

Van
Gogh
Museum
Amsterdam



Van Gogh Reviews

Annual Report 2017



Vincent van Gogh, *Field with Irises near Arles (detail)*, 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Vincent van Gogh, *Small Bottle with Peonies and Blue Delphiniums (detail)*, 1886. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

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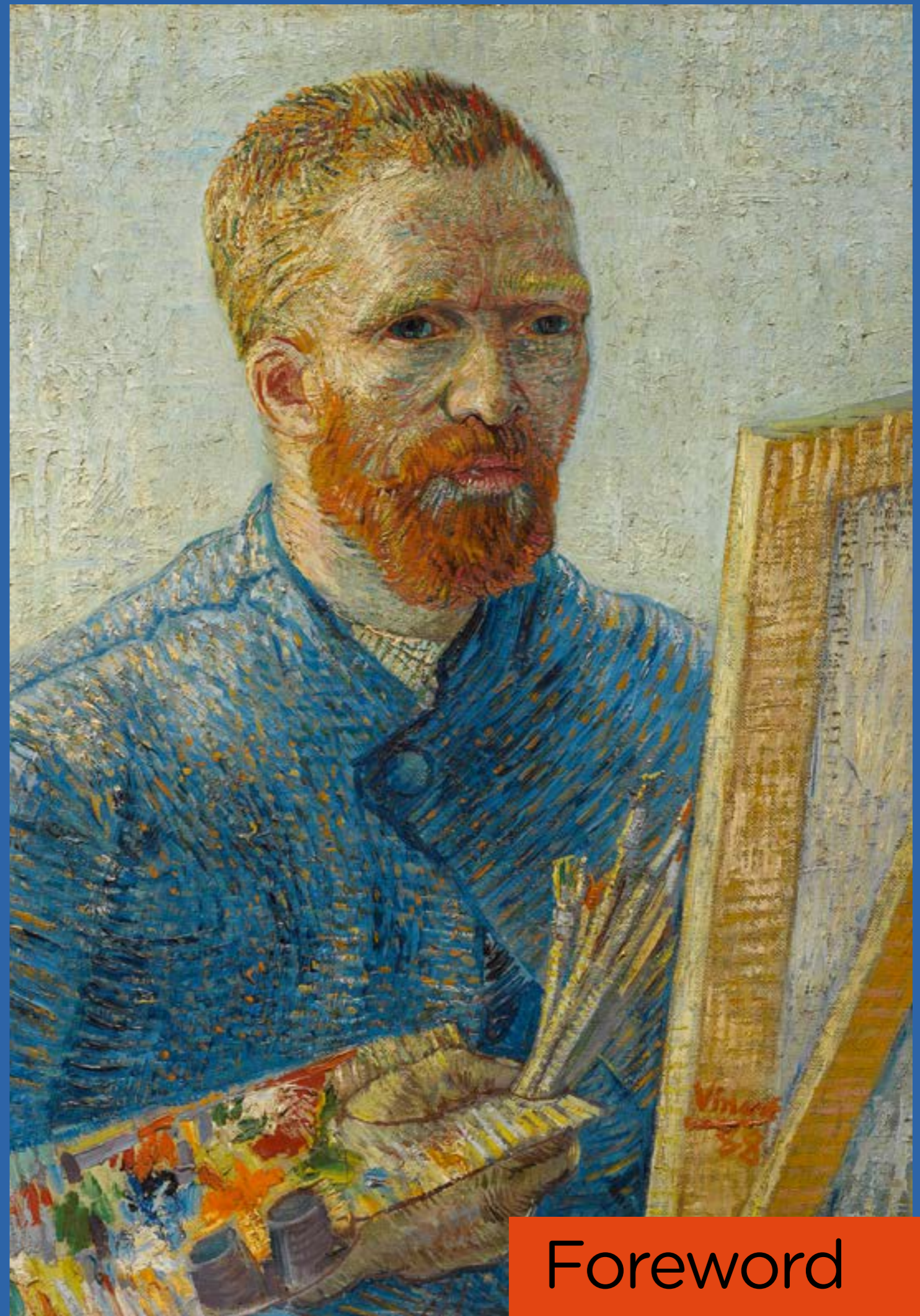
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Vincent van Gogh, *Self-portrait as a Painter* (detail), 1887-1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Foreword



Vincent van Gogh, *Gate in the Paris Ramparts (detail)*, 1887. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Foreword

In 2017, the Van Gogh Museum was the most visited museum in the Netherlands. Once we'd passed the remarkable milestone of two million visitors in 2016, we knew that there was still room for growth. That being said, we were surprised by just how keenly the popularity of the museum and of the life and work of Vincent van Gogh continued to rise. The confirmation of our status by independent researchers was also a pleasant surprise.

Not only was the previous record number of visitors (2.1 million visitors in 2016) easily surpassed with 2.26 million visitors in 2017, research conducted by a renowned European reputation institute into the world's most famous museums ranked the Van Gogh Museum in first place among European respondents (ahead of the Louvre in Paris) and second among respondents overall. And there was more good news: the Van Gogh Museum has clearly become more appealing to Dutch visitors: compared to 2016, the number of Dutch visitors rose by 35 per cent. In the list of the 119 nationalities that the museum welcomes, the Netherlands has now moved back into the top spot. The increase in numbers of visitors from China and South Korea is also notable.

These and other resounding figures are the proof: 2017 is a year that will go down in history, a year with a special shine. In April, we welcomed our millionth user of the multimedia guide – recommended by huge numbers of visitors as being packed with surprising, new insights. Our online fan base grew exponentially. The Facebook pages of the Van Gogh Museum and of Vincent van Gogh, both run by the museum, now have more than 4.4 million fans. The Van Gogh Museum is also in the international top-five of art museums in terms of social media reach.

This Annual Report will bring you up to date on all of the latest information. The Van Gogh Museum also scores highly when it comes to how visitors rate the quality of their visit: a fact that we are rightly proud of. We do our utmost to ensure that

visitors have the optimal museum experience, even on peak days, when we welcome the maximum of 10,000 visitors a day. In 2017, our impressive exhibitions *Prints in Paris 1900*, *The Dutch in Paris 1789-1914* and *Van Gogh, Rousseau, Corot: In the Forest* were all greeted with widespread approval and acclaim.

And yet there was one single event in 2017 alongside which all other successes and records somewhat paled. The return of the stolen works *View of the Sea at Scheveningen* (1882) and *Congregation Leaving the Reformed Church in Nuenen* (1884-85) was both festive and poignant, like the homecoming of long-lost children. The Van Gogh Museum is extremely grateful to the Italian Public Prosecution Service and the Guardia di Finanza for their commitment, involvement and dedicated efforts that resulted in the recovery of the two works. For us, it was an honour and a pleasure to show our gratitude to Italy by exhibiting these two unique Van Gogh works in February at the Museo di Capodimonte in Naples, before accompanying them back to Amsterdam for a special presentation (21 March to 14 May) at the Van Gogh Museum, where they belong.

The increase in the number of Dutch visitors can partly be attributed to the media attention and our own campaign accompanying the return of the stolen works. Our ongoing and focused efforts to foster local interest in the museum may also be bearing fruit. In its pursuit of a wide audience, the Van Gogh Museum deliberately applies three strategies: local, international and digital.

In this day and age, there are innumerable channels and resources at our disposal to help us realise our mission – to make the life and work of Vincent van Gogh accessible to as many people as possible – both inside and outside of the Van Gogh Museum's walls. We are always on the lookout for new approaches and remain open to innovative projects. One such project (an initiative of the National Gallery in London) involved an online reunion of the five *Sunflowers* paintings, which are spread all around the world. We were delighted to contribute to the Facebook livestream with the

'Amsterdam' *Sunflowers* and a presentation by Willem van Gogh.

In the role of consulting knowledge centre, the Van Gogh Museum was involved in the realisation of the internationally-acclaimed British/Polish animated feature film *Loving Vincent*. We were honoured to attend the world premiere of the film at the International Animated Film Festival in Annecy in June. The Van Gogh Museum hosted the Dutch premiere of *Loving Vincent* – the world's first fully painted animation film – on 4 October. The goodwill generated by the film will have a decidedly positive effect on the museum and our efforts to achieve our mission.

Closer to home is the long-term research project *Van Gogh Unites*, which was launched in April. In the years ahead, the Van Gogh Museum will be collaborating with researchers from the Erasmus University Rotterdam, with the generous support of Fonds 21, to explore how the museum can gain relevance for young Amsterdam residents aged between 18 and 30 with a migration background. With *Van Gogh Unites*, we not only want to gain insight into the cultural interests of young people with a Surinamese, Turkish, Antillean or Moroccan background, but also to work together with them to develop activities focused on enduring mutual involvement.

We are also delighted to announce that 2017 saw the publication of the letters of Vincent van Gogh in Arabic and in German. These translations once again significantly expand the number of readers who can now find out more about Van Gogh's inner world and creative ambitions, relayed in the artist's own words. In addition to Dutch, the letters can now be read in seven languages.

Moving forward, the Van Gogh Museum's ambitions are undiminished with regard to art, education and professionalisation. Sales of Van Gogh Museum merchandise are also on the rise. As an entrepreneurial cultural institution, we are decisive, alert and eager to explore advantageous partnerships. In 2017, the Van Gogh Museum was the first museum in the world to sign a licensing

agreement with the Chinese company Alibaba, one of the world's largest online retail concerns.

We have high hopes that the recent relocation of our offices to the handsomely renovated building on Gabriël Metsustraat adjacent to Museumplein, which was completed as 2017 drew to a close, will contribute to the realisation of our targets and ambitions as set out in our new Strategic Plan for the period 2018-2020. The facilities are geared towards new flexible working practices. Never before have all museum employees been housed under one roof. With a view of the museum and a corporate identity refined by Studio Dumbar in line with our current branding, we are ready to tackle any challenge in 2018.

When focusing on all of 2017's milestones, we would like to once again emphasise how vital the generous contributions and support from private individuals, sponsors, funds and the government are to the success of the Van Gogh Museum's activities. We are extremely grateful to them for their contributions, trust and continued loyalty.

We are therefore delighted that Van Lanschot has extended its current sponsorship agreement by two years.

We also wish to express our gratitude to the BankGiro Lottery: every year, the Van Gogh Museum benefits significantly from the lottery's proceeds. The contribution made by the BankGiro Lottery is also incredibly important in financing new acquisitions for the museum's collection. Paul Signac's *The "Ponton de la Félicité at Asnières"* (Opus no. 143), an important addition to the museum's collection in 2017, was featured in *Top Ten on Tour: Masterpieces acquired for the Netherlands thanks to the BankGiro Lottery*, a travelling exhibition opened by Queen Máxima on 4 October at the Mauritshuis in The Hague. The exhibition offered an appealing means of allowing the Dutch public in six provinces to experience the wealth of the State Art Collection.

We also owe a huge debt of thanks to the Vincent van Gogh Foundation: it is thanks to them that the

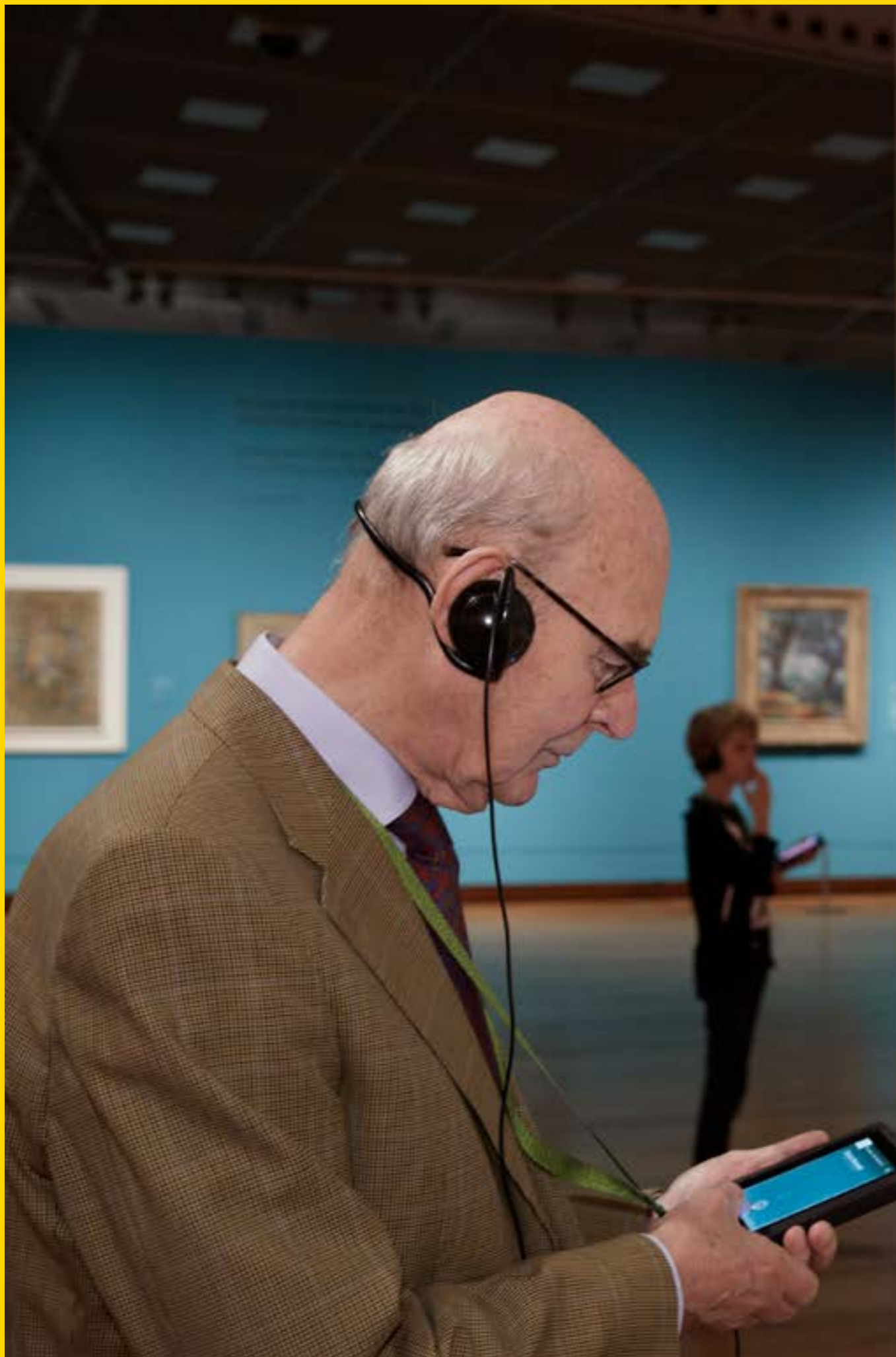
museum has been able to reach, enrich and inspire a wide national and international audience with the legacy of Vincent van Gogh and his contemporaries. In achieving this mission we set great store by the agreeable collaboration with the Supervisory Board, and the Advisory Council.

Lastly, we would like to say a huge thank you to our staff. In 2017, the Van Gogh Museum has once again benefited greatly from the dedication and commitment with which they bring their skills, energy and expertise to bear.

We are very grateful indeed to everyone who has contributed to a truly exceptional, successful year.

Axel Rüger
Director

Adriaan Dönszelmann
Managing Director









There was a lot of media attention at the Dutch premiere of *Loving Vincent*



Redevelopment of the new office at the Gabriel Metsstraat

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Vincent van Gogh, *Congregation Leaving the Reformed Church in Nuenen (detail)*, 1884-1885. Van Gogh Museum, Amsterdam (detail). (Vincent van Gogh Foundation)



Art and education

Van Gogh works return home!

The first half of 2017 was dominated by the works *View of the Sea at Scheveningen* (1882) and *Congregation Leaving the Reformed Church in Nuenen* (1884-1885), both of which were recovered in Italy. For the Van Gogh Museum, the discovery and return of the stolen works was cause for gratitude, joy and extensive celebration.

The works were officially returned on 6 February at Museo di Capodimonte in Naples, in the presence of representatives of the Dutch and Italian authorities. Axel Rüger and his Italian fellow museum director Sylvain Bellenger had the honour of returning the two Van Gogh works, which were stolen from the Van Gogh Museum in 2002, back to public display. After a 14-year absence, the museum could once again take *View of the Sea at Scheveningen* and *Congregation Leaving the Reformed Church in Nuenen* back into their care. Before they flew back to the Netherlands, the works were exhibited in Naples for a couple of weeks. While allowing the Italian public to view the works, this was also a way for the Van Gogh Museum to express their gratitude. Axel Rüger: 'We would especially like to thank the Italian authorities for making what we almost no longer thought possible a reality'.

The two paintings were found in the house of the parents of mafia boss Raffaele Imperiale in September 2016. They were recovered by a specialist team of the Guardia di Finanza during a major investigation by the Italian Public Prosecution Department. Not only was the discovery a blessing to all those involved, the condition of the works – without frames – was better than feared. Apart from some minor damage, *Congregation Leaving the Reformed Church in Nuenen* was relatively unscathed. A section of paint was missing from the lower left-hand corner of *View of the Sea at Scheveningen*, ripped off when the frame was removed. Prior to the unveiling in Naples on 19 January, it had already been announced that the Italian authorities had released the impounded works, and that the two paintings would be returned as soon as possible. The two canvases went on display at the Museo di Capodimonte in Naples until 26 February, before being transported to the airport with a police escort. Following an initial

inspection by the Van Gogh Museum restorers, the paintings were revealed during a celebratory presentation on 21 March, attended by outgoing Minister of Education, Culture and Science Jet Bussemaker.

From 22 March to 14 May, the two works were exhibited at the Van Gogh Museum. The jubilant wall text read: They're back home again! The return of the paintings was marked in several ways, including with a dedicated publication, lectures, special teaching material, a celebratory dinner reception for sponsor Bulgari, a bus trip to Nuenen and video reports. On 15 May, the two works were taken to the Van Gogh Museum restoration studio for research and restoration, and to be reframed.

Nikola Eltink, Director of Museum Affairs:
'Stolen works are rarely recovered, so everyone was overjoyed. We were also delighted to be able to share our happiness with the world in films and presentations'.

Vincent van Gogh, *View of the Sea at Scheveningen* (detail), 1882. Van Gogh Museum, Amsterdam (State of the Netherlands, bequest of A.E. Ribbuis Peletier)



Exhibitions 2017

Van Gogh and the lure of Paris

With *Prints in Paris 1900*, the Van Gogh Museum welcomed an exceptional, popular exhibition featuring fin-de-siècle Parisian prints: street art and ‘elitist’ art shared the exhibition spaces. France was a recurring theme in 2017.

The Van Gogh Museum traditionally organises at least five exhibitions every year: three at the Van Gogh Museum and two at the Mesdag Collection. The following exhibitions went on display at the Van Gogh Museum: *Prints in Paris 1900: From Elite to the Street*, *The Dutch in Paris 1789-1914: Van Spaendonck, Jongkind, Van Gogh, Van Dongen*,

Mondrian and Van Gogh, Rousseau, Corot: In the Forest. The museum also hosted two presentations of work by artists for whom Vincent van Gogh was (or is) a significant source of inspiration: Willem de Kooning and Zeng Fanzhi. *Congregation Leaving the Reformed Church in Nuenen* and *View of the Sea at Scheveningen*, the recovered works, were also exhibited at the museum for two months.

The following exhibitions went on display at the Mesdag Collection: *The(n) Hague and Now, I Spy with my Little Eye* and *The Dutch in Barbizon: Maris, Mauve, Weissenbruch*. The exhibition *Urban Larsson: Painting from Life* was also on display for a short period of time in spring.

Prints in Paris 1900: From Elite to the Street 3 March to 11 June

Fin-de-siècle Paris – both the city’s streets and the interior of collector’s houses – came to life in this exquisitely designed exhibition of prints, advertising posters, sheet music and theatre programmes. This was the first time that the subject was explored in such detail. The Van Gogh Museum called on its own collection of French prints from the time: one of the most prestigious collections of its kind anywhere in the world. In the five years leading up to the exhibition, the collection was thoroughly researched and digitised (see www.vangoghmuseum.com/prints). Due to their vulnerability, the prints are rarely put on display.

The exhibition was supported by Heineken, The Ministry of Education, Culture and Science and the BankGiro Lottery.
Catalogue: *Prints in Paris 1900*, Fleur Roos Rosa de Carvalho.
Dutch, English, German, French and Japanese.

Marije Vellekoop, Head of Collections and Research:

‘The response to *Prints in Paris 1900* was excellent, also from the press and colleagues. The Van Gogh Museum print collection is of an exceptionally high quality – it’s truly inspiring, both for visitors and employees’.



Exhibition *Prints in Paris 1900*. Photograph: Jan-Kees Steerman

Exhibition The Dutch in Paris 1789-1914: Van Spaendonck, Jongkind, Van Gogh, Van Dongen, Mondrian. Photograph: Jan-Kees Steenman



Van Gogh Returns

22 March to 14 May

A special presentation was part of the celebrations marking the return of the stolen works.

Congregation Leaving the Reformed Church in Nuenen and *View of the Sea at Scheveningen* were exhibited at the museum for two months before being taken to the restoration studio.

In collaboration with Van Gogh Brabant, a day trip to Nuenen was organised from 30 March onwards. Participants travelled to Nuenen by bus to visit the village where Van Gogh lived between 1883 and 1885. While there, they had the opportunity to view the very same Reformed Church depicted in Van Gogh's work with their own eyes. On Saturday 13 May, we organised a homecoming evening (*Avond van de Terugkeer*), a celebratory event with music, lectures and workshops, which Amsterdam residents could attend for free.

With thanks to the Ministry of Education, Culture and Science, the BankGiro Lottery, Van Lanschot, Heineken, Kikkoman Foods Europe BV and Bulgari, who all supported the return of the paintings, the research and restoration. Hizkia Van Kralingen and Hilton Hotel Amsterdam facilitated the transport and presentation of the recovered works.

Presentation of work by Willem de Kooning

11 April to 16 October

As part of a continuous series of presentations of works by major artists who were inspired by Van Gogh, two works by Willem de Kooning – loaned by the Stedelijk Museum Amsterdam – went on display at the Van Gogh Museum: *Montauk IV* and *Garden in Delft (For Vincent van Gogh by Willem de Kooning)*. This series previously included presentations of works by artists including Francis Bacon and Edvard Munch.

Van Gogh, Rousseau, Corot: In the Forest

7 July to 10 September

This exhibition featured wooded views and landscapes by Van Gogh, displayed alongside works by artists including Théodore Rousseau and Camille Corot, who retreated to the Forest of Fontainebleau in order to paint the unspoiled landscape. With its summer programme, the Van Gogh Museum is keen to illuminate sub-themes of the collection in modest exhibitions. With thanks to the Van Lanschot Collection and a private lender for making the loans available for the exhibition.

The Dutch in Paris 1789-1914: Van Spaendonck,Jongkind, Van Gogh, Van Dongen, Mondrian

13 October 2017 to 7 January 2018

In the 19th century, Paris and French artists had an enormous influence on Dutch art. The Dutch travelled to the City of Light in search of new art, styles and outlooks. Not only did French artists influence the work of Dutch artists, the Dutch left their mark on French art too.

Back in the Netherlands, they shared their experiences and fresh insights with fellow artists. The influence of France and the international interaction was explored in *The Dutch in Paris 1789-1914: Van Spaendonck, Jongkind, Van Gogh, Van Dongen, Mondrian*.

The clear structure of the exhibition (divided into eight chapters, each dedicated to an artist, namely: Van Spaendonck, Scheffer, Jongkind, Kaemmerer, Van Dongen, Mondrian, Breitner and naturally Van Gogh) meant that a wide audience found it both accessible and comprehensible. The open space, introduction film and attractive blow-ups also played a role in this regard. A press trip to Paris offered significant encouragement for journalists to focus on the exhibition in detail. We received compliments for the emphasis on the story and the well-thought-out approach. The large numbers of Dutch visitors to the exhibition was striking.

The exhibition was a collaboration with Petit Palais, Musée des Beaux-Arts de la Ville de Paris and the Netherlands Institute for Art History (RKD) in The Hague.

The Dutch in Paris 1789-1914 was supported by Van Lanschot, Takii Seed, AkzoNobel, the Ministry of Education, Culture and Science, the BankGiro Lottery, Thalys, the Blom-de Wagt Foundation and the members of The Sunflower Collective.

Catalogue: *The Dutch in Paris 1789-1914*
Dutch, English, French

Rural Montmartre

To complement the exhibition *The Dutch in Paris 1789-1914*, *Rural Montmartre* was on display in the print cabinet. This presentation illuminated the rural side of Paris with charming prints by artist and printer Eugène Delâtre, who captured the rustic character of Montmartre around the turn of the century.

Zeng Fanzhi | Van Gogh

19 October 2017 to 5 March 2018

Zeng Fanzhi (1961) – a great admirer of Vincent van Gogh – is one of today's most prominent contemporary Chinese artists. Especially for the Van Gogh Museum, he created six paintings inspired by Van Gogh's self-portraits. These works went on display in a presentation on the third floor of the museum. Zeng Fanzhi translates Van Gogh's inimitable brushwork into the Chinese world with swirling lines derived from Chinese calligraphy. *Zeng Fanzhi | Van Gogh* was a collaboration with the Fanzhi Foundation and the artist's studio team. The presentation was supported by an exclusive, generous contribution from Mr and Mrs Cheung, members of The Yellow House.

Catalogue: *Zeng Fanzhi | Van Gogh*,
Hans den Hartog Jager, Axel Rüger
Chinese, English



Exhibition Van Gogh, Rousseau, Corot: In the Forest Photograph: Jan-Kees Steerman



Acquisitions

Munch and Vuillard

Two significant acquisitions secured by the Van Gogh Museum in 2017: a portrait of a German physicist and a series of trial proofs of interiors, landscapes and cityscapes. With the portrait of Felix Auerbach by Edvard Munch and thirteen trial proofs for Edouard Vuillard's series *Paysages et intérieurs*, we are able to make the story of Van Gogh and his contemporaries a little more complete. A complete overview of the new acquisitions is available in the appendices accompanying this report.

Felix Auerbach, 1906
Edvard Munch (1863-1944)
Oil on canvas, 85.4 x 77.1 cm

When Edvard Munch painted this portrait of physicist Felix Auerbach in 1906, he was in great demand as a portrait artist for the German cultural elite. Munch painted the work at Auerbach's home in a single sitting. Both the subject and the painting style are powerful and have a sense of bravado. Munch freely experimented with his materials and technique. To create the intense red background, he applied numerous layers of paint, sometimes so heavily thinned that it trickled down the canvas.

Munch was well acquainted with Van Gogh's work. He was impressed by how Van Gogh used colour to emphasise the personality of the subject. The decorative quality, the intensity and the directness of this painting correspond with Van Gogh's portraiture. Thanks to this acquisition, the Van Gogh Museum is now able to illustrate the artistic connection between Munch and Van Gogh. The work is also a significant addition to the State Art Collection, which only features one other painting by Munch: *Two Girls under an Apple Tree in Bloom*, 1905 (housed at Museum Boijmans Van Beuningen, Rotterdam).

The acquisition was made possible thanks to the generous support of the participants of the BankGiro Lottery, the Rembrandt Association, with the additional support of the Maljers-de Jongh Fund, and the Prins Bernhard Cultuurfonds, the VSBfonds and the members of The Yellow House (the museum's benefactors).

Edvard Munch, *Felix Auerbach* (detail), 1906. Van Gogh Museum, Amsterdam



Thirteen trial proofs for the series *Paysages et intérieurs*, 1896-1899
 Edouard Vuillard (1868-1940)
 Colour lithography on China paper

The 13 trial proofs for the series *Paysages et intérieurs* consist of nine interiors and four landscapes or cityscapes. The trial proofs cover a wide range of subject matter: people playing checkers, an avenue in Paris, a group of people in a landscape, two women in an interior. All of the works feature the same decorative style, demonstrating an ingenious interplay of coloured sections, patterns and graphic lines. The trial proofs offer a glimpse into how the prints were created. Vuillard and his artistic printer Auguste Clot meticulously sought the correct combination of colours and tones for his prints. Several trial proofs are distinctly different to the final versions. For example, we see that Vuillard originally used a much wider range of tones in *Interior with Pink Wallpaper III (Intérieur aux tentures roses III)*, but subsequently opted for a simpler palette of pink and red. The series shows just how intensive the process leading up to producing a lithograph could be. It also once again emphasises the relevance of printmaking in Vuillard's oeuvre and the Parisian art world around the turn of the century.



Edouard Vuillard, *Across the Fields (A travers champs)* (detail), 1899. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

The Mesdag Collection

A year of successes

The Mesdag Collection also shared in the successes of 2017: as the year came to close, the museum had welcomed a conclusive record number of visitors. The museum in The Hague is witnessing a steady increase in interest and brand awareness.

Record number of visitors

In 2017, the Mesdag Collection welcomed 16,000 visitors, an increase of 38 per cent compared to 2016. This even surpasses the figures for Mesdag Year 2015, when 15,600 visitors passed through its doors. By way of comparison: just four years ago, the counter didn't move beyond 6,000 visitors. The museum in The Hague, which has been managed by the Van Gogh Museum Foundation since 1991, is flourishing.

First and foremost, its success can be ascribed to an active exhibition policy and the museum's rich collection: the art collection of Hendrik Willem Mesdag (1831-1915) and his wife Sientje Mesdag-van Houten (1834-1909). Nevertheless: 'unknown, unloved'. The updated website (2016) is bearing fruit. Friends – and potential friends – of the museum, who are automatically also friends of the Panorama Mesdag, are regularly contacted and informed via newsletters.

Not in the last place, the scope, popularity and collection of the museum's larger 'brother' in Amsterdam also explains the positive developments at the Mesdag Collection. Wherever possible, synchrony is sought with the Van Gogh Museum. An apt example of this was the popular exhibition *The Dutch in Barbizon: Maris, Mauve, Weissenbruch*, which shared its theme with *The Dutch in Paris 1789-1914* at the Van Gogh Museum. The Mesdag Collection was therefore able to benefit from the press interest and social media activity surrounding the exhibition in Amsterdam.

Exhibitions 2017

Cromheecke draws Daubigny:

An Artist's Life Depicted

2 December 2016 to 5 March 2017

The Mesdag Collection is home to the largest collection of works by Daubigny outside of France. Roughly coinciding with the exhibition *Daubigny, Monet, Van Gogh: Impressions of Landscape* at the Van Gogh Museum, *Cromheecke draws Daubigny* at the Mesdag Collection exhibited drawings by Flemish cartoonist Luc Cromheecke that he created for *Daubigny's Garden*, his graphic novel about the innovative landscape artist.

Urban Larsson: Painting from Life

26 April to 18 June 2017

Urban Larsson is a Swedish-born artist who now lives in Amsterdam. This retrospective of Larsson's work, of which the artist himself also gave guided tours, offered a refreshing illustration of how contemporary and traditional can go hand in hand. Larsson harks back to traditional, 19th-century painting techniques and always uses models for his realistic portraits. Commissioned by Sociëteit de Witte in The Hague, Larsson's full-length life-sized portraits of King Willem-Alexander and Queen Máxima were unveiled in February 2017. In another innovative step, the retrospective also featured in a live stream on Facebook.

The(n) Hague and Now, I Spy with my Little Eye

25 August to 8 October

An exhibition exploring the changing city of The Hague as part of *The Art of Making Art Exhibitions*, the annual training programme organised by the Van Gogh Museum for budding young (museum) professionals. In the exhibition, students from the Royal Academy of Art in The Hague (Department of Interior Architecture & Furniture Design) entered into a compelling dialogue with the work of Hague School artists.

The Dutch in Barbizon: Maris, Mauve,

Weissenbruch

27 October 2017 to 7 January 2018

In the 19th-century, France held great appeal to Dutch artists. Charles-François Daubigny and Jean-François Millet were two of the major names from the Barbizon School. *The Dutch in Barbizon: Maris, Mauve, Weissenbruch* explored how Dutch artists such as Jacob Maris and Jozef Israëls responded to the French artists. Interest in the exhibition, which was realised in collaboration with the Petit Palais in Paris and the Netherlands Institute for Art History (RKD), exceeded expectations.

Hagar, Abraham and an Angel of the Lord

October 2017 to January 2018

When Jean-François Millet's painting *Hagar and Ismaël* (1848-1849) left the museum to participate in a retrospective of his work in Lille, an empty frame remained. At the request of the Mesdag Collection, photographer Hellen van Meene created *Hagar, Abraham and an Angel of the Lord*. The photograph was displayed in the frame, which was too large and fragile to make the trip to France.

Wite de Savornin Lohman, Manager of the Mesdag Collection:

'In recent years, we made concentrated efforts to build brand awareness and improve the quality of the exhibitions at the Mesdag Collection. We are now reaping the rewards of these investments'.



New audience and diversity

Van Gogh everywhere

The *Van Gogh Connects* project was launched in 2017. In the years ahead, the Van Gogh Museum will explore how it can gain relevance to young Amsterdam residents (aged between 18 and 30) with a Surinamese, Turkish, Antillean or Moroccan background. With a range of unique activities and collaborations, the museum is focusing on a new, diverse audience.

The Van Gogh Museum makes the life and work of Vincent van Gogh accessible to as many people as possible in order to enrich and inspire them. A wide audience would ideally comprise all sections of the population and all age groups, be diverse and feature both international visitors and Amsterdam residents. Through unique projects, the museum invests in a new, diverse audience: those who are yet to find their way to the museum or for whom a visit to the museum is not a matter of course. With regard to improving accessibility, we have specifically identified four primary target groups: young people (children aged up to 18), young Amsterdam residents (aged between 18 and 30), vulnerable elderly people and those with a physical disability.

Youth and education

The digital educational platform *Van Gogh at School* offers an extensive selection of free teaching material (assignments, videos, quiz questions and digiboard lessons). Teaching material was initially only available for primary schools, but resources for secondary schools were added in 2017. The Van Gogh Museum also makes a range of guided tours and activities in the museum available to schools (primary schools, middle schools and vocational education). With programming focused especially on families, we capitalise on the interest expressed by various age groups on Family Days during the autumn school holidays. The number of schoolchildren that visited the museum increased considerably compared to 2016. More than 57,000 pupils from the Netherlands and abroad visited the museum as part of one of the educational programmes, more than 10,000 pupils more than in 2016.

However, there are still large numbers of children in Amsterdam that we are failing to reach. Schools in deprived neighbourhoods, for example, which are forced to spend more time addressing other concerns. There is consequently less scope for introducing pupils at such schools to culture. The project *Van Gogh Goes to School* was launched especially for these children. In 2017, we gave 102 lessons at schools: 98 in schools in deprived neighbourhoods and 4 pilot lessons at schools for the blind. In the years ahead, our primary focus will be on underprivileged children and young people: in the museum, online and outside of the museum's walls.

Van Gogh Connects

Van Gogh Connects was officially launched in May 2017. The primary question addressed in this ambitious, long-term research project is: How can the Van Gogh Museum gain relevance for young Amsterdam residents aged between 18 and 30 with a Surinamese, Turkish, Antillean or Moroccan background? Experience has taught us that the cultural participation of these target groups (and other target groups that are difficult for the museum to reach) often does not move beyond arbitrary, well-intentioned incidences. We are keen to make significant progress in this regard and are investing in a sustainable relationship and personal involvement.

The Van Gogh Museum will work together with representatives from the target group, researchers from the Impact Centre Erasmus from the Erasmus University Rotterdam and Fonds 21, which is supporting the project for four years with an annual contribution of € 150,000. Especially for *Van Gogh Connects*, the Van Gogh Museum has appointed a Programme Manager with specific knowledge of the target group. An advisory council has also been appointed for the project, with members who are familiar with the target group, and a think tank comprising young people acts as a sounding board.

A total of 40 activities will be organised as part of *Van Gogh Connects* in the coming four years. How can Vincent van Gogh's legacy also be inspiring for young people with a migration background? *Van Gogh Connects* aims to do more than simply reach these young people. Quantifiable data will be collected during the project that will offer insight into the cultural participation of young people with a Surinamese, Turkish, Antillean or Moroccan background, and the associated social impact. Further down the line, the museum will share its experiences, knowledge gained and collated research data with other cultural and academic institutions, so that the insights can contribute to building a relevant, sustainable relationship between cultural institutions and young people in the Netherlands with a migrant background.

Education figures for 2016 and 2017

	2016	2017
% visitors aged under 18	9.46%	10.6%
School visits	47,146	57,155
– of which primary schools	10,357	12,345
– of which secondary schools	36,789	44,810

Marthe de Vet, Head of Education and Interpretation:

‘*Van Gogh Connects* is geared towards sustainability. It is not a one-off activity, but rather a project in which we work together with the target group to explore how cultural institutions can gain long-term relevance to a new audience with a migrant background – and what investments are required to achieve this. I have high hopes for this project’.



Vincent on Friday: Van Gogh x MBO College Zuid x ENCORE, 15 December 2017.
Photograph: Les Adu



Vocational students visit the museum for impact measurement, 8 November 2017.
Photograph: Pepijn Nuiten

Vincent on Friday

The formula for *Vincent on Friday* – the museum’s monthly event for young Amsterdam residents aged between 18 and 30 – was revised in 2016. This proved to be a winning move. The various co-productions with young, Amsterdam-based creatives have been a success. This is reflected in the popularity of the events (the May edition welcomed a record 3,000 visitors), social media involvement and the willingness of institutions and organisations to collaborate with us.

For example, the acclaimed International Documentary Film Festival Amsterdam (IDFA) was guest programmer for *Vincent on Friday* at the museum in late October. Mini cinemas were installed at the museum especially for the event. One of the highlights of the programme was a screening of *Crazy Horse*, Frederick Wiseman’s feature length documentary about the renowned, eponymous nightclub in Paris, which tied-in well with the Parisian theme of the evening.

Vincent on Friday has proven to be an excellent platform for developing up and coming talent. It is also a title that lends itself well to activities outside of the museum. The first cautious steps in this direction were taken in 2017. From 23 to 26 February, we organised *Vincent Exhibits: Van Gogh Inspires Today’s Artists* in the Melkweg. The exhibition demonstrated the extent to which Van Gogh still fires the imagination of young people working in a range of artistic disciplines, such as fashion, photography, graphic design and the visual arts.

At Lowlands, the annual 3-day festival held in Biddinghuizen, the Netherlands, the Van Gogh Museum was represented by the makers of *Vincent on Friday* who hosted a quiz about Vincent van Gogh. In 2017, the *Vincent on Friday* campaign was nominated for a SAN Accent, a renowned marketing award.

Overview 2017

[Vincent on Friday & Saša Ostoja](#) 27 January

The Great Drawing Competition was the brainchild of illustrator Saša Ostoja, who invited guests including Pepijn Lanen (author, also famous from *De Jeugd van Tegenwoordig*), as well as DJ Palo Santo and rap group Zwart Licht.

[Vincent on Friday & the Melkweg](#) 24 February

The Van Gogh Museum welcomed the Melkweg with guests and performances including Sonja Volmer (interactive presentation), a Flemish fashion show, a BMX performance, alternative R&B singer Nambyar, DJ Mary Lake and DJ Odin. This *Vincent on Friday* was part of a weekend (23 to 26 February) in which the Van Gogh Museum organised various activities in the Melkweg, such as *Vincent Exhibits: Van Gogh Inspires Today’s Artists*.

[Vincent on Friday & The Visionaries](#) 31 March

A Friday evening designed to broaden horizons, with storytellers, scientists, designers and other visionaries (including journalists Jet Steinz and Diderik Jekel, and Night Mayor of Amsterdam Mirik Milan) in collaboration with Creative Consultancy Cornelis Serveert.

[Vincent on Friday & Prints in Paris 1900](#) 28 April

This evening focused on the exhibition *Prints in Paris 1900*, with the Young Collectors Circle (a platform for art lovers with aspirations of becoming collectors), graphics students from the Gerrit Rietveld Academie, Cracking the Frame Presents (art documentaries) and the New Chique Gallery (that runs a special platform for young, up-and-coming artists).

[Vincent on Friday & The Maker Store](#) 26 May

The Maker Market at the Van Gogh Museum offered up-and-coming Amsterdam artists the chance to showcase and sell their work. The evening featured music by DJ Sekan, Nana Adjoa and Rilan & The Bombardiers. This edition of *Vincent on Friday* welcomed a record number of 3,000 visitors.

Summer break

[Vincent on Friday & Lowlands](#) 18 August

A delegation from the Van Gogh Museum and *Vincent on Friday* headed to Lowlands, a music festival in Biddinghuizen, for The Great Vincent Dating Show. Festivalgoers had the chance to participate in a quiz on Vincent van Gogh on the ARTtube Stage.

[Vincent on Friday & Oedipus Brewing](#) 29 September

The motto on this Friday evening was: ‘Seek, find, come. I’m going offline’. Amsterdam-based beer brewery Oedipus arranged a special beer tasting session. The smartphones were turned off and the senses were dialled up to eleven. It was all about the art... and beer.

[Vincent on Friday & IDFA](#) 7 October

Paris was the theme of this edition. IDFA arranged the programming at the various mini cinemas in the Van Gogh Museum. There was also a special competition in which participants could win a trip to Paris by creating an Instagram story about nightlife.

[Vincent on Friday & Jungle by Night](#) 24 November

A thrilling live performance by Jungle by Night to celebrate the presentation of the new multimedia guide, especially for Amsterdam residents aged between 18 and 30. The special edition of the multimedia guide was created in collaboration with Amsterdam afro beat group Jungle by Night. The members of the band turned their attention to the work of Vincent van Gogh, relaying not only their personal favourites, but also reflecting on the connection between Van Gogh’s life and oeuvre and their own music.

[Vincent on Friday & ENCORE and students from the MBO College Zuid](#) 15 December

The museum was temporarily taken over by the idiosyncratic, creative students from MBO College Zuid in collaboration with the folk from ENCORE, who organise a hip hop and R&B club night in the Melkweg. This event was the pilot for the *Van Gogh Connects* project.

Female participant, aged 86, living at home:

‘Everyone does their own thing, but you still connect with the others. They chat about what they feel and see, and I enjoy hearing about that’.

The Elderly Meet Van Gogh

With the programme *Art Makes Us Human: The Elderly Meet Van Gogh*, the Van Gogh Museum focuses on elderly people who, due to ailments or the loss of those close to them, become lonelier. These elderly people are consequently in danger of becoming isolated while, in fact, they are still brimming with potential to play an active role in society. Participants in the programme are enthusiastic, while they also benefit from taking part. The publication *The Elderly Meet Van Gogh – The Effects of the Outreach Workshop Programme on the Well-being of Over 70s*, which was released in February, demonstrates the proven contribution that our programme makes to the health of elderly people. For many of the participants, the workshop programme represents their first ever introduction to art. They are generally capable of more than they initially thought possible given their limitations. The workshops pique the curiosity, offer distraction and enlarge the social network of the participants.

Art Makes Us Human was introduced in 2015, an initiative of the Van Gogh Museum in collaboration with various partners in the health care sector (Viatore, Cordaan, Vier het Leven, De Zonnebloem) to improve the involvement of vulnerable elderly people with the museum and bring them into contact with the life and work of Vincent van Gogh. The workshops developed during this initiative are now offered at nursing homes and six Van Gogh locations (the Van Gogh Museum, Kröller-Müller Museum, Vincentre in Nuenen, Vincent van GoghHuis in Zundert, Drents Museum and Dordrechts Museum).

Marjolein Gysels, researcher at the University of Amsterdam, tracked *Art Makes Us Human* for two years and recorded her findings and those of the participants in the aforementioned publication.

World Deaf Day

The Van Gogh Museum introduced guided tours in sign language a while back. In September, we launched a film introducing Vincent van Gogh in sign language. The film was created to mark World Deaf Day on 27 September and was met with great enthusiasm, as reflected in the responses on social media. This film has now been given a permanent place in the auditorium of the museum, helping to improve accessibility for deaf visitors.

Feeling Van Gogh

The interactive programme *Feeling Van Gogh* has been developed for blind and visually-impaired visitors, their seeing friends, family members and carers. Special guided tours are organised several times a year, both with and without ‘feeling sessions’. A 3D replica of the painting *Sunflowers* has also been given a permanent place in the museum. It is now possible to feel, smell and even hear the painting.



Guided tour *Feeling Van Gogh*. Photograph: Brenda Roos

Multimedia guide

On 12 April, Niklas Strohmeyer from Germany became the millionth user of the multimedia guide. He received a celebratory welcome to the museum and was presented with a bouquet of flowers by Nikola Eltink, Director of Museum Affairs. Introduced in late 2014, the multimedia guide (appropriately titled *See Van Gogh Like Never Before*) is an interactive tour that helps visitors to discover and understand Van Gogh's art. An average of 1 in 5 visitors uses a multimedia guide, and this figure rises to 1 in 4 in peak season. The majority of users report – either when asked or of their own accord on social media – discovering new sides to Van Gogh. They are mainly surprised by information regarding his enormous productivity during his relatively short life, his illness and the influence that family and friends had on him.

There are three versions of the interactive guide: a guide taking in the highlights, the museum guide taking in the entire collection and the family guide for visitors with children (the family version is available in two languages). Since 2017, a multimedia guide is created in 11 languages to accompany each new exhibition. The works that drew the most interest in 2017 include: *Self-portrait with Straw Hat* (1887), *Almond Blossom* (1890), *The Yellow House* (1888), *Sunflowers* (1889), *The Potato Eaters* (1885) and *Wheatfield with Crows* (1890).

The millionth multimedia guide user. Photograph: Jan-Kees Steenman



Museum guide: A Profession in its Own Right

On 6 and 7 November, a symposium was held to mark the completion of *Museum Guide: A Profession in its Own Right* (Rondleiden is een vak), a long-term research project conducted by the University of Amsterdam in collaboration with the Rijksmuseum, the Stedelijk Museum Amsterdam and the Van Gogh Museum. For the first time in the history of the profession, international academic research has been conducted into the competences of a guide.

This lays the foundations for the further professionalisation of the branch. It's a profession that is becoming increasingly important, as tour guides form the most immediate connection between a museum and an audience that is growing increasingly more diverse. The symposium therefore focused on the role of museums in this era of changing audiences and the blurring boundaries between the role of the museum inside its own walls and outside (online and via outreach programmes).

The research was conducted with the support of Fonds 21 and the Mondriaan Fund.



A guided tour in sign language. Photograph: Brenda Roos

Loving Vincent

The Van Gogh Museum assisted in the realisation of the feature film *Loving Vincent*, a Polish-British production. The acclaimed film presented the international Van Gogh community with the ideal opportunity to focus attention on Vincent van Gogh and his legacy.

Valuable initiatives by third parties that tie-in with the vision and mission of the Van Gogh Museum can always count on a warm welcome and – wherever possible – our complete support and cooperation. In the case of *Loving Vincent*, the animated feature film from directors Dorota Kobiela and Hugh Welchman that has now secured international critical acclaim, the collaboration began as early as 2014. The makers approached us for advice and support as they were keen to do the greatest possible justice to the facts, even though the film relates a fictional story of the life and death of Vincent van Gogh. Our experts and researchers were pleased to offer this support, both regarding historic aspects (concerning chronology and locations) and artistic considerations. We also organised a PR campaign.

Hand-painted

125 artists spent years replicating the style of Vincent van Gogh to create the world's first fully-painted animation film, which features a total of 65,000 individual frames. The film was critically praised and while we cannot take credit for the success of the project, we are nevertheless proud that – as the leading international knowledge and research institute regarding Vincent van Gogh – we were able to contribute to this unique production.

Premiere

The first 20 minutes of the film were shown as a sneak preview at the Van Gogh Museum, but the full premiere of the feature film was in June, at the International Animated Film Festival in Annecy. A delegation from the Van Gogh Museum, including Director Axel Rüger, was present at the premiere. The film has now been screened in 120 countries around the world. The Van Gogh Museum in Amsterdam hosted the Dutch premiere on 4 October. For the European partners united in Van Gogh Europe, *Loving Vincent* presented an opportunity for a range of projects. For example, the exhibition *Loving Vincent, The Making Of* went on display at Het Noordbrabants Museum in 's-Hertogenbosch (Brabant) in the autumn. The filmmakers travelled to Nuenen to give a lecture. The premieres of the film around the world also presented opportunities for the sale of merchandise by Van Gogh Museum Enterprises BV. Interest was especially pronounced in Hong Kong.

Collaboration with the EYE Filmmuseum

The Van Gogh Museum also benefitted from the success of *Loving Vincent* in other ways. We developed a package in collaboration with the EYE Filmmuseum based on the feature film, as well as online teaching material for schoolchildren. While *Loving Vincent* was screened at EYE, Van Gogh Museum merchandise was on sale in the film museum shop. We are increasingly seeking ad hoc collaborations such as this. The Van Gogh Museum does not necessarily always need to take the initiative regarding the implementation of its mission. Embracing engaging projects befitting of the status, high standards and objectives of the museum can be just as effective.



Dutch premiere of *Loving Vincent* at the Van Gogh Museum. Photograph: Jan-Kees Steenman



Cas Boland, Head of Marketing, on the collaboration with the *Loving Vincent* team:

‘This joint promotion enabled the Van Gogh Museum to improve its brand awareness and appreciation in more than 100 countries. A storytelling campaign via social media and the press, combined with visibility at the start of the film, has successfully reached and inspired millions of (new) fans all around the world, and connected them to our brand’.



Vincent van Gogh, *Sunflowers* (detail), 1889, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Virtual Sunflowers online

[Facebook Live event, five museums on three continents](#)

14 August 2017

Van Gogh's world-famous *Sunflowers* are now found in prominent collections all around the world. In 2014, two versions went on display together in the National Gallery, London, and it was this museum that was now behind the initiative to unite the *Sunflowers* online.

Due to their vulnerability, value and popularity, it would be impossible to organise a 'real-life' exhibition of the *Sunflowers* in one place.

The virtual exhibition was the first time that all five versions of *Sunflowers*, now housed at five museums in three continents, were reunited. In a Facebook Livestream on 14 August, directors and curators from The National Gallery, London, Neue Pinakothek (Munich), the Philadelphia Museum of Art, Seiji Togo Memorial Sompo Japan Nipponkoa Museum of Art (Tokyo) and the Van Gogh Museum participated in a presentation introducing 'their' *Sunflowers* in relation to the other versions.

