

DESIGN  
MUSEUM  
DEN  
BOSCH  
POLICY &  
MULTI-YEAR PLAN  
2021–24

# Preface

This Policy & Multi-Year Plan for Design Museum Den Bosch sets out how the choice of design will be pursued in the coming years in the programming of exhibitions and other public activities, in the structure and organization of the museum and the development of knowledge, and adaptations to the museum building. The plan explains how our museum will assume a strong position, both now and in the near future, within the regional, national and international cultural landscape. To consolidate the institution's position as a fully-fledged design museum, we will formulate important and pressing content-rich themes, fine tune the collection, carry out changes in the museum and address new activities. At the same time, we retain our belief that a good museum ought to live up to the classical rules of rhetoric: *ethos* (authority), *logos* (argument) and *pathos* (tone). Design Museum Den Bosch too seeks to be a solid combination of internal and visible professional knowledge, to persuade through strong, substantive argumentation and, lastly, to use the appeal of its programming to foster and respond to a strong interest in design and to engage its visitors in a dialogue. This plan will guide the reader through the museum's views on policy, with the highlighted objectives providing a guide for each section. Design Museum Den Bosch will continue to follow the course on which it has embarked towards a promising and adventurous future.

On behalf of the museum, Timo de Rijk, Director

Titus M. Eliëns, Chair of the Supervisory Board

# SUMMARY OF POLICY & MULTI-YEAR PLAN 2021–24

Design Museum Den Bosch has developed considerably in recent years. A well-received name change, new programming devoted entirely to design, and exhibitions that have drawn large visitor numbers have placed the museum in a promising position. In the next four policy years, 2021–24, Design Museum Den Bosch wants to exploit the potential it has built up in order to consolidate and expand its position as a leading museum player in the region and in the Netherlands and Belgium, and even to adopt a culturally important position within the international design field. This development is taking shape through a number of important projects and activities.

First of all, the museum has opted for a distinctive programme of exhibitions and public activities. It focuses on the key societal themes that reflect our time: technology and culture, lifestyle and convictions, and modernity. We highlight the intrinsic value of design as well as the debate and public acceptance associated with it. This multiple perspective is highly distinctive in the museum world. Design Museum Den Bosch collaborates with various municipal, regional and national museums and other institutions to support the programme as effectively as possible and to connect optimally with the various groups making up its public. Thanks to the immense international attention elicited by the exhibition *Design of the Third Reich*, institutions in Belgium, Germany, Scandinavia and the United States, amongst others, have also expressed a serious interest in collaborating with us. The strengthened position of Design Museum Den Bosch will form an extremely powerful contribution in the years ahead to the museum profile of the city of 's-Hertogenbosch and the Brabant region.

Secondly, to support its ambitions in terms of content, the museum is bolstering itself with a programme of young makers and curators, which aims both to contribute significantly to the development of talent and to boost its connection with new groups within its public.

Thirdly, Design Museum Den Bosch wants to significantly reinforce its substantive cultural and museum position vis-à-vis the public at large through the multi-year development of a digital knowledge platform. This 'Third Floor' will have an interactive character and will consolidate the knowledge built up for exhibitions and the public programme. The Third Floor will be unique in the museum world. It will build on ideas in the field of design and will connect the museum to visitors and participants from the education sector.

The institution is also reorganizing its ground floor, fourthly, with a view to enhancing its museum function and to providing a more attractive reception for various groups within its public. This reorganization takes the form of the following sub-projects: light-box animations in the entrance area for a better public experience; the relocation of the shop, with an inviting entrance and optimum operation; a semi-permanent design exhibition to bolster the relationship with the public (particularly on the education side); and a new, interactive auditorium with a substantial increase in possibilities for educational activities. Through all these developments, Design Museum Den Bosch will continue to grow in the policy period 2021–24 into a financially and structurally healthy institution with a strong appeal to a large and growing public, and above all into a unique and strong player in the regional, national and international museum field.





DESIGN  
MUSEUM  
DEN  
BOSCH



# DESIGN MUSEUM DEN BOSCH CONTENTS

1. Where do we stand?
2. Design is the world: vision, mission and objectives
3. Sharp positioning
4. Differentiating programme themes
5. Lasting knowledge platform
6. Young makers programme: designers, curators and programme-makers
7. The renewed collection
8. Marketing and communication
9. Development and relationship management
10. Budget and explanatory notes

# 1. WHERE DO WE STAND?

*The road to hell is  
paved with works-in-  
progress.*

— Philip Roth

Design Museum Den Bosch organizes exhibitions on twentieth-century and contemporary design and manages a very important design collection of ceramics and jewellery. The museum has been located in a new building in the Museum Quarter in the historic heart of 's-Hertogenbosch since 2013, which offers a great many possibilities. The building is state-of-the-art in technological terms and can meet all manner of requirements on the part of lenders, for example. Design Museum Den Bosch has its main entrance on De Mortel, with an entrance lobby, auditorium, shop, toilet and cloakroom facilities located on the ground floor. A large, 700 m<sup>2</sup> exhibition space is available on the first floor, together with an education studio, while the second floor has a medium-sized, daylight exhibition gallery measuring 450 m<sup>2</sup> and a small presentation area (Collab). The museum has a large depot of its own in the basement of the building and also rents storage facilities at external locations. Together with Het Noordbrabants Museum (HNBm), the Design Museum jointly operates a 'clean workplace' and the large shop (both in its own building). The two museums also host a catering and brasserie business in the building.

The organization of Design Museum Den Bosch derives from the Municipal Exhibitions Department (Gemeentelijke Tentoonstellingsdienst). This was set up via the city's art and design academy – Koninklijke Akademie voor Kunst en Vormgeving 's-Hertogenbosch – which began to collect ceramics and posters in 1956. The poster collection was partly sold and partly transferred to the 's-Hertogenbosch Municipal Archive in the course of the 1980s and 1990s. The ceramic collection, which was originally intended for teaching purposes, grew into a cluster of modern ceramics – including work by artists – of international stature. 'Museum Het Kruithuis' was established in 1985 through the Exhibitions Department and located in the seventeenth-century building of the same name. After moving out of the Kruithuis premises, the museum continued under the name 'Stedelijk Museum 's-Hertogenbosch' (SM's). The museum staff definitively added post-war and contemporary jewellery as an important collection focus in 1989. Both collections enjoy an international reputation, with the museum even approached for loans by the likes of the Museum of Modern Art in New York and the Musée d'Art Moderne in Paris. The overall collection has been enriched on an incidental basis by works of contemporary visual art, mostly in connection with projects. To accompany exhibitions, the museum organizes educational programming in the form of tours, lectures, film presentations and lessons.

