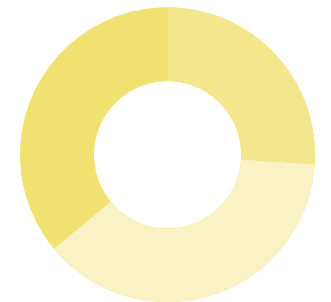
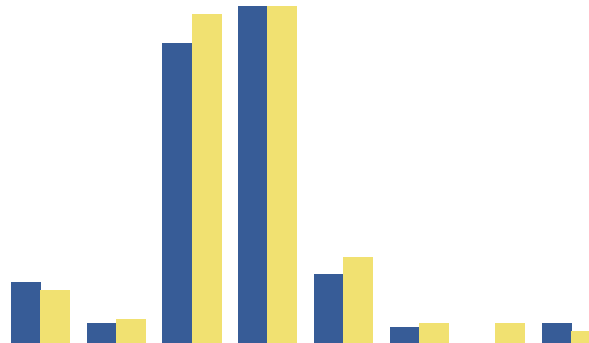
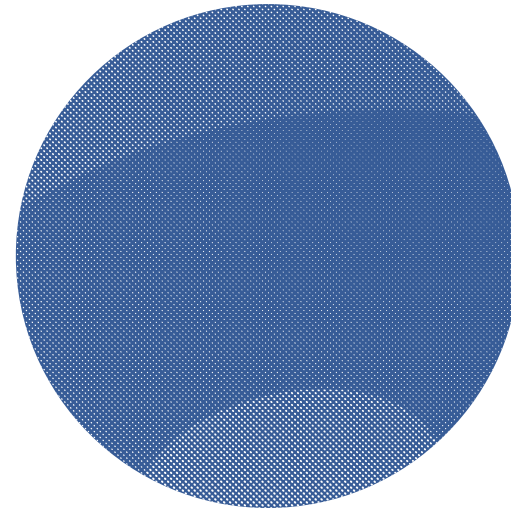
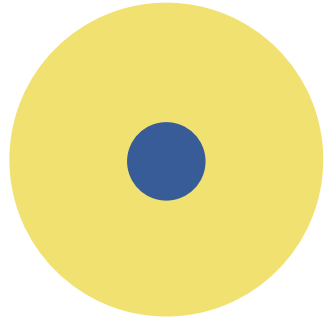
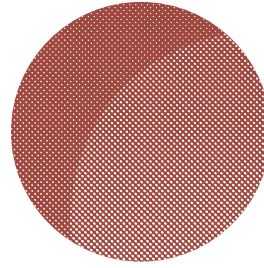
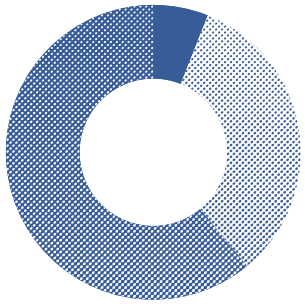


# IMPACT REVIEW 2019-2020



**RIJKS MUSEUM**

# OUR STORY

The Rijksmuseum brings meaning to art and history for a domestic and international audience that is broad-ranging and contemporary.

The Rijksmuseum plays an active role in **society**, with a focus on the key principles of openness and connection. The museum seeks to expand and deepen its connection with visitors by telling stories that fire the imagination, and foster empathy and emotional affect. At all times, the **Rijksmuseum collection** forms the **point of departure for stories** that draw visitors to the physical museum and its digital counterpart. The Rijksmuseum works with a variety of partners to connect people with each other, and to highlight the collection in refreshing and unexpected places.

The Rijksmuseum engages in all these activities because art and **knowledge about the past** broaden our outlook, show us the many different **ways of looking at the world**, and make us more aware and more understanding of everything around us. This is how the Rijksmuseum collection can become of greater value than ever before.

The purpose of this first impact review is to offer clear insights into our **social and economic value**. This inaugural edition offers an overview of 2019 and 2020, two exceptional years that encompassed The Year of Rembrandt as well as the pandemic and its effects.

This first Rijksmuseum Impact Review also represents a first step in annually optimising impact measurability by **critically assessing our objectives** and continuing to **develop our research methods**. It is often precisely this kind of value – such as the effect of art on well-being – that is becoming increasingly visible in society, but for which no clearly defined assessment criteria yet exist. We therefore warmly invite you to add your contribution to this process. For now we are delighted to offer insights into the steps we have taken so far.

