

## **Photography Museum Amsterdam - Foam**

### **Summary board report and policy plan 2021**

#### **Foreword**

Coronavirus broke out at the end of 2019. In 2019 this had no effect on Foam, in 2020 and in 2021 it did have an effect on Foam; both years were dominated by the effects of Covid-19.

2021 Foam went into lockdown, the third since 2020. The first months of the year, the museum was closed. On 5 June 2021, the museum opened. On 19 December 2021, the museum closed again, due to the fourth lockdown. This lasted until 26 January 2022. During the time that the museum was open, we complied with the Covid measures of the Dutch government, such as asking visitors to enter a QR code, book a time slot, wear mouth masks, follow a routing and keep 1.5 m. distance. Opening hours were also restricted. The lockdowns and measures resulted in significantly lower visitor numbers than in normal years: 50,000 visitors in 2021. That is 25% of the usual number. These lower visitor numbers led to lower ticket sales revenues. For the organisation, the lockdowns in 2020 and 2021 meant that programmes were cancelled or rescheduled, which affected contributions from Funds & Foundations to these programmes. The smaller number of programmes led to a lower number of contributions from Funds & Foundations.

In early 2020, Foam submitted its Strategic Artistic Plan application. In mid-2020, this was positively assessed by the Amsterdam Arts Council. At the end of 2020, the Amsterdam City Council agreed to a modest increase in Foam's four-year subsidy starting in 2021 for which Foam is naturally grateful, especially in these challenging times.

Foam is subsidised by the City of Amsterdam and receives a subsidy of €966,150. Foam is proud that the City of Amsterdam considers Foam an international top institution and that Foam belongs to Amsterdam's A-bis (the basic infrastructure of arts & culture organisations in the City of Amsterdam). Of the total subsidy, €273,345 flows directly back to the City of Amsterdam for the rental of the building, which is owned by the city. Subsequently, €168,000 is reserved for the maintenance of the building. This effectively leaves a subsidy of €524,805 to operate Foam. This subsidy amounts to 20% of Foam's income; the museum's own income is 80%, which is extremely high in the Dutch art and culture sector.

In 2021, Foam made further cuts (approx. €560,000), used government support measures (approx. €155,000) and actively raised Funds & Foundations, also in relation to the consequences of Covid-19 (approx. €660,000). This important support was really needed. Foam received additional support from the Mondriaan Fund, the Kickstart Culture Fund and the Friends Lottery. Foam again made use of the NOW scheme of the Dutch government in 2021. Foam received a rent reduction from the City of Amsterdam for the period March 2020 up to and including January 2022. The allocated rent reduction amounts to €173,610. The City subsidised this rent reduction to Foam in March 2022. For 2021, this discount amounts to €95,670.

The City of Amsterdam provided additional support to a number of art and cultural institutions in Amsterdam to compensate for the Covid measures. The City did not provide additional

support for Foam. The motivation of the City of Amsterdam was that Foam first had to use its reserves. Foam argues that, with 'only' €524,805 in operating subsidy, which is 20% of the income, a reserve is necessary to avoid having to immediately lay off staff in the event of a setback. Foam has set itself the goal of maintaining a reserve with which it can pay the fixed costs for one year.

Foam managed to keep its workforce complete in both 2020 and 2021; all contracts were renewed, no employees were laid off.

For the employees, 2021 was a tough year: working from home, not being in the museum, seeing colleagues much less, cancelled or rescheduled programmes, all made things difficult. The social life of the mostly young and partly international staff was also affected: they missed family, friends, nightlife, culture and the catering industry. To ease the circumstances, we organised walks, drinks at the Stenen Hoofd, sent presents to the home address, etc.

After the departure of the previous artistic director, the board started the search for a replacement in the first half of 2021 with the help of recruitment and selection agency Colourful People. In the meantime, the managing director, supported by the heads of the various departments, was ultimately responsible for the daily directors of Foam. The search eventually led to the appointment of Jane'a Johnson as the new artistic director as of 1 October 2021. After a three-month induction period, she took up this position permanently on 1 January 2022.

Foam did not encounter any liquidity problems in 2021, but may encounter them in 2022. The 2022 budget is currently €479,256 negative. As in previous years, Foam will make use of Covid support measures, as announced (in general terms) by the Dutch government for the art and culture sector. This year Foam will also apply for a rent reduction with the City of Amsterdam. In addition, Foam will apply to capital Funds & Foundations for Covid support. Although the Covid measures have largely expired at the time of writing, the audience flow is not yet at the old level, and we do not expect this in the rest of 2022. In the budget we assumed 50% of the average number of visitors in 2022. At the time of writing, we are prognosticating 60% of the average number of visitors in 2022. Also, not all of the usual projects have returned to their previous level (e.g. projects with schools and/or homes for the elderly).

The City Council of Amsterdam has decided not to impose any hard performance requirements on art institutions in the Amsterdam A-Bis in 2022 and 2023 and to give institutions the space to work on a sustainable recovery from the crisis (motion 755, councillor Boomsma). With an eye on recovery from the crisis and a healthy, sustainable future for Foam, in the first half of 2022 Foam will draw up a plan to become less dependent on ticket sales, which is currently its largest source of income. Foam manifests itself on three platforms: the museum, the magazine and the digital platform. Currently, only the museum provides a positive result. The goal is for the magazine and the digital platform to increasingly do so as well, and to find a balance between the costs and revenues of the different platforms. In addition, Foam has developed a new sponsorship strategy, which we will implement in 2022. The first financial results are expected in 2023. The starting point will be to establish as many long-term partnerships as possible.

There is no reason to assume that the continuity of Foam will be jeopardised before July 2023, but support measures are necessary.

As announced in the revised version of the Strategic Artistic Plan from spring/summer 2021, Foam has succeeded in reducing the number of exhibitions it produces and presents in favour of focus and quality, accelerating the development of its digital platform, developing new online content, forming a digital talent development programme and increasing the focus on education activities in Amsterdam West and Nieuw-West and Amsterdam Zuidoost.

## **1. Foundation and purpose**

Since its founding in 2000, Foam has developed from an Amsterdam photography museum with national importance and appeal into an internationally operating organisation within the photography sector that is highly appreciated worldwide. Exhibitions, projects, partnerships and activities are organised in a way that is characteristic of Foam: enterprising, inspiring, open and connecting.

In 2021, Foam received 49,714 visitors (approx. 25%) in the museum on the Keizersgracht. In 2020, Foam received 84,123 visitors (approx. 50%). The visitor numbers in 2020 and in 2021 are in sharp contrast to the usual numbers: from 2017 to 2019, Foam received approximately 190,000 visitors per year.

With the second digital exhibition on its newly established digital platform, Foam welcomed 12,240 visitors in 2021. Foam Magazine achieved 2,015 (2020: 1,842) purchases and subscribers in 2021.

