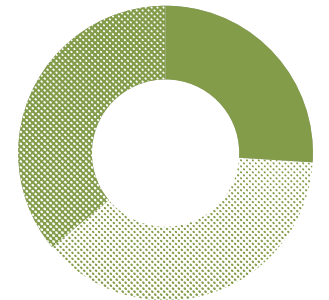
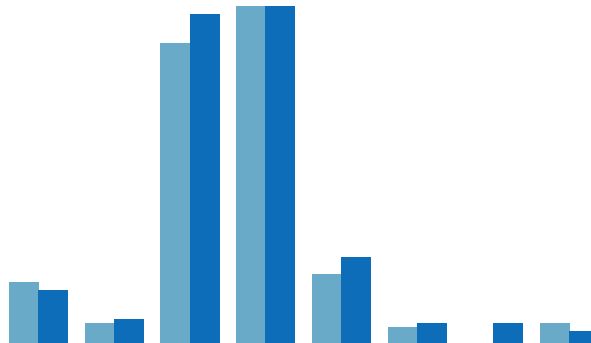
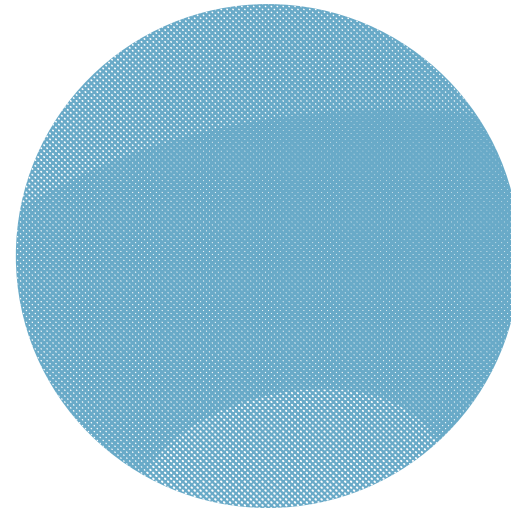
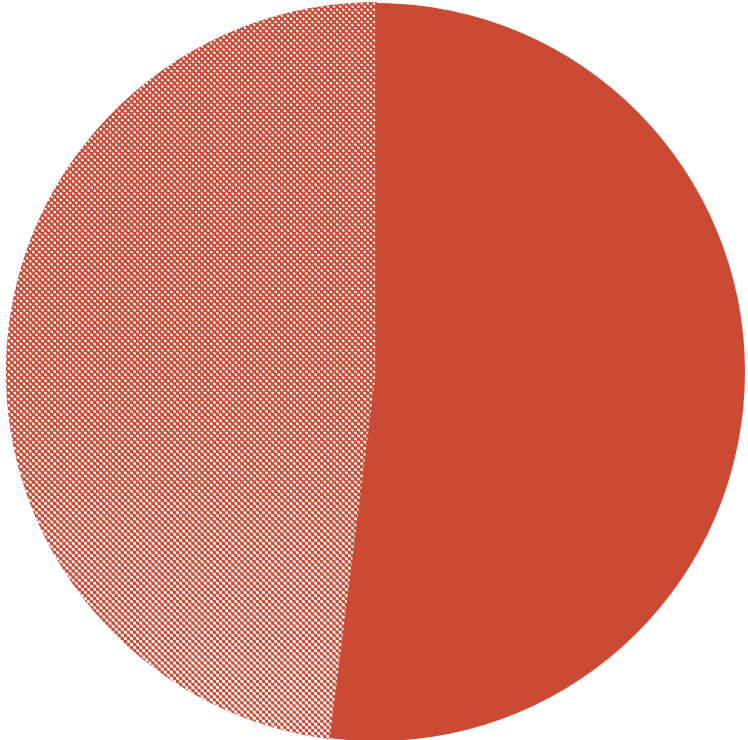
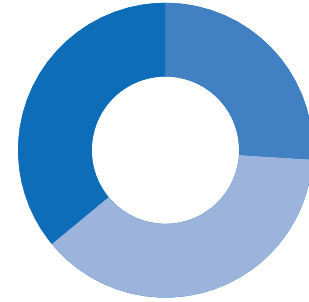
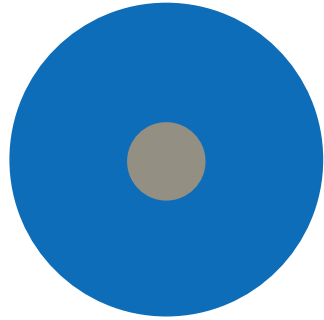
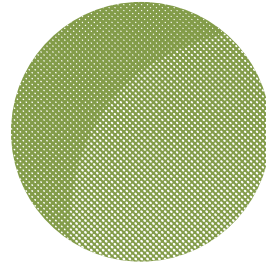
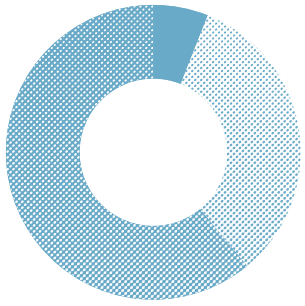


IMPACT MONITOR

2020-2021



RJKS MUSEUM

INTRODUCTION

Covid restrictions in 2021 meant that the Rijksmuseum had to close for much of the year. We were unable to welcome visitors from 15 December 2020 to 4 June 2021, and had to close our doors again from 19 December 2021 to 25 January 2022. As a result, the museum did not achieve the target figure of one million visitors.

The **reach of the Rijksmuseum across digital channels** remained at a high level. We worked throughout creating content for the website and social media channels. **Using digital outlets to tell stories relating to the collection** enabled us to maximise the number of people engaged with the museum.

This impact monitor compares **two consecutive and very challenging years**.

Following two postponements, **summer 2021 saw the opening of the long-awaited *Slavery* exhibition**, about the Dutch colonial period. It told ten personal stories, each with a different perspective on this history. Never before had the Rijksmuseum sought to engage in collaborations with such a wide range of external parties. The social significance of this exhibition prompted us to conduct a dedicated analysis of outcomes and impact. It was published separately in spring 2022.

This edition of the impact monitor follows on from the first edition published in 2021. It again assesses our impact in **four distinct areas**: visitors to the museum, our public outside the museum, the academic field, and the living environment. Where possible and relevant, we have supplemented the data with figures based on new monitoring criteria, such as sustainability and accessibility.

