

Drents Museum

ANNUAL REPORT FOR 2016

Contents

Foreword by the Supervisory Board

Foreword by the Managing Director, Annabelle Birnie

1. COOPERATION

2. HOSPITALITY

3. AMBITION AND SURPRISE

4. QUALITY

5. RELIABILITY

6. ENTREPRENEURSHIP

Appendix 1 - Performance indicators used by the provincial authority of Drenthe

Appendix 2 - Facts & Figures for 2016

Annual report and accounts for 2016

Foreword by the Supervisory Board

The Drents Museum has been privileged to welcome an unparalleled number of visitors in the year 2016: over 215,000. The Board of Supervisory Directors greatly appreciates the team and volunteers of the Drents Museum who have managed to surprise visitors by a wide range of exhibitions and an extensive program of activities. They have done this together, but also with the help of lenders, museums from all over the world and several authorities and organizations.

In the current reporting year, the Supervisory Board has met four times. In addition, the Board met one time for internal consultations, and there was one consultation with the staff council. There have been several consultations with the finance department. Lastly, there was one administrative consultation with the provincial authorities.

On behalf of my colleagues on the Supervisory Board, I would like to thank all staff-members for the good and good and successful year. With great expectations, we look forward to what the Drents Museum will be offering us in 2017!

Han Noten, chairman

Foreword by the Managing Director, Annabelle Birnie

On behalf of all staff and partners of the Drents Museum, I am happy to write the foreword to our annual report of 2016.

The Drents Museum gives the world a look at Drenthe and Drenthe a look at the world. With stories about archeology, art and history, we inspire young and old. Ambition, Surprise, Hospitality, Reliability, Entrepreneurship, Cooperation and Quality are our broadly based core values. They form the central guideline of this report. The Drents Museum aims to be a successful museum of international appeal to everybody in Drenthe and provide an enriching experience to as many people as possible. And this is what we did in 2016 with great enthusiasm and dedication.

The core value of 2016 was Cooperation: it was the guiding principle in everything the Drents Museum did. With regard to exhibitions, for example, we organized the Maya exhibition in collaboration with the *Historisches Museum der Pfalz* in Speyer and the archeological museum MARQ in Alicante. Another example was the organization of the 2016 Drenthe Blues Year, in which the Drents Museum played an initiating part and entered into a partnership with *Marketing Drenthe* and *Assen Blues Days*. The kick-off of the Blues Year took place during the opening of the exhibition *Window of My Eyes* – about the life and work of Harry 'Cuby' Muskee. In a large tent at the Brink in Assen, 1200 guests were entertained by an international line-up of Blues artists. Further examples include the realization of special programs and numerous activities in which the Drents Museum featured prominently as a collaborative partner of the MKB (small- and medium-sized businesses) and institutions in Drenthe. With regard to this, there are two special projects I would like to draw attention to: *Anastasia*, the musical in collaboration with *Theater De Kolk* within the context of the Peredvizhniki exhibition, and the eye-catching Maya temple at the Kop van de Vaart in Assen.

In the past year, a total of 215,531 people enjoyed fourteen impressive exhibitions in our museum, including *Mayas – Rulers of the Rain Forest* and *Peredvizhniki – Russian Realism and Repin 1870-1900*, each of which made the headlines in its own characteristic way. *Mayas* because of the mystery of the writings and discoveries that are able to enthrall and charm both young and old. And *Peredvizhniki* because, a group of artists portrayed rural life in the rough for the first time in Russian art history. The famous painting *Barge Haulers on the Volga*, a.k.a. 'Russia's Nightwatch', featured prominently in the gallery. These blockbusters were alternated by smaller exhibitions that sometimes proved to be major attractions to the public, such as the above-mentioned exhibition *Window of My Eyes*.

The fact that viewer's experience becomes ever more important is also demonstrated in this report, in which comments made by visitors in the guest book and on the social media have been included.

The museum has managed to realize all this in cooperation with many partners. The provincial authority of Drenthe, the *BankGiro Loterij*, *Stichting Beringer Hazewinkel* and *Stichting Zabawas* are important patrons. As our main sponsors, the *NAM* and the *WMD* have not only contributed financial means but also expertise in the field of marketing, security and organized events. We are very grateful to them for that, and of course this also applies to our other sponsor, *SRC Reizen*. Also on behalf of my colleagues, I would like to express my special gratitude to our Business Club members and Friends for enabling us to have a successful year again in every respect. Together with exhibition sponsors, funds, and our visitors, they have ensured that the Drents Museum is in a healthy financial position.

The year 2016 was the last year in our four-year policy plan 2012-2016. The museum is fully engaged in drawing up the plans for 2017-2020. In our vision-and-strategy paper, we have formulated our dreams for the future of the museum. In our view, every Dutch person should visit the Drents Museum once in their lives to see and experience the cradle of Dutch culture. We give expression to this view by focusing on family-friendliness in particular, and on accessibility to everybody in general.

In 2017, you will be able to enjoy the exhibitions and *Peredvizhniki – Russian Realism and Repin 1870-1900*, *The Great Liao – Nomad Dynasty from Inner Mongolia (907-1125)*, and the double exhibition *The American Dream* in association with the Kunsthalle in Emden. We hope we will again be able to welcome you to our beautiful museum then.

Annabelle Birnie, Managing Director

1. Cooperation

For the Drents Museum, it is important to invest in its network of national and international museums, entrepreneurs, suppliers, media, partners from the educational sector, cultural institutions and sponsors. Cooperation is key to this. These days, this goes beyond just inter-lending. Large, international projects are produced in collaboration with collegial museums. Also, an alliance with international museums taking over each other's exhibitions has been entered into. On the basis of its lending policies, the Drents Museum gives expression to the concept of the Netherlands Collection.

