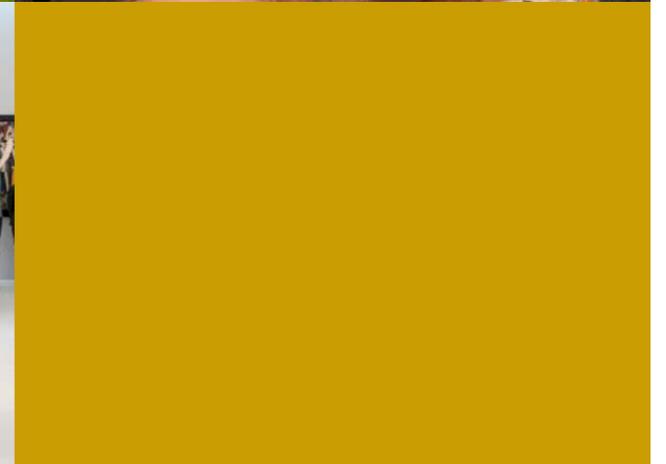


Annual Report Drents Museum 2015



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PREFACE

SUPERVISORY BOARD

The Board of Supervisory Directors follows the Drents Museum with great interest, and it highly appreciates the dedication shown by its staff-members. In the past year, its staff-members have fully devoted themselves to giving visitors an unforgettable experience. In the current reporting year, the Supervisory Board met four times, once as a guest of the National Military Museum in Soesterberg. On that occasion, the Management Team organized a presentation on the museum's present and future activities. In addition, the Board met once for internal consultations. There have been several consultations with the finance department. On the basis of those consultations, it was decided to engage the services of a new accountant. Lastly, there were two administrative consultations with the provincial authorities. Messrs. Van Engelen and Wientjes have left the Supervisory Board. On behalf of staff, Management and Supervisory Board, I would like to give them many thanks for their dedication and many years of contributing their excellent expertise to our meetings. I hereby extend a warm welcome to Ms. Van Wijhe and Mr. Zegering Hadders as new members of the Board. We look forward to the coming year!

Han Noten, chairman



PREFACE

MANAGING DIRECTOR ANNABELLE BIRNIE

On behalf of all staff and partners of the Drents Museum, I am happy to write the preface for our annual report of 2015.

The Drents Museum gives Drenthe a look at the world and the world a look at Drenthe. 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 are the central themes 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 2015 with great enthusiasm and dedication.

The central core value of 2015 was Quality: it was the guiding principle in everything the Drents Museum did. For example, with regard to communication, in how we get in touch with our visitors and invite them, also via the social media, to be and remain actively involved with us. Or in the development of our new promotion film. But also in realizing special programs and a variety of activities by which the Drents Museum aims to show a family-friendly profile. In this respect, I would like to draw special attention to two special projects: *Unforgettable Drents Museum*, by which Alzheimer patients and their family-caregivers are able to do a guided tour, and the *Family Sundays*, with surprising activities for the whole family.



In the past year, a total of 150,084 people have enjoyed seventeen impressive exhibitions in our museum, including the major international exhibitions *Kazimir Malevich*, *The Kim Utopia*, and *The Glasgow Boys*, each of which made the headlines in its own characteristic way. They showed to the public the later, and relatively little publicized figurative works by the Russian artist Malevich (as well as his world famous Black Square), and they gave an impression of the extremely secluded country of North Korea. The beautiful work by the Scottish impressionists, which had hitherto remained ‘hidden’, was the surprise of the year. Visitors took ‘the boys’ to their hearts straight away. The major international exhibitions were alternated by smaller exhibitions, which occasionally proved to be ‘little pearls’, such as the exhibition about the Russian Czars’ Eggs with the world-famous ‘Apple Blossom Egg’ by Carl Fabergé.

A special event was our participation in the TV show *De Wereld Draait Door*. In the Allard Pierson Museum in Amsterdam, which had been specially converted for the purpose, occasional curator Nico Dijkshoorn presented various works from the Drents Museum and commented on them with catching phrases. ‘Art leads me into the most unexpected directions’, he noted down in the catalogue accompanying this exhibition. The fact that the public’s experience becomes increasingly important is also demonstrated in this report, in which visitors’ comments in the guest book and on social media have been included.

The museum has managed to realize all this in cooperation with many partners. The provincial authorities of Drenthe, the *BankGiro Loterij* and *Stichting Beringer Hazewinkel* are important patrons. Our main sponsors, the NAM and *Waterleidingbedrijf Midden Drenthe (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 sponsors, including *SRC Reizen* and *ING*. Also on behalf of my colleagues, I would like to say an extra thank you 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 will be the last year of our four-year policy plan, and the museum is fully engaged in drawing up its plans for 2017–2020, in which we will formulate and realize our dreams for the future of the museum. In 2016, you will be able to enjoy *Window of my Eyes*, about the life of Harry ‘Cuby’ Muskee, *Mayas – Rulers of the Rainforest*, and *Peredvizhniki – Russian Realism around Repin*. We hope we will then be able to welcome you to our beautiful museum again.

