

RIJKS MUSEUM GRAND NATIONAL PRODUCT

THE ECONOMIC VALUE AND IMPACT
OF THE NEW RIJKSMUSEUM

AUGUST 2013

FOREWORD

Fine art is the finest investment

Art and culture, including museums, are among society's soft qualities. However, without these, no nation could survive. The long-awaited opening of the new Rijksmuseum was lauded the world over. The BBC called it 'a triumph of curatorial intelligence and sensitivity', CNN reported 'the Rijksmuseum is reborn', The Wall Street Journal noted that 'a great museum enters a new Golden Age', and a headline on the front page of The Times said it all: 'The Rijksmuseum rocks'. The Art Newspaper aptly summarised all the global praise: 'The new Rijksmuseum is, in short, a triumph.' The impact of this praise has gone beyond the walls of the museum, extending to the city and even the country as a whole. Hotels are happy and KLM has reaped the benefits. After all, visitors to the Rijks are also visitors to the city.

This research report – drawn up by Booz & Company – provides an initial inventory of the economic impact of the renovation and opening of the new Rijksmuseum. The figures are just that: figures. The report does, however, also provide insight into the less quantifiable values. How strong is the impetus and what are the additional benefits? It is clear that the investment in the new Rijksmuseum has had major consequences that stretch far beyond the walls of the building itself. Besides the laudatory reviews, the Rijksmuseum enjoyed major public interest and broad support from patrons and supporters from day one. These results prove that the age-old wisdom of John Paul Getty still rings true: fine art is the finest investment.

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SUMMARY

The new Rijksmuseum is an important factor in the economy of the Netherlands.

- GDP contributed by the Rijksmuseum in the 2003–2017 period totals approximately € 3 billion, of which € 1.9 billion from visitor expenditure, € 720 million from expenditure on ongoing operations and € 360 million from the renovation work.
- As a result of the renovation, the annual economic impact of the Rijksmuseum will increase by € 90 million as of 2013, 80% of which as a result of the greater impact of visitor expenditure.
- The economic impact of the Rijksmuseum also translates into employment: during the renovation period, the Rijksmuseum provided an average of 2,600 FTE employment opportunities every year, and after the renovation this figure will increase to a stable 3,700 FTE.

The value of the Rijksmuseum lies not only in the money that it generates but also in the less easily quantifiable ‘societal impact’ that the museum has on a local, national and international level.

- At a local Amsterdam level, the quality boost coming from the Rijksmuseum means that facilities related to culture, infrastructure and nature has been raised.
- The opening of the new Rijksmuseum has thus helped increase the appeal of Amsterdam for national and international visitors as well as businesses.
- According to the experts interviewed, at a national level, the Rijksmuseum, with its mix of art and national history, is an icon of Dutch identity. The monumental building makes the museum a visual representation of the country as a whole. The Rijksmuseum is a place where visitors can learn about the history of the Netherlands, where they can be inspired and where they can let their imagination run free.
- With its leading work in such things as conservation and restoration, the Rijksmuseum also plays a key role as an academic institute in training new tradesmen and academics and applying scientific research.

- With its links to the business community, knowledge institutes, foundations and benefactors, the Rijksmuseum is also a key driver in terms of innovation in design and product development.
- Internationally, the Rijksmuseum plays a key role in increasing the prestige that Amsterdam and, consequently, the Netherlands, enjoys. The opening of the new Rijksmuseum has confirmed its stature in the international arena as one of the world’s ‘must-visit museums’.
- What’s more, the Rijksmuseum acts as a key link in the chain for connecting towns and cities and businesses in various ways in terms of economics and politics, at a local, national and international level.

The Rijksmuseum is of great value as a cultural institute with a significant economic impact, and as a monument, the value of which exceeds the purely economic. Now that it has been restored to its former glory, the monumental building – which when it opened in 1885 was the biggest in the country – has become the icon of the nation and a representation of all the extraordinary things that the Netherlands has produced.

INTRODUCTION

Cultural institutes contribute to the well-being and prosperity of the Netherlands in a number of different ways, and museums are no exception. As a repository of valuable objects, museums act first and foremost as the keepers of collective achievements. As such, they provide a foundation for experiencing national, regional or local identity and they fulfil an educational role for Dutch and non-Dutch residents alike as well as tourists. Museums provoke reflection, let imaginations run free, allow people to enjoy beauty and each other’s company and encourage creativity. Moreover, as employers and via direct and indirect expenditure, museums play an important and quantifiable role in the economy.

In April 2013, the Rijksmuseum asked Booz & Company to help them determine the societal and economic impact of the Rijksmuseum. The Rijksmuseum wanted to address the investments that had been made in the museum over the past few years as well as the effects these investments will have in the medium term. As such, the study is not limited to the renovation period from 2003 through 2013; it also looks a few years ahead.

Although the major reconstruction of the Museumplein in 1999 is beyond the scope of this study, the impact of the opening of the new Rijksmuseum cannot be viewed separately from the transformation that the Museumplein has undergone over the past few years. The recently completed renovations of the Stedelijk Museum, the Van Gogh Museum and The Concertgebouw have boosted the appeal of the Museumplein even more. While this study focuses on the impact of the Rijksmuseum, it will, where relevant, discuss the relationship with other cultural institutes on the Museumplein.

There are three sections to this report. Following a few brief introductory observations concerning methodology, Section 1 outlines the Rijksmuseum’s economic impact on the Dutch economy. Section 2 discusses the societal impact of the Rijksmuseum. Detailed information on methodology and the hypotheses used is provided in the appendices.

OVERVIEW OF METHODOLOGY

This report is based on qualitative and quantitative research and a combination of both. The qualitative research comprises a literature study (see appendix A) and interviews with experts from the cultural sector, local and national government bodies, business owners, economists and the board of management of the Rijksmuseum (see appendix B). These interviews focused on the added value of the Rijksmuseum from the perspective of sponsors, partners, government authorities and interest groups respectively. Where relevant, interviews also touched on market dynamics such as the developments in the market for hotels or commercial property. Any quotes from interviewees in the document are given in single quotation marks ('quote').

Methodology for the economic impact analysis

To quantify the economic impact of the Rijksmuseum, the framework and terms from a so-called 'economic impact analysis' (EIA) were used. This type of analysis measures the total economic impact of initial expenditure by taking into account the so-called ripple effects in the economy while compensating for the fact that expenditure seeps abroad via import. Not only does initial expenditure in a certain sector lead to increased demand in that sector, it also leads to increased demand in all other sectors that rely on the stimulated sector. The extent of these effects is determined based on so-called 'multipliers', i.e. figures that indicate the ratio between initial expenditure and its economic effect. Appendix C provides more details on the EIA methodology and the calculation of multipliers.

The advantages and disadvantages of an economic impact analysis

One of the main advantages of an EIA is that it is a tried and tested method (in the cultural sector too) based on actual macro-economic variables. The use of such a standardised methodology allows for easy comparison with other EIAs. Another advantage of the EIA is that it can determine the economic impact of a one-off event or unique institute. This is possible because the time and geographic scope of the analysis can be properly delineated. A third advantage is the appealing nature of the analysis from a practical point of view: the required (macro-)economic data on expenditure and multipliers are often readily available.

There are, however, a number of considerations to the EIA method as well. First, there is the issue of whether the multipliers actually overestimate the total economic impact of initial expenditure. In theory, a greater than proportional impact of expenditure should be assumed, but some economists doubt whether that is actually the case in practice. Secondly, there are doubts about whether initial expenditure forms a useful starting point for determining the value of an activity. Suppose the Dutch government spends € 1 million on digging and then immediately filling pits. Everyone would consider such an activity as having no added value. This extreme example shows that the (extent of the) initial expenditure does not simply qualify the value of the activity. Thirdly, an EIA does not take into account the costs incurred to make the expenditure, nor does it consider the opportunity costs of the expenditure. In the previous example this means that the costs for raising € 1 million in taxes are not considered nor does it take into account an alternative use of these funds, e.g. repayment of government debt.

Alternative method

To obviate this criticism of the EIA, we have tried to use an alternative method (see appendix D) alongside the usual multiplier-based analysis. A recent study by the Netherlands Bureau for Economic Policy Analysis concluded that the value of facilities such as museums is reflected in land prices.¹ By calculating what part of the land prices for residential,

commercial and retail property on and around the Museumplein can be attributed to museums, the value of the museums on the square can be determined. The advantage of the land price analysis method is that it uses the current valuation of the proximity of a facility as the basis for calculating the added value of that facility. This limits the danger of under- or overestimating much more than would be the case in an EIA. But there are disadvantages to this method as well. Firstly, the method provides fewer opportunities to examine the impact of one-off events and unique institutes *in isolation*. This disadvantage is immediately evident for this study: the economic impact of the art museums on the Museumplein can be calculated, but it is virtually impossible to distinguish between the Rijksmuseum, the Van Gogh Museum and the Stedelijk Museum. What's more, the results of such a land price analysis are not easy to compare with the results of other impact analyses, e.g. those based on an EIA. Thirdly, the data required for a land price analysis is not easily available. While the Land Registry does provide prices, surface areas and characteristics of individual residential property, comparable detailed information that would allow a statistically significant relationship to be concluded is not available for commercial and retail property.

As such, the land price analysis in appendix D is not complete because it incorporates residential property, but does not include commercial and retail property. Nonetheless, this analysis has been appended because it is an important alternative way to calculate (part of) the economic impact.

1 ECONOMIC IMPACT
OF THE RIJSMUSEUM

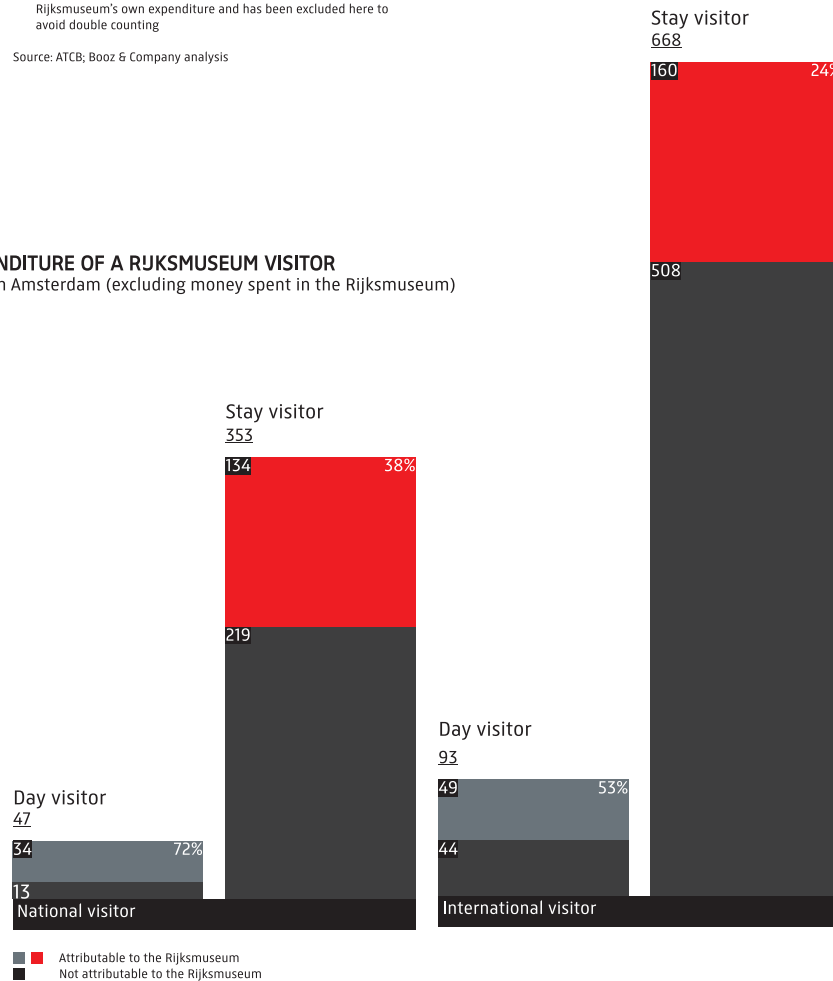
FIG 1 RJKSMUSEUM VISITOR PROFILE 2011

	National visitor		International visitor	
	Day visitor	Stay visitor	Day visitor	Stay visitor
% of total number of visitors	79%	21%	6%	94%
Average length of stay	1 day	2 days	1 day	4 days
Travel expenses to & from Amsterdam ¹	€ 14	€ 14	€ 30	€ 30
Expenditure in Amsterdam ²	€ 33	€ 140	€ 63	€ 149
Total daily expenditure	€ 47	€ 154	€ 93	€ 179

- 1 Only that percentage of the expenditure that is spent in the Netherlands
- 2 Excluding expenditure in the Rijksmuseum; the impact of expenditure in the Rijksmuseum has been taken into account in the Rijksmuseum's own expenditure and has been excluded here to avoid double counting

Source: ATCB; Booz & Company analysis

FIG 2 AVERAGE EXPENDITURE OF A RJKSMUSEUM VISITOR
During their stay in Amsterdam (excluding money spent in the Rijksmuseum) € per person, 2011



Source: Rijksmuseum survey Booz & Company; ATCB; Booz & Company analysis

1 ECONOMIC IMPACT OF THE RJKSMUSEUM

The economic impact of the Rijksmuseum is calculated based on the methodology of the economic impact analysis (EIA). This analysis examines two aspects: on the one hand, the part of the total expenditure of Rijksmuseum visitors that can be attributed to the Rijksmuseum, and on the other hand, the Rijksmuseum's own expenditure in the 2003–2017 period. In this latter category, a distinction is made between money spent on ongoing museum operations and money spent on renovation and furnishing. The following sub-sections outline the direct and the indirect and induced effects of this expenditure on the Dutch economy. The economic added value of the Rijksmuseum is calculated in terms of contribution to Gross Domestic Product (GDP) per year and cumulatively over the period.

1.1 EXPENDITURE OF RJKSMUSEUM VISITORS

When calculating the impact of the expenditure of Rijksmuseum visitors, a distinction was made between four types of visitors, each with their own specific profile and expenditure pattern (see FIG 1; for more details, see appendix F, sub-section 1.3).