Willem van Gogh held a presentation in the virtual gallery on behalf of the Van Gogh Museum about all five paintings. Van Gogh painted the version housed in Amsterdam in 1889, making it one of the later works. He painted the first two versions of *Sunflowers* a year earlier, to decorate Paul Gauguin's bedroom in the Yellow House in Arles. With a reach of 50 million followers and with 13.3 million views, the virtual reunion with live stream – an innovative concept – was an unprecedented success. Even for Facebook, this reach was a record.



Martijn Pronk,
Head of Digital
Communication, on
the *Sunflowers* live
event on Facebook

'What's so special about *Sunflowers* aside from them being world-famous artworks? They are also a true symbol of friendship. The various versions of *Sunflowers* tell the story of the friendship between two great artists'.

Photo opportunity with *Almond Blossom*

With their 4x4-metre reproduction of an almond blossom tree, the Van Gogh Museum stole the show at the Uitmarkt in Amsterdam on 25, 26 and 27 August. The tree was designed to focus attention on *Van Gogh & Japan*, an exhibition exploring Van Gogh's fascination with Japan and Japanese art on display at the museum from March 2018. Visitors to the Uitmarkt had the opportunity to, as it were, enter one of Van Gogh's paintings and immortalise themselves in a 3D photograph. The museum opened on Friday and Saturday evening to host a Japanese picnic, complete with sake. On Facebook, guests were invited to bring their own sushi and picnic blanket. In Japan, it is tradition to celebrate the flowering season with friends and family. The Uitmarkt presents the Van Gogh Museum with an excellent annual opportunity to emphatically showcase itself to residents of Amsterdam, the Netherlands and tourists visiting the city.

Visitors have their photograph taken with *Almond Blossom* during the Uitmarkt in Amsterdam. Photograph: Jan-Kees Steenman



Publications

The Thannhauser Gallery

Years of research were conducted in the run-up to the publication of *The Thannhauser Gallery: Marketing Van Gogh*. The publication explores the early reception of Van Gogh's works and their trade history. It features several essays and a comprehensive catalogue (Monique Hageman, Research Assistant at the Van Gogh Museum, was responsible for the latter). The lead authors are Stefan Koldehoff (journalist, author and arts editor) and Chris Stolwijk (former Head of Research at the Van Gogh Museum; currently General Director at the RKD - Netherlands Institute for Art History and Professor of Dutch Art History in an International Context, 1800-1940 at Utrecht University).

The Thannhauser Gallery was one of the most significant art dealerships in Germany in the opening decades of the 20th century. Works by Van Gogh were amongst the modern art sold by the gallery. The gallery branched out to Paris in 1937, and subsequently to New York in 1941. Research into the inventory books, correspondence, catalogues and client record cards resulted in numerous new insights. The book was presented in September in Berlin during State of the Art Archives, a symposium on art archives at which Chris Stolwijk was the keynote speaker. During the symposium, Marije Vellekoop, Head of Collections and Research at the Van Gogh Museum, presented the first copy to Professor Monika Grütters, the German Minister of Culture.

German and Arabic translations of the letters

On 9 November, the Van Gogh Museum and the German publisher Verlag C. H. Beck presented *Van Gogh - Die Briefe. 'Manch einer hat ein grosses Feuer in seiner Seele'* at the Dutch Embassy in Berlin. The German translation of Van Gogh's 265 best letters - some of them written in Dutch, some in French - was incorporated into a monumental, richly illustrated publication more than 1,000 pages in length. The launch in Germany was coupled with a national book shop campaign: shops and shop windows were decorated in the character of Van Gogh.

Entitled *Ever Yours... Vincent. The Quintessential Letters of Van Gogh*, an Arabic translation of the letters was also published this year by Egyptian publisher Al Kotob Khan.

Editions in Dutch, Italian, Norwegian, English, French and Turkish have all previously been published.

Following in Vincent's footsteps

Approximately 25 museums and (cultural) institutions in the Netherlands, Belgium and France are united in Van Gogh Europe. Supported by the European Union, the organisation focuses on preserving Van Gogh's legacy and exploring how to inspire people travelling in Europe. The German translation of The Van Gogh Atlas was released in 2017. As part of the #FollowVanGogh campaign, three videos were launched in which three friends travelled in Van Gogh's footsteps from the Netherlands to France. The videos were a raging success on social media, reaching millions. This is another fine example of how the mission of the Van Gogh Museum is also increasingly taking shape outside of the museum's walls: on various platforms, aided by various media and for various target groups, both local and international.

Research Grant

In 2017, the Van Gogh Museum Research Grant of € 5,000 for a recently-graduated art historian was awarded to Aaron Slodounik in New York. Slodounik is conducting research into the collaboration between Paul Gauguin and the poet Charles Morice for his doctoral dissertation exploring the artistic interaction between the French artist and the Symbolistic poets. The cheque was presented to him in New York. Only art historians who conduct research into a subject linked to an aspect of the museum's collection are eligible for the grant.



The Van Gogh Museum Research Grant 2017 was awarded to Aaron Slodounik.

Museum Night

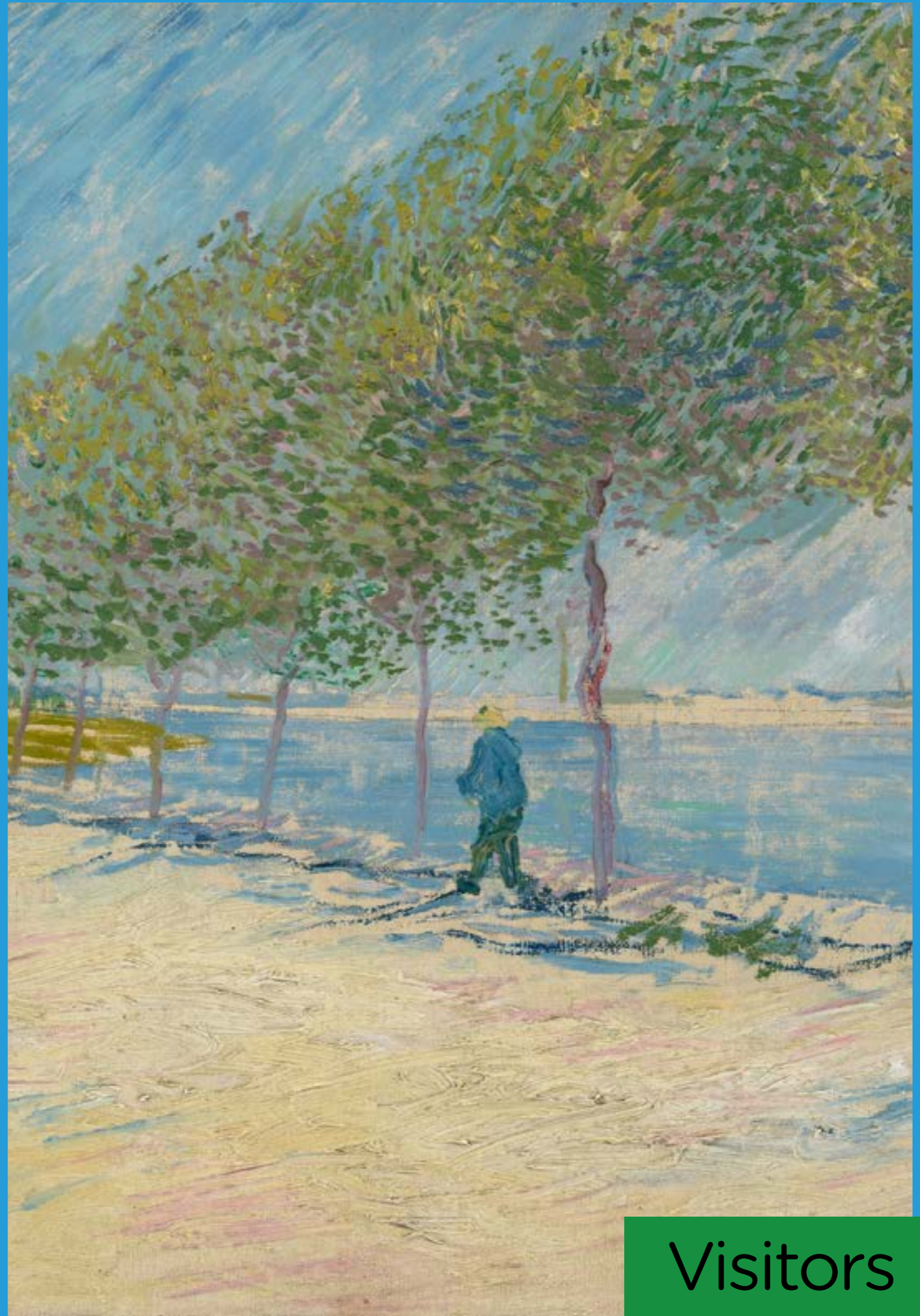
The focus of this year's Museum Night, held on 4 November, was girl power. The Van Gogh Museum invited feminist action group Guerrilla Girls to pass a critical eye over our collection. We can't be sure whether Vincent was a feminist, but with *No More Cutting* – an installation comprising more than 120 folded paper vaginas – the action group called attention to the problems linked to female genital mutilation and 'designer vaginas'. It was a disarming night dedicated to gender and identity, prejudices and sexism both inside and outside the arts.



Museum Night 2017. Photograph: Berbe Rinders

03

Vincent van Gogh, *By the Seine* (detail), 1887. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Visitors

Why people love Vincent

Van Gogh Museum tops reputation rankings

The Van Gogh Museum once again closed the year with a record number of visitors. In 2017, the museum welcomed a total of 2.26 million visitors. This considerable, sustained interest in the Van Gogh Museum illustrates just how popular Vincent van Gogh and his oeuvre remain today. It is vital that the Van Gogh Museum ensures that the quality of the visitor experience remains at the current high level. We are also making progress in this regard.

The upward trend in visitor numbers continued in 2017. In 2016, the museum welcomed 2.1 million visitors; that was the first time that the 2 million visitor threshold was exceeded. In 2017, 2.26 million visitors passed through our doors. We were able to give our millionth visitor the customary celebratory welcome as early as 19 June, and we reached the 2 million visitor mark on 12 November. The Van Gogh Museum therefore outstripped the Rijksmuseum to become the most visited museum in the Netherlands. The top three: 1. Van Gogh Museum, 2. Rijksmuseum, 3. Anne Frankhuis.

The unprecedented popularity of Vincent van Gogh and the museum continues to encourage and inspire us, certainly because visitors to the museum are distinctly positive regarding their experiences. This is reflected in the results of various surveys and also in the innumerable spontaneous, heart-warming responses and posts on social media. Nevertheless, we must do our utmost to ensure that this high-quality experience is also guaranteed on peak days, when the museum sometimes welcomes the maximum of 10,000 visitors a day. For example, by offering time-slotted tickets online. This helps us to retain maximum control of visitor distribution throughout the day.

Visitors to the Van Gogh Museum are young and international. In 2017, our visitors originated from 119 different countries. Topping the country list are: the Netherlands, United States, Italy, France, Great Britain, Germany and China. Approximately half of our visitors are aged between 17 and 30. The average visitor age is 36.

For the majority of visitors (61 per cent) the permanent collection is the main reason for visiting the Van Gogh Museum. Nearly a quarter visit both the permanent collection and the temporary exhibition, while a small proportion (5 per cent) come especially for an exhibition. The motivation of the remaining 10 per cent is the (architecture of the) building, the atmosphere or other reasons. However, the exhibitions actually welcome a higher number of visitors than this suggests: during their visit to the museum, we successfully encourage visitors to also visit the temporary exhibition. This means that ultimately, a third of visitors visit a temporary exhibition. This resulted in notably uniform results for the exhibitions in 2017: 33.4 per cent (223,480 visitors) visited *Prints in Paris 1900*, for *In the Forest*, it was 32 per cent (160,209 visitors) and for *The Dutch in Paris 1789-1914*, 32.6 per cent (158,679 visitors). The popularity of *Prints in Paris 1900* is certainly exceptional; works on paper generally hold less appeal for the public.

We use a range of means to inform visitors of the temporary exhibitions, including referring to them in the multimedia guide and visual advertising in the Entrance Hall. The image used to advertise *The Dutch in Paris 1789-1914* in the Entrance Hall was replaced during the course of the exhibition. The initial image was not sufficiently striking, and once it was replaced with an image of a vivid portrait of a woman by Kees van Dongen, the percentage of visitors who visited the exhibition rose from 29 to 39 per cent.

Why people love Vincent

Why People Love Art museums – A Reputation Study About the 18 Most Famous Art Museums Among Visitors in 10 Countries by Professor Cees van Riel and Patricia Heijndijk was published on 29 August. In a unique, extensive study by the Rotterdam School of Management, Erasmus University in collaboration with the Reputation Institute, they researched the reputation of 18 museums in 10 countries (spread across four continents). European respondents ranked the Van Gogh Museum in first place, followed by the Louvre and the Rijksmuseum. International respondents ranked the Van Gogh Museum in second place, behind the Louvre.

Commenting on the results, Professor Van Riel said: 'The relatively young Van Gogh Museum has secured a notably high position when compared

to the traditional giants of the museum world. (...) This is striking because, in the list of 18 of the most famous and often most visited art museums, the Van Gogh Museum focuses on a single artist'. The respondents hold the collection in high regard. They praise the approach used to make the collection accessible to a wide audience. Respondents also applaud the Van Gogh Museum's socially responsible policy and how the museum uses public money.

Visitor distribution

The online sale of time-slotted tickets has proven to be an efficient means of reducing peak crowding at the museum. In 2016, a third of visitors purchased a ticket with a start time. By 2017, this percentage had risen to 50 per cent. There are numerous advantages to online ticket sales, both for the Van Gogh Museum and visitors. Visitors are offered the information they require online in their mother tongue. In turn, the museum receives data that helps it to improve its customer orientation. But above all, time-slotted tickets help the museum to reduce the inevitable commotion at the entrance and cloakroom.

Distributing visitors throughout the day positively impacts the visitor's experience, safety and comfort. Extended opening hours are in place during peak season in the summer. Museumkaart holders also benefit from fast-lane access if they reserve their ticket online in advance (free of charge). This measure has reduced the length of the queues and there is less stagnation. Visitors are enthusiastic about the changes.

The introduction of visitor distribution measures was preceded by the redesign of the permanent collection and the construction of the new Entrance Hall, which was completed more than two years ago. The novelty has now subsided, staff are properly trained and we know what the building can handle. In other words: the speed with which visitors are able to enter the museum increased dramatically in 2017. However, in addition to the praise, there has been a slight rise in the number of complaints regarding crowding. Moving forward, this is set to remain a significant focus area for the museum. The layout of the permanent collection will be evaluated in 2018.

Axel Rüger, Director of the Van Gogh Museum:

'If your museum bears the name of one of the world's most famous artists, it is not surprising that people have heard of it. And yet the reach of other single artist museums has proven to be much smaller. The results of the Erasmus University's international reputation study are a welcome acknowledgment of the museum's efforts.'

Visitor data

The online sale of tickets offers the museum insight into customer behaviour. The museum is collaborating with TU Delft and the Erasmus University Rotterdam to explore new possibilities for track and trace research in the museum. The results of this research will help the museum to control the flow of visitors and better tailor our services to their needs.

Personas

The four personas (personalised customer profiles) introduced in early 2017 are Robin, Ryan, Pauline and Zhang. These four personas, both male and female, are based on visitors from the 16 countries that are the most important to the museum: the creatives, challengers, conservatives and achievers. By using these personas, we hope to further improve our customer orientation.

Being aware of Robin, Ryan, Pauline and Zhang's preferences, interests, tastes, attitude to life and motivation allows us to better cater to their needs and anticipate their behaviour. The requirements of visitors from all over the world – with regard to a variety of aspects including the cloakroom, café menu, educational programme and the design of the exhibition spaces – can all be traced back to these four main profiles. The personas are applicable at both a national and international level.

The personas are based on a range of internal insights and experiences, combined with the results of the comprehensive worldwide international target group research (Glocalities) conducted by Motivaction, an independent market research agency. The introduction of the personas represents a first step towards the professionalisation of our brand policy in 2018.

Visitors in the museum during *Prints in Paris 1900*. Photograph: Jan-Kees Steenman



Kantar TNS audience research

Every year, the Van Gogh Museum commissions Kantar TNS to conduct audience research. The preferential position of the museum compared to other medium and large-sized museums around the world is a significant theme in this research, as is the experience of the museum visit. In the most recent round of research (2017), three sub-themes were of primary importance: the appeal and role of the exhibitions, the impact of the multimedia guide and how our Dutch visitors rate the museum. The results were distinctly positive.

In general: ‘excellent’

The Van Gogh Museum has succeeded in further bolstering its preferential position, and the museum experience has also improved. Nearly 90 per cent of visitors rate their visit as ‘excellent’ or ‘very good’. With regard to five aspects of visitor experience, the museum received better ratings than in 2016. Visitors were given more food for thought, were more inspired and moved, and were more ‘energised’. They also reported having more opportunities to share the experience with others. Opinions of other aspects of the visitor experience remained largely unchanged.

There was a notable increase in appreciation of Van Gogh’s paintings: 91 per cent rated them as ‘excellent’ or ‘very good’, compared to 87 per cent in 2016. The only area in which visitors are less positive than in previous years is with regard to crowding. The relationship between the visitors and the museum, measured using the TRI*M Index, has improved. The Net Promoter Score (NPS), a tried and tested customer satisfaction measurement instrument, remained high: 58 points (compared to 57 in 2016).

Dutch visitors

Dutch visitors are the most critical of the museum in every regard. They continue to express their criticism, but the preferential position amongst Dutch visitors has also improved dramatically. They are also clearly more positive about their museum experience than in the past. Research was not able to offer a conclusive explanation for the increase in the number of Dutch visitors. As is the case with international visitors, most Dutch visitors also visit the museum to view the permanent collection, although the appeal of the recovered

paintings and exhibitions such as *The Dutch in Paris 1789-1910* also played a role.

Multimedia guide

Earlier research revealed that using the multimedia guide positively impacts visitors’ rating of their museum experience. In 2017, we started producing a multimedia guide in 11 languages for every exhibition. The number of users is on the rise. We wondered whether the multimedia guide’s impact on the rating of the museum, the preferential position and the museum experience is visible for each language and for each exhibition. This proved to be the case. Multimedia guide users rate all aspects of their museum experience higher than other visitors. Their preference for the Van Gogh Museum is also stronger. This applied to all users and all languages.

Crowding

Visitors are less satisfied regarding crowding at the museum than in previous years. Four out of ten visitors report the crowding at the museum as being ‘fair’ to ‘poor’. In 2015, 31 per cent of visitors were satisfied, while the score is now 24 per cent. Our own HappyOrNot analysis reveals that the increase in crowding negatively impacts the rating of the museum. Crowding does not necessarily need to present a problem, certainly if crowds are effectively distributed throughout the entire building. However, as soon as visitors are inconvenienced by crowding, the rating of both the museum and the various aspects of the museum experience decline. It is therefore vital that the museum continues to work towards the optimal distribution of visitors in the building, including the exhibition wing.

The audience research conducted by Kantar TNS revealed how visitors rate the Van Gogh Museum regarding various aspects of the museum and their museum experience, and how the scores impact our preferential position. Based on their effect size, these aspects are placed into the following categories: ‘primary priority’, ‘consider’, ‘maintain’ or ‘observe’.

The facets within the ‘observe’ category this year are all museum aspects, and there are no noticeable peaks compared to last year. In the ‘maintain’ category, there was a welcome, significant increase for the element ‘the paintings of Vincent van Gogh’: 91 per cent of respondents rated this element as ‘excellent’/‘very good’, compared to 87 per cent in 2016.

Aspects for which a good rating can contribute to an improved preferential position, and for which a lesser score does not directly impact the museum heavily, are placed in the ‘consider’ category. This year, we made progress on nearly all experience aspects in this category, significantly so with regard to the ‘share/experience something together’ aspect: in 2016, 48 per cent of the visitors rated this aspect as ‘excellent’/‘very good’, a figure that rose to more than half (52 per cent) in 2017. The rating of the museum shop in the Entrance Hall remained unchanged. It should be noted that dissatisfaction regarding crowding in the museum’s exhibition spaces has risen considerably, which negatively impacts both the

museum experience and the KPIs.

The majority of the facets in the ‘first priority’ category are experience aspects. This is where the major opportunities lie for the museum. Improving these aspects contributes significantly to the preferential position, while a negative score can be detrimental to the preference for the Van Gogh Museum. Significant increases in ratings in this category indicate that progress has been made in 2017. Visitors are clearly more inspired, more moved, given more food for thought and are more energised by their visit to the museum. Another priority aspect for which we achieved a lower score than last year is with regard to the presentation and layout of the museum as a whole, although this decline is not significant.

In summary, in 2017, we achieved the best scores on aspects that have the greatest impact on our preferential position. This is where the most significant increases can be observed. That being said, there are still numerous opportunities available to the museum to help it become the favourite museum of even more visitors.

Rising number of Dutch visitors

In 2017, we welcomed 119 different nationalities to the museum. With the exception of Germany and Great Britain, an upwards trend is visible in all of the countries in the top 12. The number of Italian visitors remained unchanged. The rise in the number of Dutch visitors is striking – the museum welcomed a third more in 2017. This increase is probably partly down to the media attention attracted by the return of the stolen works. However, the share of Dutch visitors in the museum also remained high in the third and fourth

quarters, after the presentation of the works had finished. The film *Loving Vincent* may have also played a role. A third of the Dutch visitors reported that the exhibition *The Dutch in Paris 1789-1914* was the most significant reason for them visiting the Van Gogh Museum. It has been many years since the museum welcomed such high numbers of Dutch visitors. With 396,122 visitors, Dutch visitors comprise 17.1 per cent of the total number of visitors. The number of visitors from China and South Korea also increased considerably in 2017.

Highlights 2017

Country of origin

	2017	2016
1. The Netherlands	17.1 %	13.8 %
2. USA	14.1 %	13.6 %
3. Italy	12.2 %	12.2 %
4. France	8.0 %	7.6 %
5. Great Britain	7.0 %	8.0 %
6. Germany	5.5 %	6.4 %
7. China	4.6 %	3.6 %
8. Spain	4.6 %	4.3 %
9. Brazil	2.7 %	2.4 %
10. South Korea	2.3 %	1.8 %
11. Russia	2.1 %	1.8 %
12. Japan	1.8 %	1.7 %
Other	18.0 %	22.9 %

Top 10 busiest days

Date	Day of the week	Visitors
4 November 2017 (including Museum Night)	Saturday	13,306
26 May 2017	Friday	10,989
21 April 2017	Friday	10,526
14 April 2017	Friday	10,290
28 April 2017	Friday	10,268
11 August 2017	Friday	10,147
28 July 2017	Friday	9,903
14 July 2017	Friday	9,821
4 August 2017	Friday	9,812
18 August 2017	Friday	9,752

Record number of 2,255,010 visitors 1 January – 31 December

Millionth visitor 19 June

Two millionth visitor 12 November

Millionth multimedia guide user 12 April

Most visited Vincent on Friday in 2017 (over 3,000 visitors) 26 May

Busiest Museum Night ever (8,455 visitors) 4 November

Busiest weeks week 30 (57,351 visitors) and week 29 (56,161 visitors)

Social media

With our innovative social media approach, we consistently succeed in reaching millions of Van Gogh fans. For example, the virtual *Sunflowers* gallery attracted 6.8 million views and the live videos generated a total of 13.3 million views. #FollowVanGogh received 1.9 million views: a prime opportunity to focus attention on Van Gogh Europe and *The Van Gogh Atlas*.

The Van Gogh Museum regularly works together with Facebook and via its Facebook pages, reports highlights both inside and outside the museum. In 2017, fans and followers of the Van Gogh Museum witnessed the premiere of *Loving Vincent* in Annecy. The homecoming of the stolen works from Italy was also recorded, while there was extensive reporting of all exhibitions. On 31 May, the Mesdag Collection hosted the first live stream from the museum during the survey exhibition of work by Urban Larsson. The live stream received 27,000 views.

The Van Gogh Museum has secured a leading international position in the field of social media. No other museum has succeeded in attracting and maintaining such high levels of interest and involvement amongst art lovers. The Van Gogh Museum positions itself – alongside the Saatchi Gallery (London), the Museum of Modern Art (New York), The National Gallery, London and the Metropolitan Museum of Art (New York) – firmly in the international top-five of museums on social media. When it comes to engagement, the Van Gogh Museum is in first place.

Americans make up the largest group within the followers of the Van Gogh Museum and Vincent van Gogh Facebook pages, both of which are managed by the museum, followed by Brazilians, Mexicans and Italians. The top-3 on Twitter is as follows: 1. United States, 2. The Netherlands, 3. France.

Overview in figures as at 31 December

Online growth corresponded. The Van Gogh Museum and Vincent van Gogh Facebook pages, both of which are managed by the museum, together have a total of 4.5 million followers. The museum has more than 1.4 million fans on Twitter and on Instagram, the number of followers doubled in the past year to more than 500,000 in total.

Facebook

Van Gogh Museum:
Fans 1.9 million
Engagement 8.9 million
Page impressions 406 million

Vincent van Gogh:
Fans 2.6 million
Engagement 908,000
Page impressions 45 million

Twitter

Followers 1.5 million
Engagement 252,000

Instagram

Followers 536,000
Engagement 4.4 million

Milou Halbesma,
Director of Public
Affairs:

‘2017 can justifiably enter the books as a fantastic year in which all the efforts of recent years regarding the brand, reputation, visitor numbers, visibility and additional income fully came to fruition. It was a year of records and celebratory highlights. The best record is that visitor satisfaction has risen even further’.

Visitors in the museum. Photograph: Maaike Koning



04

The new Van Gogh Museum Boutique. Photograph: Jan-Kees Steenman



Commercial activities

Van Gogh is decisive and enterprising

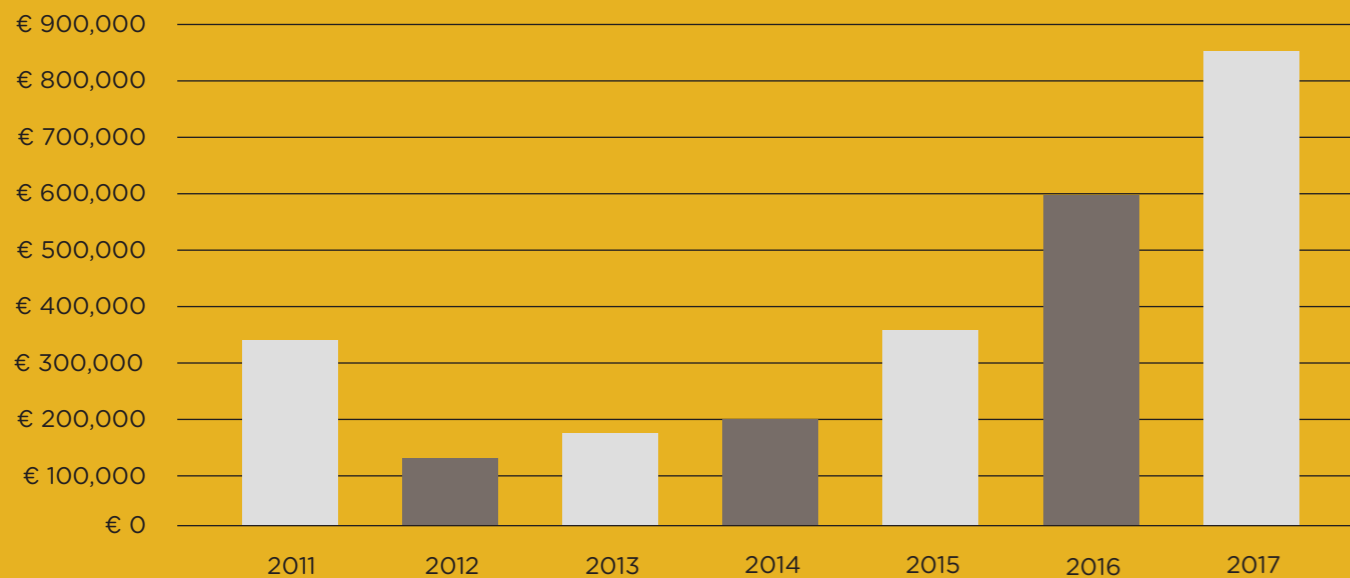
The Van Gogh Museum is the embodiment of energetic enterprise. Commercial activities contribute to sound operational management. For example, in 2017, a licensing agreement was signed with Alibaba, one of the world's largest online retail concerns. Van Gogh Museum products are available all around the world and can be rapidly distributed. Generally speaking, the results of the E-commerce, Retail, Wholesale and Licensing Departments reflect an upward trend.

The Van Gogh Museum traditionally secures its revenue from ticket sales, its own events and activities, governmental subsidies, donations from private benefactors and partnerships with the business world. To an increasing extent, the museum also relies on the commercial activities undertaken by Van Gogh Museum Enterprises BV. Under the brand name 'Vincent van Gogh', the subsidiary of the Van Gogh Museum develops a variety of products and services for the international market. We focus primarily on sales via the website (e-commerce), wholesale, retail and licensing. While retail remains the most significant source of income, e-commerce and licensing both present growth potential and have achieved impressive growth in the last two years.

Strictly speaking, the Van Gogh Museum is just one of the many parties in the commercial marketplace that generates income through the sale of images of Vincent van Gogh's work. However, the museum does have a trump card at its disposal: it is home to the world's largest collection of works by Van Gogh and is the leading knowledge institution in the field of Van Gogh. That is why producers of high-quality products in a range of categories (such as fashion and accessories, kitchenware, table, bed and kitchen linen and technological gadgets) are keen to collaborate with the museum, and are prepared to pay a royalty fee. In exchange for this fee, they are permitted to use our logo as an official mark of quality.

Our ambition is to continue to bolster, expand and professionalise this line of business. With this in mind, the Director of Van Gogh Museum Enterprises BV is also a member of the museum's Management Team. The Van Gogh Museum sticks out its neck and is willing to take risks. And that is the way it has to be; running a business always involves risk. This is a topical theme, and we certainly do not avoid the social debate with fellow institutions and the Ministry of Education, Culture and Science. More than that: we lead the way.

Licensing turnover



The Van Gogh Museum is dedicated to introducing as many people as possible to the life and work of Van Gogh. This aim clashes with the limitations of the building and the collection. It is better for vulnerable artworks to remain where they are and for them not to travel. Visitor numbers are also limited to a natural maximum: as many as the building and collection can handle. In addition, pure reliance on visitors who travel to Amsterdam does not guarantee sustained success.

The Van Gogh Museum is investing heavily in the selection of relevant merchandise available in its own physical shops and in the webstore. The playing field outside of these channels is much larger. Thanks to globalisation and technological advances, there are now numerous other ways for us to reach and serve Van Gogh fans. For example, through licensing agreements with producers of leading brands. The realisation that the Van Gogh Museum does not necessarily need to take the initiative, but that it can also ally itself with (and capitalise on) the activities of third parties, also provides additional scope for expansion. As soon as an - intriguing and high-quality - Van Gogh event hits the scene, wherever in the world that may be, the Van Gogh Museum automatically becomes a sought-after partner. This is the result of years of investment in the international brand awareness of the Van Gogh Museum. A minimum quality standard applies to the development of new products (either in-company or in collaboration with third parties), and the products must be in line with the museum's brand and image. Images of works that are not part of the Van Gogh Museum collection are not eligible for use.

With regard to the Van Gogh Museum's commercial activities, we also draw the broad distinction between three markets: local, international and digital. It goes without saying that there is a degree of overlap between these markets. Asia and the United States have been identified as specific focus areas with the most growth potential for licensing and e-commerce. In these markets, it is particularly important that we continue to seek out and remain alert to promising leads.



The Museum Shop. Photograph: Jan-Kees Steenman

The Meet Vincent van Gogh Experience

In 2016, the Van Gogh Museum launched the *Meet Vincent van Gogh Experience* in China. A 3D multimedia presentation, the *Meet Vincent van Gogh Experience* focuses on Vincent van Gogh's life and artistic motivation while exploring the man behind the artist. The interactive concept, which is both informative and entertaining, is designed to travel the world and introduce Vincent van Gogh to a wide audience. In terms of content, the presentation has already proven successful. In April 2017, the *Meet Vincent van Gogh Experience* received a Thea Award for Outstanding Achievement for 'Immersive Touring Museum Exhibit', a prestigious American prize. However, the results of the launch in China were below par, both financially and in terms of visitor numbers. In *NRC* (14 September 2017), Adriaan Dönszelmann (Managing Director of the Van Gogh Museum) offered a detailed explanation of the state of affairs. He emphasised that the entrepreneurial risk was financed by commercial profits and that no subsidised funds were involved. The move to China proved a bridge too far: the relationship with the local partner broke down.

In 2017, in consultation with the Supervisory Board, the decision was taken to give the *Meet Vincent van Gogh Experience* a second chance and to extend the preliminary period by six months. We are convinced that there is a market for the Experience. We now approach potential locations ourselves, instead of entrusting that to intermediaries. The indications are that the

Experience could potentially be marketed in Europe and America, giving cause for optimism. The results will be assessed in mid-2018.

Japan

For the exhibition *Van Gogh & Japan*, which went on display in three cities in Japan in 2017, the Van Gogh Museum supplied own-brand and licensed projects that resulted in turnover of € 80,000. The collaboration with the Japanese promotor proved to be a valuable experience, and we gained useful knowledge to take with us into future projects. The exhibition opened at the Hokkaido Museum of Modern Art in Sapporo on 26 August 2017 before travelling to the Tokyo Metropolitan Art Museum and The National Museum of Modern Art, Kyoto. In the cases of Tokyo and Kyoto, the purchase of Amsterdam merchandise was obligatory.

Alibaba

In 2017, the Van Gogh Museum signed a three-year contract with Alibaba in China. Approximately two thirds of all royalties received by the Van Gogh Museum are from China. TMall, Alibaba's consumer platform, accounts for roughly half of the total sum. One highlight: on Singles' Day (11 November), the Chinese equivalent of Black Friday, sales of licensed products amounted to € 6.5 million. Primarily the Kindle e-reader featuring a Van Gogh design flew off the online shelves.

Van Gogh Senses Café in Hong Kong

In late October, the Van Gogh Senses Café in Hong Kong opened its doors: a café/concept store realised in collaboration with the Van Gogh Museum. As the name suggests, the theme of the venture is Van Gogh and the senses. Van Gogh Senses sells products including coffee, tea, chocolate, biscuits and flowers under licence. The café is located in the 1881 Heritage Building, a renowned location close to Hong Kong's luxury shopping streets.

Hallmark

Handwritten correspondence is an area in which the Van Gogh Museum, home to a large proportion of Van Gogh's oeuvre of letters, and greetings card giant Hallmark naturally complement each other. In October, the Van Gogh Art Collection was released for the Benelux market: a collaboration between Hallmark and the Van Gogh Museum comprising 18 different cards featuring images of renowned and lesser-known works by Van Gogh, a diary and a calendar.

Van Gogh Museum Edition Collection

Efforts have been made to optimise the positioning of the Van Gogh Museum Edition Collection, formerly known as Relievos. The numbered, certified and limited-edition reproductions are marketed as a means for private individuals and companies to connect with the Van Gogh Museum. By purchasing a Museum Edition, the new owner contributes to preserving Vincent van Gogh's legacy for generations to come. Our aim is to interest other sellers in the high-quality product. The Museum Editions are on sale at locations including the aforementioned Van Gogh Senses Café in Hong Kong. In China, an agreement has been reached with an art library.

Boutique restyling

The Van Gogh Museum Boutique is the exclusive section of the museum shop in the Entrance Hall of the Van Gogh Museum. It stocks the more luxury articles from the museum's product range. The Boutique was deemed unsatisfactory and was therefore redesigned in 2017 in an attempt to lend the section a more open and appealing vibe. The showcases have been adjusted in line with the style and quality of the products, with demonstrable success. Since the reopening in October, sales have increased.

Depot

Up until now, the Van Gogh Museum Enterprises BV stocks and the museum storage were spread over three locations. Initial steps towards optimisation were taken early in 2017, with the reorganisation of the large depot on Stammerkamp in Diemen. The amalgamation of the various depots at one (new) central location, which is expected to take place in the course of 2018, represents the next step in the professionalisation of logistics at the museum. This is the logical next step following the earlier adjustments and optimisation of the automation system. In addition to improved efficiency, the new depot also means that employees benefit from improved working conditions, in line with health and safety legislation.



In April 2017, the *Meet Vincent van Gogh Experience* received a Thea Award for Outstanding Achievement - 'Immersive Touring Museum Exhibit'

Adriaan
Dönszelmann,
Managing Director:

‘Being willing to take risks is a prerequisite of entrepreneurship. The Van Gogh Museum has the good fortune of having the financial scope to do so’.

Ricardo van Dam,
Director of Van Gogh
Museum Enterprises:

‘Growth outside of Amsterdam is essential for the future of the Van Gogh Museum. We will continue to develop new initiatives in which to invest’.

2017 results

The increase in sales from the Van Gogh Museum’s commercial activities in 2017 proved to be slightly larger than what could have been expected based on the rise in visitor numbers. In other words: in 2017, visitors spent more per person than in 2016.

All things considered, the results for 2017 are positive. A decline is only evident in the wholesale figures, which is fully attributable to the *Meet Vincent van Gogh Experience*.

<u>Turnover</u>	2017	2016	Difference	Difference (%)
Retail	12,946	11,653	1,293	11%
Wholesale	672	859	- 188	- 22%
Licensing	845	591	254	43%
E-Commerce	399	258	142	55%
<u>Total</u>	14,862	13,361	1,501	11%



The Museum Shop. Photograph: Jan-Kees Steenman

05

Redevelopment of Gabriël Metsustraat 8. Photograph: Jan-Kees Steenman



Building and
organisation

New headquarters in the style of Van Gogh

The redevelopment of the new Van Gogh Museum headquarters was completed successfully, and all employees have now been relocated. The location on the Gabriël Metsustraat is a genuine calling card for the museum.

On 29 January 2018, employees of the Van Gogh Museum were pleased to move into their new offices. The new headquarters are located in a municipal monument, built in 1907 as a domestic science school. The comprehensive redevelopment (including both renovations and new construction), which took over a year, was completed successfully and within budget. The most significant challenge was doing justice to the monumental aspects of the building without sacrificing contemporary office comfort.

A column was added to the rear of the building, which houses the stairwell and a book depot. The museum left its former offices on the Stadhouderskade in 2016, moving into temporary offices on the Nieuwezijds Voorburgwal for the duration of 2017. The Gabriël Metsustraat 8 (also known within the museum as GM8) is now the primary address and headquarters of the Van Gogh Museum. With the exception of employees working in the museum itself, all staff now work out of the Gabriël Metsustraat offices.

Multifunctional

The headquarters are located adjacent to Museumplein, walking distance from the Van Gogh Museum. The building is multifunctional. It provides office, archive and depot space, and it has a semi-public function. Located on the ground floor, the library, which also serves as a reading room and study café, is also open to the public. The reading room has been designed to accommodate events for small numbers of participants or listeners – for example, a reading for sponsors or a meeting as part of the Van Gogh Museum Academy. Mobile furniture facilitates such events.

With sufficient workstations, ‘temporary workspaces’, conference rooms and locations for informal meetings, the offices are tailored to flex working practices, which were introduced throughout the entire organisation during 2017.

Van Gogh style

The new offices clearly communicate their link with the Van Gogh Museum, in line with the museum’s revised brand strategy. To start, the charming building was designed by a contemporary of Vincent van Gogh: Willem Leliman (renowned as the designer of the so-called ‘ANWB toadstools’, which offer hikers and cyclists directions). The design and finishing, the brainchild of Nicole Bemer-Weve from Bureau Lux, tie in with the visual identity of the museum and the high quality that it represents. When determining the colour of the walls, the window/door frames, acoustic panels and all manner of original details, Nicole Bemer-Weve drew inspiration from several of Van Gogh’s paintings.

BREEAM

BREEAM-NL is the sustainability hallmark and measurement instrument used to assess the sustainability of buildings in the Netherlands. In 2014, the Van Gogh Museum became the first museum in the world to be awarded a BREEAM-NL In-Use certificate with a score of ‘very good’ for the building, management and usage. From the outset, we aimed to achieve the same score (three stars) for the redevelopment of the old school on the Gabriël Metsustraat – certainly no mean feat for an existing building. The museum invested in various sustainability measures beforehand, such as preserving and reusing existing constructions and materials, isolating the outer shell, a speed-controlled ventilation system with heat recovery, solar panels on the roof, a green roof on the new building (to help retain water) and extensive bike parking in the garden.

Prize for collaboration

During InfraTech 2017 on 20 January, the Van Gogh Museum integral management contract was awarded both the public and jury prize for the best national collaborative project in the building sector. The Central Government Real Estate Agency, the Van Gogh Museum and Strukton Worksphere all recorded their roles, agreements and responsibilities in the unique contract. A remarkable aspect of the collaboration is that, in practice, the Van Gogh Museum acts as the client in relation to Strukton (which manages the museum’s climate control installation), while the Central Government Real Estate Agency owns the building. This is the first time that this approach was adopted for the management of a museum building.

Organisation

Five pillars

In February, the Supervisory Board approved a Strategic Plan for Human Resources 2017-2020. A road map was subsequently drafted, outlining the step-by-step implementation of the plan in the coming three years. The foundations were also laid for the Staff Manual, which will be completed in 2018. The Manual features a re-evaluation of several rules and principles. The Van Gogh Museum is dedicated to realising cultural diversity in the workforce, while internships and work experience places are designed to increase the number of millennials at the organisation. The Strategic Plan for HR features five pillars:

- Leadership
- Being a good employer
- Diversity
- Talent development
- Strategic staff planning.

Leadership

In 2017, work started on developing a leadership programme. First and foremost, the programme is aimed at all those with a managerial role within the organisation: team leaders, heads of department and members of the MT.

In the years ahead, the Van Gogh Museum will continue to develop as a learning organisation.

In line with this approach, leadership is not reserved for managers. All of the employees at an organisation that encourages a proactive attitude and individual responsibility (two characteristics of leadership) at all levels are likely to enter into an organisation-wide learning curve.

The leadership programme will be concretised in 2018.

Talent development

Every year, 1 per cent of the formation budget is reserved for courses and training. This principle is not a guarantee for structural talent development, ingrained in daily working life. How do you learn from each other on the job? How can it be ensured that your talents have full play in the organisation? Late in 2017, several working lunches were organised in which staff were invited to offer input regarding a talent development toolkit. The results of these sessions will form the foundations of concrete ideas. The aim is to develop the toolkit and make it available for use in 2018.

Cultural Diversity Code

Cultural diversity and inclusivity are spearheads of the Strategic Plan. These guiding principles are directly derived from the Van Gogh Museum's mission: to make the life and work of Vincent van Gogh and the art of his time accessible to and to reach as many people as possible in order to enrich and inspire them.

The Cultural Diversity Code offers guidelines, incorporated in the four Ps: programme, public, personnel and partners. With *Van Gogh Connects*, a research project conducted in collaboration with relevant social parties and the target group (young Amsterdam residents with a Surinamese, Turkish, Antillean or Moroccan background), the Van Gogh Museum clearly has a trump card at its disposal. That being said, an element of modesty should be retained: the Van Gogh Museum workforce still insufficiently reflects the cultural diversity of our society. There are still great gains to be made in this regard.

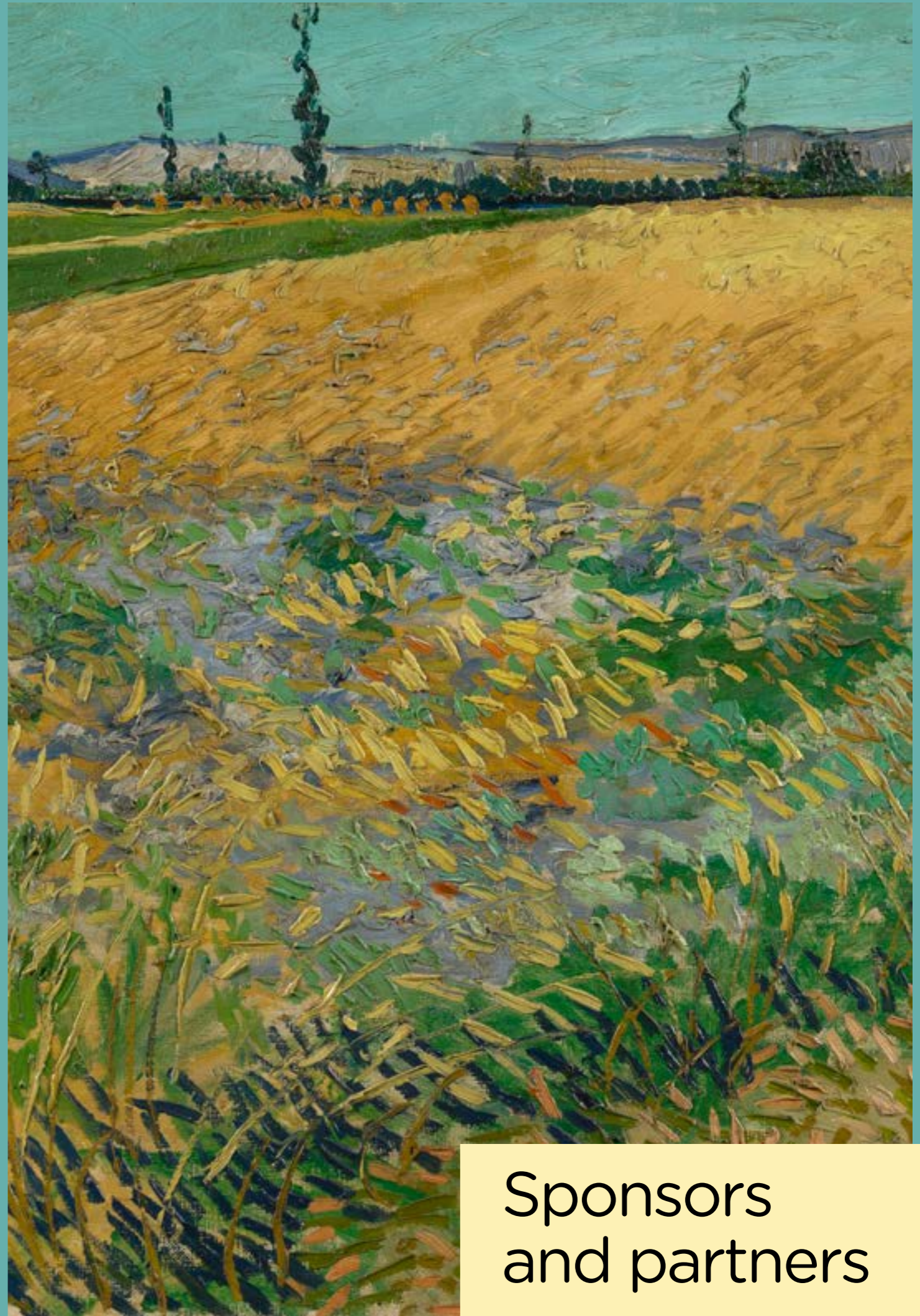


Esther de Jong,
Director of
Operations:

‘Everyone involved worked exceptionally hard on our amazing new headquarters. I’m pleased that the redevelopment and relocation went as well as they did. Now that the building has been completed, there is once again plenty of scope for improvement and innovation within the organisation’.

06

Vincent van Gogh, *Wheatfield (detail)*, 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Sponsors
and partners

With thanks to...

The Van Gogh Museum is keen to begin a chapter devoted to sponsors and partners by expressing its gratitude to the Ministry of Education, Culture and Science, thanks to whose subsidy we are able to fulfil our unique responsibilities.

The museum also thanks its permanent partner, the Vincent van Gogh Foundation, for its close collaboration and for making it possible to exhibit the legacy of Vincent and Theo van Gogh.

The Van Gogh Museum is proud to share the successes of 2017 with its two principal partners, the BankGiro Lottery and Van Lanschot. We are extremely grateful to our principal partners, as well as to all other partners and supporters.

Having secured a record income from fundraising, the Van Gogh Museum reflects on a packed year of fruitful activities and events. In 2017, the sponsorship agreement with Van Lanschot was extended by two years. Partly thanks to the generous support of Fonds 21, the museum launched *Van Gogh Connects*, an ambitious research project. The PACCAR Foundation also made a generous donation to the restoration studio, duly reflected in its new name: the PACCAR Foundation Restoration Studio.

The Van Gogh Museum closed the year with a record income from fundraising. The museum secured just short of € 5 million in 2017, up from € 4.9 million in 2016. We are delighted with the support that we receive, some of which is offered by long-term corporate partners such as the aforementioned principal partner Van Lanschot, but also Hyundai, Heineken NV, Takii Seed, AkzoNobel, KLM Royal Dutch Airlines, Dümmer Orange, Sompo Japan Nipponkoa Insurance Company of Europe Limited, Select Catering, Shell Nederland BV, SRC Reizen and the members of the Van Gogh Museum Global Circle. We also thank the partners who offer us support at project level, such as Fonds 21, the Rembrandt Association, VSBfonds, Kikkoman NV, Bulgari, Stichting Zabawas, the Ekkart Fonds, the Turing Foundation, Stichting Lang Leve Kunst and the Stavros Niarchos Foundation.

In 2017, the museum also benefited from a great deal of support from private benefactors: both in the form of significant, one-off donations and from private individuals in the Netherlands and abroad who are keen to support the museum and are sympathetic to the work of Vincent van Gogh. These are the benefactors with a named fund at the Van Gogh Museum, members of The Yellow House or The Sunflower Collective, or those supporting us as Vincent's Friend. Their support helps us take the best possible approach to fulfilling our primary responsibility: making the art of Van Gogh and his contemporaries accessible to as many people as possible. We offer our heartfelt thanks to these private supporters for their commitment to the museum.

In 2017, the museum extended its partnership with two major sponsors: Van Lanschot and AkzoNobel.

Van Lanschot

We are especially grateful for the structural support offered by Van Lanschot, who has been our principal partner for a number of years. On 19 September, the sponsorship agreement between Van Lanschot and the Van Gogh Museum was extended by two years. In the coming period, we will primarily use the support to continue to improve accessibility to the museum. Our joint aim is to attract even more Dutch visitors to the museum and to involve them in the Van Gogh Museum programme.

