

Stichting Van Gogh Museum, te Amsterdam

Consolidated Management Report 2016

Management Report 2016 Van Gogh Museum

Members of the Board of Directors

Mr Axel Rüger was appointed as General Manager on 1 April 2006 and is employed on a permanent basis. Mr Adriaan Dönszelmann was appointed as Commercial Director on 1 May 2013 and is also employed on a permanent basis.

Members of the Supervisory Board

Ms T.A. Maas-de Brouwer, Chairperson, reappointed on 25 September 2012.
Mr P. Tieleman, member, reappointed on 5 December 2013.
Ms A.J. Kellermann, member, reappointed on 31 May 2014.
Mr H. van Beuningen, member, appointed on 26 November 2012.
Mr G. Tinterow, member, appointed on 10 January 2014.
Mr J. Winter, member, appointed on 29 September 2015.

The members receive no remuneration for their work.

Culture Governance Code

The VGM endorses the Culture Governance Code. The museum is managed according to the Supervisory Board model (hereinafter: SB). The Board of Directors is responsible for the day-to-day management, while the SB supervises this and plays an encouraging and advisory role. The Appendix to the Report of the Supervisory Board, later in the Financial Statements, discusses the nine principles of the Culture Governance Code.

Financial

The year 2016 was highly successful in many ways and was also a good year in financial terms. The result amounted to €4.1 million. This was lower than in 2015, when the result amounted to €6.9 million. This was due to the fact that expenses rose faster than the revenue.

Revenue

Total revenue rose from €51.1 million in 2015 to €55.5 million in 2016, an increase of 8.4%. Both direct and indirect revenues increased. The direct revenue consisted of public revenue, sponsoring and other income. The increase in visitor number led to an increase in public revenue. The museum attracted a total of 2.1 million visitors in 2016, compared with 1.9 million in 2015. As a result, public revenue rose from €24.4 million in 2015 to €27.3 million in 2016. The average revenue per visitor from entrance charges amounted to €13.21. Sponsoring revenue amounted to €2.7 million. In 2015, sponsoring revenue amounted to €3.4 million, but this included the funding received for the new entrance. Other income increased from €2.2 million in 2015 to €2.6 million in 2016. This was largely thanks to the success of the multimedia tour. More than 21% of all visitors made use of a multimedia tour. The commercial activities take place at Van Gogh Museum Enterprises (VGME). VGME's gross revenue in 2016 was €13.3 million, compared with €12.9 million in 2015. The retail activities and income from licences particularly showed a solid increase. The VGME revenue is shown in 'Indirect revenue'. In addition, the indirect revenues consist of revenues from the partnership with the Rijksmuseum in PP10 B.V., rental instalments, catering income and the Meet Vincent van Gogh Experience. Subsidies from the Ministry of Education, Culture and Science (OCW) increased slightly as a result of indexation and totalled €8.1 million. The other subsidies and contributions of €2.7 million comprise €0.6 million in regular withdrawals from various OCW specific-purpose funds to cover write-downs and funds of €2.1 million received from the BankGiro Lottery.

Expenditure

Total expenditure increased from €43.6 million in 2015 to €54 million in 2016. The increase amounted to 23.8% and was primarily due to increased personnel costs, an impairment of €1.0 million of the property, plant and equipment of the Experience, a repayment of €4.5 million to the OCW specific-purpose fund for accommodation, three large purchases totalling €4.3 million and a provision of €0.7 million for an irrecoverable debt of a purchaser of the Experience. Excluding the impairment, the repayment to the

OCW and the increase in the provision, total expenses amounted to €47.8 million, an increase of 9.6%. The increased visitor numbers and the fact that the new entrance and the Kurokawa wing had been open for a full year led to an increase in the number of employees and extra manpower was hired. The Van Gogh Museum (VGM) employed 209 FTEs at the end of December 2016 and the VGME 45 FTEs. At year-end 2015, these figures were 200 FTEs at VGM and 47 FTEs at VGME. Further details of the different expenses are provided in the Notes to the Financial Statements. The net corporation tax for the different entities amounted to a receivable from the Tax and Customs Administration of €0.3 million. The results of the commercial activities led to a corporation tax liability of €0.5 million. However, the losses of the Experience led to a deferred tax credit of €0.8 million. The net change in the procurement fund was a withdrawal of €1.5 million and is the net amount of the contributions for art acquisitions and the actual purchases. The share of third parties in the group result of €1.0 million is the 40% share of ArtComm in the total loss of the Experience. Because the Experience is fully consolidated, ArtComm's interest in the equity and the results must be corrected. The situation regarding the Experience is discussed in more detail later in the Management Report.

Balance sheet

The consolidated balance sheet total at year-end 2016 amounted to €47.5 million, compared with €66.6 million at year-end 2015. In particular, the diminution in cash and cash equivalents in order to cover current liabilities led to the reduction in the balance sheet total. On the asset side, total property, plant and equipment amounts to €13.3 million, which is slightly lower than in 2015. Financial fixed assets increased sharply, from €1.7 million to €9.8 million, consisting of securities and other receivables. The securities of €8.9 million concern the portfolio of bonds and shares that is managed by Van Lanschot Bankiers. This equity is available for acquisitions. The other receivables of €0.9 million concern a deferred tax receivable. Inventories increased by €0.4 million to €2.6 million. Accounts receivable amounted to €8.8 million in total and consisted of debtors, VAT receivables and prepayments and accrued income. Cash and cash equivalents amounted to

€12.8 million in total at year-end 2016, which was €26.8 million less than at year-end 2015. Details of movements in cash and cash equivalents are presented in the cash flow statement. Due to the positive result, group equity increased on the liabilities side from €19 million to €22.9 million. The group equity of €22.9 million comprises a general reserve of €15.8 million, specific-purpose reserves of €3.8 million and specific-purpose funds of €3.3 million. The share of third parties in group equity is negative, and concerns the 40% share of ArtComm in the Experience. The acquisition fund currently stands at €9.3 million, €1.5 million less than at year-end 2015. Provisions amounted to €2.4 million in total, comprising a provision of €0.1 million for anniversaries and a provision of €2.3 million for major maintenance. VGM took over the full management and maintenance of the museum buildings from the Central Government Real Estate Agency on 1 January. Long-term liabilities amounted to €4.2 million, concerning financing for the renovation of the building at Gabriël Metsustraat 8 and the investments in the Experience. Current liabilities were €20.4 lower, at €9.8 million. They consist of repayments for long-term liabilities in 2017, creditors, tax and social insurance contributions payable and accruals and deferred income. The diminution in current liabilities was largely due to the payment to the Central Government Real Estate Agency for the delivery of the new entrance.

Ratios

The solvency ratio, as a ratio of group equity to the balance sheet total, amounted to 48.2%. In 2015, this was 28.5%. The sharp improvement in the solvency ratio was due to increased group equity and the lower balance sheet total. The current ratio, the ratio of current assets to current liabilities, amounted to 2.5. In 2015, this was still 1.7. The improvement in the current ratio was due to the fact that the diminution of current liabilities was proportionally higher than that of the current assets.

Taxation

The VGM is in consultation with the tax authorities about the tax status of its activities. Thanks to constructive talks, agreements were reached, which have been recorded in a settlement agreement. This agreement provides that

the Van Gogh Museum Foundation is liable for corporation tax on its activities from 2012, for a term until year-end 2019. The corporation tax return for 2012 was submitted at the start of 2016, after which the Tax and Customs Administration imposed a tax demand. For the time being, there are different views regarding the fiscal processing of the funds received for art acquisitions and licensing fees. The intention is to apply to the Tax and Customs Administration for the different entities to be treated as a single fiscal entity.

Meet Vincent van Gogh Experience

'Meet Vincent van Gogh', a travelling, multidisciplinary experience which takes the visitor into the world of Vincent van Gogh in an innovative way, was launched in 2016. The premiere took place in Beijing on 16 June 2016. The Experience was eagerly received by the press and fellow professionals, leading to its winning the prestigious Thea Award for Outstanding Achievement. Unfortunately, our contract partner in China was not able to meet the requirements that can be made of a promoter of touring Experiences. This resulted in significantly lower visitor numbers than expected. The promoter also failed to meet its payment obligations any longer, which led to a legal dispute. In the course of this dispute, it proved that there was no longer any possibility of reaching a settlement. For that reason, a contract termination was sought, resulting in a number of negative consequences and a sharp deterioration in the liquidity of the Experience. However, we are optimistic for 2017: a large, internationally well-known and reliable party has offered to undertake the operation of the two Experiences for a term of two years. In this way, it will once again be possible to aim fully for the objective of the Experience – to provide an innovative way to reach new target groups and thus realise the mission of the VGM to inspire the largest possible audience world-wide through Van Gogh. Naturally, the revised business case still has to prove itself further.

Legal entities

The Van Gogh Museum Foundation holds a 100% interest in Van Gogh Museum Enterprises B.V. (VGME) and Van Gogh Museum Enterprises II B.V.