## OUR RESOURCES

THE BASIS FOR  
MAKING AN IMPACT

### The collection

we manage the Netherlands' greatest artistic treasure: the collection of around a million objects that we preserve for future generations, display to our visitors, and make available online at high resolution

### The building

the museum's home is one of Amsterdam's most famous landmarks, where collection and public meet, and with a historic garden that serves as a verdant outdoor gallery for sculpture exhibitions

### The knowledge

we have at our disposal a large collection of source material and data, as well as a diverse team of experts who share their knowledge with peer organisations

### The brand

as one of the world's leading museums our name recognition spans the globe



## OUR ACTIVITIES

HOW WE DEPLOY  
OUR RESOURCES

### Public programming

we cater for a broad public, with our own rich collection at the heart of all our offline and online activities, which include exhibitions, educational projects and programmes, courses, events, talks and workshops

### Research

we conduct leading, authoritative research in collaboration with partners from the international academic field, in which art historical and scientific research augment one another

### Communication

we reach out to the most diverse public possible – locally, nationally and internationally – using channels ranging from television programmes to newspapers to digital outlets

**RIJKS MUSEUM**



## OUR IMPACT

HOW WE INFLUENCE  
THE WORLD

**VISITORS  
TO THE  
MUSEUM**

**OUR PUBLIC  
OUTSIDE  
THE MUSEUM**

**THE  
ACADEMIC  
FIELD**

**THE LIVING  
ENVIRONMENT**

## IMPACT OF THE MUSEUM ON VISITORS

The Rijksmuseum welcomes the public into its building, and connects its visitors with art and history. We make the museum as accessible as possible, to reach out to diverse audiences and connect them.

It's our aim for everyone in the Netherlands to have seen *The Night Watch* by the age of 12. That's why admission to the museum is free for everyone aged 18 and under, and we offer comprehensive programmes of activities for schools that include coach transport to ensure children from all over the country can visit. In 2019 we welcomed nearly half a million children into the museum, and more than 200,000 of them visited with their school.

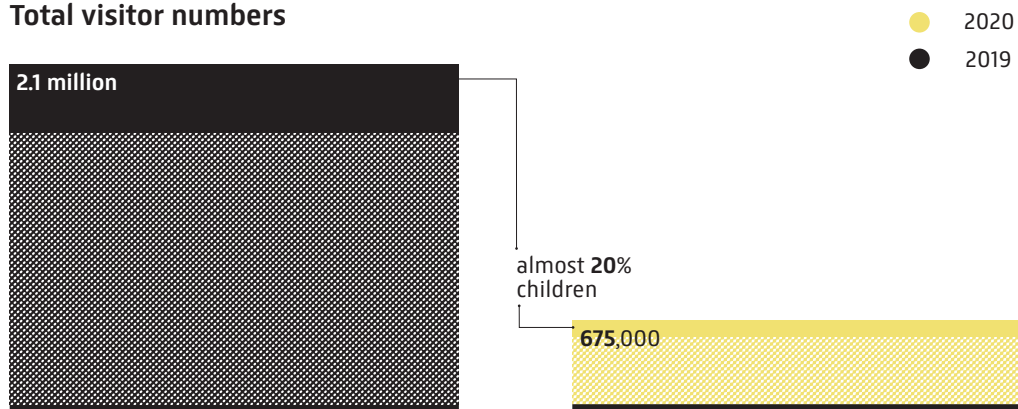
The big difference in visitor numbers between 2019 and 2020 is a clear manifestation of the effects of the pandemic. What is striking in this context is the steep rise in visitor appreciation in the same period, which can be traced to the lower numbers of visitors in 2020 – a quiet museum offers an improved experience. When we are able to receive larger numbers of visitors again, we will therefore redouble our efforts to improve visitor distribution.

We want to *affect* our audiences, to convey a sense of beauty and of time. We want our stories to set people thinking. We believe that art contributes to well-being, and to this end we hold 'low stimulus' evenings, offer special tours for people with impaired sight or hearing, run programmes for vulnerable seniors, and work closely together with specialist charitable organisations. Each of these activities has a major impact on a small target group.

### LONG LIVE REMBRANDT

More than **8,000 people** from **95 countries** submitted a self-made artwork inspired by **Rembrandt**. The Rijksmuseum exhibited a selection of **575** of these **works**.