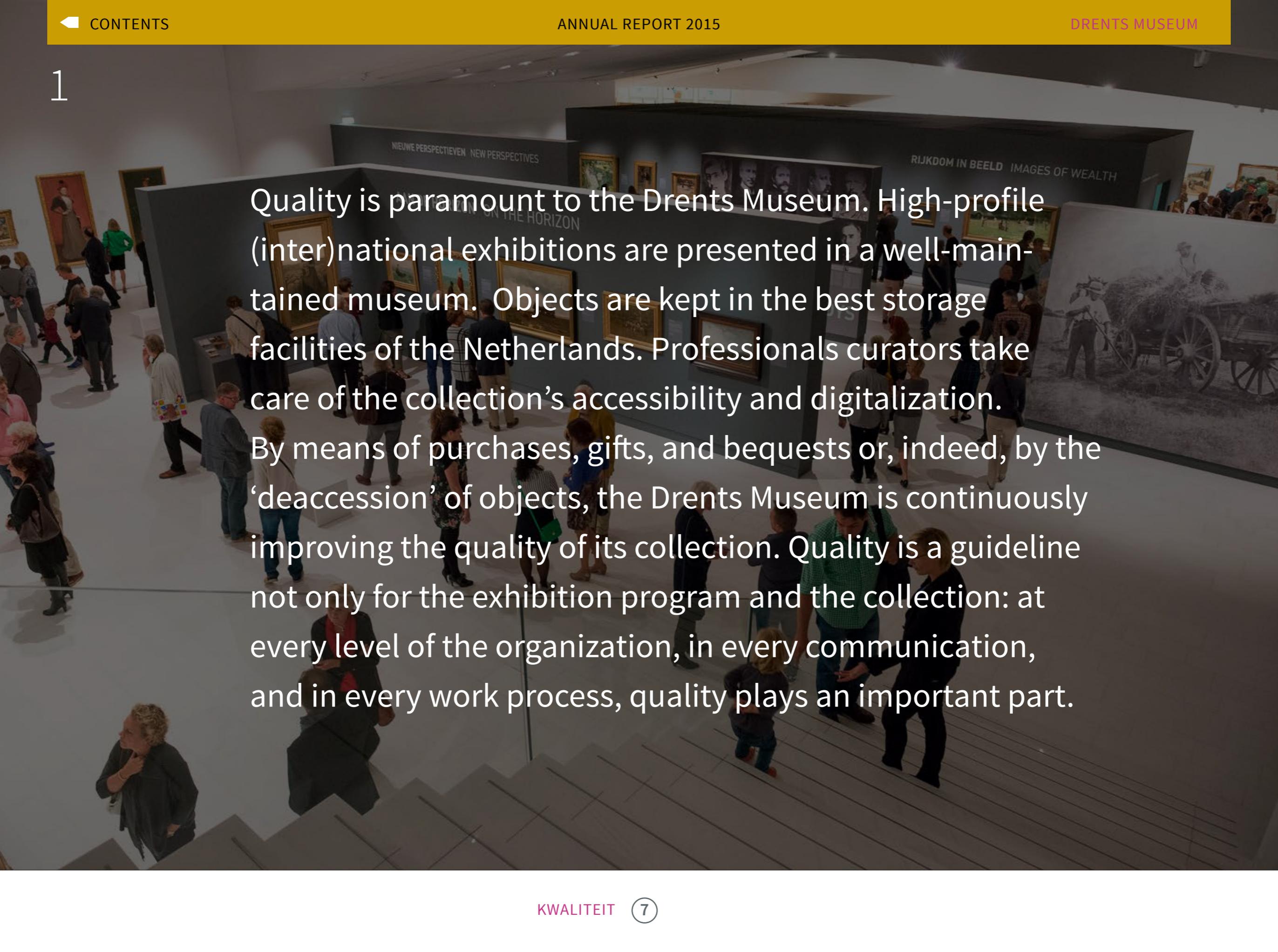
Annabelle Birnie
Managing Director

1

QUALITY



1



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. Professionals curators take care of the collection's accessibility and digitalization. By means of purchases, gifts, and bequests or, indeed, by the 'deaccession' of objects, the Drents Museum is continuously improving the quality of its collection. Quality is a guideline not only for 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.

1

FACTS & FIGURES

EXHIBITIONS

3 major international blockbusters:



- > **Kazimir Malevich**
– *The Years of Figuration*
(25 November 2014 through 15 March 2015)
- > **The Kim Utopia**
– *Paintings from North Korea*
(3 April 2015 through 30 August 2015)
- > **The Glasgow Boys**
– *Scottish Impressionism 1880–1900*
(22 September 2015 through 7 February 2016)

10 exhibitions



- > **Hans Hoekstra**
– *All of us* (9 September 2014 through 17 May 2015)
- > **Treasure of Beauty**
– *50 Years of the Foundation of Fine Arts Around 1900*
(14 October 2014 through 1 March 2015)
- > **Precious Eggs from the Czars' Empire**
– *Faith, Hope and Love*
(25 November 2014 through 1 March 2015)
- > **Long Live the Illustration!**
(7 February through 31 May 2015)
- > **Berend Blankert**
– *Landscapes*
(3 March through 28 June 2015)
- > **North Korean Perspectives**
(3 April through 30 August 2015)
- > **Juul Kraijer**
(24 May through 20 September 2015)
- > **Hoge Heren en Hunebedden (Bigwigs and Dolmen)**
– *Lukis and Dryden in Drenthe, 1878*
(5 June through 27 September 2015)
- > **Painters' Paradise Drenthe**
– *The Countryside as a Source of Inspiration, 1850–1930*
(15 September 2015 through 15 May 2016)
- > **Laura Eckert**
– *Corporeal – Sculptures*

8.4 is the appreciation score awarded to the museum and the exhibitions



- > **8.7** for **Kazimir Malevich**
- > **8.1** for **Kostbare eieren uit het Tsarenrijk**
- > **8.9** for **The Glasgow Boys**

FACTS & FIGURES

COLLECTION

4 gift-related exhibitions



- > **Gift from Jan Kuiper**
– *Paintings and Works on Paper*
(9 September 2014 through 17 May 2015)
- > **RE: ALISME**
– *Gift from the ING Collection*
(16 September 2014 through 4 January 2015)
- > **George Henri Lantman (1875-1932)**
– *Worker in Precious Metals of the Amsterdam School*
(14 October 2014 through 1 February 2015)
- > **Jan Meine Jansen**
– *The Magic of Drenthe's Countryside*
(14 March through 23 August 2015)

90,000 objects



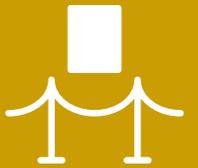
The collection of the Drents Museum consists of approx. **90,000** objects, including:

- > approx. **24,600** objects on loan from the Foundation of Fair Arts Around **1900**
- > **64,400** objects from the Provincial collection (of which **86%** has been digitally recorded)

The total collection consists of:

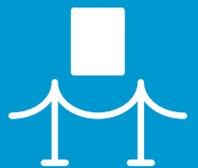
- > approx. **13,500** objects regarding Archeology
- > approx. **33,000** objects regarding the Cultural History of Drenthe
- > approx. **40,000** objects regarding Art 1885–1935
- > approx. **2,500** objects regarding Contemporary Realism
- > approx. **2,150** objects regarding Numismatics

443 acquisitions



- > **5** acquisitions for the Archeology collection
- > **117** acquisitions for the History of Drenthe collection
- > **269** acquisitions for the Art 1885–1935 collection
- > **52** acquisitions for the Contemporary Realism collection

3 minor presentations concerning acquisitions



- > “Germaan” motorcycle
- > Acquisitions for the History of Drenthe collection
- > Bronze sculptures from Natasja Bennink

2 HOSPITALITY



2

Visitors feel welcome at the Drents Museum. They are our guests, and they take home a nice memory; one they would like to share with their relatives, friends and acquaintances. 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 emphatically aims to show a ‘family-friendly’ profile.