## **2. Organisation**

### **2.1 Board**

The board of Foam consists of:

- Ingo Uytdehaage - Chairman (until 15 December 2021)  
CFO Adyen

Appointed: 28 September 2015

Reappointment: 28 September 2019

Discharged: 15 December 2021

- Jeroen van Ingen - Treasurer and from 15 December 2021 also Chairman  
Group Director Operational Excellence at Stage Entertainment  
Member Supervisory Board Amsterdam Dance Event

Appointed: 01-01-2019

Possible re-appointment: 01-01-2023

Statutory resignation: 01-01-2027

- Frédérique Demenint - van der Ven - Vice Chairman  
Partner Risk Advisory at Deloitte Netherlands

Appointed: 12-12-2017

Reappointed: 12-12-2021

Statutory resignation: 12-12-2025

- Juha van 't Zelfde  
Senior lecturer DAS Graduate School  
Lecturer Artez

Appointed: 21-03-2016

Reappointed: 21-03-2020

Statutory resignation: 21-03-2024

- Zineb Seghrouchni  
Programme leader for internationalisation Creative Industry Fund  
Member of the Supervisory Board of Stichting Natuurstad Rotterdam

Appointed: 01-01-2019

Possible re-appointment: 01-01-2023

Statutory resignation: 01-01-2027

Currently, there are two vacancies for board positions: Foam is looking for a treasurer and an artist/cultural worker to join the board. The procedure for recruiting these new board members is open in accordance with the applicable codes.

The board members do not receive any remuneration.

## 2.2 Directors and staff

Marcel Feil (artistic director) resigned on 1 July 2021 and was on leave until 1 July 2021; he did not work for Foam in 2021.

Foam sought and found a new artistic director in Jane'a Johnson, who joined the museum on 1 October 2021. After a three-month induction period, she took up the position permanently on 1 January 2022.

Nynke de Haan (managing director) was solely responsible for the directors of Foam from 1 January 2021 to 1 October 2021. From 1 October 2021, the artistic director and the managing director are joint directors.

As of 31 December 2021, Foam had 40 employees (32.8 FTEs in total)

The directors of Foam determine the long-term vision and strategy and monitor the continuity, the consolidated growth of the foundation and the BV (of which the foundation is a 100% shareholder) and thus the financial health of Foam. The artistic director and the managing director are equally and jointly responsible for Foam as a whole. This ensures that

the connection between the artistic and the business side is continuous. In daily practice, the artistic director directs the artistic departments and the managing director directs the business departments.

The Photography, Public Practice and Foam Magazine teams are managed by the artistic director. The teams Finance & Operations, Marketing & Sales, Education and Development are managed by the managing director, as well as the hr employee that was added mid 2021 for 10 hours a week.

The directors and staff of Foam have regular consultations with the directors and staff of external stakeholders, such as sponsors, Funds & Foundations and collaboration partners. There are also regular consultations with the account manager of the City of Amsterdam.

Internal stakeholders are all employees of Foam. Every week, a so-called staff meeting takes place, in which all employees and interns (in 2021 virtual) come together to inform each other about new exhibitions, public programmes, educational projects and other matters the employees are working on. Every two weeks the directors meets with the heads, and the heads meet with their team members. The Foam board meets at least four times a year. At the board meetings, the directors, the office manager, and regularly one or more team members are present.

### **3. Applicable codes**

#### **3.1 The Fair Practice Code**

Foam applies the Fair Practice Code as far as possible and, for example, paid all artists the fees to which they are entitled according to the guideline on artist's fees. These fees were calculated using the calculator <https://kunstenaarshonorarium.nl/en/guideline-for-artists-fees/>. In 2021, the Mondriaan Fund provided Foam with substantial support, which made it possible to pay these fees; in the subsidy, the City of Amsterdam did not take into account the Ministry's wish to (increase and) design the fees according to this guideline.

In 2021, Foam submitted applications for artists' fees for 2022 to the Mondriaan Fund. Unfortunately, these were rejected because the fund had run out of budget. In early 2022, it was announced that Foam could once again apply for artist's fees. Unfortunately, due to the guidelines of the fund, this was no longer possible for all exhibitions. For the exhibitions for which it was still possible, Foam submitted applications in which the Mondriaan Fund, if approved, would reimburse 50% of the fees.

The artists fee's, as they are currently designed, are not appropriate for all museums/institutions. Foam, for example, has many exhibitions and many different spaces of varying sizes. The rules do not take this into account, which means that an artist who has a solo exhibition at the Stedelijk Museum is currently rewarded the same as an artist who has a first exhibition in Foam 3H, a small exhibition space for emerging artists. As far as Foam is concerned, these are incomparable situations. We have shared this information with both the Mondriaan Fund and the City of Amsterdam, and we hope that in the future there will be more diversity in the scheme.

In addition to artists' fees, Foam has discussed fees for cultural workers internally and created a framework for this. Foam will publish this on its website in 2022.

These fees are also a way in which Foam has supported artists and cultural workers during the corona crisis.

In 2021, after evaluating the Talents of the past years and based on internal discussions, Foam decided to adjust the Foam Talent programme in several areas. We will transform the annual programme into a two-year one. This extension provides more time to invest in the Talents, through a longer relationship and by means of coaching. This coaching will take place digitally, and is therefore accessible and available to all Talents (free of charge) (they do not have to travel for this connection with Foam and this coaching). We also decided to raise the age limit from 18-35 to 18-40. This is because we wanted to create more opportunities for female photographers, who around the age of 30<sup>e</sup> regularly work less because of motherhood, and for autodidacts, who do not go through the 'classical' training programme of Art Academy, and work independently for a number of years. Autodidacts sometimes decide later in life to become photographers, or take a different path. The transformation into a biennial programme, the coaching, the digital contact and the raising of the age limit are ways in which Foam takes responsibility for the cultural infrastructure and for the chain of talent development. The idea is to abandon the age limit altogether. However, this has consequences for the selection process: selection on the basis of birth dates is simple; selection on the basis of other characteristics is more complex and requires an adjustment of the process, for which we need a bit more time.

In recent years, in addition to scouting at art academies, Foam has started scouting in other places, such as sSquare, where many self-taught artists find their way. Foam collaborates structurally with the academies and with sSquare. From the point of view of sustainability, Foam has decided to make the exhibition that we make with the Foam Talents also digital, so that it can be viewed worldwide, but also stored.

Out of solidarity with artists, and with the aim of enticing people to buy photography (which is so important to artists), in 2020 Foam mediated between artists and the Friends Lottery, which offered their supporters works through the Foam Gallery. This is one of the ways in which Foam takes responsibility for the photography chain. In this way, Foam has supported artists in the corona crisis.

In 2021, a discussion started within Foam about how we can support artists in difficult circumstances, for example artists from conflict areas. This could include artists from Palestine and Israel, and given recent developments, also artists from Ukraine and Russia. We have set ourselves the task of formulating policy on this. We will continue to work on this in 2022.

To support schools during the corona crisis, Foam made its education rooms available free of charge to various primary schools with which Foam collaborates.

In 2021, Foam's employment conditions were amended to bring them into line with the Collective Labour Agreement for Museums. All positions in the organisation were examined, refined, and re-evaluated by an external expert on the Collective Labour Agreement for

Museums, consultants Solon, with the Collective Labour Agreement for Museums as much as possible as the starting point.

Foam works with a number of freelancers, either at the reception desk or as Museum Teachers. These are mostly photographers who have their own businesses and besides their own and other work, earn a little extra at Foam. Especially for the group of Museum Teachers, we like to work with freelancers, because they bring new influences to their work at Foam, and there is a sense of exchange. In the first half of 2021 (when the museum was closed), Foam paid the freelancers a fee (often without an assignment in return). This is one of the ways in which Foam supported artists/freelancers during the corona crisis.

