



Annual report and accounts
2019

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1. Introduction

In 2019 the Museum of Contemporary Tibetan Art underwent a lot of positive developments. The organisation grew in a multitude of ways as planned in the beginning of 2019.

Since the opening of 2017 the museum's collection, activities and group of volunteers grew quite organically. The year 2019 has been a turning point, by applying for the National Museumregister the organisation of the museum has developed. The start of the process of the museum registration added to a growing and evolving organisation on the inside, as well as the outside (perceivable for the public).

The norms of the museum registration acquire the organisation to design objectives for the future and to work from the grander scheme towards the details. This way of working is adding to the survival hood and independence of the museum as a foundation. We hope to continue this process of professionalization and strengthen the organization to fulfil its mission.

One of the consequences was the important relationship we established this year with platform Drentse Musea of the Province Drenthe. The main coordinator helped us on our way with the start of the process of the museum registration. The platform and its activities have proved an important gateway for the development of the museum.

We have a lot of gratitude for all of the volunteers and advisors that each have contributed to the development of the museum.

2. Mission & Vision

The Museum of Contemporary Tibetan Art located in Emmen is part of 'Stichting Tibet House Holland', a non-profit organization to create awareness of the Tibetan culture and identity.

The board of the Stichting Tibet House Holland consists of Tashi Norbu as president, Lela Skitsa as secretary and Reindert Dooves as treasurer.

The mission of the Museum of Contemporary Tibetan Art is to educate and spread awareness to a local, national and international public about contemporary Tibet- inspired artworks and their themes. The collection is representative of contemporary Tibetan and Tibet-inspired artists as well as the traditional Tibetan culture. The museum conserves, researches and presents the collection and is a platform for discussion; also a platform for activities between artists and public revolving around the themes of the collection.

The museum aims to spread knowledge of Tibetan culture by lending a platform to Tibet-inspired artists from all over the world. We aim to diversify the artists represented in the museum through trade of artworks and the display in temporary exhibitions, eventually gaining representative pieces for the core collection.

The museum lends a platform to both traditional and modern art, frequently engaging in collaborations with artists and museums with similar goals to preserve Tibetan art and culture. Different forms of Tibetan culture are represented in regular live performances of painting and music such as mantras. This, too, is done in collaboration with international artists of different backgrounds. The permanent exhibition as well as the performances attracts local as well as international visitors. By doing so the museum tries to inspire a diverse discussion about contemporary Tibetan art and its current themes.



3. Intern developments

Museum Registration

Board members Lela Skitsa and Tashi Norbu started the process of the Museum registration in 2019 with the objective to become a well-rounded organization and an accredited museum. The aimed results are to become a member of the Museum Association, improve our reputation nationally and get more significance internationally as a cultural organization.

With additional help from some volunteers and interns, the required files for the pre-test were written and tested. The pre-test results were predominantly positive, which led to the decision to continue the process of the museum registration to get the museum admitted into the National Museumregister.

The quality norms that will be tested by the Museumregister acquire changes, innovations and developments concerning business operations, the collection, education and the public. To achieve these norms, steps have been made in 2019 to get the museum 'in shape' for the audit. The process is started in 2019 and will continue to develop in 2020.

Staff

For the Museum registration the museum has employed its first employee on 1 September 2019, a Dutch art historian, in order to help the museum to become admitted into the National Museum register and the related Museum association in 2020. By hiring expertise we aim to professionalize the museum in different categories, from curating to coordinating volunteers. The employee is also helping the board concerning departments communication and Public Relations by being a native Dutch speaker and writer.

Volunteers

In the beginning of 2019 the volunteer group was relatively small. It consisted out of more or less 10 volunteers. This changed after the museum hired the employee who became the volunteer coordinator and established a relationship with VIP Emmen.

In order to get the museum to function more independent the museum has been actively campaigning volunteer vacancies in the second half of 2019. Besides free advertisements online via Facebook and VIPEmmen.nl, posters with the vacancies are hanging on the windows of the museum. This trajectory resulted in a growing volunteer group. At the end of 2019 there were around 30 volunteers helping with a variety of functions and tasks concerning for example manning the reception, museum shop, maintenance of the building, setting up for activities, assisting in workshops and designing PR material.

The growing group of volunteers have made it possible to start to work in teams, the following teams have been created: Collection, Education, Public Relations, Daily Services (Reception, Museumshop, Facility). Cooperating in teams proved to be helpful in realising certain objectives by giving focus and clarity of everyone's roles.

