 further progress was made as regards digitalisation and the communicative switch from product oriented to audience oriented. This intensified BOZAR's interaction with different audiences on social media platforms.

The BOZAR app with, amongst others, a wayfinding tool for the building, a calendar and an extensive audio guide for the Theodoor van Loon exhibition, could be downloaded for free. The BOZAR Brussels is a Plaizier exhibition earned a Visit Brussels Award for 'Most Noted Exhibition'. In collaboration with another important partner, Brussels media house BRUZZ and their annual benefit campaign 'Brussel Helpt', BOZAR organised a huge spaghetti party in the Horta Hall with the help of 150 assistants. This raised 2047 euros for the charity and gave BOZAR a clear public position as a social partner in the city.

SOCIAL MEDIA IN 2018

BOZAR is active on Facebook, Instagram, Twitter, YouTube and LinkedIn. At the end of 2018 our video channel on YouTube had 1380 subscribers. On LinkedIn, 7,678 professionals followed our news review. Every month the twitter account gained, on average, 150 new followers - this represents 35,850 followers in total. We currently have 129,100 likes on Facebook and gain 1000 to 1500 new likers every month. 47,400 people followed us on Instagram with an increase of 1200 per month. In 2018 this social medium experienced the biggest growth, which was also the most constant.

On Facebook fourteen live videos were broadcast with, in total, 70,000 views. The digital team took on a Digital Officer.

ARTISTIC COLLABORATION

In order to promote the exhibition devoted to Theodoor van Loon in 2018, BOZAR invited artist James Kerr (Scorpion Dagger) to create original animations based on Van Loon's work. The goal of the artistically interesting and stimulating images was to increase public involvement. The post on our Facebook page which attracted the most activity in 2018 was one of these animations with, in total, 2,391 reactions, of which 400 shares and 70,275 people saw this post in the news review which also represents a significant increase. This also led to a clear rise in the number of fans in the days following the appearance of the post; a collaboration that opens up interesting perspectives for the future.

PRESS

In order to publicise events at BOZAR, in 2018 the press department sent out 250 press releases, arranged 13 press conferences and organised 400 interviews. This resulted in 4100 press articles (of which 1900 in the international press) and almost 500 reports on TV and radio. The international market was more clearly targeted in 2018 with press trips for foreign journalists. The regional press also remained important in our communication and, amongst others, they were invited to the Basilica of Scherpenheuvel to see Theodoor van Loon's restored paintings in situ.



HUMAN RESOURCES

ON 31 DECEMBER 2018 the entire workforce of the Centre for Fine Arts consisted of 357 employees, of which 198 had a full-time contract and 159 had a part-time contract. These employees represent 272 FTE.

This is a slight increase in comparison with 2017. A further 37 permanent staff members were taken on, due to the re-deployment of existing positions and the filling of new positions within the context of the social dialogue. The new employment regulation of 1 January 2019 was taken into account in organisational terms and in relation to the legal limits as regards working hours. In addition, in 2018 we said goodbye to 10 people - representing a departure rate of 3%.

SELECTIONS

On the basis of the 37 open vacancies 2,125 candidates were involved in the relevant recruitment procedure. In total there were 194 job interviews, on the basis of which 124 new contracts were concluded.

SOCIAL DIALOGUE

During the first quarter the emphasis was on the continuation of the salary policy. Over the past two years two envelopes of 500,000 € were made available to employees with less than 10 years' seniority at BOZAR. As a consequence of these wage adjustments and the indexation, the annual salary cost increased by almost 950,000 € (7%) in the period 2017-2018. Salary negotiations will continue

over the coming years with priority being given to the lower wage categories, taking the legally required financial balance into account.

Following a social incident in April 2018 there was a motion of no confidence in the management. The list of demands and expectations of the social partners was included in the note to the Joint Committee of 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, by department, the difficulties in the organisation and the lack of procedures and efficiency were identified. Objectives are aimed at improving organisation and working conditions, reducing work pressure and the number of events.

In the third quarter the acute problems in the short term were addressed with the recruitment of additional employees and the accelerated implementation of additional investments. In addition, the structural problems were tackled by establishing new procedures as regards operational running, planning, long-term budget, the decision-making process and structure, the artistic policy in conformity with the mission and values, improved safety in the workplace, etc. This structural reorganisation will continue, in collaboration with staff, the Management team and the Board of Directors, in 2019.