We have furthermore optimised the impact monitor by taking a critical look at our targets, research methodology and monitoring criteria. You are more than welcome to contribute your thoughts on these matters.

OUR RESOURCES

THE BASIS FOR THE IMPACT WE MAKE

Our collection

We manage a collection of one million objects which we conserve for future generations and put on display for offline and online audiences.

Our building

Our home is an iconic building in Amsterdam, where the visiting public can experience the collection for themselves. The museum is set in historic gardens: our verdant outdoor gallery for sculpture exhibitions and additional programming

Our knowledge

We have at our disposal a large collection of historical source material and data, as well as a diverse team of experts.

Our brand

Our brand recognition reaches around the globe, with a reputation as one of the world's leading museums.



OUR ACTIVITIES

HOW WE USE OUR RESOURCES

Public programming

Our collection and expertise serve as the basis for our focus on a broad audience – offline and online. Our offer comprises exhibitions and offline and online activities.

Research

We collaborate with the domestic and international academic field to conduct synergistic historical, art historical, scientific, social and technical research. We share the knowledge gained through these activities at symposiums and in publications.

Communications

We target a global audience that's as broad as possible. We achieve this by using a variety of channels and looking for new ways to engage in conversation and enrich the conversation.

RJKS MUSEUM



OUR IMPACT

HOW WE INFLUENCE THE WORLD

**VISITORS
TO THE
MUSEUM**

**OUR AUDIENCE
OUTSIDE
THE MUSEUM**

**THE
ACADEMIC
FIELD**

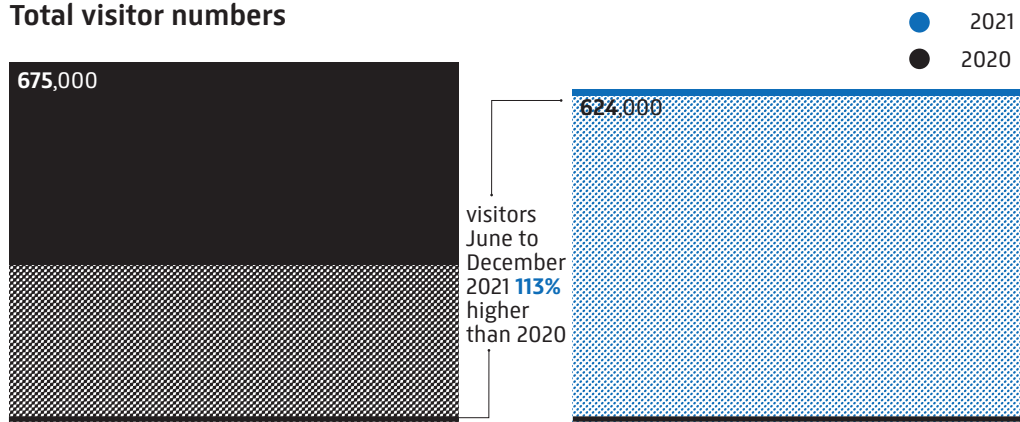
**THE LIVING
ENVIRONMENT**

IMPACT ON VISITORS AT THE MUSEUM

The Rijksmuseum presents 800 years of Dutch art and history, telling stories from multiple perspectives to expand our visitors' horizons. We want a visit to the Rijksmuseum to be inspiring and educational, and to offer opportunities for reflection. The Rijksmuseum nourishes the visitor's sense of beauty and the passage of time. The Rijksmuseum makes its collection accessible both offline and online to an audience that is as large and broad as possible. The museum is also responsible for conserving of collection for future generations.

A visit to a museum is becoming an increasingly hybrid process – it may be physical-only, digital-only, or a blend of the two. The Covid years have taught us that a visit in the digital realm does not by definition lead to an in-person visit. Both types of visit are valuable, and the Rijksmuseum endeavours to maximise their quality.

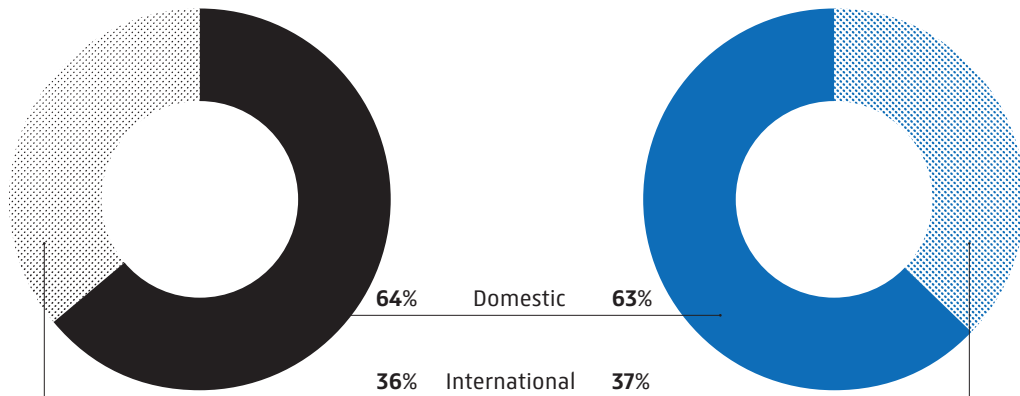
Total visitor numbers



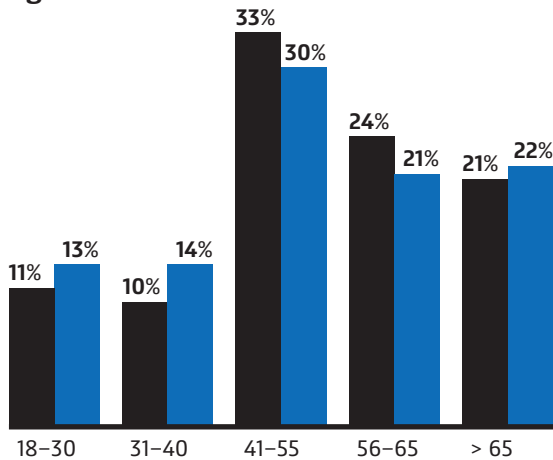
VISITOR NUMBERS

In 2021, as in 2020, it was impossible to equal the visitor figures in the pre-pandemic years. The lockdowns meant that in 2021 the museum was open for 58 fewer days than in 2020, and could therefore welcome even fewer visitors, whether domestic or international. However, the average number of visitors on the days we did open exceeded the equivalent figure for 2020. This is even more striking given that until the first lockdown in mid-March 2020, no limitations were in place and we were able to allow in a regular volume of public, with no maximum capacity.