2. Hospitality

Visitors feel welcome at the Drents Museum. They are our guests, and they take home a nice memory with them; one they would like to share with their relatives, friends and acquaintance. The Drents Museum is well-known for its hospitality and welcomes everybody. Exhibitions and activities are suitable and accessible for all visitors. With a number of special and customized activities and programs, the museum aims to give itself a 'family-friendly' profile.

3. Ambition and Surprise

For over 160 years, the Drents Museum has inspired visitors with stories about archeology, art and history. Spectacular exhibitions of international stature provide a once-in-a-lifetime experience. The curators put together surprising and daring programs that appeal to a wide audience. The expositions give the public the opportunity to experience a moment of wonder. In the Drents Museum you can discover, learn and interpret things. The museum gives Drenthe a look at the world and the world a look at Drenthe.

4. Quality

Quality is paramount to the Drents Museum. High-profile (inter)national exhibitions are presented in a well-maintained museum. Objects are kept in the best storage facilities of the Netherlands. Professional curators take care of the collection's accessibility and digitalization. By means of purchases, gifts, and bequests or, indeed, by the disposal of objects, the Drents Museum continuously improves the quality of its collection. Quality is a guideline for not just the exhibition program and the collection. At every level of the organization, in every communication, and in every work process, quality plays an important part.

5. Reliability

The Drents Museum is a reliable partner, i.e. in honoring its agreements and in the transparency of its processes and procedures. Characteristic of good and reliable employership is giving employees time, opportunities and space on the basis of clear information. Testimony to reliability can also be found in the programming. The museum ensures a balanced quality of its exhibition program, without being predictable.

6. Entrepreneurship

The Drents Museum is a cultural enterprise with a unique product with a strong branding. The museum takes risks in its programming and gives room to creativity in order to preserve its pioneering role. Good management and financial reserves are indispensable for this. But entrepreneurship is also about 'seizing' and creating opportunities. For example, the museum is an active player in the exhibition brokerage sector, and the museum also takes a good and realistic view of its hospitality activities and its Museum Shop. In addition to that, good friends are indispensable. The Drents Museum is supported in many ways by private and public financial backers.

Appendix 1 - Performance indicators used by the provincial authority of Drenthe

General cultural performance indicators used by the provincial authority of Drenthe

Recognizable and distinctive cultural identity by the preservation and development of the tangible and intangible heritage.

- Ensuring the optimum management and preservation of Drenthe's heritage.
- Thematic and user-oriented (digital) access to Drenthe's heritage.

Art- and cultural exhibitions of distinctive quality, by making culture accessible to a large and diverse public and by promoting its participation

- Innovation of the cultural activities on offer, aimed at broadening the target groups.

Creating a stronger business climate and leisure industry by the use of art and culture

- Offering cultural activities that attract more tourists who are staying longer and spending more.
- Giving a boost to promotional cultural events in combination with other forms of leisure activities to increase long-term tourism and tourist spending in Drenthe.
- Connecting distinctive cultural activities with tourism, recreation, economy, culture and sports to encourage the visitors to, and inhabitants of Drenthe to stay longer and spend more in Drenthe.
- Improving Drenthe's image as a place to live, set up business, and spend a holiday, with its distinctive cultural heritage and attractive cultural activities.

Specific performance indicators used by the provincial authority of Drenthe

1 Recognizable and distinctive cultural identity by the preservation and development of the tangible and intangible heritage.

1. A precondition for good collection management and the ability to perform at an international level is that the public spaces and storage facility of the Drents Museum are compliant with current climate- and safety standards. Also, the follow-up measures in the event of calamities, both in the public spaces and in the storage rooms, have to be guaranteed within the museum organization.

In 2016, we operated at an international level. The public spaces and storage facilities of the Drents Museum comply with current climate- and safety standards. (see page 21)

2. In 2016, the Drents Museum has made a new collection plan for the period 2017-2020. The Drents Museum improves the manageability and usability of its collection on the basis of an acquisition- and disposal policy. In effect, acquisition also implies the simultaneous task of deaccession, by disposal,

transfer or exchange. The Drents Museum disposes of pieces from the collection that do not represent any special cultural value: objects of which there are more than one item present, or that may find a better place elsewhere. Objects are de-accessioned in accordance with LAMO guidelines.

The plan and its delivery have been included in the 2017 Brief ("PVE"). The plan has been submitted to the Provincial Executive at the end of January 2017. (see pages 5, 26, 27)

3. The Drents Museum improves (1) the visibility of the collection by giving objects on loan to museums and to institutions that are not museum-related. It does so by actively making the collection available for permanent and temporary exhibitions in museums. It also provides objects on loan to institutions that are not museum-related, provided that there are safeguards regarding the security and physical preservation of the objects. The Drents Museum increases its flexibility as much as possible regarding the requirements for the transfer of loans and passing on the costs.

The Drents Museum made 263 loans available to 24 institutions for temporary exhibitions. There were 43 institutions with long-term loans. Temporary loans were requested by museums in Drenthe, viz.: Museum De Buitenplaats, Het Veenkoloniaal Museum, and an institution that is not museum-related, the Noordelijk Archeologisch Depot in Nuis. In 2016, the Netherlands Museum Association proposed a national loan procedure that was adopted by the Drents Museum. (see page 26 and Appendix 4)

4. Digital access to collections offers big opportunities to the public (i.a. digital born) and the creative industry. The public will be given as much access to the Drenthe-related collection as possible and may use it for their own productions. We look with interest at the strategy of the Drents Museum with regard to the cultural experience of the digitized collection. In 2016, 1/8th of all 12,307 objects of the Provincial collection due for digitalization in 2013-2020 were registered digitally, that is 1,538 objects (2). For public purposes (i.a. follow-up on *Museumplus*), high-quality photos of 9,000 objects had been made digitally accessible by the end of 2014. The Drents Museum is working on the free accessibility of metadata of the entire collection linked to the Digital Museum Collection of the Netherlands (3) and Europeana (4). Linked databases facilitate the use by third parties and saves costs.