In order to maintain the group of volunteers the following changes have been made in 2019:

A volunteer policy was written in order to officialise the procedure concerning attracting volunteers as well as keeping them satisfied at the organization.

Volunteers can get a reimbursement for their travel expenses.

A monthly volunteer event is organised order to connect all of the volunteers to each other.

At the end of 2019 the step was made to get the appropriate insurances in order to provide a secure work environment for volunteers as well as the employee and the visitors.

In order to provide better and more consistent information about the developments in the organisation we started to send a newsletter specifically written for the volunteers to keep them updated.

4. Education

In the second half of 2019 more attention has been given to education in the museum. This means that an educational policy was made to develop activities and educational programmes for different target groups ranging from primary school children to high school students.

The employee has started the team together with a few volunteers, they develop concepts and stay in contact with culture coordinators of primary and secondary schools.

At the end of 2019 a cooperation has started with Stenden Hogeschool which will develop in the beginning of 2020. Pabo students will cooperate with the team of the museum in order to design and produce an educative product for children of the age from eight to twelve. This product will be implemented into the permanent collection to provide visiting children the right format for them to explore and connect with the permanent exhibition.

5. Collection & Exhibitions

Collection conservation

In the summer of 2019 a collection inventory and collection policy plan was made as part of the pre-test of the museum registration. We continue to update and complete this inventory. To help with the project, at the end of 2019 a team has been started that focuses on the collection and its conservation.

Acquisitions

Because of a lack of budget to buy pieces for the museum collection, artworks have been offered to the museum on loan. There have been some additions to the temporary sales exhibition and upcoming exhibitions. These concern primarily short and long term loans of individual artists or private collectors.

For example, a bronze sculpture of Bram Eliaert has been given on loan as an addition to the temporary sales exhibition. Besides that, a collection of Thangka's are on long term loan from a private collector in Belgium. An exhibition dedicated to them will be developed for 2020.

With the renovation of the archaeology section of the Drents Museum, the Museum was able to acquire a selection of glass cabinets for its permanent collection.

Exhibitions

Near the end of 2019 the project is started to organize a temporary exhibition, to be opened in spring 2020, in which Tibetan artists from over the whole world can send in their art pieces: Tibet Art Now 3.0.



View of the permanent collection



Some of the new cabinets acquired from the Drents Museum

6. Activities

Workshops

Throughout the year there have been monthly workshops instructed by Tashi Norbu to let people connect with Tibetan contemporary art as well as gaining artistic techniques and skills.

Performances

In 2019 the contemporary Tibetan artist Tashi Norbu and other artists have given performances on a monthly base in the museum. These were live painting performances as well as music performances or a combination of both.

The artists were often aided in these performances, by the Mantra Lounge group under guidance of Christy von Beansprout, and others. These attracted an audience diverse in scale; from 5 up to 50 visitors per activity.

Festivals

Festivals contribute yearly to the buzz in the Rensenpark. The museum is always happy to take part in park events and opened its doors in 2019 to the full colour festival.

The museum was also represented by Tashi Norbu at the Emmen goes Eco fair of 2019 as it did the years before. A strong relationship with Green Support Emmen has been ratified by the success of another year's Eco goes Eco festival.

The museum was also represented by the board at a variety of festivals, such as at the Paranormale beurs in Rijswijk.

7. Public Relations

In 2019 the museum used diverse ways to reach different target groups. We expanded the set of mediums we use to reach the audience, but there is still a lot of room to grow.

Online

The website was maintained in 2019, at the end of 2019 the decision was made to set up a new website. It had to be designed user-friendly and to be easily maintained and update by our staff. The new website will become more elaborate but the information will be easier to find, it will also be available in Dutch and German besides English. It will be launched in march 2020.

At the end of 2019 the museum began a Google company page and is to be found on Gmaps. Besides a Google company page, A TripAdvisor profile has also been made. An account in museum-info and Drenthe.nl/cultureel erfgoed have been created to permanently increase the visibility of the museum online.

Facebook has been an important medium for the museum to reach the public for upcoming events as well as attracting new volunteers by publishing our vacancies as a post.

An account for social media canals Twitter, Instagram and LinkedIn have also been created, although they were not yet actively used in 2019 by the museum. These accounts have been created to reach different sorts of audiences and target groups. Actively using these will be objectives for 2020.