(VGME II). In addition, the foundation has a 50% interest in PP10 B.V., a joint venture with the Rijksmuseum in the field of security. In 2015, the Meet Vincent van Gogh Experience B.V. company was incorporated for the development and roll-out of the Experience. VGME holds a 60% share in this; the remaining 40% is held by ArtComm B.V. VGME is responsible for the commercial activities and operates for example the shop in the museum. VGME II has no economic activities. VGME II was incorporated at the end of 2011, due to a fiscal restructuring operation, and holds the profit entitlement of VGME. The intention is to merge VGME and VGME II in 2017. In addition, there is a plan for the Van Gogh Museum Foundation to form a holding company in 2017. After its incorporation, all subsidiaries will be transferred to this holding company. The reason for this new structure is to protect the museum activities.

Entrepreneurship

The VGM further developed cultural entrepreneurship in 2016. The Meet Vincent van Gogh Experience was launched in 2016. VGME had an exceptionally successful year with the sales of merchandise, working with different distribution channels. Every effort is also being made to grow via e-commerce. In addition, the shop on the Museumplein has recently been redesigned. Revenues from licences are also growing and the strategy is to expand this further. Professional Services Consultancy has recently drawn up a new business plan with a clear focus on the services and markets in which we choose to operate. We are currently investigating whether and how we can operate the premises at Museumplein 4. These are owned by the museum and offer attractive opportunities, as the building will be vacated at the end of 2017 following the relocation to GM8. Finally, we are actively engaged in commercial leasing of spaces in the museum, and especially in the new entrance building.

Own income percentage

Entrance fees, commercial activities, merchandise and sponsoring, among other things, account for 85% of the total revenue. The subsidies that the museum receives from central government account for 15% of the total

revenue. With this, the VGM complies with the requirement of at least 17.5% of its own income.

Investment policy

The Van Gogh Museum pursues a careful investment policy, which includes an investment horizon of five years. The objective of this policy is the preservation of capital. The OCW Investment and Lending regulations apply to this policy and the portfolio is invested by an asset manager. As at 31 December 2016, the investment portfolio amounted to €8.9 million, comprising €4.2 million in government bonds, €2.4 million in corporate bonds, €1.5 million in cash and cash equivalents and €0.8 million in shares. The return on the bonds in 2016 amounted to +/+ 1.2%.

Result appropriation 2016

The consolidated result of €4.1 million has been appropriated for various different purposes. €0.4 million is appropriated to the specific reserve for exhibitions, for the production of future exhibitions. €0.3 million is appropriated to a separate special purpose reserve for the return of two works from Italy. €0.6 million is appropriated to the special purpose fund for the result, in accordance with the regulations of the OCW. This amount is based on the ratio of the OCW subsidies and the total consolidated income in relation to the result for 2016. A special purpose fund was formed for the €0.1 million subsidy received from the OCW for fire safety at GM8 due to the occupation in 2017. A contribution of €0.2 million was received from the FIL Foundation for the research into visitor flows. This amount was appropriated to the FIL special purpose fund to cover the costs to be incurred in 2017. As in the two preceding years, the appropriation to the OCW accommodation fund amounted to €1.5 million. As a result of the repayment to the OCW, the full amount of €4,537,064 was released from this special-purpose fund. As a result, the position of the accommodation fund at the end of the 2016 financial year was zero. The new additions and releases amounted to €5.6 million, which was appropriated to the General Reserve.

Performance requirements

The annual performance requirements from the 2013-2016 decision of the OCW are compared here with the realisation in 2016.

	2016	Realisation	Difference
Total number of visits	2,063,776	1,494,700	569,076
Total number of visiting school children	47,106	41,000	6,106
Average number of opening hours per week	62.9	60	3
	2016	2015	Difference
Total number of visits per year	2,063,776	1,908,744	155,032
<i>paying visits</i>	1,871,573	1,770,757	100,816
<i>primary education pupils</i>	10,352	11,814	-1,462
<i>secondary education pupils</i>	36,789	45,666	-8,877
Registration level	99%	99%	0
Collection plan up to date	Yes	Yes	n/a
Safety plan up to date	Yes	Yes	n/a
Unique website visitors	3,541,224	2,471,157	1,070,067

Office accommodation

Occupation of the new office building at Gabriël Metsustraat 8 (GM8) is expected at the end of 2017. This concerns a building owned by the Central Government Real Estate Agency. The head office is currently located at Nieuwezijds Voorburgwal 296-298.

Partnership

The VGM attaches considerable importance to collaborating with the other museums on the Museumplein and will expand this further. An example of this is the collaboration between the Van Gogh Museum, the Rijksmuseum and the Stedelijk Museum in PP10 B.V., the joint reporting centre for the security of the museums. The VGM participates intensively with other museums in loan transactions and a great number of collaborative projects in the areas of research and exhibitions, nationally and internationally.

Fundraising

Digital developments are a priority in our strategy, in order to also reach Van Gogh fans who cannot visit the museum or have not done so yet. On the museum's website, they can find information on both Vincent and his contemporaries. Via the website and social media, Van Gogh fans from all over the world are connected to the museum. Thanks to the contributions of the Vincent van Gogh Foundation and Fund 21, we were able to realise a long-cherished wish in 2016: the *French Prints 1890–1905* website (www.vangoghmuseum.nl/prenten), which provides information on some 1,800 prints from the fin de siècle which are included in the collection. The Prins Bernhard Cultural Fund contributed to a curator's stipend for this research. A foreign fund contributed to the development of new applications, which will enable the museum to spread visits more effectively in the future. In addition, a contribution from the Stavros Niarchos Foundation (which had already made a prepayment in 2015) made the development of *Van Gogh at school* possible. This is an interactive online teaching programme in Dutch and English for the last three primary school years. Partners such as the JEC Fund also contributed to an online story about Van Gogh and Japan and car manufacturer Hyundai supported the translation of three important sources of information into Korean: the visitor information on the website, the museum floor plan and the multimedia tour.

Partners

In addition to Hyundai, partners such as Van Lanschot, AkzoNobel, Canon, Heineken, Takii Seed, Canon and Dümmen Orange contributed to our activities, including exhibitions. Via a number of partners, a contribution was also realised for VGME in the form of licences merchandise.

Major donations from funds and foundations

In 2016, we were able to expand the museum collection with a painting by Paul Signac, the '*Ponton de la Félicité*' at Asnières (Opus No. 143). The Rembrandt Association (partly thanks to its Claude Monet Fund, the Liesbeth van Dorp Fund and the Themafonds 19th Century Paintings Theme Fund) and the Mondriaan Fund jointly contributed towards this. The Vincent van Gogh

Foundation made acquisitions possible with a generous contribution, as did the participants in the BankGiro Lottery in other years. Donations were also received from VSBfonds, Oogfonds, RCOAK and Fonds Sluyterman van Loo, Fonds 1818, Gravin van Bylandt Stichting, De Gijsselaar-Hintzenfonds, Prins Bernhard Cultuurfonds, Voordekunst and Ekkart Fonds. These contributed to activities for the disabled, such as *Feeling Van Gogh*, the *Art makes the man* programme for the elderly, educational projects such as *Van Gogh goes to school* and the *Dining at the artist's table* exhibition in the Mesdag Collection. Contributions were also received from funds and foundations wishing to remain anonymous, including an anonymous fund that financed transportation by bus for children to the museums on the Museumplein.

Private individuals

The Van Gogh Museum ended the year with 18 members of the friends network, The Yellow House, 3 of which discounted their contribution in the new entrance. Our members made a large contribution to the acquisition of our Signac. A contribution from an anonymous supporter made research into the work of contemporaries of Van Gogh, such as Gauguin, Monet and Toulouse-Lautrec, possible in 2016. Another anonymous private individual supported the Van Gogh Junior Curators' Fund. Finally, we were able to welcome private individuals who contributed to projects including *Van Gogh goes to school*. We are grateful to our friends and ambassadors within The Sunflower Collective and Vincent's Friends , who help to strengthen this network. The Sunflower Collective grew from 34 to 52 members, who contribute €1,000 per year. Vincent's Friends ended the year with 867 friends and saw a strong increase in the percentage of Dutch members. In addition, a start was made on recruiting relationships for legacies. With a growing number of educational projects, restorations, acquisitions and other fine projects, we also hope to further expand our network of valuable partners and friends in 2017.

Risk management

In recent years, the Van Gogh Museum has seen enormous growth in the number of visitors and at the same time, the number of activities was expanded and the organisation logically grew apace. The risks have risen accordingly. For this reason, the VGM started with the implementation of a risk identification and risk management structure in 2016, based on the COSO ERM framework. This is a model that is applied world-wide in the field of risk management. In the field of risk management, attention was already devoted to a number of inherent organisational risks (at the operational, financial and security levels). Examples of this include the security of the collection, employees, visitors and property and attention to fraud, the continuity of the museum and to business operations and IT.

In addition to extra attention to the financial and administrative processes, a start was made in 2016 on identifying and assessing VGM-wide risks in relation to the strategic objectives. A primarily qualitative risk assessment was set up, with an estimate for the prioritisation of risks to be taken. The risks are recorded in a Risk Register. Risks are reported and discussed every quarter, as part of the Planning & Control cycle. The management team, and ultimately the Board of Directors, is responsible for the management of and reporting on the risks. In 2017, relating and possibly quantifying risks and risk propensity will be expanded where possible. In addition, attention will be devoted to a more structural dialogue on risks in projects and the evidence of risk management at the process level, in order to obtain a greater insight into any gaps in the internal management system, so that these can be improved. In the table below, the organisation-wide risks are sub-divided into the COSO risk categories.