The structural social dialogue was also

resumed in autumn 2018. In December 2018 the new Employment Regulation was approved by the Joint Committee. The new employment regulation came into force on 1 January 2018 and is an important step in the optimisation and harmonisation of working conditions, in conformity with the legal provisions, with a view to achieving a better work-life balance.

WELLBEING

Within the context of the monitoring of the 2016 psychosocial survey, further steps were taken to optimise wellbeing at work by informing employees of the psychosocial regulations, promoting the role of the confidential advisors, concentrating on 'Respect at Work' and taking preventative measures with regard to unacceptable behaviour and burn-out. The long-term absenteeism rate fell to 2.7%.

COMMITTEE FOR PREVENTION AND PROTECTION AT WORK (CPBW)

During the +/- monthly CPBW meetings further steps were taken, based on the annual action plan, to improve the safety and wellbeing of all employees. There is a focus on the expansion of the team and the importance of clarifying the role of the prevention advisor and that of the safety adviser (Safety versus Security). The new Operational Advisor takes over the responsibilities of the safety advisor. He is supported in this by a full-time administrative assistant.

Organisational measures have been taken to prevent staff members from exceeding the maximum legal working hours (11 hours per worked day and 50 hours per week). We have observed a significant drop in the number of employees who work according to a planned timetable. Awareness-raising and a change in mentality are essential for employees with a variable schedule, in particular when it comes to time management and efficiency. The new employment regulation will further contribute to this. Overall, the amount of overtime being worked is steadily falling in various departments with the goal of reducing work pressure and coming up with temporary alternatives for peak times/periods.

Additional action points have been drawn up, such as the adoption of new legislation relating to amplified sound in the Brussels Capital, the continued analysis of accidents at work and proposals for improvements, the prevention of potentially dangerous situations in the workplace and the commencement of works to ensure the conformity of the Centre for Fine Arts' low-voltage electricity circuit.

PERSONAL DEVELOPMENT

In 2018 BOZAR permanent staff members followed 4,202 hours of training. Training courses are based on job requirements and the desire for self-development. In addition, strategic training courses are organised with a particular

focus on coaching programmes for management and individual guidance for staff, training courses on customer-friendliness, media training, basic first aid courses, basic knowledge of the software programmes used and specific training on wellbeing at work.

Language courses remain a necessity for staff members. 34 employees follow classes in Dutch or French, the majority of which are given in-house during lunchtime. In addition, intensive individual language courses are organised for management. The language courses will continue in the future with a specific focus on individual training.

The package of specific-technical training courses related to the current role of the staff member has been expanded with the goal of increasing efficiency within the job, stimulating ergonomics and introducing other working methods.

MOBILITY

In 2018 further measures were taken to promote flexibility, communication and the internal mobility of employees. These included the introduction of hot-desking for temporary workers, the switch to laptop and smartphone use for every staff member and giving all staff members a BOZAR email address.

In order to improve the service provided to audiences and as part of our inclusive policy we are keen to give local and international young people opportunities to develop as a trainee or volunteer. In addition, we are keen to give seniors the

opportunity to share their knowledge with society and to provide support to young staff members.

Volunteers are now working in all departments and disciplines. This has resulted in a 20% rise in the number of volunteers which amounts to 80 people per year, on average. In order to ensure continuity, a structural collaboration with volunteers from the European Commission was signed on 19 December 2018.

In 2018 there were 37 traineeships. This represents an increase of 30% and is partly due to the activation of the European Erasmus Plus Programme in which the average duration of a traineeship is three to six months. Trainees are taken on for specific projects and supervised by an internal and external supervisor. This is advantageous for the trainee and for BOZAR.

Through the ongoing collaboration and synergy with the other federal institutions (la Monnaie & Belgian National Orchestra), we strive to strengthen internal mobility and provide staff with opportunities for growth. On the basis of the ongoing project with regard to synergy, recommendations relating to the development of a shared ICT platform will be made to the minister in charge.

BEYOND KLIMT

NEW HORIZONS IN CENTRAL EUROPE, 1914-1938

FUNDING

Our funding activities are based on three pillars.