In 2021, Foam made a start with the RI&E, which became final in 2022. Occupational health and safety expert Cecile de Roos interviewed all teams and employees. Based on her report and recommendations, Foam formulated an action plan, organisation-wide and per team, which will be implemented in 2022.

In the course of 2022, with input from the RI&E, and by the occupational health and safety expert in collaboration with the HR employee, a training plan for Foam employees will be formulated.

With the appointment of this occupational health and safety expert, Foam has a fully-fledged occupational health and safety service which, in addition to Cecile de Roos, also consists of occupational physician Ernst Harderwijk. Foam also has an external confidential advisor who can be called in for inappropriate behaviour.

In terms of sustainability: Foam has identified the theme of sustainability as one of the three themes for this Strategic Artistic Plan period. Foam pays attention to this theme through the exhibition programme, but also in the area of personnel. In 2021, the team was informed about the theme of work pressure: what is it, how do you deal with it, how do you prevent burnout. We also give shape to sustainability by giving employees the opportunity to grow internally. Some stay on after an internship at Foam and get a job.

### **3.2. The Diversity & Inclusion Code**

Foam applies the Diversity & Inclusion Code, is committed to the Diversity in Business charter of the SER and is affiliated with Musea bekennen Kleur. The employees of Foam are trained in Diversity and Inclusion by coach Sarita Bajnath. In 2020 and 2021, for example, she gave a lecture on unconscious bias, and she guided the teams in having conversations about diversity & inclusion. Foam has formed a working group on Diversity and Inclusion that includes employees from each team, who talk to each other about what Foam can do better in this area. In 2022, Foam will appoint a diversity & inclusion coordinator, who will be supported by this coach, and who will lead the working group mentioned above.

One of the outcomes of the working group was a survey on safety for people from the LGBTQ+ community among the employees at Foam. The outcome is that employees feel safe in this area.

Another finding of the working group is that the accessibility of the building is a problem. Foam therefore called in the help of 'De Uitvoerders', whose services were offered by the City

of Amsterdam. They advise cultural organisations in the area of inclusion and visited the museum and offices with a group of people with disabilities. This assignment was given in 2021. This assignment was carried out in early 2022. In mid-2022, 'The Performers' provided a report on possible improvements to the building, the offices and also online. Foam will take action on this in 2022. For a number of adjustments to the building, permission and cooperation with the City of Amsterdam, the owner of the national monumental buildings, is necessary. One adjustment relates to the formulation of a policy for visitor support, which Foam will address in 2022. Another outcome of the various discussions with 'The Performers' is to consider staffing the Front Desk with permanent employees, for example, people with an intermediate vocational education or people with disabilities.

The working group also considered the required project plan for the Diversity in Business charter, which Foam will continue to implement in 2022.

In the Strategic Artistic Plan (Arts Plan) Foam wrote that it wants to connect more closely with the city of Amsterdam. One of the ways in which we will do this is by strengthening the ties with Amsterdam West, where Foam has been active for many years. Here Foam has become part of MAQAM. In this 'living room' in the Kolenkitbuurt district, Foam organises exhibitions and workshops with and for local residents. The first exhibition took place in 2021: *Afronauts*, by Cristina de Middel, about a Zambian teacher who in 1964 decided to train the first African crew to travel to space.

Based on the knowledge that the largest group of missubsids in the Netherlands have Turkish roots, Foam announced in its Strategic Artistic Plan (Arts Plan) to start a long-term project about Turkish identity. That project, *Kismet*, has now taken shape. Foam has hired Ahmet Polat of Studio Polat as co-curator and cooperation partner and project leader Yasemin Bagci to shape the whole. The first activities were prepared in 2021 and will take place in 2022 and beyond, such as the exhibition of Turkish photographer Cemre Yesil, *Double Portrait*, in MAQAM. In 2022, an exhibition in public space by Ahmet Polat, entitled *Dark Moon*, will take place on Mercatorplein in Amsterdam West. This exhibition is about the mostly unknown story of a group of people from Africa, once enslaved in Turkey. The exhibition is about the search for a place of their own, in struggling with different cultures and with their identity.

In addition to the collaboration partners MAQAM and Studio Polat/Ahmet Polat, Foam will also collaborate with Pakhuis De Zwijger for Podcasts and Livecasts in 2020 and 2021. We believe that Pakhuis' audience is fairly diverse. In 2020, Foam signed up with Musea Bekennen Kleur. In 2021, the collaboration actually started.

In 2021, Foam was invited by collaboration partner Bruno Ceschel (Self Publish Be Happy) to be part of a collaboration with the prestigious The Racial Imaginary Institute TRII, which invites cultural institutions, collectives, individuals, art spaces, etc. to collaboratively research nationalism, and to address it in their own programming in 2022. Foam waited for the arrival of the new artistic director before accepting this invitation. Besides Bruno Ceschel, Claudia Rankine is one of the leading figures in this initiative. The subject is Eastern European nationalism.

In its Strategic Artistic Plan, Foam has indicated that it will pay attention to three themes: migration, identity and sustainability. The themes of migration and identity are directly related to this code.



In the exhibition programme, Foam continued to pay attention to the theme of migration, identity and diversity and inclusion, through the exhibitions of Liz Johnson Artur, Gilleam Trapenberg and *Now You See Me Moria*, among others, and with the exhibition in Theatre Bellevue. In the public programme, the podcast *Foam Talks* with Rahima Gambo, Laia Abril, Matthew Leifheit, Silvia Rosi and Daniel Castro Garcia and the Livecast from Pakhuis de Zwijger with Adjie Dieye and Kamonlak Sukchai and the live stream on YouTube with Aàdesokan contributed to this.

In the Strategic Artistic Plan we also mentioned the intention to pay attention to the ties between the Netherlands and Surinam. This will take shape through the exhibition *Surinamese Wedding Portraits*, an initiative of Lucia Nankoe and Jean Jacques Vrij, in which wedding portraits will cast a glance at the bond between people from both regions, the colonial past of the Netherlands and our common history. This exhibition was supposed to take place in 2021, but has been moved to 2022 because of Covid-19.

In the Strategic Artistic Plan we also mentioned the intention to pay attention to the ties between the Netherlands and Morocco. This will take shape through Mous Lamrabet's exhibition *Welcome to Mousganistan*. This exhibition was to take place in 2021, but has been postponed to 2022 because of Covid-19. In this exhibition, the Flemish-Moroccan photographer plays with his Islamic identity. He does this in a respectful, humorous and accessible way.

We expect these exhibitions - *Welcome to Mousganistan*, *Surinamese Wedding Portraits* and *Dark Moon* - to serve as an effective means of binding a new public to Foam and, as announced in the Arts Plan, of focusing attention on the relationship between/inside the Netherlands and Morocco, Suriname and Turkey.

In the action plan, Foam resolved to discuss intended new target groups as an integral part of the preparations for new programmes. In 2021, this was not yet successful with respect to the exhibitions; in 2022, Foam will make a start with this, for the *Talent* exhibition that will then take place in Foam.

For the programme in MAQAM, we did succeed, learning by doing. For education projects, there has always been a vision on audience groups, whereby there is also an explicit offer for the elderly, for special education, vmbo and mbo.