Country of origin



Age



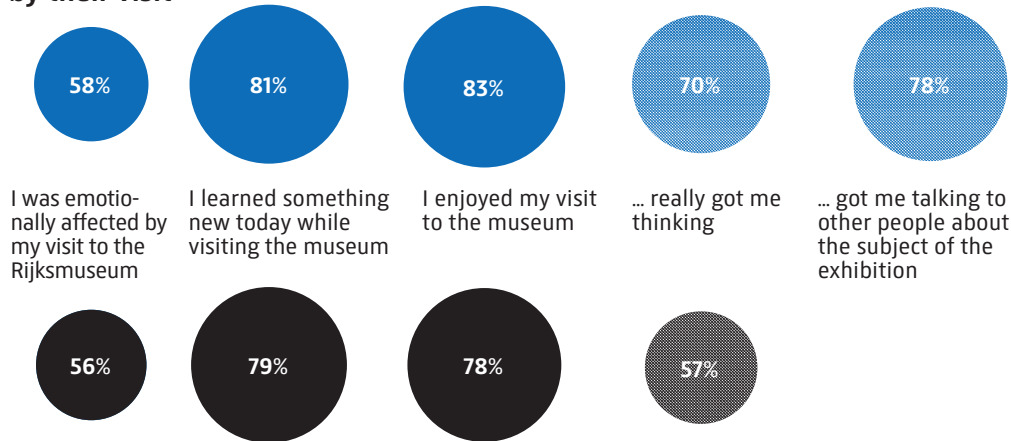
Visitor rating

8.6

- 2021
- 2020

Rapportcijfer

Extent to which visitors were 'affected' by their visit



Visiting the museum...

RATING

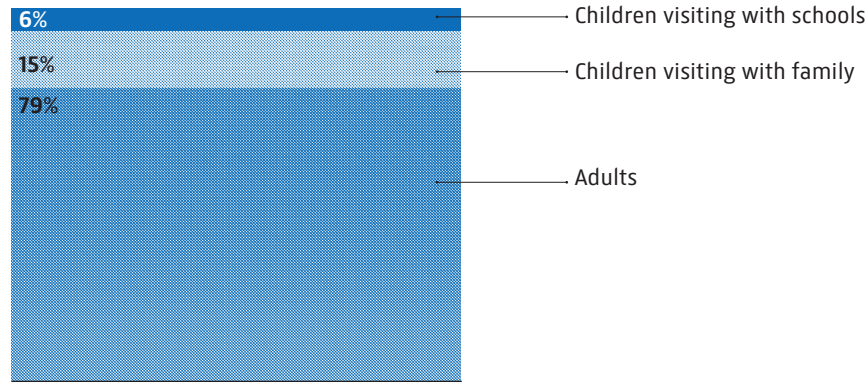
Although the rating for individual visits in 2021 (average 8.6) is almost identical to the previous year (8.7), we can observe a pronounced shift in customer loyalty and the extent to which visitors recommend to others that they also visit the Rijksmuseum.

The figure that reflects this phenomenon is the Net Promotor Score (NPS). In 2020, this figure hit an unprecedented high of 72, with many visitors identifying as their reason the uniqueness of the opportunity to roam around the museum and enjoy the masterpieces in peace.

Visitor numbers gradually increased again in 2021, leading to a decline in the NPS to its 2019 level of 59.

Visitors in 2021 were significantly more likely to indicate that their visit to the museum had set them thinking. We presume that this shift is connected with the *Slavery* exhibition.

Bezoek

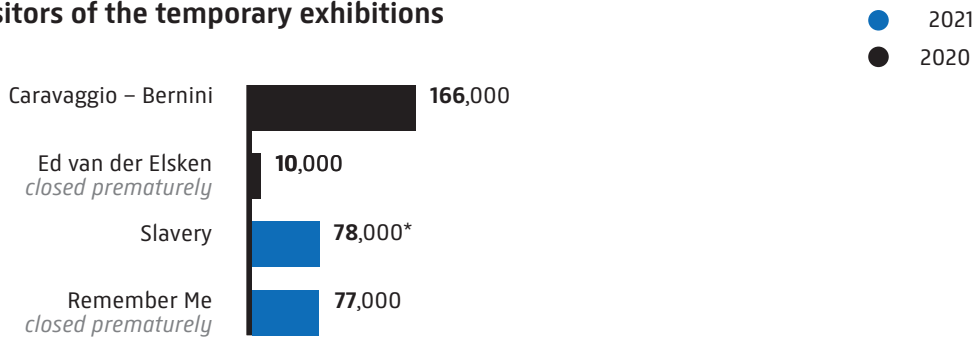


72

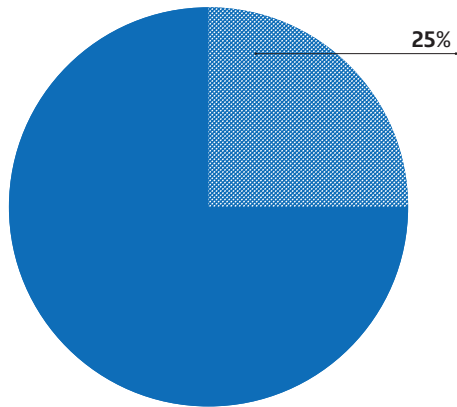
59

Net promotor score
Rate at which visitors recommend to other people that they visit the museum

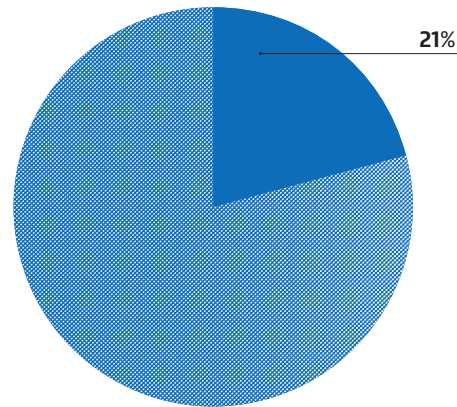
Visitors of the temporary exhibitions



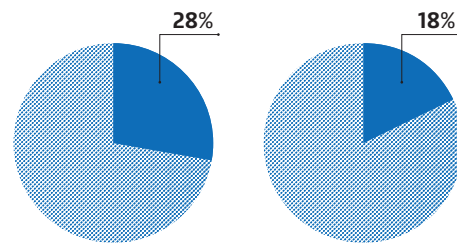
Visitors to exhibitions in 2021 with a migrant background



In 2021, 25% of Dutch people had a migrant background



In 2021, 21% of Dutch visitors had a migration background



Exhibition
Slavery

Exhibition
Remember Me

VISITOR PROFILES

The Rijksmuseum ‘brings meaning to art and history for a *wide-ranging, contemporary audience*.’ To ascertain the extent to which the museum truly attracts a wide-ranging audience, in 2021 we started asking visitors to provide details of their personal profile.