## Total visitor numbers

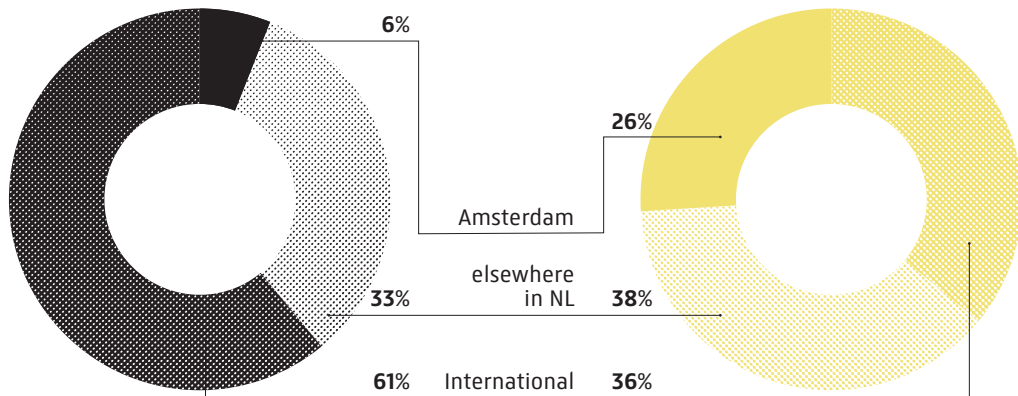


## IMPACT ON VISITORS TO THE MUSEUM WHO ARE THE VISITORS?

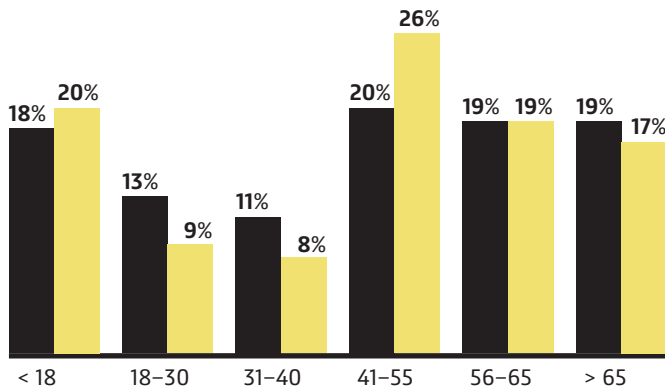
The Rijksmuseum presents Dutch art and history spanning 800 years. We share stories from a variety of perspectives to broaden outlooks, provide context and increase awareness.

We complement the permanent display with temporary exhibitions that place Dutch art in an international context. When preparing these exhibitions, we consider thoroughly the reasons for staging it, who it is aimed at, and how we can ensure our visitors have a meaningful experience. To this end, we often work together with other organisations to set up public-facing programmes and activities to broaden and deepen the visitor experience, and to connect with relevant topical themes.