The 2003–2012 period uses actual visitor numbers. During this period, the Rijksmuseum saw an average of 923,000 visitors a year (excluding those who visited the collection exhibited at Amsterdam Airport Schiphol), of which approximately 30% were national visitors and 70% were international visitors. For 2013 and 2014, a significant increase in the number of visitors has been assumed, i.e. 1.5 million and 1.7 million visitors respectively, primarily driven by a significant increase in national visitors (the split in these years is approximately 50/50). At the moment, these forecasts appear to be on the conservative side. For the years 2015–2017, a figure of 1.5 million visitors has been assumed; this is the lowest number of visitors required to achieve a balanced budget. The ratio between national and international visitors is expected to shift during these years, although the relative percentage of national visitors will remain greater than the percentage before the opening (approximately 40% v. 30% before the opening). Detailed visitor figures can be found in appendix F, sub-section 1.2 of this report.

In June 2013, visitors to the Rijksmuseum were surveyed to determine what share of visitor expenditure could be attributed to the Rijksmuseum. In total, more than 1,000 visitors were asked for their reason(s) for visiting Amsterdam and the relative importance thereof. FIG 2 illustrates the results. Approx. 73% of national day visitors visiting the Rijksmuseum were motivated to visit Amsterdam because of the Rijksmuseum. Approximately 50% of all national visitors only come to Amsterdam for the Rijksmuseum; the remaining 50% combine a visit to the Rijksmuseum with a family visit, shopping or other cultural activity, such as the popular musical about the life of André Hazes. The Rijksmuseum also features as a very significant reason why international day visitors come to Amsterdam: approx. 53%. Motivation among international and national stay visitors is lower at 38% and 24% respectively. This is due to their wider range of reasons to visit because of their longer stay.

Multiplying the number of Rijksmuseum visitors by that percentage of their expenditure that can be attributed to the Rijksmuseum results in a total initial expenditure for the 2003–2017 period of € 2.0 billion. Via indirect and induced effects, this expenditure amounts to a total economic activity of € 3.9 billion, with a GDP contribution of € 1.9 billion.² Depending on whether the indirect and induced effects are included, this amounts to approximately 5–10% of total annual tourist expenditure in Amsterdam.³

FIG 3 RIJKSMUSEUM EXPENDITURE ON ONGOING OPERATIONS
Per sector in the Dutch economy, 2003–2017

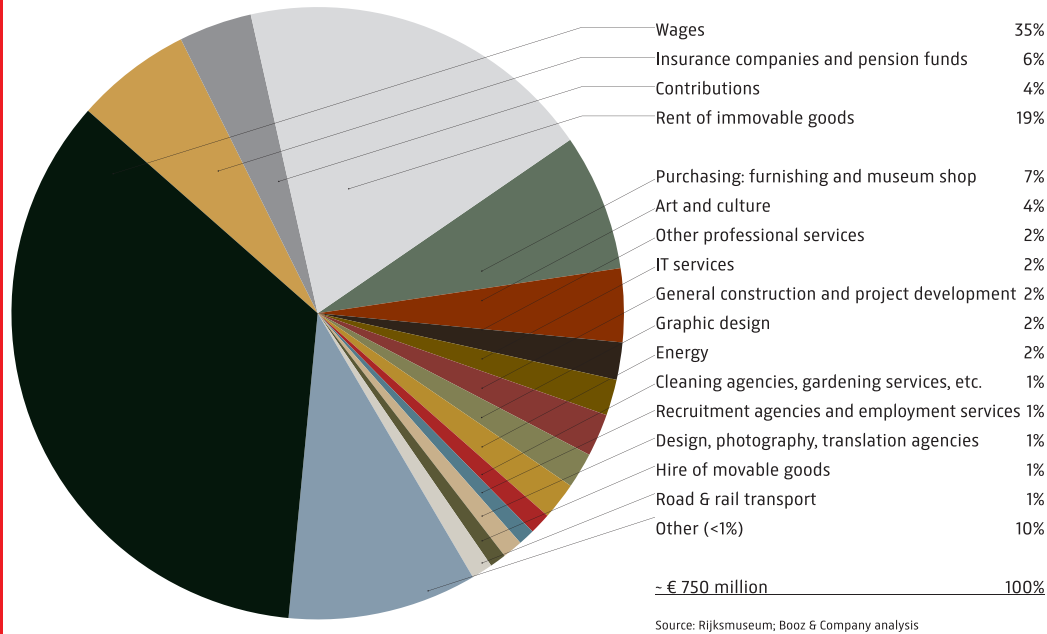
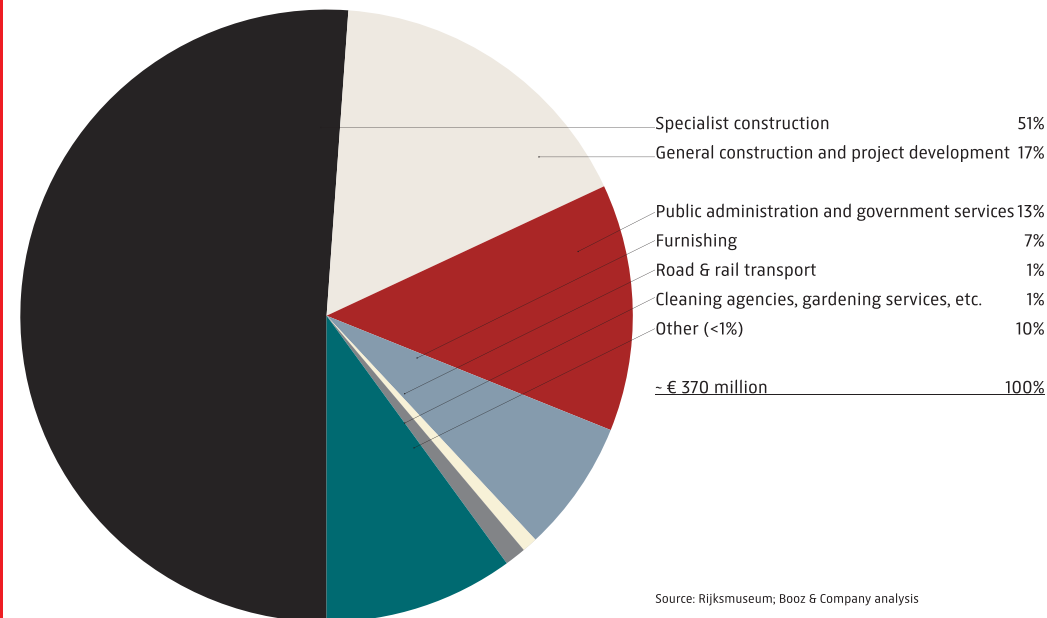


FIG 4 RIJKSMUSEUM EXPENDITURE ON RENOVATION AND FURNISHING
Per sector of the Dutch economy, 2003–2017



Given the Rijksmuseum’s current visitor numbers, this estimate of the economic impact is a little on the conservative side, in any case for the 2013–2017 period. Every additional Rijksmuseum visitor contributes an average of € 110 to GDP via direct, indirect and induced effects. If, in due course, the Rijksmuseum ends up with visitor numbers of 2 million, that would mean an additional GDP impact of € 55 million a year. Every additional 100,000 visitors on top of the 1.5 million will generate € 11 million.

1.2 RIJKSMUSEUM EXPENDITURE ON ONGOING OPERATIONS

In addition to the extensive expenditure for the renovation, the Rijksmuseum incurred total cumulative direct expenses of approximately € 800 million on ongoing operations in the 2003–2017 period. In this period, the Rijksmuseum purchased approximately € 50 million in art overseas, at auctions in London and New York, for example. These art acquisitions do not benefit the Dutch economy and are not included in calculating the economic impact of the Rijksmuseum on the Dutch economy. FIG 3 illustrates the split in expenditure on ongoing operations across the sectors of the Dutch economy (for more details, see appendix F, sub-section 1.1).

Multiplied by the relevant multipliers, this expenditure per sector results in a total economic activity of more than € 1 billion, with a GDP contribution of € 720 million. This includes direct, indirect and induced effects.

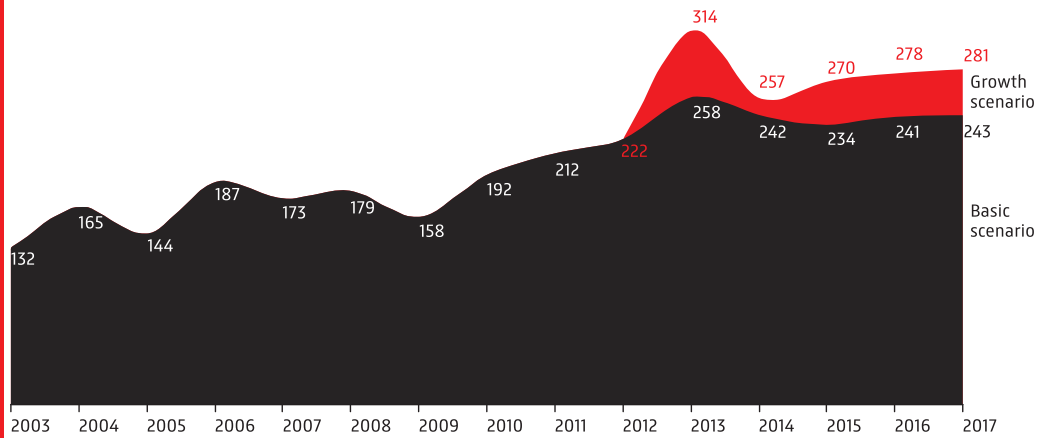
1.3 RIJKSMUSEUM EXPENDITURE ON RENOVATION AND FURNISHING

During the 2003–2013 period, a total of € 375 million was spent on renovating the Rijksmuseum – a combination of money from the Rijksmuseum itself and money from the Ministry of Education, Culture and Science (OC&W), the Dutch Government Buildings Agency and sponsors. Although expenditure from the last-mentioned parties did not end up in Rijksmuseum accounts, it has been fully incorporated into the analysis. After all, the expenditure was entirely for the benefit of the Rijksmuseum.

When calculating the impact of the renovation on the Dutch economy, approximately € 5 million should be disregarded because this was not spent in the Netherlands (but on design architect Wilmotte & Associés, on displays and on art acquisitions).⁴ The remaining € 370 million was chiefly spent in the construction sector (67%). Expenditure in the public administration and government services sector concerns the interest payments on the loan from OC&W and approximately € 5 million in fees and parking money owed to the Amsterdam Zuid city district. FIG 4 illustrates the total expenditure per sector of the Dutch economy (for more details, see appendix F, sub-section 1.1).

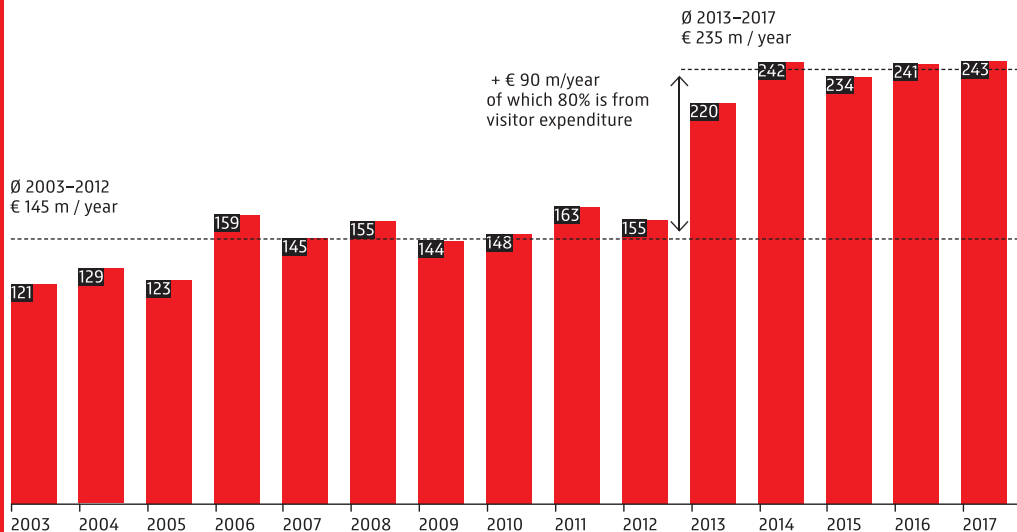
Multiplied by the relevant multipliers, this expenditure per sector results in a total economic activity of more than € 720 million, with a GDP contribution of € 360 million. These amounts include direct, indirect and induced effects.

FIG 5 TOTAL ECONOMIC IMPACT OF THE RIJKSMUSEUM
In € million GDP, 2003–2017



Source: Rijksmuseum; Booz & Company analysis

FIG 6 TOTAL ECONOMIC IMPACT OF THE RIJKSMUSEUM
Excluding expenditure on renovation and furnishing
In € million GDP, 2003–2017 (basic scenario, 2015–2017
based on forecast minimum visitor numbers)



Source: Rijksmuseum; ATCB; Statistics Netherlands; Booz & Company analysis

1.4 TOTAL ECONOMIC IMPACT

The total combined impact of expenditure by the Rijksmuseum (whether on the ongoing operations or the renovation) and that percentage of tourist expenditure that can be attributed to the Rijksmuseum amounts to approximately € 5.7 billion in the 2003–2017 period. This total economic activity represents a GDP contribution of approximately € 3 billion in the 2003–2017 period: an average GDP contribution of € 200 million a year.⁵

The basic scenario assumes a conservative number of visitors between 2003 and 2017. Based on the fact that every additional visitor contributes an average of € 110 to GDP, it is possible to calculate the economic impact of the different visitor numbers. Using the most recent visitor figures and other data, the ‘growth scenario’ outlined in FIG 5 assumes 2 million visitors in 2013 and 1.8 million for the period after that. In this scenario, the economic impact of the Rijksmuseum amounts to a total of approximately € 3.2 billion.

In both scenarios, the economic impact of the Rijksmuseum clearly shows an ascending line. This ascending line becomes even clearer when adjusted for the one-off impact of the renovation expenditure. After all, the 2003–2013 renovation translates into higher visitor numbers in the period from 2013 onwards and, as a result, a larger operating budget. For the basic scenario, FIG 6 shows that, from 2012 onwards, the economic impact of the Rijksmuseum is significantly greater than in previous years. This increase is the result of the renovation. In this scenario, the Rijksmuseum’s GDP impact increases steadily by approximately € 90 million a year, of which 80% comprises additional expenditure from visitors and 20% is due to a larger operating budget. In the growth scenario, the Rijksmuseum’s GDP impact increases by € 130 million a year.