In addition to their age and place of residence, we asked visitors to supply their parents’ place of birth, to gain insight into their background (migratory or otherwise). The results were compared with data from Statistics Netherlands (Centraal Bureau voor de Statistiek, CBS).

It emerged that in 2021, 21% of Dutch visitors to the permanent collection had a migrant background. This figure rose to 28% for the *Slavery* exhibition, while 18% of visitors to *Remember Me* had a migrant background. CBS figures show that in 2021, 25% of Dutch people had a migration background. The lesson the museum draws from this is that its offer is defining for the composition of the visiting public and is, by extension, an instrument for attracting audiences that best reflect the composition of the Dutch population.

*Due to COVID, the *Slavery* exhibition had a very limited visitor capacity

ACCESSIBILITY

Our efforts to maximise accessibility for audiences continues unabated. The period of relative quiet in the museum provided an opportunity to host sensory-friendly evening openings.

We also continued to offer guided tours for people with impaired sight or hearing, with dementia, or with an intellectual disability. The responses offer an insight into the potential positive impact of a visit to the museum on the well-being of customers, particularly if their specific needs are met. “I’m part of things again!”

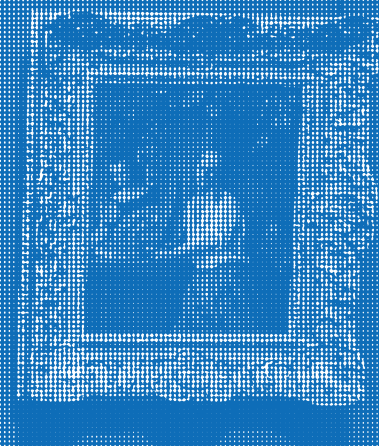
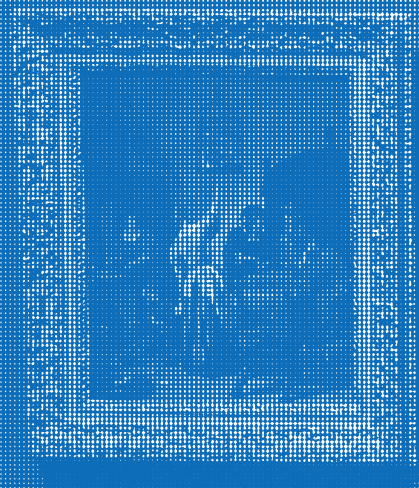
EMBEDDING A MULTIPLICITY OF PERSPECTIVES

Slavery

The *Slavery* exhibition was a turning-point event for the Rijksmuseum, demonstrating that a temporary exhibition can be effective in shedding light on underexplored themes. The next crucial step is to embed this knowledge and associated stories in the permanent collection. We conducted a dedicated and extensive impact analysis into the exhibition.

The 'Rijksmuseum... & Slavery' project is an example of how embedding can work. It involved the placement of additional museum labels next to approximately 80 objects, including *The Night Watch*, detailing the relationship between the object and historical slavery. This approach fully integrates this history in the narrative around the Netherlands and by extension the Rijksmuseum, making it visible to all visitors.





RIJKSMUSEUM
GALLERY OF HONOUR

WOMEN

Female artists now have a permanent place in the Rijksmuseum's Gallery of Honour – for the first time in history. Paintings by Judith Leyster, Gesina ter Borch and Rachel Ruysch are part of the permanent display alongside work by their fellow 17th-century artists Frans Hals, Vermeer and Rembrandt. This development reflects the museum's efforts to draw greater attention to the hitherto neglected role of women in Dutch cultural history.

IMPACT ON THE PUBLIC OUTSIDE THE MUSEUM

The Dutch National Collection belongs to everyone and is available to everyone, including people outside the museum.

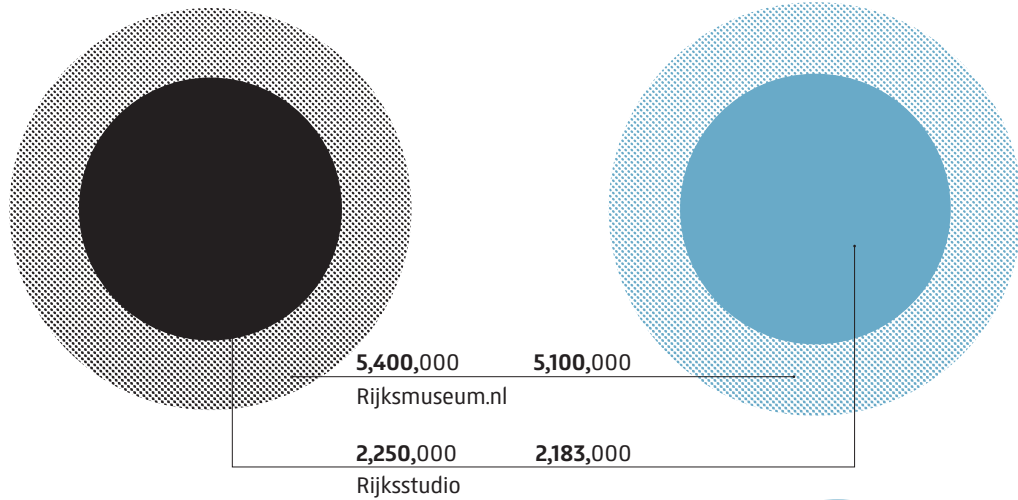
Alongside its generous loan policy, the Rijksmuseum uses a variety of projects and channels to reach out to a wide range of audiences that for a variety of reasons choose not to visit, or are unable to visit, the museum. The various forms of Covid restrictions in place from March 2020 onwards prompted us to greatly accelerate our implementation of these approaches to connecting with the public. One example is the publication – for the first time in the Rijksmuseum’s history – of an online version of an exhibition. We also used digital and hybrid channels to make available a range of educational and other programmes to a worldwide audience.