FACTS & FIGURES

MARKETING AND COMMUNICATION

150,087

A total of 150,087 visitors in 2015. Of the visitors surveyed



- > **68%** was female
- > **32%** was male
- > **84%** came from outside Drenthe
- > **95%** came specifically for the temporary exhibitions
- > **49%** visited the museum with a partner
- > **23%** visited the museum with friends
- > **75%** was over 60 years old
- > **61%** was cohabiting / married / without children at home
- > **29%** was single, without children at home

- > **67%** came by car
- > **34%** came by train
- > **2 hours** was the average time of the museum visits

Information was obtained

- > **44%** from an article or review
- > **20%** from the website of the Drents Museum
- > **44%** from an advertisement in a newspaper/magazine
- > **22%** from friends/relatives or acquaintances



43

press releases were sent by the department of Marketing & Communication

363

articles were published about the museum regionally, nationally and internationally, including

€ 1,949,422,-

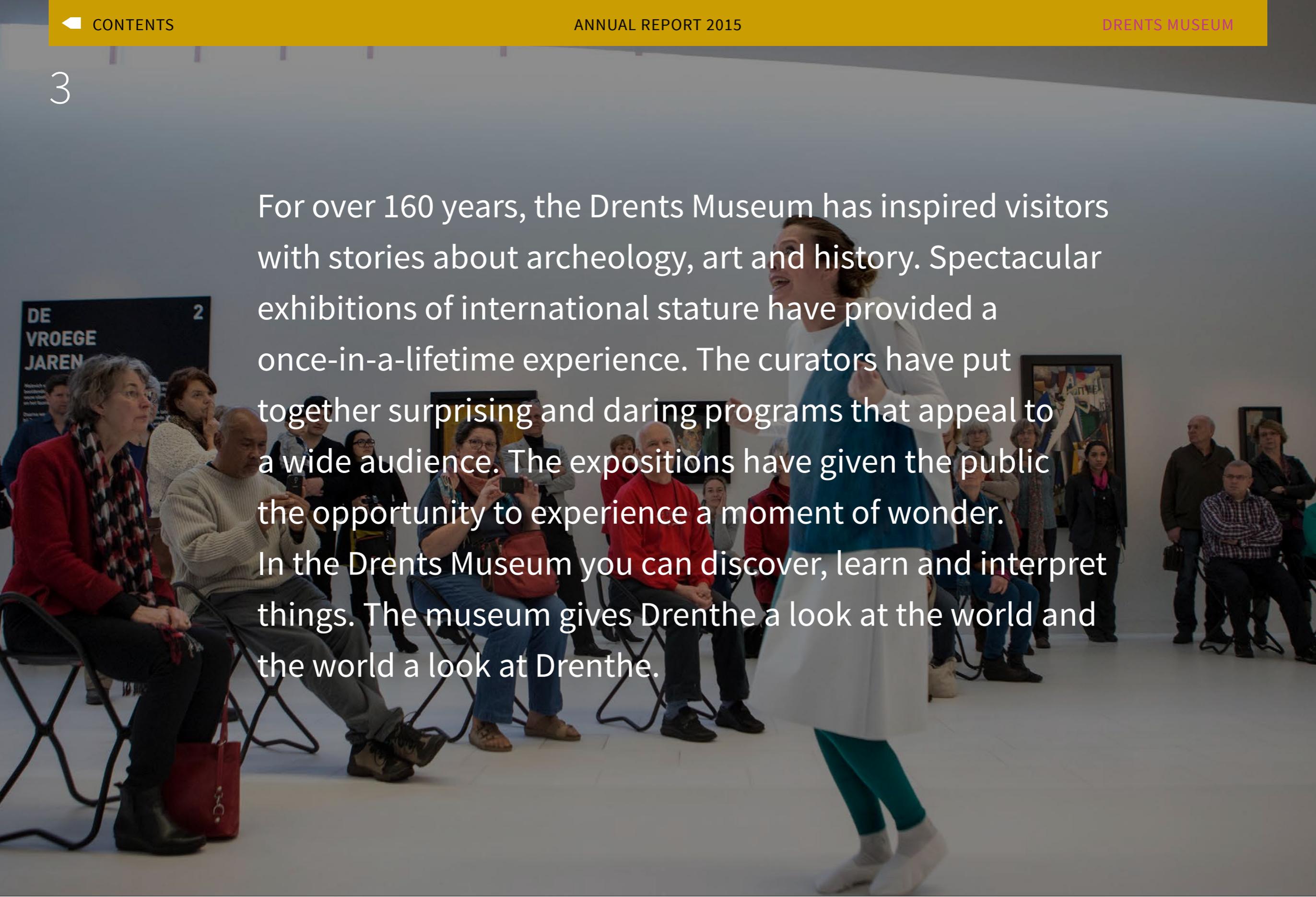
of advertising value for published articles, including

- > **€ 226,238,-** for *The Kim Utopie*
- > **€ 229,378,-** for *The Glasgow Boys*
- > **€ 107,581,-** for the public activities organized by the Drents Museum

3 AMBITION AND SURPRISE



3

A woman in a blue top and white skirt is speaking to a seated audience in a museum gallery. The audience is diverse in age and is seated on folding chairs. In the background, there are art displays, including a poster titled "DE VROEGE JAREN" and a framed painting. The scene is lit with soft, even lighting, typical of a museum gallery.

For over 160 years, the Drents Museum has inspired visitors with stories about archeology, art and history. Spectacular exhibitions of international stature have provided a once-in-a-lifetime experience. The curators have put together surprising and daring programs that appeal to a wide audience. The expositions have given 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.

FACTS & FIGURES



Educatie

7,691 primary- and secondary school pupils/students

180 school programs for primary- and secondary education, including

- > 134 programs for primary education and
- > 46 programs for secondary education

48 programs regarding Cultural Mobility (“CulMo”), with

1,198 pupils/students, including

- > **293** pupils/students for the CulMo Mysteries in the Peatland
- > **1,047** pupils/students for the CulMo Drents Museum / Drenthe Archives
- > **658** pupils/students for the CulMo Archeology / Children’s Museum