The first pillar is that of Patrons, members who support our activities with an annual contribution, a participation in cultural trips and a fund-raising dinner. They are primarily present at our concerts and guided tours during exhibitions and are an important source of financial support to the Centre for Fine Arts.

A team of two people supervises the Patrons, a task which they accomplished with flying colours in 2018. In 2018 we also expanded the Patrons' membership and successfully launched the Young Patrons programme.

Foundations form the second pillar of our funding activities. They help with the funding of specific projects, which would be impossible without their involvement.

The increased professionalism in the following up of dossiers, reporting on the use of the allocated budgets and the analysis of their impact has made it possible for us to convince a greater number of foundations to remain loyal to us project after project. We have observed an increased interest in projects based around social inclusion and social responsibility amongst our partners. A team of three people monitors around twenty projects, usually over several years.

The foundations give us their support for three main points of interest:

- Heritage: investment in the building and projects focused on Belgian artistic heritage
- Social cohesion: including projects for vulnerable target groups
- European citizenship: projects and discussions for the young European generation

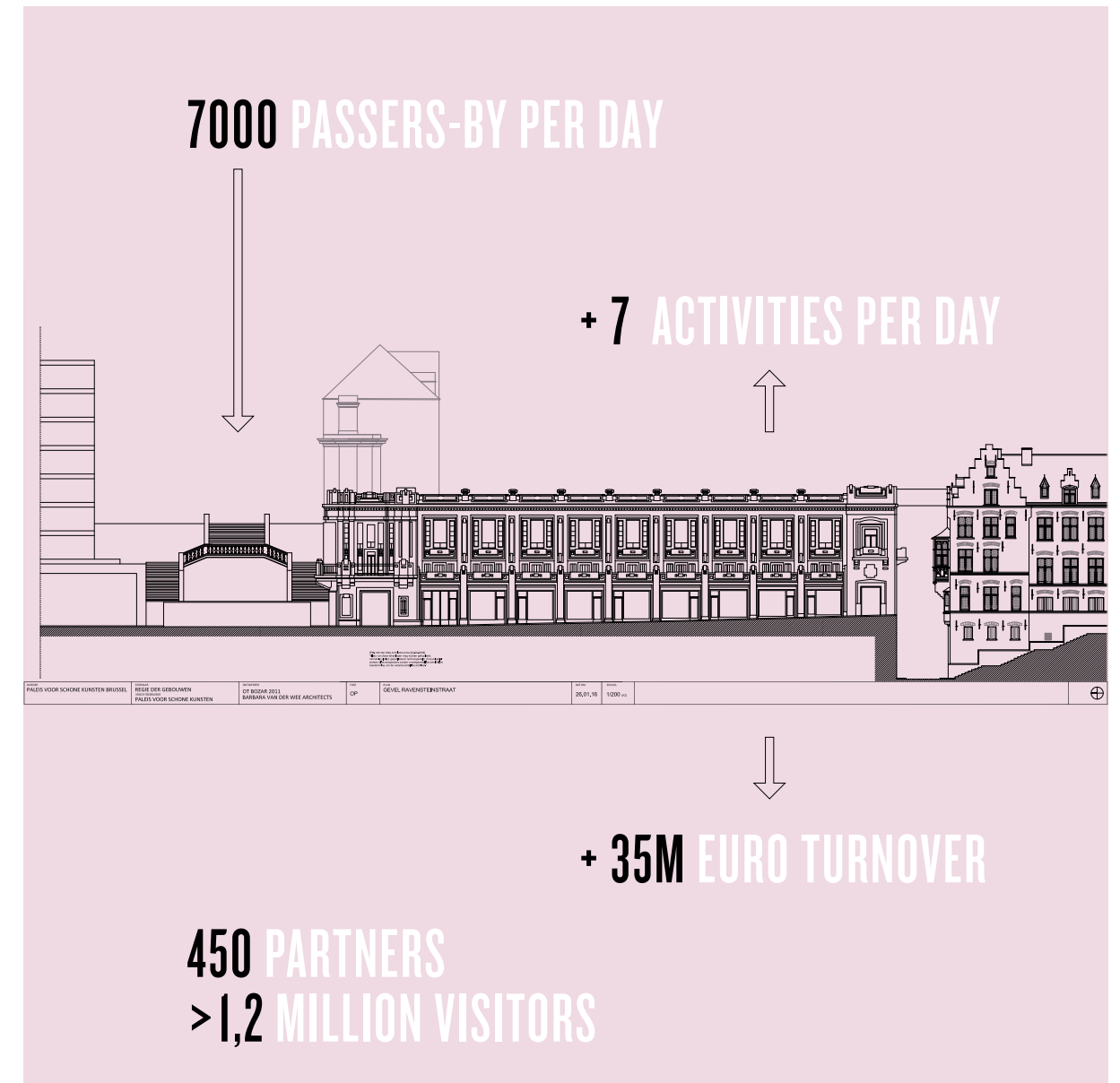
Our third pillar, corporate development, consists of two parts:

Corporate events, with the commercialisation of Business Seats, nocturnes and the hiring out of our spaces.

Collaboration and/or sponsorship agreements, with the development of sustainable collaborations which are increasingly tailored to better suit our partners' expectations. A team of four people manages these activities. The number of BOZAR partners has gradually increased since the team was reinforced in early 2018.

On an annual basis, the Funding department brings in around five million euros for the Centre for Fine Arts.

BOZAR IN NUMBERS



PARTNERS

The Centre for Fine Arts LLC is a federal establishment that collaborates with the big Belgian and international art institutions, but also with smaller structures across the different disciplines. Coproduction and consultation lie at the heart of our collaboration model (more than 400 cultural partnerships per season). Together with the partners BOZAR puts together a programme that fits in with the broad Belgian and European artistic landscape, in a meaningful way. When putting together the artistic programme BOZAR tries to ensure that it contributes to the European and international character of federal Belgium, the Communities and the Brussels-Capital Region, as stipulated in the management agreement. 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 collaborates 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.

- Museums and Scientific institutions: 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, Royal Museum for Central Africa 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, Moussem, 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), 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

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

INSTITUTIONAL PARTNERS

Loterie Nationale
National Bank of Belgium
FPIM

STRUCTURAL PARTNERS

BNP Paribas Fortis
Deloitte

PRIVILEGED PARTNERS

Denys
Engie
Interparking
Proximus
Piano's Maene
Degroof Petercam

MEDIA PARTNERS

Knack
Le Vif / L'Express
BRUZZ

Le Soir
Musiq3
La Premiere
De Standaard
Klara
Canvas
BXI

FOUNDATIONS

4 Pforten Stiftung
Anna Lindh Foundation
CERA COOP
EurOcean Foundation
European Cultural Foundation
European Foundation Centre
Evens Foundation
Fondation Arthrose
Fondation Benoit
Fondation Ceci n'est pas une Crise
Fondation Engie
Fondation Futur 21
Fondation pour la Poésie
Fonds Baillet Latour
Fonds National Recherche Scientifique
German Marshall Fund
Konrad Adenauer Stiftung
La Caisse Congé du Bâtiment
A.G. Leventis Foundation
Olivia Hendrickx Research Fund
The Open Society European Policy Institute
Open Society Foundations
P&V Foundation
Pro Helvetia
Mikhail Prokhorov Fund
Stavros Niarchos Foundation
The Wake Up Foundation
Vladimir Potanin Foundation

PROMOTIONAL PARTNERS

Eurostar, Thalys, NMBS B-Dagtrips,
Toerisme Vlaanderen, Visit.brussels,
Brusselse Museumraad, Touring, FNAC,
FED+, Touroperators en hoteleigenaars,
Artikel 27, JAP, VSOA-SLFP, Brussels
Airlines, VTB-Kultuur, PlusPas, OKO,
Davidsfonds, Liberale vrouwen, Brussels

SummerFestival, Couleur Café (Hit the City), Plus Magazine, PlusPas, Femma, SoBrville de Bruxelles, ...

INSTITUTIONAL CULTURAL PARTNERS

Bilateral embassies in Brussels European Representations in Brussels
National Cultural Institutions: EUNIC Global, Goethe Institut, Institut français, Instituto Cervantes, Istituto Italiano de Cultura, IFA, Czech Centre, Romanian Cultural Institute, Finnish Cultural Institute, Danish Cultural Institute, British Council, Polish Institute - Cultural Service of the Embassy of the Republic of Poland in Brussels, Camoes Instituto da Cooperacao e da Lingua Portugal
Educatieve partners, VUB, ULB, Erasmus Hogeschool, LUCA School of Arts, La Cambre, KU Leuven, L'INSAS, Art 27, Paspatoe, VGC Onderwijs, ...