AkzoNobel

Another long-term partnership is that with AkzoNobel, who always supply the paint used in the decor of our exhibitions. On 21 June, the sponsorship contract was extended by one year. AkzoNobel is our 'partner in colour', something that we are justifiably proud of. When producing paint, the Dutch producer Sikkens (part of the AkzoNobel group) draws inspiration from the colour palette of artists such as Vincent van Gogh. For the exhibition *The Dutch in Paris 1789-1914*, the Van Gogh Museum received both substantial financial support as well as a contribution in the form of paint. AkzoNobel is also a significant partner of the REVIGO project, which conducts research into the colours used by Van Gogh and how these colours have changed over time.

Supporters circles

In 2017, various activities and receptions were organised for members of our supporters circles. In May and June, trips were organised to Auvers-sur-Oise in Southern France for the members of The Sunflower Collective, The Global Circle and The Yellow House. Auvers was the last place where Van Gogh lived, and also where he was buried on 30 July 1890.

The Van Gogh Museum is grateful for the support, loyalty and enthusiasm of its friends, supporting friends, Patrons and benefactors. We are pleased that the presentation of works by Zeng Fanzhi led to new Chinese members joining The Yellow House, our network of benefactors.



Director Axel Rüger (Van Gogh Museum) receives the cheques during the Goed Geld Gala 2017 together with Taco Dibbits (Rijksmuseum), Lisette Pelsers (Kröller-Müller Museum) and Emilie Gordonker (Mauritshuis). Photograph: Roy Beusker

Goed Geld Gala

The BankGiro Lottery Goed Geld Gala 2017 was held on 16 February at the Beurs van Berlage in Amsterdam. During the event, the Kröller-Müller Museum, Rijksmuseum, Mauritshuis and Van Gogh Museum received a joint cheque for € 7,094,876, to be used for the acquisition of new works. Following the celebratory event, Director Axel Rüger responded: 'We are delighted with this support! The extraordinarily generous contribution from the BankGiro Lottery enables the Van Gogh Museum to make significant acquisitions befitting of the quality of the collection'.

The museum also received support totalling € 64,503 from designated contributions. This support is from participants who indicate that they specifically play the lottery to benefit the Van Gogh Museum.

Ten masterpieces on tour

Thanks to the support of the BankGiro Lottery, the Van Gogh Museum was able to acquire Paul Signac's *The "Ponton de la Félicité" at Asnières (Opus no. 143)* in December 2016. This painting was part of the exhibition *Top Ten on Tour: Masterpieces acquired for the Netherlands thanks to the BankGiro Lottery* (4 October 2017 to 25 March 2018). Opened by Queen Máxima, the exhibition featured works by artists including Rembrandt, Appel, Steen and Picasso. *Top Ten on Tour* subsequently travelled to the Fries Museum in Leeuwarden, the Rijksmuseum Twente in Enschede, the Van Abbemuseum in Eindhoven, the Kröller-Müller Museum in Otterlo and the Bonnefantenmuseum in Maastricht.

By organising this travelling exhibition of prestigious acquisitions, the Kröller-Müller Museum, Rijksmuseum, Mauritshuis and Van Gogh Museum wanted to emphasise the importance of the acquisitions and of the financial support required to fund them. The exhibition also offered an appealing means of allowing the Dutch public in six provinces to experience the wealth of the State Art Collection.

Van Gogh Museum nominated for Fifth Turing Award I

On 1 November, it was announced that the Van Gogh Museum was one of the three institutions nominated for the prestigious Turing Award. The nomination was for the exhibition project *Gustav Klimt: Inspired by Monet, Van Gogh, Matisse* – an exhibition that will go on display at the Van Gogh Museum in spring 2020. An excerpt from the jury report: 'With an outstanding exhibition concept and spectacular loans, the Van Gogh Museum will exhibit the work of Gustav Klimt for the first time, and in its full glory, in the Netherlands. (...) It is thanks to the Van Gogh Museum's prominent lender position that it dares to dream up plans such as this. It goes almost without saying that Klimt will draw in the crowds, but still, just try organising such an exhibition. An ambitious and impressive plan!'

Overview

Below is a thematic overview of the eclectic range of projects that were realised in 2017 with the support of funds, partners and benefactors. The Van Gogh Museum is extremely grateful to all of these supporters.

Exhibitions

[Prints in Paris 1900: From Elite to the Street](#)
3 March to 11 June

This exhibition was supported by the Ministry of Education, Culture and Science, the BankGiro Lottery and Heineken NV.

[They're home again! Special presentation of the recovered works](#)
22 March to 14 May

The return of the stolen works, research into the works and their restoration was supported by the Ministry of Education, Culture and Science, the BankGiro Lottery, Van Lanschot, Heineken NV, Kikkoman Foods Europe BV and Bulgari. Hizkia Van Kralingen and the Hilton Hotel Amsterdam facilitated the transport and presentation of the recovered works.

[The Dutch in Paris 1789-1910: Van Spaendonck, Jongkind, Van Gogh, Van Dongen, Mondrian](#)
13 October 2017 to 7 January 2018

This exhibition was realised with the support of the Ministry of Education, Culture and Science, Van Lanschot, the BankGiro Lottery, Takii Seed, AkzoNobel, Thalys, the Blom-de Wagt Foundation and the members of The Sunflower Collective.

[Van Gogh, Rousseau, Corot: In the Forest](#)
7 July to 10 September

With thanks to the Van Lanschot Collection and a private lender who wishes to remain anonymous for making the loans available for this exhibition.

[Zeng Fanzhi | Van Gogh](#)
19 October 2017 to 25 February 2018

Zeng Fanzhi | Van Gogh was a collaboration with the Fanzhi Foundation and the artist's studio team. The presentation was made possible by an exclusive, generous contribution from Mr and Mrs Cheung, members of The Yellow House.

Acquisitions and research

[Portrait of Felix Auerbach](#)
Felix Auerbach (1906) is the first portrait by the Norwegian artist Edvard Munch to enter a Dutch collection. The acquisition in 2017 was made possible by the generous support of participants of the BankGiro Lottery, the Rembrandt Association, with the additional support of the Maljers-de Jongh Fund, the Prins Bernhard Cultuurfonds, the VSBfonds and the members of The Yellow House (the museum's benefactors).

[Publication: The Thannhauser Gallery](#)
The support of private benefactors who wish to remain anonymous contributed to the realisation of *The Thannhauser Gallery: Marketing Van Gogh*, the publication focusing on the pre-eminent German art dealership.

Talent development

[The Art of Making Art Exhibitions](#)
Numerous funds contributed to *The(n) Hague and Now, I Spy with my Little Eye* (25 August to 8 October), an exhibition at the Mesdag Collection curated by participants of *The Art of Making Art Exhibitions*, the annual training programme organised by the Van Gogh Museum. With thanks to: the Gravin van Bylandt Foundation, the Van Ommeren - de Voogt Foundation, Fonds 1818, Stichting Voordekunst, VSBfonds, the Prins Bernhard Cultuurfonds South Holland and several funds that wish to remain anonymous.

Accessibility

[Van Gogh Connects](#)
Van Gogh Connects represents long-term investment by the Van Gogh Museum in the relationship with young Amsterdam residents with a Surinamese, Turkish, Antillean or Moroccan background. Fonds 21 is offering the project financial support for the coming four years, alongside supplying knowledge and expertise.

[Van Gogh at School](#)
With thanks to the Stavros Niarchos Foundation, teaching material for secondary schools was added to *Van Gogh at School*, the Van Gogh Museum's digital educational platform.

[Art Makes Us Human](#)
Art Makes Us Human, the workshop project for elderly people, was realised with the support of Stichting Lang Leve Kunst, a national programme focused on improving cultural participation amongst the elderly.

Activations

[Sunflowers](#)
The start of summer was celebrated with... thousands of sunflowers! On 21 June, our partner Takii Seed treated passers-by to a spectacle of Sunrich sunflowers on Museumplein. The summery event was also charted on social media.

[By Night](#)
In 2016, the Van Gogh Museum entered into a three-year partnership with car manufacturer Hyundai. To mark the occasion, the Korean manufacturer made two Hyundai IONIQs available to the museum. These cars featured special designs inspired by *Sunflowers* and *Almond Blossom*. During the summer (19 July to 9 August), Hyundai organised a unique three-week competition entitled By Night. A video showed a Hyundai IONIQ in the dark, shining its lights on a painting by Van Gogh. Entrants to the competition who correctly guessed the title of the painting could win entrance to the museum after closing time.

07

Vincent van Gogh, *The Yellow House (The Street)* (detail), 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



The year in figures

2.26 million: a record number of visitors!

2 recovered works back where they belong

8,455 visitors on Museum Night, a record for the Van Gogh Museum

€ 5 million secured from fundraising, a record sum

over 119 nationalities welcomed to the museum

17.1 per cent of the visitors were Dutch

19 September: extension of sponsorship agreement with Van Lanschot

6,339 primary school pupils travelled to the Van Gogh Museum on the Museumplein Bus

32 workshops given on location to vulnerable elderly people as part of the *Art Makes Us Human: The Elderly Meet Van Gogh* partnership programme

€ 7,094,876 from the BankGiro Lottery for the Van Gogh Museum, Kröller-Müller Museum, Rijksmuseum and Mauritshuis, for acquisitions

4.5 million followers on Facebook

Fonds 21 supports *Van Gogh Connects* with € 600,000

12 per cent sales growth for VGME's commercial activities

102 lessons at schools in deprived neighbourhoods as part of *Van Gogh goes to School*

57,155 pupils visited the museum as part of one of our educational programmes

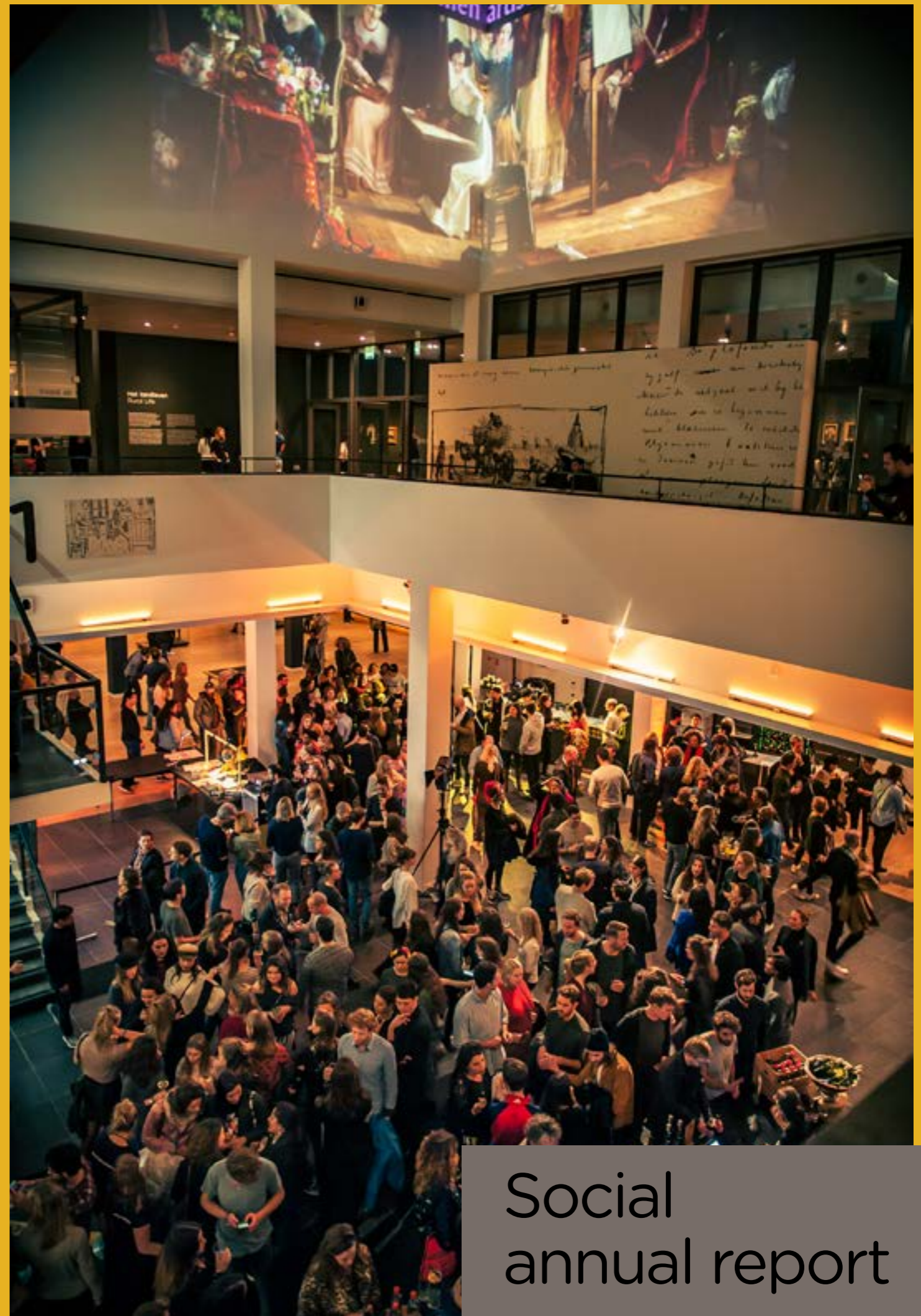
12 April: 1 million multimedia guides used

16,000: a record number of visitors to the Mesdag Collection

4 October: Dutch premiere of *Loving Vincent* at the Van Gogh Museum

08

The Rietveld Hall in the Van Gogh Museum. Photograph: Berbe Rinders



Social annual report

Social annual report

An overview of the most significant developments regarding the Van Gogh Museum social policy in 2017.

Organisational structure

The organisational structure was adjusted in 2017, in what was the ultimate result of the Organisational Development Programme (Organisatie Ontwikkel Traject, OOT). The Public Affairs and Museum Affairs sectors are both now the responsibility of the General Director (Public Affairs was previously the responsibility of the Managing Director). The Operations sector and Van Gogh Museum Enterprises BV are now the responsibility of the Managing Director. The Quality & Business Control Department now also reports to the Managing Director. The Projectbureau, including exhibition projects, is now part of Museum Affairs.

Position Manual

Subsequent to a comprehensive and meticulous process in which all positions at the museum were reconsidered and classified, the complete Position Manual was published in 2017.

Acquisition of additional FTEs

In light of the sustained increase in the visitor numbers, additional members of staff were appointed in 2017. Contracted staff were complemented by employees working on a flexible basis, e.g. through the employment agencies.

Employment agencies

In April 2017, the contracts with the current preferred suppliers for temporary staff were extended.

Works Council

In 2017, the Board and the Works Council (WC) completed training on the subject of employee participation. The WC also completed a course exploring the position of the WC members in the organisation. In accordance with the agreements reached, frequent consultations were held with the WC. In 2017, the focus was on working together to optimise and modernise a large number of employee provisions.

Inclusivity

In 2017, the Van Gogh Museum continued to work towards improving the diversity of both its visitors and workforce by appointing a manager for the *Van Gogh Connects* programme and implementing an internal awareness campaign.

Via the InWerking Foundation, the Van Gogh Museum welcomed three placements from the UWV (Employee Insurance Agency) in 2017. These employees joined the museum as part of reintegration programmes, and one was ultimately offered a contract.

In 2017, work began to realise two work experience positions for recent graduates. After completing their work experience, one of these recent graduates was offered paid employment at the museum.

Digitisation

In 2017, the HR Department digitised all personnel files in preparation for the transition to digitised workflows in 2018 (as part of the *Van Gogh Innovates* project).

Social annual report figures 2017

(reference date 31.12.2017)

<u>Type of contract</u>	<u>Number of contracts</u>
Permanent part-time contract	83
Permanent full-time contract	102
Permanent hourly-paid worker contract	6
Fixed-term part-time contract	54
Fixed-term full-time contract	24
<u>Total</u>	269

<u>Staff turnover in 2017</u>	<u>Incoming</u>	<u>Outgoing</u>
Sectors for which the Director is responsible	35	14
Sectors for which the Managing Director is responsible	23	9
<u>Total</u>	58	23

<u>Age</u>	<u>Number of employees</u>
15 - 24	16
25 - 34	70
35 - 44	62
45 - 54	71
55 - 64	45
65 and above	5
<u>Total</u>	269

<u>Sector</u>	<u>FTE</u>	<u>Number of employees</u>
Museum Affairs	54.2	61
Public Affairs	60.5	82
Operations	95.6	111
Board, Q&BC, other	14.56	15
<u>Total</u>	224.86	269

<u>Length of service</u>	<u>Number of employees</u>
< 1 year	52
1 - 4 years	98
5 - 9 years	51
10 - 14 years	29
15 - 19 years	19
20 - 24 years	10
25 years and above	10
<u>Total</u>	269

09

Vincent van Gogh, *Iris* (detail), 1890. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Works Council statement

Annual report – Works Council statement

In 2017, the Van Gogh Museum Works Council (WC) entered the second year of its (three-year) term.

A new Chair and Vice Chair were appointed during the course of the year. In consultation with the Board, it was agreed that the WC would temporarily operate with 10 members. One member withdrew from the Works Council in December, resulting in the following composition of the Works Council (with the support of freelance secretary Anita van Stel) as 2017 drew to a close:

Geeta Bruin
(Exhibitions Project Manager), Chair

Catherine Wolfs
(Junior Press Officer), Vice Chair

Harma van Uffelen
(Assistant Educator), Secretary

Kay Bartelink
(Marketing Consultant)

Azeglio Bartolucci
(Visitor Services)

Ruud Hogerwerf
(Documentalist)

Bratislav Radiojevic
(Senior Security Officer)

Petra Dorenstouter
(Planning and Support, VGME)

Eelco Zwart
(Conservator)

The Works Council held six formal consultation meetings with the Board of Directors, while the WC itself convened on a total of 23 occasions during 2017. A special informal meeting was held between the Board and the WC in February to allow both sides to put forward their ideas regarding the collaboration between the two parties. The Board was keen that the WC formed a more robust substantive interlocutor. The WC had previously indicated its desire to be involved in issues of importance. The Board invited the WC to collaborate on improving employee participation. In a so-called Article 24 meeting in April, the WC presented the anonymised results of research into issues at the workplace that motivate and demotivate colleagues. Following on from this, the WC made recommendations on themes such as improving interdepartmental communication, work pressure, work culture, procedures and regulations. The Board took the recommendations to heart.

In 2017, (at least) two members of the WC were present for parts of the Supervisory Board meetings. The Works Council also advised regarding the profile for a new member of the Supervisory Board.

Other significant issues addressed in 2017 included:

Professionalisation

In 2017, the WC made progress with regard to professionalisation. The WC was also resolved to become more proactive, resulting in developments including a proposal for a more transparent training policy.

Training policy

The WC observed a lack of clarity regarding the application of training policy at the museum, e.g. regarding when a specific employee is eligible to take a course. Planning meetings should also focus more explicitly on training. Following constructive discussions, the training policy has been incorporated into the new Strategic HR Plan (Learning Organisation) and the relevant regulations have been clearly outlined in the revised Staff Manual.

Strategic HR policy

Responding to the contents of the draft Strategic HR Plan, the WC called for e.g. a greater focus on diversity, being a good employer for both permanent and temporary staff, and for talent management for all employees.

Staff Manual

At the request of HR, the members of the WC participated in the Staff Manual Working Group, which examined all personnel regulations with the aim of simplifying, modernising and streamlining these regulations. The WC will address the requests for approval for the regulations early in 2018.

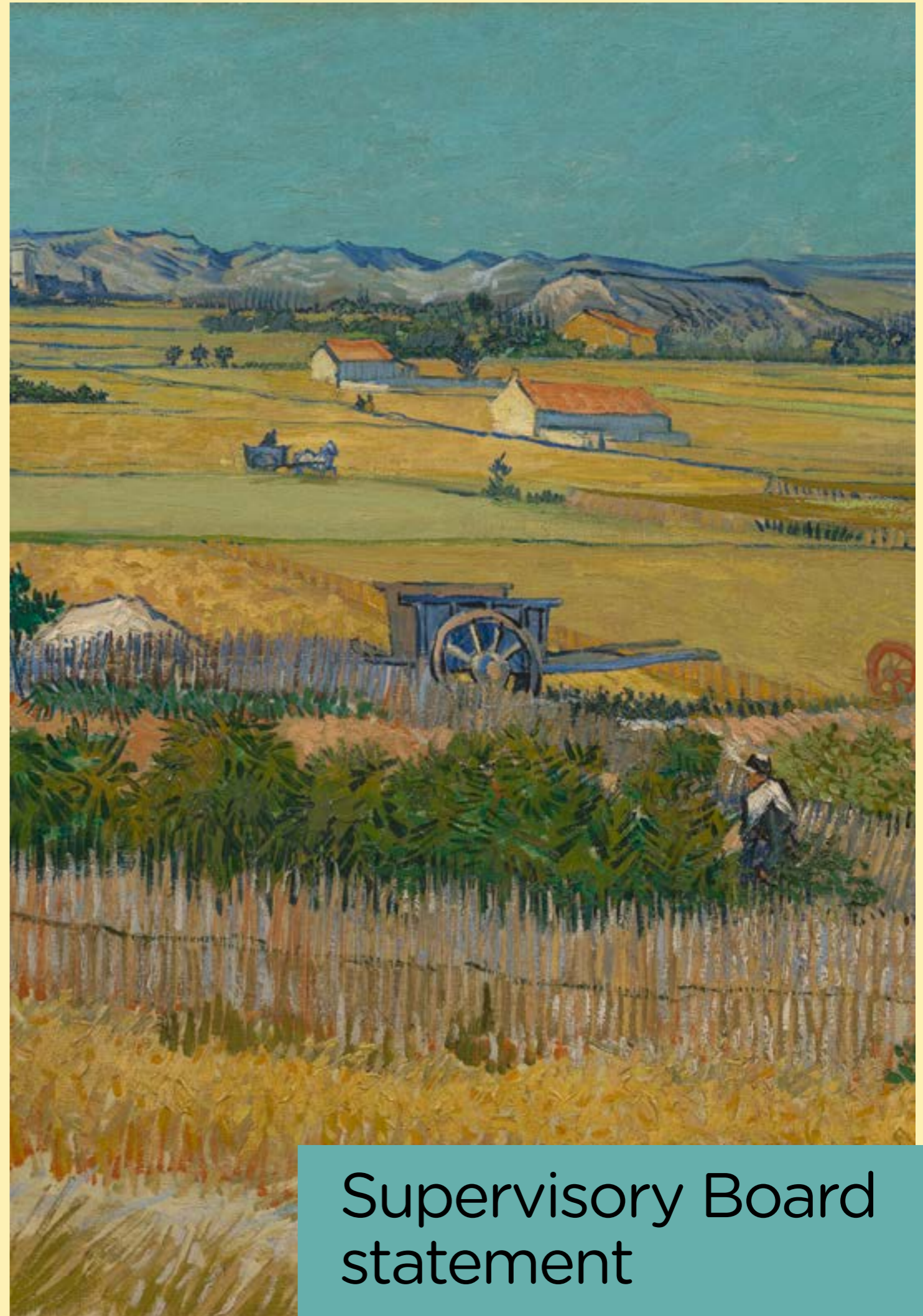
Van Gogh Museum Strategic Plan

The WC convened with the Board twice to discuss the draft Strategic Plan. These meetings addressed matters including what sort of museum we want to be (both now and in the long term) and the field of tension between art and commerce. If the WC has its way, come 2020, the Van Gogh Museum will be the best employer in the Netherlands.

Other requests for advice and approval concerned changes to worktime management regulations for employees with fixed and flexible hours, new CCTV regulations, the introduction of a new staff information system, the relocation of the depots, the fine-tuning of flexible working practices, the legal restructuring and the transfer of governance of the Public Affairs sector to the General Director. The state of affairs regarding the *Meet Vincent van Gogh* Experience and general financial concerns were addressed in each meeting between the Board and the WC.

10

Vincent van Gogh, *The Harvest (detail)*, 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Supervisory Board statement

Supervisory Board statement

The Supervisory Board is extremely proud of the Van Gogh Museum's achievements in 2017. It was an extraordinary year in which the museum welcomed more than 2.2 million visitors, making it the most visited museum in the Netherlands. In 2017, the Rotterdam School of Management, Erasmus University and the acclaimed Reputation Institute conducted extensive international research into the reputation of the 18 most famous art museums in the world. In the resulting rankings, European respondents placed the Van Gogh Museum in first place, ahead of the Louvre and the Rijksmuseum. International respondents ranked the Van Gogh Museum in second place, behind the Louvre and ahead of the Rijksmuseum. Vincent van Gogh, the museum's collection and the programme of exhibitions continue to hold strong appeal for visitors to the museum from more than 125 countries. There were numerous highlights, including:

- The return of the stolen works, which were finally put back on public display after being unveiled by Jet Bussemaker (former Minister of Education, Culture and Science) and Axel Rüger (Director of the Van Gogh Museum) on 21 March 2017.
- The exquisite, high-profile exhibitions at the museum and overseas: *Prints in Paris 1900*, *Van Gogh, Rousseau, Corot: In the Forest*, *The Dutch in Paris 1789-1914* and *Van Gogh & Japan* (in Sapporo, Tokyo and Kyoto).

The Supervisory Board and the Board of Directors are fully aware that while the high level of interest in Van Gogh and the high numbers of visitors are positive, they also bring with them challenges for the future. Sustained interest in the museum places increasing demands on the collection and the building. These issues were high on the Supervisory Board's agenda in the past year, as they will be in the years ahead. The Supervisory Board is also closely involved in the development of the museum's internal and external security policy. Subjects such as the threat of terrorism and cybercrime were on the agenda in 2017.

The VGM always works with the future in mind, and is aware of its social function. The Supervisory

Board is keen to emphasise the museum's social involvement and in 2017, focused on the various initiatives designed to make the Van Gogh Museum more accessible to groups for whom a visit to the museum is not a matter of course. The Supervisory Board holds projects such as *Van Gogh Connects* and *Art Makes Us Human: The Elderly Meet Van Gogh* in high regard and admires the continued efforts to make the museum fully accessible to disabled visitors. The Supervisory Board also contributed to the drafting of an ethical policy, and this policy will be further clarified and refined in 2018.

In 2017, real estate management was a recurring item on the Supervisory Board's agenda. The Board was closely involved with the renovation of Gabriël Metsustraat 8 and the relocation to the new offices, a project that was completed early in 2018. The Supervisory Board is delighted with the result and is looking forward to also being involved with the next challenge: the redevelopment of the office villa at Museumplein 4.

The Supervisory Board values the VGM's creativity and pioneering role in the further development of new business models, and underlines the importance of continuing to reduce the dependence of the museum on income generated from ticket sales. When the Supervisory Board convened in the past year, there was once again a due focus on the museum's commercial activities. The Supervisory Board was closely involved in the development of the *Meet Vincent van Gogh Experience*. Although the desired results were still to be achieved in 2017, the Supervisory Board hopes that the continued dedication of all those involved will bear fruit and that the *Meet Vincent van Gogh Experience* will welcome visitors in 2018.

It is also worth noting that this year, the Supervisory Board once again devoted the customary attention to subjects regarding governance, finance and compliance. There was a particular focus on risk management and the legal restructuring of VGM's subsidiaries. The Governance Code for the Cultural Sector (*Governance Code Cultuur*) and compliance with this Code were also reanalysed. Based on this analysis, several (minor) adjustments will be made to the VGM governance structure in 2018.

The Supervisory Board worked closely with the Board of Directors and the Management Team to draft the Strategic Plan 2018-2020. The Supervisory Board wholeheartedly supports the three strategic pillars for the coming three years. One element of the Strategic Plan 2018-2020 is the kick-off of a major project in 2023 to extensively celebrate the Van Gogh Museum's golden jubilee. The VGM continues to take its social responsibility seriously, maintaining active efforts to reach groups of society for whom a visit to the museum is not a matter of course. The final strategic pillar emphasises that the (digital) visitor is at the heart of all of the VGM's activities and thought processes, and that their visit to the museum and the website needs to continue to be a unique, special experience in the years ahead.

In closing, the Supervisory Board would like to take the opportunity to thank the Vincent van Gogh Foundation, the Ministry of Education, Culture and Science and all of the VGM's partners and benefactors. Their (financial) support played a vital role in helping the VGM to fulfil its mission in 2017 in a variety of ways. We would also like to express our thanks to the Directors and all the museum's employees. Without their enormous dedication and efforts, it would never have been possible to make 2017 such a successful year for the Van Gogh Museum.

*Van Gogh Museum Supervisory Board,
February 2018*

Supervisory Board statement - appendix

Composition of the Supervisory Board:

Jaap Winter

(Chair of the Supervisory Board from 09/2017)

end of 1st term: 09/2019

(competences: management of public organisations, link to universities, governance, law)

Joanne Kellermann

end of 1st term: 05/2014

end of 2nd term: 05/2018

(competences: law, public governance expert)

Hein van Beuningen

(member of the audit committee)

end of 1st term: 11/2016

end of 2nd term: 11/2020

(competences: financial, strategy development)

Gary Tinterow

end of 1st term: 01/2018

end of 2nd term: 01/2022

(competences: museum management, content expert, fundraising)

Jacobina Brinkman

(Chair of the audit committee from 09/2017)

end of 1st term: 02/2021

(competences: financial, risk management)

Members who withdrew from the Supervisory Board in 2017:

Trude Maas-de Brouwer

(Chair of the Supervisory Board)

end of 1st term: 2012

end of 2nd term: 06/2017

(competences: link to national politics, link to corporate world)

Peter Tieleman

(Chair of the audit committee)

end of 1st term: 2013

end of 2nd term: 06/2017

(competences: financial, risk management)

The 9 principles of the Governance Code for the Cultural Sector

(1) The Board is responsible for taking heed of the Governance Code for the Cultural Sector.

- Since 2013, the Supervisory Board and two-member Board of Directors of the Van Gogh Museum (VGM) apply the revised Governance Code for the Cultural Sector (hereinafter: Code) and make this evident in the annual report and statement of accounts.
- The application of the principles of the Code is in line with the objectives, nature and size of the museum.
- The VGM website offers information regarding how the Code is applied.

(2) The Board deliberately selects the management model for the organisation.

- A Supervisory Board model was introduced when the VGM became an independent foundation in 1995, and the museum consciously applies this model. Sustained efforts are made to inform those outside of the museum of this approach.
- In 2018, the management model selected at an earlier date will be discussed and analysed.
- Subsequent to assessment conducted in 2017, several (minor) adjustments will be made to the Board and Supervisory Board regulations to bring them more into line with the Code. These adjustments will be made in 2018. The elements of the regulations that will be adjusted are indicated in this appendix.

(3) The Board is responsible for the organisation. The Board clearly communicates its responsibilities, competences and methods, both internally and externally.

- The Board puts the interests of the VGM first in all of its decisions and always considers the interests of VGM's stakeholders. The Board ensures that relevant legislation and regulations are complied with.
- A risk management and control system is in place at the VGM. The annual report provides information on how this system is applied. The Board is responsible for identifying and managing risks.
- Board regulations were drafted and approved by the Supervisory Board in 2014.
- These regulations establish that the members of the Board of Directors meet at least

once a week, and once a fortnight with the Management Team. Decisions taken by the Management Team are recorded in the minutes and published on the intranet. The Board is responsible for the strategic documents.

- The statutes and the Board regulations determine which decisions require approval from the Supervisory Board. These decisions are recorded in the minutes. The Board supplies all information in a timely fashion – whether requested or unsolicited – that is necessary for the Supervisory Board to operate effectively.
- Strategic documents are submitted to the Supervisory Board for approval. In 2017, the Board of Directors determined the Strategic Plan 2018-2020 and submitted it to the Supervisory Board for approval. The Strategic Plan was published on the museum website in February 2018.
- The Board meets with the Works Council at least four times a year. The Board is responsible for ensuring sound relations with the Works Council and stakeholders. This principle will be added to the Board regulations.
- Employees who believe they have observed irregularities can inform a confidential advisor of what they have observed without putting their position at risk. In the case that employees wish to report irregularities involving the Board, they should do so to the Chair of the Supervisory Board. Comprehensive information on the procedure will be published on the intranet in 2018.
- The structure of the organisation, the composition of the Board and management, composition of the Supervisory Board, ANBI (Public Benefit Organisation) status, Strategic Plan, annual statement of accounts and annual reports are published on the website.

(4) The Supervisory Board meticulously

- determines the legal position and salary offered to the Board and offers maximum transparency regarding this information.
- The Supervisory Board determines the salary of both Directors. This salary is in line with the guidelines laid out in legislation regarding the standardisation of high earner incomes (*Wet Normering Topinkomens*). Both members

of the Board have a permanent employment contract.

- The Directors' salaries and the length of their contracts are stated in the annual statement of accounts.
 - The remuneration policy will be published on the Van Gogh Museum website in 2018.
- (5) The Supervisory Board records its responsibilities, competences and methods, and acts in accordance with these.
- When addressing its responsibilities, the Supervisory Board focuses on the cultural, economic and social importance of the VGM and also considers the interests of those involved with the VGM.
 - Supervisory Board regulations were drafted and approved by the Supervisory Board in 2014.
 - The Supervisory Board is responsible for an annual evaluation of its own performance, both within the Supervisory Board itself and in relation to the Board.
 - A report detailing the Supervisory Board's activities is part of the VGM annual statement of accounts.
 - The Board convenes with the Supervisory Board at least three times a year. The financial (audit) committee convenes for every Supervisory Board meeting. In 2017, the Supervisory Board convened with the Board six times. During these meetings, subjects including general policy, realising the objectives, strategy, risk management and financial policy were discussed. The Supervisory Board adopts an active and stimulating approach to supervising the policy adopted by the Board as well as the general state of affairs in the foundation and associated institutions.
 - A member of the Supervisory Board attends the Works Council meetings.
 - The Chair of the Supervisory Board meets both Directors for a planning meeting, a midterm meeting and a performance appraisal once a year.
 - In addition to the plenary meetings, the members of the Board also contact individual members of the Supervisory Board, who, when required, offer them both requested and unsolicited advice.

- (6) The Supervisory Board is responsible for its composition: it safeguards expertise, diversity and independence.
- The Supervisory Board consists of six members; the articles of association permit seven members. The term of office for members is two terms of four years.
 - The Supervisory Board endeavours to achieve a good balance of age, sex, nationality, experience and cultural background amongst its members in order to ensure that the composition of the board reflects the relevant expertise and diversity required for effective management and supervision. Each member is capable of assessing the primary elements of policy and risks, and also has several specific areas of expertise and/or networks. The guiding principle is always ‘what the museum needs’.
 - The planned appointments of members are recorded in the relevant documents after every Supervisory Board meeting. In 2017, Trude Maas Brouwer and Peter Tieleman withdrew as members of the Supervisory Board.
 - Members are reappointed following consideration of the current circumstances and profile. This principle will be added to the Supervisory Board regulations. In 2017, Gary Tinterow was reappointed following consideration.
 - The Supervisory Board profile is discussed before each new appointment. This profile and the composition of the Supervisory Board are both also published on the museum’s website. Vacant positions on the Supervisory Board are made public. This principle will be added to the Supervisory Board regulations.
 - In 2017, Jacobina Brinkman was appointed as a member of the Supervisory Board. The vacancy was made public.
 - Following appointment, all members of the Supervisory Board are offered an introduction programme.
 - At the end of 2017, the Supervisory Board consisted of five members. Joanne Kellermann will withdraw in May 2018. Two new members will be recruited in 2018.
 - The Supervisory Board will conduct an annual assessment of the areas in which members’ expertise requires improvement or broadening.

- (7) The Supervisory Board indicates in advance what is expected of the members and if applicable, the relevant salary for their work.
- Each member of the Supervisory Board is expected to have sufficient time to carry out their responsibilities. This principle will be added to the Supervisory Board regulations.
 - The members of the Supervisory Board do not receive remuneration for their activities. Members are entitled to claim reimbursement for expenses incurred in the course of carrying out their responsibilities. Any such reimbursement is included in the annual statement of accounts and explained in more detail.
 - The Chair prepares the agenda for the meeting (together with the Secretary), chairs the meetings, ensures the correct provision of information, safeguards reasoned decision-making and supervises the operation of the Supervisory Board. On behalf of the Supervisory Board, the Chair is the primary contact for the Board. In the case of catastrophe, the Supervisory Board also plays an active role in informing stakeholders and ensures that relations between the Supervisory Board and the Board run smoothly.
 - The VGM supports the Supervisory Board, via the Secretary to the Board of the VGM. This principle will be added to the Supervisory Board regulations.
 - The Chair of the Supervisory Board may not be a former member of the Board of the organisation. This principle will be added to the Supervisory Board regulations.
 - It will also be added to the Supervisory Board regulations that the Supervisory Board can appoint one of its members as a ‘delegate member’.
- (8) Members of the Board of Directors and Supervisory Board avoid all possible forms of conflict of interest. The Supervisory Board performs a watchdog function in this regard.
- The Supervisory Board satisfies itself of the independence of its members. Each member of the Supervisory Board plays an independent and critical role in the decision-making process.

- The Supervisory Board is responsible for how the institution deals with conflicts of interest.
 - The statutes and the Supervisory Board regulations contain a regulation regarding conflicts of interest, in which the principles of the Code are recorded. The following principles will be added to the Board regulations: the Board will not enter into competition with the organisation; members of the Board will not accept any gifts from the organisation, whether for themselves or relatives; will not give themselves unfair advantages to the detriment of the organisation; will not exploit commercial opportunities presented to the organisation for their benefit or the benefit of relatives. It will also be added to the Supervisory Board regulations that approved decisions involving conflicts of interest will be included in the annual report, accompanied by an explanation.
 - It goes without saying that neither Director will accept additional positions if there is a risk that doing so could impact the interests of the organisation. The principle will be recorded in both the Board and Supervisory Board regulations that if a member of the Board or Supervisory Board accepts an additional position that (due to the nature of the position or the required investment of time) may impact their work, approval will first be sought from the Supervisory Board.
 - The additional positions of the Directors and the members of the Supervisory Board are recorded in the annual report and stated on the website.
- (9) The Board is responsible for financial policy and risk management by means of sound internal procedures and external auditing.
- The Board and the Head of Quality & Business Control are responsible for drafting the annual statement of accounts, the budget and the monthly financial reports. Risk management and the quality of internal control are integral responsibilities of the Board. The Supervisory Board audit committee ensures that the financial management and the quality of the management organisation are befitting

- of what could be reasonably expected of a leading cultural institution such as the VGM and that this proceeds in accordance with the agreed norms. Regulations for the audit committee will be drafted in 2018.
- Subsequent to preliminary discussions in the audit committee, all relevant aspects are comprehensively addressed in the Supervisory Board meeting and approved where necessary. The Supervisory Board ensures compliance with the relevant regulations.
 - The annual statement of accounts and other financial aspects are discussed with the accountant at least once a year in the presence of the Supervisory Board. The external accountant’s findings are discussed, while the relevant parties ensure that the Board comment on the accountant’s reports and that, where necessary, follow-up action is taken. These findings are recorded in the management report and the Board gives direct feedback on the findings.
 - In 2014, the Supervisory Board appointed Mazars as the external accountant, in accordance with the Board’s recommendation. This appointment was for four years. The appointment will be reassessed in 2018. The Supervisory Board determined the accountant’s remuneration.
 - The Board reports annually to the Supervisory Board regarding the relationship with the external accountant and any relevant developments in this regard. The Supervisory Board takes this information into consideration when making a decision regarding extending the appointment of the external accountant. This principle will be added to the Supervisory Board regulations.
 - The organisation does not give any assignments to the external accountant that may jeopardise the accountant’s independent audit. This principle will be added to the Supervisory Board regulations.

Vincent van Gogh, *Boulevard de Clichy (detail)*, 1887. Van Gogh Museum, Amsterdam. (Vincent van Gogh Foundation)



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Other notes (including WNT and salary data)

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Van Gogh Museum Management Report 2017

Members of the Board of Directors

Mr Axel Rüger was appointed as Director on 1 April 2006 and is employed on a permanent basis.
Mr Adriaan Dönszelmann was appointed as Managing Director on 1 May 2013 and is also employed on a permanent basis.

Members of the Supervisory Board

Jaap Winter (Chair of the Supervisory Board from September 2017)
end of first term: September 2019
(competences: management of public organisation, link to university, governance, law)

Joanne Kellermann
end of first term: 2014
end of second term: May 2018
(competences: law, public governance expert)

Hein van Beuningen (member of Audit Committee)
end of first term: November 2016
end of second term: November 2020
(competences: financial, strategy development)

Gary Tinterow
end of first term: January 2018
end of second term: November 2022
(competences: museum management, content expert, fundraising)

Jacobina Brinkman (Chair of Audit Committee from September 2017)
end of first term: February 2021
(competences: financial, risk management)

Members resigning from the Supervisory Board in 2017:

Trude Maas Brouwer (Chair of Supervisory Board)
end of first term: 2012
end of second term: September 2017
(competences: link with national politics, link with corporate world)

Peter Tieleman (Chair of Audit Committee)
end of first term: 2013
end of second term: May 2017
(competences: financial, risk management)

The members receive no remuneration for their work.

Governance Code for the Cultural Sector

The Van Gogh Museum (VGM) endorses the Governance Code for the Cultural Sector. The museum is managed according to the Supervisory Board model. The Board of Directors is responsible for the day-to-day management, while the Supervisory Board supervises it and plays an encouraging and advisory role. The Appendix to the Supervisory Board statement, earlier in the annual report, details the nine principles of the Governance Code for the Cultural Sector.

Financial

The 2017 financial year was highly successful in many respects and was also a good year in financial terms. The result amounted to € 4.0 million. This was higher than the budgeted result of € 2.7 million and higher than the 2016 figure of € 3.2 million. The positive result was partly due to further growth in the number of visitors and the consequent rise in revenues.

Revenue

Total revenue rose from € 57.6 million in 2015 to € 59.4 million in 2017. Before non-recurring adjustments due to the Ministry of Education, Culture and Science (OCW) of € 4.5 million, total revenue amounted to € 63.9 million, representing a rise of 10.9% compared to 2016. Both direct and indirect revenues increased. The direct revenue consists of public revenue, sponsorship and other income. The increase in visitor numbers led to an increase in public revenue. The museum attracted a total of 2.2 million visitors in 2017, compared to 2.1 million in 2016. The budgeted number was 1.9 million. As a result, public revenue rose from € 27.2 million in 2016 to € 30.6 million in 2017. The average revenue per visitor from entrance charges amounted to € 13.56. In contrast to 2016, revenues from funds, various friends' groups and donations were presented under other subsidies and contributions in 2017, in accordance with the OCW manual. Other income increased from € 2.6 million in 2016 to € 3.3 million in 2017. This was largely due to the success of the multimedia guide. More than 26% of all visitors took a

multimedia guide. In 2016, the figure was 21%. The growth in use is due in part to new content on the multimedia guides. The commercial activities are conducted by Van Gogh Museum Enterprises (VGME). VGME's gross revenue in 2017 amounted to € 14.8 million, compared to € 13.6 million in 2016, representing growth of 9.5%. There were solid increases particularly in retail activities and income from licences. The VGME revenue is accounted for in 'Indirect revenue'. The indirect revenues also include revenues from the partnership with the Rijksmuseum in PP10 BV, rental instalments and catering income. The catering income also benefited from the increase in visitor numbers and amounted to € 0.4 million. Subsidies received from OCW increased slightly as a result of indexation and totalled € 8.6 million. However, as a result of non-recurring adjustments the reported figure is € 4.1 million. The unspent accommodation funds awarded under the Heritage Act, amounting to € 1.8 million, have been placed in a balance sheet reserve. In addition, as a result of OCW reclaiming the result of the special purpose fund amounting to € 2.7 million, this amount has been accounted for as a reduction in subsidies. Net subsidies therefore decreased by € 4.5 million and amounted to € 4.1 million. The other subsidies and contributions consist of public funds received in the past and private funds received in 2017.

Expenditure

Total expenditure in 2017 amounted to € 54.2 million, compared to € 56.0 million in 2016. However, the figure also includes a € 4.5 million repayment to OCW in 2016 of excess accommodation subsidy received. Personnel costs amounted to € 23.4 million, an increase of € 1.9 million compared to 2016. This was due to payroll costs and temporary personnel. At the end of 2017 VGM employed 233 FTE and VGME employed 47 FTE. At the end of 2016 VGM employed 209 FTE and VGME 45 FTE. The increase at VGM was due in part to growth in visitor numbers, increased activities and responsibilities for the management and maintenance of the museum buildings. The temporary

personnel costs also rose partly due to the further growth in visitor numbers and the hiring of interim personnel. The temporary filling of a number of management positions also gave rise to additional expenditure. Depreciation and amortisation costs in 2017 amounted to € 5.7 million, compared to € 4.4 million in 2016. The increase was due to a one-off writedown of € 1.9 million of the assets of *Meet Vincent van Gogh Experience BV* (MVGGE). The writedown was a result of lower-than-expected sales at MVGGE and accounts for the deviation from the budgeted figure. Regular depreciation, by contrast, fell slightly from € 3.8 million to € 3.6 million. Accommodation costs amounted to € 7.7 million, compared to € 6.3 million in 2016. The rise was mainly due to the fact that the management and maintenance of the museum buildings was taken over from the Central Government Real Estate Agency in 2017. The budget was still based on an assumption that the full Heritage Act funds for accommodation would be included in the profit and loss account. At the end of last year, however, OCW stated that unspent funds would have to be placed in a balance sheet reserve. Acquisitions amounted to € 2.7 million. The acquisition of a Munch painting was a particularly fine addition to the collection. The costs of the permanent collection amounted to € 3.1 million and related among other things to education and marketing. Expenditure was in line with 2016. The costs of temporary exhibitions totalled € 2.0 million and consist of installations, insurance and transport as well as other items. The costs of the collection function and scientific costs comprise conservation, restoration and research. The overheads of € 3.3 million include security, office costs, IT, consultancy and financial items. The rise compared to 2016 was due among other things to an increase in payment transaction costs. Since tickets are increasingly sold online, the costs of credit card use have increased substantially. VGME's overheads amounted to € 5.7 million and include € 5.3 million of purchasing costs. The rise in overheads of VVGME compared to 2016 is due to the increased purchasing costs. The rise in purchasing costs is due to higher sales. In the case of MVGGE, overheads amounted to -/- € 41K

due to an adjustment to costs resulting from the receipt of payment of an outstanding debt. Net financial income and expenses amounted to income of € 0.5 million. Interest income amounted to € 152K and interest expenses € 264,000. There was consequently a net interest expense of € 74,000. Net corporation tax across the various entities totalled -/- € 1.3 million and includes the reversal of a € 0.9 million deferred tax asset at MVGGE. In addition, € 0.4 million of corporation tax payable is included in respect of 2017 and 2016. The change in the procurement fund was a net addition of -/- € 0.4 million and represents the net figure for contributions received for art acquisitions and actual acquisitions. A total of € 3.1 million was received for art acquisitions in 2017. € 2.0 million of this came from the BGL, € 0.9 million from the Rembrandt Association, € 0.1 million from The Yellow House and € 0.1 million from the VSBfonds. Acquisitions amounted to € 2.7 million, resulting in a net figure of € 0.4 million.

Balance sheet

The consolidated balance sheet total at year-end 2017 amounted to € 58.1 million, compared to € 46.6 million at the end of 2016. The increase was due in particular to higher cash and cash equivalents. On the asset side, total tangible fixed assets amounted to € 15.9 million, representing a rise compared to 2016. The increase in the land & buildings and operating assets was due particularly to the investment in the renovation of the building at Gabriël Metsustraat 8 (GM8). The operating assets of the Experience consist of construction and development costs for two sets and were written off in full in 2017. The financial fixed assets consist of € 9.9 million of assets available for acquisitions. € 1.1 million was added to this item in 2017. The assets are managed by Van Lanschot Bankiers. Inventories declined by € 0.4 million to € 2.2 million and mainly comprise merchandise. Accounts receivable totalled € 7.1 million and consist of debtors, VAT receivables, prepayments and accrued income, which includes amounts due from resellers, the Museumkaart and the current account with VGME. Cash and cash equivalents totalled € 22.8

million at year-end 2017, which was € 10.0 million higher than at the end of 2016. The increase in cash and cash equivalents was due in part to an increase in entrance fees. Details of the change in cash and cash equivalents are presented in the cash flow statement. Due to the positive result, group equity increased on the liabilities side from € 21.8 million to € 25.8 million. The group equity of € 25.8 million comprises a general reserve of € 17.5 million, special purpose reserves of € 7.5 million and special purpose funds of € 0.8 million. The acquisition fund now stands at € 9.8 million, representing an increase of € 0.4 million. Provisions totalled € 3.7 million and mainly comprise a provision of € 3.6 million for future major maintenance. Long-term liabilities increased by € 1.4 million to € 5.5 million and concern financing for the renovation of the property at Gabriël Metsustraat 8, investments in the Experience and unspent accommodation funds granted under the Heritage Act. Liabilities to banks and other long-term liabilities decreased by € 0.7 million and € 0.3 million, respectively. The unspent accommodation subsidy under the Heritage Act, on the other hand, increased the long-term liabilities by € 1.8 million. The contribution from the Central Government Real Estate Agency for GM8 of € 0.6 million is also included under long-term liabilities. Current liabilities increased by € 4.2 million to € 13.2 million. The rise was due particularly to the OCW reclaim of € 2.7 million in the special purpose fund which is included in accrued liabilities. In Q4 2018, OCW will offset the reclaimed amount in the special purpose fund against the subsidies payable.

Ratios

The solvency ratio, being the ratio of group equity to the balance sheet total, amounted to 44%, slightly below the level in 2016, when it amounted to 47%. The current ratio, being the ratio of current assets to current liabilities, amounted to 2.4, slightly below the 2016 level of 2.6. Current assets total € 32.1 million, against current liabilities of € 13.2 million. The working capital, calculated as total current assets less current liabilities, therefore amounts to € 18.8 million positive.