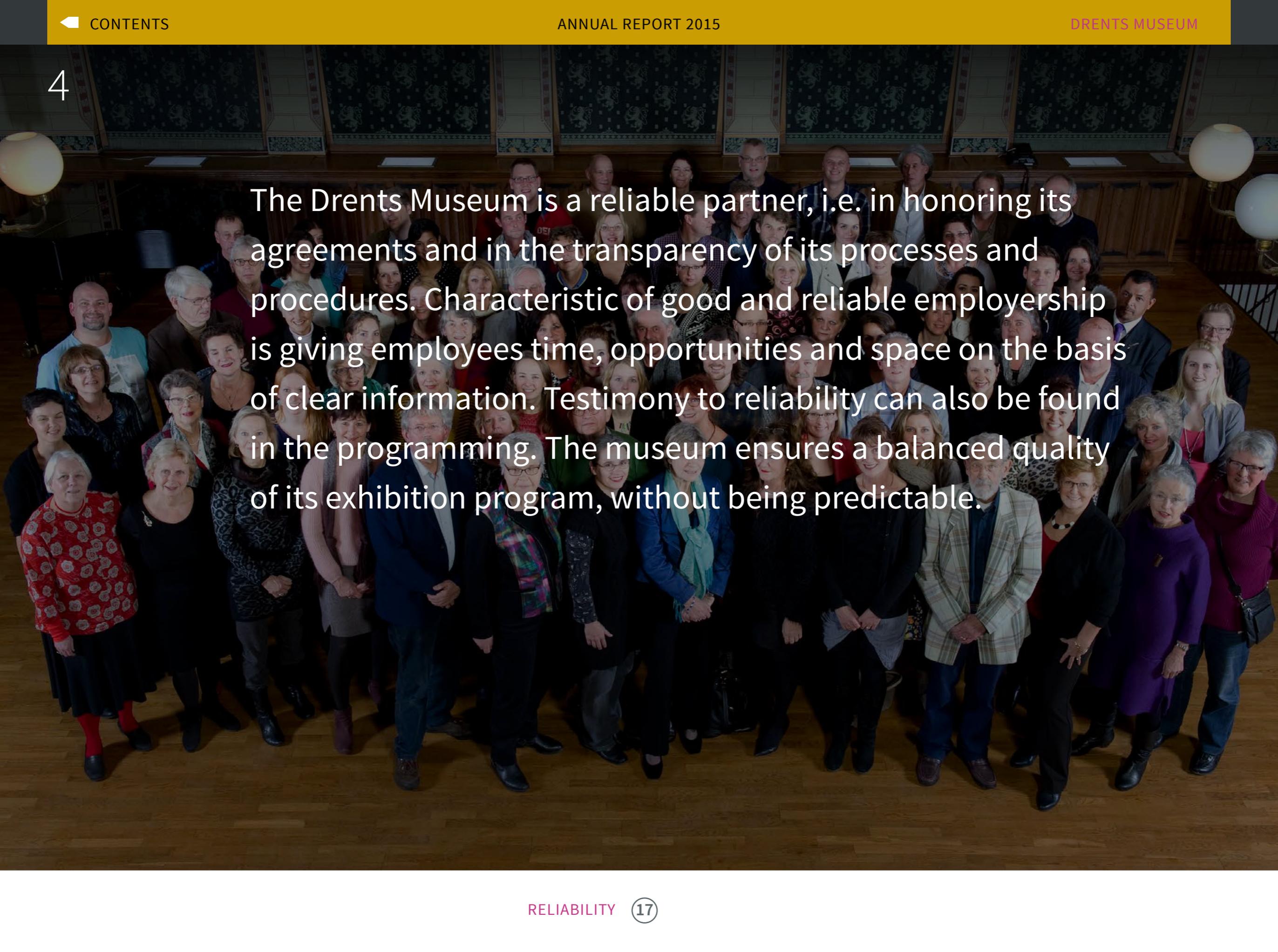
15% of the visitors is below the age of **18**, i.e. **22,471** visitors

90 free lectures to exhibitions (previously: ‘free introductions’)

4 RELIABILITY



4



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.