In 2022, Foam will also look further into new channels to reach these new target groups.

Foam continues to pay attention to tours for the deaf and hard of hearing and Dutch as a second language (NT2).

When Foam has vacancies, we first look for internal candidates. If these are not found, Foam uses an open procedure to recruit new staff. Foam prepares the job interviews according to the guidelines of Diversity in Business, outlining the process at the beginning of the interview and making sure all candidates are asked the same questions. We often check vacancies for accessibility and publish them in different places. We make sure that the group of applicants invited for the first interview is diverse. In the final selection, we give preference to candidates who strengthen the diversity in the team; we believe in the power of difference. In 2020 and in

2021, Foam hired applicants who are from or have roots in: Afghanistan (m), Syria (m), Colombia (v), Brazil (m) and Poland (v). Foam has the desire to improve the ratio of women to men (as in many other art institutions, more women work at Foam; in 2021 21% men/ 79% women). In 2021, we have made a contribution to this aim.

In the action plan, Foam formulated the ambition to further professionalise its HR policy. In 2021, this did indeed take place. In 2020, Foam appointed an external confidential adviser and formulated a code of conduct based on workshops with the entire team. In 2021, it became clear that there was a need to further clarify this code of conduct and to concretely indicate what behaviour the Foam team considers desirable. Therefore, Foam assembled a working group on *attitude & behaviour* in 2021 (with members from each team), which made a so-called *working day journey*. In 2021, Foam started a RI&E, which was finalised in 2022. The RI&E also looks at the working climate and what can be improved on the work floor. Based on the RI&E, Foam will make an action plan in 2022. The RI&E was conducted by certified labour and organisation expert Cecile de Roos. Together with the company doctor, this occupational health and safety expert forms Foam's occupational health and safety service. In 2021, Foam also appointed a part-time HR employee.

In 2020 and 2021, it was difficult to give colleagues the opportunity for individual and professional development because of the corona crisis, the closure of the museum and working from home. In 2022, Foam will formulate a training plan, also in response to the RI&E. It was also not possible to let employees grow internally in 2021; the goal was to keep the team complete, not fire anyone and to extend all contracts. That has been achieved.

In 2021, Foam recruited a new artistic director with the help of agency Colourful People. In the vacancy text, explicit attention was asked for decolonisation and inclusion. The American Jane'a Johnson will join Foam on 1 October 2021.

Foam's mission is to make the breadth of photography accessible to the widest possible audience. The broad public has been the goal from the start of Foam, and something we continue to strive for. Foam changed its organisational structure in 2021.

In the past two years, the Education Department has paid attention to special education, VMBO and MBO. A special learning line has been set up for the mbo and with the mbo. The Foam Forward programme was also set up with and by young people. With and by an art school and sSquare and Foam, an online portal for people studying photography was set up.

We have appointed a Talent Curator, from within our own team, especially for all our Talent programmes. We are now testing this position; the idea is that this Curator will look at all Talent programmes integrally.

### **3.3. The Governance Code Culture**

Foam, applies the Governance Code Culture 2019 and uses the board - directors - model. The board of the foundation has the final administrative responsibility and has delegated the preparation and execution of the artistic and business policy to the two directors. The remuneration policy, remuneration, duration of contract and (additional) positions of board members are discussed in paragraph 2.1.

As the various sections of this annual report show, Foam applies the principles and recommendations of the Culture Governance Code 2019 as much as possible. As far as deviations from the recommendations are concerned, this is explained in the annual report.

This report provides an extensive overview of how the organisation realises its social objective, not only through the activities in the museum itself, but also through cooperation with various schools and institutions. In addition, at the time of the Covid-19 pandemic, further efforts were made to develop the digital platform in order to be accessible when physical meetings are not possible.

The board met 5 times with the directors in 2021. In addition to current affairs, specific attention was paid to the following topics: the recruitment of a new artistic director, changes in the organisational structure, the introduction of the Collective Labour Agreement (as also indicated in the foreword), updates on the financial prognosis and the impact of Covid-19 on this, and the design of a new sponsorship strategy. In addition, attention was paid to various ongoing projects to improve the internal processes. In addition to these meetings with the full board, regular consultations took place between the chairman and the directors, the Treasurer and the managing director and the Head of Finance & Operations.

With regard to dilemmas and situations of possible conflict of interest, the board applies the principle that in such cases the board member in question should refrain from involvement in the specific subject. In addition, the board conducts relevant interviews preferably in the presence of at least two board members. As far as we are aware, no situations involving potential conflicts of interest or conflicting interests occurred in 2021.

The application of the risk directors and internal control policy is further explained in section 5.3.

## **5. Policy**

Foam receives a subsidy of €966,150 from the City of Amsterdam. Of this amount, €273,345 is returned to the City of Amsterdam as rent and €168,000 is for major maintenance of the building, which belongs to the City of Amsterdam. There remains €524,805 in subsidies for the operation of Foam.

At the moment, about 20% of the income consists of subsidies and 80% of own income. This is an exceptionally high percentage of own income in the Dutch art and culture sector. However, this also brings with it a vulnerability: Foam is very much dependent on ticket sales and contributions from private Funds & Foundations and donors. If these income streams are cut off, the operating result is immediately negative. To manage this risk as much as possible, Foam has built up a reserve and is taking a number of policy measures. Foam has set itself the goal of having a reserve with which it can pay its fixed expenses for one year. These consist of personnel costs of €1,469,602 in 2021, rent to the City of Amsterdam of €273,345 and directors costs of €483,394. Total: €2,217,673. With regard to policy measures: long-term private commitments expire in batches as much as possible, for additional projects for which money has been requested no commitments are made before there is a formal commitment, and we prefer not to enter into contracts with service providers and suppliers for longer than the current Strategic Artistic Plan period.

In the first half of 2022, Foam will draw up a plan to become less dependent on ticket sales, which is currently its largest source of income. Foam manifests itself on three platforms: the museum, the magazine and the digital platform. Currently, only the museum provides financial results. The goal is for the magazine and the digital platform to increasingly do so as well, and to find a balance between the costs and revenues of the different platforms. In addition, Foam has developed a new sponsorship strategy, which we will implement in 2022. The first financial results are expected in 2023. The starting point will be to establish as many long-term partnerships as possible.

New staff contracts are concluded on the basis of a fixed-term contract, as far as legally possible. On 31 December 2021, 16 employees had a fixed-term contract and 24 employees a permanent contract (excluding interns). The building in which Foam is housed is a historic building and owned by the City of Amsterdam. To manage this maintenance, a multi-year maintenance plan (MJOP) has been established, which Foam implements and uses the subsidy from the City of Amsterdam for this purpose. In the years 2020 and 2021 it was not possible to carry out all the maintenance, due to Covid measures of the Dutch government and due to pressure from contractors, at the time when there were opportunities for work.

## **6. Finance**

### **6.1 Funding**

Foam depends for 80% of its funding on its own income. In 2021, many contributions from Funds & Foundations for projects were not realised or only partly realised as a result of Covid-19 measures. The museum was closed twice and exhibitions were cancelled, moved or extended. Schools were also closed for parts of the year, and many education projects were not or only partially realised.