1.5 IMPLICATIONS FOR EMPLOYMENT

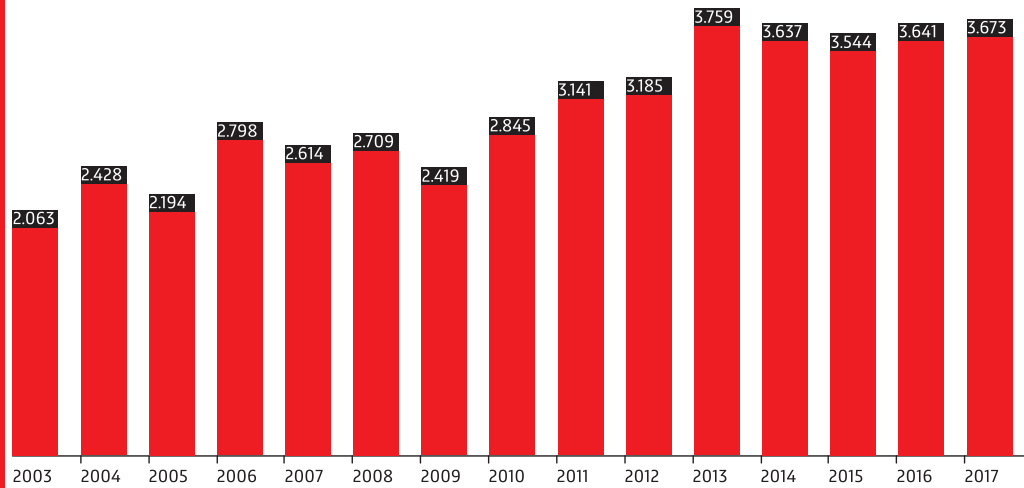
Contribution to employment

Wages account for a considerable part of the Rijksmuseum’s expenditure on ongoing operations. At the end of 2012, the Rijksmuseum employed 350 FTEs, the majority of which were working in the Facilities, Collections Management, and Conservation departments.

The above analysis clearly shows that the Rijksmuseum’s impact is far greater than its own expenditure. The same applies to employment. The renovation work, for example, was a significant source of employment, while expenditure from Rijksmuseum visitors has led to employment in the tourism sector.

The Rijksmuseum’s total contribution to employment in the Netherlands can be calculated based on the total economic impact of the direct, indirect and induced effects (see appendix C for more details). FIG 7 provides an overview of employment in FTEs that could be attributed to the Rijksmuseum in the basic scenario when the study was being carried out. On average, during the renovation period, the Rijksmuseum provided employment for approximately 2,600 FTEs a year. From 2013 onwards, the Rijksmuseum is expected to be responsible for the employment of approximately 3,700 FTEs a year.

FIG 7 RIJKSMUSEUM'S TOTAL IMPACT ON EMPLOYMENT
 In FTEs, 2003–2017 (basic scenario, 2015–2017 based on forecast minimum visitor numbers)



Source: Rijksmuseum; ATCB; Statistics Netherlands; Booz & Company analysis

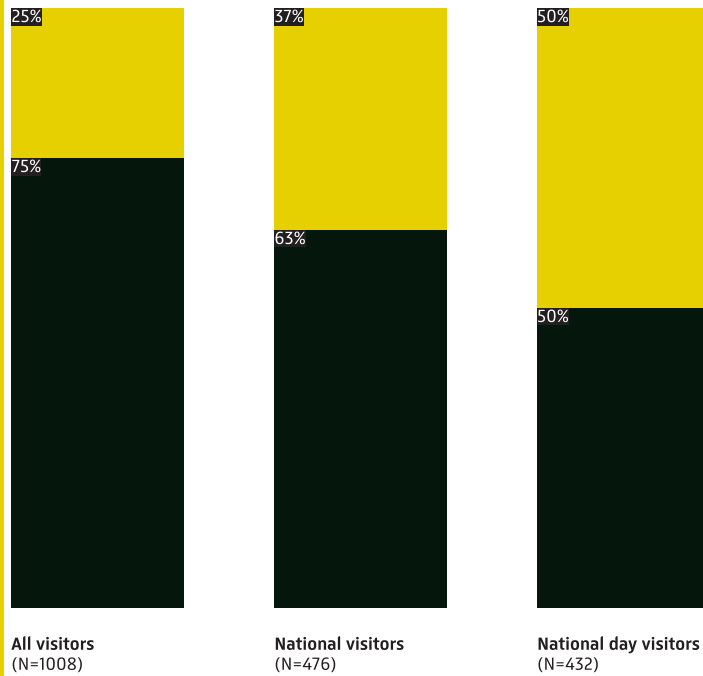
1.6 SUMMARY OF THE ECONOMIC IMPACT

This section discussed the economic impact of the Rijksmuseum. The key findings from this section are:

- GDP contributed by the Rijksmuseum in the basic scenario in the 2003–2017 period totals approximately € 3 billion, of which € 1.9 billion from visitor expenditure, € 720 million from expenditure on ongoing operations and € 360 million from the renovation work
- As a result of the renovation, the annual economic impact of the Rijksmuseum will increase by € 90 million a year as of 2013, 80% of which as a result of the greater impact of visitor expenditure
- During the renovation period, the Rijksmuseum provided an average of 2,600 FTE employment opportunities a year; after the renovation, this figure will increase to a stable 3,700 FTEs

2 SOCIETAL IMPACT OF THE RUKSMUSEUM

FIG 8 RIJKSMUSEUM AS SOLE REASON FOR VISITING AMSTERDAM
As a percentage of the total number of Rijksmuseum visitors



■ Only comes to visit Rijksmuseum
■ Also comes for other reasons

These figures are based on Rijksmuseum visitors and are not representative of the average tourist in Amsterdam

Source: Rijksmuseum survey Booz & Company

2 SOCIETAL IMPACT OF THE RIJKSMUSEUM

The previous section quantified the economic impact of the Rijksmuseum. Section 2 covers the less tangible way in which the museum has an impact, i.e. the ‘societal impact’ of the Rijksmuseum at a local, national and international level. The findings outlined in this section are based on a literature study, a survey among the approximately 1,000 Rijksmuseum visitors in June 2013 and approximately 40 interviews conducted with a view to writing this report (see appendices A, B and E respectively).

2.1 LOCAL

Improving the network of mutually dependent facilities

The Rijksmuseum is an important reason why people visit Amsterdam. A survey conducted among Rijksmuseum visitors as part of this report shows that 25% of them only came to Amsterdam because of the Rijksmuseum. Of the national day visitors, this figure was as high as 50% (see FIG 8). Given the visitor figures in the first half of 2013, this means that approximately 500,000 unique Amsterdam visitors in 2013 can be directly attributed to the Rijksmuseum.⁶

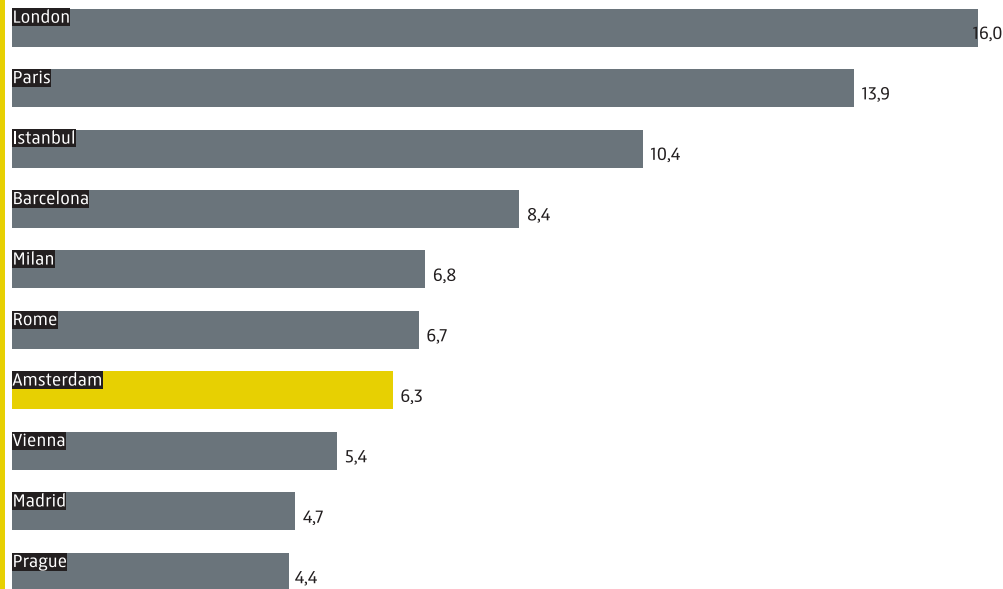
Amsterdam’s appeal is of course not entirely down to the Rijksmuseum, but depends on a whole host of other factors, including accessibility by plane and/or train, the quality of the (technological) infrastructure, proximity of nature areas, the culture and entertainment on offer (positive) and nuisance, degradation and lack of safety (negative).⁷ These factors are so inextricably linked that Amsterdam’s appeal cannot be attributed to one of these factors above another. Culture, nature and infrastructure are facilities that reinforce each other and ensure that the end result is far greater than the sum of its parts. As one expert who was interviewed observed, one museum is nice, but it takes a number of museums to make a museum quarter.

A (combination of a) number of factors may act as a so-called ‘hygiene factor’: an insufficiently attractive cultural sector results in a noticeable weakening of the competition position. And conversely, excellence in one area can have a positive effect on the appeal of all the other factors. The Rijksmuseum is perceived by the interviewees as having such ‘excellence’ and high quality that it is able to raise the entire network of mutually dependent facilities to a higher level. As one of Amsterdam’s most pre-eminent art institutes, the Rijksmuseum makes a very noticeable contribution to improving the city’s competitive position.

Attraction for international visitors

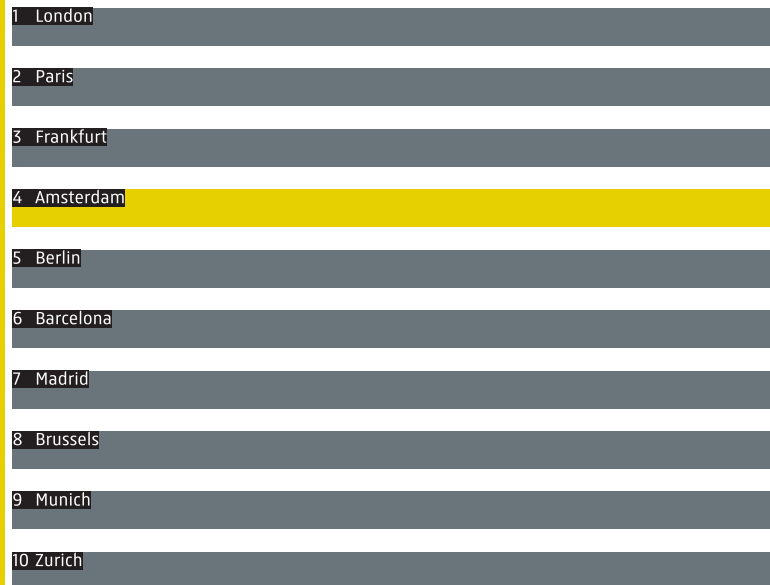
Amsterdam’s appeal can be seen in its position in the market for international tourism. A study by Statistics Netherlands, the Dutch Bureau of Statistics, shows that, in broad terms, the Netherlands has four main draws for international visitors: the urban area of the Randstad, the coastal region, the Veluwe and the Frisian lakes. In the first category, Amsterdam is by far the most important destination: of the 5.1 million international visitors who visited Amsterdam, Rotterdam, The Hague and Utrecht in 2011, approximately 85% came to Amsterdam.⁸

FIG 9 TOP 10 EUROPEAN DESTINATION CITIES
Number of stay visitors in millions, 2013



Source: MasterCard Global Destination Cities Index 2013

FIG 10 TOP 10 EUROPEAN CITIES
Business climate for companies 2011



Source: Cushman Wakefield (2011), European Cities Monitor

At present, Amsterdam is somewhere in the middle of the list of the most popular European destination cities (see FIG 9). The interviews reveal that there is not a lot of competition with world cities such as London and Paris as these cities are in another category in terms of size and allure. In terms of scale and experience, Amsterdam is more on a par with cities like Milan, Rome, Vienna and Madrid. Competition in this sector is intense, and is only set to increase in the medium term. Eastern European cities such as Prague, Budapest and St. Petersburg are gaining in popularity.

For Amsterdam to retain its position, ongoing investment is needed. This has been done on a wide scale over the past decade, especially with regard to infrastructure and culture. Investment in the cultural sector has been primarily concentrated around the Museumplein, where the Stedelijk Museum, the Rijksmuseum, the Van Gogh Museum and the Concertgebouw have all completed renovations. At this stage, it is too early to benefit from most of the investments in the city's infrastructure. The increased accessibility of the city centre resulting from the renovation of Central Station and the North-South metro line will only become evident from 2017 onwards. The effects of increasing the number of hotel rooms by approximately 15,000 rooms will also only be evident in the next few years.