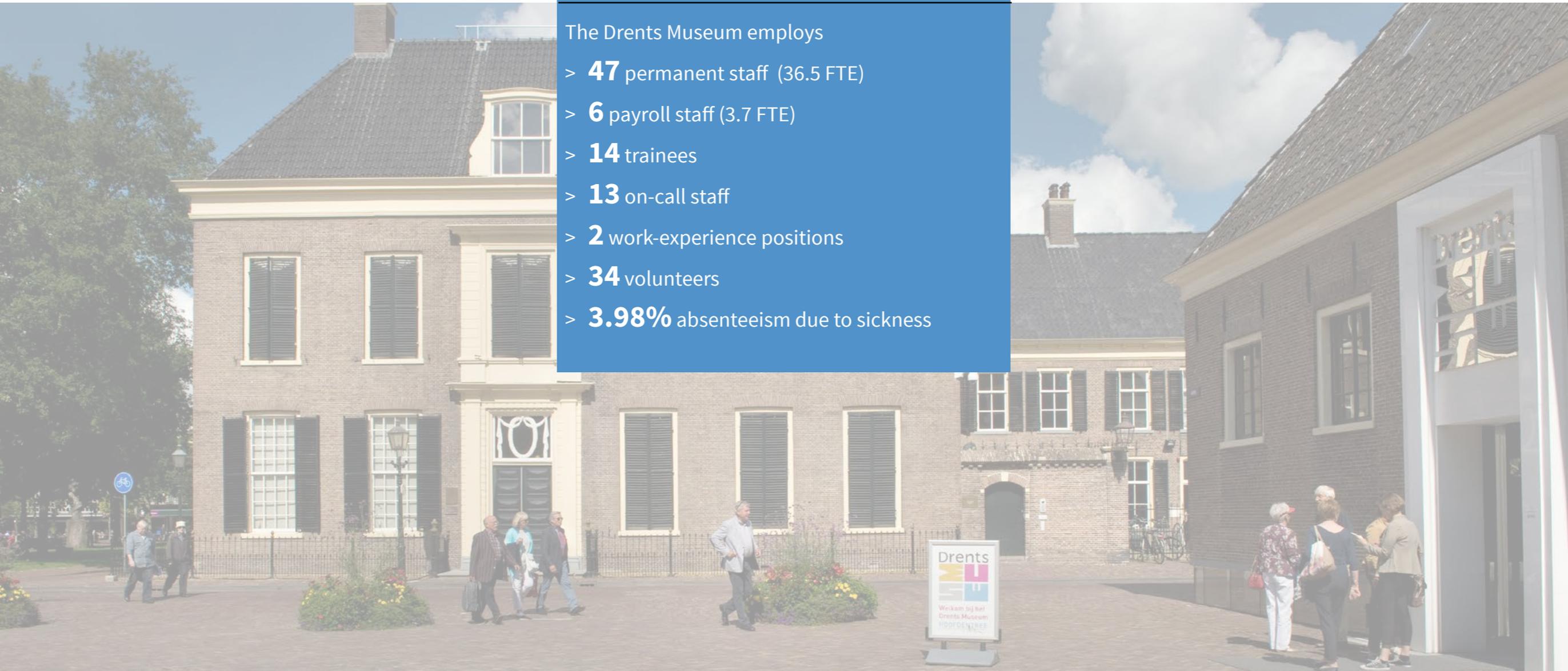
FACTS & FIGURES



Human Resources

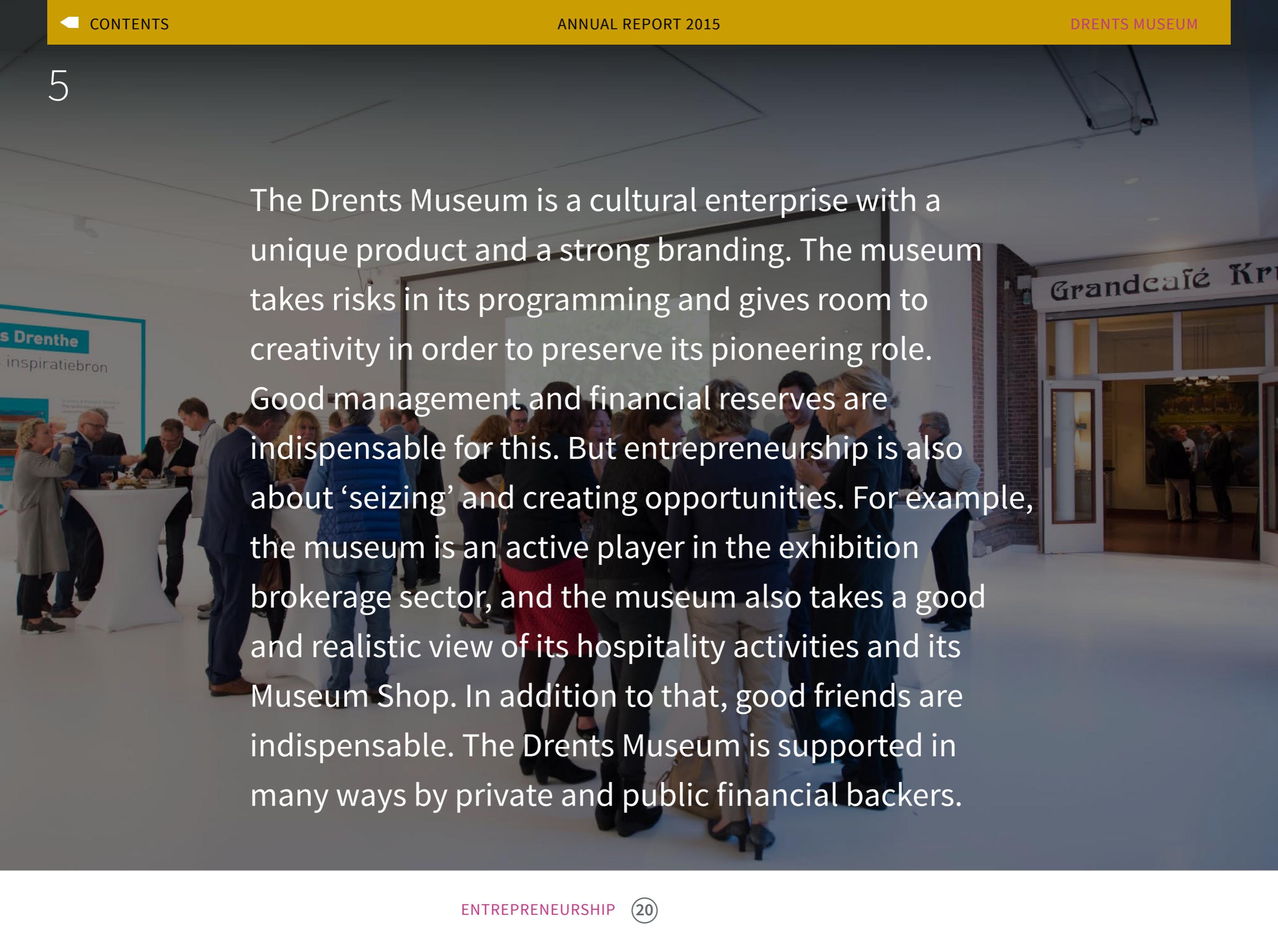
The Drents Museum employs

- > **47** permanent staff (36.5 FTE)
- > **6** payroll staff (3.7 FTE)
- > **14** trainees
- > **13** on-call staff
- > **2** work-experience positions
- > **34** volunteers
- > **3.98%** absenteeism due to sickness



5 ENTREPRENEURSHIP





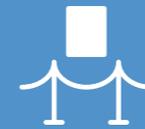
The Drents Museum is a cultural enterprise with a unique product and a strong branding. The museum takes risks in its programming and gives room to creativity in order to preserve its pioneering role. Good management and financial reserves are indispensable for this. But entrepreneurship is also about ‘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.

FACTS & FIGURES



Marketing & Communication

- > **20** joint promotion campaigns with i.a.
 - > BankGiro Loterij
 - > Postcode Loterij
 - > NS
 - > SRC
 - > NMV Museumkaart
 - > Albert Heijn
 - > Univé
 - > Marketing Drenthe
- > **2** Business-to-Business fairs (promotion days for businesses in Assen and Groningen)
- > **4** Customer fairs: Uitmarkt Amsterdam, Preuvenement Assen, NoorderZondag Groningen, Alles Kids Emmen
- > **1** Education fair: CEOB Noord-Nederland



Partners

- > **2** main sponsors: NAM and WMD
- > **2** sponsors: ING and SRC Reizen
- > **2** patrons: BankGiro Loterij and Stichting Beringer Hazewinkel
- > **1** subsidy-provider: Province of Drenthe
- > **50** Business Club members, **9** of whom are new members
- > **2,007** Friends of the Drents Museum



Co-founders of new development in 2011

ANWB Fonds, BankGiro Loterij, Croon Electrotechniek BV, Destic Displays, draaijer+partners, F.A. Hendriks, Fonds 21, Gravin van Bylandt Stichting, Hartenfonds, ING, Je Maintiendrai Fonds, Koninklijke Van Gorcum, Ministerie van Onderwijs, Cultuur en Wetenschap, Mondriaan Fonds, NAM, Prins Bernard Cultuurfonds, Provincie Drenthe, Rijksuniversiteit Groningen, SNN/EU EFRO, SRC-Reizen, SSK 1900, Stichting Albino, Stichting Beringer Hazewinkel, Stichting Dioraphte, Stichting Vrienden van het Drents Museum, VSB Fonds, VVNK 1900

FACTS & FIGURES

€

Finances

- > **6.6** million euros was the amount of revenues of the Drents Museum
- > **33%** of the total budget was earned by the museum itself
- > **19,555** visitors paid the full admission fee
- > **86,713** Museum-card holders visited the museum
- > **16,148** relation-cards were handed in
- > **22,471** young people under the age of 18 visited the museum
- > **302** e-tickets were sold
- > **€ 81,540** of museum revenues from earmarked acquisition by BankGiro Loterijj



Museum Shop

- > **€ 402,876** of revenues from the Museum Shop
- > **29,965** paying customers of the Museum Shop
- > **€ 2.68** of average spending by each customer
- > **18,737** books were sold in the Museum Shop, including
 - > **8,758** publications by the Drents Museum itself
 - > **2,812** juvenile books
- > **26,648** art cards
- > **66%** of the visitors visited the Museum Shop
- > **8.2** was the appreciation score for the Museum Shop



Grandcafé Krul

- > **50%** of those surveyed visited Grandcafé Krul
- > **€ 59,515** of income from Grandcafé Krul
- > **€ 0.79** of average spending per visitor at Grandcafé Krul
- > **7.8** was the visitor's appreciation score for Grandcafé Krul

€

Function room rentals

- > **108** function room rentals, including
 - > **30** times the Abdijkerk (Abbey Church)
 - > **62** times the Statenzaal
 - > **8** times the GS-zaal
 - > **8** times the Trouwzaal (Wedding Room)