Risk category	Risk	Description of risk
Strategy:	1. Enterprises (abroad)	Inadequate market insight, expertise and knowledge of legislation and regulations for the development, deployment and commercial offering of new products and

		services (abroad).
	2. Partnerships	Lack of clarity regarding governance and control when entering into partnerships (including with commercial partners and suppliers). (Partially linked to Risk 1.)
	3. Balance between museum and commercial activities	Lack of a shared picture and a shared vision in connection with choices and (collaboration regarding) interpretation of museum and commercial objectives and their consequences.
	4. Tasks, powers and responsibilities	Lack of clarity concerning tasks, powers, responsibilities and ownership in the organisation.
Operational	5. Project implementation	Insufficiently structured management, implementation and realisation of planned project results because work does not always take place in accordance with the existing 'rules of play' and the roles and authorisations are not always clear
	6. Quality (technical condition) of the collection	Decline in the quality and condition of the collection (e.g. due to intensive use), resulting in an aesthetic reduction in value and reduced availability for exhibitions
	7. Knowledge management	Loss of knowledge and skills because they are too highly person-dependent and/or are insufficiently safeguarded by the organisation
	8. IT structure and organisation	IT infrastructure that is vulnerable and/or insufficiently connected to the various business processes and corporate objectives to be able to achieve efficiency and quality control and improvements.
	9. Dependence on visitor flow	A fragile and uncertain financial position due to sharply diminishing or fluctuating visitor numbers and revenue, due to e.g. economic or geopolitical developments.
	See Risk 1	

regulations		
Financial reporting	10. Quality of information and reporting	Doubts about the reliability of the (financial) management information and reports and/or the insight that these provide into the operation and management of processes and the VGM/VGME results.

The risks are briefly explained and the management measures are shown below.

With Risk 1 *Enterprise (abroad)* and Risk 2 *Partnerships*, much depends on better agreements in relation to enterprise (abroad) and contracting partnerships. These agreements must focus on the selection and evaluation of partners, suppliers and clients. Quality will improve if these are dealt with more professionally. The VGM will consequently be better able to realise its (strategic) objectives. Other management measures include embedding analysis and evaluation points. Risk 3, *Balance between museum and commercial activities*, concerns potentially conflicting priorities and (consequently) pressure on capacity. A management measure to mitigate the risk is to design the strategy formulation process in such a way that the sectors present the strategy to each other and identify the priorities more clearly. It is important that the objectives and plans do not conflict with the core business of the museum and that the consequences of choices are made transparent. With Risk 4, *Tasks, powers and responsibilities*, the implementation of projects and activities can be hampered. Hierarchical lines are less functional here, if at all. It is far more a question of culture. The VGM will be able to work more effectively and efficiently by making better use of structures, entrusting more and letting go more. Risk 5, *Project implementation*, concerns the realisation of results, but the method for this could be more efficient and controlled. The method is known, but is not always applied. One of the management measures that can be applied is to always make an MT member the client. Risk 6, *Quality (technical condition) of the collection*, concerns the exposure of the collection to too much light and/or vibration. In that regard, it is important to make assessments regarding risk propensity and acceptance. Management measures here are:

greater attention to prevention, sharpening loan conditions, preparing condition reports, working with facility reports, identifying limitation objectives and preparing guidelines showing the light load to which an object may be exposed over a period of 30 years. The light policy, caution and limitation of the number of loans and formulating KPIs for this also help in this regard. In addition, policy on collection management is being drawn up. Risk 7, *Knowledge management* is essential for the VGM. This will receive attention in different ways in 2017. One of the management measures is the preparation of a ‘fleet review’ of the organisation, in which retaining knowledge will be an important topic. At the same time, VGM-wide investments were made in securing and managing knowledge, by optimising the digital document management system.

With Risk 8, *IT structure & organisation*, a good and stable IT structure is extremely important now that digital developments are taking place in quick succession. The new IT environment was set up in 2016, making it possible to work independently of time, location and device. The management measures include drafting an IT vision (first half of 2017) matching the digital requirements and developments of VGM and VGME for the coming strategic period. Strengthening the IT facilities important for the primary processes is also on the list. Risk 9, *Dependence on visitor flow*, is inherent to the ‘business model’ of the museum. Most of the causes of fluctuations in the visitor flow relate to economic or geopolitical developments over which the VGM has no control. However, the financial independence can be influenced by making conscious strategic choices with regard to the ‘earning model’ of the VGM (diversification of activities), maintaining a financial buffer and creating flexibility in the response to disruptions in the visitor flow. Risk 10, *Quality of information & reporting*, concerns the vulnerability of information. With regard to the financial information, an important AO/IC project was completed in 2016. In this, processes were described, responsibilities recorded and risks described with management measures; key controls were also developed and a reporting structure was delivered. The expansion of the (commercial) activities has also led to greater demand for steering information. Matters can be improved and this requires attention, but these do not constitute a risk with major consequences for the business operations.

An information manager and a business analyst have now been employed. The management measures also included the formation of an Information Services steering group.

Safety plan

The VGM has developed an integrated safety plan. The policy is developed in organisational, architectural and electro-technical measures, which guarantee that unsafe situations are kept to a minimum. The integrated safety plan also helps to ensure that the museum can perform its core activities on a permanent basis. The safety plan includes an emergency plan.

Talent development

Once again, all managers conducted evaluation interviews with their employees in 2016. In these interviews, attention is devoted to learning and development. 1% of the staff budget is reserved each year for education and training courses. This was used again this year: employees followed various training courses in order to increase their knowledge and skills within their own professional field. All employees attended a half-day workshop of flexible working. The main purpose of this course was to develop the *soft skills* of the employees. The workshop focused on questions such as 'How do you give feedback on your workplace?' and 'How do you deal with each other in the new office environment?', with discussions of various styles of communication. The evaluation of the workshops showed that employees generally appreciated the training. The VGM regards its employees as the key to the success of the organisation. Apart from the collection, the employees represent the most important capital. In terms of results, quality, safety and more flexibility, it is the employees who carry the changes, with their knowledge and skills, energy and satisfaction. For this reason, a clear HR strategy is crucial. This strategy follows from the organisation objectives and directs the HR policy and the way in which this is implemented. For this reason, a strategic HR vision was drawn up in early 2017, and an activities plan was developed. In it, it is described how we ensure that employees can make an optimal contribution to the organisation and what we aim to

achieve in the coming years. A number of themes are developed, such as leadership and strategic personnel planning.

Number of visitors

The Van Gogh Museum received 2,063,776 visitors in 2016. The total increase in visitor numbers in 2016 in comparison with 2015 was 8.8%. The success of 2016 was related to satisfied visitors who ensure positive word of mouth advertising. This further strengthened the ‘must see’ position of the VGM in Amsterdam. The Van Gogh Museum also has strong press visibility. Campaigns such as *Embrace Vincent* by Armin van Buuren contributed towards this. Another reason for the growth is a better spread of visitors over the months, weeks, days and hours of the day. The spread is made possible by ongoing professionalisation of the management of sales channels; one quarter of the visitors bought a timed ticket (+23% increase compared with 2015), which led to a further increase of visitors, particularly in the off-peak hours. The first summer exhibition in the Kurokawa Wing for many years also contributed to the success, making optimal use of the space available. Almost three quarters of all visitors visited *On the verge of insanity* in the summer period. Finally, there was the success of the Friday Nights in general and of *Vincent on Friday* in particular. Figure 1 presents a graph of the seasonal patterns in recent years.

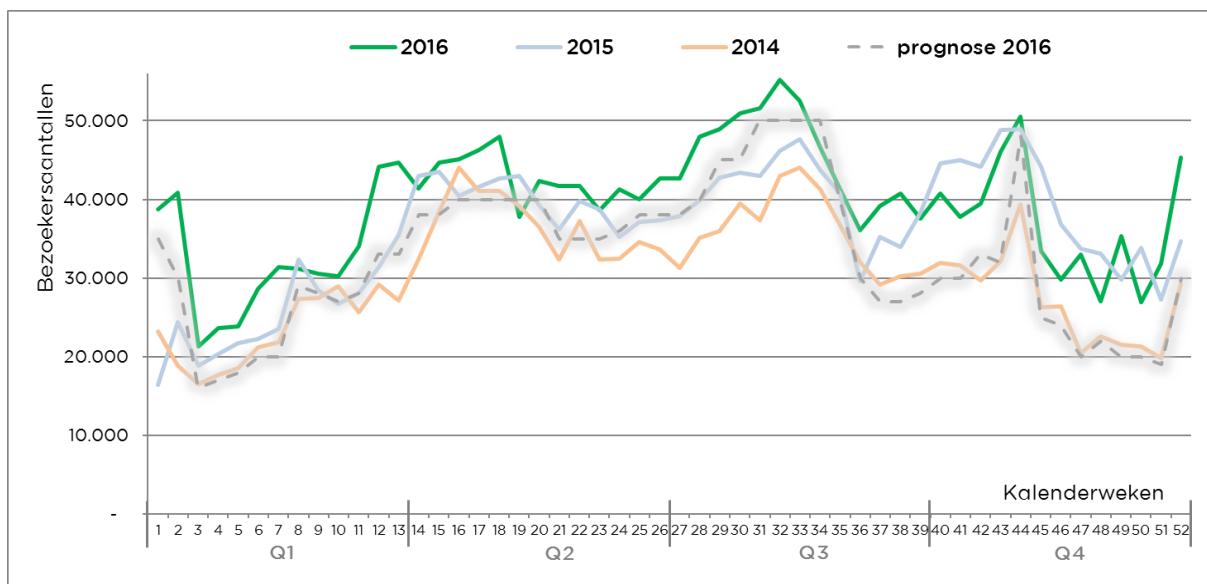


Figure 1: VGM visitor numbers per week, 2016–2014

Actual figures exceeded the forecast in 2016. For the most part, outperformance of the forecast took place from week 37. The success of these months (September through December) lifted the museum over the two million milestone. This is shown by the differences between the green line and the grey dotted line.