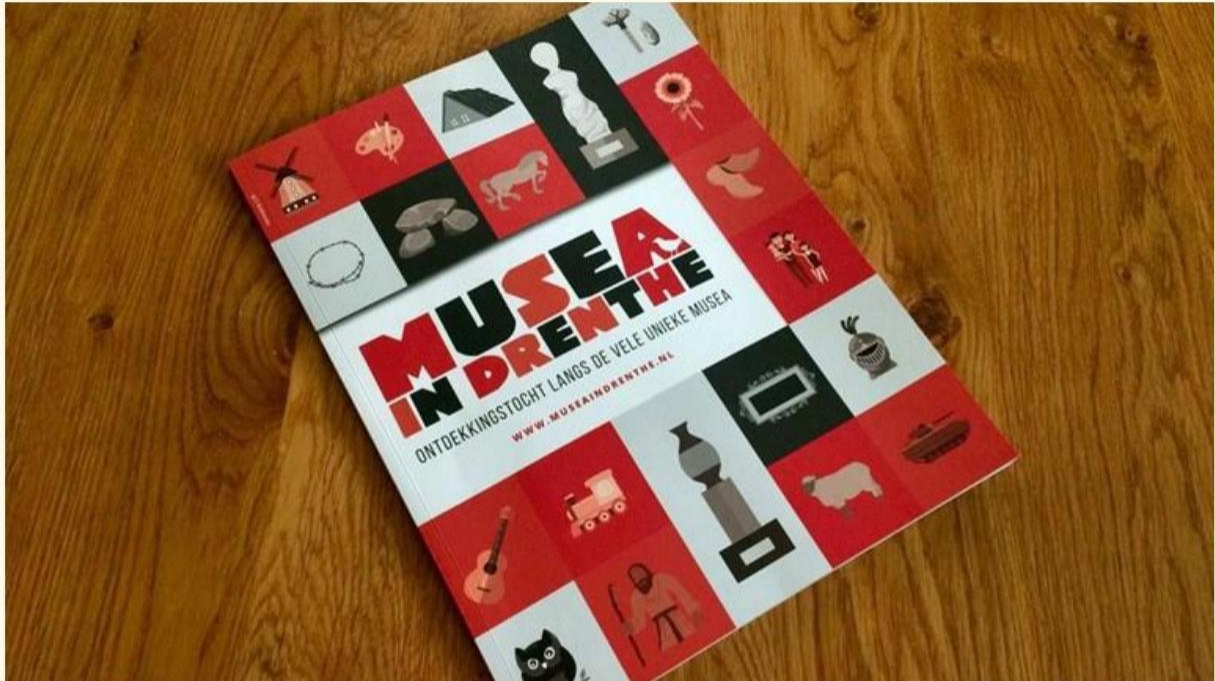
Offline

The museum continues to use advertising space in regional publications targeted at tourists such as 'Leuk uit in Emmen', the musea Drenthe magazine, 'Emmen en Omgeving 2019, 'Vriend van Tourist Info Emmen 2019'.

Flyers have been a consistent method of attracting people to the museum. We continue to spread them in the region, they are available in Dutch, English and German.

The seasonal newsletter has a reach of over 1000 people. At the end of 2019 the decision was made to send the newsletter more frequently in order to reach more people in time for upcoming events.

For certain events we send press releases to regional papers.



DAGBLAD VAN HET NOORDEN

'Urban Buddha' maakt kleine luchtreis

GERT MEIJER

EMMEN Ja, hij vindt het jammer dat het beeld van zijn plek moest. Aan de andere kant snapt Tashi Norbu het ook wel weer, want afspraak is afspraak nietwaar.

En dus maakte de *Urban Buddha* van de van oorsprong Tibetaanse kunstenaar gisteren een kleine luchtreis door het Rensenspark in Emmen, over een waterplas. Niet meer zo pontificaal op het eiland, maar twintig meter verderop staat het imponente beeld nu, tegen zijn Museum of Contemporary Tibetan Art aan.

Daar valt ie een stuk minder op, maar van Tashi Norbu geen kwaad woord daarover. Hij heeft een goed contact met de gemeente en bovendien, „ik voel me tegenwoordig een echte Emmenaar”.