Following the death of Director René Pinget in the spring of 2016, the Supervisory Board and the new management decided to focus the Stedelijk Museum 's-Hertogenbosch's policy on design. Prior to that year, the museum had shown a varied selection of contemporary visual art as well as design. The institution's scope was primarily regional, but part of the ceramics and jewellery collection was of an international level and reputation. In its final policy plan and programme in 2016, the museum under Director René Pinget opted firmly for an active connection with society, with social art and social design both incorporated in its programme, alongside exhibitions in the field of visual art and design. The principal arguments in favour of the new and exclusive focus on design that the museum adopted from 2016 onwards were the nature of the collection (the most important elements of which are post-war ceramics and modern jewellery) together with the public resonance of the design exhibitions organized at the museum for almost three decades.

The Stedelijk Museum 's-Hertogenbosch was renamed 'Design Museum Den Bosch' in the spring of 2018, with the renewal marked by a new house style designed by the Lesley Moore agency in Amsterdam. It was at national level that the new programming in the design field first began to attract greater attention. Good reviews and inclusion in the annual review lists of both national and regional newspapers highlighted how well the museum's new course had been received. The exhibition *Design of the Third Reich* contributed in 2019 and 2020 to greater regional, national and also international visibility, while also raising awareness of the museum's new course in terms of content.

## 2. DESIGN IS THE WORLD: VISION, MISSION AND OBJECTIVES

*We become what we behold. We shape our tools and then our tools shape us.*

— John Culkin

Design is the world and the world is design: that is the central idea regarding the scope and variety of what is presented at Design Museum Den Bosch. As far as the museum is concerned, the focus on design offers a means of understanding the world. Design is the vehicle in the first instance for the ideas of the designer or maker. Gerrit Rietveld designed his red and blue chair as an idea about spatial arrangement and pure construction. It was part of a debate about design and did not initially have any impact on the everyday living environment. Most museums are happy to highlight this artistic aspect of design, but there is another side too – almost literally so: the one where design is used and given meaning by consumers. Design Museum Den Bosch is interested in both sides, as well as in the interrelationship between them. In the case of the first iPhone, for instance, it focuses not only on the design per se but also on what motivated the people who created it in a lab in California, as well as on the far-reaching impact of mobile communication around the world. Similarly, the museum is interested in both the design of a *KdF-Volkswagen* in Nazi Germany and in the spread of the same VW Beetle as a symbol of Germany's post-war reconstruction and its later appropriation as a hippy car.

As a result of this approach to design (both conception and use), Design Museum Den Bosch takes an innovative and unusual position in the field of exhibition and collection policy, choice of themes, elaboration and outreach, and public programme, education and reporting. With this goal in mind, Design Museum Den Bosch develops exhibitions with a themed structure and carefully conceived content, and supports these exhibitions through solid public programming. The museum is also working to develop an innovative digital context. It aspires to be distinctive in its creation and implementation of programmes that present broad sociocultural subjects from a design perspective. The themes connect with the major developments typifying the modern era, making them immediately recognizable to visitors from the region and beyond. In recent years, exhibitions of this kind have focused on themes such as the culture of our food (*Food is Fiction*,

2018, as part of the 'Brabant European Region of Gastronomy' initiative), the American lifestyle (*California: Designing Freedom*, 2018), modern culture in the Netherlands during the post-war reconstruction (*Modern Netherlands 1963–89: Design in a Model Country*, 2019) and the design of seduction and terror (*Design of the Third Reich*, 2019).

Design is the subject of steadily growing and more intense public interest and is widely acknowledged to be an important expression of culture. The increasing success of design festivals and the creation of, for example, new cultural design awards (the 'Design Prize' of the Prince Bernhard Cultural Fund North Brabant is a recent addition), offers the Design Museum substantial opportunities to connect with a larger and growing audience.

## Mission

### Mission statement

Design Museum Den Bosch highlights, utilizes and discusses the cultural meanings of and differing perspectives on design, using innovative programmes to invite a national and international public to gain an insight into the connection between the history, topicality and future-oriented quality of design.

## Objectives

We have distilled six objectives for the period 2021–24 from our policy vision:

1. Pursue a clear and leading position for the museum by organizing exhibitions, programme activities and collection policy on design in relation to societally relevant themes.
2. Raise visibility and visitor numbers through high-profile programming.
3. Increase and broaden public reach through compelling choices of themes for and the elaboration of exhibitions and the public programme, with an explicit focus too on young people.
4. Make the museum more appealing to wider groups in society through the reorganization of the building combined with the innovative development of the museum as a (digital) knowledge platform.
5. Establish a development programme for young curatorial and design talent in conjunction with programming in the field of youth culture and contemporary design developments.
6. Continue to develop the museum into an ambitious organization with structural financial health.

In the sections that follow, these objectives are worked out in terms of concrete activities.

# 3. SHARP POSITIONING

*The best way to  
predict the future is to  
create it.*

— Peter Drucker

*This section relates to the following policy objectives:*

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6. Continue to develop the museum into an ambitious organization with structural financial health.

Choosing design as the most important theme for the collection and exhibitions has drastically changed the museum's network. The design exhibitions, the collection, staff knowledge and intensive programming have positioned the museum in the past two years in a new way and in a different field than previously. This positioning broadly consists of the following elements:

The choice of design clarifies the relationship and coordination with the adjacent museum, Het Noordbrabants Museum (HNB), which focuses on historical and contemporary art and on regional history. In this way, the two museums complement one another and together offer a Brabant and Dutch audience a broadly based cultural museum experience. Coordination between Design Museum Den Bosch and HNB in the area of education and marketing will further consolidate the Museum Quarter (*Museumkwartier*) as an attractive cultural location for the southern Netherlands and beyond.

Design Museum Den Bosch as an exhibition site for design, combined with the interest in a local development of the exhibition and activity programme, anchors the museum in the city and region. Where possible, design will also be shown based on examples from 's-Hertogenbosch and the Brabant region (as occurred, for instance, at the *StyleDrive* (2017) and *Food is Fiction* (2018) exhibitions). The linkage between important societal themes and their distinctive regional effects (which material culture is associated with which lifestyle?) offers a compelling means of connecting visitors from the city and the region to the museum. Design Museum Den Bosch collaborates in the city with the academy of art and design AKV St Joost 's-Hertogenbosch/Breda, Babel and VerkadeFabriek to bolster the programme.