Appropriation of 2017 result

The consolidated result of € 4.0 million was appropriated for various purposes. € 0.7 million was allocated to the special purpose reserve for exhibitions for the creation of future exhibitions. The remaining € 0.1 million of the contribution for the Zang Fenzi exhibition has also been set aside. € 1.0 million was set aside for future programmes at DMC and another € 1 million was set aside for the future renovation of the property at Museumplein 4. Work also started on the preparations for the museum's 50th anniversary in 2023, for which an amount of € 1.2 million has now been set aside. Various amounts have also been released from a number of special purpose funds and reserves totalling € 0.6 million. This included an annual release of € 152K from the OCW DMC special purpose fund, a € 45K release from the special purpose fund for the FIL project which is based on actual expenditure in 2017, an annual release of € 48K from the special purpose reserve for commercial property, an annual release of € 10K from the special purpose reserve for commercial equipment, a € 41K release from the special purpose reserve for Sandbergh plein which is based on actual expenditure in 2017 and, finally, a full release of € 0.3 million from the special purpose reserve for the return of works from Italy, in which the actual expenditure amounted to € 352,000. The OCW special purpose fund amounting to € 2.7 million was also withdrawn in full. The general reserve increased by a net amount of € 3.3 million, consisting of the various released amounts totalling € 0.6 million and the withdrawal of the OCW special purpose fund amounting to € 2.7 million. On a consolidated basis, with the addition of € 3.3 million, the general reserve amounts to € 17.5 million.

Outlook

The years ahead are expected to see a further increase in interest in the museum. In particular, we expect people increasingly to follow the museum digitally. Tourism is expected to increase further, but in 2018 the number of visitors coming to the museum may be slightly below the level seen in the record year of 2017. This is due to two major exhibitions in the Kurokawa Wing,

which has a smaller capacity than the Rietveld building that houses the permanent collection. The number of tourists visiting Amsterdam continues to rise, and the resulting congestion is something many people experience as negative. This is a factor that may impact the number of Dutch visitors to the museum. There is also concern that the geopolitical situation appears to have become increasingly unstable in recent years. This may impact the choice of countries to which art is loaned, but also the number of visitors wishing to come to the museum. Terrorist attacks in tourist locations also make us aware of our vulnerable position. Partly for this reason consultations are also under way with the Municipality of Amsterdam in order to anticipate these developments as far as possible. Another concern is the ever rising cost of transport and insurance for loans, leading to a steady rise in the cost of mounting exhibitions. Other key developments are the ageing of the population, digitisation, globalisation and increasing cultural diversity. These developments also offer opportunities. Next year, there will once again be countless channels and opportunities for achieving our mission – to make the life and work of Vincent van Gogh accessible to as many people as possible, both within and outside the walls of the Van Gogh Museum. We are continuing to explore new possibilities and are open to innovative projects. The ambitions of the Van Gogh Museum remain as strong as ever in the fields of art, education and commerce. Sales of merchandise by the Van Gogh Museum are rising steadily. As an enterprising cultural institution we are responsive, alert and eager to engage in promising alliances. In 2017 the Van Gogh Museum became the first museum in the world to sign a licensing agreement with the Chinese company Alibaba, the world's largest internet organisation. The outlook is for continued growth with VGME and further international expansion of our position. We are hopeful that the recent move of our offices to the splendidly renovated building in Gabriël Metsustraat on Museumplein, which was completed at the end of 2017, will contribute to the achievement of all goals and ambitions. The facilities have been geared to

the new way of flexible working. For the first time, all museum employees have been accommodated within a single site. A new strategic plan has recently been drawn up for the period 2017-2020. In addition to the museum's regular core tasks, this is centred on three strategic pillars focused on the celebration of the museum's 50th anniversary in 2023, on improved accessibility for people who are not naturally inclined to visit the museum and, finally, on hospitality with the aim of making a visit to the museum a unique and special experience. The consolidated budget for 2018 includes total income of € 60.9 million and expenditure of € 57.1 million. The budgeted positive operating result thus amounts to € 3.8 million.

Meet Vincent van Gogh Experience

Meet Vincent van Gogh, a travelling, multidisciplinary Experience that takes the visitor on an innovative tour through the world of Vincent van Gogh, was launched in 2016. It premiered in Beijing on 16 June 2016. The Experience drew an enthusiastic response from the press and fellow professionals, as a result of which it received the prestigious *Thea Award for Outstanding Achievement*. As yet, however, the expectations have not been met. The collaboration with a major international promoter last year did not deliver the expected results. The strategy was consequently modified and the museum has now also taken over the sales function itself. Confidence in the concept and its successful exploitation nevertheless remains intact. The goal of the Experience – to provide an innovative means to reach new target groups and thus fulfil VGM's mission of inspiring the widest possible audience worldwide through Van Gogh – will continue to be fully pursued.

Tax

VGM is in discussions with the Tax and Customs Administration concerning the tax status of its activities. Following constructive consultations, an agreement has been reached concerning the treatment of unspent acquisition funds, the licence fee which VGME pays to VGM and the rent which VGM charges to VGME. As a result of the

agreement, corporation tax returns are now being submitted for the Foundation for the years from 2013 to 2016. In addition, the current settlement agreement for corporation tax will be evaluated jointly with the Tax and Customs Administration in 2018. An audit was also conducted at both VGM and VGME concerning VAT and payroll tax. The findings for each entity were set out in a report. The principal findings resulted in various retrospective assessments and in two cases default penalties. Both the Tax and Customs Administration and the museum have stated their intention to enter into agreements concerning the findings and to record these in a settlement agreement. In 2017 the Tax and Customs Administration was notified of a decision concerning the formation of a tax group encompassing VGM Global BV, VGME BV and MVVGE BV.

Legal entities

The legal structure was overhauled during the past year. The aim was to simplify it while also creating a clearer distinction between the Foundation's commercial activities and museum activities. To this end, VGME BV and VGME II BV were merged and the latter entity was dissolved. A new holding company has been formed with the name of Van Gogh Museum Global BV. VGME also acquired the remaining 40% interest in MVVGE from Artcomm BV. Both VGME and MVVGE were then transferred to the new holding company. Van Gogh Museum Global BV has no activities other than the two participating interests in VGME and MVVGE. The foundation has a 50% interest in PP10 BV, a joint venture with the Rijksmuseum in the field of security.

Entrepreneurship

The Van Gogh Museum made further advances in cultural entrepreneurship in 2017. Professional Services worked with the Japanese insurance company Sompo Japan Nipponkoa Insurance, providing advice on the establishment of a new museum. The sales function for the *Meet Vincent van Gogh* Experience has now been taken in-house for Europe and the US. VGME had a particularly successful year with the sale of merchandise through a range of distribution

Performance requirements

The annual performance requirements in OCW's 2017-2020 decision are compared here with the actual performance in 2017 and 2016.

	2017	Decision	2016
Number of temporary exhibitions	5	5	5
Number of visitors to temporary exhibitions	589,175	nb	810,960
Total number of visits	2,255,010	1,700,000	2,063,776
— of which regular visits	2,197,855	1,655,000	2,016,630
Total number of visiting pupils	57,155	45,000	47,146
— of which pupils in primary education	12,345	10,000	10,357
— of which pupils in secondary education	44,810	35,000	36,789
Free visits	118,073	170,000	112,284
Paid visits	2,136,937	1,530,000	1,871,573
Unique website visitors	3,518,667	3,000,000	3,454,501
Website visits	4,541,578	4,900,000	4,591,310
<i>Other activities</i>			
School-related activities	100	280	102
— of which primary education	100	100	80
— of which secondary education	0	0	0
Public activities	480	280	504
Total other activities	580	560	606

channels. Efforts now are focused additionally on growth in e-commerce. The shop on Museumplein was refitted last year. Licence revenues are also growing and the strategy is to expand them further. We are currently investigating possible uses by VGM of the property at Museumplein 4. Consideration is being given to a ground-floor restaurant, the provision of lectures and courses and the hiring out of the upper rooms. Finally, we are actively engaged in the commercial letting of spaces in the museum, and particularly in the new entrance building.

Notes on performance requirements

Five exhibitions were held in 2017. Three of these were in the Van Gogh Museum and two at The Mesdag Collection. The number of visitors to temporary exhibitions in the Van Gogh Museum totalled 589,175. This was lower than in 2016, when exhibitions were held on slightly more days and there was also a blockbuster event. The total number of visitors was 2,255,010. This was higher than the number specified in the decision and in 2016. This marked a new record last year. There was also a further rise in the number of school pupils, to a total of 57,155. The number of free visits was slightly higher than in 2016, but below the level stated in the decision. Free visits were provided for children up to the age of 17 and visitors with a representative character. The number of paying visitors rose sharply, in line with the growth in the number of visitors. Both figures were estimated conservatively in the decision. The number of unique website visitors rose slightly, while the number of visits declined slightly. After many years of growth, the decline is striking and a result of growing use of social media. There is a marked increase in communication and interaction with interested parties through social media and the same applies to the number of followers of the museum. The school-related activities in 2017 consisted of 100 lessons at primary schools in problem districts of Amsterdam and the surrounding area, with an average of 25 children taking part in each lesson. In 2017 there were also 480 participations in other public activities. These brought seniors into contact with Vincent van Gogh through the *Art Makes Us Human* workshops.

Own income percentage

Entrance fees, commercial activities and sponsorship, among other things, account for 85% of the total revenue. The subsidies that the museum receives from central government account for 15% of the total revenue. VGM thus complied with the requirement to generate at least 17.5% of its own income. The strategy for dealing with lower-than-expected income is focused on further growth of commercial

activities. A critical assessment is also being made of the costs, with controllability of costs being a key management principle.

Educational activities

The educational activities include a new *Van Gogh Connects* research project to investigate how the museum can become more relevant to young people in Amsterdam with a Surinamese, Turkish, Antillean or Moroccan background. An innovative formula is also being used for *Vincent on Friday*, with a target group consisting of young Amsterdammers in the 18-30 age bracket. There is also an outreach programme aimed at seniors and workshops provide an opportunity to get to know Vincent van Gogh. Guided tours are also being given in sign language and an interactive programme, *Feeling Van Gogh*, has been developed for blind and partially sighted visitors. Investments are also continuing in the development of the multimedia guides, which are now available in 11 languages. A multimedia guide is available in every exhibition.

Risk management system

The Van Gogh Museum started implementing a risk identification and management structure in 2016, based on the COSO ERM framework. This framework is used worldwide in the field of risk management. A number of inherent organisational risks on the operational, financial and security levels have already been assessed from a risk management perspective. Examples include the security of the collection, staff, visitors, property, fraud, continuity of the museum, business operations and IT. The risks were recorded in a risk register. Risks are reported and discussed quarterly as part of the Planning & Control cycle. The Management Team (MT) and ultimately the Board of Directors are responsible for the control and reporting of the risks. The risks are also discussed twice a year with the Supervisory Board. Risk Management is therefore well embedded as a tool in the organisation. There has been a further increase in risk awareness.

Key risks

The table below shows the organisation-wide risks that require more attention in the forthcoming period(s) on the basis of the management's estimate and assessment. The risks and control measures are also briefly described and explained. The strategic risks are currently included in the quarterly discussions between the members of the Board of Directors. The current key strategic risks are set out below. Each risk has been assigned an individual number. The numbering is not sequential.

The Management Team has recently discussed the risks again and assessed the degree of control. An assessment of the risk level and control is provided below for each risk. The scores are from 0 to 5. The risk level is determined on the basis of probability and impact. The risk control score indicates whether more effort is required in order to mitigate the risk. The higher the score, the more is required to mitigate it.

<u>Risk</u>	<u>Risk level</u>	<u>Risk control</u>
1. Doing business (abroad)	3.2	3.0
2. Partnerships	2.4	3.0
3. Balance between museum and commercial activities	2.4	2.0
4. Tasks, powers and responsibilities	3.2	2.0
6. Quality (technical condition) of the collection	4.0	4.0
8. IT infrastructure and organisation	2.2	2.0
9. Dependence on visitor flow	3.0	3.0
11. Information security	2.6	3.0
12. Property management	2.0	3.0

1. Doing business (abroad)

Inadequate market insight, expertise and knowledge of laws and regulations governing the development, deployment and commercial offering of new products and services (abroad).

2. Partnerships

Lack of clarity regarding governance and control when entering into partnerships, including with commercial partners and suppliers. (Partly linked to Risk 1).

3. Balance between museum and commercial activities

Lack of a shared picture and a shared vision in connection with choices, collaboration and fulfilment of museum and commercial objectives and their consequences.

4. Tasks, powers and responsibilities

Lack of clarity concerning tasks, powers, responsibilities and ownership in the organisation.

6. Quality (technical condition) of the collection

Decline in the quality and condition of the collection due to intensive use and light impacts, resulting in an aesthetic impairment and reduced availability for exhibitions.

8. IT infrastructure and organisation

IT infrastructure that is vulnerable and does not sufficiently meet the needs of the various business processes and objectives. Aimed at efficiency, quality control and quality improvements.

9. Dependence on visitor flow

A fragile and uncertain financial position due to a dependence or overdependence on sharply diminishing or fluctuating visitor numbers and revenue, e.g. due to economic or geopolitical developments.

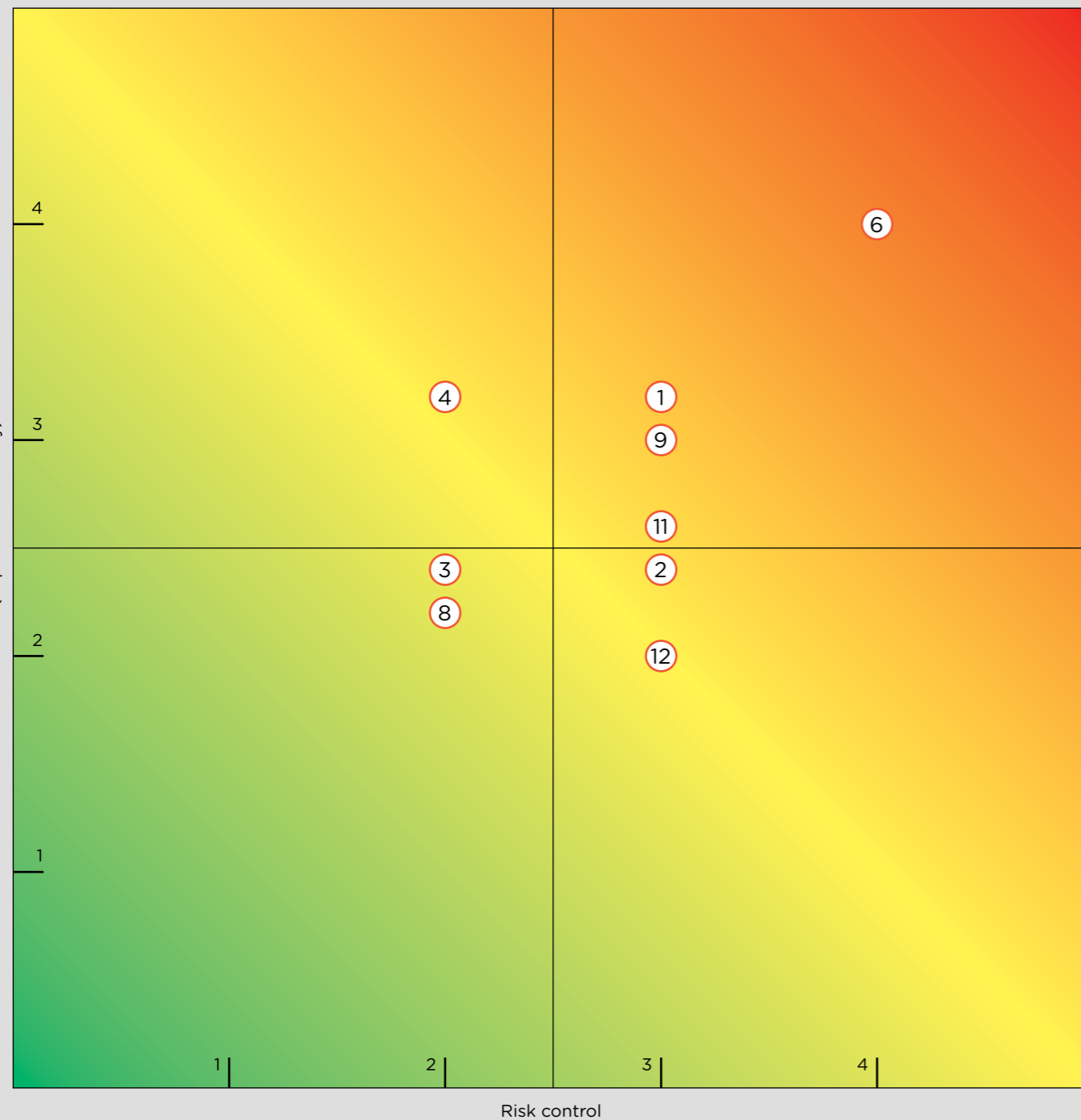
11. Information security

Insecure use of information and abuse of information by internal and/or external parties.

12. Property management

Unsafe situations arising for visitors and employees as a result of inadequate management and maintenance.

The chart below shows the risks plotted on a matrix with risk control on the X axis and the level of risk on the Y axis. This shows in particular that the ‘technical condition of the collection’ represents a major risk and requires more effort in order to reduce the risk.



Control measures

The control measures for each risk are explained below. In the case of risk 1, *Doing business (abroad)* and risk 2, *Partnerships*, the emphasis is on greater use of due diligence and market research. Ethical principles have also been discussed and recorded by the Management Team. Other control measures involve the establishment of designated analysis and evaluation times. In the case of risk 3, *Balance between museum and commercial activities*, having VGME participate in the VGM MT allows effective coordination and monitoring of the balance. Various strategy definition sessions have also taken place, resulting in the joint setting of goals. In the case of risk 4, *Tasks, powers and responsibilities*, all job profiles have now been reassessed and recorded, contributing to clarity with regard to tasks and responsibilities. The MT has now also spent several days investing in team formation. Risk 6, *Quality (technical condition) of the collection*, concerns exposure to excess light and/or vibrations. The control measures are various means of reducing the exposure to light in the room. A light policy has also been drawn up including guidelines stating which light impacts an object may be exposed to over a period of 30 years. A new collection management plan has recently been drawn up. Restraint and limits on the number of loans, and formulating associated KPIs, also help in this regard. For risk 8, *IT infrastructure and organisation*, a sound and stable IT structure is very important given the rapid pace of digital developments. Control measures include establishing backup systems for the primary processes and setting up a separate server for business information. Work is also taking place on a new IT strategy for the years ahead, involving an assessment of the current IT organisation, the technical landscape and the organisation’s requirements and goals. Servers have also been replaced and the Wi-Fi network has been updated. Risk 9, *Dependence on visitor flow*, is an inherent feature of the museum’s ‘business model’. Most causes of fluctuations in the visitor flow relate to economic or geopolitical developments over which VGM has no control.

Financial dependence can be influenced, however, by making conscious strategic choices with regard to VGM’s ‘earning model’ (diversification of activities) and maintaining a financial buffer. A new strategic risk is 11, *Information security*, which addresses the fact that information must remain reliable. Control measures are an information security policy that has now been drawn up and the initiation of an ISO 27001 process to establish an information security management system. An employee awareness programme has also been set up and compliance with the GDPR is being worked on. Information security procedures are also being recorded and formalised. A second new risk is 12, *Property management for the museum buildings*, due to the fact that the management and maintenance of the museum buildings was taken over from the Central Government Real Estate Agency in 2017. This means the museum is now responsible for the risks of managing the buildings. Control measures are the development of a longer-term vision and the use of up-to-date multi-year maintenance programmes. Investments are also being made in a new management information system and new personnel. Finally, there is a safety plan detailing organisational, architectural and electrical engineering measures to ensure that unsafe situations are minimised. The integrated safety plan also helps to ensure that the museum can conduct its core activities on a permanent basis. The safety plan includes a disaster plan.

Jointly promoting a culture of risk awareness
There is a constant focus on achieving a more structured dialogue concerning risks in projects and the demonstrability of risk control at process level. There is now greater insight, for example, into possible gaps in the internal control system, and how these can be remedied. By jointly establishing integrated risk management and conducting risk assessments, control can be exercised more robustly. VGM is thus better able as an organisation to highlight possible difficulties or identify opportunities at an early stage and to take targeted, proactive and coherent action.

Financial risks

As a result of the low level of interest rates, financial risks relating to interest are considered to be limited. Liquidity risk is also seen as limited because the company is liquid. Currency risks exist and are accepted in areas such as art acquisitions and the purchases made by VGME. If works of art are acquired in foreign currencies, the currency concerned is often the US dollar. There are also currency risks at VGME because a large part of the purchases are imported from China and paid for in dollars. The currency risks in the museum are not hedged and no financial instruments are used because their use could itself constitute a source of risk and also entail costs. It is expected that external finance could be raised if required.

Partnership

VGM attaches great importance to collaborating with the other museums on Museumplein and will expand this further. An example is the collaboration between the Van Gogh Museum, the Rijksmuseum and the Stedelijk Museum in PP10 BV, the joint reporting centre for the security of the museums. VGM works closely with other museums in loans and a wide range of collaborative projects in the areas of research and exhibitions, both nationally and internationally.

Investment policy

The Van Gogh Museum conducts a prudent investment policy, with an investment horizon of five years. The objective is to preserve capital and the investment profile is very defensive. This policy is governed by the OCW Investment and Lending regulations and the portfolio is managed by Van Lanschot Bankiers. As at 31 December 2017, the investment portfolio amounted to € 9.9 million, comprising €4.5 million in government bonds, € 3.0 million in corporate bonds, € 0.5 million in cash and cash equivalents and € 1.9 million in shares. The portfolio generated a gain of € 0.1 million, representing a return of +/- 1.0%.

Talent development

The strategic HR plan for 2017-2020 identifies talent management as one of the themes in which the organisation will invest in the years ahead. The 'talent management toolkit' is due to be completed in 2018. This will promote the continued development of talent in the organisation, allow employees to be deployed more widely and enable existing and future talent to be used as effectively as possible for the organisation. It is also important that employees take personal charge of their own development. In this regard development means not only taking part in training but also learning from each other, learning on the job and increasing the employees' employability in other ways. The aim of talent management is therefore to enable employees not only to move to other jobs, but also to develop further in their own post and to move to jobs in other organisations. After all, satisfied, high-calibre former employees are the best ambassadors for the organisation, and that helps to build a network for the organisation. The talent management toolkit is therefore available to everyone, and its use will differ for each employee. Ultimately, it must all contribute to the learning organisation we aspire to be in 2020. In the strategic HR plan this is described as follows: In 2020 VGM(E) will be an excellent, innovative (and learning) organisation that is constantly developing and well able to anticipate new developments in the 24-hour economy. We know what we need to bring in from outside and can make good use of the talent, knowledge and skills in the organisation. We will ensure that knowledge and skills are constantly developed and that employees have an opportunity to develop their talents. Managers will be able to bring out the best in their staff and stimulate their creativity. Employees will show leadership with regard to their own performance and know what their contribution to the organisation is, what is expected of them and what they can do. At the end of 2017 a number of lunch sessions were organised for employees. Everyone was invited to contribute ideas for the development of the toolkit. Who should it be for, what should the objectives be and how can these be implemented, what should be included in

the toolkit and what would help employees to further develop their talent and use it (even) more effectively for the organisation? And what would employees like to see now, what are they currently unable to achieve and what barriers need to be overcome in order to progress their development further? The lunch sessions generated a wealth of input and various initiatives are being launched in 2018. All managers again conducted assessment interviews with their staff in 2017, with a focus on learning and development. 1% of the staffing budget is earmarked annually for education and training courses. These funds were put to good use in 2017. Employees also attended a large number of seminars. Internal training courses were also provided throughout the organisation, focusing among other things on time management and further strengthening employees' working capacity.

Cultural Diversity Code

'The Van Gogh Museum makes the life and work of Vincent van Gogh and the art of his time accessible to as many people as possible, in order to inspire and enrich them.' Inclusivity is an important part of this mission. Inclusivity and cultural diversity are key elements of the Van Gogh Museum's strategic plan. The requirements of the Cultural Diversity Code (CDC) are complied with across the various departments and areas of expertise in the organisation. The CDC provides a framework based on four Ps: programme, public, personnel and partners. In the *Van Gogh Connects* project among others, the Van Gogh Museum is currently focusing particularly on the first three pillars. Marketing, Hospitality, HR and Education are collaborating in this project. The way in which the Van Gogh Museum fulfils cultural diversity is set out below with regard to each theme.

Public

The *Van Gogh Connects* project is a four-year learning process/project to investigate how the Van Gogh Museum can become more relevant to young people in Amsterdam with a migration background. Society is changing; new public groups are emerging that are less inclined to visit the museum and not yet well known to VGM. The project is being implemented both for and with the target group. Advanced data management enables

us to gauge the impact of the project in terms of the cultural background of our audience. This awareness provides a basis for targeted interventions aimed at attracting a different audience.

Programme

The *Van Gogh Connects* project involves the development of 40 activities in the museum for the programme over a period of four years. These have been developed with the target group and we are assessing their social impact.

Personnel

In order to foster a learning climate, our focal areas in the years ahead will include inclusivity and cultural diversity, in accordance with the Strategic HR Vision. The labour market is tightening and partly by participating in the *Van Gogh Connects* project we aim to get answers to the following questions: how can we be more relevant to a broader group of working people, how can we be an organisation that is there for everyone and how can we have a more inclusive workforce that is ready for the future of the museum? This means seeking out new ways of attracting a wider target group in the labour market. We are going to overhaul our recruitment process and recruitment channels, but also the image we project in the market. Cultural diversity is an important principle in this regard. We will attract other partners who can help us to bring cultural diversity into the workforce.

In order to more fully understand attitudes towards cultural diversity and the demographic data in our current workforce, we are launching a survey at the beginning of 2018 that will provide this insight. We will use this as a baseline measurement and then carry out targeted interventions based on the results. The survey will be repeated annually in the years ahead to monitor progress.

Collection management

A new collection management policy plan has been drawn up. The three pillars of the plan are collection management, conservation/restoration and digitisation. The depot in the museum building has been in full use again since the opening of the Kurokawa wing. A location register has been completed using barcodes and the Adlib IT system.

Objects

In 2017, 99.5% of all the collected objects were registered. This registration includes the inventory number, the location and the legal status of each object. The number of objects registered in the Adlib Collection Management System is currently 17,564. In 2017, 43 new objects were recorded as acquisitions. 21% of the number of objects are now accessible via the internet.

Reflection on the multi-year maintenance and investment plan

The Culture Subsidies Accountability Manual for the 2017-2020 Subsidy Period calls for a reflection on the multi-year maintenance and investment plan (MMIP) for museum accommodation which also addresses deviations from the plan. The multi-year implementation plan (MYIP) must be compiled and maintained in the Condor application, which is used to describe and update the tasks, activities and status. This will then identify the individual steps required to determine the baseline situation in the MYIP of the Van Gogh Museum. In Q1 2017 the building information from the Condor environment of the Central Government Real Estate Agency was converted in order to be compatible with the Van Gogh Museum's Condor environment. The information included the property register database, the status of the legal and other obligations, historical inspection results and the Multi-Year Execution Plan. After implementation it emerged in Q2 2017 that not all the information available in the Agency's Condor environment was recognised by the parties to the Van Gogh Museum's Integrated Management Contract. The information in the Agency environment went

back many years, but the new contracting partner Strukton Worksphere (SWS) was also assigned more rights in the Van Gogh Condor environment, giving them more access to information than in the Agency's Condor environment. Since SWS has assumed overall responsibility for the management of the museum, it is also able to view inspection results and MYIP activities from previous inspections. This, combined with the fact that the parties previously involved did not update the latest status of all elements and MYIP activities in the Agency's Condor environment, meant that the MYIP in the new Condor environment was not fully recognised by the Van Gogh Museum and SWS. As the inspection results and MYIP activities from previous inspections and contracts had been entered for a specific reason, it was decided that this information would not necessarily be deleted. Covalent analysed all the activities in the MYIP timeline to determine the source of each activity. After consultation with the parties involved, it was decided to use the information from the inspection conducted by SWS as a source and to determine the new baseline situation in the MYIP on the basis of this inspection. Finally, in Q4 2017, Covalent cleaned up the MYIP timeline and generated a MYIP based on the SWS inspection. The analysis identified around ten items requiring further attention due to a lack of clarity within SWS. These residual activities were agreed by the Van Gogh and SWS and incorporated in the MYIP.

The renovation of the building at Gabriël Metsustraat 8 was completed and the building was handed over in January 2018. All the modifications made have to be incorporated in Condor. This is being done by means of a Complete BOEI inspection. This inspection is being carried out in February 2018 and entered in Condor, thus providing an up-to-date baseline status and multi-year implementation plan.

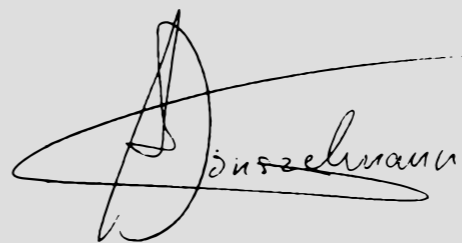
The multi-year implementation plan for the Mesdag Collection (DMC) in The Hague is being updated in Q1 2018 in accordance with the BOEI system.

Adopted on 23 March 2018,

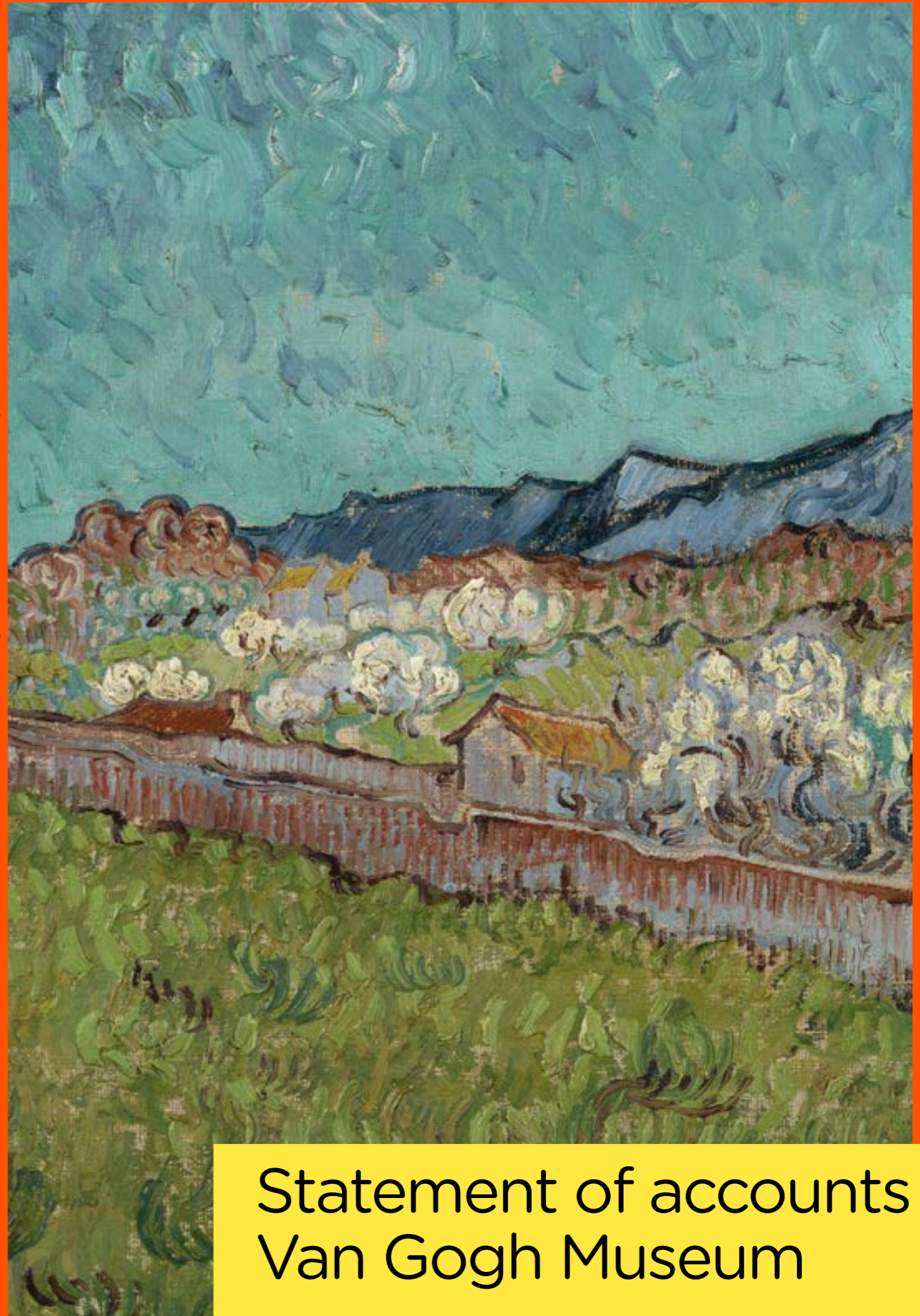
A.C. Rüger
Director



A. Dönszelmann
Managing Director



Vincent van Gogh, *View of the Alpilles* (detail), 1890. Van Gogh Museum, Amsterdam. (State of the Netherlands, bequest of A.E. Ribbuis Peletier)



Statement of accounts Van Gogh Museum

1 Consolidated balance sheet as at 31.12.2017

all amounts in euro (€)

	31 December 2017	31 December 2016		31 December 2017	31 December 2016
Assets			Liabilities		
FIXED ASSETS			GROUP EQUITY (7)	25,776,174	21,766,873
<i>Intangible fixed assets (1)</i>			ACQUISITION FUND (8)	9,768,947	9,346,372
— Trademark right	24,710	90,950	PROVISIONS (9)	3,757,968	2,404,943
<i>Tangible fixed assets (2)</i>			LONG-TERM LIABILITIES (10)		
— Land and buildings	11,003,878	6,984,576	— Liabilities to banks	1,783,342	2,433,338
— Commercial equipment	608,890	621,334	— Other long-term liabilities	1,270,000	1,548,000
— Other property, plant and equipment	4,326,357	3,178,306	— Investment subsidy for renovation of GM8	653,745	-
— Property, plant, equipment of Experience	-	2,574,155	— Subsidies	1,802,489	170,519
	15,939,125	13,358,371		5,509,576	4,151,857
<i>Financial fixed assets (3)</i>			CURRENT LIABILITIES (11)		
— Other securities	9,971,815	8,871,038	— Liabilities to banks	106,249	-
— Deferred tax assets	-	936,365	— Repayment of long-term liabilities	780,000	1,022,000
	9,971,815	9,807,403	— Liabilities to suppliers and trade payables	4,594,347	3,726,969
	25,935,650	23,256,724	— Tax and social security contributions	1,399,091	904,165
			— Accrued liabilities	6,375,004	3,314,074
CURRENT ASSETS				13,254,692	8,967,208
<i>Inventories (4)</i>	2,178,214	2,623,820			
<i>Receivables (5)</i>			Balance total	58,067,357	46,637,253
— Trade debtors	3,054,603	1,671,414			
— Tax and social security contributions	1,086,303	2,390,381			
— Prepayment and accrued income	3,001,909	3,899,551			
	7,143,064	7,961,346			
<i>Cash and equivalents (6)</i>	22,821,980	12,795,363			
	32,131,707	23,380,529			
Balance total	58,067,357	46,637,253			

2 Consolidated statement of income and expenses for 2017

all amounts in euro (€)

	Balance 2017	Budget 2017	Balance 2016
<u>Income</u>			
<i>Direct revenues (12)</i>	34,817,361	28,837,537	32,593,987
<i>Indirect revenues (13)</i>	16,397,884	16,026,188	14,790,175
<i>OCW subsidies (14)</i>	4,061,899	8,363,752	8,075,566
<i>Other subsidies and contributions (15)</i>	<u>4,172,802</u>	<u>3,622,271</u>	<u>2,130,703</u>
Total income	59,449,945	56,849,748	57,590,431
<u>Expenses</u>			
<i>Personnel costs (16)</i>	23,360,390	22,434,513	21,517,394
<i>Depreciation and amortisation (17)</i>	5,706,236	3,602,773	4,348,122
<i>Repayment of OCW accommodation subsidy</i>	-	-	4,537,064
<i>Accommodation costs</i>	7,742,541	10,246,739	6,296,520
<i>Acquisitions</i>	2,723,730	2,200,000	4,290,260
<i>Costs of permanent collection</i>	3,109,461	3,447,123	3,084,972
<i>Costs of temporary exhibitions</i>	2,032,615	2,185,495	1,969,269
<i>Expenses for collection function</i>	306,651	475,300	415,913
<i>Scientific costs</i>	274,871	316,550	191,455
<i>Overheads</i>	3,310,652	3,125,334	3,035,956
<i>Overheads of VGME BV</i>	5,719,247	5,266,768	4,965,615
<i>Overheads of MVVGE BV</i>	<u>- 41,393</u>	<u>275,000</u>	<u>1,390,072</u>
Total expenses	54,245,001	53,575,595	56,042,612
<i>Net interest income and expenses (19)</i>	<u>- 530,702</u>	<u>156,643</u>	<u>112,285</u>
Result from ordinary operations before tax	5,735,647	3,117,510	1,435,534
<i>Corporation tax (20)</i>	<u>- 1,303,873</u>	<u>- 395,281</u>	<u>250,876</u>
Result from ordinary operations after tax	4,431,774	2,722,229	1,686,410
<i>Change in acquisition fund (21)</i>	<u>- 422,575</u>	<u>-</u>	<u>1,502,190</u>
Result after tax	<u>4,009,199</u>	<u>2,722,229</u>	<u>3,188,600</u>

3 Consolidated cash flow statement for 2017

according to the indirect method

	2017	2016
<u>I - Cash flow from operating activities</u>		
— Operating result	4,009,199	3,188,600
— Depreciation and amortisation	5,876,755	4,901,291
— Change in provisions	1,353,025	337,936
— Change in inventories	445,606	- 316,191
— Change in receivables	818,282	406,265
— Change in current liabilities	<u>4,287,484</u>	<u>- 2,184,491</u>
Total	<u>16,790,351</u>	<u>6,333,410</u>
<u>II - Cash flow from investing activities</u>		
— Investment in fixed assets	- 8,391,268	- 4,471,183
— Change in financial fixed assets	<u>- 164,412</u>	<u>- 8,274,210</u>
Total	<u>- 8,555,680</u>	<u>- 12,745,393</u>
<u>III - Cash flow from financing activities</u>		
— Change in equity	101	- 172,062
— Change in long-term liabilities	1,357,719	- 533,033
— Change in acquisition fund	422,575	- 1,502,189
— Change in Central Government Real Estate Agency in respect of New Entrance	<u>-</u>	<u>- 17,854,229</u>
Total	<u>1,780,395</u>	<u>- 20,061,513</u>
Change in cash and equivalents (I-II+III)	10,015,066	- 26,473,496
<u>Check</u>		
— Cash and equivalents 31.12.2017	22,810,429	12,795,363
— Cash and equivalents 31.12.2016	<u>12,795,363</u>	<u>39,268,857</u>
Difference	10,015,066	- 26,473,494

4 Consolidated accounting policies

General information

Activities

The Van Gogh Museum Foundation is engaged in the operation of a museum. Van Gogh Museum Enterprises BV is engaged in the sale of merchandise and licences and *Meet Vincent van Gogh* Experience BV is engaged in travelling exhibitions. Van Gogh Museum Global BV is engaged in holding company activities. PP10 BV is a joint venture between the Rijksmuseum and the Van Gogh Museum in which the reporting centre activities of both museums, which were previously carried out by each museum independently, have been conducted jointly since 1 August 2009.

Consolidation

The consolidated financial statements include the financial data of the Van Gogh Museum Foundation, registered in Amsterdam, and the following related entities:

- Van Gogh Museum Global BV (100%)
- Van Gogh Museum Enterprises BV (100%)
- *Meet Vincent van Gogh* Experience BV (100%)
- PP10 BV (50%, partly consolidated, 100% consolidated in 2016)

The balance sheet and operating account items of the related entities are included in the consolidation, with intercompany balances and transactions being eliminated.

The valuation policies of the consolidated financial statements are the same as those of the company financial statements of Van Gogh Museum Global BV, Van Gogh Museum Enterprises BV, Van Gogh Museum Enterprises II BV, *Meet Vincent van Gogh* Experience BV and PP10 BV.

A restructuring took place in 2017 involving the formation of Van Gogh Museum Global BV. This limited company has a 100% interest in Van Gogh Museum Enterprises BV and a 100% interest in *Meet Vincent van Gogh* Experience BV.

A legal merger also took place between Van Gogh Museum Enterprises BV and Van Gogh Museum Enterprises BV II in which Van Gogh

Museum Enterprises BV, as the acquiring company, acquired the assets and liabilities of the discontinuing company Van Gogh Museum Enterprises BV II. The articles of association remained unchanged.

Van Gogh Museum Enterprises BV also acquired the 40% interest in *Meet Vincent van Gogh* Experience BV from ArtComm BV. As a result of the restructuring, *Meet Vincent van Gogh* Experience is now a 100% subsidiary of Van Gogh Museum Global BV.

Related parties

The Van Gogh Museum Foundation is at the head of the Group and has a 100% participating interest in Van Gogh Museum Global BV and a 50% participating interest in PP10 BV. Van Gogh Museum Global BV has a 100% participating interest in Van Gogh Museum Enterprises BV and a 100% participating interest in *Meet Vincent van Gogh* Experience BV.

Comparison with the previous year

As a result of the restructuring, the comparative figures for 2016 have been adjusted. In the case of PP10 BV, the figures were 50% consolidated in 2017. In 2016, the basis was a 100% consolidation. The equity of PP10 BV at the end of 2016 was therefore adjusted from € 53,452 to € 26,726. The 2016 result of PP10 BV was adjusted from € 77,484 to € 38,742 negative.

Going-concern assumption

The accounting policies are based on the going-concern assumption with regard to the Vincent Van Gogh Museum Foundation and its subsidiaries. During the reporting period, VGM suffered material losses at one of its subsidiaries, MVVGE BV, amounting to a total of € 3.2 million. The loss was due in part to the management's decision to recognise an asset impairment of € 1.9 million, after which the asset was written off in full. The tax claim in respect of corporation tax for 2015 and 2016 was also written off in full.

Valuation policies for assets and liabilities

General information

The financial statements have been prepared in accordance with the reporting requirements set out in the Culture Subsidies Accountability Manual 2017-2020 of the Ministry of Education, Culture and Science (OCW), including the statutory provisions of Title 9, Book 2 of the Dutch Civil Code and Dutch Annual Reporting Guideline 640.

The collection held by the Van Gogh Museum is not carried on the balance sheet.

The accounts have also been prepared in accordance with the policy rules governing the application of the Public and Semi-Public Sector Executives' Pay (Standards) Act (*Wet normering bezoldiging topfunctionarissen publieke en semi-publieke sector - WNT*).

Intangible fixed assets

Intangible fixed assets are measured at cost less accumulated amortisation. Amortisation is based on the estimated economic life and calculated as a fixed percentage of the cost.

Tangible fixed assets

Tangible fixed assets are measured at cost less accumulated depreciation. Depreciation is based on the estimated economic life and calculated as a fixed percentage of the cost.

Impairment of fixed assets:

On each balance sheet date, the company assesses whether there are indications that a fixed asset may be subject to impairment. If there are such indications, the recoverable amount of the asset is determined. If it is not possible to determine the recoverable amount of the individual asset, the recoverable amount of the cash-generating unit to which the asset belongs is determined.

An impairment occurs when the carrying amount of an asset exceeds the recoverable amount; the recoverable amount is the higher of the net selling price and the value in use. An impairment loss is recognised directly in the profit and loss account, while the carrying amount of the asset

concerned is simultaneously reduced.

The net selling price is derived in the first instance from a binding sale contract. Failing that, it is determined on the basis of the active market in which the current offer price is usually deemed to be the market price. The costs to be deducted in determining the net selling price are based on the estimated costs that can be allocated directly to the sale and are necessary to effect the sale.

In order to determine the value in use, an assessment is made of the future net cash flows from continued use of the asset/cash-generating unit.

Financial fixed assets

Securities are measured at fair value or amortised cost (market price on the balance sheet date).

Deferred tax assets are recognised for tax loss carryforwards and deductible temporary differences between the tax bases of assets and liabilities and the amounts reported under the accounting policies in these financial statements, on the understanding that deferred tax assets will only be recognised if it is expected that future taxable profit will be realised from which the temporary differences can be deducted and against which losses can be offset.

Deferred tax assets are calculated at the tax rates applying at the end of the reporting period or at the rates applicable in future years, if these are already laid down by law.

Deferred tax assets are measured at nominal value.

Inventories

Inventories are measured at a fixed transfer price. This is periodically determined on the basis of the purchase price, plus a mark-up for design and transport costs. A provision for obsolescence is recognised if necessary.

Receivables, prepayments and accrued income

Receivables are measured on initial recognition at the fair value of the consideration. After initial recognition, trade receivables are measured at amortised cost. If the receipt of the receivable is deferred on the basis of an agreed extension to a payment term, the fair value is determined on

the basis of the present value of the expected receipts and interest income based on the effective interest rate is added to the profit and loss account. Provisions for bad debts are deducted from the carrying amount of the receivable.

Cash and cash equivalents

Cash and cash equivalents consist of cash and credit balances at banks with a term of less than 12 months. Overdrafts at banks are included in liabilities to banks under current liabilities. Cash and cash equivalents are measured at nominal value.

Acquisition fund

The acquisition fund concerns the annual change in monies received and spent in relation to art acquisitions. If more is received than spent over the year, the fund increases. If less is received than spent, the fund decreases.

Provisions

Provisions are measured at the best estimate of the amounts required to settle the liabilities on the balance sheet date. The other provisions are measured at the nominal value of the expenditure expected to be required in order to settle the liabilities, unless stated otherwise.

— *Provision for anniversary payments*

The provision for anniversary payments is calculated in accordance with Dutch Annual Reporting Guideline 271 using the actuarial projected unit credit method.

— *Major maintenance of buildings*

This provision is recognised to equalise the costs incurred by VGM for the scheduled maintenance of the properties used by the organisation. The allocation to the provision is based on the expected costs and frequency of maintenance work expected to be carried out on the basis of a multi-year maintenance plan. Withdrawals are based on actual expenditure.

Long-term liabilities

The investment subsidies received from OCW for the purchase of tangible fixed assets are stated under 'long-term liabilities'. Each year an amount is released to the operating account equivalent to the depreciation costs of the tangible fixed assets acquired using the investment subsidies concerned.

Long-term liabilities are measured on initial recognition at fair value. Transaction costs directly attributable to the acquisition of the long-term liabilities are included in the measurement on initial recognition. After initial recognition long-term liabilities are measured at amortised cost, being the amount received taking into account premiums or discounts and less transaction costs. The difference between the stated carrying amount and the final repayment value is charged to the profit and loss account as an interest expense using the effective interest rate over the estimated term of the long-term liabilities.

Current liabilities

Current liabilities are measured at fair value on initial recognition. After initial recognition they are measured at amortised cost, being the amount received taking into account premiums or discounts and less transaction costs. This is usually the nominal value.

Accounting policies for determining the result

General information

The result is determined as the difference between income and expenses over the reporting period, taking into account the aforementioned valuation policies. Income and expenses are allocated to the reporting period to which they relate, regardless of whether they resulted in receipts or expenditure in the reporting period concerned.

Profits are only recognised to the extent that they have been realised on the balance sheet date. Losses and risks originating in the reporting period are included in the financial statements if they are known at the time of preparation of the financial statements.

The portions of the subsidy, donations and other contributions intended for art acquisitions, as well as the acquisitions themselves, are taken to the operating account. Amounts obtained from third parties for art acquisitions which have not been spent on art acquisitions at the end of the financial year are added to the acquisition fund at the end of the financial year. When works of art are acquired in subsequent years these amounts are released to the operating account. This change in the acquisition fund is accounted for separately in the operating account. The acquisition fund does not form part of equity.

Acquisitions

In accordance with the provisions of the 'Culture Subsidies Accountability Manual for Museums', all transactions relating to purchases of works of art are taken to the operating account. The difference between the costs associated with the acquisition of works of art and the designated revenues (both in a specific and general sense) is reported separately in the operating account.

Personnel costs

Wages, salaries and social security expenses are reported in the profit and loss account on the basis of the employment conditions to the extent that they are payable to employees or to the tax authority. Pension schemes are accounted for in accordance with the liabilities approach. The contribution

payable in respect of the reporting period is recognised as an expense.

Amortisation of intangible fixed assets and depreciation of tangible fixed assets

Intangible and tangible fixed assets are written down over the expected future life of the asset from the time at which they are ready for use.

Tax

Tax is calculated on the basis of the recognised result, taking account of tax-exempt items and expenses which are fully or partly non-deductible for tax purposes. Losses lead to a deferred tax asset. For tax purposes the profit realised by the Van Gogh Museum is added to the expenditure reserve.

Extraordinary income and expenses

Extraordinary income and expenses are income and expenses resulting from events or transactions that are clearly distinct from the activities forming part of ordinary business operations and therefore expected to arise infrequently.

5 Notes to the consolidated balance sheet as at 31.12.2017

all amounts in euro (€)

Assets

FIXED ASSETS

1. Intangible fixed assets

	Trademark right	Goodwill	Total
<i>Carrying amounts as at 1 January 2017</i>			
— Acquisition cost	605,196	-	605,196
— Accumulated amortisation and impairments	<u>- 514,246</u>	<u>-</u>	<u>- 514,246</u>
	<u>90,950</u>	<u>-</u>	<u>90,950</u>
<i>Changes</i>			
— Investments	-	292,754	292,754
— Amortisation	<u>- 66,240</u>	<u>- 292,754</u>	<u>- 358,994</u>
	<u>- 66,240</u>	<u>-</u>	<u>- 66,240</u>
<i>Carrying amounts as at 31 December 2017</i>			
— Acquisition cost	605,196	292,754	897,950
— Accumulated amortisation and impairments	<u>- 580,486</u>	<u>- 292,754</u>	<u>- 873,240</u>
	<u>24,710</u>	<u>-</u>	<u>24,710</u>

Amortisation percentages

— Trademark right	20%
— Impairment of goodwill	100%

2. Tangible fixed assets

	Land and buildings	Commercial equipment	Other property, plant and equipment	Property, plant and equipment of Experience	Total
<i>Carrying amounts as at 1 January</i>					
Acquisition value	25,356,373	3,765,879	13,237,112	4,052,066	46,411,430
Accumulated depreciation and impairments	<u>-18,010,049</u>	<u>-3,144,545</u>	<u>-10,420,552</u>	<u>- 1,477,911</u>	<u>- 33,053,057</u>
	<u>7,346,324</u>	<u>621,334</u>	<u>2,816,560</u>	<u>2,574,155</u>	<u>13,358,373</u>
<i>Changes</i>					
Investments	4,995,794	347,001	2,755,718	-	8,098,513
Depreciation	<u>- 1,338,240</u>	<u>- 359,445</u>	<u>- 1,245,921</u>	<u>- 656,664</u>	<u>- 3,600,270</u>
Impairment	<u>-</u>	<u>-</u>	<u>-</u>	<u>- 1,917,491</u>	<u>- 1,917,491</u>
	<u>3,657,554</u>	<u>- 12,444</u>	<u>1,509,797</u>	<u>- 2,574,155</u>	<u>2,580,752</u>
<i>Carrying amounts as at 31 December</i>					
Acquisition value	30,352,167	4,112,880	15,992,830	4,052,066	54,509,943
Accumulated depreciation and impairments	<u>- 19,348,289</u>	<u>- 3,503,990</u>	<u>- 11,666,473</u>	<u>- 4,052,066</u>	<u>- 38,570,818</u>
	<u>11,003,878</u>	<u>608,890</u>	<u>4,326,357</u>	<u>-</u>	<u>15,939,125</u>

Amortisation percentages

— Land and buildings	10%
— Commercial equipment	10%/20%
— Other property, plant and equipment	20%/33%
— Other property, plant and equipment of Experience	20%

	31.12.2017	31.12.2016
3. Financial fixed assets		
<i>Other securities</i>		
— Securities	<u>9,971,815</u>	<u>8,871,038</u>
The securities comprise shares, liquidities and bonds. The bonds have an average term of one to seven years. The investments comply with the statement of investment principles.		
<i>Other receivables</i>		
— Deferred tax assets	<u>-</u>	<u>936,365</u>
	2017	2016
<i>Deferred tax assets</i>		
Balance as at 1 January	936,365	168,807
Deferred corporation tax for financial year	<u>-</u>	<u>767,558</u>
	936,365	936,365
Write-off deferred tax asset	<u>- 936,365</u>	<u>-</u>
Balance as at 31 December	<u>-</u>	<u>936,365</u>

The deferred tax asset was written off in full in 2017.