Visitor scores

The scores given to the Van Gogh Museum by our visitors show an upward trend. This seems to have started with the redesign of the presentation of the permanent collection and continued after the opening of the new entrance. However, there are some points for attention, such as our preferential position and the experience aspect 'gaining energy'. The Net Promoter Score for 2016 is 57 points. This useful benchmark figure is only measured since a year ago. For this reason, the result can be compared only with the figures of other companies. In comparison to the average scores in 23 different sectors, a score of 57 is very high (see Appendix). The 'General score' showed a significant increase in 2016. The score 'very good' or 'excellent' was selected by 89% of our visitors (85% in 2015). Kantar/TNS also saw significant increases in the score of the shop, the queuing times at the entrance, signs and the experience aspects 'inspiring' and 'learning/gaining knowledge'. Surprising is a significant (although still small) decrease in the component 'Paintings by Van Gogh' (from 90% to 87% with the score 'very good' or 'excellent') and a decrease in the aspect 'child-friendly' (from 29% to 24% with the score 'very good' or 'excellent'). The full report by Kantar/TNS will be available in March 2017, and will discuss these issues in more detail.

Origin of visitors

The top 16 countries of origin includes eight countries from which visitor numbers are rising: United States (+31%), Italy (+17%), United Kingdom (+18%), Germany (+11%), China (+5%), Australia (+38%), South Korea (+45%), Turkey (+20%). The remaining group significantly increased in 2016 (from 250,000 in 2015 to 350,000 in 2016). The conclusion is that the spread of countries of origin continues to increase. The number of Dutch visitors is not

as easy to count, but deserves attention: A total of 283,000 Dutch visitors in 2016, compared with 300,000 in 2015. In the first half year, the number of Dutch visitors increased by over 30% compared with 2015. In the summer we performed at the same level as in 2015. A slightly disappointing result, as we were hoping for more Dutch visitors to the exhibition '*On the verge of insanity. Van Gogh and his Illness*'. In Q4, we received 82,000 Dutch visitors, versus 138,000 in the previous year. That is 40% fewer Dutch visitors, which is mainly due to the success of *Munch: Van Gogh* in late 2015. Nevertheless, this is a slightly disappointing performance, in particular in view of the fact that Q4 visitor numbers decreased by only 4.4%. The share of Dutch visitors has clearly lagged behind those numbers. The result of over 280,000 in 2016 was very impressive and was not anticipated in the forecasts. It is important to make a distinction between the absolute visitor numbers and the relative share; the percentage share of Dutch visitors decreased in 2016. It is quite possible that the Netherlands will hand the leading position to the USA in 2017, which has reached virtually the same level following growth of 31%. From the perspective of our image, it would be good to be able to continue communicating that Dutch visitors are the largest group. For this reason, we will continue focusing on Dutch visitors in 2017, and will intensify our efforts to persuade them to visit the museum. See Figures 2 and 3 below, with graphs on countries of origin.

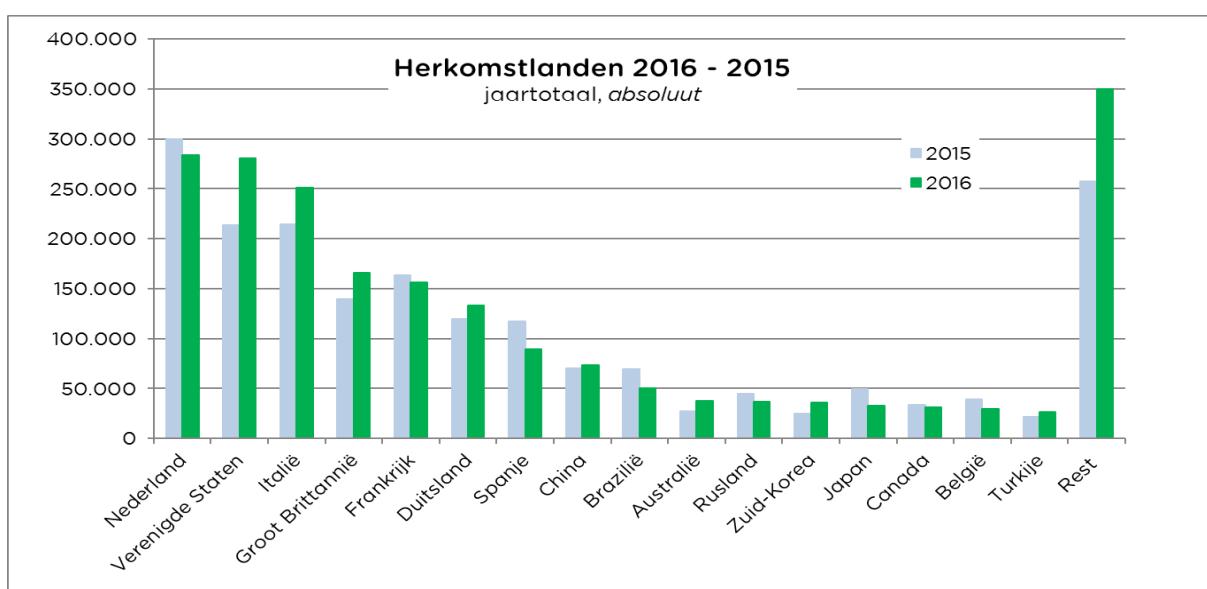


Figure 2: Countries of origin in 2016 compared with 2015 (absolute numbers).

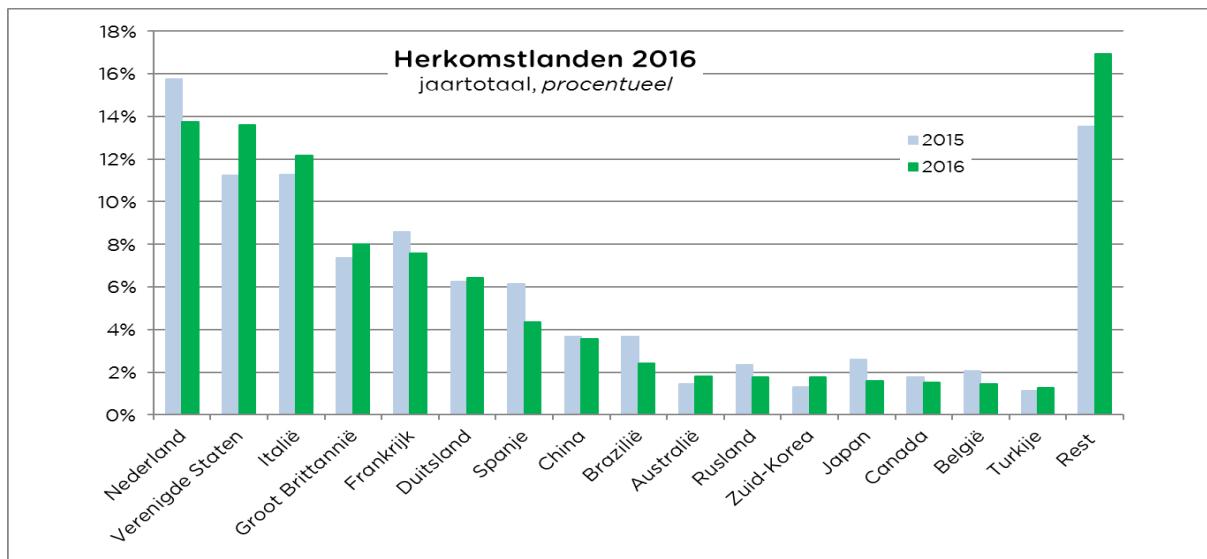


Figure 3: Ranking of countries of origin in 2016 (percentage)

Extra opening hours

The growth realised in 2016 is naturally based on an excellent museum experience and the positive stories that museum visitors share. The extra visitors realised in 2016 would not have been possible if the visitors had not come to the museum at *different* times than they would naturally have visited. Spreading the visitors over the hours of the days and the days of the week remains one of the most important tools for realising growth for the Van Gogh Museum. In 2016, the museum was open one hour longer in the summer (until 7.00 p.m.), resulting in over 14% more visits compared with the previous year. The morning hours also offered some space for extra growth (7.5%). The big increase took place in 2015 compared with 2014, when visits during the extra hour in the morning increased by over one quarter. The Saturday nights grew by one third compared with the summer of 2015.