The collections of the Drents Museum have been subdivided into four main collections: History of Drenthe, Archeology, Art 1885-1935, and Contemporary Realism. The entire collection comprises approx. 90,000 objects, including approx. 24,600 loans from the Foundation of Fine Arts of circa 1900 ("SSK") and 64,600 objects from the Provincial collection. Of the objects from the Provincial collection, 92% has now been digitally registered (16,100 objects). This percentage is 6% up compared to 2015. In 2016, 1500 works were digitalized. Of course, new

¹ The minimum is the number of objects on loan in 2013: 300 objects distributed among 30 institutions.

² Based on the overview and price quotation 'Digitization of the Drents Museum Collection', A. Birnie, 28 November 2012.

³ The Digital Museum Collection of the Netherlands aims to make the museum-based heritage accessible in NL.

⁴ Europeana is a portal site that makes collections of European libraries, museums, archives, and multimedia houses accessible.

acquisitions are immediately registered, and this is also the case for outgoing loans. Via museaindrenthe.nl and the Digital Museum Collection of the Netherlands at dimcon.nl, approx. 2,527 objects from the collection are available online. On Europeana.eu, 2,753 objects can now be found. (see pages 26, 27)

5. The Drents Museum is developing as the museum about the history and identity of Drenthe. The Drents Museum actively shares its knowledge of Drenthe's cultural heritage and its experience in joint initiatives with museums and other relevant organizations. A case in point is its advisory role regarding the development as a museum of the premises of the zoo in Emmen that were vacated in 2016.

This is shown in its temporary exhibitions, in the coherence of its permanent presentations, and in the experience of visitors. Mid 2014, The Largest Dollhouse of the Netherlands was completed and presented in the Ontvangershuis enabling visitors to put themselves in the position of its early inhabitants and experience the period-rooms of the house. This part of the museum belongs to the permanent display by which the history of Drenthe's is embedded in the museum, in the same way as is done in the Archeology department. In the temporary exhibitions, Drenthe's history and identity was mainly visible in the exhibitions 'Window of My Eyes - 75 Years of Harry ('Cuby') Muskee', 'Blues from Heaven - Harry Muskee as Seen Through the Lens of Rudy Leukfeldt', 'Painters Paradise Drenthe' and 'ABOVE & BEYOND', an exhibition in which artist Daniëlle Kwaaitaal created a new series of works from de-accessioned artifacts. (see pages 8, 9)

6. Wherever possible, the Drents Museum provides free temporary storage facilities to the four museums recognized in the 2009-2012 Culture and Museum Agenda as being of province-wide significance (see the administrative coordination report of 12 March 2010).

In 2016, the museum provided storage facilities to Museum De Buitenplaats. Due to the increase of the museum's own collection and its limited storage space, there is currently no room for other collections. In 2017, the museum will create extra storage capacity in the context of its investment agenda. (see page 21)

2. Art- and cultural exhibitions of distinctive quality, by making culture accessible to a large and diverse public and by promoting its participation

7. A) The Drents Museum has attracted an annual average of 150,000 visitors over a four-year period, with an annual minimum of 125,000 visitors.
B) The Drents Museum annually attracts 6,500 visitors from schools, attending an educational program organized by the Drents Museum.

In 2016, the Drents Museum attracted 215,531 visitors, and 7,202 pupils/students from primary and secondary schools visited the museum. (see pages 22, 47, 48)

8. The Drents Museum presents an attractive program, including high-quality international exhibitions and events, in combination with optimum support facilities.

The Drents Museum organized fourteen exhibitions, including three international blockbusters and four presentations. The public awarded the museum and the temporary exhibitions a score of 8.6 (out of 10) on the Zoover grading-scale. (see pages 6 through 13, 44, 45)

9. A) The Drents Museum provides educational programs compatible with educational attainment targets, methods and teaching guidelines. The Drents Museum responds to the steps that are being taken to give cultural education, in the form of 'cultural schooling', a more central place in the curriculums of primary- and secondary schools (i.a. Cultural Education with Quality) and senior vocational schools (the 'MBO' discount pass as of 2015-2016).
- B) For each exhibition interesting to the educational sector, the Drents Museum develops a series of programs in the field of art education or cultural-heritage education.
- C) The Drents Museum develops new purpose-made, low-threshold products for potential (elderly) visitors with impairments.
- D) The Drents Museum develops new low-threshold products for families with children, including a children's book – provided that external funds can be found for it - and a series of family Sundays.
- E) The Drents Museum develops new advanced products for devotees, cultural tourists, and families with children.

The Drents Museum has complied with these conditions by publishing a wide range of available options in the Compenta guide. The cultural education programs concerned both the permanent collection and the much more labor-intensive exhibition program.

In 2016, approximately 218 different school programs were developed and made available for both primary and secondary education, viz. 172 programs for primary education and 46 programs for secondary education. (see pages 47, 48)

10. The Drents Museum also caters for foreign visitors who are able to understand the information, advanced study-material, and the experience which the Drents Museum offers to visitors of its temporary (international) exhibitions and its permanent presentation of the museum collection.