At regional and provincial level, Design Museum Den Bosch will fulfil precisely the museum role for design that has been lacking in the Brabant region. The design network in the south of the Netherlands currently comprises bodies like the European Ceramic Work Centre (ECWC) in Oisterwijk – an internationally oriented institution in the field of ceramics – museums with a material or discipline-oriented policy like the Textile Museum in Tilburg (which also serves an explicit heritage function), the National Glass Museum in Leerdam, and the Stedelijk Museum Breda (for graphic design). Eindhoven has Onomatopée, a reflective institution with small, gallery-style presentations, and MU, a presentation site that focuses on contemporary art and design. Dutch Design Week functions as a temporary public event in Eindhoven. The Design Academy and Eindhoven University of Technology offer courses in the region that are reflected and explored in more depth in the programme of Design Museum Den Bosch, which regularly hosts groups of these students while further collaborating with Fontys College in Boxtel.

At national level, Design Museum Den Bosch is on its way to becoming a high-profile museum player in the area of design. In terms of ambition and potential, it takes its cue from the design departments of larger museums like Museum Boijmans van Beuningen in Rotterdam, the Stedelijk Museum in Amsterdam, the Kunstmuseum in The Hague, the Centraal Museum in Utrecht and the Groninger Museum. The recently opened Cube Design Museum in Kerkrade has been established as part of a larger cultural complex. Het Nieuwe Instituut in Rotterdam – a merged institution active in the field of architecture, design and e-culture – fulfils a sector-style mission on behalf of the national government. Through its clear focus on design combined with the availability of staff and presentation spaces, Design Museum Den Bosch delivers an exceptionally intensive programme in the field of design that is more or less unmatched in the Netherlands and in many other European countries. There are very few institutions worldwide that mount six exhibitions and presentations a year, exclusively in the field of design. Design Museum Den Bosch stands out in the Netherlands for the breadth and wealth of its themes (historical and contemporary), its attention to the utilitarian and consumer significance of design and its ambition to mount themed design exhibitions of high research quality. Plans are well advanced in Eindhoven to develop a platform-type presentation function under the name 'FutureLab'. In the years ahead, Eindhoven wants to give shape to its own claim to be the design capital of the Netherlands by mounting a programme throughout the year. Through its museum functions, knowledge and activities, Design Museum Den Bosch aims to tie in actively with the planned activities in Eindhoven.



The Western European design network includes the Belgian Design Museum in Ghent, CID Grand-Hornu in Wallonia and Z33 in Hasselt, all in Belgium; the Vitra Design Museum in Weil am Rhein and Museum Angewandte Kunst in Frankfurt, both in Germany; Design Museum Denmark in Copenhagen; the Musée des Arts Décoratifs (MAD) in Paris; and the Design Museum in London. Den Bosch is partially comparable in this region with the museum in Ghent, although it takes an entirely different approach to content. Its attention to societal themes in relation to design places Den Bosch within a young generation of design museums devoted not so much to promoting design as to its critical examination. Besides the design museums, there are obviously international specialist museums in the field of jewellery and ceramics like CODA in Apeldoorn (NL), the Schmuckmuseum in Pforzheim (DE) and the Keramiekmuseum Princessehof in Leeuwarden (NL), with which Design Museum Den Bosch maintains a collegial relationship.

## 4. DIFFERENTIATING PROGRAMME THEMES

*In a liquid modern life there are no permanent bonds.*

— Zygmunt Bauman

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6. Continue to develop the museum into an ambitious organization with structural financial health.

Design Museum Den Bosch set itself the goal in its interim policy memorandum 2018–20 of adopting an international position by 2020. The international success of the exhibition *Design of the Third Reich* marked a crucial step in this regard, attracting intensive attention as it did from literally every continent, from *The New York Times* to *Al Jazeera*, and from the German to the Chinese main television news. Particularly in-depth discussion occurred in the general and professional press in Germany and Scandinavia and at the international design museums. We are obviously keen to exploit the promising international starting point that the *Design of the Third Reich* exhibition has created for us and to extend the content-rich line of societally relevant design themes in the period 2021–24. The museum will highlight distinctive phenomena in twentieth and early twenty-first society in which design has played an essential role. It will use design to clarify these developments to the general and a professional public.

Important themes that Design Museum Den Bosch identifies at present and aims to elaborate in themed presentations, exhibitions and programmes in the years ahead are:

1. Culture and technology
2. Lifestyle and convictions
3. Avant-garde, modernity and reality

## Culture and technology

Technological developments in the modern era are having a major impact on our lives. Something remarkable is underway in technology. On the one hand, we love new technological products and a large section of the world's population believes fervently in progress. Yet on the other, a certain technophobia also exists and we are constantly wary about unfamiliar innovations. Take the simultaneous enthusiasm and criticism that greeted the mobile phone.

The museum is interested in three key strands:

### Posthuman

Science and technology have a substantial influence on the way we relate to our bodies, which we can alter in all manner of ways. The boundary between technology, the human body and design is blurring. Design Museum Den Bosch wants to devote a variety of exhibitions to this in the coming years, beginning with *BodyDrift* (see Appendix 1). We view this exhibition as a foundation stone on which we will continue to build, deepen and deliver presentations in subsequent years. Collaboration with Stichting Stokroos in particular will result in *Posthuman* presentations (see Chapter 6). The power of this strand lies in its literal closeness to visitors. The collection policy has also been expanded for this theme, as a logical extension of the existing collection of modern jewellery.

### Culture, nature and technology

Faith in technology is a cultural phenomenon. Some cultures entirely lack such a belief, while criticism of technological progress has also arisen since the 1960s. Oddly enough, nature is an important source of inspiration for technological as well as other design. Aircraft are the most noteworthy example of this, basically consisting as they do of aluminium versions of several physical principles derived from birds and fish. The love of streamlining and speed as a cultural movement arose in the 1920s and has persisted in all sorts of variations to this day. Design Museum Den Bosch will stage the large-scale exhibition *Streamline: Designing Progress* in the coming policy period.

### Sustainability

The world is changing: an ecological revolution is coming and the repercussions will affect everyone. When it comes to environmental awareness – be it the energy transition or the circular economy – the design of products, systems and services will play a decisive role in that new world. Design Museum Den Bosch will present a first double exhibition on the theme in 2020: *Sustainable Summer*. The themes of sustainability and circularity will play a role in the new permanent presentation on the ground floor (see Chapter 5) and in subsequent exhibitions.