FACTS & FIGURES

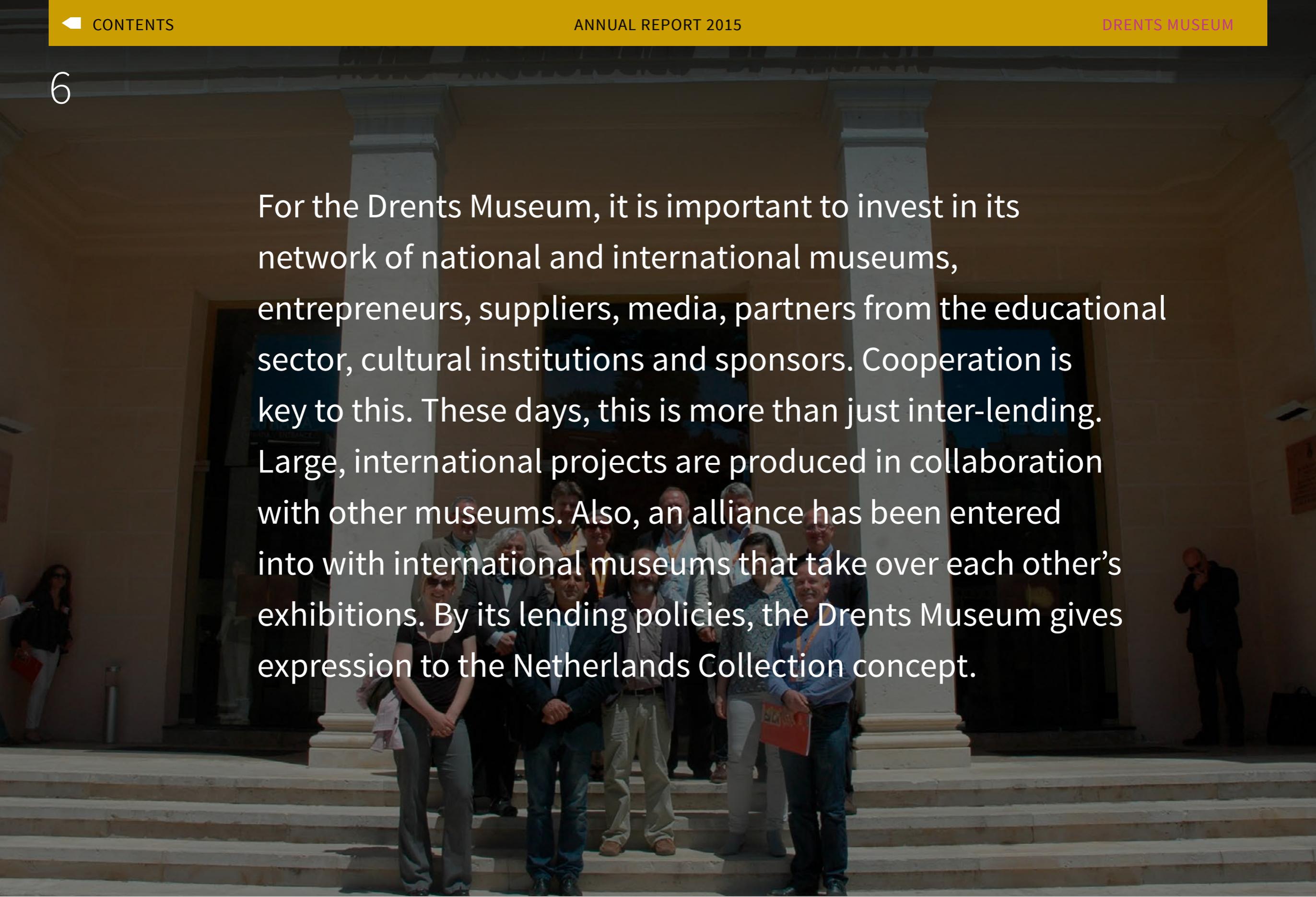
Businessclub members

Ajax Chubb Varel, AlbertsKleve, bureau voor grafisch ontwerp BNO, Allbidigit Group Noord, Alpha Adviesbureau, BCN Groep Drachten, Best Western City Hotel de Jonge, Bos&Bos Catering BV, Bouwmij Hendriks, Bureau Meesterschap, Catering & Partyservice J. van 't Hooge, Croon TBI Techniek, De Hooghe Kamer, De Nieuwe Kolk, Doornbos Suringar Wiersema Advocaten|Mediators, draaijer+partners, 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, MTN accountants adviseurs, Multicopy Assen, Notariskantoor Tijdhof, Daverschot & De Jong Posthumus, Pannenkoekenschap Assen, Ploegmakers Beheer b.v., Rabobank Assen en Noord-Drenthe, REIN Advocaten & Adviseurs, RTV Drenthe, SRC-Reizen, TCA Telecom & ICT, Tendenz, TSC Crowd Management, TVM Verzekeringen, UNP accountants adviseurs, Visser Assen, VVW| Dit is Assen, Warenhuis Vanderveen Assen, Watter B.V., Wbooks, Zorggroep Drenthe

6 COOPERATION



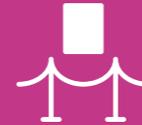
6



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 is more than just inter-lending. Large, international projects are produced in collaboration with other museums. Also, an alliance has been entered into with international museums that take over each other's exhibitions. By its lending policies, the Drents Museum gives expression to the Netherlands Collection concept.

FACTS & FIGURES

Collection



Objects on loan

- > **26** institutions received 436 objects on temporary loan
- > **46** institutions received objects on long-term loan from the Drents Museum

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

- > Historisches Museum der Pfalz Speyer
- > State Russian Museum in St. Petersburg
- > Various museums in Schotland
- > Kunsthalle in Emden
- > Liechtensteinisches Landesmuseum
- > American Exhibitions in the United States
- > Female artist in Leipzig, Germany

National cooperation (external presentations) with

- > DWDD Pop-Up Museum / Allard Pierson Museum, Amsterdam
- > Groningen University Medical Centre (“UMCG”)
- > Amsterdam Public Library (“OBA”)
- > Drenthe Centre for Visual Arts, Assen (“CBK Assen”)

Building



The museum complex of the Drents Museum comprises:

- > **4.600 m²** of exhibition- and public spaces
- > **4** function rooms for commercial rental
- > **5** lifts and **2** stairlifts

Marketing & Communication



- > **20** joint promotion campaigns with i.a. BankGiro Loterij, Postcode Loterij, NS, SRC, NMV Museumkaart, Albert Heijn, Univé, Marketing Drenthe

APPENDICES

APPENDIX 1 PERFORMANCE INDICATORS OF DRENTHÉ'S PROVINCIAL EXECUTIVE

Performance indicator of Drenthé's Provincial Executive

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

- Ensuring an optimum preservation of Drenthé's heritage.
- Thematic and user-oriented (digital) access to Drenthé's 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 2015, we operated at an international level. The public spaces and storage facilities of the Drents Museum comply with current climate- and safety standards.

2 The Drents Museum uses an acquisition- and disposal policy to improve the manageability and usability of its collection.

Hence, 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 deaccessioned in accordance with LAMO guidelines and in conformity with the museum's regulations subject to approval by Drenthé's Provincial Executive. For this purpose, the Drents Museum submitted a plan in 2013 that was approved and implemented by the Provincial executive in 2014.