The Drents Museum has an English, German and Chinese website for its foreign visitors. On the occasion of the temporary blockbusters, all exhibition texts were bilingual, and English and German flyers were distributed.

11. The Drents Museum offers its various visitors a properly guided cultural experience during permanent presentations and temporary exhibitions through new media and digitalized (master)pieces.

The Drents museum programs exhibitions for various target groups, appealing to each target group through their own favourite media. In 2015, for instance, the digital guided tour Wandelen met Van Lier was developed in cooperation with Drents Archief, and a special program was developed for people with dementia/Alzheimer, called Unforgettable Drents Museum. In addition, there are introductory guided tours, grandpa- and grandma days during the holidays, Family Sundays, special children's activities and guided tours. In addition, there is always the option of independent information gathering, via the introductory guided tours, the gallery brochure or the children's booklets. The visitor information system MuseumPlus provides visitors with a properly guided cultural experience during permanent presentations and exhibitions by using new media and digitized (master)pieces. At present, the museum has (limited) WiFi coverage. (see pages 19, 20)

12. The Drents Museum shares its know-how with other museums on an amicable basis. As for the strengthening of the infrastructure of museums in Drenthe, this specifically concerns the exchange of expertise (i.a. regarding managerial decisiveness, long-term perspective on rendering Drenthe's cultural heritage digitally accessible, and operational skills) at the request of the Drenthe-based museums in the (digital) *Platform Drentse Musea*. This concerns at least 40 hours annually pursuant to the Drents Museum's provincial brief.

In 2016, the Drents Museum was very active in sharing its know-how and experience with other museums, both at the international and the national level. In 2016, the Drents Museum was actively involved in the activities of the Platform Drentse Musea, of which Managing Director Annabelle Birnie is vice-chair. She is also vice-chair of the Federatie Drentse Musea. Collaborations took place with the projected Jan Kruis Museum, Museum De 5000 Morgen in Hoogeveen, Mensinge in Roden, Museum De Buitenplaats in Eelde, etc. (See Appendix 6)

13. The Drents Museum joins forces with other collection-based institutions in a demonstrable way and is of value in the network in its own collection fields, for the purpose of achieving better revenues and quality. It concerns:
- a. cooperation in linking the collections, to avoid duplication of acquisitions and to promote generous loan policies.
 - b. policy coordination with chain partners, essentially in the form of a joint presentation policy and educational programs.

In 2016, the Drents Museum cooperated with, among others, Museum de Buitenplaats, the CBK Drenthe (takeover), KiK in Kolderveen, the LacDa, and GreenArt Spot. In the municipality of Assen, the Drents Museum cooperates with i.a. Culturele Hart Assen (Drents Museum, Drents Archief, ICO Drenthe, Theater/Cinema De Nieuwe Kolk, CBK Drenthe, and Bibliotheek Drenthe). The Managing Director, the Facilities Manager and the Head of Human Resources participated in "DOD" (the consultation body of Drenthe-based executives), which constitutes an association of five Drenthe-based heritage institutions (Drents Museum, Drents Archief, Stichting het Drents Landschap, Hunebedcentrum, Herinneringscentrum Kamp Westerbork). Moreover, the Managing Director is vice-chair of the Drenthe Museums Platform (Platform Drentse Musea). Regarding international cooperation, the Drents Museum is a co-founder and member of the European Exhibition Network (E.E.N.), whose objective it is to encourage the

associated European museums to keep each other informed about all plans in order to achieve exchange or cooperation. In addition, there has been cooperation with various international partners in 2016 within the context of the international exhibitions. (see pages 6 through 15, 23, 50)

Visitors' appreciation

14. Visitors to the Drents Museum award the museum an appreciation score of 7.5 or higher.
- a. in general appreciation
 - b. for the quality of the temporary exhibitions
 - c. for its public services
 - d. for the information given during the permanent and temporary presentations.

The public was very positive about the museum and its exhibitions in 2016 and awarded them an appreciation score of 8.3. The average appreciation score for the exhibitions was 8.6. (see pages 4, 45)

15. The educational sector awards an appreciation score of 7.5 or higher to the inherent and didactic quality and the originality of the cultural-educational programs and public services .

The educational sector is satisfied about the educational programs offered by the Drents Museum. This is also shown in the many positive reactions the Museum has received from schools and from the positive evaluations made by the Department of Art & Culture of the Province of Drenthe.

16. Visitors to the Drents Museum who have an impairment appreciate the hospitality and accessibility of the Drents Museum by awarding it a score of 7.5 or higher.

In 2016, the Museum obtained positive results with regard to hospitality and accessibility for people with an impairment. Especially the program for people with an impairment. Especially the program for people with dementia and their family caregivers, 'Unforgettable Drents Museum', received a high appreciation score (8.3 out of 10). (see page 20)

3. Creating a stronger business climate and leisure industry by the use of art and culture

17. The Drents Museum attracts at least 75% of its visitors from outside Drenthe

In 2016, 84% of the museum visitors came from outside Drenthe. (see page 45)

18. At least 60% of the visitors to the Drents Museum come to Assen/Drenthe specifically for the museum or for its temporary exhibitions.

In 2016, 95% of museum visitors came specifically for the temporary exhibitions. (see page 45)

19. In cooperation with the provincial authority of Drenthe and the local authority of Assen, the Drents Museum tries to find out how the links with Assen's inhabitants of can be strengthened.