CURRENT ASSETS

4. Inventories*Trade goods*

— Trade goods	4,050,857	4,622,914
— Inventory provision	<u>- 1,872,643</u>	<u>- 1,999,094</u>
	<u>2,178,214</u>	<u>2,623,820</u>

A 100% provision has been recognised in respect of the inventory of Relievos amounting to € 1,732,490.

The remaining amount of € 140,153 consists of the provision for other inventories.

5. Receivables*Trade debtors*

— Debtors	3,225,163	2,489,508
— Provision for bad debts	<u>- 170,560</u>	<u>- 818,094</u>
	<u>3,054,603</u>	<u>1,671,414</u>

The allocation to the provision during the year concerns the write-off of bad debts.

	31.12.2017	31.12.2016
<i>Receivables from group companies</i>		
<i>Tax and social security contributions</i>		
— Corporation tax	239,598	-
— VAT	644,912	2,277,794
— Pensions	202,042	112,587
	<u>1,086,552</u>	<u>2,390,381</u>
<i>Prepayment and accrued income</i>		
— Prepaid accommodation costs	60,305	382,197
— Interest receivable	10,000	56,502
— Security deposits	228,055	228,055
— Membership fees and subscriptions	117,826	105,299
— Goods receivable	166,689	210,283
— <i>Art makes Us Human</i> contribution	33,658	-
— Royalties receivable	150,147	189,000
— Stichting Museumkaart	598,535	389,424
— BankGiro Lottery contribution	681,520	813,576
— Contributions receivable for New Entrance	-	915,000
— Other items	955,174	610,215
	<u>3,001,909</u>	<u>3,899,551</u>

The receivable of € 33,658 concerns the amount due at the end of 2017 from Fonds Sluyterman van Loo and Stichting RCOAK for the *Art makes Us Human* project. A sum of € 127,742 was already received for this project in 2016. The total contribution of € 161,400 was allocated in full to the *Art makes Us Human* project.

6. Cash and cash equivalents

— ABN AMRO Bank N.V.	12,011,831	8,576,648
— Rabobank	9,850,583	3,690,961
— ING Bank N.V.	172,382	68,765
— F. van Lanschot Bankiers N.V.	249,914	206,303
— ABN AMRO Bank N.V. dollars	86,846	433
— Cash	6,095	5,247
— Cash in transit	432,778	247,006
	<u>22,810,429</u>	<u>12,795,363</u>

As at 31 December 2017, the Foundation does not have free disposal of the total balance of the OCW result special purpose fund, amounting to € 2,690,957.

7. Group equity

Details of the group equity can be found in the notes on equity in the company balance sheet on page 141 of this report.

8. Acquisition fund

	2017	2016
<i>Acquisition fund</i>		
Balance as at 1 January	9,346,372	10,848,562
— Art acquisitions including other costs	- 2,723,730	- 4,290,260
— Contribution from BankGiro Lottery	1,927,107	2,043,070
— Contribution from Rembrandt Association, Mondriaan Fund en VSBfonds	1,219,198	360,000
— Contribution from Vincent van Gogh Foundation	-	385,000
Balance as at 31 December	<u>9,768,947</u>	<u>9,346,372</u>

	31.12.2017	31.12.2016
9. Provisions		
— Provision for anniversary payments	148,500	133,500
— Major maintenance on buildings	<u>3,609,468</u>	<u>2,271,443</u>
	<u>3,757,968</u>	<u>2,404,943</u>
	2017	2016
<i>Provision for anniversary payments</i>		
Balance as at 1 January	133,500	
— Allocation	15,000	
— Withdrawal	<u>-</u>	
Balance as at 31 December	<u>148,500</u>	
<i>Major maintenance on buildings</i>		
Balance as at 1 January	2,271,443	1,968,543
— Allocation	2,083,900	302,900
— Withdrawal	<u>- 745,875</u>	<u>-</u>
Balance as at 31 December	<u>3,609,468</u>	<u>2,271,433</u>

The multi-year maintenance plan (MYMP) is based on the following principles:

For the properties on Paulus Potterstraat in Amsterdam and Laan van Meerdervoort in The Hague the MYMP has been recorded in Condor in collaboration with our maintenance partner Strukton Worksphere BV in Amsterdam. For the property in Amsterdam the MYMP is based on a period of 10 years. The MYMP includes a 30% premium for unforeseen risks and for start-up costs and to take account of the fact that many activities will have to be performed outside closing time. The MYMP has not been discounted. The MYMP for the property in The Hague must be updated again.

A square metre price of € 150 has been assumed in determining the MYMP for the property on Gabriel Metsustraat.

	31.12.2017	31.12.2016
10. Long-term liabilities		
<i>Liabilities to banks</i>		
<i>Loans</i>		
— Loan from Rabobank to Van Gogh Museum	733,342	1,133,338
— Loan from Rabobank to <i>Meet Vincent van Gogh</i> Experience BV	<u>1,050,000</u>	<u>1,300,000</u>
	<u>1,783,342</u>	<u>2,433,338</u>
	2017	2016
<i>Loan from Rabobank to Van Gogh Museum</i>		
Balance as at 1 January	1,533,338	1,933,334
— Repayment	<u>- 399,996</u>	<u>- 399,996</u>
Balance as at 31 December	1,133,342	1,533,338
— Repayment liability in the next financial year	<u>- 400,000</u>	<u>- 400,000</u>
Long-term portion as at 31 December	<u>733,342</u>	<u>1,133,338</u>
This loan of € 2,000,000 was granted to finance the renovation of the property at Gabriel Metsustraat 8. It is due to be repaid over a period of five years. The interest rate is 3.35% and is fixed until the end of 2020. The monthly repayment is € 33,000. The number of monthly instalments that remain payable is 34. A senior pledge has been established on all current and future inventory of the Van Gogh Museum Foundation.		
<i>Loan from Rabobank to Meet Vincent van Gogh Experience BV</i>		
Balance as at 1 January	1,750,000	1,800,000
— Repayment	<u>- 400,000</u>	<u>- 50,000</u>
Balance as at 31 December	1,350,000	1,750,000
— Repayment liability in the next financial year	<u>- 300,000</u>	<u>- 450,000</u>
Long-term portion as at 31 December	<u>1,050,000</u>	<u>1,300,000</u>
Rabobank granted this loan to <i>Meet Vincent van Gogh</i> Experience BV to finance investments. It is due to be repaid over a period of three years commencing on 30 June 2017. The interest rate is 5.2%. The quarterly repayment is € 150,000. Repayments for the first half of 2018 have been deferred, with the result that the 2018 repayment is € 300K instead of € 600,000. As collateral for this loan pledges have been established in favour of Rabobank on the inventory, stock, receivables and IP rights of <i>Meet Vincent van Gogh</i> Experience BV.		

	31.12.2017	31.12.2016
<i>Other long-term liabilities</i>		
— Liability to World of Delights Investment BV	1,270,000	1,440,000
— Liability to Aux Deux Ecus BV	-	108,000
	<u>1,270,000</u>	<u>1,548,000</u>

	2017	2016
<i>Liability to World of Delights Investment BV</i>		
Balance as at 1 January	1,600,000	1,600,000
— Waiver of loan	- 250,000	-
Balance as at 31 December	1,350,000	1,600,000
— Repayment liability in next financial year	- 80,000	- 160,000
Long-term portion as at 31 December	<u>1,270,000</u>	<u>1,440,000</u>

<i>Liability to Aux Deux Ecus BV</i>		
Balance as at 1 January	120,000	-
— Loan granted	-	120,000
— Waiver of loan	- 120,000	-
Balance as at 31 December	-	120,000
— Repayment liability in next financial year	-	- 12,000
Long-term portion as at 31 December	<u>-</u>	<u>108,000</u>

This concerns two loans granted by World of Delights Investment BV and Aux Deux Ecus BV to *Meet Vincent van Gogh* Experience BV. These loans are subordinated to the loan from Rabobank. No collateral has been provided for these loans. The loans have a term of 10 years and the interest rate is 5%.

As a result of lower-than-expected liquidity, the agreed repayments for the 2016 and 2017 financial years for the loan from World of Delights Investment BV were not made. The repayments of 10% per year will take place from 2017.

The loan from Aux Deux Ecus BV was written off in 2017 and set off against the purchase of the 40% share of ArtComm BV. An amount of € 250K of the loan from World of Delights Investment BV was waived in 2017. The loan from World of Delights Investment BV has also been made interest-free with retroactive effect. A repayment of 5% of the principal has been agreed for 2018.

Subsidies

Investment subsidy for security
OCW accommodation subsidy available for disbursement

	31.12.2017	31.12.2016
Investment subsidy for security	-	170,519
OCW accommodation subsidy available for disbursement	1,802,489	-
	<u>1,802,489</u>	<u>170,519</u>

In 2003 the Van Gogh Museum received an amount of € 4,221,573 to modify the buildings to ensure optimum security for the museum. In addition to € 811K of costs eligible for subsidy but not capitalisable, investments of € 3,410,573 were made from this subsidy. As of the time of commissioning at the end of June 2007, the investments in the 'Security project' have been written off over a period of ten years. Since that time amounts have also been released from this investment subsidy to the extent that the investments have been financed with the contribution from the Ministry.

The OCW accommodation subsidy available for disbursement concerns the balance of the accommodation subsidy received under the Heritage Act less the expenditure. An analysis of the accommodation subsidy available for disbursement can be found in appendix 1.

11. Current liabilities

Liabilities to banks

Rabobank	<u>106,249</u>	<u>-</u>
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Repayable long-term liabilities

Rabobank loans	700,000	850,000
World of Delights Investment BV	<u>80,000</u>	<u>172,000</u>
	<u>780,000</u>	<u>1,022,000</u>

Liabilities to suppliers and trade payables

Creditors	<u>4,594,348</u>	<u>3,726,969</u>
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Tax and social security contributions

Corporation tax	221,500	219,078
VAT	215,851	- 57,011
Payroll tax	952,736	713,663
Pensions	<u>9,004</u>	<u>28,435</u>
	<u>1,399,091</u>	<u>904,165</u>

	31.12.2017	31.12.2016
As a result of retrospective assessments following a tax audit, VAT amounting to € 79K and payroll tax amounting to € 179K is payable.		
<i>Corporation tax</i>		
— Corporation tax this year	6,500	219,078
— Corporation tax last year	<u>215,000</u>	<u>-</u>
	<u>221,500</u>	<u>219,078</u>
<i>Accrued liabilities</i>		
— Holiday pay	614,135	542,125
— Holiday days	709,302	656,897
— Auditor's fee	40,000	18,500
— Interests and bank charges	-	79,751
— Net pay	14,797	25,042
— Bonuses	70,000	56,000
— Energy costs including service charges	65,076	80,000
— Accommodation costs	536,666	-
— Outstanding amount payable for exhibitions	218,000	176,700
— Advance payments received for sales of barcodes	237,634	843,294
— Loan fee for exhibition in Japan	175,746	-
— OCW result special purpose fund	2,690,957	-
— Other liabilities	<u>1,002,691</u>	<u>835,765</u>
	<u>6,375,004</u>	<u>3,314,074</u>

The OCW result special purpose fund amounting to € 2,690,957 concerns the unspent amount of the institutional subsidy for the period 2013 to 2016 inclusive.

This amount is in conformity with the OCW decision of 16 November 2017. OCW will deduct the amount in 2018 from the subsidy payable for that year.

Right and liabilities not shown in the balance sheet

CONTINGENT LIABILITIES

Subsidy and contributions from BankGiro Lottery

For the Culture Policy period 2018 to 2020, OCW has granted the Van Gogh Museum Foundation a subsidy of € 10,697,571. This consists of the BIS subsidy of € 4,269,243 for a period of three years and the Heritage Act subsidy for accommodation and collection management amounting to € 7,073,879 for a period of one year.

An agreement has been entered into with the BankGiro Lottery up to the end of 2018. An average of € 2,100,000 is received each year.

Rent

Leases have been entered into with the Central Government Real Estate Agency up to 31 December 2021 for the rented property. For the property on Paulus Potterstraat the rent amounts to € 1,092,344 per year. For the property on Gabriel Metsustraat the rent is € 48,270 per year and for the property in The Hague the rent is €109,938 per year.

The lease for the warehouse in Diemen runs until 30 September 2028. The initial rent is € 134,375 per year, with a rent-free period of one year.

Rabobank

Rabobank has granted a loan to *Meet Vincent van Gogh Experience BV* to finance investments. As collateral for this loan a pledge has been established in favour of Rabobank on the inventory, stock, receivables and IP rights of *Meet Vincent van Gogh Experience BV*.

Building contract

This concerns a contract for the renovation of the property at Gabriel Metsustraat 8. The contractor completed this property in January 2018. Two further instalments and a final instalment will be invoiced under this contract in 2018 for a total amount of € 1,227,000.

LONG-TERM FINANCIAL LIABILITIES

Leasing

A lease was entered into with Canon in 2014 for photocopiers. It has a term of five years and a fixed annual lease payment of € 43,080.

A lease is in existence for a car with term of more than one year and less than five years. The total annual payment under this lease is € 16,200.

A lease is in existence for a delivery van with a term of more than one year and less than five years. The total annual payment under this lease is € 12,000.

Note concerning tax group

Since 5 May 2017 a tax group has been in existence comprising the parent company Van Gogh Museum Global BV and the subsidiaries Van Gogh Museum Enterprises BV and *Meet Vincent van Gogh Experience BV*.

6 Notes to the consolidated statement of income and expenses for 2017

	Balance 2017	Balance 2016
12. Direct revenues		
– Public revenue	30,583,296	27,242,316
– Sponsorship	969,661	2,717,917
– Other income	3,264,404	2,633,754
	<u>34,817,361</u>	<u>32,593,987</u>
13. Indirect revenues		
– Other indirect revenues	16,397,884	14,790,175
	<u>16,397,884</u>	<u>14,790,175</u>
Indirect revenues concern the revenue of VGM amounting to € 432,000, VGME BV amounting to € 14,766,000 and PPI0 BV amounting to € 1,200,000.		
14. OCW subsidies		
– Rental portion	4,625,839	5,945,172
– Operating contributions portion	1,423,081	2,130,394
– Collection management portion	621,291	-
– Other subsidies portion	82,645	-
– Repayment portion concerning result	- 2,690,957	-
	<u>4,061,899</u>	<u>8,075,566</u>
The subsidy repayable amounting to € 2,690,957 in respect of the result is the unspent part of the OCW institutional subsidy for the period of 2013 to 2016. In previous years a special purpose fund was created for this amount. Due to the ruling by OCW that this amount will be offset in 2018 against the subsidies payable by OCW, this amount has been included as negative income in the profit and loss account and as a current liability on the balance sheet.		
15. Other subsidies and contributions		
– Contributions from private funds	4,172,802	2,130,703
	<u>4,172,802</u>	<u>2,130,703</u>

	Balance 2017	Balance 2016
16. Personnel costs		
— Salaries and hiring of temporary personnel	22,641,142	20,761,637
— Other personnel expenses	719,248	755,757
	<u>23,360,390</u>	<u>21,517,394</u>
<i>Salaries and hiring of temporary personnel</i>		
— Gross fixed salaries	13,077,453	12,156,221
— Hiring of temporary personnel	6,320,191	5,513,400
— Social charges	1,978,096	1,899,892
— Pension contribution	1,188,029	1,198,165
— Other wages and salaries	77,373	- 6,041
	<u>22,641,142</u>	<u>20,761,637</u>
<i>Other personnel expenses</i>		
— Training and assessments	300,161	268,499
— Advertising and recruitment costs	-	14,768
— Occupational health and safety service	65,476	45,870
— Other personnel expenses	353,611	426,620
	<u>719,248</u>	<u>755,757</u>
<i>Remuneration of current and former executive and supervisory directors</i>		
The other notes in appendix 1 include a summary of the directors' remuneration in accordance with the Executives' Pay (Standards) Act.		
<i>Members of personnel</i>		
The other notes in appendix 2 include a breakdown of personnel expenses and FTE in accordance with the OCW specification.		
17. Depreciation, amortisation and impairment		
— Intangible fixed assets	353,994	65,740
— Tangible fixed assets	5,517,761	4,835,551
— Release of investment subsidies	- 170,519	- 553,169
	<u>5,706,236</u>	<u>4,348,122</u>
	2017	2016
<i>Amortisation of intangible fixed assets</i>		
— Trademark right	66,240	65,740
— Goodwill	292,754	-
	<u>358,994</u>	<u>65,740</u>

Depreciation of tangible fixed assets

	Balance 2017	Balance 2016
— Land and buildings	1,338,240	1,792,578
— Commercial equipment	359,445	385,073
— Other property, plant and equipment	1,245,921	1,187,279
— Property, plant and equipment under construction	656,664	470,621
	<u>3,600,270</u>	<u>3,835,551</u>
— Release of investment subsidies	- 170,519	- 553,169
— Impairment expense	1,917,491	1,000,000
	<u>5,347,242</u>	<u>4,282,382</u>

In 2016 it was decided to write down the investment in the two sets by € 1 million in connection with the inability to use them for at least one year. As the situation remained unchanged in 2017, it was decided in 2017 to write off the sets in full.

The release of investment subsidies concerns the release of the subsidy received in the past for the security project amounting to € 170,518, the company installation amounting to € 10,183 and company property amounting to € 199,811. These amounts are deducted from the depreciation of the assets to which the investment subsidies relate.

18. Other operating costs

— Repayment of OCW accommodation subsidy	-	4,537,064
— Accommodation costs	7,742,541	6,296,520
— Acquisitions	2,723,730	4,290,260
— Costs of permanent collection	3,109,461	3,084,972
— Costs of temporary exhibitions	2,032,615	1,969,269
— Collection function	306,651	415,913
— Scientific costs	274,871	191,455
— Overheads	3,310,652	3,035,956
— Overheads of VGME BV	5,719,247	4,965,615
— Overheads of MVVGE BV	- 41,393	1,390,072
	<u>25,178,375</u>	<u>30,177,096</u>

	Balance 2017	Balance 2016
<i>Accommodation costs</i>		
— Rental of buildings	1,576,295	1,846,679
— Allocation of major maintenance	2,083,900	302,900
— Fees to Central Government Real Estate Agency	1,243,726	2,113,367
— Other accommodation costs	1,824,987	2,033,574
	<u>6,728,908</u>	<u>6,296,520</u>
— Management and maintenance under Heritage Act	1,013,633	-
	<u>7,742,541</u>	<u>6,296,520</u>
<p>The fees paid to the Central Government Real Estate Agency are for the rental of Agency property. The other accommodation costs include € 545K of costs for gas, water and electricity and € 724K of cleaning costs.</p>		
<i>Acquisitions</i>		
— Acquisitions	2,713,558	4,272,016
— Other costs	10,172	18,244
	<u>2,723,730</u>	<u>4,290,260</u>
<i>Costs of permanent collection</i>		
— Installation	86,019	128,338
— Visitor support and education	1,110,791	1,088,205
— Publications	45,120	9,046
— Marketing	1,004,853	784,032
— Sponsorship	224,736	182,740
— Recruitment and PR	387,864	597,239
— Other expenses	250,078	295,372
	<u>3,109,461</u>	<u>3,084,972</u>
<i>Costs of temporary exhibitions</i>		
— Installation	1,235,678	1,332,837
— Visitor support and education	159,121	104,419
— Recruitment and PR	297,754	139,157
— Publications	99,371	82,136
— Marketing	150,614	218,602
— Other expenses	90,077	92,118
	<u>2,032,615</u>	<u>1,969,269</u>

Expenses for collection function

	Balance 2017	Balance 2016
— Registration	167,568	296,587
— Conservation	58,512	94,162
— Restoration	67,327	12,176
— Other costs	13,244	12,988
	<u>306,651</u>	<u>415,913</u>

Balance 2016

Scientific costs

	Balance 2017	Balance 2016
— Research	131,825	104,580
— Documentation	42,237	41,136
— Publication	46,179	41,135
— Other expenses	54,630	4,604
	<u>274,871</u>	<u>191,455</u>

Overheads

	Balance 2017	Balance 2016
— Guard and security services	417,983	382,565
— Visitor service	115,178	143,391
— Financial items	525,553	322,749
— Office costs	927,343	927,519
— Sundry overheads	1,324,595	1,259,732
	<u>3,310,652</u>	<u>3,035,956</u>

The various overheads include € 738K for consultancy costs, € 119K for insurance and € 109K for work clothing.

Overheads of VGME BV

	Balance 2017	Balance 2016
— Transport costs	22,037	26,606
— Other selling costs	257,764	157,919
— Transport and warehouse	104,211	128,798
— Office costs	47,442	41,967
— Automation costs	25,694	59,488
— Overheads	5,262,099	4,568,154
	<u>5,719,247</u>	<u>4,982,932</u>

The overheads include an amount of € 4,963,361 in respect of the cost of sales and direct purchasing costs.

	Balance 2017	Balance 2016
<i>Overheads of MVVGE BV</i>		
— Other selling costs	-	1,130,067
— Office costs	5,791	37,199
— Overheads	- 47,184	222,806
	<u>- 41,393</u>	<u>1,390,072</u>
19. Financial income and expenses		
— PP10 BV donation	- 544	- 50,000
— Interest income	79,923	90,992
— Changes in value of receivables associated with fixed assets and of securities	609,822	97,496
— Interest expenses	- 158,499	- 250,773
	<u>530,70</u>	<u>- 112,285</u>
<i>Interest income</i>		
— Waiver of 2016 interest on loan from World of Delights Investment BV	79,751	-
— Interest received from Tax and Customs Administration	172	-
— Interest received from banks	-	90,992
	<u>79,923</u>	<u>90,992</u>
<i>Changes in value of receivables associated with fixed assets and securities</i>		
— Gains or losses on securities	- 38,553	74,783
— Interest on outstanding securities	191,129	41,690
— Commission on securities	-	- 18,977
	<u>152,576</u>	<u>97,496</u>
<i>Revenue from receivables associated with fixed assets</i>		
— Revenue from receivables associated with fixed assets	<u>457,246</u>	<u>-</u>

This amount concerns the waiver of the loan from World of Delights Investment BV, amounting to € 250,000, the waiver of the loan from Aux Deux Ecus BV amounting to € 120K and the waiver of € 87,246 the creditor ArtComm BV.

	Balance 2017	Balance 2016
<i>Interest expenses</i>		
— Interest on loan from <i>Meet Vincent van Gogh</i> Experience BV	88,920	95,700
— Interest on loan from World of Delights Investment BV	-	80,004
— Other interest expenses	65,794	68,414
— Sundry interest	3,785	6,655
	<u>158,499</u>	<u>250,773</u>

20. Corporation tax

— Corporation tax	- 119,435	- 460,942
— Corporation tax in respect of prior years	- 248,073	- 55,740
— Change in deferred tax asset for <i>Meet Vincent van Gogh</i> Experience BV	- 936,365	767,558
	<u>- 1,303,873</u>	<u>250,876</u>

The amount of € 119,435 concerns the 2017 corporation tax payable by Van Gogh Museum Enterprises BV, amounting to € 121,500 and the refund of 2017 corporation tax for PP10 BV amounting to € 248,073 concerns the retrospective 2016 corporation tax assessment of Van Gogh Museum Enterprises BV. The amount of € 936,365 concerns the writedown of the deferred tax asset in respect of *Meet Vincent van Gogh* Experience BV.

Extraordinary result

21. Change in acquisition fund

— Change in acquisition fund	<u>422,575</u>	<u>- 1,502,190</u>
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7 Company balance sheet as at 31.12.2017

after appropriation of profit; all amounts in euro (€)

	31 December 2017	31 December 2016		31 December 2017	31 December 2016
Assets			Liabilities		
FIXED ASSETS			<i>Equity (23, 74)</i>		
<i>Tangible fixed assets (55)</i>			— General reserve	20,715,861	15,400,661
— Land and buildings	11,003,878	6,984,576	— Special purpose reserves	7,483,709	3,874,050
— Commercial equipment	608,890	621,334	— Special purpose fund	<u>795,473</u>	<u>3,647,758</u>
— Other property, plant and equipment	<u>3,344,379</u>	<u>2,232,312</u>	Equity	28,959,043	22,922,469
	14,957,147	9,838,222	— Acquisition fund	9,768,947	9,346,372
<i>Financial fixed assets (22,56)</i>			— Provisions	3,757,968	3,002,122
— Participating interests in group companies	545,982	26,727	<i>Long-term liabilities (61)</i>		
— Other securities	9,971,815	8,871,038	— Liabilities to banks	733,342	1,133,338
— Other receivables	<u>2,917,858</u>	<u>3,852,393</u>	— Investment subsidy for renovation GM8	653,745	—
	13,435,655	12,750,158	— Subsidies	<u>1,802,489</u>	<u>170,519</u>
	28,392,802	22,588,380		3,189,576	1,303,857
CURRENT ASSETS			<i>Current liabilities (75)</i>		
<i>Receivables (72)</i>			— Repayable long-term liabilities	400,000	400,000
— Trade debtors	2,539,386	2,102,709	— Liabilities to suppliers and trade payables	4,120,517	3,497,619
— Receivables from group companies	1,498,190	2,158,290	— Tax and social security contributions	817,990	576,992
— Tax and social security contributions	836,998	2,468,485	— Accrued liabilities	<u>5,777,968</u>	<u>2,478,684</u>
— Prepayments and accrued income	<u>2,466,061</u>	<u>3,246,356</u>		11,116,475	6,953,295
	7,340,635	9,975,840			
<i>Cash and cash equivalents (73)</i>	<u>21,058,572</u>	<u>10,963,896</u>			
	28,399,207	20,939,736			
Balance total	<u>56,792,009</u>	<u>43,528,116</u>	Balance total	<u>56,792,009</u>	<u>43,528,116</u>

8 Company statement of income and expenses for 2017

all amounts in euro (€)

	Balance 2017	Budget 2017	Balance 2016
<i>Income</i>			
— Direct revenues	34,708,179	28,687,535	32,412,060
— Indirect revenues	2,147,983	2,048,400	2,166,425
— OCW subsidies	4,061,899	8,363,752	8,075,566
— Other subsidies and contributions	4,172,802	3,622,271	2,130,703
Total income	45,090,863	42,721,958	44,784,754
<i>Expenses</i>			
— Personnel costs (77)	19,159,508	18,360,006	17,762,250
— Depreciation of tangible fixed assets (65)	2,450,792	2,274,656	2,542,355
— Repayment of OCW accommodation subsidy	-	-	4,537,064
— Accommodation costs (78)	6,687,850	9,167,513	5,287,438
— Acquisitions (48)	2,723,730	2,200,000	4,290,260
— Costs of permanent collection (66)	3,109,461	3,447,123	3,084,972
— Costs of temporary exhibitions (50)	2,032,615	2,185,495	1,969,269
— Expenses for collection function (67)	306,651	473,300	415,913
— Scientific costs (79)	274,871	318,550	191,460
— Overheads	3,310,652	3,125,334	3,036,022
Total expenses	40,056,130	41,551,977	43,117,003
— Net interest income and expense (80)	- 1,057,981	- 168,000	- 1,032,988
— Result of participating interests (24,33)	366,434	-	- 77,259
Result from ordinary operations	6,459,148	1,337,981	2,623,480
— Change in acquisition fund	- 422,575	-	1,502,190
Result	6,036,573	1,337,981	4,125,670

9 Notes to the company balance sheet as at 31.12.2017

all amounts in euro (€)

	31.12.2017	31.12.2016		
Assets				
22. Financial fixed assets				
Participating interests in group companies				
— PPIO BV	9,146	26,726		
— Van Gogh Museum Global BV	536,836	1		
	<u>545,982</u>	<u>26,727</u>		
	Balance as at 1 January	Share in the result	Changes in the financial year	Balance as at 31 December
— PPIO BV	26,726	- 17,580	-	9,146
— Van Gogh Museum Global BV	1	384,014	152,821	536,836
	<u>26,727</u>	<u>366,434</u>	<u>152,821</u>	<u>545,982</u>
Liabilities				
23. Equity				
— General reserve	20,715,861	15,400,661		
— Special purpose reserves	7,483,709	3,874,050		
	28,199,570	19,274,712		
Special purpose fund	759,473	3,647,758		
Balance as at 31 December	<u>28,959,043</u>	<u>22,922,470</u>		

The consolidated result for the financial year is € 4,009,199. The company result for the financial year is € 6,036,573. The difference is due to the negative participating interest in the subsidiary of *Meet Vincent van Gogh Experience BV* amounting to € 3,279,114 and the provision in respect of receivables from this subsidiary amounting to € 1,251,741. The company equity amounts to € 28,959,043. The consolidated equity amounts to € 25,776,174. The difference is due to the negative results from the *Meet Vincent van Gogh Experience BV*.

	2017	2016
General reserve		
— Balance as at 1 January	15,400,661	10,224,883
— Withdrawal of special purpose funds and special purpose reserves	3,287,826	-
— Appropriation of result	2,027,374	5,175,778
Balance as at 31 December	<u>20,715,861</u>	<u>15,400,661</u>
Special purpose reserves		
— Special purpose reserve for commercial property	1,204,380	1,252,547
— Special purpose reserve for commercial equipment	391,121	401,303
— Special purpose reserve OCW museum security	220,200	220,200
— Special purpose reserve for exhibition	2,150,000	1,400,000
— Special purpose reserve for Sandbergplein	258,809	300,000
— Special purpose reserve for return of works from Italy	-	300,000
— Special purpose reserve for DMC programmes	1,000,000	-
— Special purpose reserve for MP4	1,000,000	-
— Special purpose reserve for 50th anniversary	1,259,199	-
	<u>7,483,709</u>	<u>3,874,050</u>
Special purpose reserve for commercial property		
Balance as at 1 January	1,252,547	1,300,714
— Withdrawal	- 48,167	- 48,167
Balance as at 31 December	<u>1,204,380</u>	<u>1,252,547</u>
This concerns the release the past subsidy received from commercial property.		
Special purpose reserve for commercial equipment		
Balance as at 1 January	401,304	413,624
— Withdrawal	- 10,183	- 12,321
Balance as at 31 December	<u>391,121</u>	<u>401,303</u>
This concerns the release of the past subsidy received for commercial equipment.		
Special purpose reserve for OCW museum security		
Balance as at 1 January	220,200	220,200
Balance as at 31 December	<u>220,200</u>	<u>220,200</u>

	2017	2016
<i>Special purpose reserve for exhibition</i>		
Balance as at 1 January	1,400,000	1,000,000
— Appropriation of result	<u>750,000</u>	<u>400,000</u>
Balance as at 31 December	<u>2,150,000</u>	<u>1,400,000</u>
<i>Special purpose reserve for Sandbergplein</i>		
Balance as at 1 January	300,000	300,000
— Withdrawal	<u>- 41,191</u>	<u>-</u>
Balance as at 31 December	<u>258,809</u>	<u>300,000</u>
<i>Special purpose reserve for return of works from Italy</i>		
Balance as at 1 January	300,000	-
— Withdrawal	- 300,000	-
— Appropriation of result	<u>-</u>	<u>300,000</u>
Balance as at 31 December	<u>-</u>	<u>300,000</u>

The stolen works were returned to the museum in 2017. All costs incurred with regard to this return have been stated in expenses.

<i>Special purpose reserve for DMC programmes</i>		
Balance as at 1 January	-	-
— Appropriation of result	<u>1,000,000</u>	<u>-</u>
Balance as at 31 December	<u>1,000,000</u>	<u>-</u>

This amount is being used for the Mesdag Collection in The Hague.

<i>Special purpose reserve for MP4</i>		
Balance as at 1 January	-	-
— Appropriation of result	<u>1,000,000</u>	<u>-</u>
Balance as at 31 December	<u>1,000,000</u>	<u>-</u>

This amount is being used for the renovation of the property at Museumplein 4

<i>Special purpose reserve for 50th anniversary</i>		
Balance as at 1 January	-	-
— Appropriation of result	<u>1,259,199</u>	<u>-</u>
Balance as at 31 December	<u>1,259,199</u>	<u>-</u>

This amount is being used for the celebration of the Museum's 50th anniversary in 2023.

Special purpose fund

— OCW DMC special purpose fund	505,157	656,801
— OCW result special purpose fund	-	2,690,957
— GM8 OCW special purpose fund	100,000	100,000
— FIL project special purpose fund	<u>154,316</u>	<u>200,000</u>

31.12.2017 31.12.2016

759,473 3,647,758

OCW DMC special purpose fund

Balance as at 1 January	656,801	808,445
— Withdrawal	<u>- 151,644</u>	<u>- 151,644</u>

Balance as at 31 December

505,157 656,801

This concerns the release of the OCW subsidy received in the past for the renovation of the property in The Hague.

OCW result special purpose fund

Balance as at 1 January	2,690,957	1,704,000
— Withdrawal	- 2,690,957	-
— Appropriation of result	<u>-</u>	<u>986,957</u>

Balance as at 31 December

- 2,690,957

The amount of € 2,690,957 concerns the unspent amount of the institutional subsidy for the period from 2013 to 2016. In accordance with the OCW decision of 16 November 2017 this amount is being deducted from the 2018 OCW subsidy payable.

The OCW 2017 special purpose fund has been calculated on the basis of the functional operating account as included in appendix 1 to this report. Under this arrangement the transfer to the OCW special purpose fund for 2017 is € 0, based on the full allocation of the BIS subsidy to the collection function.

The OCW special purpose fund for collection management is calculated by dividing the received OCW collection management subsidy amounting to € 621,291 into the total income from collection management amounting to € 5,844,075 and multiplying it by the negative operating result from collection management of € 3,959,903.

The OCW special purpose fund for collection management therefore amounts to - € 420,982 as at 31 December 2017. This amount has been withdrawn from the General Reserve.

10 Notes to the company statement of income and expenses for 2017

	31.12.2017	31.12.2016
<i>FIL project special purpose fund</i>		
Balance as at 1 January	200,000	-
— Withdrawal	- 45,684	-
— Appropriation of result	-	200,000
Balance as at 31 December	<u>154,316</u>	<u>200,000</u>

The withdrawal concerns the costs actually incurred in 2017. The FIL project has not yet been completed. The future costs will be withdrawn from this special purpose fund in the year in which they are incurred.

Provision for participating interests

Balance as at 1 January	-	597,179
Balance as at 31 December	<u>-</u>	<u>597,179</u>

This concerns the negative value of the participating interest in Van Gogh Museum Global BV which has arisen due to the restructuring. This provision was released at the end of 2017 following the positive result generated by Van Gogh Museum Global BV in that year.

	Balance 2017	Balance 2016
<u>Revenue from receivables associated with fixed assets</u>		
Revenue from receivables associated with fixed assets	<u>750,000</u>	<u>750,000</u>
This concerns the release of goodwill.		
<u>24. Result from participating interests</u>		
— Share in result of PP10 BV	- 17,580	- 38,742
— Share in result of Van Gogh Museum Global BV	<u>384,014</u>	<u>- 38,517</u>
	<u>366,434</u>	<u>- 77,259</u>

11 Other notes (including WNT and salary data)

Appendix 1 WNT statement of the Van Gogh Museum Foundation for 2017

The Executives' Pay (Standards) Act (WNT) came into force on 1 January 2013. The Van Gogh Museum Foundation falls within the scope of the Act. The applicable maximum remuneration for the Van Gogh Museum Foundation in 2017 is € 181,000. This concerns general remuneration.

Remuneration of executives

Senior executives, former senior executives with employed status and senior executives without employed status from the 13th month of the performance of their duties.

	A. Rüger	A. Dönszelmann
<i>Function</i>		
— Position	General Manager	Commercial Director
— Start and end of duties in 2017	1/1-31/12	1/1-31/12
— Part-time factor in FTE	1.0	1.0
— Former senior executive?	no	no
— Employment/notional employment?	no	no
<i>Remuneration</i>		
— Pay plus taxable expense allowances	166,199	154,204
— Remuneration payable at future date	13,338	13,251
Subtotal	179,537	167,455
— Individual applicable remuneration cap	181,000	181,000
— - undue amount paid	0	0
Total remuneration	179,537	167,455
Reason why the excess is/is not permitted	n/a	n/a
<i>2016 data</i>		
— Start and end of duties in 2016	1/1-31/12	1/1-31/12
— Part-time factor in 2016 in FTE	1.0	1.0
— Pay plus taxable expense allowance	161,807	145,459
— Remuneration payable at future date	12,293	12,938
Total remuneration 2016	174,100	158,397

Severance payments to senior executives with or without employed status.

There were no severance payments to senior executives with or without employed status in 2017.

Senior executives and former senior executives with remuneration of € 1,700 or less.

Name of senior executive	Position	Start date	End date
A.J. Kellerman	Member of Supervisory Board	1 January	31 December
H.A. van Beuningen	Member of Supervisory Board	1 January	31 December
G. Tinterow	Member of Supervisory Board	1 January	31 December
J.W. Winter	Chairman of Supervisory Board	1 January	31 December
J.E.M. Brinkman	Member of Supervisory Board	16 February	31 December
T.A. Maas-de Brouwer	Chairman of Supervisory Board	1 January	29 June
P. Tieleman	Member of Supervisory Board	1 January	29 June

Other reporting obligations under the WNT

Apart from the senior executives listed above, there are no other employed senior executives receiving remuneration above the individual applicable threshold in 2017.

Analysis of personnel expenses x 1,000 euro

	Current financial year	Budget	Previous financial year
— Permanent contracts	12,896	13,093	11,967
— Temporary contracts	4,144	4,207	4,037
— Temporary personnel	6,320	5,135	5,513
Total personnel expenses	23,360	22,435	21,517

Analysis of personnel x FTE

	Current financial year	Budget	Previous financial year
— Permanent contracts	212	218	190
— Temporary contracts	68	70	64
Total FTE	280	288	254

Notes concerning actual 2017 performance compared to budget and actual 2016 performance

Revenue

Total revenue rose from € 57.6 million in 2015 to € 59.4 million in 2017. Before non-recurring adjustments due to the Ministry of Education, Culture and Science (OCW) of € 4.5 million, total revenue amounted to € 63.9 million, representing a rise of 10.9% compared to 2016. In particular there were rises in both direct and indirect revenues. The direct revenue consists of public revenue, sponsorship and other income. The increase in visitor numbers led to an increase in public revenue. The museum attracted a total of 2.2 million visitors in 2017, compared to 2.1 million in 2016. The budgeted number was 1.9 million. As a result, public revenue rose from € 27.2 million in 2016 to € 30.6 million in 2017. The average revenue per visitor from entrance charges amounted to € 13.56. Sponsorship revenue amounted to € 1.0 million. In contrast to 2016, revenues from funds, various friends' groups and donations were stated under other subsidies and contributions in 2017, in accordance with the OCW manual. Other income increased from € 2.6 million in 2016 to € 3.3 million in 2017. This was largely due to the success of the multimedia guide. More than 26% of all visitors took a multimedia guide. In 2016, the figure was 21%. The growth in use is due in part to new content on the multimedia guides. The commercial activities are conducted by Van Gogh Museum Enterprises (VGME).

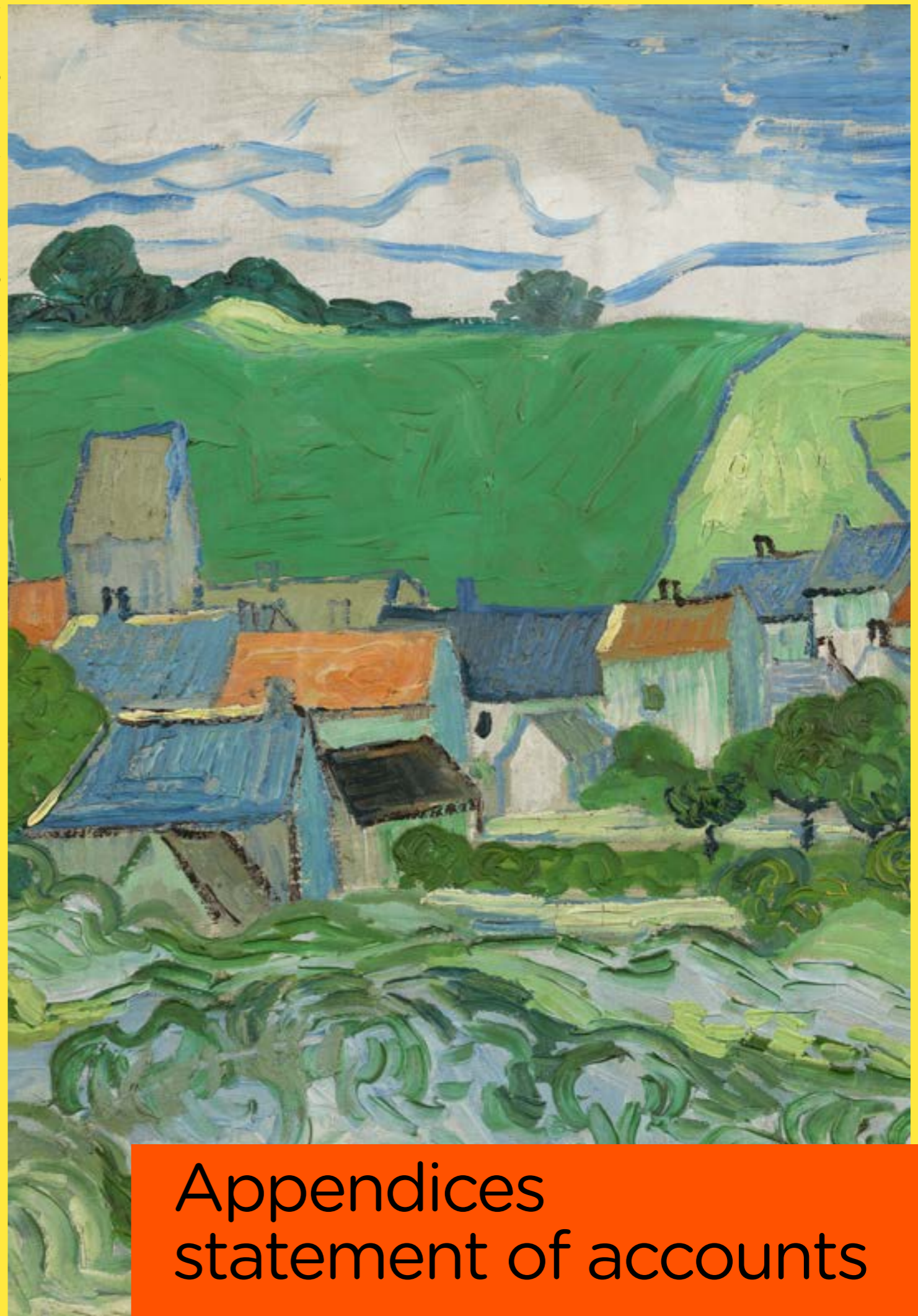
VGME's gross revenue in 2017 amounted to € 14.9 million, compared to € 13.6 million in 2016, representing growth of 9.5%. There were solid increases particularly in retail activities and income from licences. The VGME revenue is accounted for in indirect revenue. The indirect revenue also includes revenue from the partnership with the Rijksmuseum in PP10 BV, rental instalments and catering income. The catering income also benefited from the increase in visitor numbers and amounted to € 0.4 million. Subsidies received from OCW increased slightly as a result of indexation and totalled € 8.6 million. However, as a result of non-recurring adjustments the reported figure is € 4.1 million. The unspent accommodation funds awarded under the Heritage Act, amounting to € 1.8 million, have been placed in a balance sheet reserve. In addition, as a result of OCW reclaiming the result of the special purpose fund amounting to € 2.7 million, this amount has been accounted for as a reduction in subsidies. Net subsidies therefore decreased by € 4.5 million and amounted to € 4.1 million. The other subsidies and contributions consist of public funds received in the past and private funds received in 2017.

Expenditure

Total expenditure in 2017 amounted to € 54.2 million, compared to € 56.0 million in 2016. However, the 2016 figure also includes a € 4.5 million repayment to OCW of excess accommodation subsidy received. Personnel costs amounted to € 23.4 million, an increase of € 1.9 million compared to 2016. This was due to payroll costs and temporary personnel. At the end of 2017, VGM employed 233 FTE and VGME employed 47 FTE. At the end of 2016, VGM employed 209 FTE and VGME 45 FTE. The increase at VGM was due in part to growth in visitor numbers, increased activities and responsibilities for the management and maintenance of the museum buildings. The temporary personnel costs also rose partly due to the further growth in visitor numbers and the hiring of interim personnel. The temporary filling of a number of management positions also gave rise to additional expenditure. Depreciation and amortisation costs in 2017 amounted to € 5.7 million, compared to € 4.4 million in 2016. The increase was due to a one-off writedown of € 1.9 million of the assets of *Meet Vincent van Gogh Experience BV* (MVGGE). The writedown was a result of lower-than-expected sales at MVGGE and accounts for the deviation from the budgeted figure. Regular depreciation, by contrast, fell slightly from € 3.8 million to € 3.7 million. Accommodation costs amounted to € 7.7 million, compared to € 6.3 million in 2016. The rise was mainly due to the fact that the management and maintenance of the museum buildings was taken over from the Central Government Real Estate Agency in 2017. The budget was still based on an assumption that the full Heritage Act funds for accommodation would be included in the profit and loss account. At the end of last year, however, OCW stated that unspent funds would have to be placed in a balance sheet reserve. Acquisitions amounted to € 2.7 million. The acquisition of a Munch painting was a particularly fine addition to the collection. The costs of the permanent collection amounted to € 3.1 million and related among other things to education and marketing. Expenditure was in line with 2016. The costs of temporary exhibitions totalled € 2.0

million and consist of installations, insurance and transport as well as other items. The costs of the collection function and scientific costs comprise conservation, restoration and research. The overheads of € 3.3 million include security, office costs, IT, consultancy and financial items. The rise compared to 2016 was due among other things to an increase in payment transaction costs. Since tickets are increasingly sold online, the costs of credit card use have increased substantially. VGME's overheads amounted to € 5.7 million and include € 5.3 million of purchasing costs. The rise in overheads of VVGME compared to 2016 is due to the increased purchasing costs. The rise in purchasing costs is due to higher sales. In the case of MVVGE overheads amounted to – € 41K due to an adjustment to costs resulting from the receipt of payment of an outstanding debt. Net financial income and expenses amounted to income of € 0.5 million. Net corporation tax across the various entities totalled – € 1.3 million and includes the reversal of a € 0.9 million deferred tax asset at MVVGE. In addition, € 0.4 million of corporation tax payable is included in respect of 2017 and 2016. The change in the procurement fund was a net addition of – € 0.4 million and represents the net figure for contributions received for art acquisitions and actual acquisitions. A total of € 3.1 million was received for art acquisitions in 2017. € 2.0 million of this came from the BankGiro Lottery, € 0.9 million from the Rembrandt Association, € 0.1 million from The Yellow House and € 0.1 million from the VSBfonds. Acquisitions amounted to € 2.7 million, resulting in a net figure of € 0.4 million.