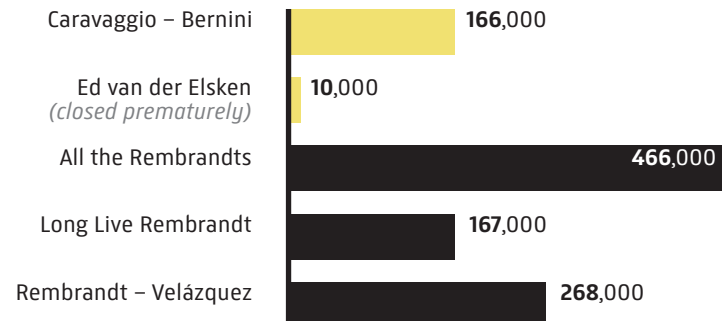
## Origin



## Age



## Exhibition visitor numbers



## Visitor appreciation

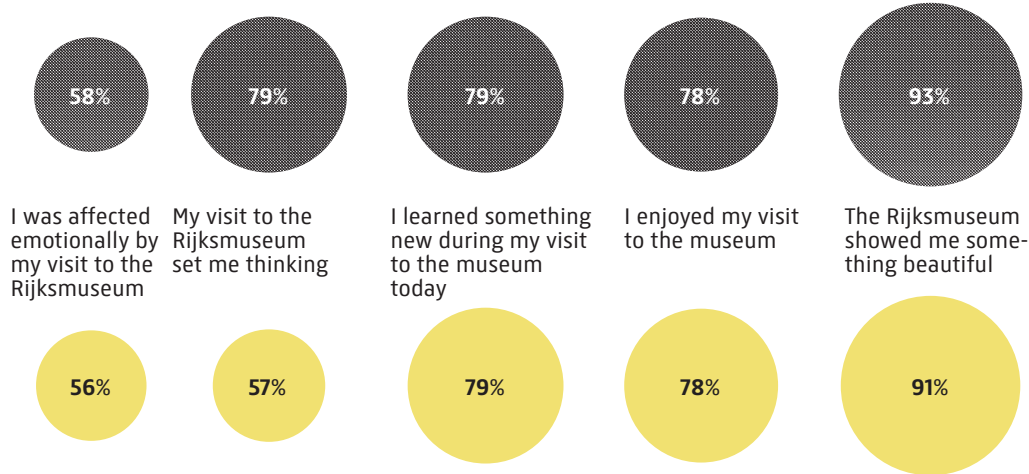


● 2020  
● 2019

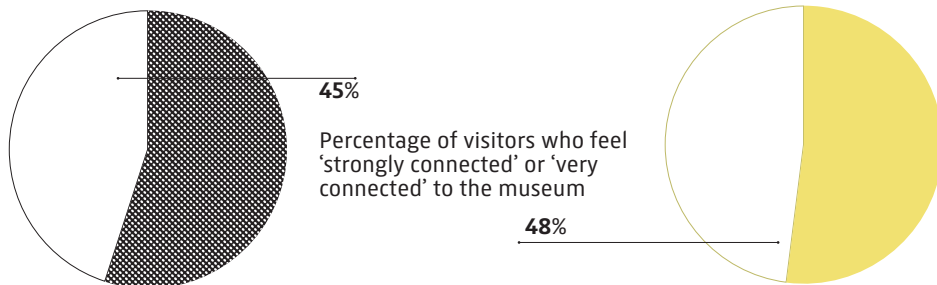
### Net promotor score

Rate at which visitors recommend others to visit the museum

## Extent to which visitors were 'affected' by their visit



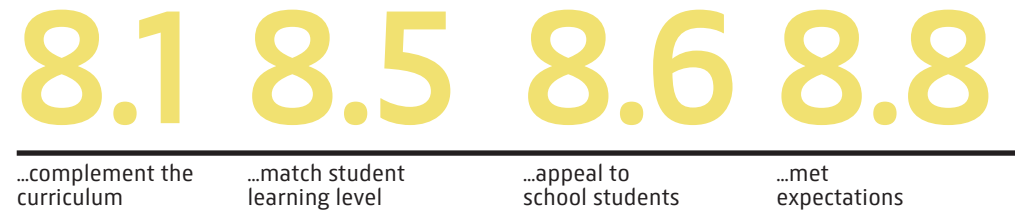
## Connectedness



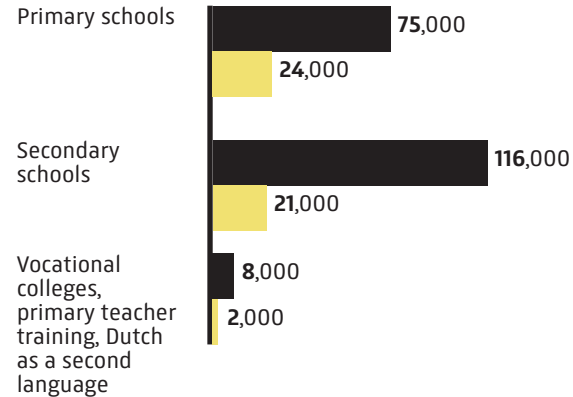
## IMPACT ON VISITORS TO THE MUSEUM APPRECIATION

In 2020, accompanying primary and secondary school teachers gave an average rating for our educational resources of **8.8**.

Teachers also gave us report ratings for the extent to which the Rijksmuseum's educational resources ...



## School visits





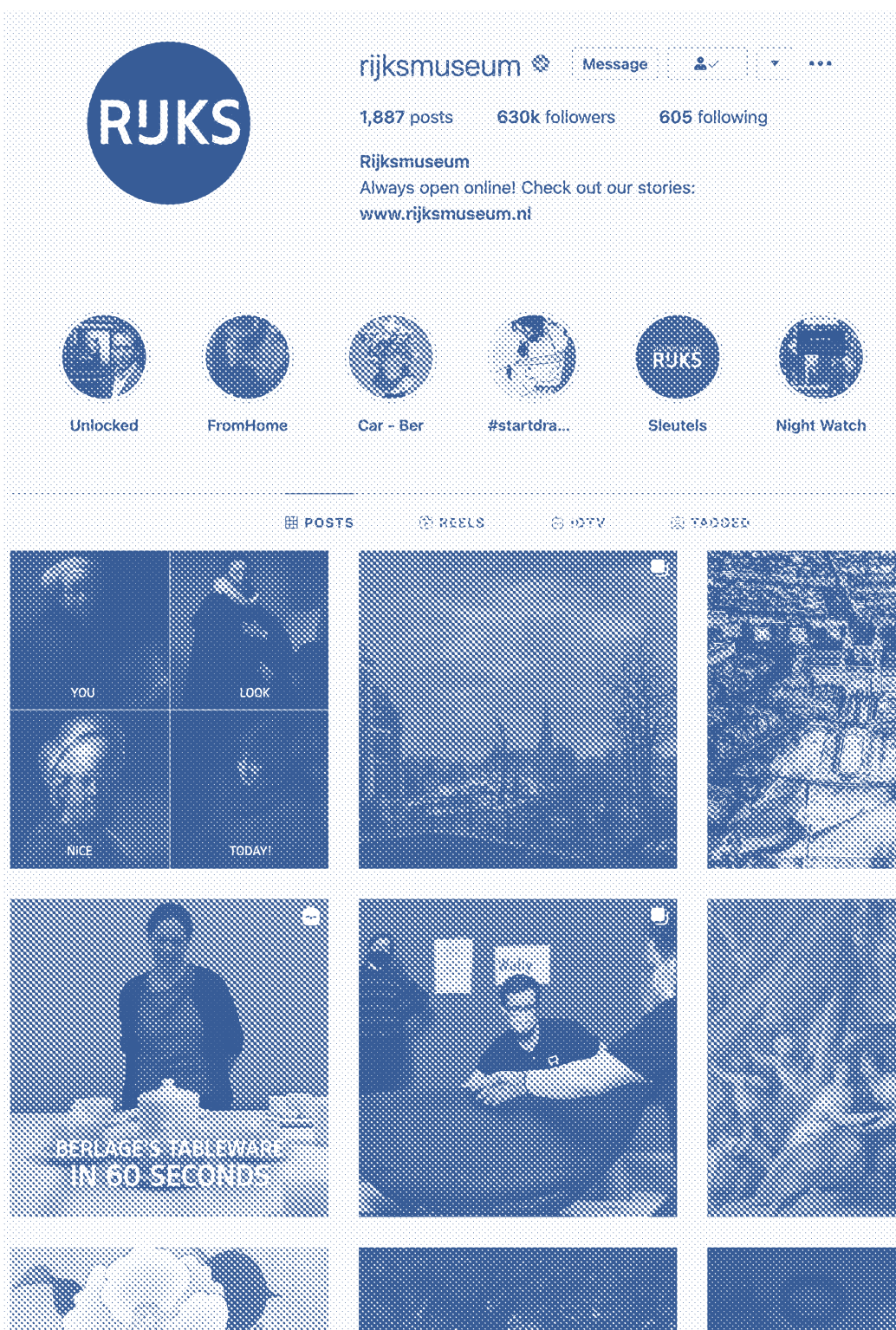
**NEW PERSPECTIVES**

Polyphony is key to the stories we share through temporary exhibitions and other activities. A working group set up in 2015, for example, critically assesses museum labels for objects on permanent display for outdated or Eurocentric terminology.