In 2016, the Drents Museum took over the exhibition-activity of Theater De Nieuwe Kolk at the request of, and with a subsidy from Assen's local authorities. The link with Assen's inhabitants was strengthened by providing accommodation on its premises to Assen-based cultural institutions that did not have any accommodation of their own. It concerns 'Kunst aan de Vaart', 'de Kunst Salon', etc. This commitment was made for a period of 5 years. (see pages 13, 21, 45)

20. The Drents Museum uses the opportunities afforded by the ageing population, i.e. the growing number of active senior citizens (5) who are relatively highly educated and well-to-do, in order to generate more revenues (i.a. strengthening and professionalizing its Friends-policy, relationship marketing, using volunteers, providing training courses, improving its collection, etc.), Recreation, extended learning, and attractive forms of leisure activities are very important to the baby-boom generation.

The Drents Museum seeks to use the opportunities afforded by demographic developments. The program 'Unforgettable Drents Museum' for people suffering from dementia/Alzheimer is an important case in point. Within the context of the leisure economy, the Drents Museum is one of Drenthe's five unique selling points. (see pages 20, 45)

21. The Drents Museum ensures that its collection can be accessed online via both AnnoDrenthe.nu at locations in Drenthe important for their cultural and touristic value, and via relevant websites such as www.drenthe.nl. Among the locations of cultural and touristic value are definitely the potential World Heritage site 'Koloniën van Weldadigheid' (Veenhuizen/Frederiksoord), the Drentse Aa region, and (the Geopark) 'De Hondsrug.

The Drents Museum featured on the website of Marketing Drenthe (drenthe.nl) with its blockbusters (The Gasgow Boys, Mayas, and Peredvizhniki), and on the website of the Drenthe Museums Platform (museaindrenthe.nl) with stories behind the objects of the collections. In addition, it added the new objects from the collection Art 1885-1935 to Partage Plus, the international digitization project of the heritage portal Europeana.eu. Collaboration with Geopark de Hondsrug is a long-term commitment resulting in continuing exchanges of expertise and a joint presentation. (see pages 26, 27)

22. The Drents Museum plays a role in realizing the desired growth of long-term tourism and tourist spending in Drenthe.

With its 215,531 visitors in 2016, the Drents Museum has made a greater contribution to long-term tourism than anticipated. In fact, the Museum attracted 65,000 more people than was projected. The average spending by each visitor outside the Museum was 61.34 euro. (see page 45)

⁵ The share of the Dutch population held by citizens aged 65 and over will rise from 15 percent in 2010 to nearly 22 percent in 2026.

23. The Drents Museum has conducted a survey among the visitors of one of the two major exhibitions in the new wing to find out about the economic spin-off / visitors' spending outside the museum.

The outcome of these surveys can be found in the Facts & Figures in this report. (see Appendix 2)

24. The Drents Museum tries to find out whether, as part of the local and regional cultural-historical chains, it manages to benefit from the baby-boomers in neighboring countries. These people pre-eminently form the market for short city-trips and short vacations. Moreover, a number of them are not so much looking for the touristic highlights they have already visited on their previous trips to our country, but rather for noteworthy, specific and enriching experiences as part of their overall experience from a district or region.

It is evident that the Drents Museum will have to develop border-region activities in collaboration with other parties. In order to attract permanent attention to the Museum from the border region, there is simply not enough budget and manpower at our disposal. Hence, in 2013, 2014, 2015 and 2016, we have actively contacted Marketing Drenthe, as our logical support in this regard. Unfortunately, this has not had the desired result. The activation of '2016 Blues Year Drenthe' cost us blood, sweat and tears. The provincial executive actively and positively supported the Drents Museum in the course of the project. As a board member of the Museum Association, Annabelle Birnie was the driving force behind the Border Region Activation project. The conclusion of the project is brief: Drenthe's hinterland is too empty to conduct an active campaign for the Museum only, the Ruhr region is attractive, but the Drents Museum falls outside the 200-kilometer radius for day-trippers. (see pages 23,24)

Appendix 2 - Facts & Figures for 2016

EXHIBITIONS

3 exhibitions in the large exhibition gallery

- *The Glasgow Boys – Scottish Impressionism 1880-1900*
(22 September 2015 through 7 February 2016)
- *Mayas – Rulers of the Rain Forest*
(28 February through 4 September 2016)
- *Peredvizhniki – Russian Realism and Repin 1870-1900*
(25 September 2016 through 2 April 2017)

11 exhibitions in other galleries

- Own Collection of Contemporary Figurative Art
(7 July 2015 – 6 March 2016)
- *Painters' Paradise Drenthe – The countryside as a source of inspiration 1850-1930*
(15 September 2015 through 15 May 2016)
- *Laura Eckert – Corporeal – Sculptures*
(29 September 2015 through 10 January 2016)
- *Window of My Eyes – 75 Years of Harry 'Cuby' Muskee*
(17 January through 17 April 2016)
- *Blues from Heaven - Harry Muskee as Seen Through the Lens of Rudy Leukfeldt*
(17 January through 17 April 2016)
- *Stijn Rietman – Bittersweet*
(20 March through 4 September 2016)
- *ABOVE & BEYOND, photographic still lives by Danielle Kwaaitaal*
(24 April through 4 September 2016)
- *Into Nature – Art Expedition*
(2 July through 18 September 2016)
 - Mark Dion - Concepts of Nature
 - Sjoerd Buisman - Manipulation of Nature
 - Theo Goedvriend - Focus on Nature
 - Numen/For Use - Participating in Nature
- *Adriana van Zoest – Post Mortem*
(13 September 2016 through 19 March 2017)
- *Self-portraits – Works from the Collection of the Drents Museum*
(24 September 2016 through 25 June 2017)
- *'Alle vogels op een stokje' – Animals in the Drents Museum*
(4 October 2016 through 5 March 2017)