We also reached out to audiences beyond the bricks-and-mortar museum through television programmes such as *Het Geheim van de Meester*, *Project Rembrandt* and *De Buit*. All these well-watched shows foregrounded the passion and expertise of Rijksmuseum staff members, fostered creativity, and used the Rijksmuseum collection to inspire interest and wonderment.

Our collection, outside the museum
Sharing stories through the media for a broad audience

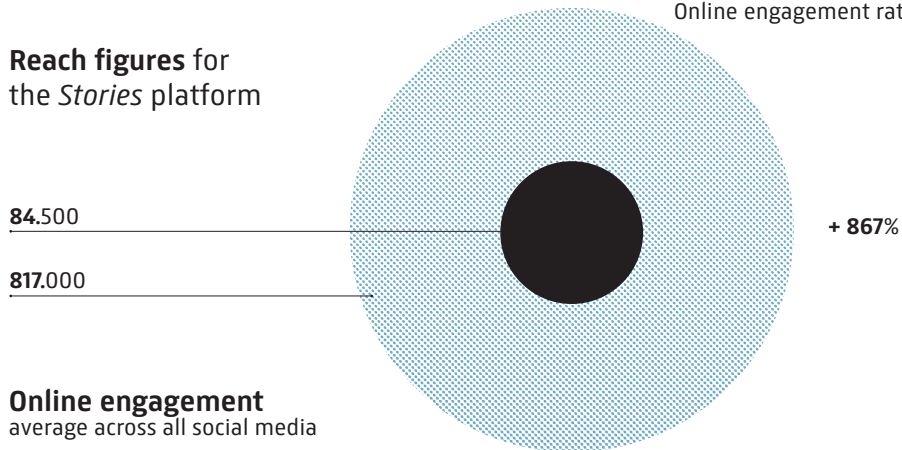
● 2021
● 2020

Reach figures



42
Online engagement rate for Stories

Reach figures for the Stories platform



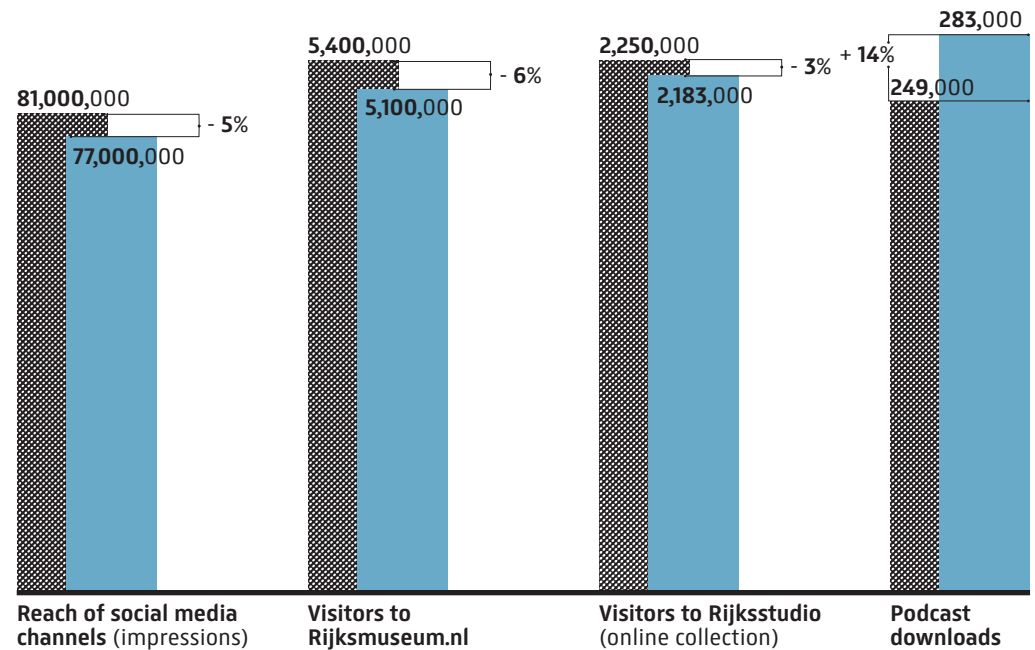
Online engagement
average across all social media



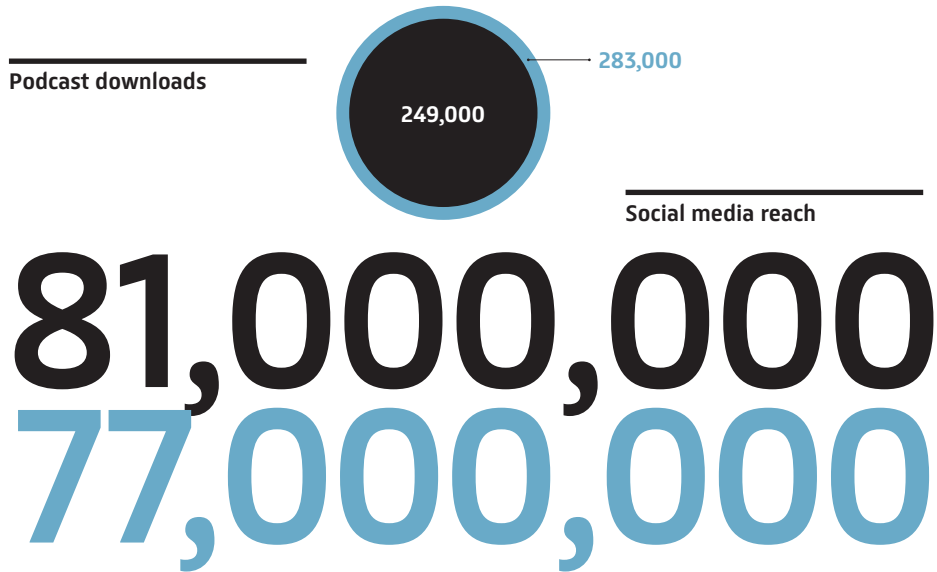
ONLINE REACH

Many stories about the collection are available on the website and through social media. The latest additions are the online exhibitions, the first of which we made for *Slavery*. Website visitors can also get creative in the Rijksstudio, and various courses and workshops are available online.

Increases in the reach of the Stories platform and in the download figures for the Rijksmuseum podcast indicate that we are satisfying audience needs when it comes to in-depth explorations of the collection.