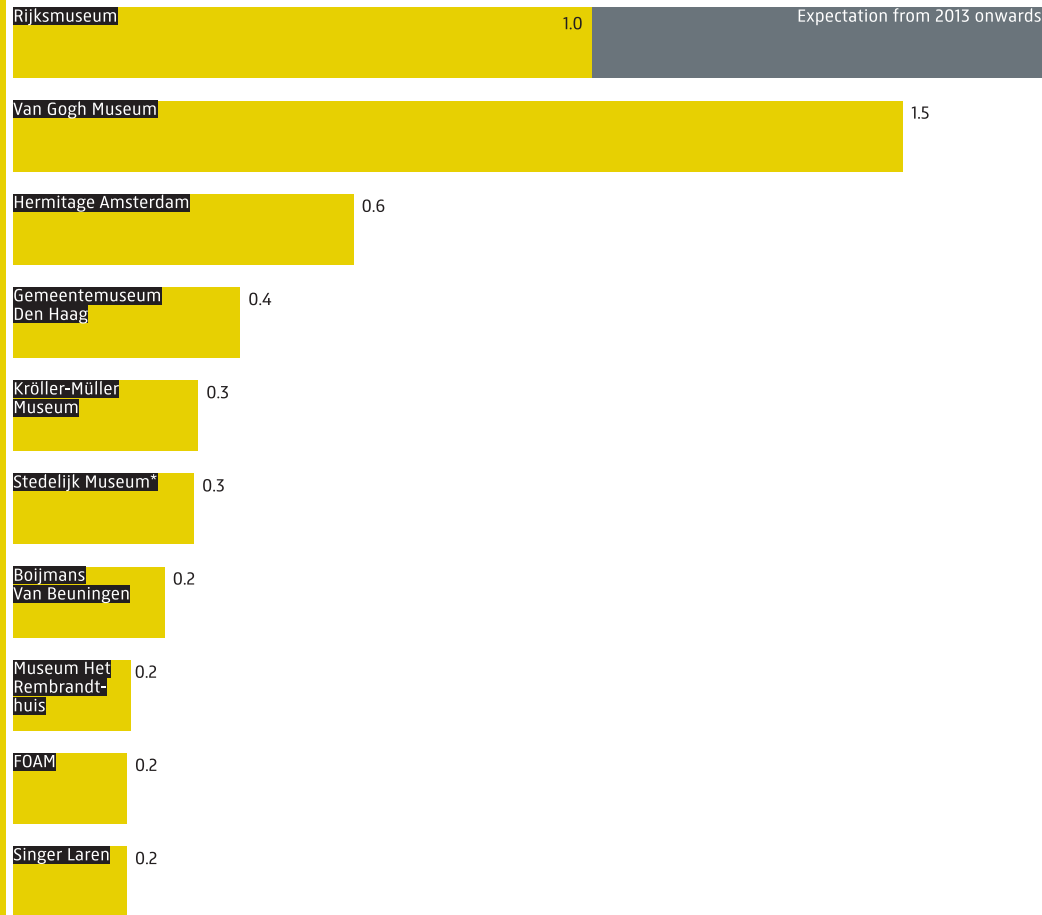
Nonetheless, the opening of the new Rijksmuseum has contributed to an increased appeal of Amsterdam as a destination for international tourists. Since the opening, the Rijksmuseum has proven to be especially popular among European tourists (especially French and British), as well as Japanese, Chinese and American tourists. The overwhelming interest in the national and international press has generated a real hype around the Rijksmuseum. Interviewees expect that, in the long term too, the Rijksmuseum will continue to draw in greater visitor numbers from the Netherlands and abroad. Section 1, sub-section 1.1 quantifies this tourist impact.

Attractive business location

A well-developed cultural sector is not only important for attracting tourists, it is also important for attracting companies. At present, Amsterdam has one of the most attractive business climates in Europe, after London, Paris and Frankfurt (see FIG 10). A study by Cushman & Wakefield shows that, for companies, access to the local market, the quality of the professional population and the quality of telecommunications are the most important business establishment considerations. But the quality of life for employees is also a key factor in the decision-making.⁹

Quality of life is related to the availability (and quality) of medical care, fringe benefits and access to culture and entertainment. Experts in commercial property confirm that property prices in towns and cities with an attractive cultural offering are higher than in cities where that is less the case. For this indirect effect, 'presence is more important than proximity': it is more about the opportunity to be able to use cultural facilities than about the fact that the opera or the museum is around the corner from the office. The commercial property on the Museumplein does, however, experience a direct effect from the proximity to the museums. The class and stature of the cultural institutes on the Museumplein rub off on the property and ensure that the area is the prime office location in Amsterdam. A buzzing cultural sector with prestigious museums such as the Rijksmuseum thus contributes to the business climate and the value of property in Amsterdam in a positive manner.

FIG 11 DUTCH ART MUSEUMS
A year



Source: The Netherlands Museums Association, December 2012
*The Stedelijk Museum re-opened as of September 2012

2.2 NATIONAL

The Rijksmuseum not only has a local impact in Amsterdam, it has a national impact too (see FIG 11).

Unique experience of national history

Just like most other museums, the Rijksmuseum is a repository of historical objects. In addition to paintings and sculptures, the collection also includes a wide range of historical implements, utensils and decorative objects. These objects make the Rijksmuseum an important source of historical knowledge about the Netherlands. The development of arms or shipbuilding, for example, can be traced back using the objects in the museum's collection. The collection also provides insight into everyday life in the Netherlands in times past. Clothing, furniture and work techniques are clearly illustrated in the many sketches and paintings that the museum owns. In this respect, the Rijksmuseum is the 'soul of the Netherlands'.

According to philosopher Martha Nussbaum, (art) museums provide a uniquely formative experience.¹⁰ After all: the space of a museum provides room for imagination. Curiosity is piqued by the combination of works of art and historical implements and utensils: What are these Syndics doing at this table? How did a clock work in the 17th century? In this respect, the Rijksmuseum fulfils an educational role. Visitors learn about (national) history from the tangible remains of that history.

New techniques for conservation and restoration

The Rijksmuseum collection does not only provide insight into life of days gone by, but also into the way in which materials were used during that time. This knowledge can then be used in the conservation and restoration of national heritage. In the broader social discussion about the knowledge economy, valorisation has become more and more paramount: knowledge should not just be collected for the sake of it, but should also be used to increase prosperity and well-being. Working together with the University of Amsterdam ('UvA') and the Cultural Heritage Agency of the Netherlands ('RCE') allows the Rijksmuseum to closely align (fundamental) research and practice. This type of collaboration agreement is unique to the Netherlands and the world.

In terms of conservation and restoration, the Rijksmuseum also knows how to employ knowledge and experience from the business community. One of the sponsors, Eye Wish Opticiens, has specifically committed to research and conservation of glass art, a very special collaboration which includes financial support and sees the sponsor's expertise being used. In this and other facets, the museum can count on the trust of businesses, funds and benefactors proud to be associated with the Rijksmuseum.

Training of specialist tradesmen

The collaboration with the UvA course in restoration makes the Rijksmuseum a place where young people can learn a specialist trade. The restoration of numerous objects from the collection during the renovation of the building gave young restorers the opportunity to gain valuable work experience.

The renovation of the Rijksmuseum did not just re-energise the Conservation Department, the contractors involved also felt a noticeable impact. The work on the Rijksmuseum provided an important source of income during a slump in the construction sector, and it provided multiple opportunities to develop a trade. As apprentices, young restorers were able to learn about different types of restoration work and develop skills that will safeguard national cultural heritage for the future – according to interviewees from the construction sector.

FIG 12 THE TIMES, THE WORLD'S 50 GREATEST GALLERIES (2013)

1	The Uffizi Gallery, Florence	'The Uffizi is packed with masterpieces'
2	The Prado Museum, Madrid	'Here is what unquestionably counts as the finest single collection of Spanish art'
3	The State Hermitage Museum, St Petersburg	'The collection of more than three million objects must surely count among the most spectacular in the world'
4	The Museum of Modern Art, New York	'The history of Modernism is being discussed by all its main players'
5	The Kunstmuseum, Basel	'The oldest public municipal museum in the world'
6	The Metropolitan Museum of Art, New York	'New York's Metropolitan Museum of Art is the jewel in the city's artistic crown'
7	The Kunsthistorisches Museum, Vienna	'Home to the great art collection of the Habsburgs'
8	The Louvre, Paris	'It's a bit like riffling through an art-history book but finding that the illustrations are all the original pieces'
9	The National Gallery, London	'A collection of early Renaissance wonders which surpasses any other outside Italy'
10	The Frick Collection, New York	'Astonishing works of art are displayed in what is, essentially, a domestic setting'
11	The Rijksmuseum, Amsterdam	'The new Rijksmuseum is a triumph'
12	The Borghese Gallery, Rome	'Dramatic masterworks of classical antiquity'
13	The Van Gogh Museum, Amsterdam	'The Van Gogh museum celebrates the exhilarating imagination and impetuous force of a painter'
14	Musée d'Orsay, Paris	'Its collection of French 19th-century art consists of a wonderful array of the great Impressionists'
15	The Yale Center For British Art, Connecticut	'The largest collection of British art outside of Britain'

Source: The Times 2013

Renovation as a source of innovation

Because of its scale and complexity, the renovation of the Rijksmuseum has led to architectural innovations that can also be applied in other projects. Using a geothermal heat pump has given the Rijksmuseum a sustainable source of energy, without having to make any concessions to quality of the temperature and humidity controls. The underground ring around the building has also increased sustainability: repairs to or replacing parts in the air filtration system, for example, are possible without having to make modifications to the listed building.

The renovation has made it possible for contractors to invest in new technologies. For example, Koninklijke Woudenberg has invested in technology that can be used to produce a replica of a sculpture based on a 3D scan. This technology has been used to restore a tympanum in the facade and is now available for other restoration work in the Netherlands.

The renovation has also led to new product development. Together with Philips, the Rijksmuseum developed LED lighting that other national and international museums are also expected to use in the future. Douwe Egberts used the Netherlands's rich VOC history to come up with a unique coffee blend just for the Rijksmuseum, which is only available in the Rijksmuseum cafe. AkzoNobel developed special products for the renovation – in this case a customised colour fan for paint and coatings for the Rijksmuseum. And finally, the internationally lauded website made more than 150,000 high-resolution images of the Rijksmuseum collection available for new creative applications, as could be seen in the presentation by Droog Design at the Salone del Mobile in Milan.

2.3 INTERNATIONAL

In addition to its local and national impact, the Rijksmuseum also has an international impact.

'The inauguration of a curatorial revolution'

The renovation has boosted the Rijksmuseum's position as the world's 'must-visit museum'. In the Financial Times, Simon Schama talks of the 'inauguration of a curatorial revolution'. The Times places the Rijksmuseum at number 11 on its list of *The World's 50 Greatest Galleries* and refers to it as 'a triumph' (see FIG 12). The fact that the Rijksmuseum hosted the most recent meeting of the Bizot Group, the society of directors of the foremost museums in the world, attests to the Rijksmuseum's pre-eminent position in the international museum world, as does the fact that the Rijksmuseum was the first museum in Europe to engage the Tiffany & Co. Foundation to sponsor its jewellery collection.

Multiple connections

Moreover, according to an expert interviewed, cultural institutes in general and the Rijksmuseum in particular play a key role in establishing multi-faceted connections between towns and cities in terms of economics and politics. Lending artworks to museums in São Paulo, Los Angeles and Vancouver, for example, has proved to be a springboard for collaborative agreements with these cities. Internationally leading museums like the Rijksmuseum and the Van Gogh Museum also provide access to metropolitan consultative bodies, such as the collaboration agreement behind the 'World Cities Culture Report'. Such forums provide opportunities for policymakers to share insights and explore opportunities for collaboration.

And it is not only the political arena which has benefited from such initiatives, the business community has too. Dutch companies are able to showcase their national history and identity to their international business partners, thereby enhancing their international network. One interviewee from the business community says that Vermeer's

Woman in blue reading a letter is a ‘tremendous ambassador for our product’. And the fact that the press has talked about the ‘heavenly light’ has generated a high international market value for Dutch companies such as Philips. ING also enjoyed a global audience with the YouTube clip of a special ‘Rijksmuseum flashmob’. In this way, the Rijksmuseum is a catalyst for international economic activity.

2.4 SUMMARY OF THE SOCIETAL IMPACT

This section explains the social impact of the Rijksmuseum at a local, national and international level. The key findings from this section are:

Local

- The new Rijksmuseum is of such a high standard that it should be able to raise the level of facilities in the field of culture, infrastructure and nature in Amsterdam
- The opening of the new Rijksmuseum has helped increase the appeal of Amsterdam for international and national visitors and businesses

National

- With its mix of art and national history, the Rijksmuseum is an icon of Dutch identity – the monumental building makes the museum a visually dominant feature for the country as a whole
- With its leading work in conservation and restoration, the Rijksmuseum plays a role in training new tradesmen and applying scientific research
- With its links to the business community, knowledge institutes, foundations and benefactors, the Rijksmuseum is also a key driver in terms of innovation in design and product development

International

- The opening of the new Rijksmuseum enhances the stature of the museum in the international world as one of the world’s ‘must-visit museums’
- Cultural institutes in general and the Rijksmuseum in particular play a key role in establishing multiple connections between towns and cities in terms of economics and politics

NOTES

- | | | | |
|---|--|----|--|
| 1 | Groot, H. de, Marlet, G., Teulings, C., Vermeulen, W. (2010). <i>Stad en Land [Town and Country]</i> , The Hague: CPB. | 6 | Extrapolation based on 775,000 visitors between 13 April and 30 June 2013, excluding the approximately 10% who live in and around Amsterdam and the 5% who were in Amsterdam as part of a school trip; of the remaining visitors, 25% come solely to Amsterdam to visit the Rijksmuseum. |
| 2 | The total expenditure of international stay visitors seems to be on the high side. This is due to the long average duration of stay that the report uses, i.e. 4 nights. According to Statistics Netherlands, international visitors stay in the Netherlands an average of 1.9 nights, a significant difference from the results of the random sample among Rijksmuseum visitors in 2011 that was conducted by Amsterdam Marketing. To use integrally collected information wherever possible, it was decided to use the stay of 4 nights, resulting in a possible overestimation of the tourist impact. Assuming a stay of 1.9 days instead of 4 days, the Rijksmuseum’s GDP contribution through visitor expenditure amounts to approximately € 1.1 billion instead € 1.9 billion. | 7 | Amsterdam Bureau for Research and Statistics (2012) <i>Amsterdam Metropolitan Area in figures 2012</i> . |
| 3 | Amsterdam Research and Statistics estimates the added value of tourist expenditure in Amsterdam at approximately € 1.4 billion; direct expenditure of € 64 million means a ‘share of wallet’ of approximately 5%; including the indirect and induced effects, the ‘share of wallet’ increases to approximately 10%. | 8 | Dutch Bureau for Tourism and Conferences (2012), 2012 Key Figures for the Hospitality Economy. |
| 4 | Expenditure by architects Cruz y Ortiz at approximately € 17 million went through a Dutch public limited company and, as such, has been fully incorporated in this report as Dutch expenditure. | 9 | Cushman Wakefield (2011), <i>European Cities Monitor 2011: Access to markets, customers or clients, the presence of qualified staff and the quality of telecommunications are the key considerations for companies in deciding on their business location (60%, 53% and 52% respectively); quality of life and the tax regime play less of a role, but are still important (20% and 16% respectively).</i> |
| 5 | This total economic impact includes the negative effect that the renovation had on the Spiegelkwartier district. In their study, Lubbe & Larsen estimate that business owners in Spiegelkwartier suffered an annual loss of turnover amounting to € 2.5 million because of the delayed completion of the Rijksmuseum and the closure of the passageway. This quantification has been adjusted for autonomous developments in the antiques market. Assuming that 60% of this turnover is a GDP contribution, this amounts to a negative effect on GDP to the tune of approximately € 1 million a year in the 2003–2013 period. Contrary to Lubbe & Larsen’s research, this analysis does not assume that this expenditure went elsewhere in Amsterdam. | 10 | Nussbaum, M.C. (2012). <i>Not for Profit. Why Democracy Needs the Humanities</i> . Princeton: Princeton University Press. |