## Lifestyle and convictions

### Lifestyle and identity

Design Museum Den Bosch deals with the meanings of design in society. *StyleDrive* in 2017 – an exhibition that took important pieces of jewellery from the collection outside the museum's walls and then presented the results in a fascinating series of photographs – was a powerful first exploration in this regard. A clear centre of gravity in the collection consists of modern jewellery that played a role as a statement within the women's and gay liberation movements. The recent acquisition of the jewellery collection belonging to the designer and gay rights campaigner Benno Premse delivered a substantial boost to this focus, which will result in further presentations in the same area. This 'Modern Lifestyle' programme strand will be continued in 2020/21 with the exhibition *Goth: Designing Darkness*, which will explore the sources of the world's largest sub-culture and tie it in with historical 's-Hertogenbosch with its medieval and Neo-Gothic monuments.

It hardly needs to be explained that European cooperation – or unification, as some like to call it – has undeniably been the most important political and economic development in post-war Europe. The region has regularly found itself 'on the drawing board' as an exceptional design project. Design Museum Den Bosch has formulated the idea in collaboration with other European museums for a special exhibition in the coming policy period: *Europe after the Rain*, which will examine the cultural significance of Europe and explore European identity on the basis of design.

### Design and convictions

In the course of the policy period 2021–24, Design Museum Den Bosch will launch a long-running strand with design and religion as its overarching theme. It will have an innovative research character and will culminate in a major exhibition. The project will be linked to the newly appointed Junior Curator for New Outreach (see Chapter 6).

### Recreation and entertainment

Growing prosperity in the 1960s and 70s also saw the beginning of vacation culture: summer holidays on a French campsite or the Spanish coast, and skiing in the mountains in the winter. Long-haul flights to more distant destinations followed later. Campsites, ski resorts and other vacation amenities were all products of design that duly assumed a particular meaning for their users. Design Museum Den Bosch wants to tease out this modern social phenomenon. Through the exhibition *Summer Vacation and Winter Sports*, the museum will explore this theme – part of many people's everyday reality – in the coming policy period.

### Avant-garde, modernity and reality

A lot of well-known design can be understood as an illustration of the pursuit of a better world. There is a deep-seated utopianism in discussions of architecture, landscape, product design and graphic design. Design Museum Den Bosch has a strong interest in modernity and a special focus on the role of the avant-garde. At the same time, it is interested in the real world and in the effects of progressive ideas in our society. The international perspective of these topics is always important. Within this large and important

theme, the museum has mounted exhibitions on historical processes of modernization and it now wishes to build on those. The relationship with current developments lends meaning to the themed exhibitions.

In the past three years, the following exhibitions have already been organized in the context of the abovementioned theme: *The Last Avant-Garde: Radical Design in Italy, 1966–88* (in 2017); *California: Designing Freedom* (2018, transfer from the Design Museum in London); *The Modern Netherlands 1963–89: Design in a Model Country*; and *Design of the Third Reich* (both in 2019). Within this theme in the coming policy period, Design Museum Den Bosch is preparing *Maps of Modernity* and exhibitions on the avant-gardes in Austria and Britain and in Asia.

## 5. LASTING KNOWLEDGE PLATFORM

*Design is thinking  
made visual.*

— Saul Bass

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6. Continue to develop the museum into an ambitious organization with structural financial health.

The museum will continue to position itself via relevant exhibitions in the coming policy period. It considers it important to research the subjects of the exhibitions properly and to make the results available to the public on a lasting basis. In the years ahead, the museum will increasingly become a place where one is inspired and learns about design in a variety of ways, including online. Since the museum shows design that sheds light on societal phenomena and trends, it aims to engage visitors in a debate about these developments in society.

In the policy period ahead, it will seek to increase and broaden its public outreach. The focus in this process will be on new, younger, international and professional target groups, although it is also very important to bind existing target groups to the museum more effectively. To this end, the museum will make better use of the building, while also raising its online profile.

The ground floor at Design Museum Den Bosch will be remodelled and revitalized in the coming policy period. The existing entrance



zone lacks dynamism, while the auditorium has an excellent central position, but is not used intensively. The location of the shop at the back of the building is unfortunate, in terms of both generating extra attraction and of commercial revenues. Design Museum Den Bosch is working on the further reorganization of the ground floor, for which it is developing a master plan for an easily accessible (literally and figuratively), open and inspiring space.

The following projects/programmes are intended by Design Museum Den Bosch to present design in a clearer way to the public at large:

- 1) Ground floor: This is Design and the interactive auditorium
- 2) Semi-permanent presentation of collection
- 3) The Third Floor
- 4) Public programme and education

## 1)

### Ground floor: entrance zone and shop

The entrance zone has now been provided with a retrospective presentation, the key aim of which is to highlight the institution to visitors straight away as a design museum. This presentation is flexible and will be further refined in 2020. In the course of that same year, the shop will be relocated to the present auditorium. The entrance zone will then be more animated, with a distinctive and functional place for the updated shop. The reorganization will create space for a number of important innovations on the museum's ground floor.

### Ground floor: *This is Design*

A presentation called *This is Design* is planned for half of the current shop area. It will be a fairly accessible, semi-permanent display, linked thematically to the museum's previously described content-rich programme strands. The programming for *This is Design* will be continued via a temporary arrangement of appealing objects in the corridor running along the inner garden. This presentation will whet the appetite of visitors to the Museum Quarter to come and see the exhibitions while challenging them to reflect on the changing cultural meanings of design. All visitor groups will find something of interest in this presentation, with an important role assigned to the educational 'design workouts' that the museum offers schools and colleges.

### Ground floor: the interactive auditorium

The new auditorium is planned for what is now the shop area. The underused reading room, of the kind found in most museums, will thus become an active site, thanks to an interactive video wall. The auditorium will have furniture that can be used flexibly for the museum's public programme, for business partners and for 'hosted' events for groups of students.

## 2)

### Semi-permanent collection presentation

Design Museum Den Bosch's building has been organized for temporary exhibitions and only offers limited possibilities for the permanent display of objects from its extensive collection of ceramics and jewellery. The presentation area is the passageway around the attractive staircase on the second floor. Design Museum Den Bosch is studying the broader possibilities offered by this location, in which the current layout and the unused sitting area will be replaced with presentations on the ceramic collection and a contextual presentation on the jewellery collection.