Approximately one hundred objects from the 2014 deaccession project were handed over to the artist Danielle Kwaaitaal, who is going to do a project with these objects in 2015 and 2016.

3 The Drents Museum improves 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 436 loans available to 26 institutions for temporary exhibitions. There were 46 institutions with long-term loans. Additional temporary loans were requested by museums in Drenthé, viz.: Museum De Buitenplaats in Eelde, the Veenkoloniaal Museum in Veendam, and an institution that is not museum-related, the Noordelijk Archeologisch Depot in Nuis.

4 Digital access to collections offers big opportunities to the public (i.a. digital born) and the creative industry.

The public will get as much access to the Drenthe-related collection as possible. In 2015, 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. For public purposes (i.a. Museumplus), high-quality photos of 9,000 objects had been made digitally accessible by the end of 2015. The Drents Museum is working on the free accessibility of metadata of the entire collection linked to the Digital Museum Collection of the Netherlands and Europeana. Linked databases facilitate the use by third parties and saves costs.

The collections of the Drents Museum have been subdivided into four main collections: Archeology, History of Drenthe, Art 1885-1935, and Contemporary Realism. The entire collection comprises approx. 90,000 objects, including approx. 24,600 loans from the Fine Arts Foundation (“SSK”) and 64,600 objects from the Provincial collection. Of the objects from the Provincial collection, 86% has now been digitally registered (13,000 objects). This percentage is 2% up by 2014.

There are digital images of 14,600 objects. In 2015, 1600 works were digitalized. New 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.

Of the objects in the Provincial collection, 86% has now been digitally registered. There are digital images of 14,600 objects.

5 The Drents Museum is developing as the museum about the history and identity of Drenthe.

This is shown in its temporary exhibitions, in the coherence of its permanent presentations, and in the experience of visitors. The Drents Museum actively shares its knowledge of Drenthe’s cultural heritage and its experience in joint initiatives with museums and other relevant organizations.

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 Drenthe’s history, as well as its archeology is embedded in the museum. In the temporary exhibitions, Drenthe’s history and identity was mainly visible in the exhibitions Hoge Heren en Hunebedden (Bigwigs and Dolmen) – Lukis and Dryden in Drenthe, 1878, Painters’ Paradise Drenthe – The Countryside as a Source of Inspiration, 1850-1930, Jan Meine Jansen – The Magic of Drenthe’s Countryside, and an exhibition of the work by Juul Kraijer, born and bred in Drenthe.

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 2015, 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.

Performance indicator of Drenthe's Provincial Executive

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

7 The Drents Museum attracts at least 150,000 visitors, including 7,500 primary- and secondary school pupils/students attending an educational program

In 2015, the Drents Museum attracted 150,084 visitors, and 7,691 pupils/students from primary and secondary schools visited the museum.

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 three major international exhibitions, fourteen exhibitions, and three presentations. In addition, the museum collaborated in three 'outdoor'

exhibitions. The public awarded the museum and the temporary exhibitions a score of 8.4.

9 The Drents Museum provides cultural-educational programs for primary and secondary education compatible with educational attainment targets and teaching guidelines.

The national program Cultural Education with Quality 2013-2016 aims at structurally integrating cultural education with primary school curriculums. Local and provincial governments as well as the national government contribute financially to the Drenthe-related program. For primary schools in Drenthe this means that in 2013-2016 they have an extra 10 to 16 euros per primary school pupil to spend on their own cultural education plans, which shows that they are making a substantial step "from cultural education to a teaching culture". This means that schools will be operating in a more question-oriented way and partly also on a more individual basis. In Drenthe, Compenta acts as the intermediary organization between the cultural and educational sector.

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 2015, 180 different school programs were developed and made available for both primary and secondary education, viz. 134 programs for primary education and 46 programs for secondary education.

10 The Drents Museum caters not just for members of our own society, but also for foreign visitors.

Foreign-language speakers should also be 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. In this way, the Drents Museum provides information to various interest groups.

*The Drents museum programs exhibitions for various target groups, using a variety of popular 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's, 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. There is always the possibility 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 competently guided cultural experience during permanent presentations and exhibitions by using new media and digitalized (master)pieces.*

At present, the museum has (limited) WiFi coverage.

12 Visitors of the Drents Museum award the museum a satisfaction score of 7.5 or higher.

- As their overall appreciation
- For the quality of the temporary exhibitions
- For its public services
- For the information given during the permanent and temporary presentations.

The public was very positive about the museum and its exhibitions in 2015 and awarded them an appreciation score of 8.4. The average satisfaction score for the exhibitions was 8.6. Kazimir Malevich got a score of 8.7, the exhibition about the Russian Czars' Eggs got a score of 8.1, and the Glasgow Boys scored 8.9. Visitors of Zoover.nl gave the Drents Museum a score of 8.6.

13 The educational sector awards a satisfaction score of 7.5 or higher to the didactic quality of educational programs and public services

Schools are satisfied about the educational programs offered by the Drents Museum.

This becomes apparent from 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.

14 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 (or its successor).

In 2015, the Drents Museum was very active in sharing its know-how and experience with other museums, both at the international and the national level. 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. Museum staff-members regularly receive colleagues from other museums and give them

information on, and for instance, working methods regarding Human Resources, collection registration, management and maintenance of the collection, and insurance policies. Among the other museums were the projected Jan Kruis Museum, the Internationaal Klompenmuseum, and the Into Nature Art Expedition that will take place in 2016.

15 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 higher revenues and quality.

It concerns:

- Cooperation in linking the collections, to avoid duplication of acquisitions and to promote generous loan policies.
- Policy coordination with chain partners, basically in the form of a joint presentation policy and educational programs.

In 2015, the Drents Museum cooperated with, among others, Museum de Buitenplaats, Internationaal Klompenmuseum, CBK Drenthe, KiK in Kolderveen, 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). Managing Director Annabelle Birnie, Facilities Manager Johan Vos, and Head of Human Resources Jeanette Roorda 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, Annabelle Birnie 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 2015 within the context of the international exhibitions.

Provincial performance indicator

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

- Providing an attractive cultural program attracting more tourists who stay longer and spend more.
- Promoting powerful cultural events in combination with other forms of leisure activities that increase long-term tourism and tourist spending in Drenthe.
- Linking a distinctive cultural program with tourism, recreation, economics, culture and sports in order to entice visitors and inhabitants of Drenthe to stay in Drenthe for a longer time and to spend more.
- Improving the image of Drenthe as a place to live, establish a business and spend a holiday, by means of Drenthe’s distinctive cultural heritage and attractive cultural program.

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

In 2015, 84% of the museum visitors came from outside Drenthe.

- 17** The Drents Museum attracts at least 60% of its visitors from those who come to Assen/Drenthe specifically for the museum or, as the case may be, for its temporary exhibitions.

In 2015, 95% of museum visitors came specifically for the temporary exhibitions.

- 18** The Drents Museum seizes the opportunities created by the ageing population, i.e. the growing number of active senior citizens with a relatively high level of education and prosperity, in order to strengthen its position in the leisure economy and increase its revenues. Recreation, extended learning, and attractive forms of (leisure) activities are very important to the baby-boom generation.