4 exhibitions concerning gifts

- Gift from Jan Roëde – Paintings and Works on Paper
(19 January through 19 June 2016)
- Accepted with Thanks – Gift from Jan-Geert de Boer. Self-portraits.
(24 September 2016 through 25 June 2017)

4 small presentations

- Bass guitar, Fender (brand) from Herman Deinum (1946), former bass-guitar player of Cuby+Blizzards (27 October through 7 December 2016)

- Painting by Hendrik Willem Mesdag (1831-1915), *Landscape near Vries with Plowing Farmer* (1877)
(27 October through 7 December 2016)
- Painting by Johan 'Joop' Kropff (1892-1979), *In Memory of the TT Races in Assen, 24 June 1933*
(21 June through 26 June 2016)
- “*t Spittertien van Drenthe*” – Albert Egges van Giffen (1884-1973)
(12 December 2016 through 12 March 2017)

1 external exhibition

- *Art in De Nieuwe Kolk* (KINK)
Hopmann & Lisek – *Greenhouse*
(11 October 2016 through 8 January 2017)

Visitors' appreciation score for exhibitions

8.3 is the general appreciation score awarded by visitors to the museum and the exhibitions

- 8 for *Window of my Eyes*
- 8 for *Mayas*
- 8.8. for *Peredvizhniki*
- 8.4 is the appreciation score for the information services during temporary exhibitions

MARKETING AND COMMUNICATION

A total of 215,531 visitors in 2016.

Visitors composition

- 55% *Museumkaart* holders
- 84% came from outside Drenthe
- 95% came specifically for the temporary exhibitions
- 42% visited the museum with a partner
- 32% visited the museum with friends
- 79% was over 60 years old
- 57% was cohabiting/married/without children living at home
- 32% was single, without children living at home
- 51% came by car
- 41% came by train

Information was obtained:

- 45% from an article or review
- 15% from the website of the Drents Museum
- 16% from an advertisement in a newspaper/magazine
- 23% from friends/relatives or acquaintances

Press

- 39 press releases were sent by the department of Marketing & Communication
- 736 articles were published about the museum regionally, nationally and internationally, including € 4,867,651.00 of advertising value for published articles, including:

- € 366,951 for *Window of my Eyes*
- € 670,963 for *Mayas*
- € 218,335 for *Predvizhniki*
- € 283,401 for the public activities organized by the Drents Museum

8 national television broadcasts about the Drents Museum, including:

- 4 broadcasts about *Window of my Eyes* in i.a. *De Wereld Draait Door*, *Landinwaarts*, and *Hallo Nederland*
- 1 broadcast about *Mayas* in *Koffietijd*
- 1 broadcast about the 'Girl of Yde' in *Klokhuis*

17 regional television broadcasts

58 regional radio reports

12 national radio reports, including

- 2 reports about *Mayas* on Radio 4 and Radio 1
- 1 broadcast about the children's book *Mysterie in het Veen* on Radio 1

Online

317,709 unique visitors on the website www.drentsmuseum.nl

2.05 minutes was the average duration of each visitor's stay on the website

2,451,138 visitors were reached on Facebook

6,499 'likes' on Facebook

1,330,512 tweet representations

9,620 @DrentsMuseum followers on Twitter

817 followers on Instagram

5,108 persons received the digital newsletter from the Drents Museum

1,199 digital articles were published about the museum, including:

- € 208,998.30 of advertising value

Visitors' appreciation scores

- 8.3 for the Museum's hospitality
- 8.6 from visitors to Zoover.nl

Economic spin-off

€ 61.34 was the average amount of spending outside the Museum

MuseumPlus

- number of times the kiosk-upload option was used: 6,639, including:
 - use of the option enabling objects to be saved on a chart: 4,257
- total number of objects saved: 28,229
- number of times logged in via the internet: 765

ORGANIZED EVENTS

Activities

3 large exhibition opening events, with

- 800 guests and Friends at the opening ceremony of *Window of my Eyes* at the Brink
- 420 guests at the opening ceremony of *Mayas*
- 581 Friends at the opening ceremony of *Mayas*

- 635 guests and Friends at the opening ceremony of *Peredevizhniki* at the Drents Museum
- 750 guests and Friends at the opening ceremony of the *Peredevizhniki* matinee at De Nieuwe Kolk

5 small exhibition opening events, including:

- *The Table of Progress* / Daniëlle Kwaaitaal

63 public activities, including:

Day of Drenthe's History, Girls' Day, Coloured Gray, Family Sunday, 3x 25-minute program, National Museum Week, Costumes Show

7 lectures, by

- Willy Middel – former bass-guitar player of Cuby+ Blizzards, accompanying *Window of my Eyes*
- Ludo Snijders – archeologist of Leiden University, accompanying *Mayas*
- Dr. Martin Berger, curator of the Central and South America dept. of the Museum for Cultural Anthropology in Leiden, accompanying *Mayas*
- Inge Wierda – specialist of Russian art, accompanying *Peredvizhniki*
- Frank van Rijn – ‘the world cyclist’, accompanying *Mayas*

3 lectures for members of the *Vrije Academie* at the Statenzaal of the Drents Museum, by

- Oene Dijk – art and culture historian, accompanying *Mayas*
- Margaret Breukink, art historian, accompanying *Peredvizhniki*

22 package deals (cooperation with third parties)

- *BankGiro Loterij* Open Days
- Midnight Walk Assen
- Assen Blues Days
- National Geographic
- Art Rocks
- *Popronde Assen*
- Workshops by Giovanca and Tangarine
- Drenthe's *Fiets4Daagse*
- Open Monuments Day

Programs

- 13 wedding ceremonies
- 14 kids' parties
- 76 business meetings
- 188 package deals