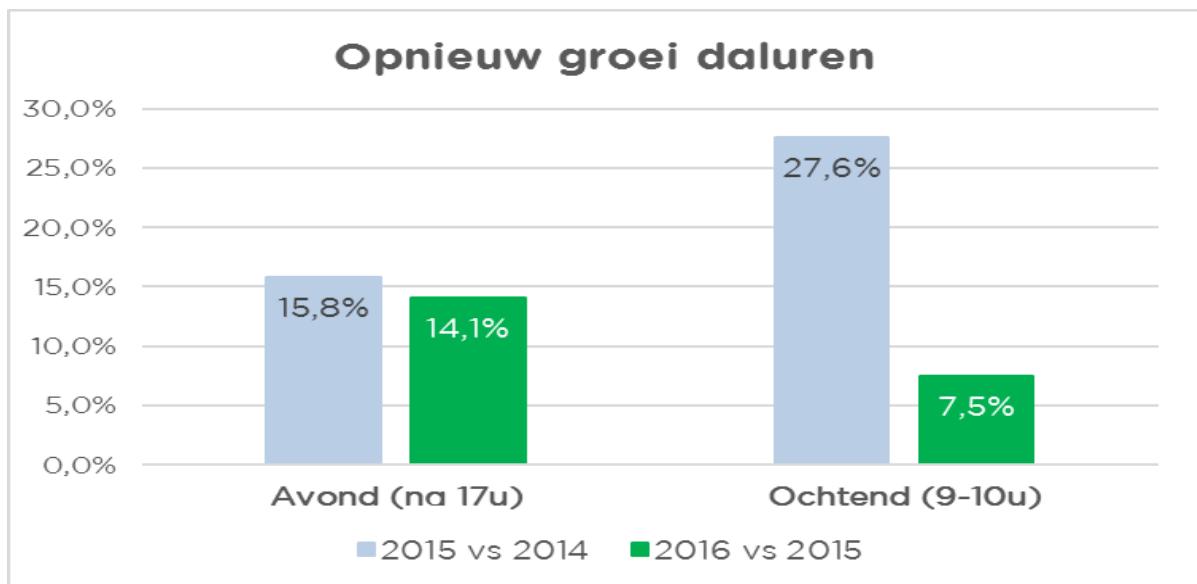


Figure 4: Even though the increase in 2015 (compared with 2014) was higher, the VGM again received more visitors in the off-peak hours.

Forecast for 2017

For the year 2017, all the signs are that the positive developments will continue. The marketing forecast for the coming year has been ambitiously set to 2 million visitors. The elimination of the yellow lane (voucher sales) makes the entrance policy more transparent. We may expect a positive development of the public scores in this aspect. With three great exhibitions and the return of the stolen paintings, we are looking forward to an excellent year.

Scientific function

A great deal of research was carried out once again in the VGM during 2016. Five researchers (art historians and restorers) worked on the research for the final part of the series of file catalogues of the VGM, which deal with the years 1888-1890. This will result in a publication in 2019-2020. In 2015, a start was made on a new research project into the paintings of forerunners, contemporaries and following of Van Gogh from the museum collection. Thanks to external financing, a junior researcher was appointed for this. This research will take several years to complete. The financing will end in 2017 and new cash flows are being sought.

Intensive research into Van Gogh's illness was also conducted in 2016. This resulted in an exhibition, a publication and a scientific symposium. During the symposium, the Van Gogh Museum Academy was launched; a platform for everyone interested in the scientific research into Van Gogh and the art of his era. Other ongoing research projects concern the lives of Jo van Gogh-Bonger and V.W. van Gogh, the first keepers of the collection of the Van Gogh Museum (the biography of Jo Bonger will be published in 2018). The research into the museum's print collection was concluded in 2016 and will result in an exhibition and a publication in 2017.

Authenticity investigations

In 2016, the museum received 293 requests to conduct authenticity investigations. Of these, 127 could not be accepted because the applicant did not comply with the conditions for image material (as set in the procedure, which can be viewed via vangoghmuseum.nl). This is slightly fewer than in earlier years, although it is not experienced as such. The convenience of the online applications generates a great deal of work at the VGM. In the past year, in addition to the regular assessment of applications, a great deal of time was spent on a number of individual cases, such as the works in the Jelle de Boer collection, the continually returning painting *Les Meules* and, of course, the lost sketchbook. We also assisted the judiciary (in Germany, Spain and the Netherlands) with cases relating to works erroneously attributed to Van Gogh. The courts ruled in our favour in appeals filed by Mr Plateroti and Mr Roubrocks. A case concerning a forged assessment letter from the VGM led to a conviction. The VGM investigated 10 works in 2016, six of which were rejected. Via Sotheby's auction house and a private individual, the research team conducted further investigations into works already included in the catalogue of Van Gogh's work in 1970, and accepted all but one.

In September, the entire expertise archive was transferred to ASSIST in Albllasserdam. This company will digitise the archive and keep it as a set of physical documents.

Digitisation

In 2016, the VGM again took a number of important steps in the field of online access to the collection. In February 2016, with thanks to the Vincent van Gogh Foundation and Fund 21, the collection of French prints was made accessible with an in-house online print world, lesson material was developed for primary education in cooperation with LessonUp and with thanks to the Stavros Niarchos Foundation, which teachers can play directly on the digiboard in the class, and website of the Mesdag Collection was fully upgraded. The Digital Communication department was also formed in the summer, and a digital strategy was developed in cooperation with EY (formerly Ernst & Young), which will be further formalised in 2017. We also saw mobile internet increasingly gain importance: we therefore adapted the website still more closely. Live videos on Facebook and elsewhere rapidly gained popularity, as did online ticket sales: an important tool for optimising our visitor numbers and minimising the number of refusals. We developed many new initiatives in 2016 for more than 8 million followers and fans on social media. We also launched an entirely new intranet for our own employees in 2016, combining current affairs, interaction and working processes.

Special acquisitions

Three major acquisitions were made in 2016, which fit well with the collection of contemporaries of Vincent van Gogh. These were the painting *Farm in Bretagne* by Paul Sérusier, dating from about 1890, the painting *Grape harvest* by Jules Bastien-Lepage, from 1880 and finally, the painting *Ponton de la Félicité* by Paul Signac, from 1886. Without the generous contributions of various funds and foundations, this expansion of the museum collection would not have been possible. We are therefore extremely grateful for them.

Collection management

A new collection management policy plan was drawn up. The three pillars of this policy plan are collection management, conservation/restoration and digitisation. The depot in the museum building has been in full use again since the opening of the Kurokawa wing. Through bar codes and registration in the Adlib IT system, a location register has been completed.

Objects

In 2016, 99% of all the collected objects were registered. This registration includes the inventory number, the location and the legal status of each object. The number of objects registered in the Collection Management System Adlib is currently 17,528. The Mesdag Collection currently holds 1,260 objects.

Loans and objects under third party management

In addition to its own collection of Van Gogh' works, the VGM registers works of Van Gogh held elsewhere in ownership or under management, in the 'Objects under third party management' dataset. Offers for viewing are also recorded in this dataset, as objects or records that have lapsed (such as returned long-term loans). The database contains 5,751 records, 1,614 of which concern works produced by Vincent van Gogh.

In 2016, a total of 382 objects were received on loan and 183 objects were loaned out. The VGM has a total of 305 works under management on long-term loans. These are either long-term loans or permanent loans (via the State of the Netherlands).

Acquisitions

28 acquisitions were registered. This involved five long-term loans, 22 acquisitions and one donation.

The five long-term loans consist of:

3 paintings:

- *Fertility*, Edvard Munch, 1899–1900, loan from Canica Art Collection
- *The apple harvest*, Paul Sérusier, 1891 approx., loan from Triton Collection Foundation
- *Head of Julia*, Frank Auerbach, 1983, loan from Triton Collection Foundation

2 objects:

2 stuffed bats, loan from National Natural History Museum Naturalis

The 22 acquisitions comprise:

3 paintings:

- *Farm in Bretagne*, Paul Sérusier, 1890
- *The grape harvest*, Jules Bastien-Lepage, 1880
- the 'Ponton de la Félicité' at Asnières (Opus No. 143), Paul Signac, 1886

17 prints:

- *Suite de Sagesse*, 55 proofs in colour woodcuts, Maurice Denis, 1911 approx.
 - *Etalage van Sagot (Vitrine de Sagot)*, Georges Alfred Bottini, 1898
 - *Omnibus stairway (L'Escargot d'omnibus)*, Hermann-Paul, 1893
 - Proof for the cover of the sheet music *Le 27* by René Esse, Georges Ganol and Henri Gabriel Ibels, 1893
 - 2 proofs for the cover of an exhibition catalogue and the letter paper for *La Libre Esthétique*, Théo Van Rysselberghe, 1894-1914
 - *But it is the heart that beats too fast (Mais c'est le cœur qui bat trop vite)*, Maurice Denis, 1899
 - Proof for *But it is the heart that beats too fast (Mais c'est le cœur qui bat trop vite)*, Maurice Denis, 1899
 - Proof for *But it is the heart that beats too fast (Mais c'est le cœur qui bat trop vite)*, Maurice Denis, 1899
 - Proof for *But it is the heart that beats too fast (Mais c'est le cœur qui bat trop vite)*, Maurice Denis, 1899
 - Proof for *Bathers (Baigneuses)*, Ker-Xavier Roussel, 1897-1900 approx.
 - Proof for *Bathers (Baigneuses)*, Ker-Xavier Roussel, 1897-1900 approx.
 - Proof for *Bathers (Baigneuses)*, Ker-Xavier Roussel, 1897-1900 approx.
 - *Bathers (Baigneuses)*, Ker-Xavier Roussel, 1900 approx.
 - *Le haut d'un battant de porte*, Félix Bracquemond, 1865
 - Proof for *La femme au plan de Paris (vue prise des hauteurs de Montmartre)*, Norbert Goeneutte, 1885
 - *Capucines*, Charles-Louis-M. Houdard, 1895
 - *Potato-digging farmer*, Willem Jan Gerrit van Meurs, 1904 approx.
- 2 documents:
- 1 postcard (Fabian, Hôtel Touring Club)
 - 1 letter from Andries Bonger to Mme Aurier

Legacies

No legacies were received in 2016. In the past, the VGM has received eight legacies.

Donations

A donation was received in 2016. This was the print *The Highlander* by John Outrim from the painting of the same name by Edwin Landseer dating from 1856. This brings the total number of donations to 158.

Restoration & conservation

A total of six paintings, 16 works on paper and six frames were restored in 2016 and 13 artworks were conserved. In addition, the condition of 476 paintings was checked in connection with loans and exhibitions.

Number of objects visible to the general public:

Physical/On display

- 189 objects in the permanent exhibition of the VGM
- 268 objects in the permanent exhibition of the Mesdag Collection (263 from the DMC collection and 5 objects from the VGM collection)

Objects from both collections can regularly be viewed in temporary exhibitions of the VGM, DMC or on loan to other museums.

Digital

Number of objects visible to the general public via websites:

- 3,552 works on the VGM website (including the *French Prints* website)
- 266 works (own collection) in the Meet Vincent van Gogh Experience
- 43 works on the Mesdag Collection website

The Mesdag Collection

In 2016, the Mesdag Collection in The Hague attracted 11,633 visitors, who came primarily to the temporary exhibitions. In the spring, the exhibition was 'Nature's Picture', in which early 19th Century landscape photographs were compared with landscape paintings from the same period. In the summer, the 'Dining at the Artist's Table' exhibition was on show, the result of the VGM

course ‘The Art of Exhibiting’. On 1 December, the ‘Cromheecke draws Daubigny’ exhibition opened. This was a story in pictures on the life of French painter Charles-François Daubigny, produced by Flemish cartoonist Luc Cromheecke.

A large number of works from the permanent collection were travelling in 2016 (including Daubigny and Alma Tadema). The exhibitions attracted good media attention which, together with the marketing efforts, generated enthusiasm among a fair number of visitors. The museum launched its new website in mid-2016. The Central Government Real Estate Agency installed new fall protection on the roof in 2016. Since the formation of the Mates of Mesdag group in 2015 (friends aged up to about 45), the group has been growing steadily. Together, the Mates and the Friends of Panorama Mesdag now have about 350 members in The Hague, who have committed themselves to the heritage of H.W. Mesdag, represented by the two museums that he founded: The Mesdag Collection and the Panorama Mesdag.

Educational activities

Large numbers of Van Gogh fans world-wide visit us both online and at the museum. With our educational range, we answer questions and encourage interested visitors to learn in greater depth. An explanation of the activities by subject is presented below.

Multimedia

In the education mix, as well as *hands-on* methods, verbal and digital methods are also deployed. The multimedia tour (MMT) was outsourced before 2014 and has been a permanent part of the education mix since 2014. This encourages large numbers of ‘first-time’ visitors to look at art, with an explanation in their own language. In this way, the MMT contributes towards the mission of the museum. The three-year project, aimed at implementing a change, was successfully implemented in the line organisation at the end of 2016. In the Multimedia Programme, various departments work closely with external suppliers. The MMT eco-system is presented in graphical form in Figure 1. In 2016, in addition to the embedding in the organisation, the following results were achieved. A total of 458,571 MMTs were sold and the

pick-up rate amounted to 21.6%. During the summer exhibition '*On the verge of insanity*', an exhibition MMT was realised in 10 languages. The tour was widely appreciated. The conversion rate of visitors with an MMT to the exhibition was 68%. In October, the *Embrace Vincent* MMT was launched, a special collaboration with Armin van Buuren. The world-famous DJ explained in an accessible and personal manner, with 11 paintings, how the life and work of Vincent van Gogh inspires him. The musical tour was temporarily available (until 31 December 2016). Demand for the tour and its appreciation were high, from both individual visitors and from educational institutions. During this short period, some 21,000 visitors experienced the tour. In November, thanks to support from Hyundai, a Korean version of the MMT of the permanent collection was launched. A Brazilian marriage proposal via the MMT was picked up world-wide, by both conventional and social media.

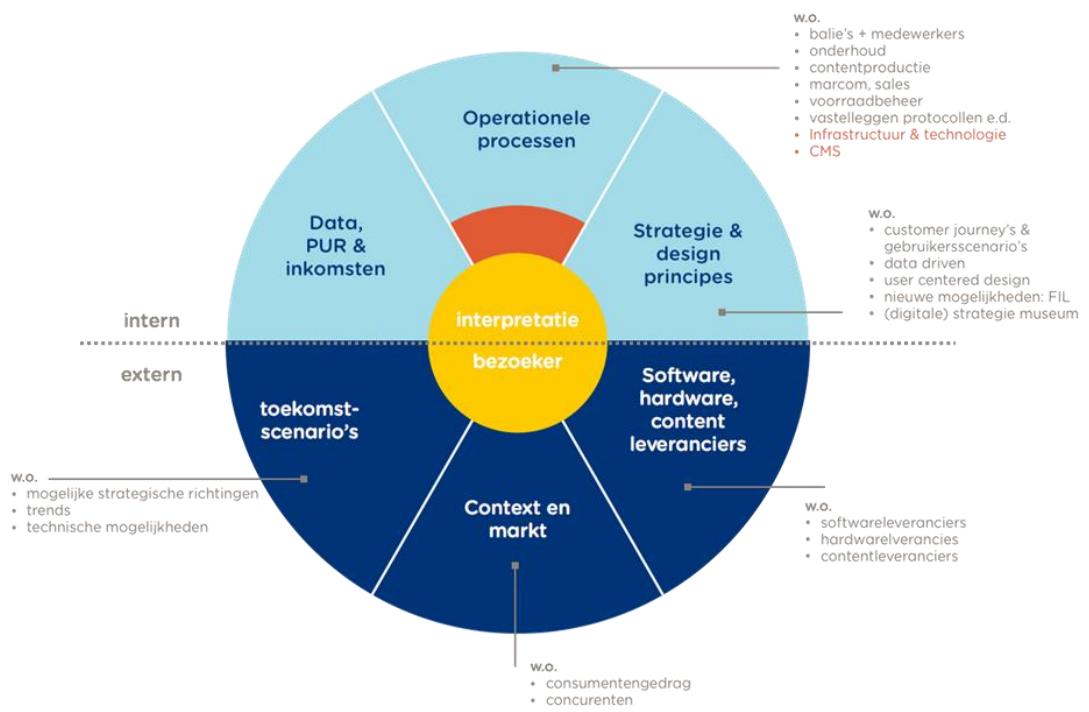


Figure 1: Sketch of the MMT ecosystem

Touch Van Gogh

In 2016, a start was made on the further development of the prize-winning Touch Van Gogh app (delivery in 2017). The app makes the results of a

complex technical study of Van Gogh's working methods accessible to the general public in a striking manner. In 2016, a special version was developed for large touch screens, as a permanent part of the touring Meet Vincent van Gogh Experience.

Tours

The VGM offers tours for adults, schoolchildren and families. Italian and Spanish were added to the range of tours in 2016. We can now offer the growing group of Italian and Spanish visitors this experience in a personal and customised manner. Every Thursday, we offer a freely accessible Gallery Talk, focusing on a particular theme.

Number of tour participants in 2016

A total of 12,805 visitors took part in the tours. This concerned the following tours:

Vincent van Gogh Highlights (languages: NL-ENG-FR-GR-IT-SP)

7,181

Munch: Van Gogh (Languages: NL-ENG-FR-GR) 1,761

Easy Virtue (languages: NL-ENG-FR-GR) 1,706

On the verge of insanity (languages: NL-ENG-FR-GR-IT-SP)

513

Daubigny, Monet, Van Gogh (languages: NL-ENG-FR-GR) 1,644

Introductions

Increasingly often, we offer introductions, both to the permanent collection and to exhibitions. In a half-hour presentation, visitors are prepared for their visit to the exhibition. In this way, we encourage visitors to look with greater focus during their visit. In addition, we can serve groups well in this way and still enable the members to see the galleries individually, which promotes crowd management in busy periods.