In 2019, we amended the descriptions of 366 objects; in 2020 that number rose to 409.

The subject of this portrait by Simon Maris was previously labelled as an 'East Indian girl' or 'Young Negress', but research led to the identification of the sitter and the title has been duly changed to *Isabella*.

## IMPACT ON THE PUBLIC OUTSIDE THE MUSEUM



The Netherlands collection belongs to everyone and is there for everyone, whether inside the museum or beyond its walls. We reach out to a global audience by operating a generous loan policy and making the collection available through a variety of channels.

2020 saw a huge expansion in the scope of our online outreach, including the production of various new content formats on our social media channels, the development of the *Masterpiece up Close* virtual tour, and the launch of the *Stories* platform on the Rijksmuseum website.

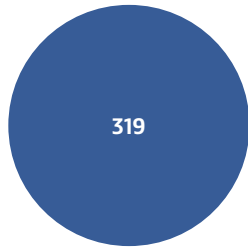
We have developed digital study material for all levels of school education, as well as talent programmes such as *Junior Fellowship* and the *Document Nederland Junior* competition, which in 2020 got young people to use photography to document their identity.

Television series such as *Project Rembrandt*, as well as the *Rijksmuseum podcast*, offer low-threshold ways of getting acquainted with the museum. And by embedding our collection in polyphonic narratives, we contribute to social debate and to education in history and the arts.

## The collection outside our museum Contributions to educational programmes and schools

● 2020  
● 2019

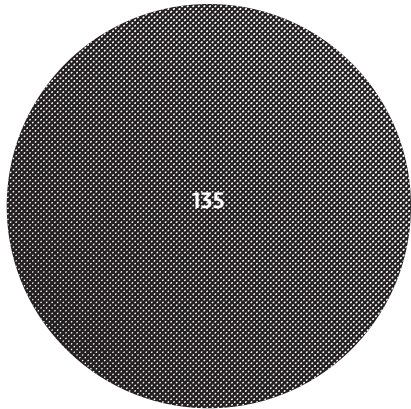
In 2020, **319 vocational college students** submitted work to **Document Nederland Junior**, compared with 136 in 2019



# 15,000

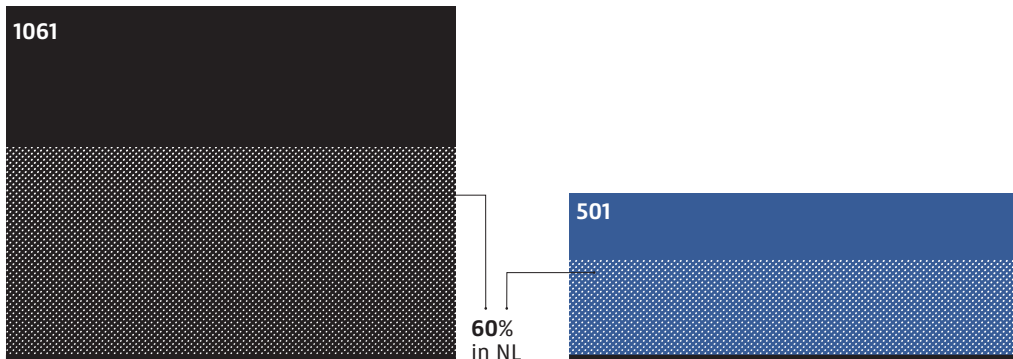
**Downloads** of digital study material specially developed for school and vocational students

### Organisations that exhibited loan works



The **Rijksmuseum** encourages and facilitates **loans worldwide**. **Loaned artworks** often **convey new narratives** when exhibited in the context of another collection or **in dialogue with a different audience**.

### Number of objects loaned



## IMPACT ON THE PUBLIC OUTSIDE THE MUSEUM

### The collection outside our museum

The Rijksmuseum works together closely with museums in the Netherlands and abroad to ensure the collection is displayed in as many places as possible. One such initiative is *M5*, a partnership of five Dutch museums (Westfries Museum in Hoorn, Markiezenhof in Bergen op Zoom, Gemeentemuseum het Hannemahuis in Harlingen, Museum Gouda and Stedelijk Museum Zutphen) that is staging a wide-ranging series of exhibitions of objects from the Rijksmuseum collection over an eight-year period.

### Contributions to educational programmes and schools

Our broad support for schools (primary, secondary and vocational) means that, even outside museum visiting hours, we reach out to students all over the country to involve them in projects and exhibitions.

### The Night Watch on tour

The pandemic restrictions particularly affected vulnerable people in society. This led to our decision to make an actual-size replica of *The Night Watch* and tour it to care homes and hospitals throughout the country. This project prompted many moving and enthusiastic responses, and we will be expanding it further in 2021.