Vincent van Gogh, *View of Auvers* (detail), 1890. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



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1 Heritage Act analysis

all amounts in euro (€)

Net opening balance		0
— OCW accommodation subsidy (in accordance with decision ref. 1067279)	6,428,328	
— Withdrawals due to investment	0	
Withdrawals (expenses)		
— Fees to Central Government Real Estate Agency: interest, repayment, property tax and surcharges	1,178,131	
— Payroll costs for own management and maintenance organisation	204,896	
— Insurance	42,000	
— Writedowns of investments		
— Costs of day-to-day maintenance	1,013,633	
— Costs of major maintenance (allocation + replacement costs)	2,080,000	
— Other accommodation costs	<u>107,179</u>	
Total withdrawals		4,625,839
Additions (income)		
— Release of OCW investment subsidy	0	
— Other income	<u>0</u>	
Total additions		<u>0</u>
Net accommodation subsidy (OCD subsidy - withdrawals + additions)		<u>1,802,489</u>
Expenditure on public or other activities		0

2 Company functional operating account

all amounts in euro (€)

	Total	Public- activities	Collection management	General management
<u>Income</u>				
<i>Direct revenues</i>				
— Public revenue	30,474,114	30,474,114	-	-
— Sponsorship income	969,661	649,661	320,000	-
— Other direct income	3,264,404	3,264,404	-	-
<i>Indirect revenues</i>	<u>2,147,983</u>	<u>2,084,466</u>	<u>-</u>	<u>63,517</u>
Total revenues	36,856,162	36,472,645	320,000	63,517
<i>OCW subsidy</i>				
— OCW: Heritage Act accommodation portion	4,625,839	3,854,866	248,701	522,272
— OCW: Heritage Act collection management portion	621,291	-	621,291	-
— OCW: Operating subsidies	1,423,081	-	1,423,081	-
— OCW: Project subsidy	82,645	82,645	-	-
— OCW: Repayment 2013-2016 results	- 2,690,957	- 2,690,957	-	-
<i>Other subsidies/contributions</i>				
— Subsidies from public funds	-	-	-	-
— Contributions from private funds	<u>4,172,801</u>	<u>941,799</u>	<u>3,231,002</u>	<u>-</u>
Total contributions	<u>8,234,700</u>	<u>2,188,353</u>	<u>5,524,075</u>	<u>522,272</u>
Total income	45,090,862	38,660,998	5,844,075	585,789

	Total	Public- activities	Collection management	General management
<u>Expenses</u>				
— Personnel expenses	19,159,508	7,394,259	4,019,855	7,745,394
— Depreciation and amortisation	2,450,792	1,417,996	189,356	843,440
— Accommodation costs	6,687,850	5,519,567	451,378	716,905
— Acquisitions	2,723,730	-	2,723,730	-
<i>Other expenses</i>				
— Permanent collection	3,109,461	2,991,461	118,000	-
— Temporary exhibitions	2,032,615	2,032,615	-	-
— Collection function	306,650	-	306,650	-
— Scientific function	274,871	-	274,871	-
— General management	<u>3,310,653</u>	<u>749,505</u>	<u>-</u>	<u>2,561,148</u>
Total expenses	<u>40,056,130</u>	<u>20,105,403</u>	<u>8,083,840</u>	<u>11,866,887</u>
Balance from ordinary operations	5,034,732	18,555,595	- 2,239,765	- 11,281,098
— Net interest income/expenses	1,057,982	750,546	-	307,436
— Changes in acquisition fund	<u>- 422,575</u>	<u>-</u>	<u>- 422,575</u>	<u>-</u>
Subtotal	<u>635,407</u>	<u>750,546</u>	<u>- 422,575</u>	<u>307,436</u>
Balance from operations	5,670,139	19,306,141	- 2,662,340	- 10,973,662
— Allocation to general management*	<u>-</u>	<u>- 9,676,099</u>	<u>- 1,297,563</u>	<u>10,973,662</u>
Operating result to be allocated	<u>5,670,139</u>	<u>9,630,042</u>	<u>- 3,959,903</u>	<u>-</u>
— Result of participating interest	366,434	-	-	-
Operating result	<u>6,036,573</u>	<u>-</u>	<u>-</u>	<u>-</u>

*Allocated in proportion to balance from operations for each portion excluding the acquisitions and disposals portion.

Allocation keys for functional profit loss account 2017

based on unconsolidated figures

Public revenue

Sponsorship revenue is allocated to the function for which it was obtained. Contributions relating to acquisitions are allocated in full to collection management. Sponsorship revenue for which there is no clear consideration is included in other subsidies.

Indirect revenue

Indirect revenue consists of income from the restaurant museum lease, rental income from apartments in The Hague and VGME BV wholesale and retail sales income. The lease income and VGME BV wholesale and retail sales income have been allocated in full to the public activities. The rental income from the apartments in The Hague has been allocated to the general function.

OCW subsidies

The accommodation portion of the OCW Heritage Act subsidy concerns the subsidy for the three Central Government Real Estate Agency properties. One of these properties underwent a major renovation in 2017 and has not yet entered service. The subsidy contribution for this property for this year has been allocated in full to the general function. The operating subsidy has been allocated in full to the collection function. The OCW project subsidy concerns reimbursement for damage to the floor in the museum shop. This has been allocated in full to the public activities.

Other subsidy

The contribution for the REVIGO research project falls within the scope of collection management. The contributions from the BankGiro Lottery fall within the public activities. The contributions from private individuals, funds and foundations have been allocated to the function for which they were obtained.

Salary expenses and temporary personnel

Salaries, costs of hiring third parties and agency staff are allocated on the basis of the actual cost of the various departments and have been allocated to the various functions in accordance with the instructions in the OCW manual.

Depreciation and amortisation

The depreciation and amortisation of the assets of the Van Gogh Museum are allocated on the basis of the function for which they are used.

Accommodation costs

Museum premises:

Paulus Potterstraat 7 Amsterdam: 93% public activities, 7% collection management, Laan van Meerdervoort 7, The Hague; 100% public activities.

Offices/sundry:

Nieuwezijds Voorburgwal 296-298 Amsterdam: 100% general management, 36% public activities
Gabriel Metsstraat 8 Amsterdam: 100% general management (not yet in service in 2017)
Apartments at Laan van Meerdervoort 11 The Hague: 100% general management.

Reporting centre at Paulus Potterstraat 10 Amsterdam: 100% collection management

Badhoevedorp warehouse:

100% general management

Acquisitions/change in acquisition fund

The acquisitions relate to collection management.

Costs of permanent collection

This concerns the costs of the education, publication and marketing & communication departments. These are 100% public activities. The costs of the sponsorship department have been allocated in the same way as the sponsorship income.

Costs of temporary exhibitions

These concern the costs of temporary exhibitions. They are 100% public activities.

Collection and scientific costs

These concern the costs of research, restoration and digitisation. They relate 100% to collection management.

Overheads

These are the costs of security (100% public activities), visitor service (100% public activities), office costs (100% public activities), the costs of work clothing (100% public activities) and the costs of advisers. The costs of advisers have been allocated to the function for which they were used.

Financial income and expenses

This concerns interest on loans and securities, including gains or losses on securities. Total interest has been allocated 100% to general management.

Financial income also includes the results of the participating interests Van Gogh Museum Global BV (public activities) and PPIO BV (collection management) and the revenue from receivables associated with fixed assets, including the waiver of loans and the associated interest. These latter items have been included in public activities.

Allocation of overheads

The overheads have been allocated on the basis of the ratio between the sum of total income and total expenses of public activities and collection management less contributions/expenditure for acquisitions.

3 Company balance sheet of Van Gogh Museum Global BV

(after appropriation of result)

	31 December 2017	31 December 2016		31 December 2017	31 December 2016
<u>Assets</u>			<u>Liabilities</u>		
FIXED ASSETS			<u>25. Equity</u>		
<u>25. Financial fixed assets</u>			— Issued capital	1	1
Participating interests in group companies	<u>3,844,674</u>	<u>3,152,821</u>	— Share premium	3,152,821	3,152,820
	3,844,674	3,152,821	— Other reserves	<u>384,014</u>	<u>-</u>
CURRENT ASSETS				3,536,836	3,152,821
<u>26. Receivables</u>			<u>26. Current liabilities</u>		
— Receivables from group companies	207,246	-	— Liabilities to group companies	<u>754,682</u>	<u>-</u>
— Tax and social securities contributions	<u>239,598</u>	<u>-</u>			
	<u>446,844</u>	<u>-</u>		4,291,518	3,152,821
	<u>4,291,518</u>	<u>3,152,821</u>			

Signing of the financial statements

The balance sheet is the opening balance sheet of the company formed on 4 May 2017. The 2016 result of Van Gogh Museum Global BV is the pro forma operating result.

4 Company profit and loss account of Van Gogh Museum Global BV

	2017	2016
<u>Costs</u>		
29. Depreciation and amortisation	292,754	-
30. Other operating costs	<u>7,613</u>	<u>-</u>
Operating result	300,367 - 300,367	- -
31. Financial income and expenses	<u>- 7,472</u>	<u>-</u>
Pre-tax result	- 307,839	-
32. Tax	<u>-</u>	<u>-</u>
	- 307,839	-
33. Share in the result of participating interests (measured at net asset value)	<u>691,853</u>	<u>- 38,517</u>
Result after tax	<u>384,014</u>	<u>- 38,517</u>

5 Company balance sheet of Van Gogh Museum Enterprises BV

(after appropriation of result)

	31 December 2017	31 December 2016		31 December 2017	31 December 2016
<u>Assets</u>			<u>Liabilities</u>		
FIXED ASSETS			40. Equity		
34. Intangible fixed assets	3,024,710	3,840,950	— Issued capital	20,000	20,000
35. Tangible fixed assets			— Share premium	1,893,000	1,893,000
— Other property, plant and equipment	981,978	945,994	— Other reserves	<u>1,931,674</u>	<u>1,239,821</u>
36. Financial fixed assets				3,844,674	3,152,821
— Other receivables	<u>-</u>	<u>146,603</u>	41. Long-term liabilities		
	4,006,688	4,933,547	— Liabilities to group companies	2,917,858	3,852,393
CURRENT ASSETS			42. Current liabilities		
37. Inventories	2,178,214	2,262,065	— Liabilities to suppliers and trade payable	575,463	584,032
38. Receivables			— Liabilities to group companies	1,488,165	2,158,290
— Trade debtors	581,760	774,619	— Tax and social security contributions	472,854	384,146
— Receivables from group companies	754,633	281,671	— Accrued liabilities	<u>361,756</u>	<u>441,143</u>
— Tax and social security contributions	-	4,914		2,898,238	3,567,611
— Prepayments and accrued income	<u>560,000</u>	<u>641,423</u>			
	1,896,393	1,702,627			
39. Cash and cash equivalents	<u>1,579,475</u>	<u>1,674,586</u>			
Balance total	<u>9,660,770</u>	<u>10,572,825</u>	Balance total	<u>9,660,770</u>	<u>10,572,825</u>

6 Company profit and loss account of Van Gogh Museum Enterprises BV

	2017	2016
43. Net-sales	<u>14,875,670</u>	<u>13,592,225</u>
	14,875,670	13,592,225
Costs		
44. Cost of raw materials and supplies	4,963,361	4,289,832
45. Personnel costs	3,399,970	3,541,733
46. Depreciation and amortisation	1,138,535	1,085,146
47. Accommodation costs	519,729	475,111
48. Transport and warehouse costs	104,211	128,798
49. Office costs	73,137	101,455
50. Vehicle costs	22,036	26,607
51. Selling costs	1,973,764	1,667,919
52. Overheads	<u>253,629</u>	<u>228,029</u>
Total	<u>12,448,372</u>	<u>11,544,630</u>
Operating result	2,427,298	2,047,595
53. Financial income and expenses	<u>- 1,365,872</u>	<u>- 1,569,430</u>
Results from ordinary operations before tax	1,061,426	478,165
54. Tax	<u>- 369,573</u>	<u>- 516,682</u>
Results from ordinary operations after tax	<u>691,853</u>	<u>- 38,517</u>

7 Company balance sheet of *Meet Vincent van Gogh Experience BV*

(after appropriation of result)

	31 December 2017	31 December 2016		31 December 2017	31 December 2016
<u>Assets</u>			<u>Liabilities</u>		
FIXED ASSETS			60. Equity		
55. Tangible fixed assets			— Issued capital	100	100
— Property, plant and equipment	-	2,574,155	— Other reserves	<u>- 6,168,207</u>	<u>- 2,889,093</u>
56. Financial fixed assets				- 6,168,107	- 2,888,993
— Other receivables	-	936,365	61. Long-term liabilities		
			— Liabilities to banks	1,050,000	1,300,000
			— Liabilities to group companies	1,786,000	1,692,000
			— Other liabilities	<u>1,270,000</u>	<u>1,548,000</u>
	-	3,510,520		4,106,000	4,540,000
CURRENT ASSETS			62. Current liabilities		
57. Inventories	-	361,755	— Liabilities to banks	106,429	-
58. Receivables			— Repayment of long-term liabilities	474,000	810,000
— Trade debtors	27,196	27,196	— Liabilities to suppliers and trade payables	665,805	1,064,233
— Tax and social security contributions	9,956	31,003	— Liabilities to group companies	831,305	281,671
— Prepayment and accrued income	-	8,393	— Accrued liabilities	<u>21,900</u>	<u>220,072</u>
	37,152	66,592		2,099,259	2,375,976
59. Cash and cash equivalents	-	88,116			
Balance total	<u>37,152</u>	<u>4,026,983</u>	Balance total	<u>37,152</u>	<u>4,026,983</u>

8 Company profit and loss account of *Meet Vincent van Gogh Experience BV*

	2017	2016
63. Net sales	-	599,747
<u>Costs</u>		
64. Personnel costs	155,200	517,840
65. Depreciation of tangible fixed assets	2,574,155	1,470,621
66. Office costs	5,791	41,227
67. Selling costs	-94,221	1,126,038
68. Overheads	<u>47,036</u>	<u>305,488</u>
Total	<u>2,687,961</u>	<u>3,478,531</u>
Operating result	-2,687,961	-2,878,784
70. Financial income and expenses	<u>345,212</u>	<u>-231,446</u>
Result from ordinary operations before tax	- 2,342,749	-3,110,230
71. Tax	<u>-936,365</u>	<u>767,558</u>
Result from ordinary operations after tax	<u>- 3,279,114</u>	<u>-2,342,672</u>

9 Company balance sheet of PP10 BV

(after appropriation of result)

	31 December 2017	31 December 2016		31 December 2017	31 December 2016
<u>Assets</u>			<u>Liabilities</u>		
CURRENT ASSETS			74. Equity		
72. Receivables			— Issued capital	9,000	9,000
— Trade debtors	267,973	217,959	— Other reserves	146	17,726
— Prepayment and accrued income	848	3,379		9,146	26,726
	268,821	221,338	75. Current liabilities		
73. Cash and cash equivalents	172,382	68,765	— Liabilities to suppliers and trade payables	85,430	32,154
			— Tax and social security contributions	108,247	57,048
			— Accrued liabilities	238,380	174,175
				432,057	263,377
Balance total	441,203	290,103	Balance total	441,203	290,103

The balance sheet and profit and loss account of PP10 BV presented here contain figures based on a 50% consolidation.

10 Company profit and loss account of PP10 BV

	2017	2016
76. Net sales	<u>1,761,905</u>	<u>1,610,539</u>
	1,761,905	1,610,539
<u>Costs</u>		
77. Personnel costs	1,212,259	1,070,366
78. Accommodation costs	534,962	533,971
79. Overheads	<u>33,441</u>	<u>44,944</u>
	1,780,662	1,649,281
Operating result	- 18,757	- 38,742
80. Interest income and expenses	<u>- 888</u>	<u>-</u>
Result from ordinary operations before tax	- 19,645	- 38,742
81. Tax	<u>2,065</u>	<u>-</u>
Result from ordinary operations after tax	<u>- 17,580</u>	<u>- 38,742</u>

12

Vincent van Gogh, *Boulevard de Clichy (detail)*, 1887. Van Gogh Museum, Amsterdam. (Vincent van Gogh Foundation)



Appendices



Vincent van Gogh, *The Langlois Bridge (detail)*, 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

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Vincent van Gogh, *The De Ruijterkade in Amsterdam* (detail), 1885. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



VGM Publications

Overview VGM Publications

Exhibition catalogues

Prints in Paris 1900: From Elite to the Street (Prints in Paris, 1900. Van elitair tot populair)
Fleur Roos Rosa de Carvalho, with a foreword by Phillip Dennis Cate
Publisher: Mercatorfonds
Design: Studio Roosje Klap
Co-edition and distribution: Actes Sud, Belser Verlag, Yale University Press
Co-edition in Japan: Mitsubishi Ichigokan Museum, Tokyo, in collaboration with Chikumashobo publishers
Language editions: Dutch, English, French, German and Japanese

The Dutch in Paris 1789-1914: Van Spaendonk, Scheffer, Jongkind, Maris, Kaemmerer, Breitner, Van Gogh, Van Dongen, Mondrian (Nederlanders in Parijs, 1789-1914. Van Spaendonk, Scheffer, Jongkind, Maris, Kaemmerer, Breitner, Van Gogh, Van Dongen, Mondriaan)
Mayken Jonkman (ed.), Stephanie Cantarutti, Nienke Bakker, Wietse Coppes, Maite van Dijk, Anita Hopmans, Leo Jansen, Malika M'rani Alaoui, Jenny Reynaerts
Publisher: THOTH
Design: Joseph Plateau
Co-edition and distribution: Paris Musées, in collaboration with Petit Palais
Language editions: Dutch, English and French

Academic publications

The Thannhauser Gallery. Marketing Van Gogh
Stefan Koldehoff and Chris Stolwijk (ed.), with contributions from Megan Fontanella and Günter Herzog, and a catalogue of works compiled by Monique Hageman assisted by Nora Koldehoff, and with texts by Stefan Koldehoff
Publisher: Mercatorfonds
Design: Leen Depooter
Co-edition and distribution: Belser Verlag, Yale University Press
Language editions: English and German

Other publications

Van Gogh Returns / Van Gogh keert terug
Nienke Bakker, Marije Vellekoop, Louis van Tilborgh, Pieter van Os, with a foreword by Axel Rüger
Publisher: Van Gogh Museum
Design: Marjo Starink
Languages: Dutch and English

Zeng Fanzhi / Van Gogh
Axel Rüger, Hans den Hartog Jager, Gladys Chung
Publisher: Van Gogh Museum
Design: Marjo Starink
Distribution: Exhibitions International
Languages: English and Chinese

Vincent and Camille (children's books)
René van Blerk, with illustrations by Wouter Tulp.
Reissue in five new languages: Chinese, Japanese, Russian, Spanish and Italian
Publisher: Van Gogh Museum in collaboration with Uitgeverij Rubinstein

Van Gogh Museum publications in translation

The Van Gogh Atlas
German translation
Der Grosse Van Gogh Atlas
Uitgeverij Sieveking, Munich

Vincent van Gogh - The Letters (anthology)
German translation
Van Gogh - Die Briefe. "Manch einer hat ein grosses Feuer in seiner Seele"
Publisher: C.H. Beck Verlag, Munich
Arabic translation
Ever Yours... Vincent. The Quintessential Letters of Van Gogh
Publisher: Al Kotob Khan, Cairo

Vincent by Barbara Stok (strip)
Spanish translation
Salamandra, Barcelona

Vincent van Gogh, *The White Orchard* (detail), 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Art acquisitions

Acquisitions

Paintings

Edvard Munch (1863-1944)

Felix Auerbach, 1906

Oil on canvas, 85.4 x 77.1 cm

Van Gogh Museum, Amsterdam (purchased with support from the BankGiro Lottery, the Rembrandt Association, with the additional support of the Maljers-de Jongh Fund, and the Prins Bernhard Cultuurfonds, the VSBfonds, and the members of The Yellow House)

s541S2017



Drawings

Émile Bernard (1868-1941)

House Among Trees, 1888

Transparent watercolour and black chalk on paper, 28 x 19 cm

Van Gogh Museum, Amsterdam

d1199S2017

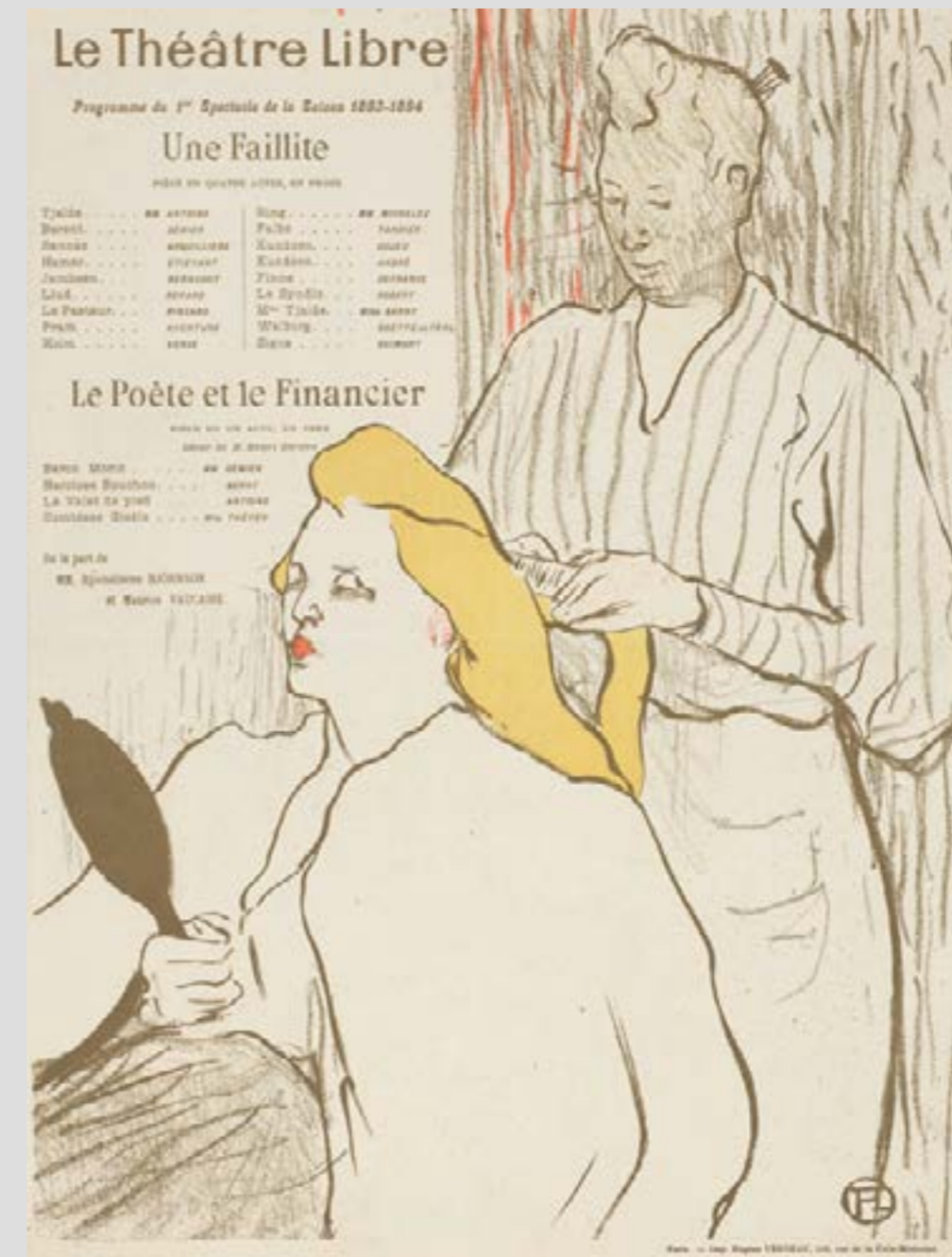


Charles Laval (1861-1894)
Two Women Carrying Baskets on Martinique, 1889
 Opaque watercolour on paper and cardboard, 22.2 x 30.4 cm
 Van Gogh Museum, Amsterdam
 d1198S2017



Prints

Henri de Toulouse-Lautrec (1864-1901)
 Theatre programme for *Une faillite* by Björnstjerne Björnson
 and *Le poète et le financier* by Maurice Vaucare, 1893
 Lithograph in three colours on wove paper, 32.2 x 24 cm
 (sheet) / 31.5 x 24 cm (image)
 Van Gogh Museum, Amsterdam
 p2822S2017



Félix Vallotton (1865-1925)

The Symphony from the series *Germinal*, 1897

Woodcut in black on simili Japon, 73.2 x 58.7 cm (sheet) /
21.7 x 26.8 cm (image)

Van Gogh Museum, Amsterdam

p2821S2017



Edouard Vuillard (1868-1940)

Trial proof of the Frontispiece of the series *Paysages et intérieurs*, 1896-1899

Lithograph in four colours on China paper, 53 x 42 cm (sheet) /
48 x 42 cm (image)

Van Gogh Museum, Amsterdam

p2807S2017



Edouard Vuillard (1868-1940)
 Trial proof of *A Game of Checkers (La partie de dames)*
 from the series *Paysages et intérieurs*, 1899
 Lithograph in four colours and chalk on China paper,
 40.5 x 32.7 cm (sheet) / 34 x 27 cm (image)
 Van Gogh Museum, Amsterdam
 p2808S2017



Edouard Vuillard (1868-1940)
 Trial proof of *The Avenue (L'avenue)* from the series *Paysages et intérieurs*, 1896-1899
 Lithograph in six colours on China paper, 40.8 x 49.3 cm (sheet) /
 31.5 x 41 cm (image)
 Van Gogh Museum, Amsterdam
 p2809S2017



Edouard Vuillard (1868-1940)
 Trial proof of *Across the Fields (A travers le champs)* from the series *Paysages et intérieurs*, 1896-1899
 Lithograph in five colours on China paper, 32 x 49.5 cm (sheet) / 27 x 34.5 cm (image)
 Van Gogh Museum, Amsterdam
 p2810S2017



Edouard Vuillard (1868-1940)
Interior with a Hanging Lamp (Intérieur à la suspension) from the series *Paysages et intérieurs*, 1899
 Lithograph in four colours on China paper, 38.8 x 30 cm (sheet) / 35.5 x 28.5 cm (image)
 Van Gogh Museum, Amsterdam
 p2811S2017



Edouard Vuillard (1868-1940)

Interior with Pink Wallpaper I (Intérieur aux tentures roses I) from the series *Paysages et intérieurs*, 1896-1899

Lithograph in five colours on China paper, 39.2 x 30.7 cm (sheet) / 35.2 x 28 cm (image)

Van Gogh Museum, Amsterdam

p2812S2017



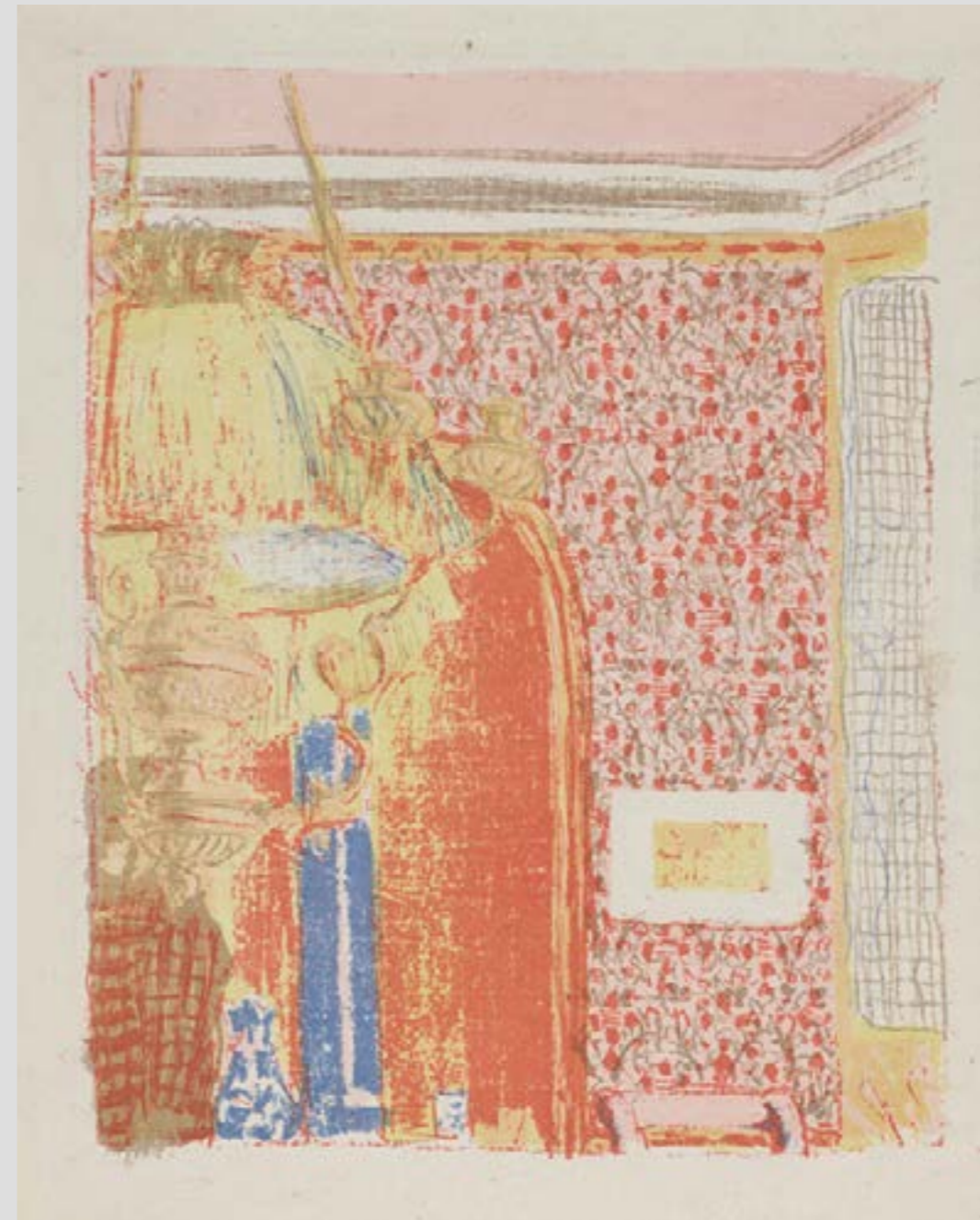
Edouard Vuillard (1868-1940)

Trial proof of *Interior with Pink Wallpaper II (Intérieur aux tentures roses II)* from the series *Paysages et intérieurs*, 1899

Lithograph in five colours on China paper, 39.3 x 31.2 cm (sheet) / 34.8 x 28.2 cm (image)

Van Gogh Museum, Amsterdam

p2813S2017



Edouard Vuillard (1868-1940)

Trial proof of Interior with *Pink Wallpaper III* (*Intérieur aux tentures roses III*) from the series *Paysages et intérieurs*, 1896-1899

Lithograph in five colours on China paper, 42 x 35 cm (sheet) / 34.5 x 27 cm (image)

Van Gogh Museum, Amsterdam

p2814S2017



Edouard Vuillard (1868-1940)

Trial proof of *The Hearth* (*L'âtre*) from the series *Paysages et intérieurs*, 1896-1899

Lithograph in five colours on China paper, 48 x 34 cm (sheet) / 36.5 x 26.5 cm (image)

Van Gogh Museum, Amsterdam

p2815S2017



Edouard Vuillard (1868-1940)
 Trial proof of *On the Pont de l'Europe (Sur le Pont de l'Europe)*
 from the series *Paysages et intérieurs*, 1896-1899
 Lithograph in five colours on China paper, 34.5 x 41 cm (sheet) /
 31 x 35.5 cm (image)
 Van Gogh Museum, Amsterdam
 p2816S2017



Edouard Vuillard (1868-1940)
 Trial proof of *Pastry Shop (La pâtisserie)* from the series *Paysages et intérieurs*, 1896-1899
 Lithograph in seven colours on China paper, 43 x 33.8 cm (sheet) /
 37 x 29 cm (image)
 Van Gogh Museum, Amsterdam
 p2817S2017



Edouard Vuillard (1868-1940)
 Trial proof of *The Cook (La cuisinière)* from the series
Paysages et intérieurs, 1896-1899
 Lithograph in five colours and red pencil on China paper,
 41.5 x 33 cm (sheet) / 35 x 28 cm (image)
 Van Gogh Museum, Amsterdam
 p2818S2017



Edouard Vuillard (1868-1940)
The Two Sisters-in-Law (Les deux belles soeurs) from the series
Paysages et intérieurs, 1899
 Lithograph in four colours on China paper, 37 x 33.3 cm (sheet) /
 35 x 28 cm (image)
 Van Gogh Museum, Amsterdam
 p2819S2017



Gifts

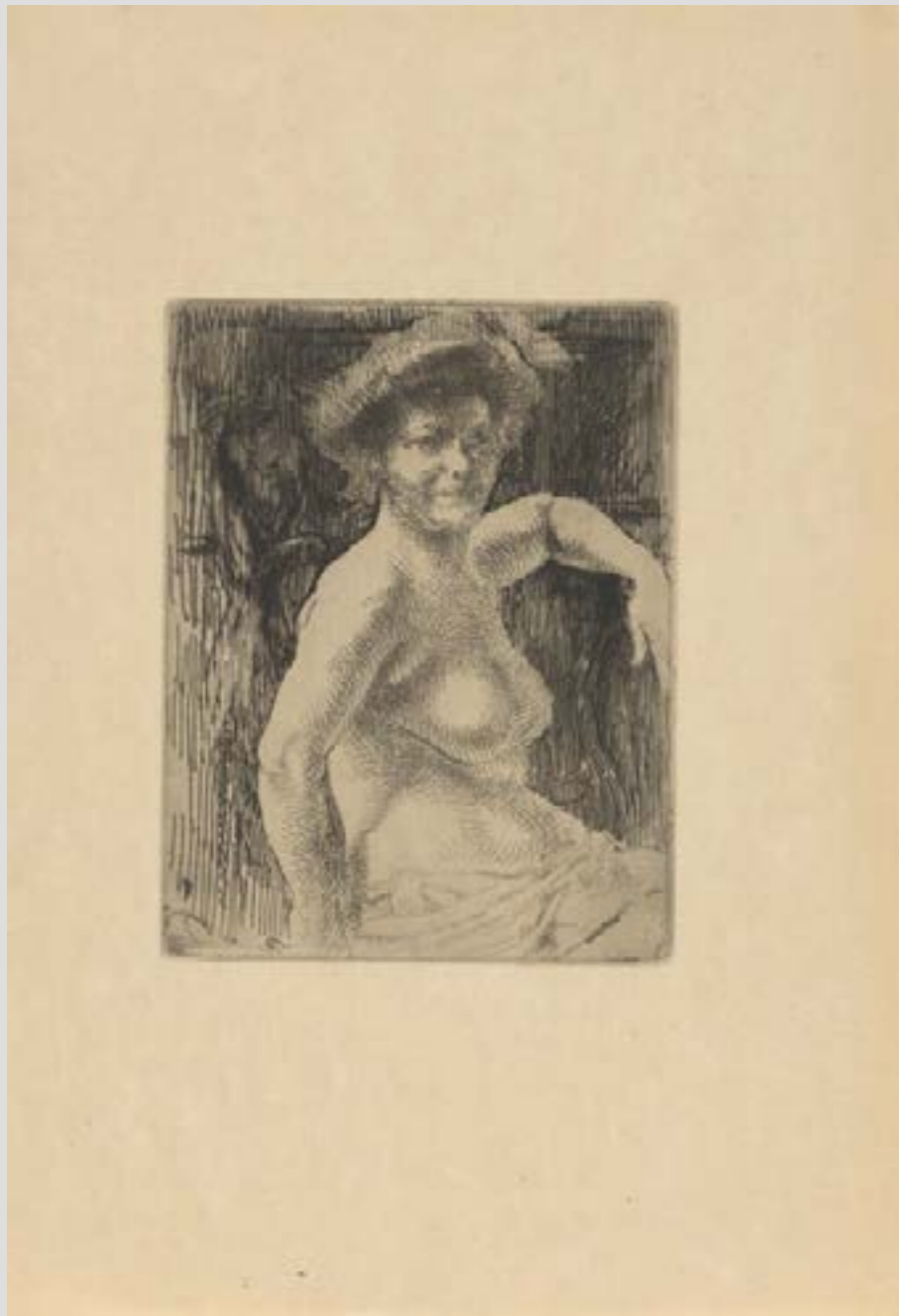
Prints

Albert Besnard (1849-1934)
Nude Woman at a Mirror
(Femme nue auprès d'une glace), 1889
 Etching in black on wove paper, 14.3 x 17.6 cm (sheet) /
 10.8 x 13.8 cm (image)
 Van Gogh Museum, Amsterdam
 p2800S2017

Albert Besnard (1849-1934)
Melancholy (Mélancolie), 1888
 Etching and roulette in black on simili Japon, 27.8 x 18.7 cm
 (sheet) / 13 x 13.1 cm (image)
 Van Gogh Museum, Amsterdam
 p2801S2017



Albert Besnard (1849-1934)
Blonde Woman at her Toilet (Femme blonde à sa toilette), 1909
Etching in black on simili Japon, 27.8 x 29.2 cm (sheet) /
13.9 x 10.8 cm (image)
Van Gogh Museum, Amsterdam
p2802S2017



Albert Besnard (1849-1934)
Painting (La peinture), 1903
Etching in brown on laid paper, 22 x 30.1 cm (sheet) / 10.1 x 13.3 cm (image)
Van Gogh Museum, Amsterdam
p2803S2017



Albert Besnard (1849-1934)

Nude Girl Combing Her Hair (Fillette nue se coiffant), 1887

Etching and roulette in brown on wove paper, 32.4 x 25 cm (sheet) /
18 x 12.6 cm (image)

Van Gogh Museum, Amsterdam

p2804S2017



Siegfried Bing (1838-1905)

Le Japon Artistique, Documents d'Art et d'Industrie, no. 1, May 1888

Colour photo-relief printing process (gillotage) and letterpress on wove paper,
c. 35 x 25.3 cm

Van Gogh Museum, Amsterdam

p2823S2017



Charles François Daubigny (1817-1878)

Interior of an Inn (Intérieur d'une auberge) from the series *Voyage en bateau*, 1862

Etching in black on laid paper, 32 x 48.9 cm (sheet) / 14.8 x 11.7 cm (image)

Van Gogh Museum, Amsterdam

p2820S2017



Hermann-Paul (1864-1940)

Walk in the Woods (Promenade au bois), c. 1895

Lithograph in black on wove paper, 38.8 x 28.2 cm (sheet) / 23.5 x 20.3 cm (image)

Van Gogh Museum, Amsterdam

p2798S2017



Hermann-Paul (1864-1940)
Playing at Grown-ups (Comme quand nous serons grands), 1893-1894
 Lithograph in black on wove paper, 38.4 x 28 cm (sheet) /
 27 x 21.7 cm (image)
 Van Gogh Museum, Amsterdam
 p2799S2017



Emile Louis Vernier (1829-1887)
The Pont Marie, after Charles François Daubigny, 1870
 Lithograph in black on chine collé on wove paper, 40.6 x 27 cm (sheet) /
 30 x 15.6 cm (image)
 Van Gogh Museum, Amsterdam
 p2805S2017



Emile Louis Vernier (1829-1887)

A Pond in the Morvan (Une mare dans le Morvan), after Charles François Daubigny, 1870

Lithograph in black on wove paper, 30.8 x 40.8 cm (sheet) /
18.6 x 27.4 cm (image)

Van Gogh Museum, Amsterdam
p2806S2017



Japanese prints

Utagawa Hiroshige II (1826-1869)

*Morning Glories at Iriya in the Eastern Capital (Tôto Iriya Asagao), from the series
Thirty-six Selected Flowers (Sanjûrokkasen), 1866*

Woodcut on Japan paper, 35.1 x 25.1 cm

Van Gogh Museum, Amsterdam
n0574S2017



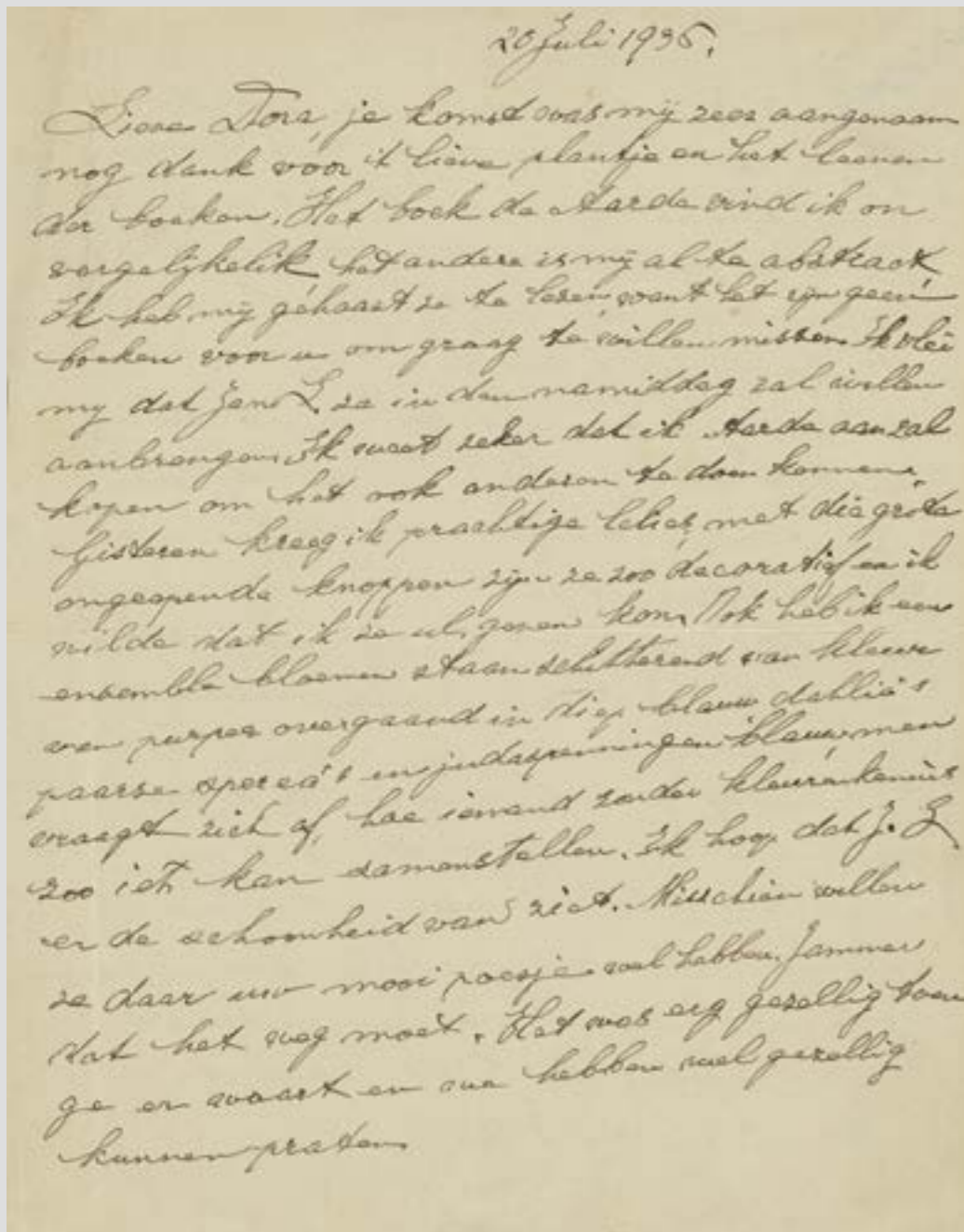
Letters

Elisabeth Huberta van Gogh (1859-1936)

Six letters to Nora Wijn-Nagel, with accompanying envelopes, all written in 1935

Van Gogh Museum, Amsterdam (gift of Engelbert L'Hoëst)

b9066S2017 t/m b9071S2017



Photographs

unknown

Photograph of Elisabeth Huberta (Lies) van Gogh, c. 1935

Gelatin silver print, 12.8 x 12.8 cm

Van Gogh Museum, Amsterdam (gift of Engelbert L'Hoëst)

b9065S2017



Vincent van Gogh, *Weaver (detail)*, 1884. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Treated works

Paintings

Van Gogh Museum

Gogh, Vincent van (1853-1890), *The Garden of Saint Paul's Hospital in Saint-Rémy*, 1889, oil on canvas, 72.0 x 91.0 cm, s196V1962 [preservation by S. van Oudheusden]

Gogh, Vincent van (1853-1890), *The Garden of Saint Paul's Hospital ('Leaf-Fall')*, October 1889, oil on canvas, 73.8 x 60.8 cm, s46V1962 [preservation by S. van Oudheusden]

Gogh, Vincent van (1853-1890), *The Sower*, 1888, oil on canvas, 32.5 x 40.3 cm, s29V1962 [preservation by S. van Oudheusden]

Munch, Edvard (1863-1944), *Felix Auerbach*, 1906, oil on canvas, 85.4 x 77.1 cm, s541S2017 [restoration by R. Boitelle]

Raffaëlli, Jean-François (1850-1924), *The Old Officers*, c. 1884, oil on cardboard mounted on panel, 56.8 x 39.9 cm, s415M1990 [restoration by J. de Groot]

Signac, Paul (1863-1935), *The "Ponton de la Félicité" at Asnières (Opus no. 143)*, 1886, oil on canvas, 33.4 x 46.7 cm, s540S2016 [restoration by J. de Groot]

The Mesdag Collection

Corot, Jean-Baptiste-Camille (1796-1875), *A Path in Saint-Cloud*, c. 1862, oil on canvas, 82.5 x 55.6 cm, hwm69 [restoration by R. Boitelle]

Daubigny, Charles François (1817-1878), *Haystacks by Moonlight*, 1875, oil on canvas, 60 x 73.5 cm, hwm99 [restoration by R. Boitelle]

Maris, Matthijs (1839-1917), *The Kitchen Princess*, 1872, oil on canvas, 66.3 x 50 cm, hwm198 [restoration by R. Boitelle]

Mauve, Anton (1838-1888), *Winter*, date unknown, oil on panel, 50 x 35 cm, hwm210 [restoration by R. Boitelle]

Mauve, Anton (1838-1888), *Peasant with a Cow*, date unknown, oil on canvas, 55 x 50.5 cm, hwm209 [restoration by R. Boitelle]

Mesdag, Hendrik Willem (1831-1915), *In Danger*, 1895, oil on canvas, 69.5 x 89.5 cm, hwm225 [restoration by J. de Groot]

Troyon, Constant (1810-1865), *Sheep*, 1859, oil on canvas, 45.5 x 37.5 cm, hwm317 [restoration by R. Boitelle]

Vollon, Antoine (1833-1900), *Fishing Boats in Dieppe Harbour*, 1876, oil on canvas, 60.6 x 74.7 cm, hwm328 [restoration by R. Boitelle]

Works op paper

Van Gogh Museum

Anquetin, Louis (1861-1932), *Portrait of Emile Bernard*, 1887, chalk on paper on canvas, 71 x 59 cm, d914M1990 [restoration by N. Lingbeek]

Besnard, Albert (1849-1934), *Painting (La peinture)*, 1903, etching, 22 x 30.1 cm, p2803S2017 [restoration by N. Lingbeek]

Bonnard, Pierre (1867-1947), Poster for the brand France-Champagne, 1891, colour lithograph, 80.4 x 60.4 cm, p909N1996 [restoration by N. Lingbeek]

Bottini, Georges Alfred (1874-1907), *The Shop Window of Print Dealer Edmond Sagot*, 1898, colour lithograph, 37.9 x 27.9 cm, p2781S2016 [restoration by N. Lingbeek]

Bracquemond, Félix (1833-1914), *Top of a Winged Door (Le haut d'un battant de porte)*, 1865, etching, 32.9 x 47.7 cm, p2794S2016 [restoration by N. Lingbeek]

Denis, Maurice (1870-1943), Cover of trial proofs for the artists' book *Sagesse*, c. 1911, cardboard on paper, 30 x 24 cm, p2780S2016 [restoration by N. Lingbeek]

Denis, Maurice (1870-1943), *But it is the Heart that Beats too Fast (Mais c'est le coeur qui bat trop vite)* from the series *Amour*, 1899, colour lithograph, 53.2 x 40.5 cm, p2789S2016 [restoration by N. Lingbeek]

Denis, Maurice (1870-1943), Trial proof of *But it is the Heart that Beats too Fast (Mais c'est le coeur qui bat trop vite)* from the series *Amour*, 1892-1899, colour lithograph, 53.1 x 40.8 cm, p2786S2016 [restoration by N. Lingbeek]

Denis, Maurice (1870-1943), Trial proof of *But it is the Heart that Beats too Fast (Mais c'est le coeur qui bat trop vite)* from the series *Amour*, 1892-1899, colour lithograph, 53.2 x 40.5 cm, p2787S2016 [restoration by N. Lingbeek]

Denis, Maurice (1870-1943), Trial proof of *But it is the Heart that Beats too Fast (Mais c'est le coeur qui bat trop vite)* from the series *Amour*, 1892-1899, colour lithograph, 53 x 40.5 cm, p2788S2016 [restoration by N. Lingbeek]

Gogh, Vincent van (1853-1890), *Sketch of Miners in the Snow: Winter*, enclosed in a letter from Vincent van Gogh to Theo van Gogh, 1882, 7.2 x 10.9 cm, d278V1971 [preservation by N. Lingbeek]

Gogh, Vincent van (1853-1890), *Melancholy*, 1883, pencil, pen and brown ink on wove paper, 28.6 x 20.6 cm, d87V1962 [preservation by N. Lingbeek]

Gogh, Vincent van (1853-1890), *Reaper*, 1885, black chalk on wove paper, 44.6 x 56.3 cm, d419V1962 [preservation by N. Lingbeek]

Hermann-Paul (1864-1940), *Staircase of an Omnibus*, 1893, lithograph, 46 x 31 cm, p2782S2016 [restoration by N. Lingbeek]

Houdard, Charles-Louis-M. (1855-1931), *Nasturtium*, 1895, etching in three colours, 44.2 x 29.7 cm, p2796S2016 [restoration by N. Lingbeek]

Ibels, Henri Gabriel (1867-1936), *Modern Mother (Mère moderne)*, c. 1893, pastel, 27 x 17 cm, d1197S2015 [restoration by N. Lingbeek]

Ibels, Henri Gabriel (1867-1936), Trial proof of the sheet music *Le "27"*, 1893, lithograph, 34.4 x 25.5 cm, p2783S2016 [restoration by N. Lingbeek]

Keisai Eisen (1790-1848), *The Teahouse at Night*, 1849-1851, colour woodcut, 36.5 x 25.5 cm, n40V1962 [preservation by N. Lingbeek]

Koning, Arnold (1860-1945), Document accompanying bronze medal awarded to Arnold Hendrik Koning in St. Louis, 1904, 54.8 x 65.0 cm, b4419M1978 [restoration by N. Lingbeek]

Landseer, Edwin (1802-1873), *Highlander*, 1856, mezzotint, 84.5 x 68 cm, p2785S2016 [restoration by N. Lingbeek]

Unknown, *Geishas in a Landscape*, 1870-1880, colour woodcut, 89 x 48.2 cm, n572S2013 [restoration by N. Lingbeek]

Rodin, Auguste (1840-1917), Artists' book *Le jardin des supplices* by Octave Mirbeau, 1902, colour lithograph, 34.4 x 26.5 cm, p2648S2012 [restoration by N. Lingbeek]

Roussel, Ker-Xavier (1867-1944), *Women Bathing (Baigneuses)* from the series *Paysages*, c. 1900, colour lithograph, 40.8 x 52.8 cm, p2792S2016 [restoration by N. Lingbeek]

Roussel, Ker-Xavier (1867-1944), Trial proof of *Women Bathing (Baigneuses)* from the series *Paysages*, c. 1897-1900, colour lithograph, 40.8 x 52.8 cm, p2793S2016 [restoration by N. Lingbeek]

Roussel, Ker-Xavier (1867-1944), Trial proof of *Women Bathing (Baigneuses)* from the series *Paysages*, c. 1897-1900, colour lithograph, 38.6 x 53.3 cm, p2790S2016 [restoration by N. Lingbeek]