Number of introduction participants in 2016

Introductions to the permanent collection 300

Introduction to *Easy Virtue* 655

Introduction to <i>On the verge of insanity</i>	1,260
Introduction to <i>Daubigny, Monet, Van Gogh</i>	145

Workshop studios and drawing trolley

If you draw or paint yourself, you look at art more closely and understand the artist's choices better. It helps to make a connection with the art and so turn the visit to the museum into a lasting experience. The VGM offers this in two ways:

- Booked programmes, in which participants are guided in small groups. With this, we focus on visitors who are consciously seeking to learn in more depth.
- Walk-in drawing trolley and workshop studio services. This is an accessible way to offer our broad, international public an extra experience.

Number of participants in 2016:

Drawing trolley	2,738
Workshop studios (free)	2,542

Painting activities in studios

We offer various painting workshops in our studios for both children and adults. Inspired by works in the exhibition or the permanent collection, visitors to the museum can go to work with pencils and paint themselves here. Number of participants in workshops/presentations 2016:

Workshop Munch: Van Gogh	15/1
Workshop Easy Virtue	75/4
Workshop Merzbach Collection	29/2
Workshop Daubigny, Monet, Van Gogh	60/3

Schoolchildren

A total of 47,141 schoolchildren were registered for school visits to the museum. The distribution was:

Number in primary education	10,352
Number in secondary education	36,789

Professionalisation

Successful verbal education stands or falls with good quality intermediaries, such as the tour guides, museum lecturers and workshop instructors. They must not only be well-grounded in the subject matter, but must also be practiced in teaching, interaction and organisation. Observations of the tours of the museum lecturers and tour guides are conducted throughout the year, by both internal and external professionals. The Van Gogh Museum organises various training courses for this pool of 50 freelancers. In 2016, there was both a 'Visible Thinking Routines' training course and a training course in creating a guiding theme in a tour. On the basis of our role as a client of freelancers, we have investigated the consequences of the Employment Relationships (Deregulation) Act (DBA) and have defined scenarios to maintain high quality among the intermediaries.

Online

In 2016, in collaboration with the Digital and Art departments, the Education department published four 'web stories'. These are accessible interactive stories in text and images, which offer a more detailed introduction to Van Gogh under the heading of 'Meet Vincent'. The web stories relate to current affairs, in most cases a current exhibition. Examples: 'His unrequited loves' (on Van Gogh's love life), 'On the verge of insanity' (on Van Gogh's illness and the ear incident) and 'In Daubigny's footsteps' (with the *Daubigny, Monet, Van Gogh* exhibition: *Impressions of the landscape*).

Detailed information on the art works is also provided on the website. 110 new (online) object descriptions have been posted with the main art works of Van Gogh in the museum's collection, and 50 existing ones were rewritten. In this way, we make the collection accessible to a broad audience.

Target groups whose curiosity we want to evoke

On the basis of its corporate social responsibility, the museum makes the works of Van Gogh accessible to target groups that are not yet aware of how art can enrich their lives or for target groups that experience a barrier to visiting the VGM. Our focus lies on young people (education and families), Amsterdam youth (aged 18-30), the disabled and the elderly.

Outreach

In 2016, the VGM started activities aimed at strengthening our reach and ties to Dutch schools, particularly in Amsterdam and within a 60-kilometre radius of the city. To that end, we launched *Van Gogh goes to school*: lessons at primary schools in focus districts. These schools have many deprived children, often also with parents with low educational qualifications and/or in low income groups. *Van Gogh goes to school* is an initial introduction to the art of Van Gogh for our public of the future. In 2016, 97 lessons were provided and 2039 schoolchildren were reached.

In 2016, we cooperated with organisations such as JINC, with which we enabled small groups of primary school pupils to come to the VGM as part of vocational orientation and language development activities. We began with plans to also offer the language development programme to schoolchildren in vocational training.

Lecturer days

On 9 and 10 November, study days were held for teachers and lecturers, organised by the Rijksmuseum, the Stedelijk Museum and the Van Gogh Museum. The study day for primary education on 9 November focused on the use of philosophy in discussing art in the classroom. On 10 November, secondary school teachers were able to discuss the art of research. Appreciation of the study days was high: on 9 November, the participants gave us an average score of 8.5 out of 10 and on 10 November, an average score of 8.3.

Evaluation

We began with the evaluation of our education services: do they still meet demand and do they still relate closely enough to the curriculum? On this basis, a decision was made to discontinue the secondary vocational education (VMBO) programme *Van Gogh on the road*. Although this is closely in line with the curriculum (vocational orientation, visual education) and we developed this programme in cooperation with VMBO schools and an art shipper, unfortunately there were nevertheless very few bookings. Schools reported that the programme took a lot of time and in addition, the

contribution requested (although this was not high) still constituted a barrier for some schools.

Online

'In recent weeks I have very much enjoyed using a number of lessons via the digiboard for my fourth-year primary school class...'

In August, after a test period of a number of months, the online educational platform *Van Gogh at school - Learn to know Vincent* was launched. The platform offers lessons for primary education in both Dutch-speaking and English-speaking regions. In this way, we serve a world-wide public. Teachers can play the lesson directly on the digiboard. They can choose to give the entire 'ready-made' lesson, or to adapt it as they see fit. Because the lessons are built up of separate 'modules', the material can also be combined as required.

Family days 2016

In the autumn half-term holiday, we organised the Family Days, in which we attracted a large number of families to the museum with theatrical tours and daily painting workshops, among other things. With the arrival of a second drawing trolley in the gallery, 1,800 drawings were made in the museum during the Family Days, by both children and adults.

Vincent on Friday

Since 2004, the VGM has successfully focussed on young adult Amsterdammers on Friday nights. In order to remain relevant for this fast-changing target group, we strengthened the Friday evening programmes in 2016, following a thorough evaluation in 2015, by planning still more in co-creation with the target group. The VGM offers an exciting programme once a month under the name 'Vincent on Friday'. In total, the Friday evenings attracted 104,866 visitors. The public survey in 2016 showed that, in comparison with 2015:

- the name recognition had grown enormously
- the online information on Vincent on Friday was being viewed far more often

- the visitor probability had risen
- museum visits had risen from a ranking of 7 to 4 as a leisure activity among young people

Amsterdam Museum Night 2016

The Museum Night, aimed at young adults in Amsterdam, is organised on the first Saturday of November by all Amsterdam museums. The theme in the Van Gogh Museum was ‘Vincents’: literary Vincents, musical Vincents, female Vincents. Today’s Vincents shared their connections, inspiration and visions of Vincent van Gogh. The VGM attracted 7,969 visitors on the Museum Night.

Promoting diversity

Amsterdam has inhabitants of more than 180 different nationalities. Many of them are under the age of 30. In accordance with the 2017–2020 Education Policy Plan, the VGM aims to promote the participation of culturally diverse young Amsterdammers. In 2016, the four-year project *Vincent Connects* was prepared for this. Building on the broad experience with reaching and connecting with young Amsterdammers through the Friday Night programmes, the museum will investigate, in a series of experiments, how it can promote the participation of Surinamese, Turkish, Antillean and Moroccan 18 to 30-year-olds. Together with the Impact Centre Erasmus of the Erasmus University Rotterdam, the museum is investigating how sustainable participation can be achieved. VGM will launch *Vincent Connects* in 2017, with support from Fund 21.

Benchmark

In 2016, we continued with the implementation of the disabled policy which was formulated in 2015. A benchmark measurement was performed by our partners in accessibility: the Vereniging de Zonnebloem and Ongehinderd. This benchmark has given us an insight into the customer journey of visitors with a physical handicap. On the basis of the points for improvement, we developed an action plan for adjustments. This was partially implemented in 2016 and will be further addressed in 2017.

Sign language tour

Within the Museums in Gestures partnership, a group of hearing-impaired people have been trained to give tours in sign language. Three freelance tour guides from the hearing-impaired community have been employed. In the autumn, a pilot project was started at the VGM in guided tours in sign language. Together with the visitors who took the pilot tours and the tour guides, conditions were formulated for including these tours in our permanent range of services. This will be realised in 2017, when guided tours will be offered in sign language on a fixed number of dates.

The visually impaired

Feeling Van Gogh consists of an interactive tour and a session in which the senses are addressed. In total 155 blind and visually impaired visitors and their friends, families and guides took part in the programme.

Making accessibility visible

For all visitors, and certainly for the visually impaired, a place has been equipped in the museum in which the *Sunflowers* painting can be experienced through different senses. Visitors can feel the course of Van Gogh's brush strokes in an exact copy of *Sunflowers* (a Relievo). There are also scents and other sensory elements that give visitors an impression of this world-famous painting.

Accessibility awareness

Together with the Sunflower Association and the National Tourism University, a hospitality training course was organised in October for visitor service staff, tour guides, security officers and shop and restaurant assistants. The course consisted of basic hospitality training (in which a number of ambassadors are appointed in each department) and a 'train-the-trainer' module. The courses were aimed at making staff aware of the forms of communication and special needs of handicapped visitors. From 2017, these training courses will form a fixed part of the hospitality courses.