## 3)

### The Third Floor

Design Museum Den Bosch has set itself the ambition of giving knowledge more lasting form. There is no institution that uses so many resources on a merely temporary basis as a museum with constantly changing exhibitions. Opportunities exist not only in the reuse of materials, but also in the continued and active availability of knowledge, even after taking down the exhibition for which so many insights were gained and products created. Knowledge of this kind will remain accessible on the digital Third Floor, so called because the museum building currently has two physical storeys. The exhibition *The Modern Netherlands 1963–89* in the spring of 2019 was the first exploration of this process. Prior to their visit, people will be offered online information and background linked to the museum visit. After coming to the museum, the visitor will be invited to continue the discussion and to reflect on the theme of the exhibition. A layered digital environment will offer access to background articles, activities, the curators' sources of inspiration, images of the exhibition design in progress, user-generated content, expert commentary, reports and video material from the public programme, and even, in some cases, objects and information linking up with current events. The museum will adopt an explicit role here as digital guide. Overall, the visitor will receive a much richer experience than during a 'normal' museum visit. The Third Floor is also interesting from a marketing perspective: the site will attract people from all over the world, with the extra spin-off of potential museum visits. The form of The Third Floor will be developed between 2020 and 2022 in collaboration with the Fabrique design agency in Rotterdam and financed by the Mondrian Fund and the Stimuleringsfonds voor de Creatieve Industrie, amongst others.

## 4)

### Outreach programme

The public programme is an integral part of the museum's programming. The museum team boasts a great deal of knowledge about design and the programme strands chosen by the museum, and is committed to sharing this knowledge. This can be achieved by staging accessible activities such as free tours during museum nocturnes, as well as by organizing debates and symposiums. The knowledge and vision of the (young)

makers and designers with whom the museum collaborates will also be shared through the public programme. The form that this programming takes is highly varied. Experience was built up during the previous policy period with interviews, lectures, evening debates, symposiums, master classes, workshops, film screenings, concerts, theatre performances, excursions and a 'makeathon'. Additional attention will be paid in the coming policy period to debate/discussion. The museum not only disseminates knowledge, it also gives opinion makers, thinkers, journalists, designers and visitors a voice in the public programme. It collaborates to this end with various regional and national partners, including the Association of Dutch Designers (BNO), Den Bosch Architecture Initiative (BAI), Cor Unum, Theater Artemis, the RUW debate platform and HAS-Sint Lucas. Two young programmers collaborated on a programme of debates during the exhibition *Design of the Third Reich* and we are keen to continue this way of working.

## Education and schools

The youngest visitors, aged four to 15, come to the museum with their families and their schools – two worlds that the museum seeks to bridge. *This is Design*, Family Sundays, holiday workshops in the Design Studio, an interactive checklist, children's discussions and family routes treat children who come to the museum with their families as both specific and fully-fledged visitors.

Visitors aged between 15 and 25 mainly come to the museum in connection with their schools and colleges, which have become acquainted in recent years with the new Design Museum Den Bosch and what design education here entails. Interactive programmes – known as 'design workouts' – can be booked for all types of school. These consistently make the link between design, society and the young people's own world. On average, the museum has been visited by about 7,000 pupils/students a year. We aim to raise this number in line with the overall growth in visitors, i.e. from 7,000 to about 9,000 in four years. The education department wants to cement the position of its MBO (secondary vocational education) programme in the coming period, as part of which the museum is seeking to build a lasting collaboration with MBO schools in the five largest cities in Brabant (BrabantStad) and five other MBO schools, including SintLucas in Boxtel. Schools of this kind offering design courses will be approached in the first years. The extent to which Design Museum Den Bosch can play a role in citizenship lessons will also be investigated in parallel with and after this, in collaboration with the Koning Willem I College in 's-Hertogenbosch. Visiting a museum does not always come naturally to MBO pupils, who are inclined to think that museums are intended (unintentionally or otherwise) for visitors with higher educational qualifications. Design Museum Den Bosch wants these students too to feel at home in the museum, to view it as a place where they can find information and where they want to learn about the world that surrounds them. The educational mix formed by *This is Design*, the exhibitions, the design workouts and The Third Floor gives the museum a firm basis on which to attract and retain these pupils during their studies and beyond. Pupils from secondary schools in the region constitute another significant group of school visitors from the region. In their case, the design workouts are tailored to the cultural and artistic education (CKV) curriculum, visual education lessons, design education and examination programmes. Once again, the museum is working with around five secondary schools with a view to lasting cooperation including repeat annual visits.

# 6. THE YOUNG MAKERS PROGRAMME: DE- SIGNERS, CURATORS AND PROGRAMME- MAKERS

*Ontwerpen is een  
intellectuele activiteit.*  
— Bruno Ninaber van Eijben

*This section relates to the following policy objectives:*

1. Pursue a clear and leading position for the museum by organizing exhibitions, programme activities and collection policy on design in relation to societally relevant themes.
2. Raise visibility and visitor numbers through high-profile programming.
3. Increase and broaden public reach through compelling choices of themes for and the elaboration of exhibitions and the public programme, with an explicit focus too on young people.
4. Make the museum more appealing to wider groups in society through the reorganization of the building combined with the innovative development of the museum as a (digital) knowledge platform.
5. Establish a development programme for young curatorial and design talent in conjunction with programming in the field of youth culture and contemporary design developments.
6. Continue to develop the museum into an ambitious organization with structural financial health.

Talented young makers are offered a role in Design Museum Den Bosch's activities in a number of ways. By 'makers' the museum refers to designers, curators and programme and exhibition makers. Design Museum Den Bosch has developed a programme for both designers and curators, in which the talent development of both disciplines is sometimes integrated. There are four different elements:

## 1. The BodyDrift Stipend

The museum works with Stichting Stokroos to give young makers the opportunity to make their own work. The scheme operates annually and in relay form over four years. The stipend is awarded for a themed assignment for the new 'Posthuman' collection strand. We invite the designer to reflect on this theme and otherwise leave them free to approach it how they wish. We will show the work from 2021 onwards, making it a kind of successor to the *BodyDrift* exhibition (2020). The project has been realized in collaboration with the DesignLab at Twente University.

## 2. The Dick Dankers Curatorship

A Dutch-American benefactor has endowed a programme in memory of the design entrepreneur Dick Dankers (founder of Frozen Fountain in Amsterdam) to fund the appointment of one young guest curator a year in the period 2021–24. The curator in question will be tasked with analysing and presenting new social and other developments in design.

## 3. Junior Curator for New Outreach

Design Museum Den Bosch is firmly committed to giving talented curators the opportunity to develop and to curate an exhibition. An initiative has been launched together with five Brabant museums to appoint a young curator for a period of four years against the backdrop of national deregulation and the associated investment by the Minister of Education, Culture and Science (250,000 euros, supplemented by an investment on the part of the Province of North Brabant). The curator in question will be tasked with extending public outreach on the theme of 'design and convictions'.

## 4. Public programme debates

Where possible, the museum will cooperate with young programmers within the public programme to organize evening debates on themes of particular importance to society. Design Museum Den Bosch built up considerable experience in this regard during the *Design of the Third Reich* exhibition.