APPENDIX

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B OVERVIEW OF THE INTERVIEWEES AND INTERVIEW QUESTIONS

B1.1 OVERVIEW OF THE INTERVIEWEES

RIJKSMUSEUM	Wim Pijbes Taco Dibbits Erik van Ginkel Hendrikje Crebolder Marjolijn Meynen Robert van Langh Chris Vogelzang	General Director, Rijksmuseum Director of Collections, Rijksmuseum Commercial Director, Rijksmuseum Head of Development Head of Communication & Marketing Head of Conservation Member of the Marketing Advisory Body, Rijksmuseum	BUSINESS COMMUNITY	Marcel van Aelst Hans Bakker Harry Hendriks Henk Markerink Fleur Mooren Jos Nijhuis RA Coen van Oostrom Peter Pieters Ton Poppes William Swinkels Jop Ubbens Cor van Zadelhoff	Member of Board Okura Group CEO of Amsterdam RAI Executive Chairman Global Government and Public Affairs Philips General Manager Amsterdam Arena Director of Strategy Stage Entertainment President and CEO Schiphol Group CEO OVG Real Estate Managing Director of Koninklijke Woudenberg Chairman of Horeca The Netherlands, Amsterdam department Managing Director of Kuijpers Installaties Managing Director of Christie's Amsterdam Founder of DTZ Zadelhoff
MUSEUMPLEIN AND ENVIRONS	Hans Barnhoorn Vincent Geerling Rik van Koetsveld Cunie Out Simon Reinink Axel Rüger	CEO of Richemont Benelux Chairman of Vereniging Spiegelkwartier Former Commercial Director Van Gogh Museum Spiegelkwartier Street Manager General Manager The Concertgebouw Director of the Van Gogh Museum			
CULTURE	Melle Daamen Joris van Dijk Simone van den Ende Adriana Esmeijer Geraldine Fabrikant Donald Hyslop Martijn Sanders Paul Schnabel Cas Smithuijsen	General director Stadsschouwburg Amsterdam General Manager Madurodam Head of Arts & Culture and Drama, AVRO broadcasting network Director of the Prins Bernhard Cultuurfonds Freelance journalist Head of Regeneration & Partnerships, Tate Modern Chairman Holland Festival / Vereniging Rembrandt Former general director of The Netherlands Institute for Social Research Director of the Boekman Foundation			
DUTCH GOVERNMENT AND GOVERNMENT ORGANISATIONS	Frans van der Avert Carolien Gehrels Marc Hameleers Conrad van Tiggelen	CEO Amsterdam Marketing Councilwoman of Amsterdam Local ambassador for the north-west region, the Ministry of Economic Affairs Marketing Director – NBTC Holland Marketing			
ECONOMISTS	Barbara Baarsma Bas Jacobs Arjo Klamer Greg Richards Coen Teulings	Director SEO Economisch Onderzoek Professor at Erasmus University of Rotterdam Professor at Erasmus University of Rotterdam Professor at Tilburg University Former director Netherlands Bureau for Economic Policy Analysis			

B1.2 OVERVIEW OF THE KEY INTERVIEW QUESTIONS

The Rijksmuseum's position

- In your view, what societal value/impact do cultural institutions in general and museums in particular represent?
 - Economic: value in terms of a quantifiable financial impact on cash and/or value of assets
 - Societal: impact as a result of the position of cultural institutions/museums in networks
 - Cultural: value in terms of human competencies (e.g. knowledge and expertise) and goods (e.g. artworks and applied technology)
- Where does the specific societal value/impact of the Rijksmuseum lie?
- What makes the Rijksmuseum unique compared to other cultural institutes, e.g. the Van Gogh Museum/the Stadsschouwburg/The Concertgebouw?
- Does the Rijksmuseum compete with or complement other cultural institutions? And in relation to your own institute?
- What brand value does the Rijksmuseum offer? How does this brand value compare to other Dutch brands, such as Van Gogh, the Floriade, etc.?

Significance of the renovation

- In what way does the renovation of the Rijksmuseum represent a continuation of the impact of the Rijksmuseum? Are there any areas where the renovation represents a break with the historical impact? And, alternatively, does the renovation enhance the impact of the Rijksmuseum?
 - In what way does the Rijksmuseum contribute to innovation?
 - Renovation (e.g. in the field of engineering, etc.)
 - Museology/curatorship (e.g. in terms of lighting, furnishing, etc.)
- Can this innovation be used in other situations and thus be capitalised on? Does this only apply to the Netherlands or to other countries as well?
- Does working together with the Rijksmuseum enhance the parties' mutual qualities? If so, in what way?
- What effect has the opening of the new Rijksmuseum had on your organisation's earnings (e.g. on P.C. Hoofstraat, Spiegelkwartier, in catering)? What kind of earnings are these, i.e.: to what extent do these earnings comprise additional expenditure in Amsterdam rather than expenditure that has simply moved around Amsterdam?
- Could the impact from the renovation have been even greater? If so, what has limited this?

Appeal of Amsterdam/the Netherlands

- What factors contribute to the appeal of Amsterdam/the Netherlands? Do these differ depending on the target group (tourists, businesses, events)?
- What motivates people to visit Amsterdam/the Netherlands? Do these motivating factors differ depending on the target group (tourists, businesses, events)?
- Which cities/countries are the most important competitors for Amsterdam/ the Netherlands? Do these cities/countries differ depending on the target group (tourists, businesses, events)?
- What profile does Amsterdam have in terms of attracting tourists, businesses, events ('sex, drugs and rock & roll', 'city of culture', etc.)?
- How important is culture for the appeal of Amsterdam/the Netherlands? And how does the culture on offer in Amsterdam/the Netherlands compare with other cities? Would you say that Amsterdam/the Netherlands has an above-average level of culture compared to other cities / countries?

- How important is the Rijksmuseum for the appeal of Amsterdam/the Netherlands?
- Has the renovation of the Rijksmuseum increased the appeal of Amsterdam/the Netherlands? Has this had a measurable effect? And is this effect ongoing or only temporary?
- In your eyes, what is the main obstacle in terms of the ongoing appeal of Amsterdam/the Netherlands? What investments in the city should the city/central government make?

Tourism

- In tourism in the Netherlands, there is a division between tourism in urban areas and tourism in nature areas (i.e. beaches, the Veluwe and the Frisian lakes). Is there a lot of traffic between these destinations (e.g. tourists on a beach holiday going on a day-trip to the Rijksmuseum)?
- How has (the renovation of) the Rijksmuseum impacted the number of tourists outside Amsterdam?
- How much of an impact do tourists have on your organisation's turnover?
- Average price of a hotel room?
- Average earnings from a person visiting the airport?
- Average expenditure of tourists in the city of Amsterdam?
- Average travel expenses to/from Amsterdam?
- In your view, does the Rijksmuseum play a key/noticeable role for tourists when they are considering a visit to the Netherlands?
- Has the opening of the new Rijksmuseum had a noticeable effect on the number of tourists coming to the Netherlands? Does the number vary depending on mode of transport (plane/train/car/other)?
- Has your organisation experienced a noticeable effect from the opening of the new Rijksmuseum? If so, do you believe that this will be temporary or more or less permanent? Can it be quantified?
- Does your organisation measure the effect of major events (cultural, sporting, concerts or other) on the increase in the number of tourists/passengers? If so, what is the ratio between the different types of events (e.g. sporting v. cultural)?
- Is it known whether the Rijksmuseum has had a noticeable effect with major events in the past on the number of tourists coming to Amsterdam (e.g. Rembrandt-Caravaggio in 2006)? Has this ever been quantified?
- If the Rijksmuseum were to cease to exist, what impact would this have on tourism in the Netherlands/Amsterdam?

Importance for stakeholders

- Economically speaking, does your organisation depend on the Rijksmuseum? If so, in what way (e.g. directly as a supplier or partner, or indirectly via number of visitors)?
- How important is this economic dependence to your organisation? How much turnover and employment does this involve?
- How does your organisation benefit from working together with the Rijksmuseum and vice versa?
- Has working together with the Rijksmuseum enabled your organisation to make investments that are also of value beyond working together with the Rijksmuseum? If so, what kind of investments were these?
- Does your organisation cover any areas in which it competes with the Rijksmuseum? If so, which?
- What economic impact did the renovation have on your organisation?
- In addition to economic benefits/costs, has your organisation also seen non-monetary benefits/costs as a result of the renovation of the Rijksmuseum?

C METHODOLOGY FOR THE ECONOMIC IMPACT ANALYSIS

C1.1 ECONOMIC IMPACT ANALYSIS AND DELINEATION

An economic impact analysis (EIA) examines the effect of initial expenditure on the economy. For an EIA, it is very important to delineate the time period and the geographic area. This study measures the effects of the expenditure of the Rijksmuseum and its visitors on the Dutch economy. This analysis focuses on a 15-year period (i.e. 2003–2017) and is geographically confined to the Netherlands.

C1.2 LEVELS OF MEASUREMENT

The effect of initial expenditure is expressed in economic activity. This economic activity can be measured at different levels: the total activity or 'production' arising in the Netherlands or only that part of economic activity that counts as added value to the Gross Domestic Product (GDP). FIG 13 shows that there are different components to economic activity and that additional components are incorporated when measuring at production level as opposed to measuring at GDP level. Imports are not included in either measurement because the economic effects of imports are beyond the geographical scope.

Besides the economic effect on production and GDP, the effects of initial expenditure on employment can also be calculated. These effects are caused by the increased economic activity resulting from the initial expenditure: more economic activity means more employment.

There are three effects at every measurement level: direct, indirect and induced. Direct effects form the first-round impact of expenditure, which in this case is from the Rijksmuseum and visitors to the Rijksmuseum. Indirect effects are secondary effects resulting from the impact of the initial expenditure of the Rijksmuseum and its visitors on the value chain (e.g. the construction company that buys materials or the restaurant that makes some purchases). Induced effects are secondary effects resulting from the fact that the direct and indirect effects lead to a higher disposable income among consumers (e.g. the builder involved in the renovation or the waiter in the restaurant).

C1.3 INPUT-OUTPUT MULTIPLIERS

The direct, indirect and induced effects are calculated using multipliers. Multipliers indicate how much of an effect initial expenditure in a particular sector has on the economy as a whole. Every sector has its own set of multipliers for direct, indirect and induced effects.

The multipliers used in this analysis are based on the so-called 'input-output table' (IOT) from Statistics Netherlands (see FIG 14). This table provides a schematic overview of the Dutch economy.

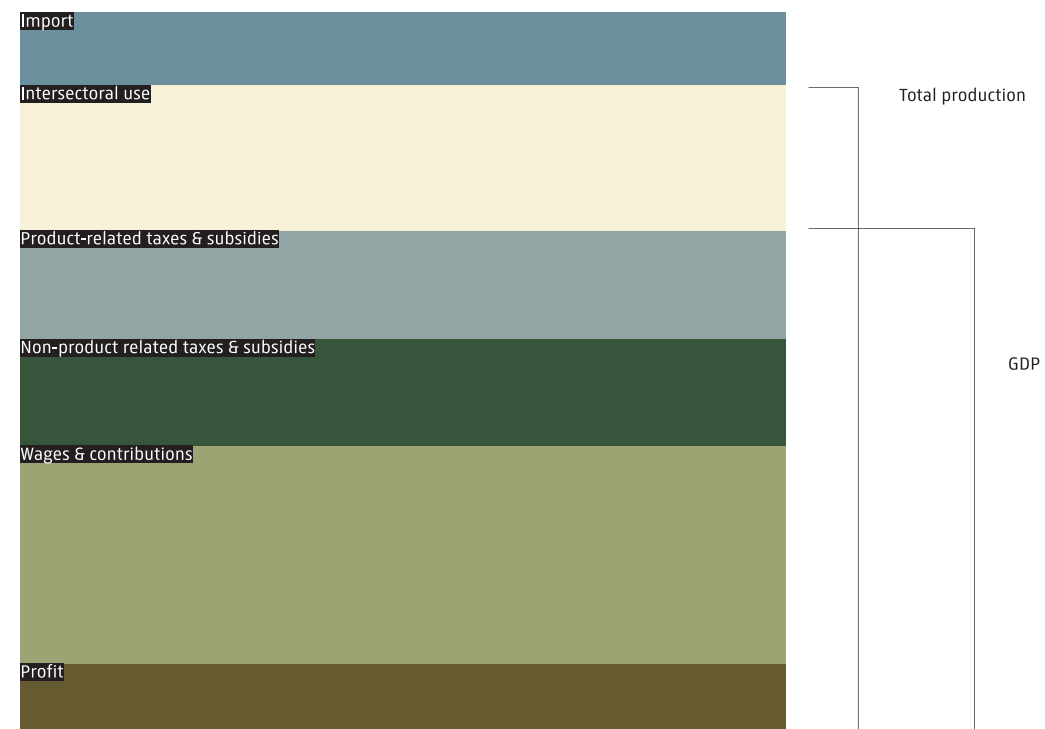
Q1 reflects intersectoral dependence and shows how supply and use between the different sectors are related. Q2 shows how much from each sector goes to the end use of households or the government, for example. Q1 and Q2 together represent total use in the entire economy. In Q3, the primary input is added up. This consists of all revenue streams which along with purchasing goods and services from other sectors and from abroad lead to the end price of a product, e.g. wages in the respective sector as well as taxes and subsidies. Q4 shows how much of the primary input flows directly into end use.

The areas in the middle represent imports and exports – these values are not taken into consideration in the EIA because the impact of import and export is beyond the geographical scope.

At the bottom, on the right-hand side, the total of all (non-)product-related taxes and subsidies, wages and national insurance contributions and the profit add up to the Gross Domestic Product.

The IOT should be used as the basis for calculating GDP and production multipliers. Using the Leontief inverse matrix calculation, Q1 and Q3 can be converted into multipliers for the various sectors. For more information on multiplier calculations and the mathematical account thereof, please consult the works of economist Wassily Leontief (1905–1999). The Australian Bureau of Statistics, amongst others, provides practical guidelines on the calculation of input-output multipliers.¹The IOT and information on the number of FTEs working in each sector are used for the employment multiplier. By combining the number of FTEs per unit of production with the

FIG 13 COMPONENTS OF ECONOMIC ACTIVITY



Source: Statistics Netherlands; Booz & Company analysis

IOT, the effect of an increase in expenditure on employment in each sector can be calculated.