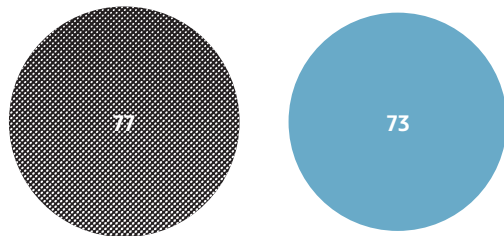
The collection outside the museum



Accessibility

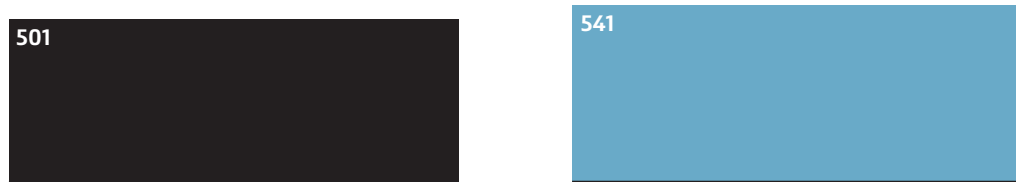


Organisations that exhibited loaned works



The **Rijksmuseum** promotes and facilitates **loans all over the world**. These **artworks** often have a new story to tell when shown in the context of another collection or in **dialogue with a different audience**.

Number of objects loaned out



ACCESSIBILITY

The Night Watch on Tour and the Letter Project

Two projects that were started in 2020 really took off in 2021: The Night Watch on Tour saw actual-size replicas of the masterpiece being exhibited at nursing homes and hospitals. The Letter Project, meanwhile, saw museum staff sharing their personal stories in letters sent to elderly people who were feeling lonely. These highly valued projects had a positive impact on vulnerable sections of the population, even when there were no Covid restrictions in place.

In the period from April 2022 to December 2021, 63 letters were sent to 800 postal addresses and 400 email addresses.

In addition to placing *The Night Watch* replicas at nursing homes, we offered tours at these locations. In 2020, 25 guided tours were given in nursing homes throughout the Netherlands.

Wonder Package

Last year we had to cancel the *Prachtnacht* (WonderNight), the special evening opening for children who have some form of illness or disability, and their families. So the Rijksmuseum went to the children instead, gifting them a Wonder Package of creative materials. We gave packages to 800 children in nine hospitals.

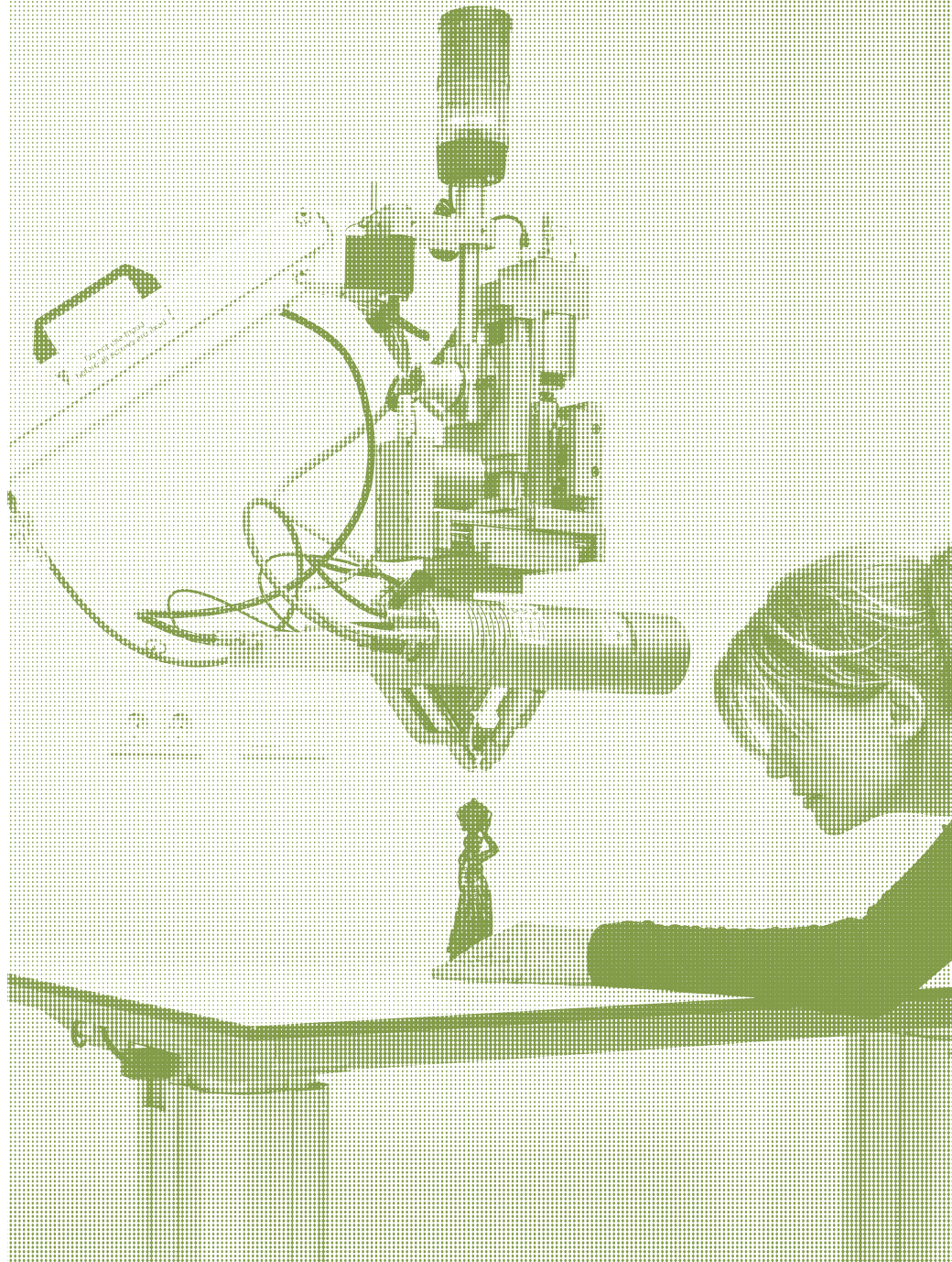
We also set up a version of the Night Watch on Tour that was specially adapted for children. It was launched on 5 January 2021 at the Princess Máxima Centre.