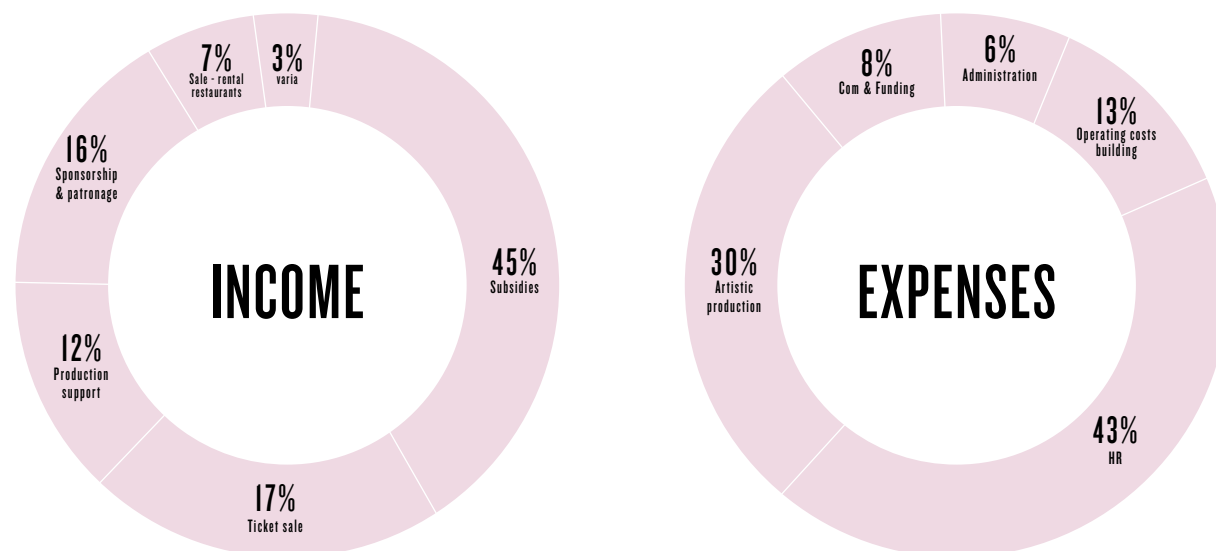
CULTURAL PARTNERS

National Museum in Krakow, Royal Museum for Central Africa Tervuren, Musée Picasso Paris, Design Vlaanderen, vzw Jonge Belgische Schilderkunst, Tate Liverpool, Interarts, Royal Library of Belgium, Europalia, M HKA, BPS22, Belgian National Orchestra, La Monnaie, Klarafestival, Flagey, Brussels Philharmonic, Ars Musica, Moussem Nomadisch Kunstcentrum, ECHO, Kunstcentrum deSingel, Flat Earth Society, Greenhouse Talent, Piano's Maene, Brussels Conservatoires, NT-Gent, Ruhrtriennale, Jeugd en Muziek Brussel, Jeunesses Musicales de Bruxelles, Steinway & Sons, Philharmonie Luxembourg, Gewandhaus zu Leipzig, Le Manège. Mons, Musiques Nouvelles, Concertgebouw Brugge, Opera de Lille, Muziekkapel Koningin Elisabeth, Orchestre Philharmonique Royal de Liege, Theatre du Tilleul, Konzerthaus Berlin, Brussels Jazz Orchestra, Tivolivredenburg, Organisatie Oude Muziek