Roussel, Ker-Xavier (1867-1944), Trial proof of *Women Bathing (Baigneuses)* from the series *Paysages*, c. 1897-1900, lithograph, 34 x 44.7 cm, p2791S2016 [restoration by N. Lingbeek]

Rysselberghe, Théo Van (1862-1926), *La Libre Esthétique*, 1894-1914, colour wood engravings, 28.5 x 19 cm, p2784S2016 [restoration by N. Lingbeek]

Tsukioka Yoshitoshi (1839-1892), *The Actor Kawarazaki Gonjūrō in the Role of Danjūrō the Seventh*, 1863, colour woodcut, 37 x 26 cm, n489V1962 [preservation by N. Lingbeek]

Utagawa Hiroshige (1797-1858), *The Tanabata Festival in the Flourishing City*, from the series *One Hundred Views of Famous Places in Edo*, 1857, colour woodcut, 34 x 22 cm, n82V1962 [preservation by N. Lingbeek]

Utagawa Hiroshige III (1842-1894), Album *New Selection of Birds and Flowers*, 1871-1873, colour woodcut, 23.5 x 17.5 cm, n111V1962 [restoration by N. Lingbeek]

Utagawa Kunisada (1786-1865), *View of the Spring Rain*, left sheet of a triptych, 1820-1829, colour woodcut, 38 x 26 cm, n158V1962 [preservation by N. Lingbeek]

Utagawa Kuniyoshi (1797-1861), *Girl Feeding Ducks*, left sheet of the triptych *Water: A Drifting Boat*, from the series *Visual Parody of the Five Elements*, 1851, colour woodcut, 38 x 26 cm, n442V1962 [preservation by N. Lingbeek]

Utagawa Kuniyoshi (1797-1861), *Wanting to See the Early Blooming, Miniature Landscapes from Bitchū Province*, from the series *Set of Illustrations of Wonderful Mountains and Oceans*, 1852, colour woodcut, 37 x 25 cm, n418V1962 [preservation by N. Lingbeek]

Vernier, Emile Louis (1829-1887), *A Pond in the Morvan (Une mare dans le Morvan), after Charles François Daubigny*, 1870, lithograph, 30.8 x 40.8 cm, p2806S2017 [restoration by N. Lingbeek]

Decorative arts

The Mesdag Collection

Arnau y Mascort, Eusebio (1864-1933), Medal, 1907, Ø 6 cm, hwm754 [preservation by A. Millenaar and J. van Reekum]

Bottée, Louis (1852-1941), Medal, 1889, Ø 6.3 cm, hwm740 [preservation by A. Millenaar and J. van Reekum]

Bottée, Louis (1852-1941), Medal, 1889, Ø 6.3 cm, hwm739 [preservation by A. Millenaar and J. van Reekum]

Chaplain, J.C. (1839-1909), Medal, 1878, Ø 6.7 cm, hwm751 [preservation by A. Millenaar and J. van Reekum]

Chaplain, J.C. (1839-1909), Medal, 1900, Ø 6.5 cm, hwm744 [preservation by A. Millenaar and J. van Reekum]

Devreese, C., Medal, 1905, Ø 7.5 cm, hwm752 [preservation by A. Millenaar and J. van Reekum]

Dubois, H., Medal, 1902, Ø 6.7 cm, hwm736 [preservation by A. Millenaar and J. van Reekum]

Fisch, Antoine (1827- 1892), Medal, 1884, Ø 6.3 cm, hwm745 [preservation by A. Millenaar and J. van Reekum]

Fisch, Antoine (1827-1892), Medal, 1884, Ø 6.3 cm, hwm749 [preservation by A. Millenaar and J. van Reekum]

Massonnet, Medal of the Société des Beaux-Arts et d'Alger Exposition de 1880, 1880, Ø 5.7 cm, hwm741 [preservation by A. Millenaar and J. van Reekum]

Megele, G.R., Medal, 1892, Ø 5.7 cm, hwm730 [preservation by A. Millenaar and J. van Reekum]

Mitchell, H., Medal, 1876, Ø 7.6 cm, hwm748 [preservation by A. Millenaar and J. van Reekum]

Morgan, G., Medal, 1873, Ø 7 cm, hwm0734 [preservation by A. Millenaar and J. van Reekum]

O'Roly, Medal of the Exposition Universelle Internationale de Paris 1900, 1900, Ø 3.6 cm, hwm750 [preservation by A. Millenaar and J. van Reekum]

Unknown, Medal awarded at the exhibition Bellas Artes y Industrias Artisticaste Barcelona in 1896, 1896, Ø 6.3 cm, hwm727 [preservation by A. Millenaar and J. van Reekum]

Unknown, Medal awarded to Hendrik Willem Mesdag, 1880, Ø 5 cm, hwm728 [preservation by A. Millenaar and J. van Reekum]

Unknown, Medal, 1883, Ø 7 cm, hwm733 [preservation by A. Millenaar and J. van Reekum]

Unknown, Medal, 1896, Ø 9.5 cm, hwm738 [preservation by A. Millenaar and J. van Reekum]

Unknown, Medal, 1904, Ø 7 cm, hwm742 [preservation by A. Millenaar and J. van Reekum]

Unknown, Medal from the *Société des Amis des Arts de Lyon 1875* awarded to Hendrik Willem Mesdag, 1875, Ø 8.2 cm, hwm746 [preservation by A. Millenaar and J. van Reekum]

Unknown, Medal, 1892, Ø 3 cm, hwm747 [preservation by A. Millenaar]

Unknown, Medal, 1892, Ø 5.7 cm, hwm753 [preservation by A. Millenaar and J. van Reekum]

Unknown, Medal, 1911, Ø 7.5 cm, hwm759 [preservation by A. Millenaar and J. van Reekum]

Unknown, Wall hanging, 1600-1699, 344 x 174 cm, hwm408-1a [preserved by H-M. Groeneveld-Nijssen, S. Taal and E. Zwart]

Unknown, Wall hanging, 1600-1699, 344 x 173 cm, hwm408-1c [preserved by H-M. Groeneveld-Nijssen, S. Taal and E. Zwart]

Unknown, Wall hanging, 1600-1699, 343 x 91 cm, hwm408-2a [preserved by H-M. Groeneveld-Nijssen, S. Taal and E. Zwart]

Unknown, Wall hanging, 1600-1699,
340 x 91 cm, hwm408-2b [preserved by
H-M. Groeneveld-Nijssen, S. Taal and E. Zwart]

Unknown, Wall hanging, 1600-1699,
340 x 91 cm, hwm408-2c [preserved by
H-M. Groeneveld-Nijssen, S. Taal and E. Zwart]

Unknown, Wall hanging, 1600-1699,
343 x 91 cm, hwm408-2d [preserved by
H-M. Groeneveld-Nijssen, S. Taal and E. Zwart]

Unknown, Wall hanging, 1600-1699,
410 x 343 cm, hwm408-2e [preserved by
H-M. Groeneveld-Nijssen, S. Taal and E. Zwart]

Unknown, Wall hanging, 1600-1699,
342 x 41 cm, hwm408-3b [preserved by
H-M. Groeneveld-Nijssen, S. Taal and E. Zwart]

Unknown, Wall hanging, 1600-1699,
344 x 42 cm, hwm408-3c [preserved by
H-M. Groeneveld-Nijssen, S. Taal and E. Zwart]

Unknown, Wall hanging, 1600-1699, 408 x
344 cm, hwm408-3d [preserved by
H-M. Groeneveld-Nijssen, S. Taal and E. Zwart]

Schaper, F., Medal in case, 1886, Ø 3.4 cm,
hwm729 [preservation by A. Millenaar and
J. van Reekum]

Scharf, Anton (1845-1903), Medal, 1879, Ø 3.9 cm,
hwm732 [preservation by A. Millenaar and
J. van Reekum]

Trauby, F., Medal, 1910, Ø 5.9 cm, hwm755 [preservation by A. Millenaar and J. van Reekum]

Vauthier-Galle, Andre (1818-1899), Medal, 1870,
Ø 4.4 cm, hwm731 [preservation by A. Millenaar
and J. van Reekum]

Wiener, C., Medal, 1885, Ø 8 cm, hwm735 [preservation by A. Millenaar and J. van Reekum]

Wiener, Leopold (1823-1891), Medal, 1867,
Ø 6.8 cm, hwm737 [preservation by A. Millenaar
and J. van Reekum]

Frames

Van Gogh Museum

Laval, Charles (1861-1894), *Self-portrait*, 1888,
50.7 x 60.4 cm, s247V1962 [restoration by
R. Velsink]

Maris, Jacob (1837-1899), *View of Montigny-sur-Loing*, 1869, 22.4 x 35.4 cm, s389M1989 [restoration by R. Velsink]

Munch, Edvard (1863-1944), *Felix Auerbach*, 1906,
85.4 x 77.1 cm, s541S2017 [restoration by
R. Velsink]

Munch, Edvard (1863-1944), *Fertility*, 1899-1900,
120 x 140 cm, s519B2016 [new frame by Werner
Murrer Rahmen]

Ribot, Théodule (1823-1891), *Kitchen Boy*,
1845-1891, 119 x 79 cm, s531N2012 [new frame by
G. Sainthill]

Rousseau, Théodore (1812-1867), *The Forest of Fontainebleau: Gorges d'Apremont*, c. 1848,
43.4 x 64 cm, s444V1994 [new frame by
G. Sainthill]

Signac, Paul (1863-1935), *The "Ponton de la Félicité" at Asnières (Opus no. 143)*, 1886,
33.4 x 46.7 cm, s540S2016 [new frame by G.
Sainthill]

The Mesdag Collection

Bilders, Johannes Warnardus (1811-1890), *Tree Trunk*, date unknown, 20.7 x 42.2 cm, hwm24 [restoration by R. Velsink]

Bosboom, Johannes (1817-1891), *Interior of the Great or German Synagogue in The Hague*, c. 1880-1891, 68.5 x 48 cm, hwm44 [restoration by R. Velsink]

Bosboom, Johannes (1817-1891), *The Great or St James's Church in The Hague*, c. 1885-1891,
66.5 x 49 cm, hwm38 [restoration by R. Velsink]

Daubigny, Charles François (1817-1878), *Haystacks by Moonlight*, c. 1875, 60 x 73.5 cm,
hwm99 [restoration by A. van Lelyveld]

De Cock, César (1823-1904), *Riverbank*, 1873,
62 x 50.5 cm, hwm59 [restoration by
R. Velsink]

Delacroix, Eugène (1798-1863), *Evening After a Battle*, c. 1824-1826, 48 x 56.6 cm, hwm112 [restoration by R. Velsink]

Israëls, Jozef (1824-1911), *Courtyard*, after 1890,
45.3 x 30 cm, hwm158 [restoration by R. Velsink]

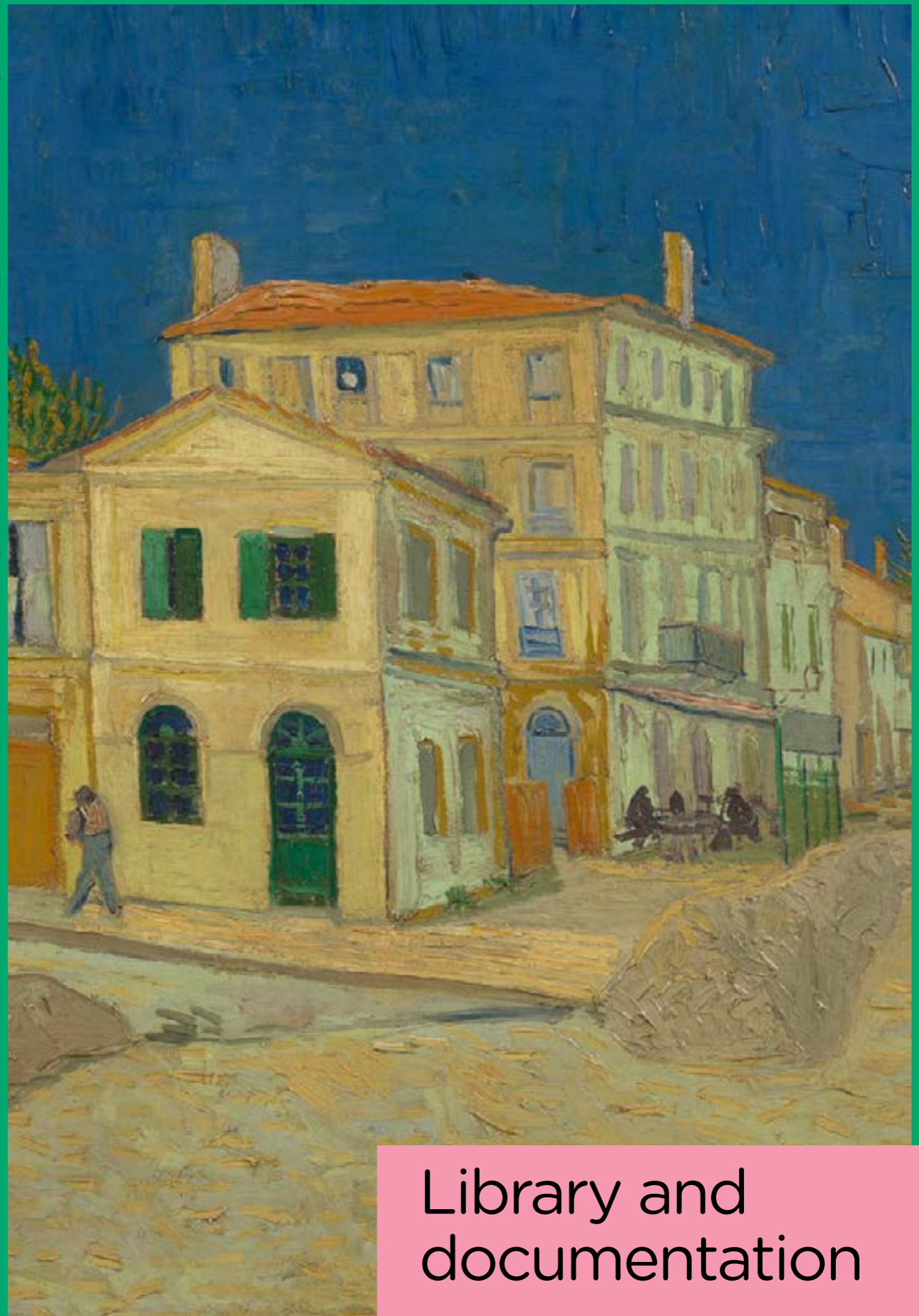
Maris, Jacob (1837-1899), *The Shell Fishers*, 1884,
85 x 126 cm, hwm191 [restoration by R. Velsink]

Maris, Matthijs (1839-1917), *The Kitchen Princess*, 1872, 66.3 x 50 cm, hwm198 [restoration by R. Velsink]

Mauve, Anton (1838-1888), *Near Vries*, c. 1880,
32.3 x 44.9 cm, hwm214 [restoration by
R. Velsink]

Mesdag-van Houten, Sientje (1834-1909), *Head of a Dog: Nero*, 1875, 40.5 x 51.3 cm, hwm243 [restoration by: A. van Lelyveld]

Vincent van Gogh, *The Yellow House (The Street)* (detail), 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Library and documentation

Admission figures

510 visitors

Acquisitions

Number of acquisitions registered: 502 books

Highlights

Gift: *La Revue Blanche*
Brussels, Paris 1889-1903

Le Reveil. Revue mensuelle de littérature & d'art
Publiée sous les auspices du Cercle Littéraire
Français, Ghent 1892-1896

Papier-schmetterlinge aus Japan
C. Netto; nach Skizzen des Verfassers illustriert
von Paul Bender, Leipzig, 1888

Vincent van Gogh, *Window in the Studio* (detail), 1889. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Overview of outgoing loans

683-2		
<u>Het Noordbrabants Museum, 's-Hertogenbosch</u>		
<u>Story of Brabant 2</u>		
Het Noordbrabants Museum, 's-Hertogenbosch		
2016-01-18 t/m 2018-02-01		
s0072V1962	Gogh, Vincent van	<i>Head of a Woman</i>
s0152V1962	Gogh, Vincent van	<i>Basket of Potatoes</i>
683-3		
<u>Het Noordbrabants Museum, 's-Hertogenbosch</u>		
<u>Story of Brabant 3</u>		
Het Noordbrabants Museum, 's-Hertogenbosch		
2016-05-01 t/m 2018-02-01		
s0007V1962	Gogh, Vincent van	<i>Woman Sewing</i>
s0058V1962	Gogh, Vincent van	<i>Woman with a Mourning Shawl</i>
UB2012-039.03		
<u>Rijksmuseum, Amsterdam</u>		
Long-term loan to the Rijksmuseum 2015		
Rijksmuseum, Amsterdam		
2015-01-01 to 2017-06-01		
s0020V1962	Gogh, Vincent van	<i>Carafe and Dish with Citrus Fruit</i>
s0079V1962	Gogh, Vincent van	<i>Undergrowth</i>
UB2016-008		
<u>Singer Laren, Laren</u>		
<u>Schoonheid te koop. Kunsthandel Frans Buffa & Zonen 1790-1951</u>		
Singer Laren, Laren		
2016-09-10 to 2017-01-08		
s0144B1996	Rousseau, Théodore	<i>The Forest of Fontainebleau</i>
s0531N2012	Ribot, Théodule	<i>Kitchen Boy</i>
UB2015-022		
<u>Albertina, Vienna</u>		
<u>Seurat, Signac, Van Gogh. Ways of Pointillism</u>		
Albertina, Vienna		
2016-09-16 t/m 2017-01-08		
s0057V1962	Gogh, Vincent van	<i>View from Theo's Apartment</i>
UB2014-014.02		
<u>Ny Carlsberg Glyptotek, Copenhagen</u>		
<u>Théodore Rousseau</u>		
Ny Carlsberg Glyptotek, Copenhagen		
2016-10-13 to 2017-01-08		
s0444V1994	Rousseau, Théodore	<i>The Forest of Fontainebleau: Gorges d'Aprémont</i>
hwm0290	Rousseau, Théodore	<i>Brook in the Forest of Fontainebleau</i>

UB2013-011		
<u>Cincinnati Art Museum, Cincinnati</u>		
<u>Van Gogh: Into the Undergrowth</u>		
Cincinnati Art Museum, Cincinnati		
2016-10-15 to 2017-01-08		
s0051V1962	Gogh, Vincent van	<i>Undergrowth</i>
s0078V1962	Gogh, Vincent van	<i>Trees</i>
UB2016-010		
<u>Teylers Museum, Haarlem</u>		
<u>Jan Weissenbruch</u>		
Teylers Museum, Haarlem		
2016-09-10 to 2017-01-08		
hwm0336	Weissenbruch, Jan	<i>Souvenir of the Church of St Lawrence, Rotterdam</i>
UB2015-027		
<u>Musée d'Orsay, Parijs</u>		
<u>The Spectacular Second Empire, 1852-1870</u>		
Musée d'Orsay, Parijs		
2016-09-26 to 2017-01-16		
s0439M1993	Stevens, Alfred	<i>India in Paris; The Exotic Trinket</i>
UB2013-010.06		
<u>Fondation Vincent van Gogh Arles, Arles</u>		
<u>Van Gogh Museum in Arles, one-year loan 3</u>		
Fondation Vincent van Gogh Arles, Arles		
2016-04-01 to 2017-01-30		
s0111V1962	Gogh, Vincent van	<i>Undergrowth</i>
UB2015-031.01		
<u>Fries Museum, Leeuwarden</u>		
<u>Alma-Tadema, Classical Charm</u>		
Fries Museum, Leeuwarden		
2016-10-01 to 2017-02-07		
hwm0003	Alma Tadema, Lourens	<i>Boating</i>
hwm0004	Alma Tadema, Lourens	<i>The Artist's Wife</i>
hwm0005	Alma Tadema, Lourens	<i>Roman Gardens</i>
hwm0006	Alma Tadema-Epps, Laura Theresa	<i>The Mirror</i>
hwm0007	Alma Tadema-Epps, Laura Theresa	<i>Still life</i>
hwm0129	Epps, Ellen	<i>Hall in Townshend House</i>
s0426M1991	Alma Tadema, Lourens	<i>The Singer George Henschel</i>
s0454S1995	Alma Tadema, Lourens	<i>Our Corner</i>
s0458S1996	Alma Tadema, Lourens	<i>Exhausted Maenads After the Dance</i>
s0534N2012	Alma Tadema, Lourens	<i>Through a Roman Archway</i>

UB2013-013.02

The Tokyo Shimbun, TokyoVan Gogh and Gauguin. Reality and Imagination

Aichi Prefectural Museum of Art, Nagoya

2017-01-03 to 2017-03-20

s0040V1962 Gogh, Vincent van
s0048V1962 Gogh, Vincent van
s0166V1962 Gogh, Vincent van
s0184V1962 Gogh, Vincent van
s0163V1962 Gogh, Vincent van
s0002V1962 Gogh, Vincent van

s0018V1962 Gogh, Vincent van

s0030V1962 Gogh, Vincent van
s0067V1962 Gogh, Vincent van
s0158V1962 Gogh, Vincent van
s0011V1962 Gogh, Vincent van
s0049V1962 Gogh, Vincent van
s0513S2006 Gauguin, Paul
s0222V1962 Gauguin, Paul
s0438M1993 Puvis de Chavannes, Pierre
s0395M1990 Bernard, Émile
s0512S2006 Pissarro, Camille
s0252V1962 Monticelli, Adolphe
s0524S2012 Angrand, Charles
hwm0292 Rousseau, Théodore

hwm0065 Corot, Jean-Baptiste-Camille
s0386M1988 Breton, Jules

UB2017-003

Museo di Capodimonte, Naples

Two works from the Van Gogh Museum

Museo di Capodimonte, Naples

2017-02-06 to 2017-02-26

s0003V1962 Gogh, Vincent van

s0416M1990 Gogh, Vincent van

UB2014-022

Metropolitan Museum of Art, New YorkSeurat's "Circus Sideshow"

Metropolitan Museum of Art, New York

2017-02-15 to 2017-05-29

d0692V1962 Seurat, Georges

Ploughed Fields ('The Furrows')
Gauguin's Chair
Portrait of Camille Roulin
Sprig of Flowering Almond in a Glass
Self-portrait with Pipe and Straw Hat
The Old Church Tower at Nuenen ('The Peasants' Churchyard')
Montmartre: Behind the Moulin de la Galette
The Harvest
The Zouave
Self-portrait with Pipe
Shoes
Wheatfield with a Reaper
Breton Girl Spinning
Women on the Banks of the River
Saint Genevieve as a Child at Prayer
Still life with Teapot, Cup and Fruit
Route de Versailles, Rocquencourt
Woman at the Well
The Seine, Morning (Saint-Ouen)
The Crooked Tree at the Carrefour de l'Épine
Souvenir of Nemi. Rocks and Shrubs
Young Peasant Girl with a Hoe

Congregation Leaving the Reformed Church in Nuenen
View of the Sea at Scheveningen

Woman Singing in a Café Chantant

UB2015-031.02

Österreichische Galerie Belvedere, ViennaAlma-Tadema: Houses of Life, Art, and Imagination

Österreichische Galerie Belvedere, Vienna

2017-02-23 to 2017-06-18

hwm0003 Alma Tadema, Lourens *Boating*
hwm0004 Alma Tadema, Lourens *The Artist's Wife*
hwm0005 Alma Tadema, Lourens *Roman Gardens*
hwm0006 Alma Tadema-Epps, Laura Theresa *The Mirror*
hwm0007 Alma Tadema-Epps, Laura Theresa *Still life*
hwm0129 Epps, Ellen *Hall in Townshend House*
s0426M1991 Alma Tadema, Lourens *The Singer George Henschel*
s0454S1995 Alma Tadema, Lourens *Our Corner*
s0458S1996 Alma Tadema, Lourens *Exhausted Maenads After the Dance*

UB2013-010.07

Fondation Vincent van Gogh Arles, ArlesVan Gogh Museum in Arles, one-year loan 4

Fondation Vincent van Gogh Arles, Arles

2017-03-03 to 2018-03-03

s0041V1962 Gogh, Vincent van *Entrance to a Quarry*

UB2015-003.02

Musée d'Orsay, ParijsBeyond the Stars. The Mystical Landscape from Monet to Kandinsky

Musée d'Orsay, Paris

2017-03-13 to 2017-06-25

s0029V1962 Gogh, Vincent van *The Sower*

UB2016-013

Musée des impressionnistes Giverny, GivernyIn Concert! Musical Instruments in Art, 1860-1910

Musée des impressionnistes Giverny, Giverny

2017-03-24 to 2017-07-02

d0019V1962r Gogh, Vincent van *Clarinetist and Piccolo Player*
d0911M1989 Khnopff, Fernand *Portrait of Achille Lermieux*
p0220V1966 Goeneutte, Norbert *Duet, Chamber Music (Le duo, musique de chambre)*

p2538S2010 Steinlen, Théophile Alexandre *Sheet music Scherzo pour piano by Francis Thomé*

UB2015-035			UB2016-046		
<u>Art Exhibitions Australia, Sydney</u>			<u>Historical Museum of The Hague, The Hague</u>		
<u>Van Gogh and the Seasons</u>			<u>Poor and Rich / Rich and Poor</u>		
National Gallery of Victoria, Melbourne			Historical Museum of The Hague, The Hague		
2017-04-28 to 2017-07-09			2017-04-29 to 2017-09-03		
d0010V1962	Gogh, Vincent van	<i>Landscape with a Church</i>	hwm0168	Klinkenberg, Johannes Christiaan Karel	<i>Van Dam's Almshouse</i>
d0087V1962	Gogh, Vincent van	<i>Melancholy</i>			
d0235V1962r	Gogh, Vincent van	<i>Winter Landscape with Couple Walking</i>	UB2016-021		
d0277V1971	Gogh, Vincent van	<i>Sketch of Orchard in Blossom with Two Figures: Spring</i> , enclosed in a letter from Vincent van Gogh to Theo van Gogh	<u>Museum Catharijneconvent, Utrecht</u>		
			<u>Maria</u>		
			Museum Catharijneconvent, Utrecht		
			2017-05-01 to 2017-08-20		
d0278V1971	Gogh, Vincent van	Sketch of <i>Miners in the Snow: Winter</i> , enclosed in a letter from Vincent van Gogh to Theo van Gogh	d1037M1993	Schwabe, Emile Martin Charles	<i>Madonna with the Lilies</i>
		<i>Woman with a Fork in a Winter Landscape</i>			
d0283V1962r	Gogh, Vincent van	<i>Churchyard in Winter</i>	UB2012-039.04		
		<i>Churchyard in Winter</i>	<u>Rijksmuseum, Amsterdam</u>		
d0284V1962r	Gogh, Vincent van	<i>Reaper</i>	Long-term loan to the Rijksmuseum 2017-2018		
d0285V1962	Gogh, Vincent van	<i>Winter, in Life, too</i>	Rijksmuseum, Amsterdam		
d0419V1962	Gogh, Vincent van	<i>Vase with Honesty</i>	2017-06-01 to 2018-06-01		
p0785M1973	Israëls, Jozef	<i>Orchard in Blossom</i>	s0064V1962	Gogh, Vincent van	<i>The Hill of Montmartre with Stone Quarry</i>
s0009V1962	Gogh, Vincent van	<i>Basket of Hyacinth Bulbs</i>			
s0038V1962	Gogh, Vincent van	<i>Trees and Undergrowth</i>	s0098V1962	Gogh, Vincent van	<i>Square Saint-Pierre at Sunset</i>
s0063V1962	Gogh, Vincent van	<i>Horse Chestnut Tree in Blossom</i>			
s0066V1962	Gogh, Vincent van	<i>Avenue of Poplars in Autumn</i>	UB2015-033.01		
s0126V1962	Gogh, Vincent van	<i>Snow-covered Field with a Harrow (after Millet)</i>	<u>The Art Institute of Chicago, Chicago</u>		
s0141M1977	Gogh, Vincent van		<u>Gauguin: Artist as Alchemist</u>		
s0175V1962	Gogh, Vincent van		The Art Institute of Chicago, Chicago		
			2017-06-25 to 2017-09-10		
t1382V1962			v0037V1978	Gauguin, Paul	<i>Cleopatra Pot</i>
t1384V1962					
t1364V1962	Pille, Charles Henri	<i>Harvest</i>	UB2014-021.01		
t0227V1962	Lhermitte, Léon-Augustin	<i>The Potato Harvest</i>	<u>Van Gogh Museum, Amsterdam</u>		
t0228V1962	Lhermitte, Léon-Augustin	<i>The Sower</i>	<u>Van Gogh & Japan</u>		
t0625V1962	Lhermitte, Léon-Augustin	<i>The Rest</i>	Hokkaido Museum of Modern Art, Sapporo		
t1361V1962	Bernier, Camille	<i>Autumn</i>	2017-08-26 to 2017-10-15		
t0637V1962	Breton, Emile Adélarde	<i>A Sunday Morning in Winter</i>	b0532bV1962	Gogh, Vincent van	Sheet 2 of letter from Vincent van Gogh to Theo van Gogh with sketch of <i>Album of Drawings</i>
t0741V1962	Collart-Henrotin, Marie	<i>The Old Oak of Beersel (Winter)</i>			
t0902V1962	Duncan, Ellen		d0335V1962	Gogh, Vincent van	<i>Arums</i>
t1334V1962	Gilbert, Victor Gabriel	<i>Summer</i>	d0346V1962	Gogh, Vincent van	<i>Park with Fence</i>
t0297V1962	Hennessy, William John	<i>Mistletoe Gathering in Normandy</i>	d0425V1962	Gogh, Vincent van	<i>Tassel Hyacinth</i>
t0380V1962	Inness, George	<i>A Summer Landscape</i> , from the painting by George Innes	n0111V1962	Utagawa Hiroshige III	<i>Album New Selection of Birds and Flowers</i>
		<i>Harvesters Resting</i>			
t0013V1962	Jacque, Charles Émile	<i>In the Forest in Winter</i>	n0362V1962	Utagawa Kunisada II	<i>The Geisha Ohide, Okane, Omina Okaku and Okatsu as Musicians and the Girl Kosame as a Butterfly</i> , left sheet of the triptych <i>The Performance of 'Long Life of the Pine Tree, in Modern Style'</i>
t0338V1962	Jacque, Charles Émile	<i>The Apple Harvest</i>			
t0773V1962	Jacque, Charles Émile				
t0908V1962	Jacque, Charles Émile				
t0903V1962	Jacque, Charles Émile				

n0363V1962	Utagawa Kunisada II	<i>The Maiko Kodayū and Imamuraasaki in Costume, central sheet of the triptych The Performance of 'Long Life of the Pine Tree, in Modern Style'</i>	UB2017-029 <u>Museum Helmond, Helmond</u> <u>Constantin Meunier</u> Museum Helmond, Helmond 2017-10-08 to 2018-03-04 hwm0465 Meunier, Constantin	<i>Christ at the Whipping Post, Ecce Homo</i>
n0364V1962	Utagawa Kunisada II	<i>The Geisha Okiku, Okoto, Osaku, Otama and Otoyo and the Girl Toyomi as a Butterfly, right sheet of the triptych The Performance of 'Long Life of the Pine Tree, in Modern Style'</i>	UB2015-033.02 <u>Musée d'Orsay, Paris</u> <u>Gauguin, The Alchemist</u> Galeries nationales du Grand Palais, Paris 2017-10-09 to 2018-01-21 v0037V1978 Gauguin, Paul	<i>Cleopatra Pot</i>
n0476V1962	Utagawa Yoshimaru	New Print of Insects and Small Creatures		
n0572S2013 s0017V1962	<i>Geishas in a Landscape</i> Gogh, Vincent van	<i>In the Café: Agostina Segatori in Le Tambourin</i>	UB2015-029 <u>Réunion des Musées Nationaux-Grand Palais, Paris</u> <u>Jean-François Millet</u> Palais des Beaux-Arts (Lille), Lille 2017-10-12 to 2018-01-22 hwm0262 Millet, Jean-François	<i>Hagar and Ishmael</i>
s0022V1962	Gogh, Vincent van	<i>Self-portrait as a Painter</i>	UB2015-011.02 <u>Van Gogh Museum, Amsterdam</u> <u>Prints in Paris 1900: From Elite to the Street</u> Mitsubishi Ichigokan Museum of Art, Tokyo 2017-10-18 to 2018-01-08 p2708-003S2013 Feure, Georges de	<i>Under Misty Skies (Sous les ciels brouillés) from the series Bruges Mystique et Sensuelle</i>
s0029V1962	Gogh, Vincent van	<i>The Sower</i>	p2553-011S2010 Hermann-Paul	<i>Cover</i>
s0035V1962	Gogh, Vincent van	<i>Peach Tree in Blossom</i>	s0521S2011 Vuillard, Edouard	<i>The Mumps</i>
s0037V1962	Gogh, Vincent van	<i>Field with Irises near Arles</i>	p2489aS2006 Simas, Eugène-Martial	Cover for the series <i>Suite de paysages</i>
s0047V1962	Gogh, Vincent van	<i>The Bedroom</i>	p2489fS2006 Dulac, Charles Marie	Plate 1 (Planche 1) from the series <i>Suite de paysages</i>
s0051V1962	Gogh, Vincent van	<i>Undergrowth</i>	p2489kS2006 Dulac, Charles Marie	Plate 4 (Planche 4) from the series <i>Suite de paysages</i>
s0116V1962	Gogh, Vincent van	<i>Courtisane (after Eisen)</i>	p2527S2009 Rysselberghe, Théo Van	<i>Nude Standing, Woman Bather (Nu debout, baigneuse)</i>
s0181V1962	Gogh, Vincent van	<i>Three Novels</i>	d1152S2009 Laboureur, Jean-Emile	Design for <i>The Laundry (Le linge)</i> from the series <i>Toilettes</i>
s0188V1962	Gogh, Vincent van	<i>Butterflies and Poppies</i>	v0275S2009 Laboureur, Jean-Emile	Woodblock for <i>The Laundry (Le linge)</i> from the series <i>Toilettes</i>
s0189V1962	Gogh, Vincent van	<i>Giant Peacock Moth</i>	n0158V1962 Utagawa Kunisada	<i>View of the Spring Rain, left sheet of a triptych</i>
UB2017-012.01 <u>Mauritshuis, The Hague</u> <u>Top Ten on Tour: Masterpieces acquired for the Netherlands thanks to the BankGiro Lottery</u> Mauritshuis, The Hague 2017-10-04 to 2017-10-29			p2489fS2006 Dulac, Charles Marie	Plate 1 (Planche 1) from the series <i>Suite de paysages</i>
s0503S2001	Monet, Claude	<i>Windmills near Zaandam</i>	p2489kS2006 Dulac, Charles Marie	Plate 4 (Planche 4) from the series <i>Suite de paysages</i>
s0540S2016	Signac, Paul	<i>The "Ponton de la Félicité" at Asnières (Opus no. 143)</i>	p2527S2009 Rysselberghe, Théo Van	<i>Nude Standing, Woman Bather (Nu debout, baigneuse)</i>
UB2017-005 <u>Rijksmuseum, Amsterdam</u> <u>Matthijs Maris</u> Rijksmuseum, Amsterdam 2017-10-06 to 2018-01-07			d1152S2009 Laboureur, Jean-Emile	Design for <i>The Laundry (Le linge)</i> from the series <i>Toilettes</i>
hwm0197	Maris, Matthijs	<i>The Bride</i>	v0275S2009 Laboureur, Jean-Emile	Woodblock for <i>The Laundry (Le linge)</i> from the series <i>Toilettes</i>
hwm0198	Maris, Matthijs	<i>The Kitchen Princess</i>	n0158V1962 Utagawa Kunisada	<i>View of the Spring Rain, left sheet of a triptych</i>
s0143B1996	Maris, Matthijs	<i>Head of a Sheep</i>	n0242V1962 Utagawa Kunisada	<i>The Fourth Month: The First Cuckoo, from the series The Twelve Months, left sheet of a triptych</i>
s0412M1990	Maris, Matthijs	<i>Girl Herding Goats</i>	n0243V1962 Utagawa Kunisada	<i>The Fourth Month: The First Cuckoo, from the series The Twelve Months, central sheet of a triptych</i>

n0244V1962	Utagawa Kunisada	<i>The Fourth Month: The First Cuckoo</i> , from the series <i>The Twelve Months</i> , right sheet of a triptych	p1981S2002 p1982S2002 p1985S2002	Laboureur, Jean-Emile Laboureur, Jean-Emile Rivière, Henri	<i>The Laundry (Le linge)</i> <i>The Corset (Le corset)</i> Series <i>Les trente-six vues de la Tour Eiffel</i>
n0489V1962	Tsukioka Yoshitoshi	<i>The Actor Kawarazaki Gonjūrō in the Role of Danjūrō the Seventh</i>	p1777V2000	Bonnard, Pierre	<i>Le petit solfège</i>
n0040V1962	Keisai Eisen	<i>The Teahouse at Night</i>	p1711V2000	Vuillard, Edouard	<i>The Dressmaker (La couturière)</i>
n0082V1962	Utagawa Hiroshige	<i>The Tanabata Festival in the Flourishing City</i> , from the series <i>One Hundred Views of Famous Places in Edo</i>	p1164V2000	Vuillard, Edouard	<i>Tuileries Garden (Le Jardin des Tuileries)</i>
n0418V1962	Utagawa Kuniyoshi	<i>Wanting to See the Early Blooming, Miniature Landscapes from Bitchū Province</i> , from the series <i>Set of Illustrations of Wonderful Mountains and Oceans</i>	p1194V2000 p1196V2000	Vuillard, Edouard Vuillard, Edouard	<i>The Avenue (L'avenue)</i> <i>Interior with a Hanging Lamp (Intérieur à la suspension)</i>
n0442V1962	Utagawa Kuniyoshi	<i>Girl Feeding Ducks</i> , left sheet of the triptych <i>Water: A Drifting Boat</i> , from the series <i>Visual Parody of the Five Elements</i>	p1204V2000	Vuillard, Edouard	<i>The Two Sisters-in-Law (Les deux belles-soeurs)</i>
p0955S1998	Chéret, Jules	Poster for the 4th exhibition of <i>Blanc et Noir</i> in the Pavillon de la Ville de Paris (1 October - 30 November 1890)	p1208V2000	Roussel, Ker-Xavier	<i>Woman in a Striped Dress (Femme en robe à rayures)</i>
p0311V1982	Steinlen, Théophile Alexandre	Poster for the tour of <i>Le Chat Noir</i>	p1210V2000	Roussel, Ker-Xavier	<i>Cupids Playing Around a Nymph (Amours jouant auprès d'une nymphe)</i>
p0885N1996	Redon, Odilon	<i>Profile of Light (Profil de lumière)</i>	p1214V2000 p1270V2000	Roussel, Ker-Xavier Feure, Georges de	<i>The Spring (La source)</i> <i>The Eclipse (L'eclipse)</i> from the series <i>Bruges mystique et sensuelle</i>
p0909N1996	Bonnard, Pierre	Poster for the brand France-Champagne	p1278V2000	Bonnard, Pierre	<i>Soldier of the Republican Guard of the City of Paris (Garde municipale)</i>
s0423V1991	Denis, Maurice	<i>Dread</i>	p1284V2000	Bonnard, Pierre	<i>Portrait of Ambroise Vollard (Portrait d'Ambroise Vollard)</i>
s0432M1992	Myrbach-Rheinfeld, Felician von	<i>At the Printer's</i>	p1336V2000	Vuillard, Edouard	Theatre programme for <i>La Vie muette</i> by Maurice Beaubourg (Théâtre de l'Oeuvre, 27 November 1894)
p2480S2006	Denis, Maurice	Artists' book <i>Sagesse</i> by Paul Verlaine	p1362V2000	Muller, Alfredo	Theatre programme for <i>L'échelle</i> by Gustave van Zype and <i>Le balcon</i> by Gunnar Heiberg (Théâtre de l'Oeuvre, 18 February 1898)
d1121V2004	Denis, Maurice	Design for the cover of the series <i>Amour</i>	p1363V2000	Munch, Edvard	Theatre programme for <i>Peer Gynt</i> by Henrik Ibsen (Théâtre de l'Oeuvre, 12 November 1896)
p2437dV2004	Gauguin, Paul	<i>Breton Bathers (Baigneuses Bretonnes)</i> from the series <i>Volpini</i>	p1365V2000	Ranson, Paul Elie	Theatre programme for <i>La cloche engloutie</i> by Gerhart Hauptmann (Théâtre de l'Oeuvre, 5 March 1897)
p2437gV2004	Gauguin, Paul	<i>Joys of Brittany (Joies de Bretagne)</i> from the series <i>Volpini</i>	p1386V2000	Maillol, Aristide	<i>Profile of a Young Girl (Profil de jeune fille)</i>
p2437kV2004	Gauguin, Paul	<i>Human Misery (Misères humaines)</i> from the series <i>Volpini</i>	p1410V2000 p1108V2000	Bonnard, Pierre Bonnard, Pierre	<i>In the Street (Dans la rue)</i> <i>The Little Laundress (La petite blanchisseuse)</i>
p1794V2000	Rippl-Rónai, József	Artists' book <i>Les vierges</i> by Georges Rodenbach	p0996V2000 p1000V2000 p1001V2000	Bonnard, Pierre Vuillard, Edouard Denis, Maurice	Poster for the journal <i>La Revue blanche</i> <i>Bicycle</i>
p1793V2000	Pitcairn-Knowles, James	Artists' book <i>Les tombeaux</i> by Georges Rodenbach	p1002V2000	Bonnard, Pierre	Poster for the newspaper <i>La Dépêche de Toulouse</i>
p1789V2000	Denis, Maurice	Artists' book <i>Le voyage d'Urien</i> by André Gide	p1002V2000	Bonnard, Pierre	Poster for the exhibition <i>Les peintres-graveurs</i> at Galerie Vollard (Paris, 15 June - 20 July 1896)
p1977S2002	Laboureur, Jean-Emile	<i>Awakening (Réveil)</i>	p1013V2000	Pitcairn-Knowles, James	<i>The Bath (Le bain)</i>
p1978S2002	Laboureur, Jean-Emile	<i>A Woman Inspecting a Corn in Front of a Striped Wallpaper (Le cor au papier peint rayé)</i>			
p1979S2002	Laboureur, Jean-Emile	<i>Cold Water (L'eau fraîche)</i>			
p1980S2002	Laboureur, Jean-Emile	<i>Fallen Pin (L'épingle tombée)</i>			

p1128V2000	Rippl-Rónai, József	<i>The Village Fair (La fête au village)</i>	UB2014-021.02			
p2529S2010	Steinlen, Théophile Alexandre	<i>At La Bodinière (A la Bodinière)</i>	<u>Tokyo Metropolitan Art Museum, Tokyo</u>			
p2552-004S2010	Hermann-Paul	<i>She's a Social Success (Elle a des succès dans le monde)</i>	<u>Van Gogh & Japan</u>			
p2552-007S2010	Hermann-Paul	<i>And the Intoxication of Adultery (Et les ivresses de l'adultère)</i>	Van Gogh Museum, Amsterdam			
p2616S2011	Auriol, George	Cover for the album <i>L'Album des peintres-graveurs</i>	2017-10-24 to 2018-01-08	b0532bV1962	Gogh, Vincent van	Sheet 2 of Letter from Vincent van Gogh to Theo van Gogh with sketch of <i>Album of Drawings</i>
p2633S2011	Robbe, Manuel	<i>Two Women Looking at Prints (Deux femmes regardant des estampes)</i>	d0335V1962		Gogh, Vincent van	<i>Arums</i>
p2648S2012	Rodin, Auguste	Artists' book <i>Le jardin des supplices</i> by Octave Mirbeau	d0346V1962		Gogh, Vincent van	<i>Park with Fence</i>
p2653S2012	Hermann-Paul	Poster for the 17th or 18th exhibition of Salon des Cent at La Plume (Paris, January 1896)	d0425V1962		Gogh, Vincent van	<i>Tassel Hyacinth</i>
p2654S2012	Maillol, Aristide	<i>The Wave (La vague)</i>	n0111V1962		Utagawa Hiroshige III	<i>Album New Selection of Birds and Flowers</i>
p2663S2012	Rivière, Henri	Poster for the performances <i>Clairs de lune</i> by Georges Fragerolle, <i>L'honnête gendarme</i> by Jean Richepin and <i>Le treizième travail d'Hercule</i> by Eugène Courboin (Le Chat Noir, 16 December 1896)	n0362V1962		Utagawa Kunisada II	<i>The Geisha Ohide, Okane, Omina Okaku and Okatsu as Musicians and the Girl Kosame as a Butterfly</i> , left sheet of the triptych <i>The Performance of 'Long Life of the Pine Tree, in Modern Style'</i>
p2672S2012	Roche, Pierre	Artists' book <i>La Loïe Fuller</i> by Roger Marx	n0363V1962		Utagawa Kunisada II	<i>The Maiko Kodayū and Imamurasaki in Costume</i> , central sheet of the triptych <i>The Performance of 'Long Life of the Pine Tree, in Modern Style'</i>
d1174S2012	Denis, Maurice	Design for <i>Mary Magdalene (Two Heads) (Madeleine (Deux têtes))</i> from the album <i>L'Estampe originale</i> (Album I)	n0364V1962		Utagawa Kunisada II	<i>The Geisha Okiku, Okoto, Osaku, Otama and Otoyō and the Girl Toyomi as a Butterfly</i> , right sheet of the triptych <i>The Performance of 'Long Life of the Pine Tree, in Modern Style'</i>
p2702S2012	Rivière, Henri	Music Book <i>La marche à l'étoile</i> by Georges Fragerolle	n0476V1962		Utagawa Yoshimaru	<i>New Print of Insects and Small Creatures</i>
p2708-001S2013	Feure, Georges de	Cover for the series <i>Bruges mystique et sensuelle</i>	n0572S2013		Gogh, Vincent van	<i>Geishas in a Landscape</i>
p2708-011S2013	Feure, Georges de	<i>Bizarre Landscape (Paysage bizarre)</i> from the series <i>Bruges mystique et sensuelle</i>	s0017V1962		Gogh, Vincent van	<i>In the Café: Agostina Segatori in Le Tambourin</i>
p2720S2012	Rivière, Henri	Postcards <i>La marche à l'étoile</i>	s0022V1962		Gogh, Vincent van	<i>Self-portrait as a Painter</i>
v0286S2013	Toulouse-Lautrec, Henri de	Lithographic stone for <i>Nuit blanche</i> from the series <i>Les vieilles histoires</i>	s0029V1962		Gogh, Vincent van	<i>The Sower</i>
p2763S2015	Willette, Adolphe	<i>The Publisher André Marty</i>	s0035V1962		Gogh, Vincent van	<i>Peach Tree in Blossom</i>
p2764S2015	Grasset, Eugène	<i>The Print and the Poster (L'Estampe et l'affiche)</i> , poster for the journal <i>L'Estampe et l'affiche</i>	s0037V1962		Gogh, Vincent van	<i>Field with Irises near Arles</i>
p2772S2015	Mathey, Paul	<i>The Print Collector Eugène Rodrigues</i>	s0047V1962		Gogh, Vincent van	<i>The Bedroom</i>
p2777V2015	Toulouse-Lautrec, Henri de	<i>The Female Clown at the Moulin rouge (La clownesse au Moulin rouge)</i>	s0051V1962		Gogh, Vincent van	<i>Undergrowth</i>
			s0116V1962		Gogh, Vincent van	<i>Courtisane (after Eisen)</i>
			s0181V1962		Gogh, Vincent van	<i>Three Novels</i>
			s0188V1962		Gogh, Vincent van	<i>Butterflies and Poppies</i>
			s0189V1962		Gogh, Vincent van	<i>Giant Peacock Moth</i>

UB2016-011

Staatliche Kunsthalle Karlsruhe, KarlsruheCézanne. Metamorphoses

Staatliche Kunsthalle Karlsruhe, Karlsruhe

2017-10-27 to 2018-02-11

d0035V1962 Gogh, Vincent van

Kneeling Ecorché

s0102V1962 Gogh, Vincent van

Kneeling Ecorché

UB2017-008

Dordrechts Museum, DordrechtJohan Barthold Jongkind

Dordrechts Museum, Dordrecht

2017-10-28 to 2018-05-28

s0460V1996 Jongkind, Johan Barthold

The Jetty at Honfleur

s0530N2012 Monet, Claude

Tulip Fields near The Hague

UB2017-012.02

Fries Museum, LeeuwardenTop Ten on Tour: Masterpieces acquired for the Netherlandsthanks to the BankGiro Lottery

Fries Museum, Leeuwarden

2017-11-04 to 2017-11-26

s0503S2001 Monet, Claude

Windmills near Zaandam

s0540S2016 Signac, Paul

*The "Ponton de la Félicité" at Asnières**(Opus no. 143)*

UB2016-045

Kunsthhaus Zürich, ZürichPraised and Ridiculed. French Painting 1820-1880

Kunsthhaus Zürich, Zürich

2017-11-10 t/m 2018-01-28

hwm0270 Monticelli, Adolphe

Mountain Path

hwm0327 Vollon, Antoine

Fish

UB2017-012.03

Rijksmuseum Twenthe, EnschedeTop Ten on Tour: Masterpieces acquired for the Netherlandsthanks to the BankGiro Lottery

Rijksmuseum Twenthe, Enschede

2017-12-02 to 2017-12-31

s0503S2001 Monet, Claude

Windmills near Zaandam

s0540S2016 Signac, Paul

*The "Ponton de la Félicité" at Asnières**(Opus no. 143)*

Vincent van Gogh, *Field with Irises near Arles* (detail), 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Long-term loans to the VGM