Three assumptions are made when calculating multipliers based on the input-output table. Firstly, that the effects of an individual organisation or event are the same as the effects at sectoral level. That means that the individual profile of the individual organisation is not taken into account. The second assumption is that the total production of each sector develops according to a linear and homogeneous pattern; an additional unit of production always requires fixed input from the other sectors, regardless of whether the production grows from 0 to 1 or from 1,000

to 1,001. As such, any economies of scale are not taken into consideration. The final assumption is that the supply in the various sectors is completely price elastic and the growth of demand does not lead to an increase in price.

This study uses the multipliers from the most recently available input-output table for the Dutch economy from 2011. As expected, the multipliers calculated are in line with the multipliers from other countries such as Australia, Ireland and Scotland. Variation in multipliers between various geographic areas can be explained by way of the difference in scope of the economy, the relationship between services and goods in an economy and/or the trade balance that shows the ratio between the import and export of an economy.

The 2011 multipliers can be used for the entire reference period because multipliers are relatively stable over time. Instability can arise as a result of technological innovation, a radical increase in scale and the emergence or disappearance of products in a sector.

C1.4 APPLICATION

The impact on the economy as a whole can be determined by multiplying the initial expenditure per sector with the multipliers for each sector.

The initial expenditure in this study comprises the Rijksmuseum's own expenditure and that of the museum's visitors.

The Rijksmuseum's expenditure includes the expenditure on ongoing museum operations as well as the expenditure on renovation, with the exception of expenditure outside the Netherlands – imports are not included in the analysis because the effects thereof are beyond the geographic scope of this study.

In terms of visitor expenditure, only that part of their expenditure that can be attributed to the Rijksmuseum is included. Tourists often have other reasons for visiting Amsterdam besides going to the Rijksmuseum. The money a visitor to the Rijksmuseum spends on an overnight stay or food or parking in Amsterdam, for example, can therefore be partially attributed to the Rijksmuseum and partially to other reasons for visiting. The percentage of expenditure that can be attributed to the Rijksmuseum changes per visitor group and is calculated based on a survey among 1,000 visitors to the Rijksmuseum (see appendix E).

The money that visitors spend in the Rijksmuseum (e.g. admission tickets and purchases from the museum shop) is not included in the analysis of visitor expenditure because these museum earnings are also included in the analysis of the Rijksmuseum's own expenditure.

The expenditure on ongoing museum operations and the renovation and furnishing as well as the expenditure by Rijksmuseum visitors have been split across the various sectors in the Dutch economy. The sectoral classification is based on the standardised 2008 SBI codes that were also used in the IOT table on the basis of which the multipliers were calculated. The distribution per sector of the Rijksmuseum's own expenditure is included in appendix E. To establish the direct, indirect and induced effect for the total economy, the expenditure per sector in FIG 3 & 4 have been multiplied using the multipliers. TABLE 1 provides an overview of the various multipliers per sector.

FIG 14 SCHEMATIC OVERVIEW OF AN INPUT-OUTPUT TABLE

		Use							Total	
		Sector 1	Sector 2	Sector 3	Export	Households	Government	Investments		Savings
Supply	Sector 1									Total use
	Sector 2		Q1					Q2		
	Sector 3									
	Import									
Primary input	Product-related taxes & subsidies									GDP
	Non-product related taxes & subsidies									
	Wages & contributions			Q3				Q4		
	Profit									
Total		Total domestic output			Total domestic final expenditure					

Source: Statistics Netherlands; Booz & Company analysis

TABLE 1 MULTIPLIERS USED

	OUTPUT MULTIPLIERS	GDP MULTIPLIERS	EMPLOYMENT MULTIPLIERS
Advertising and market research	2.2169	0.7422	16.1613
Art and culture	2.1613	0.8409	14.1720
Associations and clubs	2.0485	0.9092	16.7152
Automotive sales and services	1.8539	0.7810	12.1135
Banks	1.6037	0.7474	5.8034
Care and welfare	1.9506	0.9399	22.3933
Cleaning agencies, gardening services, etc.	1.9353	0.8722	20.8277
Design, photography, translation agencies	1.8929	0.7165	10.3687
Education	1.8881	0.9499	16.0338
Energy	1.9953	0.7228	3.5075
General construction	2.2792	0.7757	10.9902
Graphic design	1.8277	0.6876	10.1971
Health	1.6958	0.9083	13.9877
Holdings and management consulting	2.3576	0.8312	21.5265
Information-based services	2.2720	0.8930	15.2254
Installation and maintenance of machinery	1.7900	0.5998	8.1461
Insurance and pension funds	2.0198	0.8713	8.9766
IT services	2.1606	0.8999	14.7119
Publishers	1.9158	0.9626	22.6003
Public management and government services	1.9879	0.8851	12.0337
Other financial services	1.8668	0.9286	12.5592
Other products and services	1.7562	0.6954	10.1115
Other professional services	2.0525	0.7401	16.3714
Postage and couriers	1.6915	0.7559	13.7624
Overnight provisions	1.9447	0.8426	16.0907
Publishers	1.9222	0.8066	10.1354
Rent and hire of movable goods	1.7459	0.8996	4.4135
Rent movable goods	1.8073	0.8435	7.4493
Restaurants and cafes	1.8495	0.7962	15.1186
Retail	2.1286	0.8670	23.3237
Security services	2.0880	0.9427	16.3809
Specialist construction	1.8580	0.7605	12.4345
Storage and services for transport	1.9057	0.8931	10.8292
Telecommunication	1.8246	0.7534	6.2665
Road and rail transport	1.8999	0.8184	12.9894
Air transport	2.0317	0.2913	7.6440
Waterworks	1.9549	0.8311	8.4543
Wholesale	1.7801	0.7975	10.0411

Source: Statistics Netherlands; Booz & Company Analysis

D METHODOLOGY FOR THE LAND PRICE ANALYSIS

D1.1 THEORY

As already noted, the EIA method is not undisputed. Firstly, the question is whether the multipliers do not overestimate the total economic impact of initial expenditure. Some economists doubt whether the ripple effects that multipliers describe really occur. Secondly, the question is whether the Rijksmuseum's own expenditure is a suitable starting point for calculating the economic impact of the Rijksmuseum. The 'Overview of methodology' section noted that the question is whether (the extent of) initial expenditure determines the value of the activity. To accommodate this criticism, this appendix has calculated the economic impact of the Rijksmuseum using an alternative method, i.e. the land price analysis method.

It is important to note that the land price analysis calculates the economic value differently than the economic impact analysis. FIG 15 shows that the two methods present the impact of the Rijksmuseum at different measurement levels. The EIA method expresses the impact of the museum in GDP (a total sum of profits, taxes, and wages and social contributions), while the alternative method defines the added value of the museum in more narrow terms (i.e. profit). Given the fundamental differences in approach, it is impossible to compare the results in detail. Even if the indirect and induced effects of the EIA, which some economists feel are dubious, are not taken into consideration, there is still a major difference between the two methods.

The land price analysis is based on the view that land prices reflect the perceived quality of their surroundings. The value of the facilities in and the characteristics of an area can be deduced from the land prices in neighbouring areas. The Rijksmuseum is an example of a locational element that influences the land prices in the surrounding area. After all, not only does the Rijksmuseum provide facilities that people in the neighbourhood can use, it is also a national heritage site that enriches the cityscape.

Given the high correlation between land and property prices and the limited availability of land prices, most land price analyses use property prices. By breaking down property prices into elements that are linked to the building itself (e.g. the floor surface area, whether there is central heating or not) and elements that are related to the surrounding area (e.g. the amount of green space or the presence of facilities), the effect of the separate elements on the property price can be calculated. This approach is called the hedonic pricing method.

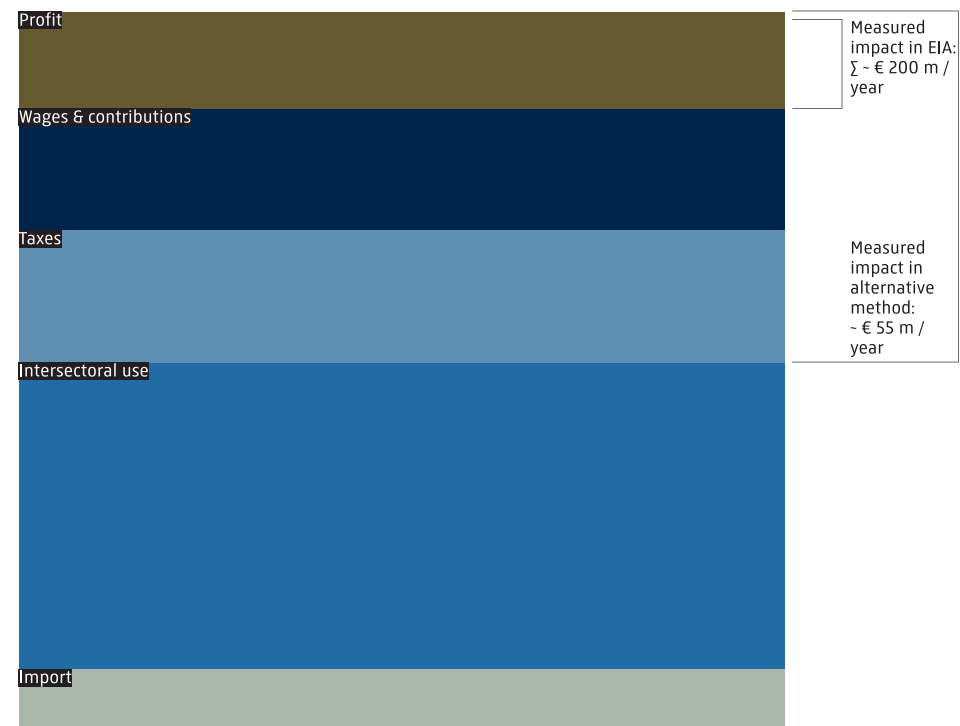
The hedonic pricing method uses regression analysis, which is a statistical technique for analysing the potential correlation between variables. The land price analysis isolates the relationship of a specific locational component to the dependent variable, the property price per m², from the remaining locational components.

The effect of fine art museums, such as the Rijksmuseum, on the value of residential property in the Netherlands was calculated by the Atlas for Municipalities in 2010. The calculation of the economic impact of the Rijksmuseum is in line with the Atlas for Municipalities' findings. Sub-section 1.2 of this appendix outlines this analysis in detail. Like residential property, the value of office and retail property is also based on locational components such as the Rijksmuseum. Seeing as there are not enough data points available for commercial and retail property to reliably determine a statistically significant effect, the analysis will try to approach the effect on the price of other forms of property in a qualitative manner – in addition to the statistical analysis of the residential property.

D1.2 RESIDENTIAL PROPERTY

In 'De Schat van de Stad' [The riches of the city], the Atlas for Municipalities outlines the effect of the proximity of museums on house prices. This effect is greatest for homes in the immediate vicinity of museums and decreases the further away the homes are from the museums. Houses that are more than five minutes away from the museum by car do not experience any significant price effect. The graph in FIG 16 shows that there is an € 82 per m² price effect for houses that are one minute away from the museum by car, and that this effect decreases the greater the distance.

FIG 15 MEASURED IMPACT



Source: Booz & Company analysis

The economic value of the museum can be calculated by multiplying the price surplus per m² by the number of homes that are within that specific travelling distance from the museum. This value should be viewed as the net present value of all future benefits a resident enjoys from the (proximity of the) facility, which in this case is the museum. By multiplying this net present value by a relevant discount rate, it can be translated into an annual added value.

If these insights are applied to the Museumplein, it emerges that practically all homes inside the ring, to the south of the river IJ, experience a price effect from the presence of the Museum district (see FIG 17). Homes further away from the Museumplein clearly enjoy a lower price effect than those on and around the Museumplein. In this area, there are approximately 260,000 homes with an average surface area of 155 m² – a total surface area of 40 million m². The innermost ring with a price effect of € 82 per m² is the smallest ring and comprises only 4% of the total effect area. The remaining rings concern, from inside to out, 12%, 20%, 28% and 36% of the effect area.

Multiplying the price surplus in each ring by the residential surface area in the relevant ring results in a total net present value of more than € 1 billion.

This study uses a 5.5% discount rate, as per the methodology used by the Netherlands Bureau for Economic Policy Analysis in 'Stad en Land' [City and country].² As such, the annual added value of the Museumplein on residential property amounts to € 55 million.

It should also be noted here that the price effects mentioned are national averages. Given that the Museumplein is home to large and very eminent museums, which enjoy more renown than the average Dutch museum, it can be assumed that the price effect of the Museumplein is greater than the national average. Using the effect of € 5-82 per m² in its calculations, this study presents a lower limit in terms of the impact of the Museumplein on the price of residential property in Amsterdam. The land price methodology does not provide a starting point from which to specify the contribution made by the Rijksmuseum alone.

The effect of the opening of the new Rijksmuseum on the prices of residential property in Amsterdam is difficult to predict. A new analysis in 2014 and 2015 may show a measurable increase in the value of art museums in Amsterdam. However, it is also possible that the 2010 price level already incorporated the expected increase in value resulting from the opening of the new Rijksmuseum and that the price surplus used in sub-section 1.2 already reflects the opening. It is still too early to estimate the impact of the opening at this point in time.

D1.3 COMMERCIAL PROPERTY

Experts in the property market confirm that the presence of art museums also has positive effect on the price of commercial property. Prices for commercial property in Amsterdam are higher than in the rest of the Randstad, not only because of the better accessibility, but also because of the greater diversity in and higher quality of cultural facilities.

It is important to distinguish between the various types of commercial property. For business premises, the presence of art museums plays a more important role than their proximity: an attractive cultural offering makes a city more appealing to employees and this appeal is translated (indirectly) into a higher property price. However, a business premises is not worth more, per se, because it is next to an art museum. This is different for retail property though. The proximity of (art) museums is very important to shopkeepers because museums generate visits to shops. Business owners on P.C. Hoofstraat and in Spiegelkwartier noticed the effect of the opening of the new Rijksmuseum immediately in the number of people visiting their shops.

The extent of this effect is difficult to determine. Whereas transactions in residential property are documented in detail in the Land Registry, this is much less the case with transactions in commercial property. To determine the effect of (the proximity of) art museums, an overview is required of the individual buildings with details on price, surface area, designated use and the absence/presence of other factors that determine price, such as restaurants, airports, parking facilities, etc. There is no such overview available for the commercial property market and none can be drawn up within the timeframe of the current analysis. As such, a substantiated estimate of the effect of the Rijksmuseum on the prices of commercial property cannot be made.