Tashi Norbu schat dat zeker vijftig- en misschien wel zestigduizend



De *Urban Buddha* wordt over de vijver gehesen. FOTO BOUDEVIN BENTING

mensen het beeld het afgelopen half jaar hebben gezien. Omdat de Buddha bij veel mensen in de smaak viel,

is geprobeerd het kunstwerk dit als vaste plek te geven. Dat is niet gelukt. Een andere kunstenaar uit het

Rensenspark, Karin Siebring, legt het op haar Facebook-pagina uit. „De gemeente heeft met de parkbewoners afspraken gemaakt over tijdelijke kunst en wil hier niet van afwijken. Kunstobjecten in het park mogen er maximaal zes maanden staan.”

Norbu weet nog niet of het beeld tegen het museum blijft staan. Voor de veiligheid is het misschien beter het binnen te zetten, maar „het gevaarte van tweeënhalve meter hoog elke dag naar binnen verplaatsen is ook zo wat, dat lukt niet.”

Ondertussen zit de tamelijk nieuwbakken Emmenaar al vol plannen, vertelt hij. Norbu vliegt straks de halve wereld rond want zijn Buddha's zijn steeds vaker een graag geziene gast. En dus komt er een bij Kaap de Goede Hoop in Zuid-Afrika, gemaakt van plastic afval uit de oceanen, en een in Beijing.

Eerder bouwde hij al eigenzinnige Buddha-beelden in India, Amsterdam en Chicago.

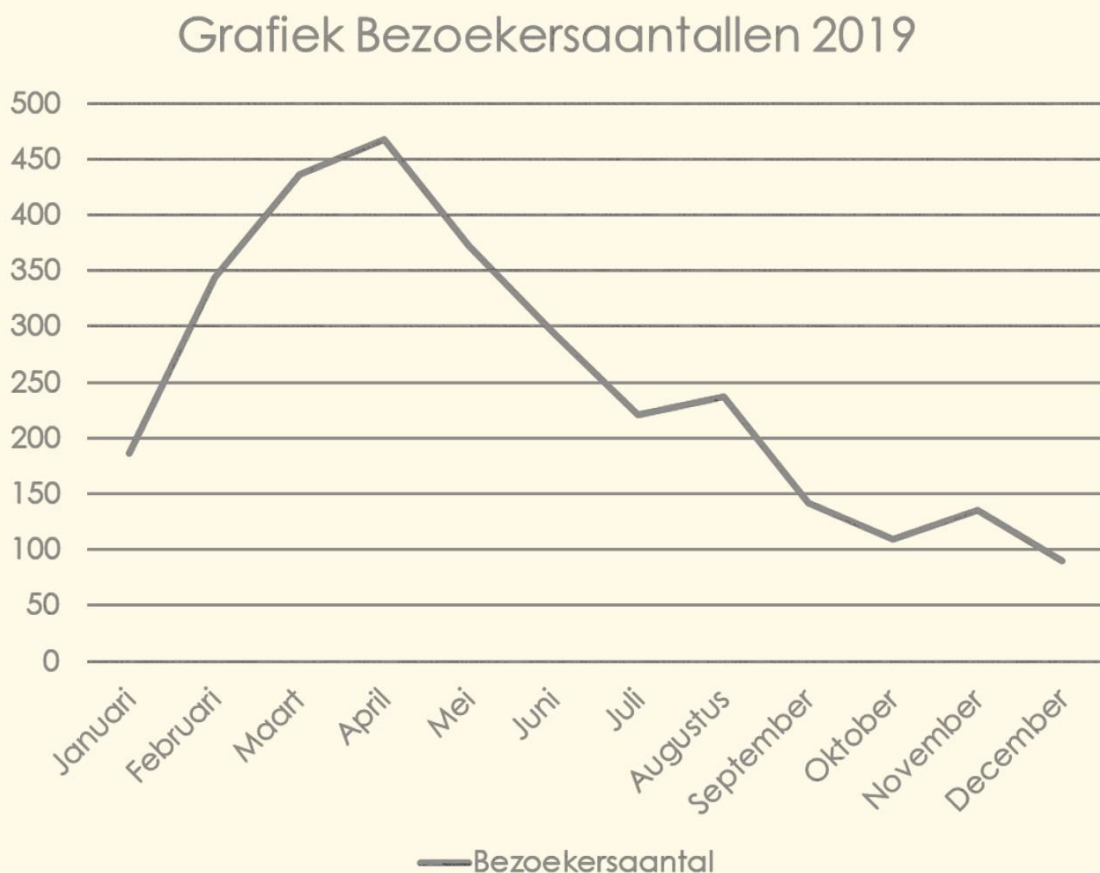
8. Public

Visitors Count

The museum has received 3.062 visitors in 2019.