# 6,000

**3 replicas of The Night Watch** toured to **40 venues**, where they were seen by more than **6,000 seniors**

The collection outside our museum  
sharing stories via the media for a broad public

● 2020  
● 2019

TV **>500,000**

viewers of *The History Final Exam Quiz*

**Press**

More than **1,348** mentions in leading national media

**213,000**

viewers of the **national public broadcaster** documentary *My Rembrandt* by Oeke Hoogendijk

**14,000**

visits to **cinema** – including IDFA documentary festival (despite cinemas closing 1 week after release)

**1.4** **1.5**

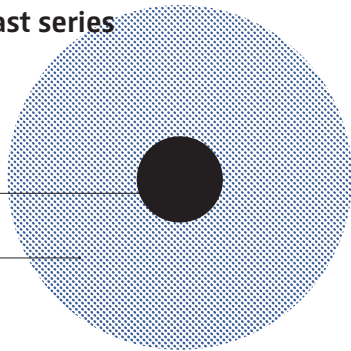
million followers on social media

*Project Rembrandt* – average **1.25 million viewers** per episode  
Final episode attracted **1.5 million viewers**

Listeners to the podcast series *In the Rijks*

60,000

240,000



**Online engagement**

Average across all social media



**IMPACT ON THE PUBLIC OUTSIDE THE MUSEUM**

**Visibility in the media**

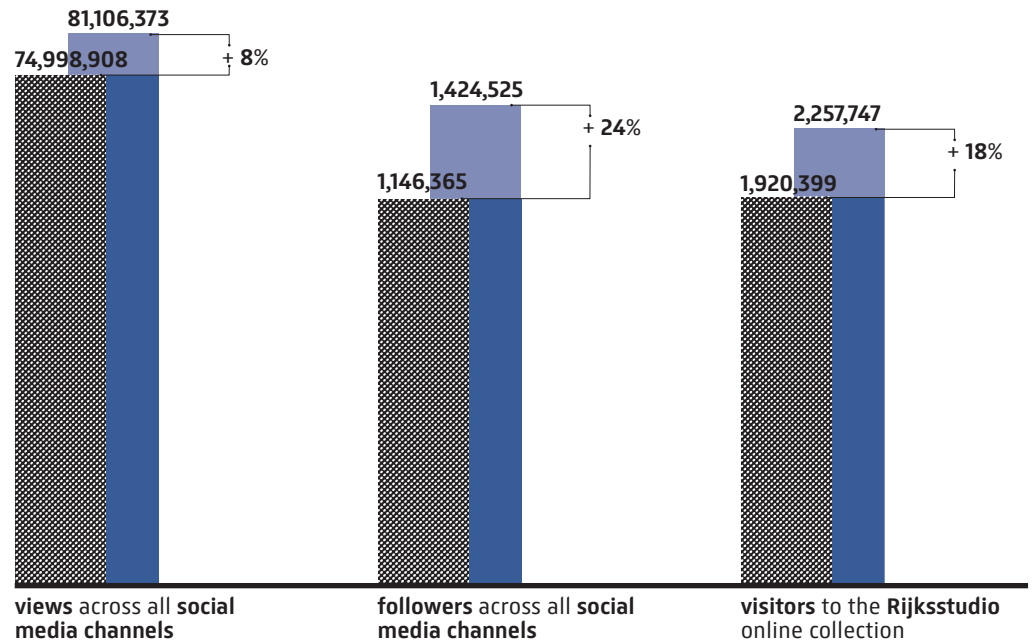
By partnering with leading national media outlets, we can share stories about art and history with a broad public and contribute to topical discourse.

**Online outreach and engagement**

Our range of online content is continually being developed and updated to reach and connect with a broad public

**84,528**

visitors in two months to the recently launched *Stories* pages



## ACADEMIC IMPACT

**The Rijksmuseum is a centre for academic knowledge, a place where research is conducted at the highest international level, where new generations are trained for the museum sector, and which offers public programmes for lifelong learning.**

Research at the Rijksmuseum always relates to the Rijksmuseum collection. This differentiates our activities from research conducted at universities and other centres of academic knowledge. In many cases, academic research conducted here valorises research conducted elsewhere.

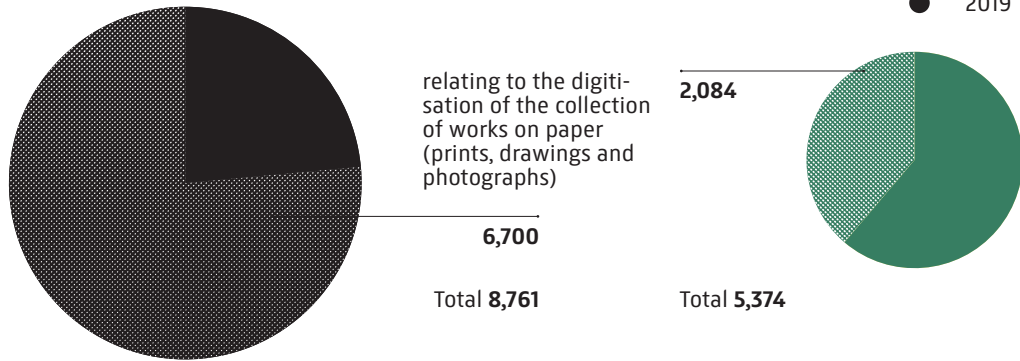
Much of this academic work comprises conservation and technical research whose purpose is to preserve the collection in an optimal manner for future generations. To this end, the Rijksmuseum takes an innovative approach to combining historical, art-historical and scientific research. All these research projects involve close collaboration with fellow museums and other academic institutions.