Foam spent substantially less in 2021, a total of €560,000. In addition to the savings listed below, Foam also spent more, for example on hiring staff. The savings related to:

1. Exhibition costs €416,000, due to relocation of exhibitions;
2. Housing costs €238,000, because of rent reductions (€162,000 for 2020 and 2021) and because less was spent on the maintenance of the premises (€75,000). The latter contribution is included in the MJOP reserve;
3. Educational projects: € 29,000, due to cancellation or rescheduling of educational activities.

The impact of this is:

1. Moving exhibitions is that the agenda for the coming years is more filled, with exhibitions that we initially wanted to show earlier. So there is less room in the artistic agenda. For artists, this means delaying their exhibition.
2. The rent reduction from the City of Amsterdam was a welcome contribution, which helped Foam to close 2021 in a relatively positive light. The postponement of maintenance led to an addition to the MJOP reserve and several activities to the maintenance of the building in 2022;

3. The NOW contribution helps to ensure that Foam closes 2021 relatively positively;
4. The cancellation or postponement of education projects means that contributions from Funds & Foundations to those projects are delayed and the agenda for the education department in the coming years is more filled with projects that we wanted to do before.

Foam has been actively raising Funds & Foundations to cope with the consequences of Covid-19 and it succeeded: Foam received contributions from Kickstart Cultuurfonds and from the Mondriaan Fonds for a total of €763,055. These are explicitly one-off contributions.

In 2021, Foam received financial support from a number of 'regular' corporate partners: the Friends Lottery, the VandenEnde Foundation, Mentha Capital and De Brauw Blackstone Westbroek.

In addition to corporate partners, Foam can count on the long-term support of various Funds & Foundations. These include the Van Bijlevelt Foundation, the Leeuwensteinstichting, the Gieskes-Strijbis Fund, Egeria Do and the Deutsche Börse Photography Foundation.

The subsidy from the City of Amsterdam is €966,150 per year. Of this amount, €273,345 flows directly back to the City of Amsterdam for the rent of the building, which is owned by the City. Subsequently, €168,000 is reserved for the maintenance of the building. This effectively leaves a subsidy of €524,805 to operate Foam.

## 6.2 Operation

For the reporting year 2021, income amounts to €3,091,963 (2020 €2,920,466) and expenses to €3,049,553 (2020 €2,849,145). After deduction of income tax, a result of €42,411 (2020 €69,289) remains.

## 6.3 Budget 2022

As a result of the lockdown at the beginning of the year, the disappointing visitor numbers and the uncertainty about additional Covid-19-related support for fiscal year 2022, Foam currently does not have a balanced budget. Foam strives to limit the negative operating balance as much as possible. The budget is based on 50% of the average number of visitors. At the time of writing, we are forecasting 60% of the average number of visitors. The 2022 budget is included in its entirety in the Annual Report.

## 7. Content policy

### 7.1 Artistic content

*Foam is all about photography.* Foam's mission is to make all types of photography accessible to the widest possible audience. Our core values are: open, inspiring, connecting and enterprising.

We are an internationally operating organisation with our home in Amsterdam. Foam stands for photography in all its forms. Foam combines the identification and presentation of talent with exhibitions of renowned icons of photography. Through presentations in and outside the museum, the leading Foam Magazine, the digital platform, the involved online community and inspiring partners around the world, Foam shares its knowledge about the medium.

Foam shows photography in all its facets: from contemporary to historical and from autonomous to applied. World-famous photographers such as Helmut Newton, Diane Arbus and André Kertész are featured alongside emerging, progressive image-makers and are alternated with themed or group exhibitions. The museum almost always presents several exhibitions at the same time, 75% of which are initiated and produced by its own curators.

## 7.2 Entrepreneurship

Cultural entrepreneurship is highly valued by Foam; it is part of the DNA of the organisation and one of its core values. In addition to a stable organisation, a clear positioning and a strong identity, the combination of creativity, daring and knowledge is especially important. Foam wants to know what is going on, what themes are relevant and how to reach different target groups. These target groups consist of individuals, but also of companies and institutions. With an eye to the desired continuity, Foam wants to grow responsibly from a sound and solid starting position. Choosing a balanced financing strategy that focuses on revenue diversification and the optimisation of own income is central to this. Currently, approximately 20% of the annual revenue is derived from (municipal) subsidies; the remaining 80% is generated through entrance fees, fundraising, sponsoring and other (commercial) activities.

## 7.3 Talent development

Foam has a varied talent programme with the aim of introducing the public to and inspiring them with photography. The discovery and exhibition of work by new makers is a spearhead of Foam's exhibition policy. There are educational programmes for emerging photographers, but also for graduates, for children and (young) adults and specific groups such as local residents. Personal development is central to these programmes. Foam has several projects aimed at offering national and international talent a platform for further development. We scout, follow and present new photographers in order to identify and stimulate distinctive quality. The aim is to contribute to the development of the discipline and its image-makers (chain responsibility). Artists who have already achieved a great deal but have not yet had a breakthrough internationally are also given a platform in the museum thanks to the exhibition projects *Top Talent* and *Next Level*. Through the Foam 3h exhibition programme (the structural talent room in the museum), the annual international Talent Call (since 2007), the accompanying Foam Magazine *Talent Issue* and travelling exhibitions, and by presenting the Foam Paul Huf Award, Foam focuses explicitly on emerging, talented photographers. Foam also purchases work from makers for its growing collection on a structural basis.

In 2021, Foam created an exhibition in which we looked back on 15 years of talent development at Foam and showed works that we acquired from talented artists.

By the end of 2021, Foam had appointed a Curator Talent, with the idea that this curator will be in charge of all talent programmes. This position is in a research phase. In mid-2022, this position will be evaluated.

#### 7.4 Collection policy

In 2021, Foam hired a collection employee with the help of the Mondriaan Fund's Collection Policy Employees Corona. This employee works 24 hours a week on the collection. The Foam collection will be further professionalised so that it can be shown more often, both in the museum and online on Foam's new online platform. In 2021, the first part of the collection will be accessible online.

Foam began actively building its own collection 15 years ago. In line with its talent policy, the collection focuses primarily on collecting works by relatively new artists. To mark 15 years of collecting, Foam looked back at 95 emerging talents in Foam 3h, which grew into an important meeting place for photographers, artists, students, collectors and other players in the field. In Foam 3h - 15 years of talent from the collection, Foam presented a selection of 16 artists from this series whose work is included in the Foam collection.

The storage of the collection is managed by Kortmann ASP in Hoofddorp in an air-conditioned and well-secured depot. In 2021, the decision was made to move the storage to a new part of the depot that has an even better climate. This also increased the surface area from 75 to 100 square metres.

The collection currently (mid 2022) consists of more than 700 works

#### 7.5 Visitors and target groups

On average (2017-2019), around 190,000 visitors find their way to the museum. In 2021, this number was: 49,714 (approx. 25%) due to the museum being closed for large parts of the year and restrictions in the periods when it was open.

Our visitors in 2020 are from Amsterdam 43%, from the Amsterdam Metropolitan Area 13%, from the rest of the Netherlands 29% and from abroad 15%. These percentages are in line with previous years.

This research also shows that the average age of visitors to Foam is particularly low: 27 years. This is 33 years younger than the national average for museums.