From April 2019 on a decline is noticeable. The decline from April until the end of the summer can be explained by the current climate in the museum. The lack of air- conditioning resulted in an unwelcoming environment for visitors during one of the warmest summers ever measured in the Netherlands.

The decline after June until the end of the year is to be explained by the instalment of an entrance fee. Where before a donation was asked when visitors came to the museum, from June onwards the entrance fee was two euros. This resulted in less recurring customers than before.



Audiences

The museum is first and foremost created for the members of our society. It's objects are there for the visitor to remember the past, discuss the present and inspire the future by their physicality and contextual stories. In 2019 we tried to connect more with the audience by starting a friends association.

The association is called 'Vriendenvereniging Mocta: Museum voor Hedendaagse Tibetaanse Kunst. It was launched with the objective to create a community of people that have an affinity with art and culture, and live close enough to become returning visitors. By doing so we try to get a network going in the municipality of Emmen consisting of a certain target group; people that have an interest in art and related activities. In 2019 it obtained four members.

9. Conclusion

The year of 2019 was a year of development: Starting the process of the museum registration and hiring a first part-time employee has begun an upward spiral that will continue in 2020.

With the improved conditions for the staff; volunteers and employee, the year of 2019 has let the museum expand the group of volunteers by threefold. With their help it is possible to maintain the museum and keep the mission alive.

New relations that have been established with schools and platform Drentse Musea contribute to the expanding reputation and significance of the museum in the region.

As can be read in the policy plan of 2020-2022, in 2020 we hope to realize the objective of becoming part of the Museum association and propel the museum even further onto higher plains.



Financial account 2019
Stichting Tibet House Holland

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Annual report of the directors

Annual report of the Board

The activities of Stichting Tibet House Holland (“the Company” or “THH”) are to contribute to the preservation of Tibetan Culture. THH does this by way of exploiting a Museum of Tibetan contemporary art, giving workshops and organizing events.

Operations 2019

With effect from January 1, 2018 THH acquired the rights to exploit the Museum of Contemporary Tibetan Art in Emmen. The operational expenses are mainly the Housing expenses and Personnel expenses. In 2019 the Museum hired the first employee to coordinate the Museum activities. In 2019 THH organized some events and exhibitions.

Employees

As of the date of this report THH has 3 Board members, 1 employee and in addition the Museum is relying on volunteers to run the Museum activities.

Future outlook

The operational costs of the Museum are covered by the Income of:

- Events
- Commission on art sales through the Museum
- Shop sales and
- Donations

We believe that the Museum expenses can be covered by the income of these activities in the coming years. The Covid-19 pandemic caused the Museum to seize its activities from mid March 2020 till the beginning of June. The Museum organized on line events and took measurements to receive visitors from the 5th of June 2020.

Further more we plan to register the Museum so that an increase in donations can be achieved.

Cash Flow Risk

Our main exposure is insufficient liquidity to cover the operational expenses.

Corporate Social Responsibility

THH recognises its responsibilities to its members, volunteers and related parties. We are a professionally managed, responsible and ethical company.

Zaanstad, 12 June 2020
Board Members,

Reindert Dooves

Tashi Norbu

Eleni Skitsa

Annual accounts

Balance sheet as at 31 December 2019

		31 December 2019		31 December 2018	
	Ref.	€	€	€	€
<i>Assets</i>					
Current assets					
Receivables	1		779		1,478
Cash at banks and Petty Cash			467		3,429
			<u>1,246</u>		<u>4,907</u>

		31 December 2019		31 December 2018	
	Ref.	€	€	€	€
Capital					
Capital		966		3,846	
			966		3,846
Current liabilities	2		280		1,062
			1,246		4,907

Profit and loss account 2018

		2019		2018	
	Ref.	€	€	€	€
Revenue					
Revenue other activities	3	4,409		4,811	
			4,409		4,811
Cost of sales					
			64		-
			4,344		4,811
Gross Profit					
Expenditure					
General and administrative expenses	4		15,322		12,165
			-10,978		-7,354
Financial income and expense			-		-
			-10,978		-7,354
Result from ordinary activities before taxation					
Donations	5		8,099		11,203
			-2,879		3,849
Net profit/(loss) for the year					