FIG 16 COEFFICIENTS FOR THE RELATIONSHIP BETWEEN THE PROXIMITY OF MUSEUMS AND HOUSE PRICES
For different travel times by car

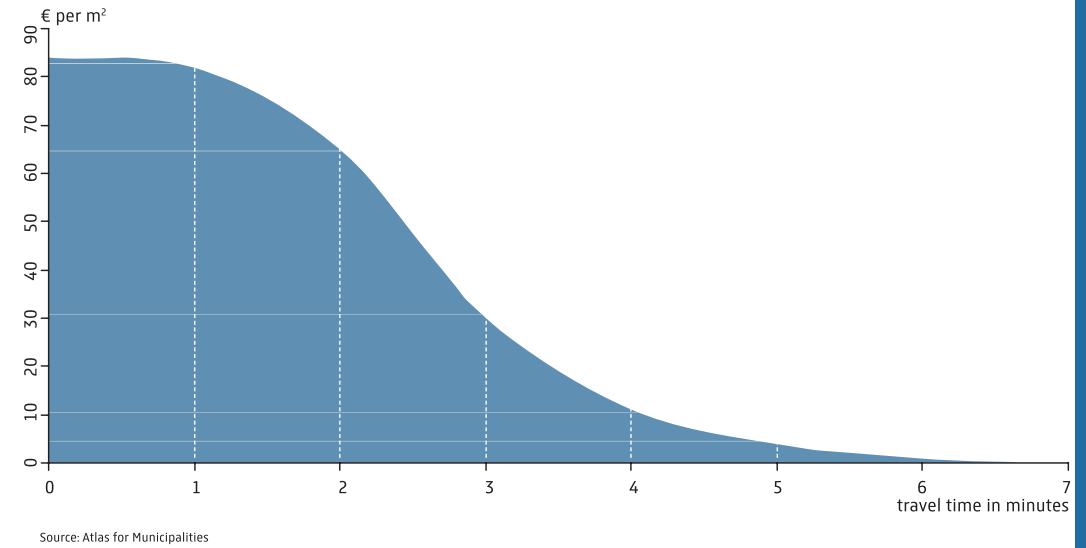
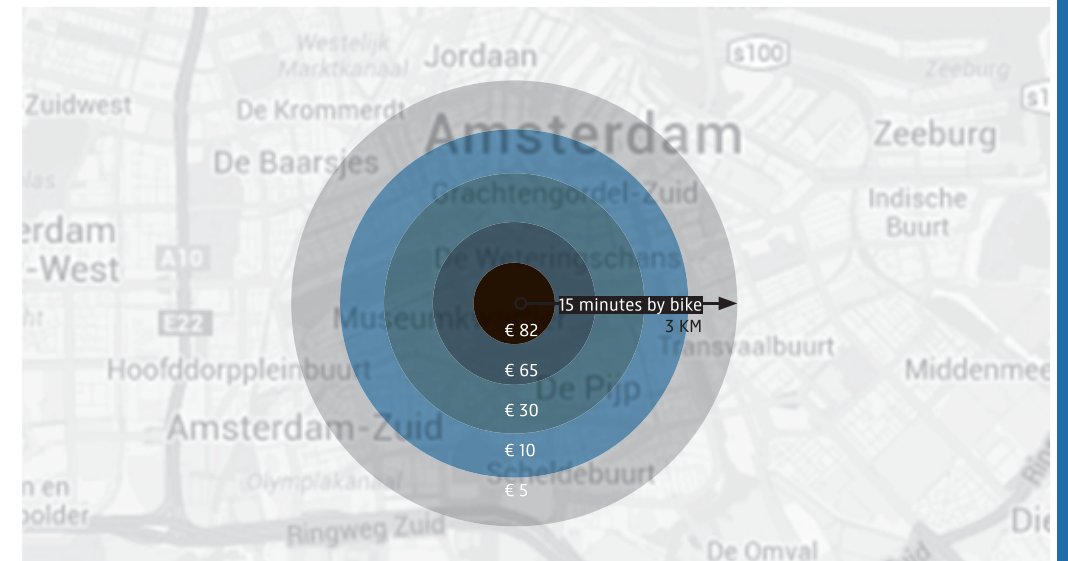


FIG 17 DISTANCE TO THE MUSEUMPLEIN



D1.4 CONCLUSION

The land price analysis does not provide a complete estimate of the economic impact of the Rijksmuseum. However, a conservative estimate of the impact of the Museumplein on residential property prices can be made. The results of this analysis, therefore, present an absolute lower limit of the impact of the Museumplein: at least € 55 million a year, but probably more. This estimate does not specify the value of the Rijksmuseum.

The authors gratefully acknowledge the contribution of professor Coen Teulings to this alternative analysis.

NOTES

- 1 Australian Bureau of Statistics (1995). Information Paper: Australian National
- 2 Groot, H. de, Marlet, G., Teulings, C., Vermeulen, W. (2010). Stad en Land, The Hague: CPB, p.60

FIG 18 SURVEY QUESTIONS

WHICH QUALIFICATION BEST DESCRIBES YOU?	<ul style="list-style-type: none"> • Cultural tourist • Art lover • Family with kids • Cultural sector-professional • School goer • Potential Rijksmuseum friend 	ARE YOU FROM AMSTERDAM?	<ul style="list-style-type: none"> • Yes • No
WHAT AGE ARE YOU?	<ul style="list-style-type: none"> • 0-18 • 19-30 • 30-50 • 50-70 • 70+ 	HOW LONG ARE YOU STAYING IN AMSTERDAM?	<ul style="list-style-type: none"> • Just for one day • For more than one day
IS THIS YOUR FIRST VISIT TO THE RIJKSMUSEUM SINCE ITS OPENING?	<ul style="list-style-type: none"> • Yes • No 	PLEASE ALLOCATE 10 POINTS ON HOW IMPORTANT THE FOLLOWING FACTORS WERE IN YOUR DECISION TO VISIT AMSTERDAM	<ul style="list-style-type: none"> • Historical city centre • Rijksmuseum • Van Gogh Museum • Stedelijk Museum • Concertgebouw • Anne Frank House • Other museum / cultural activity • Bars and clubs • Coffee shops and drugs • Other entertainment • Shopping • Visiting family / friends • Other motivation
ARE YOU A DUTCH RESIDENT OR INTERNATIONAL VISITOR?	<ul style="list-style-type: none"> • Dutch resident • International visitor 		

Source: Rijksmuseum survey Booz & Company

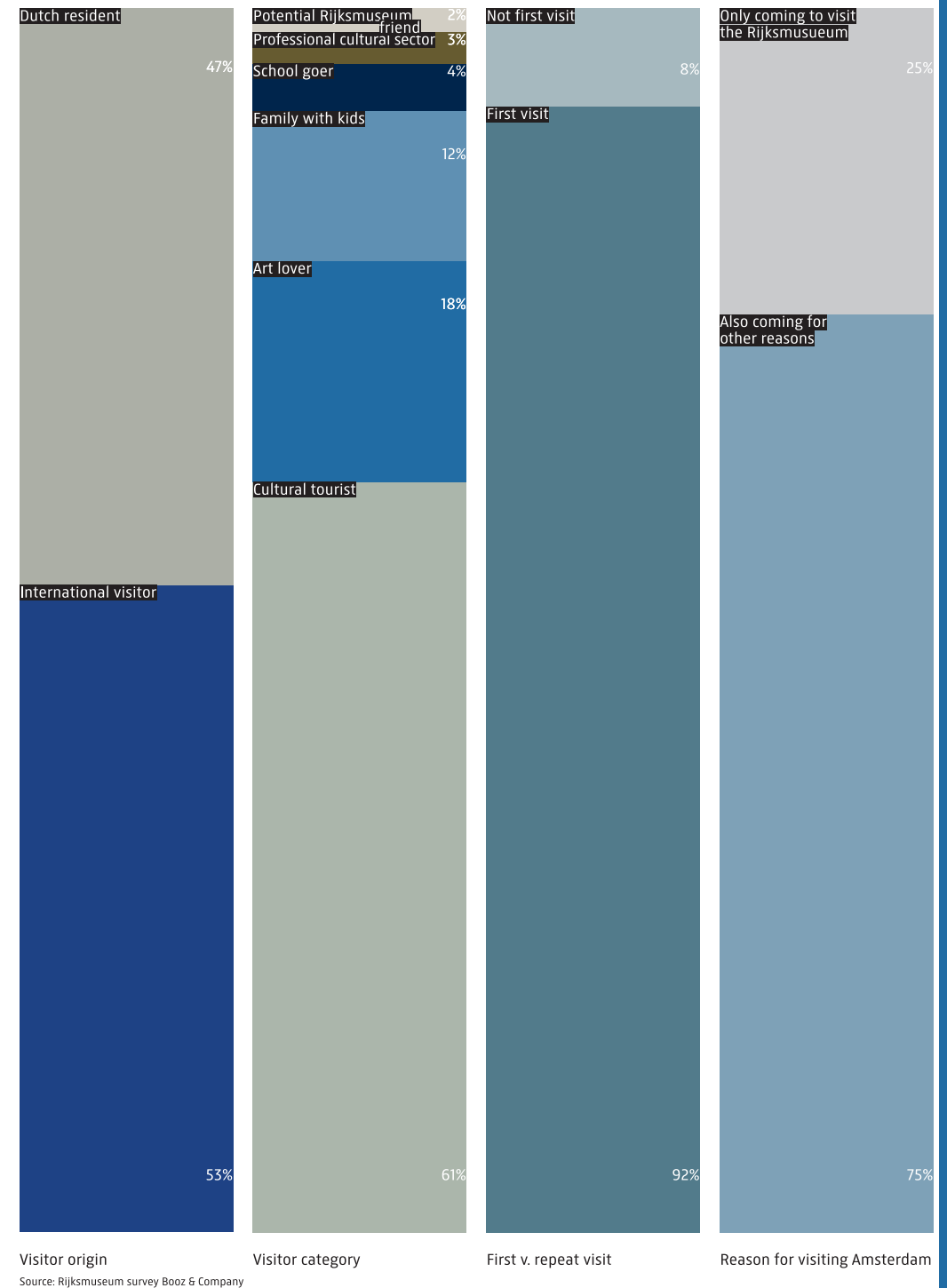
E DESIGN AND RESULTS OF RIJKSMUSEUM VISITOR SURVEY

Between 10 a.m. and 3 p.m. on Saturday, 15 June and Wednesday, 26 June, 1,126 Rijksmuseum visitors filled in a survey. The respondents were in the queues outside the museum and in the hall of the Rijksmuseum. The respondents filled in a standard questionnaire with seven questions (see FIG 18). The question about age (question #2) was added on Wednesday, 26 June and was not asked on 15 July.

Excluding incomplete questionnaires and respondents living in Amsterdam (i.e. those who answered 'yes' to question #5), the remaining total of respondents comes to 1,008 visitors. FIG 19 provides a schematic overview of the results.

The results in FIG 19 confirm expectations about the relationship between international and national day and stay visitors, which were based on an estimate made by the Rijksmuseum and the ATCB figures. Moreover, the relative figures in the various visitor categories tally with the assumptions made by the Rijksmuseum. What is also worth noting is that 8% of visitors indicate that they had already visited the museum at least once since the opening of the new museum. There are two explanations for this result: the high percentage of repeat visits may be down to museum card holders who visited the museum briefly a number of times during the first few months after it opened, or the high percentage may be down to visitors who incorrectly interpreted the question as a question into repeat visits in general, unrelated to the opening of the new museum. Another key conclusion to be drawn from FIG 19 is that 25% of Rijksmuseum visitors travelled to Amsterdam only because of their intended visit to the Rijksmuseum.

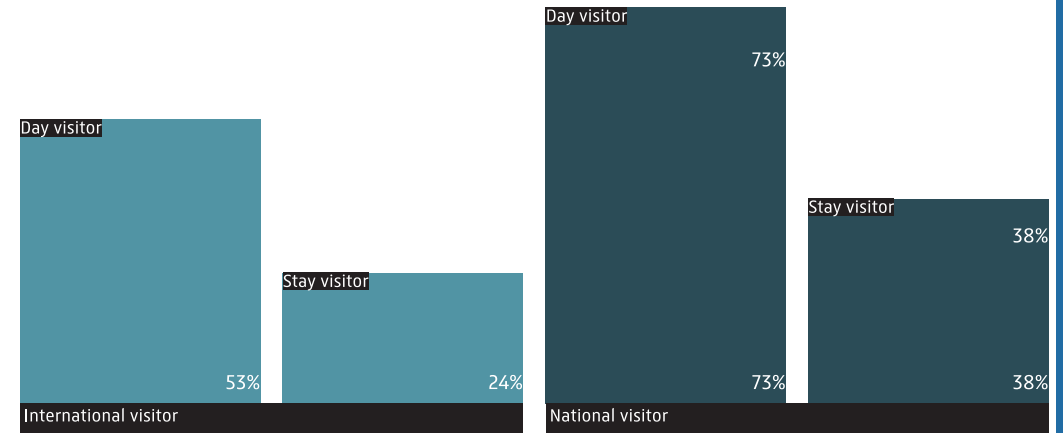
FIG 19 SURVEY RESULTS



The responses to question 7 have been used as direct input for calculating the economic impact of visitor expenditure. The extent to which the Rijksmuseum was the reason to visit Amsterdam has been used to determine what percentage of visitor expenditure can be attributed to the Rijksmuseum. FIG 20 presents the average of the Rijksmuseum's score for question 7 per type of visitor.

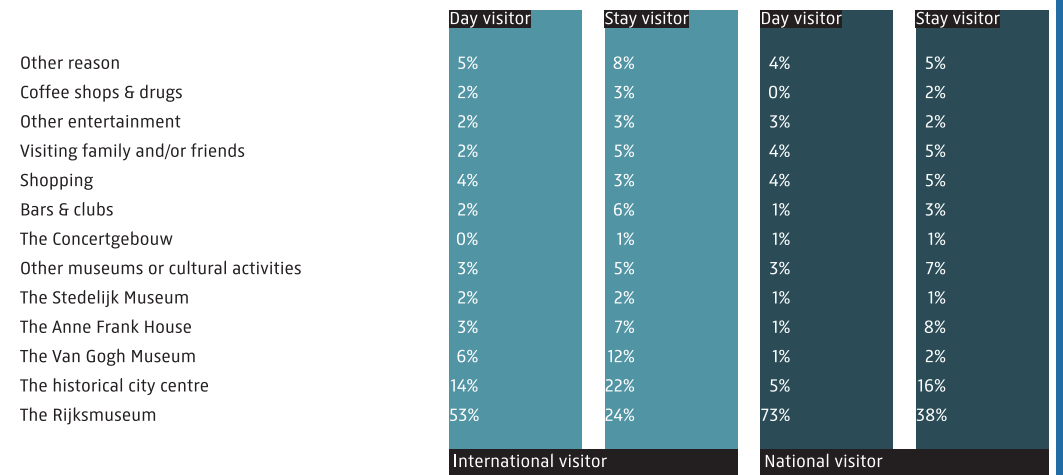
FIG 21 presents the complete list with the relative importance of the different reasons. Please note that these figures are based on the preferences of Rijksmuseum visitors and as such are not representative of the preferences of tourists in Amsterdam in general.