# 7. THE RENEWED COLLECTION

*The past changes a little every time we retell it.*

— Hillary Mantel

*This section relates to the following policy objectives:*

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6. Continue to develop the museum into an ambitious organization with structural financial health.

## A fresh look at the existing collection

The overall collection at Design Museum Den Bosch consists at present of a collection of ceramics (4,385 records) and jewellery (2,030 records) plus a small visual art collection. It goes without saying that the boundary between fine and applied art is hard to draw in some cases. The museum will continue to collect ceramics and jewellery. Where possible, the core collections will be bolstered with retrospective purchases. The museum will also continue to collect contemporary artistic ceramics and jewellery, keeping track of international developments in design. It will likewise place a central focus on the specific qualities of the medium or discipline when purchasing for the collection. The purchase approach will be substantively motivated, ahistorical and not related by definition to existing items in the collection.



Design Museum Den Bosch is interested not only in the maker's intentions, but also in the meanings generated by use and the user. In addition to the objects and projects per se, the museum will now also collect contextual items such as photographs, films, brochures, displays and associated fashions, this with a constant focus on the collection.

### **Posthuman: a new and distinctive area of attention**

Design Museum Den Bosch will focus in the forthcoming policy period on a new area of attention in both its exhibition and its collection policy. In doing so, it will collect with a view to the future, adopting a progressive position within the Dutch national collection. As a response to current social and technological developments, the *Posthuman* theme has been named as a strand within the museum's programming and collection. This innovative and cross-disciplinary design is not being collected anywhere else and it is only at Design Museum Den Bosch that such a choice could flow so naturally from the existing collection. The approach does, however, entail a shift in focus from the purely artistic and cultural to the socio-technological perspective. *Posthuman* is an alternative area of collection that is closely related to and updates the existing jewellery collection. The museum considers 'author jewellery' to be a narrow discipline and that new perspectives are needed. Collecting is inextricably linked at Design Museum Den Bosch with presenting, and so this new area of collection will be specifically elaborated for the first time in the high-profile *BodyDrift: Anatomies of the Future* exhibition, opening in March 2020. The event will serve as a stepping stone towards future purchases for the collection, presentations and the implementation of the BodyDrift Stipend (see Chapter 6).

## 8. MARKETING AND COMMUNICATION

*You can design and create, and build the most wonderful place in the world. But it takes people to make the dream a reality.*

— Walt Disney

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6. Continue to develop the museum into an ambitious organization with structural financial health.

Design Museum Den Bosch communicates firmly on the basis of content, with high-profile exhibitions that offer a stimulating perspective on the present, past and future interaction between design and society. The museum's recent successes have proved that this can be done: it was precisely such a content-rich and nuanced exhibition – *Design of the Third Reich* – that drew our largest number of visitors ever, as well as attracting an unprecedentedly diverse public. The museum does not tell a simple or simplistic story, it focuses very much on the nuances instead. With the position and vision as a design museum now clear, everything is in place for a successful communication policy.

The goal for the end of the policy period 2021–24 is for an average of 100,000 people or more to visit Design Museum Den Bosch each year. They will be younger than was the case in the past, more likely to come from abroad and will often visit the museum out of professional interest.

## Target groups

Our target group segmentation is based on the visitor research performed by Hendrik Beerda. Unsurprisingly, the museum's main target groups display the familiar picture: over-50s, high disposable income, higher level of education and a strong cultural interest. The museum is committed to serving and retaining these target groups even more effectively. Research also shows that considerable potential exists for reaching a younger target group, who already account for a third of total visitor numbers. Together with professionals and international visitors from neighbouring countries, these (relatively) young target groups represent a new key priority in communication policy in the years ahead.

### *Enhanced retention of existing visitors*

Visitors rate Design Museum Den Bosch positively, but the sense of connection still leaves something to be desired. A number of activities are being developed to address this. Newsletter policy will be reviewed and, where necessary, revamped. Target groups will be defined more precisely and activities more effectively aligned with them. There has been a sharp increase recently in online ticket sales, which creates opportunities for expanding the address database for the newsletter but also for the online retargeting of visitors. Retention is a focus point in the programming too: the development of exhibitions within themed lines heightens the museum's visibility and recognition and facilitates retention. Further opportunities remain within the museum building: 10% of visitors report a need for better information provision. The further development of the ground floor and more intensive use of narrowcasting could contribute to this. Participation in the 'Cultural Capital of the South' city marketing also has a part to play: the campaign is geared specifically to our traditional visitors and to encouraging repeat visits to the city.

### *Addressing new target groups*

Beerda's research shows that the museum already attracts a reasonable number of (relatively) younger visitors. Approximately 43% are under 55 and 18% between 18 and 40. The younger 15–25 age group is already reached successfully by the education department. Consequently, the younger target group we have in mind for regular museum visits comprises the 25 to 45-year-olds. In terms of programming, it is clearly not only a sensational, 'Instagrammable' museum that can attract them: it was precisely the serious *Design of the Third Reich* exhibition that saw the museum record a large increase in younger visitors. Programming in the years ahead is effectively aligned with this target group and the challenge will be to formulate narrative lines that appeal to their interests. The design of the exhibition takes account of the creation of user-generated content. This target group is primarily online oriented and so this is also where the museum will concentrate its attention. The museum is also focusing on the younger target group when it comes to the choice of partners: the CJP (Cultural Youth Pass), for instance, and 'We Are Public'. Reaching the younger target group is a key priority when organizing events. Collaboration with younger media like *Dude*

and *See All This* will be intensified.

The museum's positioning is ideally suited to appeal to different professional target groups. Addressing these professionals promotes interaction between museum and makers. Consideration will be given in the case of each exhibition to which professional target groups are relevant and a media plan will be formulated that is tailored to them. More intensive collaboration with professional organizations like the Association of Dutch Designers (BNO) and Den Bosch Architecture Initiative (BAI) also reflect this policy.

The international target group has not traditionally been a priority, but that changed with the *Design of the Third Reich* exhibition and very successfully too. The knowledge, skills and contacts that were gained in the process will be deployed for a strategy focused on the neighbouring markets of Belgium (predominantly Flanders) and Germany (chiefly North Rhine-Westphalia). Online marketing is an important part of reaching these target groups. Frequent international collaboration on exhibitions will also contribute positively to the museum's international image. Collaboration with 'Visit Brabant' will likewise be intensified.

## Online marketing

Online marketing now plays an important role in reaching virtually every target group. Firstly, the website will be further developed. The information resulting from the use of Hotjar and Google Analytics means that not only can online marketing be more data driven, but the entire media strategy too. Retargeting was used for the first time in 2019–20 and will be deployed more frequently in the years ahead. The museum's social media will likewise be further developed.