The Drents Museum aims at all the opportunities provided by the demographic developments. The program Unforgettable Drents Museum for people with dementia/ Alzheimer's is an important point in case. In the context of the leisure economy, the Drents Museum is one of Drenthe's five 'unique selling points'.

- 19** The Drents Museum ensures that, at locations in Drenthe that are of cultural and touristic value, objects from its collection that are relevant to these areas can be accessed online via routes in AnnoDrenthe.nu and via relevant websites such as www.drenthe.nl.

Among the locations of cultural and touristic value are the (potential) World Heritage site Koloniën van Weldadigheid (Veenhuizen/Frederiksoord) and (the Geopark) De Hondsrug.

The Drents Museum featured on the website of Marketing Drenthe (drenthe.nl) with its major international exhibitions (Kazimir Malevich, The Kim Utopia, The Glasgow Boys), and on the website of the Platform Drentse Musea (museaindrenthe.nl) with stories behind the objects of the collections. In addition, the museum has added new objects from the Art 1885-1935 collection to the international digitalization project Partage Plus of the heritage portal Europeana.eu. The collaboration with Geopark de Hondsrug is for the long term and has resulted in the exchange of knowhow and a joint presentation.

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

In cooperation with Drents Archief and Herinneringscentrum Kamp Westerbork, the museum organized an information afternoon for all tourist accommodations in Drenthe about exhibitions and special events.

Also, the Drents Museum featured on the website of Marketing Drenthe (drenthe.nl) with its major exhibitions Kazimir Malevich, The Kim Utopia, and The Glasgow Boys. Moreover, there were consultations with Marketing Drenthe, Landal Green Parks, Emmen Zoo, and the Nationaal Gevangenis museum. The Drents Museum calculated the economic spin-off per visitor at EUR 56, making evident the contribution made to the surrounding area. Due to the political change in Emmen, there was no longer any interest in designating a cultural use to the abandoned zoo, and the activities in this regard have been terminated.

21 The Drents Museum is conducting an enquiry in the border region, as part of local and regional cultural-historical chains, to find out whether it can benefit from the ‘baby-boomers’ in neighbouring countries.

These ‘baby-boomers’ form the perfect market for short city trips and short holidays. Part of them do not so much look for the touristic highlights they’ve already visited during previous visits to our country, but rather for attractive, specific and enriching experiences as part of the overall experience of an area or region.

It is evident that the Drents Museum will have to develop the activities in the border region in cooperation with other parties. However, there is not enough budget and no manpower available for attracting a permanent focus on the museum from the border region. Hence, in 2013, 2014 and 2015, action has been taken to contact Marketing Drenthe, who are best placed to provide support in this regard. Unfortunately this has not had the desired result. The activation of 2016 Blues Year Drenthe, which took a start in 2015, has taken ‘blood, sweat and tears’. The Provincial authorities have actively and positively

supported the Drents Museum in this process.

On behalf of the Museumvereniging, Annabelle Birnie was the front person of the Border Region Activation project. The conclusion of the report is brief: Drenthe’s hinterland is too empty to be the focus of an effective campaign exclusively for the museum. The Ruhr-area is attractive, but the Drents Museum is outside the two-hundred-kilometre radius that can be travelled by day-trippers.

Additional requirements

Monitoring and quality assurance

- a. The Drents Museum makes clear how the evaluation with the client is organized (primarily the diversity of visitors and secondarily the museums and others). Show what the clients think of the organization and show the degree of customer satisfaction in this regard (with regard to, at least, quality, contents of the exhibitions, and services).

For its insight into customer-satisfaction, as mentioned in this report, the Drents Museum has conducted a survey with reputable professional parties such as TNS NIPO and LaGroup.

- b. The Drents Museum publishes at least the following details in January 2015 concerning the year 2014, and compiles the details of the year 2015 for publication, concerning the first six months, in July 2015 (and subsequently, concerning the second six months, in January 2016):
 - Number of visitors of the Drents Museum.
 - Reach and effect of the new media, including the number of (unique) website visitors of the digital collections (including the number of users of MuseumPlus).
 - Customer satisfaction as described under a.
 - The degree to which collections are digitally accessible, including the specification of sub-collections.

The requested details have been submitted well in time – by the end of June 2015 – and have been included in this report.

- a. At the time of the subsidy payment, the Drents Museum reports on the attention paid to the museum in the various media (regional, national, and international).

The figures have been included in this annual report.

APPENDIX 2

FINANCIAL REPORT 2015

Balance sheet as of 31 December 2015		Assets 2015		Assets 2014	
Fixed assets					
1. Tangible fixed assets		45,494		18,755	
Liquid assets					
2. Accounts receivable	371,452		425,820		
3. Internal Revenue, receivable sales taxes	114,812		154,895		
4. Sundry receivables	431,997		563,654		
		918,261		1,144,369	
5. Stock		125,505		139,137	
Liquidities					
6. Cash, bank- and giro balances		927,899		946,638	
Total assets		2,017,159		2,248,899	
		Passiva 2015		Passiva 2014	
7. Own capital		645,177		633,887	
8. Reserve		170,460		136,565	
Short-term liabilities					
9. Accounts payable	281,206		549,083		
10. Current projects	584,189		475,949		
11. Payable amounts	336,127		453,415		
		1,201,522		1,478,447	
Total liabilities		2,017,159		2,248,899	

APPENDIX 2

Profit & loss account, 2015	Account 2015	Budget 2015	Account 2014
Proceeds			
12. Subsidy from Drenthe Province	4,425,489	4,438,039	4,359,567
13. Admission fees	881,171	912,000	796,367
14. Shop revenues	402,876	450,000	256,187
15. Catering revenues	59,515	80,000	46,308
16. Proceeds from collection management	151,986	300,000	872,071
17. Proceeds from presentations	201,053	400,000	446,578
18. Proceeds from public events	68,815	90,000	69,916
19. Sundry proceeds	448,740	286,000	763,982
Total proceeds	6,639,645	6,956,039	7,610,976
Costs			
20. Staff wages	2,176,167	2,163,434	1,977,642
21. Hiring of staff	675,161	656,750	706,489
22. Sundry staff-related costs	192,013	162,625	257,627
23. Accommodation	1,870,472	1,790,694	1,842,598
24. Organization costs	405,889	473,350	398,297
25. Costs of Museum Shop	242,428	235,000	161,618
26. Catering costs	6,400	25,000	3,599
27. Costs of collection management	150,771	537,000	919,605
28. Costs of presentations	889,849	872,186	1,224,670
29. Costs of public events	19,205	40,000	17,368
Total costs	6,628,355	6,956,039	7,509,513
Balance of ordinary operations	11,290	0	101,463
Operating profits	11,290	0	101,463
Withdrawn from earmarked reserves			
Addition to general reserves	11,290		
Operating profits	11,290		