FIG 20 **PERCENTAGE OF VISITORS WHO COME TO AMSTERDAM SPECIFICALLY BECAUSE OF THE RIJKSMUSEUM**
For national and international day and stay visitors



Source: Rijksmuseum survey Booz & Company

FIG 21 **REASON FOR RIJKSMUSEUM VISITORS TO VISIT AMSTERDAM**
Per type of Rijksmuseum visitor



Source: Rijksmuseum survey Booz & Company

F ASSUMPTIONS REGARDING RUKSMUSEUM EXPENDITURE AND RUKSMUSEUM VISITORS

F1.1 RUKSMUSEUM EXPENDITURE

To determine the economic impact of the Rijksmuseum from the Rijksmuseum expenditure split across the various sectors of the Dutch economy, standard 2008 SBI codes were used that were also used in the IOT on the basis of which the multipliers were calculated. Tables 2 & 3 present the split of the Rijksmuseum expenditure per sector of the Dutch economy. A distinction is made here between Rijksmuseum expenditure on ongoing operations and the renovation project respectively.

F1.2 RUKSMUSEUM VISITOR NUMBERS

The economic impact of the expenditure of Rijksmuseum visitors is based on assumptions regarding the number of visitors. FIG 22 presents these assumptions. Actual visitor numbers were used for the 2003–2012 period, while Rijksmuseum estimates were assumed for the 2013–2017 period.

In its reporting system, the Rijksmuseum does not distinguish between day and stay visitors, only between national and international visitors. A survey that Amsterdam Marketing completed among Rijksmuseum visitors in 2011 does distinguish between day and stay visitors. The analysis assumes a constant ratio between day and stay visitors in the categories of national and international visitor respectively. It was assumed that in every year 79% of the national visitors and 6% of international visitors were day visitors.

TABLE 2 RUKSMUSEUM EXPENDITURE ON ONGOING OPERATIONS PER SECTOR

Sector	Expenditure 2003–2017	Explanation
Wages	244800	
Rent of immovable goods	133100	Rent paid to Rijksgebouwendienst
Import of goods and services	47000	Acquisition of art outside the Netherlands
Wholesale	46900	General purchasing, e.g. furnishing
Insurance and pension funds	40000	Insurance for travelling exhibitions
Contributions	31000	Employer social insurance contributions
Art and culture	24800	Acquisition of art within the Netherlands
Other professional services	15800	Consulting, support for events, etc.
IT services	14000	Automatisation
General construction	13000	Renovation of the Philips Wing
Graphic design	12300	Print
Energy	11400	Gas and electricity
Cleaning agencies, gardening services, etc.	10300	
Recruitment agencies and employment services	9800	
Design, photography, translation agencies	7800	
Hire of movable goods	6600	Hire of audio equipment
Installation and maintenance of machinery	6100	Maintenance
Advertising and market research	5200	Public relations
Telecommunications	4500	Telecommunication costs for personnel
Road and rail transport	4100	Transport of exhibitions, representation costs
Other goods and services	4000	
Information-based services	3200	Development of website content
Other financial services	2500	e.g. accounting
Automotive sales and services	2100	Car for director of the Rijksmuseum
Restaurants and cafés	2000	Representation
Security services	1800	Security
Postage and couriers	1700	Postage fees
Health	1700	e.g. health management costs
Retail	1300	e.g. Christmas gifts
Banks	1100	Surtax for bank cards and credit cards
Air transport	700	Representation
Education	700	Production of new educational products
Waterworks	600	
Associations and clubs	600	Contributions
Overnight provisions	500	Representation
Non-product-related taxes and subsidies	500	
Storage and services for transport	400	Travelling exhibitions
Rent and hire of movable goods	200	The museum shop on Museumplein
Holdings and management consulting	200	e.g. redefining job descriptions
Care and welfare	200	Child care
Publishers	100	Printing
Other / Not specified	35100	
TOTAL	753000	

F1.3 RUKSMUSEUM VISITOR EXPENDITURE

FIG 23 presents the assumptions that were made concerning the specific expenditure of the various types of visitors.

The average length of stay comes from the ACTB study done for the Rijksmuseum. It should be noted that 4 days as the average stay of international stay tourists is a little high, given the average 1.9 night stay that Statistics Netherlands published for 2011. The difference with the Statistics Netherlands' data can be explained by the fact that they only included hotel, B+B and youth hostel stays, while ACTB also included stays in other types of accommodation and with family and friends. With a view to data consistency and integrity, this study uses the ACTB data.

The travel expenses of the national visitors are based on the information published by the ATCB on the type of transport and the number of visitors from different provinces combined with the distances from the provincial capitals, current petrol prices and the public transport rates of NS national rail and Connexion bus service. The travel expenses of the international visitors only include what was spent in the Netherlands. This was based on the same data as the national travel expenses, plus the landing and tax rates charged by Amsterdam Airport Schiphol.

Money spent on overnight stays, food & drink, transport & parking in Amsterdam, shopping, tourist attractions & museums, theatre & concerts, coffee shops, entertainment and other are based on the specific total expenditure by Rijksmuseum visitors as outlined in the ACTB's visitor profile for the Rijksmuseum for 2011 and the split of tourist expenditure as outlined in the general visitor profile for Amsterdam.

The money spent in the Rijksmuseum is deducted from the expenditure because the circulation of this money in the Dutch economy has already been included in the analysis of Rijksmuseum expenditure. Rijksmuseum expenditure is directly derived from the profit and loss account of the Rijksmuseum and the museum's forecasts.

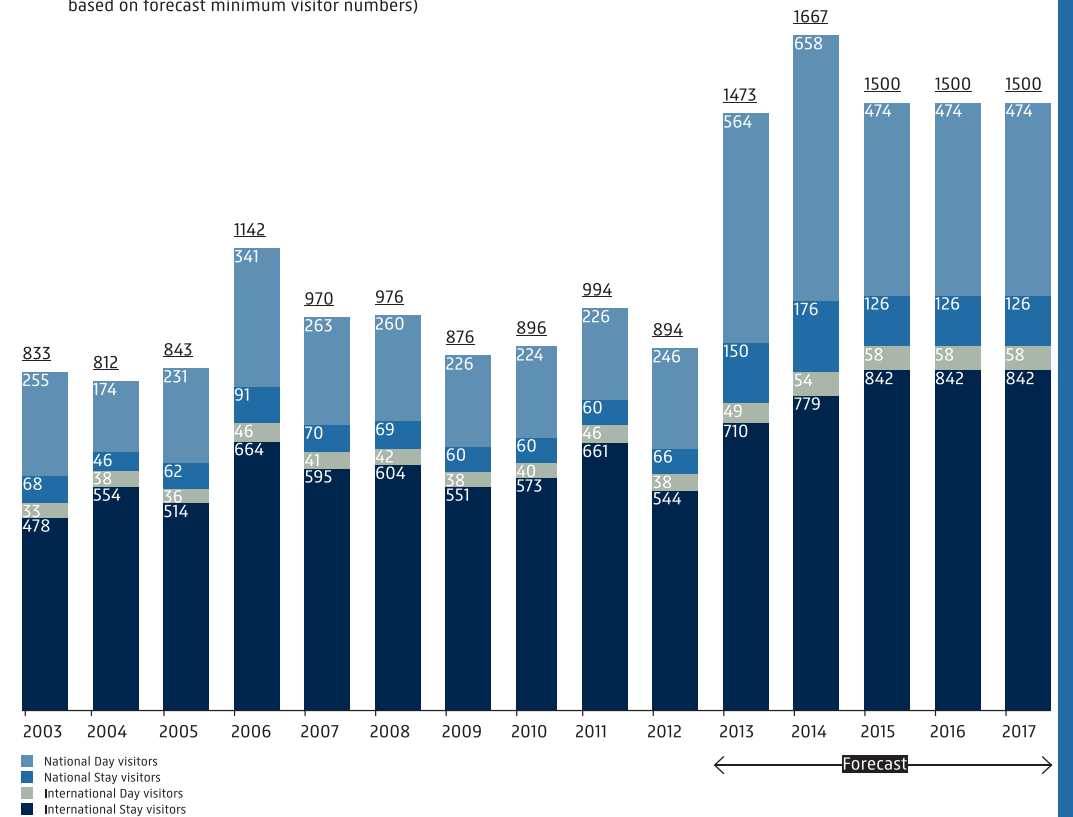
The values in the table represent visitor expenditure for 2011. Expenditure for 2003–2012 has been corrected for inflation; the figures for 2013–2017 have also been corrected for inflation using the average between 2003 and 2012.

TABLE 3 RUKSMUSEUM EXPENDITURE ON RENOVATION AND FURNISHING PER SECTOR

Sector	Expenditure 2003–2017	Explanation
Specialist construction	187,600	Stucco, foundation, manual decoration and other specialist construction
General construction	63,400	General construction
Public management and government services	46,100	Interest on loan from Rijksgebouwendienst
Purchasing for furnishing	25,800	Furnishing costs
Import goods and services	6,700	Acquisition of display cases, interior architect and acquisition of art outside the Netherlands
Road & rail transport	4,000	Rehousing costs
Cleaning agencies, gardening services	4,000	e.g. garden landscaping
Other professional services	1,100	e.g. consultancies
Art and culture	200	Acquisition of art in the Netherlands
Other / Not specified	36,500	
TOTAL	375,000	

FIG 22 RUKSMUSEUM VISITOR NUMBERS

In thousands, 2003–2017 (2015–2017 based on forecast minimum visitor numbers)



Source: Rijksmuseum

G COMPARATIVE STUDY OF THE CULTURAL SECTOR EIA

To tie in with the various existing economic impact analyses of cultural institutes, a benchmark study was conducted. The primary difference between the economic impact analysis of the Rijksmuseum and most of the existing impact analyses of cultural institutes is the measurement level. This report expresses the impact of the Rijksmuseum in GDP (added value at market prices), while most of the analyses measure impact at a level of total economic production (this also includes the intersectoral use of goods and services, see FIG 12 in appendix C). The decision to measure impact at a GDP level was made because of the desire to avoid double counting, which would certainly be the case if intersectoral use of goods and services were included.

FIG 24 compares the Rijksmuseum multiplier with the multipliers of other cultural institutes. It is important to note that the multipliers in FIG 24, including the depicted multiplier for the Rijksmuseum, are production multipliers, and not GDP multipliers. Production multipliers are greater than GDP multipliers because they measure intersectoral use as well as GDP components (see FIG 14 in appendix C).

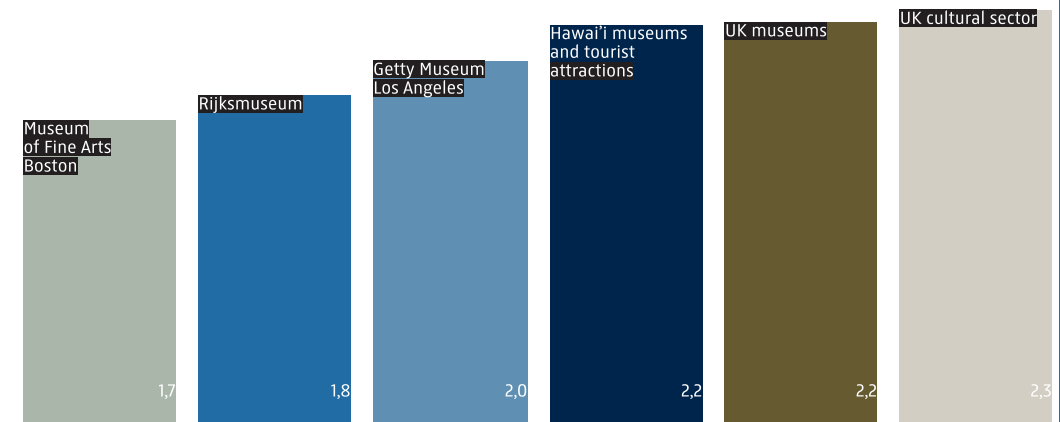
FIG 24 shows that the Rijksmuseum multiplier of 1.8 is in line with the multipliers of other cultural institutes. The multipliers are different from each other. These differences can be explained by the underlying differences in the economic structure of countries (the Netherlands v. the United States and the United Kingdom), as well as the different expenditure patterns of individual institutes (museums v. tourist attractions and other economic activities in the cultural sector).

FIG 23 EXPENDITURE PER TYPE OF VISITOR
In € per person for the duration of the entire stay

	International visitors		National visitors	
	Day visitor	Stay visitor	Day visitor	Stay visitor
Length of stay in days	1	4	1	2,3
Travel expenses to & from Amsterdam (spent in NL)	€ 30	€ 30	€ 14	€ 14
Overnight stay		€ 179		€ 97
Food & drink		€ 99		€ 54
Transport & parking in Amsterdam		€ 25		€ 14
Shopping		€ 121		€ 65
Tourist attractions & museums		€ 47		€ 25
Theatre & concerts		€ 45		€ 24
Coffee shops		€ 27		€ 15
Entertainment		€ 68		€ 37
Other / Not specified	€ 77	€ 41	€ 46	€ 22
Subtotal	€ 107	€ 681	€ 60	€ 366
Expenditure in the Rijksmuseum	€ 13	€ 13	€ 13	€ 13
Total	€ 93	€ 668	€ 46	€ 353

Source: Rijksmuseum; ATCB; Booz& Company analysis

FIG 24 MULTIPLIER COMPARISON



- 1 Sample of 118 participating museums
- 2 The entire cultural sector in the United Kingdom: publishers, music recording, performing arts, support of the performing arts, visual arts, running art facilities

Source: Mt. Auburn Associates, Economic Development Research Group (2002); Booz & Company analysis; The Los Angeles County Economic Development Corporation (2012); Lui, J.C. (2006); Travers, T. (2006); The Arts Council of England (2002)

H OVERVIEW OF RUKSMUSEUM'S BENEFACTORS

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