Function room rentals

- 3 times the Abdijkerk (Abbey Church)
- 40 times the Statenzaal
- 16 times the GS-zaal
- 9 times the Trouwzaal (Wedding Room)

EDUCATION

- 7,202 pupils/students, including
 - 5,566 from primary education
 - 1,636 from secondary education
- 218 school programs:
 - 172 for primary education
 - 46 for secondary education
- 44 programs for Cultural Mobility ("CulMo"), with 1,567 pupils/students, including:
 - 498 pupils/students for the program *Mysterie in het Veen*
 - 841 pupils/students for the program *Sigismund / The Largest Doll's House in the Netherlands* (combo program with *Drents Archief*)
 - 228 pupils/students for the World Heritage program

23,009 of the visitors are below the age of 18

- 80 free lectures
- 30 introductory guided tours
- Presentation of the children's book *Mysterie in het Veen*

MARKETING & COMMUNICATIE

Joint Promotion

- 21 joint promotion campaigns with sponsors, media, cultural entrepreneurs and museums, including:
 - *BankGiro Loterij*
 - *Postcode Loterij*
 - *National Geographic*
 - *NS Eropuit.nl*
 - *Margriet*
 - *NMV Museumkaart*
 - *SRC Cultuurvakanties*
 - *De Zonnebloem*
 - *Into Nature*

Fairs

- 3 Customer fairs:
 - *Uitmarkt Amsterdam*
 - *Preuvenement Assen*
 - *NoorderZondag Groningen*
- 2 Business-to-Business fairs:
 - Promotion Days for Businesses in the Northern Netherlands
 - *Bedrijven Contact Dagen Drenthe*

Museum Shop

- > € 600,191 of revenues from the Museum Shop
- > 43,760 paying customers
- > € 2.78 of average spending by each customer
- > 21,116 books sold, including
 - 9,180 in-house publications by the Drents Museum, including
 - 3,830 on *Mayas*
 - 2,747 on *Peredvizhniki*
 - 2,350 juvenile books
 - 820 books about Drenthe
 - 5,279 Drents Museum Magazines were sold in the Museum Shop and via separate pillars
 - 39,578 art cards and 3,065 card folders
 - 1,669 pieces of jewelry
 - 20% of the visitors made a purchase at the Museum Shop

Visitors' appreciation score

- > 8.2 was the visitors' appreciation score for the Museum Shop

Grandcafé Krul

- > € 84,000 of revenues from Grandcafé Krul
- > € 0.67 of average spending by each customer of Grandcafé Krul

Visitors' appreciation score

7.8 was the visitors' appreciation score for Grandcafé Krul

COLLECTION

The collection of the Drents Museum consists of approx. 90,000 objects, including:

- 64,400 objects from the Provincial collection (of which 92% has been digitally recorded)
- approx. 24,600 objects on loan from the *Rijksdienst voor het Cultureel Erfgoed*, various foundations, including the Foundation for Fair Arts Around 1900, and private individuals

The total collection consists of:

- approx. 13,500 objects regarding Archeology
- approx. 33,000 objects regarding the History of Drenthe
- approx. 40,000 objects regarding Art 1885-1935
- approx. 2,500 objects regarding Contemporary Realism
- approx. 2,150 objects regarding Numismatics

There were 424 acquisitions:

- > 2 acquisitions for the Archeology collection
- > 105 acquisitions for the History of Drenthe collection
- > 69 acquisitions for the Art 1885-1935 collection
- > 248 acquisitions for the Contemporary Realism collection

Objects on loan

- 24 institutions received 263 objects on temporary loan
- 43 institutions received objects from the Drents Museum on long-term loan

International cooperation within the European Exhibition Network (E.E.N.) and with

- La Ruta Maya Fundación, Guatemala-City, Guatemala
- Museo Nacional de Arqueología y Etnología, Guatemala-City, Guatemala
- National Russian Museum, Saint Petersburg, Russia
- Historisches Museum der Pfalz Speyer, Speyer, Germany
- MARTa Herford, Herford, Germany
- Kunsthalle Emden, Emden, Germany
- Inner Mongolia Museum, Hohhot, China
- Hopmann&Lisek, Leipzig, Germany
- Laura Eckert, Leipzig, Germany
- American Exhibitions, United States
- various museums in the United States
- various museums in Scotland

National cooperation (external presentations) with

Bio-based Pop-Up Museum, Emmen
C+B Museum, Grolloo

BUILDINGS

The museum complex of the Drents Museum comprises:

- 4,600 m² of exhibition- and public spaces
- 4 function rooms for commercial rental
- 5 elevators, 2 stair-lifts

HUMAN RESOURCES

- 49 permanent staff (38.5 FTE)
- 20 payroll staff, partly on-call staff, partly with permanent hours
(education / shop / reception / security / general and technical support / communication and marketing, collections and presentations)
- 49 volunteers
- 21 trainees
- 1 work-experience position
- 3.89% absenteeism due to sickness

FINANCES

8,336,368 euro was the amount of revenues of the Drents Museum
42 % of the total budget was earned by the museum itself
34,651 visitors paid the full admission fee
117,339 *Museumkaart* holders visited the museum
23,119 relation-cards were handed in

DEVELOPMENT

Partners

- 3 main sponsors: NAM, WMD and ING
- 1 sponsor: SRC Reizen
- 2 patrons: BankGiro Loterij and *Stichting Beringer Hazewinkel*
- 1 subsidy-provider: Province of Drenthe
- 55 Business Club members, 11 of whom are new members
- 2,170 Friends of the Drents Museum