## The Third Floor

The goals of The Third Floor have to do first and foremost with content: preserving knowledge and making it available. At the same time, however, the project offers unique opportunities in the field of communication and marketing. It makes the museum's positioning clear. It stakes a claim to authority on the programme themes. It delivers content for social media. People visit the website from all over the world. Development of The Third Floor will focus on conversion, while simultaneously enhancing the retention and satisfaction of exhibition visitors, students and professionals.

## Regional collaboration

The museum is an active partner in 's-Hertogenbosch's city-marketing campaign 'Cultural Capital of the South'. Close cooperation has resulted in interesting cross-pollination, while lines between the stakeholders have shortened. The museum plays an active, collaborative role, while continuing to critically interrogate the city-marketing message. Marketing opportunities also exist with the Eindhoven region, enabling the museum to address a larger, international and design-oriented target group.

# 9. DEVELOPMENT & RELATIONSHIP MANAGEMENT

*When bankers get together they talk about art. When artists get together, they talk about money.*  
— Oscar Wilde

*This section relates to the following policy objectives:*

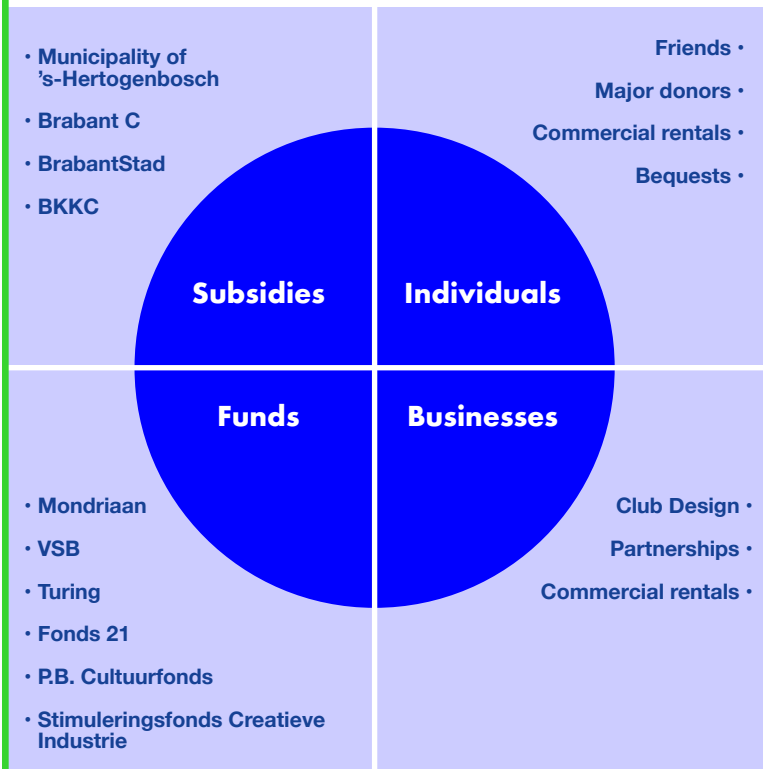
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6. Continue to develop the museum into an ambitious organization with structural financial health.

Now that Design Museum Den Bosch has placed itself on the map, there will be more opportunities to link artistic and business activities. In the coming policy period, the museum will approach companies and entrepreneurs from the region structurally and proactively and will monitor the effects (relationship management). A new fundraiser will be appointed in 2020. The focus will be firmly on active marketing and management support.

*Club Design* is the Design Museum's business club, which occupies a special position. Members meet four times a year, with a topical speaker and an excellent dinner on each occasion. At least three meetings are held in the exhibition space. The group currently numbers 59 members and 15 prospective members. In the course of the next four years, the club is set to grow to around 100 participants.

Besides these activities, companies and individuals can also rent the new auditorium (ground floor) for corporate events, weddings, anniversaries, etc. The museum wants to make the most of these opportunities too.

An overview of all outside relationships is shown below





# 10. BUDGET AND EXPLANATORY NOTES

## Structure

The budget for the years 2021–24 has been split into two parts. The first relates to Design Museum Den Bosch's museum function and its organization. Exhibitions are set out separately as part of the further development of cultural entrepreneurship. They must show a balanced budget and the costs must be entirely covered by revenue from admission fees and contributions from third parties. Structural municipal subsidies will be used in their entirety on behalf of the general functioning of the museum.

## Museum operation

There are no large investments in the years 2021 to 2024 that are not covered by the current level of depreciation. The remodelling of the ground floor will be largely funded by the landlord as owner of the building. The costs of the modifications to the ground floor will be charged to us in the years ahead through an increase in rent. This is taken into account in the budget.

## Revenues

The structural subsidies provided by the Municipality of 's-Hertogenbosch are projected to be €2,220,000 a year. This is higher than the current subsidy of €2,069,420 for the financial year 2020. The increase is proportionate with the heightened ambitions of Design Museum Den Bosch for the years 2021 to 2024. We will continue to increase visitor numbers in the years ahead to 100,000 a year in 2024. The average contribution of the Municipality of 's-Hertogenbosch will decline to €23.37 per visitor in 2021–24 (the figure in 2020 is still €24.35 per visitor, amounting to over 4% per visitor).

We are also requesting a one-off subsidy from the Municipality of 's-Hertogenbosch for the development of The (digital) Third Floor and the organization of a permanent educational exhibition.

## Operating costs

The BodyDrift Stipend and the Dick Dankers Curatorship are contributions to the museum that will allow an extra investment in talent development at the museum in the years 2021–24.

## The Third Floor

Following the initial investments in 2021 and 2022, the development of The (digital) Third Floor will form an integral part of our exhibition budgets. The relevant costs have therefore been incorporated in the project costs for each exhibition with effect from 2023.

## Exhibitions

A joint application for a four-year 'BrabantStad BIS Cultursubsidie' has been submitted to the province. We have budgeted for a €60,000 annual subsidy in this instance, which we will use to develop new public outreach through a Junior Curator. Since a physical exhibition will result from this money, the subsidy is included under exhibitions.