An additional specific focus within the broader field of academic research in which the Rijksmuseum is involved is provenance research into objects such as those expropriated from Jewish people as a result of Nazi persecution.



Operation Night Watch, 2020

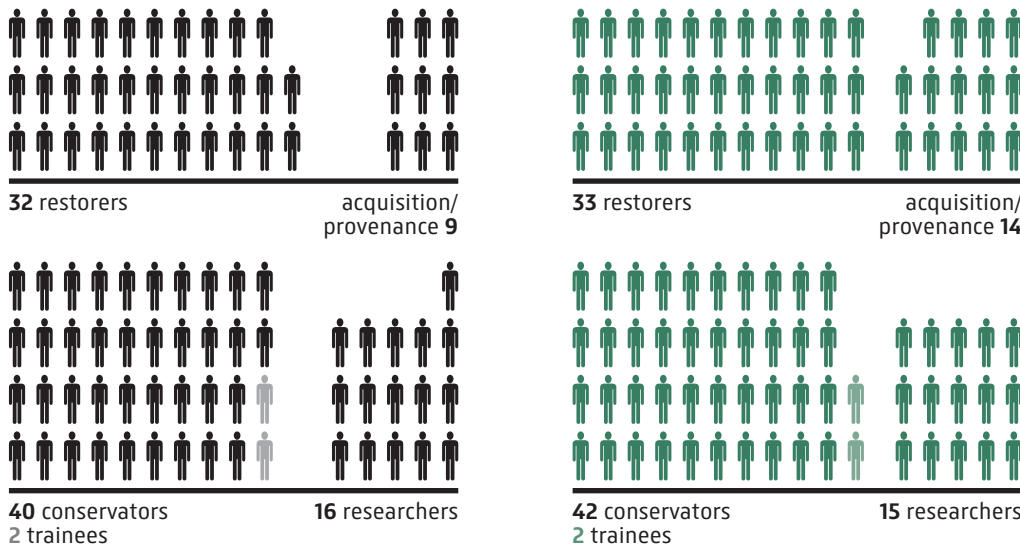
## Restorations and treatments



Through **Operation Night Watch** we published the **most detailed ever photograph of an artwork**, with a resolution of **44.8 gigapixels** (44,804,687,500 pixels)

# 44.8

## Academic staff



## Staff presentations and lectures

# 544

# 244

## ACADEMIC IMPACT

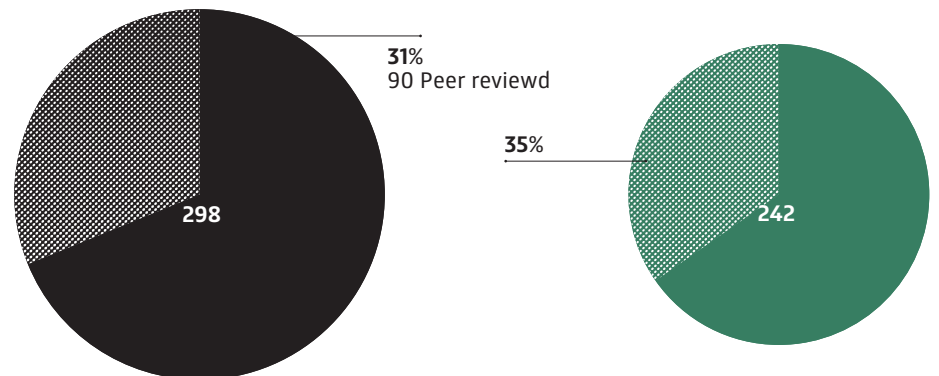
*Operation Night Watch* is a multidisciplinary project combining a range of conservation and technical research types to increase knowledge about *The Night Watch* and its origins. This project is also a prime example of how to directly connect academia and the general public: the research is conducted in the museum gallery, before the eyes of the world, and there is full transparency on its results and conclusions.

The results of academic research into the collection always underlie the information we use to target a broad public through educational material, exhibitions and publications.

## Rijksmuseum publications



## Publications by museum staff





Rijksmuseum school garden, 2020

## IMPACT ON THE ECONOMY AND THE LIVING ENVIRONMENT

**In all its internal operations and external partnerships, the Rijksmuseum makes every effort to ensure a positive contribution to economic and social conditions in a sustainable and inclusive manner.**

The Rijksmuseum contributes to the economy through the presence and expenditure of visitors to the museum, as well as through jobs and traineeships within the organisation.