Foam welcomes mainly 'general' museum visitors, but also focuses on specific target groups, such as the elderly, residents of the neighbourhoods where Foam is active and schoolchildren, and professionals from the artistic field, such as gallery owners, curators and photographers/artists. Foam participates in a number of large public events, such as the Open Garden Days (normally around 5,000 visitors, cancelled in 2021 due to the lockdown) and the Museum Night (2,014 visitors in 2021, normally over 4,000), which bring a different public into the museum.

The marketing efforts focus on new visitors and using enthusiastic visitors as ambassadors.

Foam focuses on a broad public; the museum wants to be a place where *everyone* can feel at home. Public guidance and education are of great importance in this respect. The receptionist and the museum educator are the people who must ensure that the first contact and the first experience is a positive one, but also that every visitor, regardless of age and background, can recognise themselves in the receptionist and the educator. If they are a reflection of the city's inhabitants, it gives the signal that the museum is a place for a diverse group.

The average age of visitors to Foam is low (ca. 27 years). Therefore, the majority of the front desk staff and museum educators belong to the same age group. Because Foam also reaches an older target group outside the museum, in the city of Amsterdam, we have had an (older) volunteer since 2015 who acts as a *peer educator* and ambassador of Foam to the outside world.

Foam has the ambition to increase its accessibility for everyone. In this context, in 2021 and 2022 Foam collaborated with De Uitvoerers, who advise Foam in this area.

## 7.6 Collaboration partners national and international

In 2021, Foam in Amsterdam collaborated with, among others:

Amsterdam Zuidoost:	Bijlmer ParkTheatre, OBA Bijlmerplein, Lost Project, Amsterdam International Community School, Dingo's Stable
Amsterdam West:	MAQAM (Amsterdam Andalusian Orchestra, Fouad Lakbir, de Meervaart and Foam), Mundus College and Calvijn College, theatre De Meervaart
Amsterdam New West:	Meervaart Studio, Pakhuis de Zwijger, Nieuw-Amsterdam Academy
Amsterdam North:	sSquare
Amsterdam other:	Coach Sarita Bajnath, Gerrit Rietveld Academy, MK (preparatory art school), ADE, Museum Night, Stedelijk Museum Amsterdam, Amsterdam Art Week, Theatre Bellevue, Hotel de l'Europe.

Studio Polat/ Ahmet Polat: This cooperation, with Ahmet as co-curator and content partner, took further shape in 2021. Preparations have been made for the Kismet programme, on Turkish identity, in 2022 and beyond.

Build in Amsterdam is Foam's partner for the digital platform. They are a digital native agency, working internationally and in the Netherlands, and know like no other how to serve audiences in the digital realm.

Other Netherlands:

- Musea Bekennen Kleur / Museums Show Colour
- Diversity in Business (SER)
- Photo club of the Fatherland
- Radboud University Nijmegen
- Nederlands Fotomuseum Rotterdam



Think tank VMBO: ICK. PolderTheatre, School of Poetry, Bekijk 't and 5 vmbo-schools

Various schools, including: Amsterdam International Community School (AICS).

Internationally, Foam collaborated with:

- Moria, the largest refugee camp in Europe
- European Student Network
- Haus der Photographie/ Deichtorhallen Hamburg
- Photography Forum Frankfurt.
- Paris Photo
- Magnum
- Mapfre
- Deutsche Börse Photography Foundation
- Olympus,
- The Racial Imaginary Institute - TRII

And, off course, Foam collaborates with many artists in the Netherlands and internationally.

The various colleagues of Foam consult with these partners and report back to the Foam directors.

## 7.7 Communication with visitors

The means of communication Foam uses are Mupi's, triangle signs, posters, digital newsletters, various social media channels and the website. More and more communication takes place digitally. Because of cost savings, paper invitations have been replaced by digital invitations since the lockdown. Since 2020, there has been a shift in resources; more video (registrations) have been made for online use due to the museum closure. This was to keep visitors and followers engaged by providing content and inspiration, and also because physical programmes were not possible, so presentations, talks and more were offered online. Besides an online Talks programme and special online meetings for Members, Foam also continued its series of podcasts.

### *Highlights in the press*

In the spring, Laia Abril's exhibition received a great deal of attention in the press. A number of extensive reviews appeared in the national newspapers Volkskrant, NRC and Het Parool. During the lockdown, the number of publications dropped drastically. After the lockdown, the press started up again and in the summer, Gilleam Trapenberg's exhibition in particular was widely covered in the online press. Later in the year, Shigeru Onishi was especially popular in the media. The Spanish El País published a review and de Volkskrant also wrote a favourable piece. Liz Johnson Arthur's exhibition received 4 stars in the NRC, "overwhelming photos of black communities", and Creative Review (UK) wrote an interview of no less than 6 pages. Alexandra Howland's work (Foam 3h) got a nice portfolio in Esquire Italy and also received a lot of attention from online platforms.

## Online channels

In the pandemic year, social media became the most important channel to bring the organisation and its activities to the attention of a global audience. This translated into an online-content and Instagram-first mentality, helping Foam reach 1,400,000 unique social media accounts by 2021. In addition, the success of the Foam Talent programme resulted in reaching over 7,000,000 unique accounts on the Foam Magazine socials.

Due to the lockdown, several programmes were organised online again in 2021. On #FoamAtHome online (later Explore, on the new digital platform) livestreams, short programmes and content features can be found on various projects and exhibitions. Some highlights are the video series with artists of Foam Talent 2020, recorded in Hotel de l'Europe, and the artist interviews and podcasts. Throughout the year, Foam has shifted its programming to be as online as possible.

In the autumn, the second entirely digital exhibition was launched, Foam Talent | Digital, which in addition to the Foam Magazine and the physical exhibition offers a platform for the work from the Talent Call. Once again, this presentation, this year with even more special features, won a number of awards, including Lovie Awards - Silver - Best in Art 2021, Awwwards site of the day and FWA site of the day.

	Number of followers 2021	Number of followers 2020	Growth rate 2021 compared to 2020
<b>Foam</b>			
Facebook	100.600	101.492	-1%
Twitter	44.200	44.686	-1%
Instagram	161.800	156.841	3%
<b>Foam Magazine</b>			
Facebook	112.000	113.349	-1%
Twitter	57.700	48.667	19%
Instagram	143.700	135.319	6%

## 8. Exhibitions in Amsterdam, in the museum and in the public space

### 8.1 Exhibitions in Amsterdam, in the museum, in chronological order

On 5 June 2021, the museum could open its doors for the first time that year. From 19 December 2021 to 25 January 2022, there was another lockdown, during which the museum was completely closed.

Since 2017, Foam has been a partner and co-organiser of *Recommended*, a biennial fellowship for three promising and emerging artists working in photography. It is an initiative of Olympus, Haus der Photographie/ Deichtorhallen Hamburg, Foam Fotografiemuseum Amsterdam and Fotografie Forum Frankfurt.

The exhibition *recommended Olympus Fellowship 2020* opened in early July with the work of the three recommended-fellowship recipients Karla Hiraldo Voleau, Tobias Kruse and Mika Sperling. The artists showed new work specially created for the exhibition.

At the same time, the presentation *Now You See Me Moria* was on view in Foam. In this special project, a group of refugees shared photos and stories about their daily lives in Camp Moria via Instagram. The account @now\_you\_see\_me\_moria was started in August 2020 by Amir, a young Afghan man, and Noemí, a Spanish image editor who lives and works in the Netherlands. Foam, Stedelijk Museum Amsterdam and the Nederlands Fotomuseum will each show the disconcerting images from their own perspective to a wide audience in the Netherlands.