## Multi-year budget Design Museum Den Bosch

|  | Budget 2021        | Budget 2022        | Budget 2023        | Budget 2024        |
|--|--------------------|--------------------|--------------------|--------------------|
| <b>Design Museum Den Bosch operations</b>    |                    |                    |                    |                    |
| <b>Revenues</b>                              |                    |                    |                    |                    |
| Structural subsidy                           | € 2,220,000        | € 2,220,000        | € 2,220,000        | € 2,220,000        |
| Incidental subsidy                           | € 27,000           | € 50,000           | € -                | € -                |
| Shop sales                                   | € 461,424          | € 487,059          | € 487,059          | € 512,693          |
| BodyDrift Stipend                            | € 15,000           | € 15,000           | € 15,000           | € -                |
| Dick Dankers Curatorship                     | € 30,000           | € 30,000           | € 30,000           | € 10,000           |
| Revenues from other activities               | € 65,000           | € 65,000           | € 65,000           | € 65,000           |
| <b>Total revenues</b>                        | <b>€ 2,818,424</b> | <b>€ 2,867,059</b> | <b>€ 2,817,059</b> | <b>€ 2,807,693</b> |
| <b>Purchase cost of sales</b>                |                    |                    |                    |                    |
| Purchase cost of museum shop sales           | € 348,884          | € 368,267          | € 368,267          | € 387,649          |
| Purchase cost of rentals                     | € 29,057           | € 29,057           | € 29,057           | € 29,057           |
| <b>Total purchase costs</b>                  | <b>€ 377,942</b>   | <b>€ 397,324</b>   | <b>€ 397,324</b>   | <b>€ 416,707</b>   |
| <b>Gross margin</b>                          | <b>€ 2,440,482</b> | <b>€ 2,469,734</b> | <b>€ 2,419,734</b> | <b>€ 2,390,986</b> |
| <b>Personnel costs</b>                       |                    |                    |                    |                    |
| Wages and salaries                           | € 750,163          | € 761,415          | € 769,030          | € 776,720          |
| Social security costs                        | € 142,188          | € 144,321          | € 145,764          | € 147,222          |
| Other personnel costs                        | € 102,223          | € 103,757          | € 104,794          | € 105,842          |
| Pension costs                                | € 86,091           | € 87,383           | € 88,256           | € 89,139           |
| <b>Total personnel costs</b>                 | <b>€ 1,080,666</b> | <b>€ 1,096,876</b> | <b>€ 1,107,844</b> | <b>€ 1,118,923</b> |
| <b>Work by third parties</b>                 | <b>€ 139,223</b>   | <b>€ 98,137</b>    | <b>€ 54,771</b>    | <b>€ 23,283</b>    |
| <b>Other operating costs</b>                 |                    |                    |                    |                    |
| Accommodation costs                          | € 689,411          | € 715,752          | € 738,910          | € 746,299          |
| Inventory and ICT costs                      | € 102,523          | € 104,061          | € 105,101          | € 122,152          |
| Transport costs                              | € 3,155            | € 3,203            | € 3,235            | € 3,267            |
| Office and administration costs              | € 70,452           | € 71,509           | € 72,224           | € 72,946           |
| General costs                                | € 58,596           | € 59,475           | € 60,070           | € 60,670           |
| Language development                         | € 45,000           | € 45,000           | € 45,000           | € 10,000           |
| Development of (digital) Third Floor         | € 25,000           | € 45,000           | € -                | € -                |
|  | € 78,540           | € 79,718           | € 80,515           | € 81,320           |
| <b>Total other operating costs</b>           | <b>€ 1,072,677</b> | <b>€ 1,123,717</b> | <b>€ 1,105,054</b> | <b>€ 1,096,655</b> |
| <b>Financial income and costs</b>            | <b>€ 5,916</b>     | <b>€ 6,005</b>     | <b>€ 6,065</b>     | <b>€ 6,126</b>     |
| <b>Depreciation</b>                          | <b>€ 142,000</b>   | <b>€ 145,000</b>   | <b>€ 146,000</b>   | <b>€ 146,000</b>   |
| <b>Operating result</b>                      | <b>€ -</b>         | <b>€ -</b>         | <b>€ -</b>         | <b>€ -</b>         |
| <b>Exhibitions Design Museum Den Bosch</b>   |                    |                    |                    |                    |
| <b>Revenues</b>                              |                    |                    |                    |                    |
| Third-party contributions                    | € 414,168          | € 405,167          | € 432,393          | € 444,182          |
| BrabantStad BIS Cultuursubsidie              | € 60,000           | € 60,000           | € 60,000           | € 60,000           |
| Contribution from Museum Friends Association | € 75,000           | € 75,000           | € 80,000           | € 80,000           |
| Museum admission fees                        | € 487,500          | € 512,500          | € 515,000          | € 540,000          |
| <b>Total revenues</b>                        | <b>€ 1,036,668</b> | <b>€ 1,052,667</b> | <b>€ 1,087,393</b> | <b>€ 1,124,182</b> |
| <b>Purchase cost of sales</b>                |                    |                    |                    |                    |
| Purchase cost of admission sales             | € 37,193           | € 39,100           | € 39,291           | € 41,198           |
| <b>Total purchase cost of sales</b>          | <b>€ 37,193</b>    | <b>€ 39,100</b>    | <b>€ 39,291</b>    | <b>€ 41,198</b>    |
| <b>Work by third parties</b>                 | <b>€ 233,137</b>   | <b>€ 236,634</b>   | <b>€ 239,000</b>   | <b>€ 241,390</b>   |
| <b>Other operating costs</b>                 |                    |                    |                    |                    |
| Exhibition costs                             | € 503,500          | € 511,052          | € 541,163          | € 571,575          |
| Junior Curator for New Outreach              | € 60,000           | € 60,000           | € 60,000           | € 60,000           |
| Marketing costs                              | € 126,743          | € 128,644          | € 129,931          | € 131,230          |
| Public affairs                               | € 76,095           | € 77,237           | € 78,009           | € 78,789           |
| <b>Total other operating costs</b>           | <b>€ 766,338</b>   | <b>€ 776,933</b>   | <b>€ 809,103</b>   | <b>€ 841,594</b>   |
| <b>Operating result</b>                      | <b>€ -</b>         | <b>€ -</b>         | <b>€ -</b>         | <b>€ -</b>         |
| <b>Total operating result</b>                | <b>€ -</b>         | <b>€ -</b>         | <b>€ -</b>         | <b>€ -</b>         |

Budget 2021 Budget 2022 Budget 2023 Budget 2024

## Visitor numbers

|                      |        |         |         |         |
|----------------------|--------|---------|---------|---------|
| Regular ticket sales | 90.000 | 95.000  | 95.000  | 100.000 |
| Pupils/students      | 7.500  | 7.500   | 8.000   | 8.000   |
|                      | 97.500 | 102.500 | 103.000 | 108.000 |

# DESIGN MUSEUM DEN BOSCH

Waterstraat 16, 5211 JD 's-Hertogenbosch  
[www.designmuseum.nl](http://www.designmuseum.nl)  
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