IMPACT ON SCIENCE

The Rijksmuseum is an academic base for world-class scholarly and scientific research that trains new generations for roles in the museum field and offers public programmes that support lifelong learning.

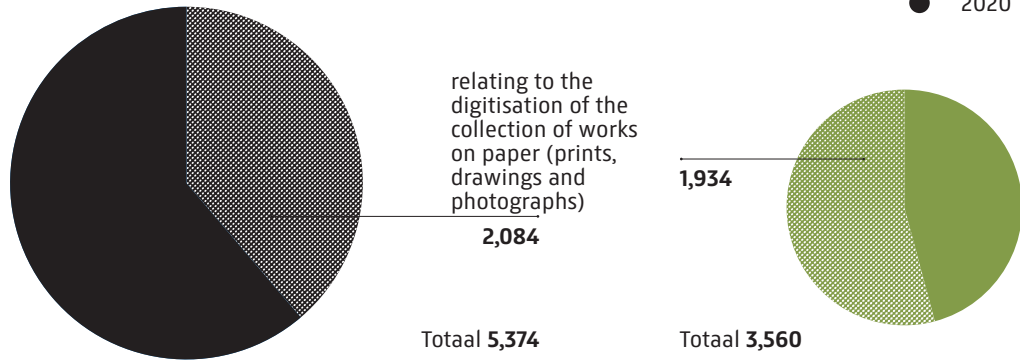
Research conducted at the Rijksmuseum is distinct from research at universities and other research organisations in that it always relates to the museum's collection. Much of the research conducted here valorises scientific research carried out elsewhere. An important area of our work concerns conservation-oriented and technical research targeting the optimal preservation of the collection for future generations. The Rijksmuseum also takes an innovative approach by combining historical, art historical and scientific research. Many of our research projects involve close collaboration with fellow museums and academic organisations.

Another specific area within the broader field of academic research carried out by the Rijksmuseum concerns provenance investigations into objects sold under duress during the period of Nazi persecution. We also carry out studies into the provenance of objects from the colonial period.



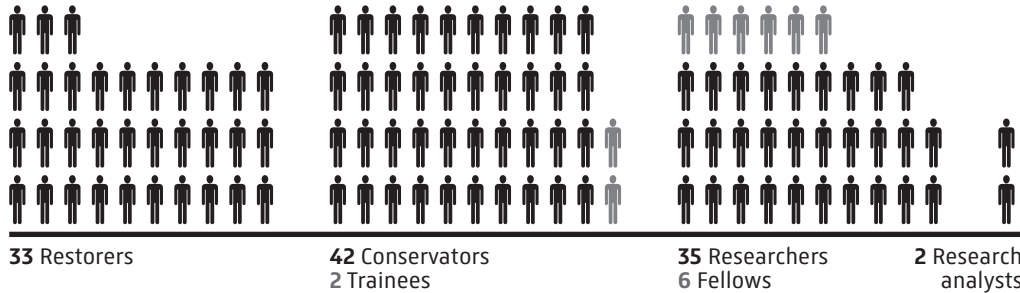
Metal conservator Joesje Bennetkom at the Rijksmuseum's conservation studio © Erik Smits

Restorations and treatments

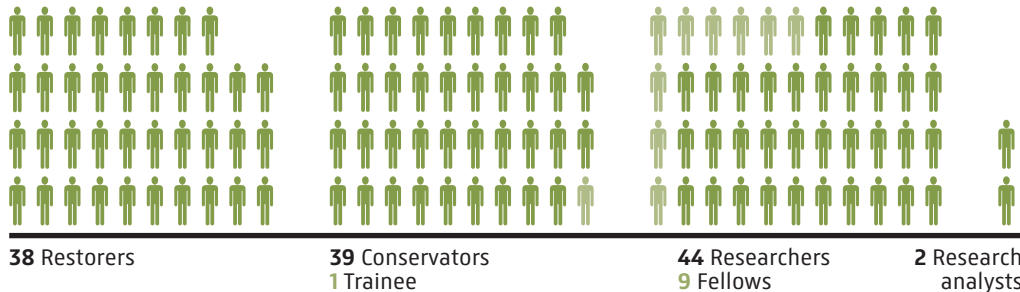


Academic staff

Total 112



Totaal 128



Staff presentations and lectures

244

312

13,381

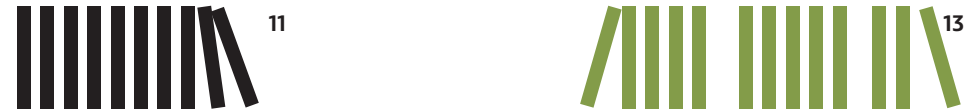
Subscribers academic newsletter

STAFF MEMBERS AND PROJECTS

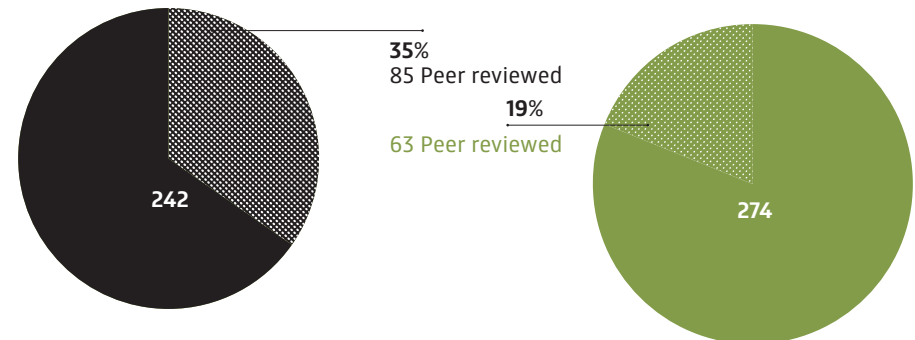
Operation Night Watch is a multidisciplinary project combining a variety of forms of conservation and technical research to improve understanding of the painting and its history. The project is also exemplary in its fostering of direct interconnection between science and the general public: the research is carried out in the museum in full view of the visiting public and the wider world, and we are transparent when it comes to publishing the findings and results of the research.

The outcomes of our scientific research form the basis for the information we share widely through study materials, exhibitions and publications.

Rijksmuseum publications



Staff member publications



IMPACT ON THE ECONOMY AND THE LIVING ENVIRONMENT

The Rijksmuseum endeavours to make direct and indirect contributions to the Dutch economy and the local and wider living environment in the most sustainable way possible.