Utrecht, Koninklijk Conservatorium Antwerpen, 1001 valises, Ricercar Consort, Intenationale Muziekwedstrijd Koningin Elisabeth, UFA, Bertelsmann, Argos, CINEMATEK, Dissent Belgique!, EBU, HBO, JAP, VAF, Centre du Cinema et de l'Audiovisuel, IMAJ, Fondation Boghossian, CCLJ, ISELP, L' Alliance Francaise, L' ERG, Channel 4, Centre du Film sur l'Art, UNRIC, Korean Film Centre, Parlement Europeen, UNRIC (United Nation Regional Information Centre), ABC Distribution, Alternative Films, Bardafeu, Cineart, EOne, Imagine Film Distribution, Lumiere, Numero Zero, Paradiso, Remain In Light, Septembre Films, Sony Pictures, Festival International du Film de Namur, Film-Fest Gent, Brussels Short Film Festival, Off Screen, Be Film, Millenium Festival, Korean Film Festival, Festival International du Film de Bruxelles, Festival du Film sur l'Art, Le Festival du film mediterraneen, Aflam Film Festival, Mooov Festival, Afrika Film Festival Leuven, Pink Screen, Courtisane, Alterego, Auguste Orts, CVB, Derives, GSARA, Inti Films, Man's Film, Michigan, Off World, Savage Films, Versus Production, Bah Voyons, 1001 Valises, Un Soir, Un Grain, Les Machins, Atis Theatre, Le Groupe Sanguin, Rideau de Bruxelles, Collectif Travaux Publics & Theatre des Tanneurs, De Roovers, Kunstz / Sachli Gholamalizad, Tristero, Dirty Deal Teatro, Ruhrtriennale, NTGENT, ASKO/SCHONBERG-ENSEMBLE, Divadlo Astorka, Korzo '90, Koninklijke Vlaamse Schouwburg - KVS, Theatre National de la Communaute Wallonie Bruxelles, Paard Van Troje, Tropismes Librairies, Waterstone's, ZKM | Center for Art and Media Karlsruhe, Cooperation Education Culture asbl - CEC, Mo*, Mondiaal Magazine, 11.11.11. Vzw, Read My World, Gutenberg Buchhandlung, Prometheus/Bert Bakker, transpoesie,

maelstrOm, Midis de la Poesie, Sonalitte, Poeziecentrum vzw - Poeziekrant, hartbovenhard, MDRN, nY, Vlaams Nederlands Huis deBuren, PEN Vlaanderen, Pen Francophone de Belgique arts & culture - Musk - Ecole intégrée, Mangji, Jeunesses musicales, Jeugd en muziek, OPRL, Lasso, Vitamine C, visit.brussels, Musea, Koren, Amateursector, Europese dimensie 'Singing cities', Koor & Stem, A Coeur joie, Sing Along, Winterpret, Intersongs, Equinox, ECHO & Rising stars, la Monnaie, NOB - BIC BANG, Jeugd en Muziek - Jeunesses Musicales, ReMuA, OPRL, ICTUS Zonzo Compagnie, CBAI, Huis van het Nederlands, Korei, Democratische dialoog, Hogeschool Odyssee, Full Circle, VGC, COCOF, Belgische orkesten, Lasso, Zinnema, Art 27, Fonds Vrijetijdparticipatie, Brusselse Museumraad, OKO, MOOSS, Film'on, Canon Cultuurcel, JAP, JM's, Vitamine 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

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 |

RESULTAATREKENING (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

AUDITCOMITÉ

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

MANAGEMENT

CEO - Artistic Director: Knight Paul Dujardin

Financial Director: Jérémie Leroy

Operations Director: Albert Wastiaux

Exhibitions Director: Sophie Lauwers

Music Director: Ulrich Hauschild

Human Resources Director: Ignace De Breuck

Secretary General: Didier Verboomen

Head of Cinema: Juliette Duret

Head of Artistic Policy Development: Anna Vondracek

Head of Marketing and Communication: Sandrine Demolin

Commercial Manager: Luc Préaux

ICT Manager: François Pettiaux

Investments, Security & Archives manager: Stéphane Vanreppelen

Facility Manager: Guillaume Creusat

Logistics Manager: Rudi Anneessens

Audience Engagement Manager: Tine Van Goethem

Public Services Manager: Matthieu Vanderdonck

Box Office Manager: Chantal Matthys

Planning Manager: Cédric Orban

COMMISSIONERS

Marc Boeykens, Florence Lepoivre and Rika Denduyver

AUDITORS

Pierre Rion and Vital Put, raadsheren van het Rekenhof

Bernard de Grand'Ry (RSM Belgium) and Olivier Declercq (KPMG)

SHAREHOLDERS

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

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