Mid-July opened the first solo exhibition of Gilleam Trapenberg - *Unbé t'aweró*. The work is his visual interpretation of the national identity of Curaçao, where he was born and raised.

Alexandra Rose Howland's work was on view in Foam from mid-September. In the series *Leave and let us go*, she shows an intimate portrait of Iraq, the country she moved to in 2017 to understand and portray a people in conflict.

In the autumn, Foam presented the first European solo exhibition of the Japanese mathematician and artist Shigeru Onishi - *The Possibility of Existence*. The exhibition shows his forgotten photographic oeuvre with which he distanced himself from other movements and ideas in Japanese photography of his time.

One month later, the final two exhibitions of 2021 opened. In Foam 3h - 15 years of talent in the collection, Foam presented a selection of 16 artists from the 95 emerging talents who have been given an exhibition in Foam 3h in the past 15 years and whose work is included in the collection.

The solo exhibition *life of love of sex of movement of hope* by photographer Liz Johnson Arthur opened at the same time. Her work focuses on her encounters with people and how she captures them in her photographs. In doing so, she makes use of her own ongoing Black Balloon Archive, a photo archive that has expanded steadily over the last thirty years. In the exhibition, the artist presents several spatial installations she developed especially for Foam.

## 8.2 Exhibition digital

### *Foam Talent | Digital 2021*

For the second time in a row, Foam presented an online exhibition in which a new generation of image makers selected through the annual Talent Call could show their work. This fifteenth edition of Foam Talent showed the work of 20 talents on a multimedia platform. The online exhibition connects the facets of the extensive Foam Talent programme, with podcasts, Zoom-talks, limited editions and more. As in 2020, this online exhibition also won online awards, including: Lovie Awards - Silver - Best in Art 2021, Awwwards site of the day and FWA site of the day.

## 8.3 Foam on location

### *Het Stenen Hoofd*

Early in 2021, Foam returned to the public space at Het Stenen Hoofd with the installation *Fordili: A Cenotaphic Allusion to Cognition* by Nigerian photographer Aàdesokan. As part of this installation, a 24-hour livestream followed in February in which people could observe the streets of Lagos, Nigeria, through a real-time webcam connection.

### *MAQAM*

On 30 September, the opening took place of MAQAM, a new creative space in the Kolenkitbuurt neighbourhood. MAQAM is a collaboration between the Amsterdam Andalusian Orchestra, Meervaart, storyteller Fouad Lakbir and Foam. Foam will be active in MAQAM with exhibitions, presentations and educational activities and work together with the partners, local residents and schools.

### *Theatre Bellevue*

At the end of October Foam presented the youth exhibition *Boys Won't Be Boys - The Pictures* in collaboration with theatre maker Rikkert van Huisstede and Theatre Bellevue. Eight young people between the ages of 15 and 22 showed their perspective on the theme of masculinity in the theatre and in restaurant the Smoeshaan. Prior to this, the youngsters experimented with photographic aspects in three workshops and made a portrait in the studio of Foam.

### *ADE*

In the same period, Foam presented during and in collaboration with Amsterdam Dance Event a performance and installation by Maya Rochat entitled *Universal Law of the Matrix*. The artist developed a site-specific installation that celebrates the fluidity of nature. During the festival, the installation came to life in the Westerpark by means of sound and light.

## 8.4 Selection of public programming in 2021

### **January**

- Foam x Fotokroniek: Livecast Pakhuis de Zwijger with Karla Voleau Hiraldo and Guanyu Xu (exhibition Foam Talent 2020).
- Foam Talks: Talent Edition with Rahima Gambo (exhibition Foam Talent 2020).

## **February**

- Livestream on YouTube and Facebook: 24 Hours in Lagos (Nigeria) (exhibition Aàdesokan - Fordili: A Cenotaphic Allusion to Cognition).
- Zoomtalk Hidden Realities: A conversation between Laia Abril and Carmen Winant (exhibition Laia Abril - On Rape: A History of Misogyny, Chapter Two).
- Foam x Fotokroniek: Livecast Pakhuis de Zwijger with Simone Sapienza and Camillo Pasquarelli (exhibition Foam Talent 2020).
- Foam Talks: Talent Edition with Matthew Leifheit (exhibition Foam Talent 2020).

## **March**

- Foam x Fotokroniek: Livecast #3 with Adjii Dieye and Kamonlak Sukchai (exhibition Foam Talent 2020).
- Foam Talks: Talent Edition with Luther Konadu (exhibition Foam Talent 2020).

## **April**

- Foam Talks: Talent Edition with Hashem Shakiri (exhibition Foam Talent 2020).

## **May**

- Foam Talks: Stories of Migration with Silvia Rosi.

## **June**

- Livestream Instagram Foam Magazine: Philip Montgomery and Deutsche Börse Photography Foundation (exhibition Foam Talent 2020).
- Foam 3h photo session: Les Adu - I Am.
- Zooming In: Intimacy in Times of Social Distancing (exhibition Foam Talent 2021).
- Foam Talks: Stories of Migration with Daniel Castro Garcia.

## **July**

- Series of Livestreams on Instagram with different speakers (exhibition recommended Olympus Fellowship 2020).
- Zooming In: Photography, Performance and the Mythical (exhibition Foam Talent 2021).
- Foam Talks: Stories of Migration with Now You See Me Moria.

## **August**

- Zoom session Zooming In: Belonging (exhibition Foam Talent 2021).
- Foam Talks with Alba Zari.

## **September**

- Livestream: Sofia Borges, film premiere The Fossil, the Eye and the Fire (exhibition Foam Talent 2021).
- Foam Talks with Douglas Mandry.

## **October**

- Livestream and Westerpark: ADE: Universal Law of the Matrix.

## November

- Annual Museum Night (exhibitions Liz Johnson Artur, Alexandra Howland, 15 Years of Talent, Shigeru Onishi).
- Curator Tour: Shigeru Onishi The Possibility of Existence.
- Podcast series Foam Talks x Paris Photo.

As we indicated in the revised Strategic Artistic Plan Spring/Summer 2021, it was our ambition to collaborate with Paris Photo. This collaboration has taken place and was a great success. Foam introduced Paris Photo to the creation of Podcasts and produced them together with them.

- Foam Talks with Alexandra Howland.

## December

- Zooming In: Reintroducing Shigeru Onishi's Oeuvre (exhibition Shigeru Onishi The Possibility of Existence).
- Artist talk by Bogomir Doringer: Modern Perspectives: #1 (exhibition Liz Johnson Artur of life of love of sex of movement of hope).

## 9. Education

In addition to the regular programmes that Foam offers to schools and the public (to be found on the website), special programmes were developed and implemented in 2021 for schools, talent in the city and local residents of Amsterdam.

### *Masterclass series Aàdesokan:*

*MK start* is a preparatory course for the Art Academy in Amsterdam. For these students, Foam organised an online masterclass programme of 4 days in collaboration with artist Aàdesokan.

sSquare is a community of visual storytellers in Amsterdam Noord. For the talents of sSquare, Foam educatie organised a masterclass series of three meetings (twice online and once in the Talent exhibition in Foam) with Aàdesokan.