<u>Objectnumber</u>	<u>Eigenaar</u>	<u>Vervaardiger</u>	<u>Titel</u>
s0022B1991	Amsterdam Museum	Decamps, Alexandre-Gabriel	<i>A Sheperd with his Flock</i>
s0177B1999	Amsterdam Museum	Calame, Alexandre	<i>Mountain Stream in the Alps at Reichenbach</i>
d0376B2013	Denver Art Museum	Doré, Gustave	<i>A Couple and Two Children Sleeping on a London Bridge</i>
s0210B1990	Mauritshuis	Mesdag-van Houten, Sientje	<i>View of a Forest</i>
s0208B1990	Mauritshuis	Israëls, Isaac	<i>Lady Under a Bridge</i>
v0387B2013	Musée d'Orsay, Paris		Palette & 4 tubes from Vincent Van Gogh
v0159B1996	MuZee Scheveningen		Ship's model
v0160B1996	MuZee Scheveningen		Ship's model
v0522B2016	Naturalis Biodiversity Center		Stuffed bat with wings spread
v0521B2016	Naturalis Biodiversity Center		Stuffed bat hanging on a branch
s0292B2011	Odermatt, François	Gogh, Vincent van	<i>Net Menders in the Dunes</i>
d0378B2014	Private collection	Unknown	<i>Trees and Shrubs in the Garden of the Institution</i>
s0016B1990	Private collection	Fantin-Latour, Henri	<i>Basket with Grapes and an Apple</i>
s05288B2017	Private collection	Serusier, Paul	<i>Jeune bretonne à la faucille</i>
s0269B2006	Private collection	Bernard, Émile	<i>Landscape at Pont-Aven</i>
v0264B2003	Private collection	Wensma, Erik	<i>Easel</i>
s0293B2011	Private collection	Dongen, Kees van	<i>Mina Tandja</i>
s0519B2016	Private collection	Munch, Edvard	<i>Fertility</i>
d0245B2001	Private collection	Cormon, Fernand	<i>Young Girl</i>
d0132B1994	Private collection	Redon, Odilon	<i>La Nébuleuse</i>
d0256B2002	Private collection	Roelofs, Willem	<i>Cattle market in Scotland</i>
d0254B2002	Private collection	Bosboom, Johannes	<i>Lime Kiln near the Quarry of Chaufontaine</i>
d0255B2002	Private collection	Alma Tadema, Lourens	<i>The Silent Councillor</i>
b0265B2003	Private collection	Gogh, Vincent van	Letter from Vincent van Gogh to Hermanus Tersteeg
s0529B2017	Private collection	Van Gogh, Vincent	<i>Sunset at Montmajour</i>
b0100B1989	Remonstrant Community, Leiden	Keur, Jacob and Pieter	De gansche H. Schrifture [...] (Bible of Theodorus van Gogh)
s0085B1991	Rijksmuseum	Decamps, Alexandre-Gabriel	<i>Searching for Truffles</i>
s0183B1999	Rijksmuseum	Daubigny, Charles François	<i>October</i>
s0180B1999	Rijksmuseum	Courbet, Gustave	<i>Winter Landscape</i>
s0084B1991	Rijksmuseum	Daumier, Honoré	<i>The Reading</i>
s0086B1991	Rijksmuseum	Delacroix, Eugène	<i>The Agony in the Garden</i>
s0089B1991	Rijksmuseum	Fantin-Latour, Henri	<i>Flowers from Normandy</i>
s0075B1991	Rijksmuseum	Boulard, Auguste	<i>The Meal</i>
s0073B1991	Rijksmuseum	Bernard, Émile	<i>Self-portrait</i>
s0079B1991	Rijksmuseum	Courbet, Gustave	<i>Apples</i>
s0093B1991	Rijksmuseum	Millet, Jean-François	<i>Girl Carrying Water</i>
s0099B1991	Rijksmuseum	Vollon, Antoine	<i>View of Paris</i>
s0096B1991	Rijksmuseum	Ribot, Théodule	<i>Woman Sewing</i>
s0008B1986	Rijksmuseum	Dupré, Jules	<i>The Broad Way</i>
s0144B1996	Stedelijk Museum Amsterdam	Rousseau, Théodore	<i>The Forest of Fontainebleau</i>
s0143B1996	Stedelijk Museum Amsterdam	Maris, Matthijs	<i>Head of a Sheep</i>
s0140B1996	Stedelijk Museum Amsterdam	Corot, Jean-Baptiste-Camille	<i>Young Woman with a Mandolin</i>
s0197B1999	Stedelijk Museum Amsterdam	Millet, Jean-François	<i>Woman Carding Wool</i>
v0151B1996	Stedelijk Museum Amsterdam	Rodin, Auguste	<i>Bust of Madame Fenaille</i>
s0138B1996	Stedelijk Museum Amsterdam	Mauve, Anton	<i>Woodcutters</i>
v0148B1996	Stedelijk Museum Amsterdam	Degas, Edgar	<i>The Tub</i>
v0149B1996	Stedelijk Museum Amsterdam	Renoir, Pierre-Auguste	<i>The Judgment of Paris</i>
s0200B1999	Stedelijk Museum Amsterdam	Allebé, August	<i>Museum Visit</i>
s0516B2008	Ten Haaf Projects	Sisley, Alfred	<i>The Village Les Sablons</i>
s0518B2008	Triton Collection Foundation	Gogh, Vincent van	<i>Still Life with Wildflowers and Carnations</i>

s0520B2016 Triton Collection Foundation
 d0227B1999 Triton Collection Foundation
 d1194B2015 Triton Collection Foundation
 s0525B2016 Triton Collection Foundation
 v0523B2014 Universiteitsmuseum Utrecht
 v0524B2014 Universiteitsmuseum Utrecht
 s0379B2014 Zeeuws Museum
 v0167B1996 Zuiderzee Museum Enkhuizen

Sérusier, Paul
 Millet, Jean-François
 Degas, Edgar
 Auerbach, Frank

Rappard, Anthon van

The Apple Harvest
Young Cowherd
Breakfast after the Bath
Head of Julia
 Dish with mountain chalk
 Dish with two ink tablets
Tile Painters
 Ship's model

Vincent van Gogh, *Self-portrait with Pipe* (detail), 1886. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Long-term loans to other museums

Jewish Historical Museum, Amsterdam

s0315V1994 Haan, Meijer de
s0361M1972 Isaacson, Joseph Jacob

Portrait of a Bearded Man
Boaz and the Kinsman

Rijksmuseum Twenthe, Enschede

s0433M1992 Poeckh, Theodor

Portrait of a Woman

VU University Amsterdam, Amsterdam

v014M1975 Metzler, Kurt Laurenz

Poster and two sculptures

Gemeentemuseum, The Hague

v0097M1994 Lion Cachet, Carel Adolph

Easel

Groninger Museum, Groningen

hwm059A Collenius, Herman

Vanitas: Lady World

Vincent van Gogh, *Congregation Leaving the Reformed Church in Nuenen (detail)*, 1884-1885. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Collections and research

<u>Name of staff members, positions and/or organisation</u>	<u>Title/description of research</u>	<u>With contributions by</u>	<u>Supervisor(s)</u>	<u>Period</u>
Nienke Bakker (Senior Curator), Hannie Diependaal (Conservator), Oda van Maanen (Conservator), Teio Meedendorp (Senior Researcher), Saskia van Oudheusden (Conservator), Kathrin Pilz (Conservator), Louis van Tilborgh (Senior Researcher), Van Gogh Museum	Research in preparation for the collection catalogue <i>Paintings 3: Arles, Saint Remy and Auvers</i>	Muriel Geldof and Luc Megens (Cultural Heritage Agency), Ralph Haswell and Wim Genuit (Shell Technology Centre)		In progress
Monique Hageman (Research Assistant), Ruud Hogerwerf (Information Specialist), Oda van Maanen (Conservator), Teio Meedendorp (Senior Researcher), Kathrin Pilz (Conservator), Louis van Tilborgh (Senior Researcher), Van Gogh Museum	Authenticity research	Muriel Geldof and Luc Megens (Cultural Heritage Agency)		In progress
Nienke Bakker (Senior Curator), Jolein van Kregten (Senior Educator), Oda van Maanen (Conservator), Marije Vellekoop (Head of Collections and Research)	Research into Van Gogh's <i>Sunflowers</i>	Muriel Geldof, Suzan de Groot, Luc Megens and Henk van Keulen (Cultural Heritage Agency), Ella Hendriks and Klaas-Jan van den Berg (University of Amsterdam), Wim Genuit (Shell Technology Centre), Costanza Miliani, Letizia Monico, Aldo Romani, Chiara Grazia (University of Perugia), Piotr Targowski, Magdalena Iwanicka, Marcin Sylwestrzak (Nicolaus Copernicus University, Toruń), Koen Janssens, Geert van der Snickt (University of Antwerp)		until opening of exhibition in the summer of 2020
Teio Meedendorp (Senior Researcher), Kathrin Pilz (Conservator), Louis van Tilborgh (Senior Researcher), Van Gogh Museum	Reassessing Vincent van Gogh	Muriel Geldof, Frank Ligterink, Luc Megens, Art Ness Proaño Gaibor, Birgit Reissland (Cultural Heritage Agency), Eric Kirchner (Akzo Nobel)		Completed end of 2017
René Boitelle (Senior Conservator), Maite van Dijk (Senior Curator), Joost van der Hoeven (Junior Curator)	Research in preparation for the exhibition <i>Gauguin and Laval on Martinique</i> (autumn 2018)	Muriel Geldof (Cultural Heritage Agency)		until opening of exhibition in autumn of 2018

<u>Name of staff members, positions and/or organisation</u>	<u>Title/description of research</u>	<u>With contributions by</u>	<u>Supervisor(s)</u>	<u>Period</u>
Oda van Maanen (Conservator), Kees van den Meiracker (Head of Collection Management and Preservation)	Research into colour change in Van Gogh's <i>The Bedroom</i>	Marieke Meeuwissen, Maxim Nasalevich, Sjoerd Donders, Konstantin Tsigutkin, Mike van Gils, Mykyta Voronov, Lucas van Grinsven (ASML)		Summer 2017 to autumn 2018
Bill Wei (Cultural Heritage Agency)	<i>Perception and Presentation</i> research project into virtual retouching (Case study: Van Gogh's <i>Old Arlésienne</i>)	Saskia van Oudheusden (Van Gogh Museum Conservator), Kathrin Pilz (Van Gogh Museum Conservator)		
Lisa Smit (Assistant Researcher)	Ekkart Fund for art historical research (allocated by the Rembrandt Association) for the exhibition <i>Klimt: Inspired by Monet, Van Gogh, Matisse</i> (October 2020 to January 2021 at the Van Gogh Museum; February to May 2021 at the Österreichische Galerie Belvedere, Vienna)		Edwin Becker (Head of Exhibitions) and Jan van Adrichem (external supervisor assigned by the Rembrandt Association)	1-11-2016 to 28-2-2018
Edwin Becker (Head of Exhibitions), Renske Suijver (Associate Curator) and Lisa Smit (Assistant Researcher)	Extensive research in preparation for the exhibition <i>Klimt: Inspired by Monet, Van Gogh, Matisse</i> (October 2020 to January 2021 at the Van Gogh Museum; February to May 2021 at the Österreichische Galerie Belvedere, Vienna)	Markus Fellingner (Curator at Belvedere)	Edwin Becker (Head of Exhibitions) and Jan van Adrichem (external supervisor assigned by the Rembrandt Association)	until opening of exhibition in October 2020

Vincent van Gogh, *Pollard Willow* (detail), 1882. Van Gogh Museum, Amsterdam (purchased with support from the BankGiro Loterij, the Vincent van Gogh Foundation, the Rembrandt Association and her Prints and Drawings Fund, the Mondriaan Fund and the VSB Foundation)



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The Mijorumer Fonds

The aim of this fund is to contribute financially to the Van Gogh Museum's educational programmes, projects and resources. Thanks to this contribution, the Van Gogh Museum has been able to realise the *Van Gogh Goes to School* project.

The Für Elise-VGM Fonds

The aim of this fund is to contribute to making the Van Gogh Museum in Amsterdam accessible to as many people as possible in order to enrich and inspire them.

The fund also aims to facilitate research and improve (digital) access to the sub-collections: paintings and drawings not by Van Gogh and Japanese prints.

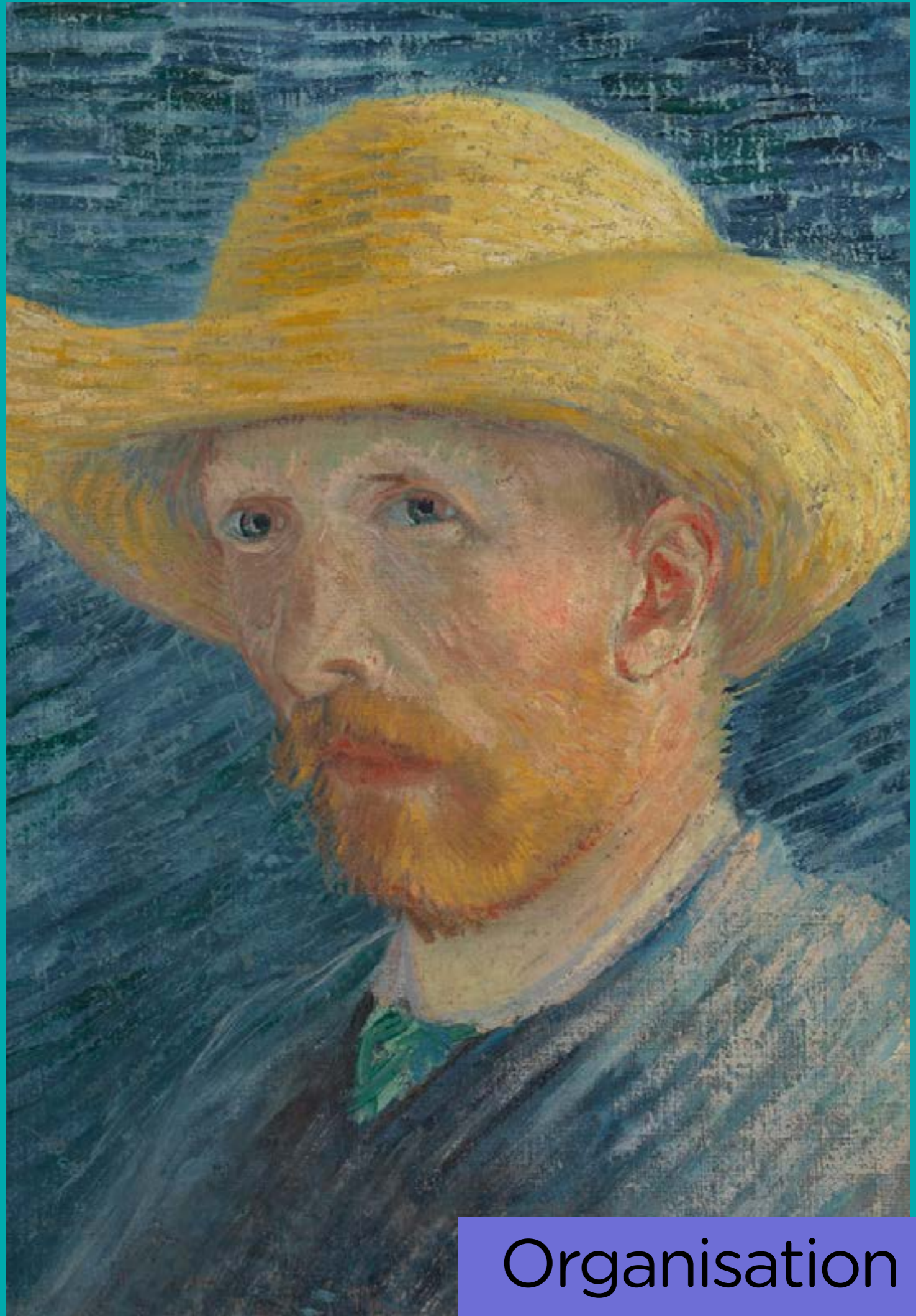
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Junior Curators' Fund

The aim of this fund is to facilitate the appointment of junior curators at the Van Gogh Museum, preferably those who have recently graduated.

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Vincent van Gogh, *Self-portrait with Straw Hat* (detail), 1887. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



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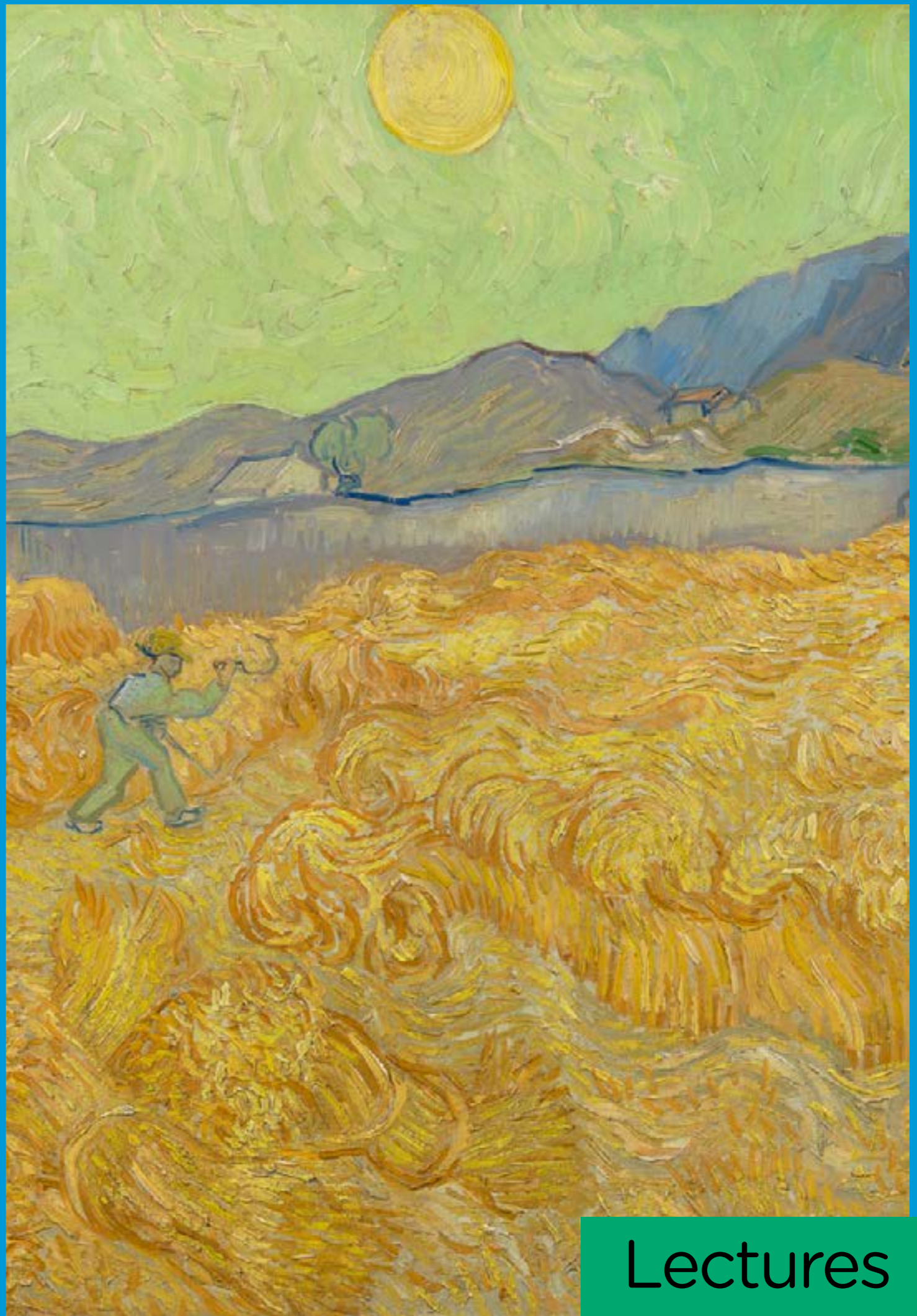


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Vincent van Gogh, *Wheatfield with a Reaper* (detail), 1889. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Lectures

<u>Kay Bartelink</u> <i>Van Gogh & Japan</i>	Tokyo Metropolitan Museum	28/08	<u>Boudewien Chalmers Hoyneck van Papendrecht</u> Guest lecture	Amsterdam University of Applied Sciences	17/03
<u>Laurine van de Wiel, Bart Rietdijk</u> Van Gogh Analyses	Rotterdam Erasmus University	13/12	<u>Maite van Dijk</u> (G)eenstijl.nl. On the value and disadvantage of stylistics for 19th-century art history	ESNA Winter Seminar, RKD The Hague	27/01
<u>Edwin Becker</u> 'Alma-Tadema between Historicism and Symbolism', Imagined past symposium: Lawrence Alma-Tadema, painter, archaeologist, historian	Fries Museum, Leeuwarden	19-20/01	Food, glorious food: Food at the heart of nineteenth-century art	ESNA congress, MAS Museum, Antwerp	08-9/06
Vincent van Gogh and contemporary art	Melkweg, Amsterdam	26/01	Lecture for Cirkels Reception Rembrandt Association	Van Gogh Museum	15/09
Opening speech for <i>Italian Hours</i> , Ramón van der Ven	NIKI, Florence	16/02	Lecture for Guild Masters Rembrandt Association	Van Gogh Museum	17/09
Guided tour for Van Lanschot	TEFAF, Maastricht	11/03	Organisation of Expert Meeting for exhibition <i>Gauguin and Laval on Martinique</i>	Van Gogh Museum	23/10
Guided tour for Floris V, Business Club	TEFAF, Maastricht	16/03	Museum discussion 'The Bride. Maris's first conception' Matthijs Maris at Work symposium	Rijksmuseum	14/12
Guided tour for Bank ten Cate & Cie	TEFAF, Maastricht	17/03	The Dutch in Barbizon	Dordrechts Museum	15/12
Chair International Exhibition Organizers Conference	Sydney / Melbourne	06-28/04	<u>Adriaan Dönszelmann</u> How in-house expertise can strengthen your museum strategy	Museum Connections, Paris	18/01
Blockbusters: Curse or Blessing as part of IEO	Sydney / Melbourne	26-28/04	Dinner Speech on SIG (Strategy, Innovation & Governance)	TIAS Programme, Tilburg	29/11
Limburg artists Cuypershuis, <i>The Dutch in Paris</i> , press trip	Roermond	27/05	<u>Willem van Gogh</u> The Van Gogh Collection. From the living room to cultural heritage of mankind	Hudsonville, West Michigan, USA	14/11
Yellow House trip	Paris / Barbizon	08-09/09	History of the Van Gogh Collection	Grand Rapids Art Museum, USA	15/11
<i>The Dutch in Paris</i>	Paris / Barbizon	21-23/09	<u>Milou Halbesma</u> Cultural Marketing Masterclass	Universitat Internacional de Catalunya (UIC), Barcelona	27-11
Guided tour for Cabinet des Amateurs de Dessins	Kunstkring Doorn	02/10	<u>Adrie Kok</u> Presentation on the 2 recovered works (SOMME)	The Israel Museum, Jerusalem	10/05
<i>The Dutch in Paris</i> for Academische Reizen	Van Gogh Museum 1	9/11	Presentation on (external) security around Museumplein	KMSK, Brussels	21/11
The Art of Making Art Exhibitions	Van Gogh Museum	22/11	Lecture on works, Security/Profiling Department	Nova College, Haarlem	28/11
<i>Van Gogh & Japan</i>	Godshuis, Roermond	25/11	<u>Jolein van Kregten</u> How does the Van Gogh Museum rate the quality of their own translations?	National Translators Congress, Amersfoort	02/06
<u>René van Blerk</u> What do changes within CKV (art education) mean for the Van Gogh Museum?	't Paradies, Roermond	15/12	Education in the Van Gogh Museum	National Museum of Western Art, Tokyo	16/10
<u>Ann Blokland</u> Feeling Van Gogh. Making Vincent van Gogh's art accessible	VNK Conference, Amsterdam	31/03	<u>Oda van Maanen</u> CSI Van Gogh Museum for Science Weekend (2 groups)	Van Gogh Museum	07/10
The role of videos in the Van Gogh Participation in the Van Gogh Museum. Two case studies	Tactile Reading Conference, Stockholm	05/04			
Van Gogh and the depiction of identity	Museum Museums in Short, Piran	31/08			
	The Inclusive Museum Conference, Manchester	15/09			
	Secondary Education Teachers' Day, Rijksmuseum/Van Gogh Museum	9/11			
<u>Suzanne Bogman</u> Art enclosed in a Book: Publishing at the Van Gogh Art Books in the Digital Age (panel discussion)	Museum Salone Internationale dei Libri, Turin	22/05			
	Frankfurt Book Fair	11/10			
<u>Cas Boland</u> Marketing at the Van Gogh Museum	VNPF Congress,	Utrecht 13/09			
<u>Cas Boland, Sanneke Prins</u> Armin van Buuren x Van Gogh Museum case	Museum Next, Rotterdamse Schouwburg	28/06			

<u>Teio Meedendorp</u>			<u>Axel Rüger</u>		
Researching Vincent van Gogh's oeuvre	Utrecht University	27/02	From unrecognised genius to global icon:	Norton Simon Museum,	25/02
Vincent van Gogh: highlights and nadirs	Toonskunstkring Tiel	29/03	Vincent van Gogh then and now	Los Angeles	
The sepia effect: throwing light on Van Gogh's pen drawings from Southern France	RCE Amsterdam	04/07	More than a souvenir shop! The commercial challenges and opportunities of the Van Gogh Museum	Wellcome Collection, London	23/05
<u>Kees van den Meiracker</u>			<u>Marie-José van Schaik</u>		
MUSEUM LIGHT POLICY and the problem of FADING COLOURS	London	11-12/09	Communicating the museum: Power of Education	Conference Power of Education	20/06
<u>Bas Meyer</u>			<u>Alice van der Slikke</u>		
Lecture on working in the Security/Profiling Dept.	Nova College, Haarlem	28/11	Van Gogh's <i>Sunflowers</i> LIVE	Grand Palais, Paris	
<u>Marianne Nouwen (Wouter de Voogd)</u>			<u>Deloitte Art & Finance conference</u>		
A DAMs: never complete, never finished!	Adlib Users Day, Utrecht	26/10	Van Gogh & Japan	Facebook live stream	14/08
<u>Saskia van Oudheusden</u>			<u>Marie-José van Schaik</u>		
Research into and restoration of <i>View of the Sea at Scheveningen</i>	Workshop for Primary School Teachers, Rijksmuseum	08/11	The power of feedback, Workshop symposium	Museum Guides Now!	7/11
<u>Kathrin Pilz</u>			<u>Alice van der Slikke</u>		
CSI Van Gogh (special evening celebrating the recovered paintings)	Van Gogh Museum	13/05	Communicating the museum	Melbourne	26-28/07
CSI Van Gogh (Science Weekend, 2x)	Van Gogh Museum	08/10	Deloitte Art & Finance conference	Milan	08/11
<u>Sanneke Prins (Cas Boland)</u>			<u>Marije Vellekoop</u>		
The power of a perfect brand match	MuseumNext, Rotterdam	27/06	They're home again! Van Gogh's stolen paintings	Van Gogh Museum	09/04
<u>Fleur Roos Rosa de Carvalho</u>			<u>Marthe de Vet</u>		
<i>Prints in Paris 1900</i> . Henri de Toulouse-Lautrec: From Elite to the Street	Van Gogh Museum	02/04	They're home again! Van Gogh's stolen paintings	Van Gogh Museum	13/05
<i>Prints in Paris 1900</i> . Henri de Toulouse-Lautrec: From Elite to the Street	Van Gogh Museum	09/04	Making Van Gogh accessible in a rapidly changing world	Sustainable Dialogues Conference, Hermitage, Saint Petersburg	08/09
Dark prints for the interior	Van Gogh Museum	11/06	<u>Marthe de Vet (Harma van Uffelen)</u>		
<u>Fleur Roos Rosa de Carvalho (in collaboration with Club Classique)</u>			Guest lecture for the Reinwardt Academie		
Club Classique: From Elite to the Street (musical performance)	De Rode Hoed, Amsterdam	29/09	Van Gogh Museum	Van Gogh Museum	17/02
Club Classique: From Elite to the Street (musical performance)	Ostade, Amsterdam	01/10	<u>Marthe de Vet (Helene de Koekoek)</u>		
<i>Prints in Paris 1900</i> . Henri de Toulouse-Lautrec: From the Elite to the Street	Mitsubishi Ichigokan Museum, Tokyo	18/10	The effect of Van Gogh on vulnerable older People		
<i>Prints in Paris 1900</i> . Henri de Toulouse-Lautrec: From the Elite to the Street	Steendrukmuseum Valkenswaard	16/11	Visitor Studies Conference, London		
<u>Fleur Roos Rosa de Carvalho (in collaboration with Club Classique)</u>			<u>Marthe de Vet (René van Blerk)</u>		
Club Classique: From Elite to the Street (musical performance)	De Rode Hoed, Amsterdam	29/09	Demonstration: Create, share & teach! How to keep up with changes in school systems		
Club Classique: From Elite to the Street (musical performance)	Ostade, Amsterdam	01/10	<u>Marthe de Vet (Esther den Breejen)</u>		
<i>Prints in Paris 1900</i> . Henri de Toulouse-Lautrec: From the Elite to the Street	Mitsubishi Ichigokan Museum, Tokyo	18/10	Workshop: Van Gogh meets older people 70+: cross-sectoral partnership between art, health and well-being		
<i>Prints in Paris 1900</i> . Henri de Toulouse-Lautrec: From the Elite to the Street	Steendrukmuseum Valkenswaard	16/11	Museum Next, Rotterdam		

Jacob van der Vlugt

Facebook ADE Workshop: <i>Sunflowers</i> LIVE	The Mayer Manor, Amsterdam	17-18/10
Museum Guides Now: Facebook LIVE, Guided Tours	Van Gogh Museum	07/11
Culture marketing: Storytelling in practice	Theater De Krakeling, Amsterdam	09/11

Caroline Vos

SAN Award Presentation Case	Utrecht	07/04
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Laurine van de Wiel

Smart Congress devoted to the Van Gogh Museum Case: personas at <i>Vincent on Friday</i>	Amsterdam Art Center	13/04
Cultural Marketing Presentation Case	Cultuurmarketing Utrecht	15/06

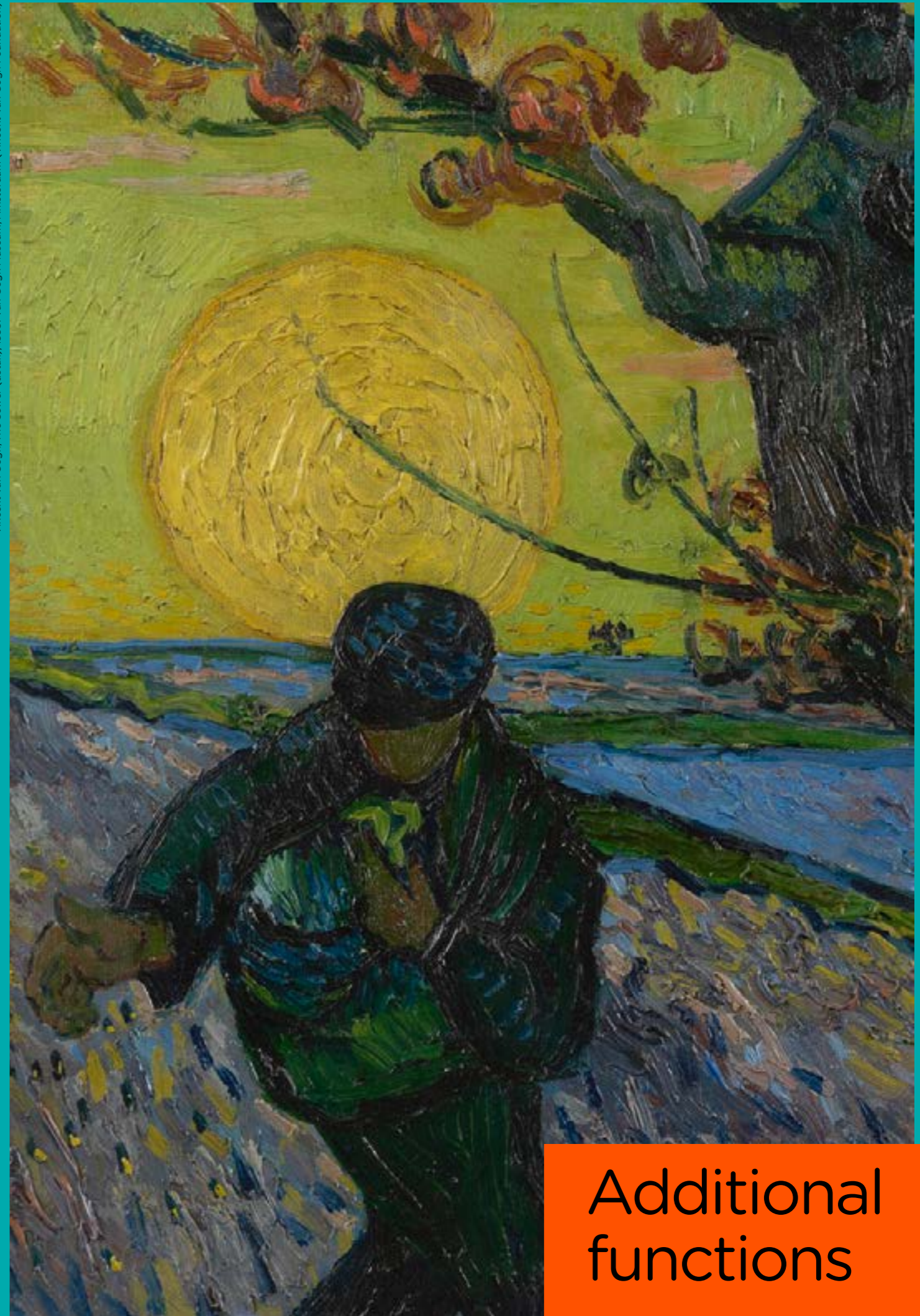
Laurine van de Wiel (Caroline Vos)

Smart Congress devoted to the Van Gogh Museum Case: personas at <i>Vincent on Friday</i>	Amsterdam Art Center	13/04
Measuring satisfaction, a real-life example for MOAM	Amsterdam City Archives	12/09
Notes from the Van Gogh Museum Marketing Department	Frans Hals Museum, Haarlem	11/12

Laurine van de Wiel (Bart Rietdijk, Kay Bartelink)

Van Gogh Analyses. Forecasting event	Erasmus Q-Intelligence, Rotterdam	13/12
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Vincent van Gogh, *The Sower* (detail), 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Additional
functions

Kay Bartelink

Member of the Board of Museum Quarter BIZ Amsterdam

Edwin Becker

Supervision of exhibition of final examination work at the Scenography Department,

Amsterdam University of the Arts

Chair of the Becker Foundation, Roermond

Chair of Stichting BienNEELe, Roermond

Chair of Stichting LABland (scenographers collective)

Member of the IEO (International Exhibition Organizers) Steering Committee

Sinja Bloeme

Freelance/guest lecturer and photo styling at the Artemis Academy

Ann Blokland

Jury member for the RAAK incentive award

Cas Boland

Jury member for the SAN Award

Geeta Bruin

Chair of the Van Gogh Museum Works Council

Member of the KOG Paintings Committee

Member of the Monitoring Netherlands Digital Heritage working group

Exhibitions Project Manager at Het Noordbrabant Museum

Member of the Board of the Information System for Dutch Museums (SIMIN) section at the Dutch Museum Association

Member of the Museum Gouda Supervisory Board

Hannie Diependaal

Freelance painting conservator

Maite van Dijk

PhD and defence of doctoral dissertation 'Foreign Artists versus French Critics: Exhibition Strategies and Critical Reception at the Salon des Indépendants in Paris (1884-1914)' 24 November, Aula - Oude Lutherse Kerk, University of Amsterdam

Chair of Art Museums section at the Dutch Museum Association

Member of the Board at the European Society of Nineteenth Century Art (ESNA)

Adriaan Dönszelmann

Collaborative partner with JINC

Member of the Supervisory Board of the Montessori Schools, Amsterdam region

Chair of the Board of Stichting Samenwerkende Amsterdamse Musea

Member of the TIAS Advisory Council

Nikola Eltink

Member of the Board of Stichting Zicht in Erfgoed

Martin van Engel

Member of Culture and Creative Inclusive Steering Committee

Advisor to Jongerencultuurfonds Amsterdam

Willem van Gogh

Member of the Board of the Für Elise Foundation, Nihon no Hanga

Member of the Board of the Tomoko Mukaiyama Foundation, until 1 June 2017

Milou Halbesma

Member of the Board of Water for Life

Member of SOS Kinderdorpen Nederland Advisory Council

Member of the Board of the Van Gogh Europe Foundation

Member of Overleg Amsterdamse Musea

Esther de Jong

Director of PP10 BV

Oda van Maanen

Freelance conservator

Member of the Certification Committee for Trainee Conservators on the *Conservation and Restoration of Cultural Heritage Master's* at the University of Amsterdam

Teio Meedendorp

Member of the Board of *Kunstlicht*, magazine for the arts, image culture and architecture present and past, associated with the VU University Amsterdam

Marianne Nouwen

Member of Editorial Team for *Art & Architecture Thesaurus* (Dutch language edition)

Member of the Board of the Information System for Dutch Museums (SIMIN) section at the Dutch Museum Association

Saskia van Oudheusden

Conservator/owner at Saskia van Oudheusden Schilderijenrestauratie

Kathrin Pilz

Assistant Coordinator of the ICOM-CC working group ATSR (Art Technological Source Research)

Co-editor of the *Proceedings of the seventh symposium of the ICOM-CC Working Group for Art Technological Source Research* (publication planned for 2018)

Martijn Pronk

Member of the Governing Board at the European Foundation

Member of the Advisory Committee at We Are Museums

Member of the Digital Strategy Advisory Committee at the National Library of Israel

Member of the jury at The Best Social Media Awards

Fleur Roos Rosa de Carvalho

Guest lecturer at the University of Amsterdam: Tutorial and Seminar Van Gogh Museum

Visiting Fellow in the *History of 19th-Century Art 2017: Dr Willa Silverman*

Masterclass and supervision Recourse 1900: research and exhibition project in collaboration with the Graphic Design Department at the Gerrit Rietveld Academie, Amsterdam

Axel Rüger

Member of the Selection Committee for the TEFAF Showcase

Member of the Steering Board of the Apeldoorn Conference

Trustee of the Art Fund

Member of the jury for the Van Lanschot Art Prize

Member of the Advisory Board of Van Lanschot

Member of the City of Amsterdam's 'City in Balance' task force

Member of Stichting Marijn Brouwers Producties

Wite de Savornin Lohman

Member of the Board of Caius Cirkel, Rembrandt Association

Member of the Board of Stichting Het Nederlandse Interieur

Comité VanLoon40, Museum Van Loon

Member of the Board of Pieus Fonds De Jonge van Ellemeet-Briels

Member of the Board of Stichting Utrechtse Kastelen

Marie-José van Schaik

Member of Museum Guides Now! programme committee

Eva Schieveld

Vice-chair of the Supervisory Board at the Melkweg

Edith Schreurs

Member of CODART web committee

Lisa Smit

Secretary of the European Society for Nineteenth-Century Art (ESNA)

Coordinator of Voedselbank Cultuur

Marjolein Stege

Member of Editorial Team for *Art & Architecture Thesaurus* (Dutch language edition)

Louis van Tilborgh

Professor at the University of Amsterdam

Occasional advisor on museum acquisitions of 19th-century art at the Mondriaan Fund

Editor of Simiolus: *Netherlands Quarterly for the History of Art*

Marije Vellekoop

Member of the Board of Dutch Postgraduate School for Art History (OSK)

Editor-in-Chief of *Van Gogh Studies*

Marthe de Vet

Member of the Advisory Council of Age Friendly Cultural Cities, Cultural Participation Fund

Member of the Supervisory Board of Cultuurschakel

Member of the Advisory Council for cultural education in lower secondary professional education and practical training, Cultural Participation Fund

Member of the Board of the Museumpleinbus

Member of the Museum Guides Now! Steering Committee

Chair of the *Art Makes Us Human, the Elderly meet Van Gogh* partnership

Jacob van der Vlugt

Member of the Amsterdam Committee of the Dutch National Student Orchestra

Caroline Vos

Member of the Board of the Frankendael Foundation (Secretary)

Catherine Wolfs

General Member of the Board of the Nederlandse Kostuumvereniging

Image Editor for the Nederlandse Kostuumvereniging Bulletin

Additional activities of Supervisory Board members

Jaap Winter

Chair of the Van Gogh Museum Supervisory Board

Commissioner for Randstad

Commissioner for the Royal Concertgebouw (until June 2017)

Jacobina Brinkman

Member of the Van Gogh Museum Supervisory Board

Member of the Supervisory Board of NTR

Member of the Performing Arts Fund NL Supervisory Board

Joanne Kellermann

Member of the Van Gogh Museum Supervisory Board

Member of the Supervisory Board of Utrecht University

Hein van Beuningen

Member of the Van Gogh Museum Supervisory Board

Member of the Board of the Carré Foundation

Member of the Supervisory Board of Plan Nederland

Gary Tinterow

Member of the Van Gogh Museum Supervisory Board

President of the Houston Museum District Association

Trude Maas-de Brouwer

Chair of the Van Gogh Museum Supervisory Board (until July 2017)

Chair of the Advisory Council of the Dutch Data Protection Authority

Chair of the Utrecht Development Board

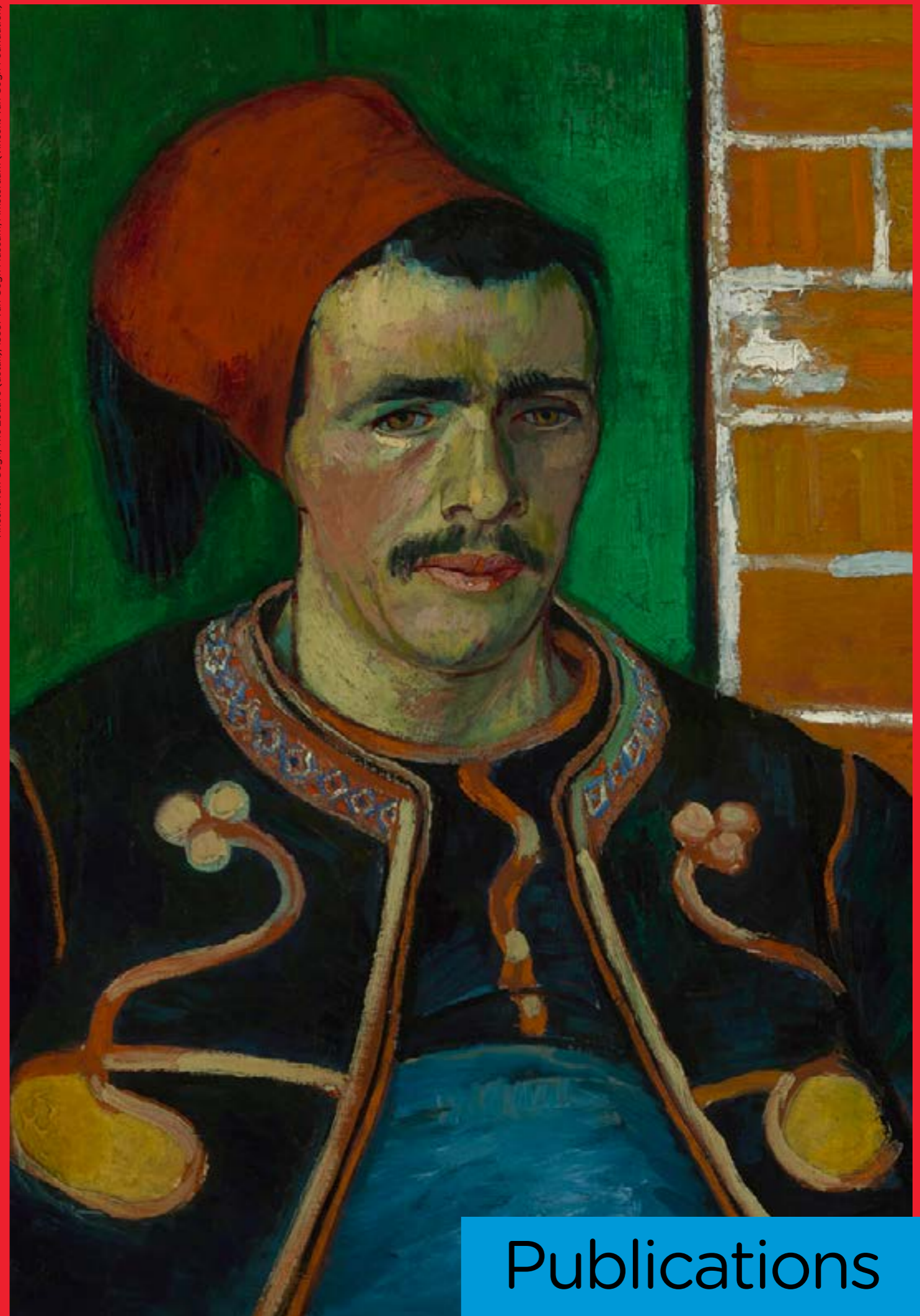
Peter Tieleman

Member of the Van Gogh Museum Supervisory Board (until July 2017)

Member of the Board of Koninklijke Boekverkoopersbond

Member of the Supervisory Board of De Kleine Komedie (until May 2017)

Vincent van Gogh, *The Zouave* (detail), 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Publications

- Edwin Becker
Interview with Urban Larsson: Art and life, education and process
Urban Larsson. Painting from Life (exhibition catalogue)
February 2017
- Maite van Dijk
In het voetspoor van de kunstenaars
Kunstschrift: Een Nederlander in Frankrijk.
Jongkind en de anderen
October 2017
- Foreign Artists versus French Critics: Exhibition Strategies and Critical Reception at the Salon des Indépendants in Paris, 1884-1914*
University of Amsterdam doctoral dissertation
November 2017
- Maite van Dijk (Mayken Jonkman, ed.)
Jacob Maris. De stad uit: van Parijs naar Barbizon
Nederlanders in Parijs, 1789-1914.
Exhibition catalogue: Van Gogh Museum, Amsterdam and Petit Palais, Paris
October 2017
- Hans Luijten (Leo Jansen, Nienke Bakker)
Manch einer hat ein großes Feuer in der Seele.
Van Gogh, Die Briefe
November 2017
- Ever Yours... Vincent. The Quintessential Letters of Van Gogh*
Arabic translation of the letters of Van Gogh
December 2017
- Teio Meedendorp
À la recherche de la perspective correcte: Van Gogh et Cassagne
Foreword for reissue of Armand Cassagne, Le Guide de l'ABC du Dessin, Parijs 2017
October 2017

- Teio Meedendorp (Eric Kirchner, Ivo van der Lans, Frank Ligterink, Muriel Geldof, Luc Megens, Kathrin Pilz, Ella Hendriks)
Digitally reconstructing Van Gogh's Field with Irises near Arles part 3: Determining the original colors
Color Res Appl. 2017;00:1-17.
<https://doi.org/10.1002/col.22197>
October 2017
- Kathrin Pilz (Sigrid Eyb-Green, Joyce Townsend, Stefanos Kroustallis, Idelette van Leeuwen, eds.)
Sources on art technology: Back to basics
Proceedings of the sixth symposium of the ICOM-CC working group for art technological source research
2016
- Kathrin Pilz (Ella Hendriks, Muriel Geldof, Maarten van Bommel)
Carmín es el rojo del vino. La cochinilla en la pintura de Vincent van Gogh. Rojo mexicano. La grana cochinilla en el arte.
November 2017
- Kathrin Pilz (Eric Kirchner, Ivo van der Lans, Frank Ligterink, Muriel Geldof, Luc Megens, Teio Meedendorp, Ella Hendriks)
Digitally reconstructing Van Gogh's Field with Irises near Arles part 3: Determining the original colors, Color Research & Application
December 2017
- Fleur Roos Rosa de Carvalho (Phillip Dennis Cate, foreword)
Prints in Paris 1900: van elitair tot populair
Exhibition catalogue
2017
- Fleur Roos Rosa de Carvalho
An Icon of Collecting: Félix Bracquemond's Portrait of Edmond de Goncourt
Altered States: Etching in Late 19th-Century Paris, (RISD Museum).
Online exhibition catalogue.
<https://publications.risdmuseum.org/altered-states/>
2017

- Catherine Bindman
Small Apartments and Big Dreams: Print Collecting in the Fin de Siècle
Art in Print, vol. 7, no. 1
May-June 2017
- Axel Rüger
International wish list: Axel Rüger, Director of the Van Gogh Museum chooses...
Art UK March 2017
- Marie-José van Schaik (Mark Schep, Pauline Kintz, Noortje Bijvoets, Carla van Boxtel, Herman van Gessel, Frouke Jorna, Marie-Thérèse van der Kamp)
Rondleiden is een vak. De rondleider in kunst- en historische musea
September 2017
- Eva Schievelde
De kunst van het toeschrijven: over de juridische positie van kunsthistorisch experts
Nederlands Juristenblad
April 2017
- Lisa Smit
Experimenten met het pointillisme. Van Gogh Museum verwerft representatieve Signac
Rembrandt Association Bulletin, year 27, no. 1
March 2017
- Review of the exhibition Wilhelm Lehmbruck: retrospective in Leopold Museum, Vienna (8 April-4 July 2016)*
Nineteenth-Century Art Worldwide, Vol. 16, No.1
April 2017
- Renske Suijver
Chronology (and editing)
Stefan Koldehoff and Chris Stolwijk (eds.),
The Thannhauser Gallery, Marketing Van Gogh
September 2017
- Vier entries over werken van George Hendrik Breitner en Isaac Israëls*
Jenny Reynaerts (ed.), 1800-1900.
Rijksmuseum collection catalogue
November 2017

- Hendrik Willem Mesdag: An Enterprising Artist and Collector*
Reine Meylaerts, Lieven D'hulst, Tom Verschaffel (ed.)
Cultural Mediation in Europe, 1800-1950
December 2017
- Louis van Tilborgh
The Shining Light of Japan: Van Gogh's Quest for a Modern Identity
Kodera et al., exhibition catalogue. *Van Gogh & Japan*, Sapporo etc. (Hokkaido Museum of Modern Art)
April 2017
- Marije Vellekoop (Axel Rüger, Nienke Bakker, Louis van Tilborgh, Pieter van Os)
Van Gogh keert terug. De gestolen schilderijen
March 2017
- Marthe de Vet (Marjolein Gysels, Helene de Koekoek, Esther den Breejen)
Ouderen ontmoeten Van Gogh. De effecten van het outreach workshopprogramma op de gezondheid en het welzijn van 70-plussers
February 2017
- Marthe de Vet (Marjolein Gysels, Héléne de Koekoek)
Stimulating the positive health of older adults through the Art Makes Man outreach programme.
Engage 39
Engage, the international journal of visual art and gallery education. Themanummer Visual Arts and Wellbeing
Spring 2017