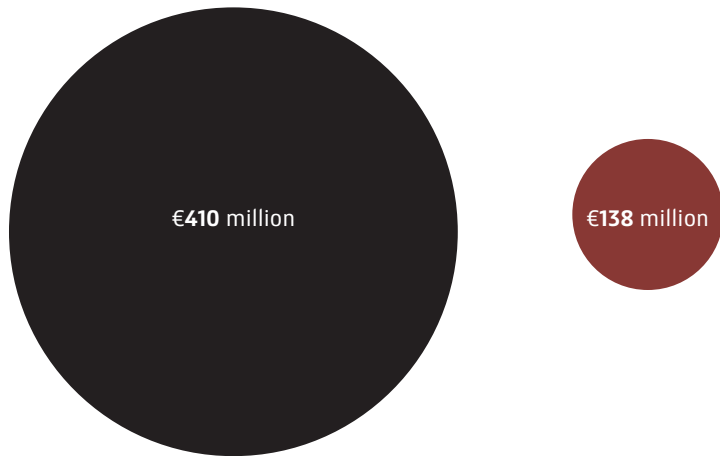
We are actively engaged in the development of inclusive policies on personnel, public, partners and programming. One of our targets is a year-on-year increase of 5% in the proportion of staff members with a bicultural background, resulting in a total increase of 25% by 2025.

With respect to energy, the Rijksmuseum seeks to minimise any possible negative impact by maximising the energy efficiency of the museum building itself, and by selecting partners and suppliers on the basis of their sustainable and social aims. Our intention to operate in a more sustainable manner is also reflected in the sustainability of items we sell – improvements have been made to the sustainability of 40% of our product range.

The Rijksmuseum Gardens are open free of charge throughout the summer months. In 2020, an Amsterdam primary school class was able, for the first time, to use part of the gardens as its school garden, and to raise nature-awareness 2,000 of the city's pupils participating in the school garden project attended a workshop at the Rijksmuseum Education Centre and in the Rijksmuseum Gardens.

## The Rijksmuseum's contribution to the gross domestic product (GDP) of the Netherlands

● 2020  
● 2019

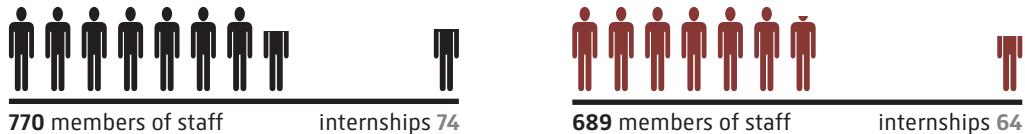


## IMPACT ON THE ECONOMY AND THE LIVING ENVIRONMENT

Rijksmuseum contributes to the gross domestic product (GDP) of the Netherlands as an employer and by stimulating tourism.

This contribution is calculated to have been €410 million in 2019. In 2020, this figure was considerably lower, at €138 million. An economic impact analysis carried out in 2013 by Booz & Company estimated an anticipated minimum positive economic effect of €235 million annually for the period 2013–2017. The higher figure for 2019 can be attributed to the larger than expected number of visitors, as well as increased expenditure by the museum. This analysis takes as its base figure the previously defined contribution to the GDP per visitor type, but given the changing makeup of our visitorship over the past year, we are planning to conduct a new survey in the coming year to redetermine the impact per visitor.

## The Rijksmuseum provides for the direct employment of



## Sustainable building use

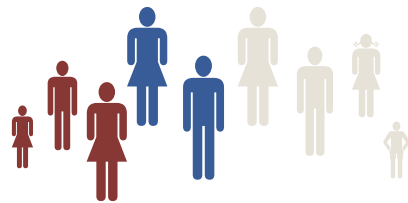


In 2019, the Rijksmuseum was awarded a **BREEAM certificate** with 4 out of 5 stars for sustainable use of the museum buildings.

In 2020, the Rijksmuseum became the first museum in the world to receive a **five out of five BREEAM rating**.

The Building Research Establishment Environmental Assessment Method, or **BREEAM**, is an internationally recognised method of sustainability certification used in more than 80 countries. In 2020, the Rijksmuseum achieved the highest possible BREEAM rating of 'outstanding' for the Management section, thanks to its exceptional score in the management of water, energy, and waste.

The Rijksmuseum staged its first circular exhibition in 2020: all display materials used for the *Caravaggio–Bernini. Baroque in Rome* exhibition were recycled.



**700 STAFF MEMBERS**  
**17,500 FRIENDS**  
**74 INTERNATIONAL CIRCLE MEMBERS**  
**188 DONORS AND NAMED FUNDS**  
**425 OBJECT DONORS**  
**152 OBJECT LENDERS**  
**1 FOUNDER**  
**3 MAIN SPONSORS**  
**17 SPONSORS AND PARTNERS**  
**39 RIJKSCLUB MEMBERS**  
**35 NATIONAL FUNDS**  
**15 INTERNATIONAL FOUNDATIONS**



## THANKS

In this first edition of its Impact Review, the Rijksmuseum, working in collaboration with McKinsey & Company, has endeavoured to shed light on the museum's impact on society.

We would be unable to generate any impact at all without our staff members, the government, our partners and donors, and of course the public at large. Their support, based as it is on mutual exchange, is essential for the museum's existence, scope, and future for the generations to come.

McKinsey  
& Company

**RIJKS MUSEUM**



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Rijksmuseum 2014, John Lewis Marshall