### *Primary Education*

A new programme on media wisdom and image creation has been developed and tested in groups 6, 7 and 8 of primary education. The programme, named #Privacy, will be included in Foam's offering.

### *Secondary education*

Look twice: Foam is developing an intergenerational methodology for vmbo-schools. The aim is to make the module, in which young people get to know older people from the neighbourhood and the elderly home, available to vmbo schools in the Netherlands. Due to Covid, the implementation has been postponed but the development of lessons and materials has continued.

Think tank vmbo Foam: ICK, PolderTheatre, Bekijk 't and School der Poëzie and 5 vmbo-schools are united in an interdisciplinary consultation for art education in vmbo. Together, an interdisciplinary programme lasting 12 weeks was carried out at three vmbo-schools in Amsterdam.

Interdisciplinary project theatre, music and photography at Amsterdam International Community School: a one-month programme at two AICS locations with interdisciplinary cooperation, concluded with a presentation and photo exhibition.

An online teaching programme for secondary schools accompanying the digital Talent Exhibition was developed and implemented several times. An online lesson programme was developed for upper secondary schools on the themes of sustainability, migration and identity.

#### *Special education*

Foam is developing a photography curriculum with the VSO. This is partly tested in 2021 and will be continued in 2022.

#### *MBO*

In 2021, the learning-working path Your Foam was implemented with two groups of mbo students. Ten students work two half-days a week at Foam with Foam colleagues and develop programmes for their own *peer group*. After participating, young people can apply for a job as a *tour guide* at Foam.

#### *Young talent in the city*

Foam collaborates with Studio Meervaat in Amsterdam Nieuw West and with Bijlmer ParkTheatre in Zuidoost. Together, they offer learning trajectories in the field of photography for young people between the ages of 16 and 25. The courses conclude with an exhibition in a gallery or library in the neighbourhood.

Boys won't be boys: young people followed a series of workshops on the theme of masculinity and visited the performance 'Boys won't be boys' in Theatre Bellevue. In Foam they made a portrait series that was exhibited in Theatre Bellevue.

#### *MAQAM*

September 2021 saw the opening of MAQAM, a new creative space in the Kolenkitbuurt neighbourhood. Foam education organised workshops for children and local residents.

#### *Culture coaches*

Three museum teachers from Foam have taken on the role of culture coach at three different schools in Amsterdam West. The culture coach provides content and makes the connection between in-school and out-of-school art education. In the future, pupils will participate in the after-school programme offered by Foam and the partners in MAQAM.

#### *Online platform FUSE for students, sSquare-members and autodidacts*

Foam and sSquare have supported students of the HKU in realising an online platform for upcoming photography talent. An open call has been issued, a digital exhibition has been realised and a physical exhibition in the Foam café will be realised in 2022.

In mid-2022, an exhibition space will be created in the Foam Café for the education team and for participants in education programmes, so that they can show their results to the Foam public.

## **10. Foam support**

Foam has a large following of individuals who support Foam financially. In addition to the regular memberships and giving circles (Foam Fan, Foam Fan+, Foam Family, Club Foam and Foam Fund), it is also possible to make one-off donations or to support a specific project. The basic assumption in all forms of support is that donors can expand their knowledge of photography, strengthen their ties with Foam, and thus remain involved with Foam for a long time.

Although the activities for the members in the first six months of 2021 still took place online, we were given more room for physical activities in the second six months due to the flexibilisation. In the first few months, several editions of *Drinks with FoamAtHome* took place online, among others with artists Les Adu and Aàdesokan, and we brought a new batch of Foam Editions artworks and the Foam Magazine to the public's attention.

In April, we organised another portrait studio for members of Club Foam and Foam Fund with artists Lisette Appeldorn and Sem Langendijk. Although the museum was closed, this was a nice and safe way to welcome the members again. During the spring, gallery and studio visits were also made and when the museum reopened in June, we immediately scheduled Members Hours for all members to be the first to see the exhibitions again.

In the autumn, the annual visit to Unseen Amsterdam took place again, and in November we travelled to Paris Photo, around which we organised many activities for Foam Fund and Club Foam.

Finally, in September 2021, the exhibition of the fourth Florentine Riem Vis Stipend winner, who had been chosen in 2020 but could not take place in 2020 due to COVID-19 restrictions, took place.

## **11. Structural projects**

### **11.1 Foam Editions**

Foam Editions is the limited editions print sales room of Foam. Here, a carefully considered selection of limited-edition prints and special artist's books are sold. It includes work by emerging talent who have exhibited in Foam and/or whose work has been published in Foam Magazine. Foam Editions also offers limited-edition prints by internationally renowned photographers who have had exhibitions in Foam, and by the winners of the Foam Paul Huf Award.

In 2021, the selection of Foam Editions has been expanded to include 13 new editions by a total of 11 photographers. That is about the same as in previous years, despite the smaller number of exhibitions. None of these editions sold out, perhaps because there were no big names among them and they were mostly novice photographers or still relatively unknown Foam Talents. In addition, this year a set of two First Editions was offered three times (low



priced and framed). This is one set less than usual. The set of Victoire Eouzan sold out completely; 200 framed prints in total.

In addition to classics such as Johan van der Keuken and August Sander, good selling works this year were those by Johnny Pitts and Kwabena Appiah-nti.

The increase in the number of sales came to a halt in 2020, due to the pandemic. The importance of the web shop increased in 2020 and 2021.

#### *Activities and collection course*

The second half of 2021, Foam Editions once again organised meetings for (potential) buyers. The series of book presentations, in collaboration with the Bookshop and the curators, continued. In 2021, 2 book presentations took place and a preview was organised online for members.

Collectors are still an important target group for Foam Editions. The programme with master classes was discontinued in 2021, due to the pandemic. However, there was a programme via Zoom for novice photography buyers, linked to a Q&A with a First Editions maker.

### 11.2 Foam Paul Huf Award

In 2021, the Foam Paul Huf Award (FPHA) was awarded for the fifteenth time to a photography talent under the age of 35. The award consists of a cash prize of €20,000 and a solo exhibition in Foam. In addition, the winner's work is included in the prestigious annual *Talent Issue* of Foam Magazine.

The Foam Paul Huf Award 2021 has been won by John Edmonds (1989, United States). Edmonds was chosen from over one hundred nominees from 24 countries. In 2021, the jury consisted of: Joachim Naudts (Chairman, Belgium), Osei Bonsu (United Kingdom), Alessia Glaviano (Italy), Gwen Lee (Singapore) and Alona Pardo (United Kingdom).

### 11.3 Foam Magazine

In 2021, three issues of Foam Magazine will be published. Issue #58 is the annual *Talent Issue*, the fifteenth edition. Despite the many challenges facing humanity in 2020, we counted the highest number of entries to date: 1803 entries, from 72 countries.

Issue #59 *Histories* focuses on the archive as a subject and looks at contemporary ways of dealing with archive images, and their recovery as a form of activation and critical analysis.

Issue #60 *Glyphs* focuses on the relationship between image and text. From art, literature and media to academia and internet culture, the visual and the written language have often crossed paths and created their own genre.

Also in 2021, Foam Magazine was supported by paper from IGEPa Netherlands B.V. NPN is the printer that Foam works with.

Amsterdam, June 2022

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