Building and maintaining long-term relations with stakeholders is central to the Rijksmuseum's approach to sustaining the support of the public. The museum contributes to the economy and employment, through its visitors and the purchases they make, and through the jobs and training positions it offers. In all these activities, we strive to exercise good employment practices and offer a physically and socially safe working environment.

We are working towards a more diverse workforce composition to safeguard multiple perspectives and their benefits within the museum.



Italian Landscape with Umbrella Pines, Hendrik Voogd, 1807

Sustainable use of buildings

● 2021
● 2020



In 2020, the Rijksmuseum became the first museum in the world to be awarded a **BREEAM** rating of 5 out of 5 stars.



The 2021, the Rijksmuseum retained its maximum BREEAM rating of 5 stars.

SUSTAINABILITY

The Rijksmuseum was awarded a **BREEAM-NL In-Use sustainability certificate with a five-star 'outstanding' rating. The score is based on the museum's performance in nine areas: management, materials, transport, well-being and health, pollution, water, energy, land use and ecology, and waste.**

The museum has adopted a sustainable and environmentally aware acquisition policy and makes efforts to reuse exhibition materials. We encourage the use of bicycles and public transport and we offset air travel. Green energy is used in the museum, where we also take an economical approach to water use. The thermal energy storage system in the main building now also heats other buildings in winter, and cools them in summer.

The Netherlands Collection Centre (CCNL) is a sustainable art depot built by the Rijksmuseum and three partner organisations (Netherlands Open Air Museum, Het Loo Palace and the Cultural Heritage Agency (RCE)) for storing their combined collections. CCNL is the recipient of a BREEAM award as well as a BREEAM certificate with a five-star rating in the newbuild category.

We are committed to excelling in sustainability by conserving the Rijksmuseum collection using methods that maximise environmental friendliness, for example by conducting research into broadening the respective ranges of humidity, temperature and light in the building. A working group comprising members of both technical and collection management staff will oversee the testing of several methods aimed at reducing energy consumption.

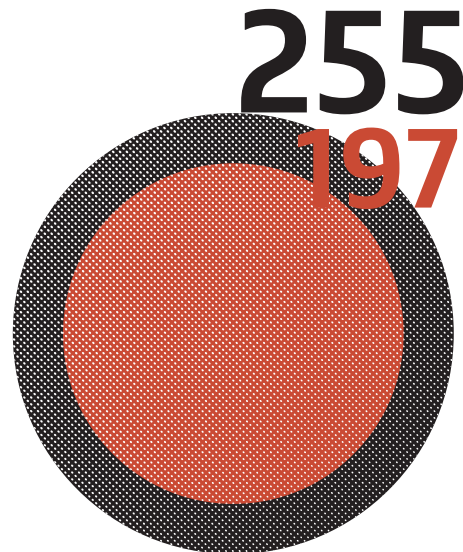
Electricity consumption*

8,871,818 kWh
8,859,103 kWh

Gas consumption*



Number of days open



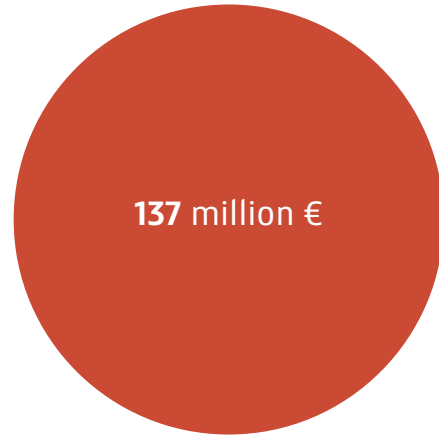
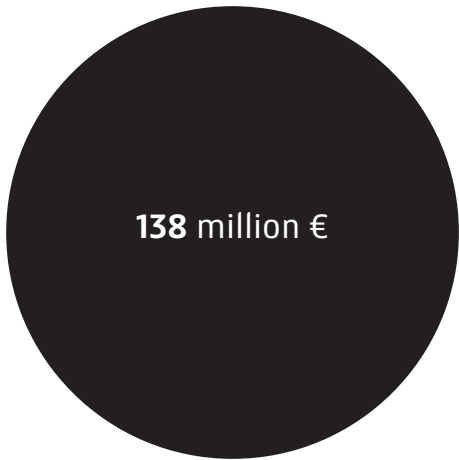
Number of solar panels at CCNL

2180

*Total consumption by main museum building and offices

The Rijksmuseum's contribution to the Dutch gross domestic product (GDP)

● 2021
● 2020



The Rijksmuseum is a direct employer



EMPLOYMENT AND THE ECONOMY

The Rijksmuseum contributes to the gross national product (GDP) of the Netherlands, in part through its role as an employer and by stimulating tourism.

The figure for 2020 was calculated to be €138 million. The 2021 figure is virtually identical, at €137 million. This year-to-year parity is the result of continuing regulations and travel restrictions relating to the pandemic, which had a negative impact on visitor numbers this year, as in 2020.

Mid-September marked the start of the *Groen in het Rijksmuseum* ('Greenery in the Rijksmuseum') programme in the Rijksmuseum Gardens, through which vocational secondary school students following a horticultural landscaping course get the opportunity to work in the gardens for a year under the supervision of their teacher and the planting designer at the Rijksmuseum Gardens. Starting this academic year, the Rijksmuseum will be offering seven internships for horticultural landscaping students.

722 STAFF MEMBERS
17,936 FRIENDS
76 INTERNATIONAL CIRCLE MEMBERS
210 DONORS AND NAMED FUNDS
646 OBJECT DONORS
97 OBJECT LENDERS
1 FOUNDER
3 MAIN SPONSORS
20 SPONSORS AND PARTNERS
41 RIJKSCLUB MEMBERS
35 NATIONAL FUNDS
15 INTERNATIONALE FOUNDATIONS

THANKS

The Rijksmuseum worked with McKinsey & Company to develop this format for the first two reports (for 2019–2020 and 2020–2021) as part of its efforts to broaden awareness of the museum’s impact on society.

We would be unable to generate any impact at all without our employees, the government, our partners and donors, and of course the public. This support based on reciprocity is essential to our existence, our reach, and the future of the museum for future generations.

McKinsey
& Company

RIJKS MUSEUM



FOUNDER

PHILIPS

MAIN SPONSORS

VRIENDENLOTERIJ

ING

kpn