Museum Plus Bus

The Museum Plus Bus takes groups of elderly people aged 70 and above to one of the 12 museums taking part, including the VGM. This involves the elderly who are no longer able to visit a museum independently. In 2016, a total of 1,132 participants had an opportunity to visit the VGM thanks to the Plus Bus. Together with the Rijksmuseum and the Stedelijk Museum, the VGM has decided to continue the successful Museumplein Bus joint project (free transport for schoolchildren who live up to 60 kilometres away from the Amsterdam right road) until the end of 2020.

Art makes the Man: the elderly meet Van Gogh

At the start in 2014, the *Art makes the Man* participation programme, offering workshops for the elderly at neighbourhood locations, involved the VGM, Viatore, Vier het Leven, the Zonnebloem and Cordaan. In 2015, the Kröller-Müller Museum and the Vincentre also joined. In 2016, the partnership was completed with the Vincent van Gogh Huis, the Drenthe Museum and the Dordrecht Museum. In 2016, *Art makes the Man* was represented at various congresses and meetings, including for LKCA, MVO Netherlands, the Zonnebloem and at the NCCA conference entitled 'THE CREATIVE AGE: Global Perspectives on Creativity & Ageing' in September.

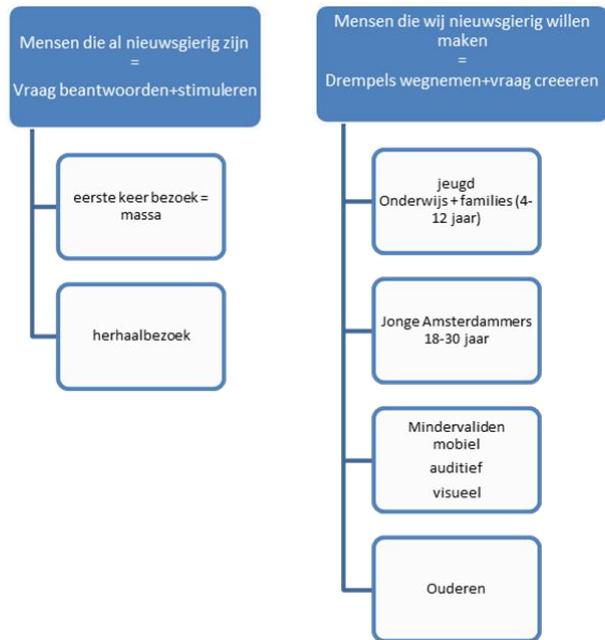
Future

The 2017-2020 Education Policy Plan, 'The environment in mind' was recently adopted. The VGM aims to make the life and work of Van Gogh and his era accessible to as many people as possible, in order to inspire and enrich them. Education forms the bridge here between content and the public. In the 2017-2020 period, the Education & Interpretation department will further expand its role: as an expert in target group-oriented interpretation of the content of collections, research and exhibitions. The department deploys a consistent mix of resources and activities for this purpose, in order to help people to make the connection between the work of art or the (ideas of the) artist. It aims for inclusiveness: to make Van Gogh accessible to the largest possible public. In order to offer as many people as possible an opportunity to come into contact with Van Gogh, the access to the museum is important. Visitor

numbers are rising; however, the museum's collection and its floor area remain virtually unchanged. As a result, the needs of target groups sometimes clash with the attention that we are able to give them. We want everyone who visits the museum to have an optimal opportunity to look at art and to make a personal connection, which is why we give quality higher priority than quantitative growth. The relationship between what we do in and outside the museum could be even stronger in order to increase public participation, including for target groups who do not yet know how to find us. Globalisation, digitisation and ageing are changing the world and the composition of the population. This leads to demand for an authentic experience, *21st Century skills* and value creation in cooperation with the public. Social change is accelerating. In order to create a bridge between the content and the public with the Education & Interpretation department, it is important to respond faster to changes and to increase expertise in relation to new public groups.

Promoting cultural participation

The VGM aims to be and remain an example for a broad public. Van Gogh, with his world-wide fame, notable life and colourful work, lends himself for this in order to lower the barriers to cultural participation. With a broad educational mix, we respond to and stimulate the global curiosity about the life and work of Van Gogh. In this way, visitors to the museum and the website can design their experience in accordance with their own tastes and learning style: looking, learning, doing and sharing. With digital methods, we promote optimal cohesion of the experiences in the museum with those online. We expand the languages for digital and verbal methods in response to demand. In order to continue to create a bridge between content and the public, the Education & Interpretation department keeps the environment in mind: an environment that is changing increasingly fast and in which new public groups emerge. A review of the groups on which the VGM's educational policy is focused is presented below:



Publications

2016 was a rich and successful year for the Publications department. A list per category is presented below.

Museum publications and exhibitions catalogues

- In January 2016, the block-buster exhibition *Munch: Van Gogh* closed. The successful *Munch: Van Gogh* catalogue, written by the three curators Maite van Dijk, Leo Jansen and Magne Bruteig, in cooperation with the Munch Museum in Oslo, was published by the Mercator Fund in four co-editions: Dutch, English (distributed via Yale University Press), Norwegian and French (distributed via Actes Sud). A record 15,500 books were sold during the exhibition in Amsterdam. In Oslo and internationally, about 10,000 books were sold. In August, the book was nominated for the Books Best Look & Feel of 2015.
- *Easy Virtue. Prostitution in French Art, 1850-1910* is the catalogue that accompanied the exhibition of the same name. This is an abridged publication of the catalogue published by Musée d'Orsay in 2015, *Splendeurs et misères*, written by the curators Nienke Bakker, Richard Thomson, Isolde Pludermacher and Marie Robert. The book was published by VGM Publicaties in Dutch and English, and distributed by Exhibitions International.

- At the summer exhibition *On the verge of insanity. Van Gogh and his illness*, a richly illustrated catalogue appeared, which told the story of Van Gogh's battle against his illness, on the basis of the latest scientific insights. The book was written by museum curators Nienke Bakker and Louis van Tilborgh, with a contribution from Laura Prins and in cooperation with Teio Meedendorp. The book was published by the Mercatorfonds publisher in Dutch, English and French.
- At the *Daubigny, Monet, Van Gogh. Impressions of the landscape* exhibition, a catalogue was published in cooperation with the Taft Museum of Art (Cincinnati) and the National Galleries of Scotland. A contribution was made by VGM authors Maite van Dijk and Nienke Bakker. The book is published in English and Dutch by the museums themselves, with production support from Pièce Montée in Gent and distribution via Exhibitions International in the Netherlands and Belgium.
- Under the motto *Van Gogh inspires. Matisse, Kirchner, Kandinsky*, the highlights of the Swiss Merzbach Collection are presented in a compact publication in two languages (Dutch and English), written by Renske Suijver.

VGM publications in translation

Vincent van Gogh – The letters, in a Chinese translation

The fully illustrated and annotated edition in six parts appeared in Shanghai in April. This was preceded by five years of translation by a team of five translators, followed by an intensive design and production period by Shanghai Fine Arts Publisher. For the first time, all Van Gogh's letters are now available to Chinese scientists and interested readers. The translation was supported financially by the Dutch Foundation for Literature.

The Vincent Van Gogh Atlas

The Vincent Van Gogh Atlas, published in 2015 as part of Van Gogh Europe, appeared in Seoul in September in a Korean translation by Theory & Praxis Publishing, in Seoul. The Japanese translation was published in Tokyo in October by the Kodansha publisher. Yale University Press launched an English co-edition for the English-language market in the US and the UK.

Vincent comic by Barbara Stok

The successful comic *Vincent* by Barbara Stok was translated into German in 2016 by the Seemann Henschel publisher in Leipzig. This brings the number of translations of this comic book to 11.

VGME bookstore: rebranding best-sellers

In 2016, in cooperation with the museum bookstore, the best-sellers *Van Gogh Painter* and *Van Gogh Draughtsman* were reprinted in all languages and given a new cover. Both books are available again to museum visitors in Dutch, English, French, German and Italian and *Van Gogh Painter* is also for sale in Spanish.

Frankfurt Book Fair

For the first time in 2016, the Van Gogh Museum presented itself with a stand at the Frankfurt Book Fair. The Netherlands and Flanders were Guests of Honour of the Book Fair, leading to extra interest in Dutch and Flemish culture. The VGM presentation at the fair was in line with the Arts+ programme and was organised in cooperation between the Publications department and the Marketing and Education department. The VGM presented itself with an eye-catching stand as a modern, accessible museum where knowledge is shared in many ways, not only in books but also via digital media such as the Touch Van Gogh app. The museum delegated Axel Rüger and Teio Meedendorp to enter into a dialogue with the visitors to the German trade fair.

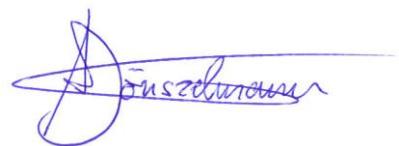
Digitisation of VGM books

The digitalisation of existing VGM publications (1973–2013) and future digital VGM publications will take place in 2017, partly in order to offer these via the museum website.

Thus adopted on 22 March 2017.



A.C. Rüger, Managing Director



A. Dönszelmann, Commercial Director