Business Club members

AlbertsKleve, bureau voor grafisch ontwerp BNO, Alpha Adviesbureau, Atlas Letselschade, BCN Groep Drachten, Best Western City Hotel de Jonge, Bloemsma+Faassen, Bos&Bos Catering BV, Bouwmij Hendriks, Bureau Meesterschap, Catering & Partyservice J. van 't Hooge, Croon TBI Techniek, De Nieuwe Kolk, Doornbos Suringar Wiersema Advocaten|Mediators, draaijer+partners, Fellini Assen, Gemeente Assen, Gemeente Groningen Dienst ROEZ, Greving&Greving Opticiëns, Hof van Saksen, Hotel van der Valk Assen, ING, JAV Studio's, Karmalieten BV, KLOK Onderhoud- en Afbouwgroep B.V., Koninklijke van Gorcum, Landgoed de Dodshoorn, Leijdsman Elektro bv, Liff Assen, MTN accountants adviseurs, Multicopy Assen, Notariskantoor Tijdhof, Daverschot & De Jong Posthumus, Pannenkoekenschap Assen, Penthion Media Technologies, Ploegmakers Beheer b.v., Projectenbureau Drenthe, Rabobank Assen en Noord-Drenthe, REIN Advocaten & Adviseurs, RTV Drenthe, SRC Reizen, Sunoil Biodiesel, TCA Telecom & ICT, Team Relocations, Trip Advocaten & Notarissen, TSC Crowd Management, TVM Verzekeringen, Univé Noord-Nederland, UNP accountants adviseurs, Visser Assen, VVV| Dit is Assen, Warenhuis Vanderveen Assen, Watter B.V. Wbooks, WelZowijs Nederland, Zorggroep Drenthe

Co-financers of exhibitions, permanent presentations and the new development of the Drents Museum

AlbertsKleve, ANWB Fonds, BankGrio Loterij, Bos&Bos Catering, Croon TBI Techniek, Destic Displays, draaijer+partners, F.A. Hendriks, Fonds 21, Gemeente Assen, Gravin van Bylandt Stichting, Hartenfonds, ING, Je Maintiendrai Fonds, KLOK Onderhoud- en Afbouwgroep B.V. Koninklijke van Gorcum, Lichtpunt, Ministerie van Onderwijs, Cultuur en Wetenschap, Mondriaan Fonds, Multicopy, NAM, Prins Bernhard Cultuurfonds, Provincie Drenthe, Rijksuniversiteit Groningen, SNN/ EU EFRO, SRC Reizen, SSK 1900, Stichting Albino, Stichting Beringer Hazewinkel, Stichting Dioraphte, Stichting Van Achterbergh-Domhof, Stichting Vrienden van het Drents Museum, Stichting Zabawas, VSB Fonds, VVNK 1900, Wilhelmina E. Jansen Fonds, Young&Leisure Equipment

Drents Museum
Balance sheet as of 31 December 2016

After appropriation of profits		2016		2015	
		€	€	€	€
Assets					
<u>Fixed assets</u>					
Intangible fixed assets	1	28,754		19,549	
Tangible fixed assets	1.A.	57,194		25,943	
			85,948		45,492
<u>Current assets</u>					
Debtors	2	129,622		317,452	
Internal Revenue Service, receivable sales taxes	3	175,235		114,812	
Other receivables	4	638,260		431,997	
			943,117		918,261
<u>Stocks</u>					
			119,349		125,505
<u>Liquid assets</u>					
Cash, bank- and giro-balances	5				
	6		2,003,633		927,899
			3,152,047		2,017,159
Liabilities					
<u>Capital and reserves</u>					
	7		980,627		645,177
<u>Provisions</u>					
	8		481,432		170,460
<u>Short-term debts</u>					
Creditors	9	520,877		281,206	
Ongoing projects	10	848,867		584,189	
Payable amounts	11	320,244		336,127	
			1,689,988		1,201,522
			3,152,047		2,017,159

Profit-and-Loss Account (i.e. income statement) of Drents Museum, 2016

	Account 2016 €	Budget 2016 €	Account 2015 €
<u>Proceeds</u>			
12. Subsidy from the provincial authorities of Drenthe	4,509,935	4,500,171	4,425,489
12.A. Subsidy from the municipal authorities of Assen	300,705	725,000	
13. Admission fees	1,556,845	1,045,000	881,171
14. Shop revenues	600,191	400,000	402,876
15. Catering revenues	84,485	50,000	59,515
16. Proceeds from collection management	62,968	300,000	151,986
17. Proceeds from presentations	731,687	150,000	201,053
18. Proceeds from public events	95,527	70,000	68,815
19. Sundry proceeds	394,025	420,000	448,740
<u>Total proceeds</u>	<u>8,336,368</u>	<u>7,660,171</u>	<u>6,639,645</u>
<u>Costs</u>			
20. Staff wages	2,365,249	2,433,306	2,176,167
21. Hiring of staff	474,219	367,645	675,161
22. Sundry staff-related costs	469,507	221,575	192,013
23. Accommodation	1,959,798	2,207,369	1,870,472
24. Organization costs	405,242	448,150	405,889
25. Costs of museum shop	373,746	205,000	242,428
26. Catering costs	7,177	8,000	6,400
27. Costs of collection management	194,430	362,500	150,771
28. Costs of presentations	1,719,845	1,383,126	889,849
29. Costs of public events	31,705	23,500	19,205
<u>Total costs</u>	<u>8,000,918</u>	<u>7,660,171</u>	<u>6,628,355</u>
<u>Profits in 2016</u>	<u>335,450</u>		<u>11,290</u>
Operating profits	<u>335,450</u>		<u>11,290</u>
Addition to appropriated reserves	170,000		
Addition to general reserve	165,450		
Operating profits	335,450		