Cash flow statement 2018

		<u>2019</u>	<u>2018</u>
	Ref.	€	€
Cash flow from operating activities			
Result		-10,978	-7,354
<i>Changes in working capital:</i>			
Receivables		699	-1,367
Current liabilities		-782	1,062
		<u>-83</u>	<u>-305</u>
Cash flow from ordinary activities		-11,061	-7,659
Donations received	5	8,099	11,203
Cash flow from operating activities		<u>-2,962</u>	<u>3,544</u>
		<u>2010</u>	<u>2018</u>
		€	€
Balance as at 1 January		3,429	-115
Movements during the year		-2,962	3,544
Balance as at 31 December		<u>467</u>	<u>3,429</u>

Notes to the Balance sheet and profit and loss account

1 General

1.1 Activities

The activities of Tibet House Holland are to contribute to the preservation of Tibetan culture. The activities are done from the Museum of Contemporary Art in Emmen.

2 Principles of valuation of assets and liabilities

2.1 General

The annual accounts were prepared in accordance with the statutory provisions of Part 9, Book 2, of the Netherlands Civil Code and the firm pronouncements in the Guidelines for Annual Reporting in the Netherlands as issued by the Dutch Accounting Standards Board. The annual accounts are denominated in euro.

In general, assets and liabilities are stated at the amounts at which they were acquired or incurred. If not specifically stated otherwise, they are recognised at the amounts at which they were acquired or incurred. The Balance sheet, profit and loss account and cash flow statement include references to the notes.

2.2 Comparison with prior year

The principles of valuation and determination of result remained unchanged compared to the prior year.

2.3 Receivables

Trade receivables are recognised initially at fair value and subsequently measured at amortised cost less a provision for possible for uncollectible accounts.

2.4 Cash at bank

Cash represents cash in hand, bank balances and deposits with a maturity of less than twelve months. Current account overdrafts at banks are included under debts to credit institutions under the heading current liabilities (if any).

3 Principles for determination of result

3.1 *General*

Result is determined as the difference between income from operations and other costs for the year. Results on transactions are recognised in the year in which they are realised; losses are taken as soon as they are foreseeable.

3.2 *Revenue recognition*

The company realizes its sales at the date of completion of the transaction.

3.3 *Other operating expenses*

Expenses are based on the historical cost convention and attributed to the financial year to which they pertain.

4 Current assets

	<u>31-12-2019</u>	<u>31-12-2018</u>
	€	€
Tax receivable	15	1,478
Other receivables	764	-
	<u>779</u>	<u>1,478</u>

All receivables are values at nominal value

5 Current liabilities

	<u>31-12-2019</u>	<u>31-12-2018</u>
	€	€
Current Account Board Members	62	284
Other creditors and accruals	218	778
	<u>280</u>	<u>1,062</u>

6 Revenue

	2019	2018
	€	€
Shop sales	3,565	2,320
Commissions on art sales	660	600
Workshops and events	184	1,891
	<u>4,409</u>	<u>4,811</u>

7 General and Administrative expenses

	2019	2018
	€	€
Personnel expenses and volunteer costs	2,177	-
Housing	9,293	8,988
Selling expenses	359	74
Insurance and banking costs	1,778	2,035
Small purchases	275	977
Other expenses	1,443	91
	<u>15,322</u>	<u>12,165</u>

8 Donations received

	2019	2018
	€	€
Board Members	5,742	8,500
Museum voluntary entrance fees	1,985	1,153
Others	372	1,550
	<u>8,099</u>	<u>11,203</u>

9 Profit appropriation 2019

The negative result of 2019 is booked against the Capital.

10 Commitments not included in the Balance sheet

THH has a rental agreement for the period of one year with „Gemeente Emmen“. The renewal date is 1 June 2019 The annual rent is € 9,330.

THH has a 3 year contract for Pin services. The annual fee is € 300 plus a variable expense for usage.

Zaanstad, 12 June 2020
Board members,

Reindert Dooves

Tashi Norbu

Eleni Skitsa

Stichting Tibet House Holland.
Zuideinde 136
1541 CG Zaanstad
Netherlands
The statutory seat: Zaanstad (Netherlands)