

THYSSEN-BORNEMISZA MUSEO NACIONAL EVERY ONE'S MUSEUM



CLOUDS

Salomon Jacobsz. van Ruysdael A View of the River Vecht with a Ferry and Fishermen, and Nijenrode Castle in the Distance, 1663 Oil on canvas, 67.5 x 90 cm





It is with great pleasure that we present the 2019 Museo Nacional Thyssen-Bornemisza (MNTB) actions and sustainability report, throughout which, in an exercise of transparency and good governance, we take stock of the work carried out in order to safeguard and disseminate a unique Collection, fulfil our public service mission and continue to advance with responsible economic, social and environmental management.

On this occasion, the report was prepared during the current health crisis caused by COVID-19, and is published at a moment when we are facing the beginning of a possible second wave in Spain. As a consequence of the pandemic, the Museum was closed to the public from 12 March to the beginning of June 2020. During that time, we strengthened our online presence, making a great effort to continue offering quality content to our visitors, and to continue fulfilling our mission.

Returning to 2019, the Museum has continued to offer a unique and different experience to more than one million visitors by means of an extensive programme of exhibitions and activities. *Balthus, Balenciaga and Spanish Painting,* etc. are some of the temporary exhibitions which, along with the permanent collection, our visitors were able to enjoy throughout 2019. We must also highlight the agreement that the Museum signed with the Thyssen-Bornemisza Art Contemporary Foundation (TBA21), which involves carrying out two temporary exhibitions of contemporary artists with pieces from the institution's collection, thus expanding the scope of our exhibitions into the 21st century.

This year we launched our new 2019–2023 Strategic Plan. This plan continues to shape the actions necessary to achieve a more competitive and efficient museum model, capable of fulfilling its role as a National Museum and an exemplary cultural asset, as a dedicated public sector institution that is economically sustainable and maintains a good level of self-financing.

As a result of the work and commitment of all of us who are part of the MNTB, we recently obtained the Q for Quality in Tourism UNE 302002 certification, which recognises the attention we place on the visitor's experience, and have also renewed the universal accessibility and family responsible company certificates. In addition, we are the first Spanish museum to be certified according to the UNE ISO22320

Emergency Management standard. All this positions us as a benchmark in quality and excellence among museums.

From the beginning, we have worked within the paradigm of an open and inclusive museum, which defines a large part of our educational philosophy, and is directly connected to our dedication to public service and mission to transmit knowledge, culture and values, integrating all types of visitors. Following these lines, we have carried out standout projects for visitors with special needs. Coordinated by EducaThyssen, our education department, these include "Hecho a medida", "Arches" and "Museo fácil". In fact, Plena Inclusión Madrid, a non-profit federation made up of organisations that support people with intellectual disabilities, granted us recognition in 2019 for the inclusive nature of the projects developed by the Museum.

Additionally, we are committed to the Sustainable Development Goals (SDGs) established in the 2030 Agenda, especially those related to inclusivity and the reduction of inequality, which are directly connected to our values of integration, accessibility, inclusivity, diversity, dialogue and openness.

We also continued taking steps regarding environmental matters. On the one hand, we have introduced various initiatives in the Museum store including the elimination of plastic packaging and the use of recycled materials; on the other, we guarantee that the electricity we consume comes from 100% renewable sources.

Once again, we sincerely thank all our Friends and collaborators for their contributions to the maintenance and dissemination of the Collection, as well as to the development of the exhibitions and the education and social action programmes that were carried out during the year, described in greater detail throughout the following pages. Their involvement and commitment make the MNTB Everyone's Museum. We are especially grateful to them for the effort and extraordinary work done during the extremely complex times we are being forced to face. This crisis has served to accelerate our transformation towards a museum model that prioritises the responsibility of maintaining our cultural heritage and placing it at the service of people, thus contributing to a more and better structured society.

MANAGING DIRECTOR

Evelio Acevedo

ARTISTIC DIRECTOR

Guillermo Solana

The Museum in Numbers







Visitor Satisfaction

Tripadvisor Certificate 4.5 out of 5 Google My Business 4.6 out of 5 Visitor surveys 9.2 out of 10



New Strategic Plan 2019–2023



1.8 million website visits



1.2 million

followers on social media



141



So

Some Awards

Tiqets: Best Museum
Nubla 2M in the GameDaily Connect USA
Fundación Síndrome de Down Madrid
Plena Inclusión: Federation of organisations
in support of people with intellectual
disabilities



#VersionaThyssen

Pioneering initiative in the Spanish museum scene focused towards new talent in contemporary art, inviting artists to create versions of the Museum's pieces and to share them on social media





1#

Q for Quality in Tourism Certificate UNE 302002

Recognises the attention given to the visitor's experience



1#

AENOR Certificate for Emergency Management UNE ISO22320 1st Spanish Museum



Renovation of Universal Accessibility Certificate UNE 170001-2



Family Responsible Museum Certificate PROACTIVA B+



Ethical Code



Committed to the SDGs





New Ticket App



TBA21 Agreement

For carrying out two temporary exhibitions per year with pieces from their contemporary art collection



Enter Into the Painting

Virtual Reality developed with Endesa







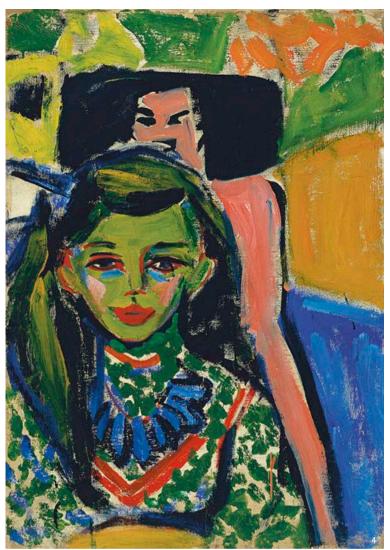
A unique collection in a unique location: the Golden Triangle of Art in Madrid



Duccio, Van Eyck,
Dürer, Caravaggio, Rubens,
Rembrandt, Sargent, Monet,
Van Gogh, Gauguin, Kirchner,
Mondrian, Klee, Hopper,
Picasso and Dalí are just
some of the great names in
painting whose work can
be seen in the Museum."









The Museo Nacional Thyssen-Bornemisza, along with the Museo Nacional del Prado and the Museo Nacional Centro de Arte Reina Sofía, form what is known as the "Golden Triangle of Art" in Madrid, a museum area that houses the most important collections of paintings in Spain and one of the most important in the world.

The collection is exhibited chronologically, ranging from Italian Gothic art to pieces from the 1980s, with examples of both figurative and abstract painting, thus offering a comprehensive overview ranging from the Old Masters to practically every avant-garde movement between Impressionism and pop art.

The Museum houses the **Thyssen-Bornemisza Collection, a national heritage of all Spaniards since 1993**, in the Palace of Villahermosa. The Collection includes nearly 800 works of art that allow everyone to explore the history of Western painting from the late **13th to the 20th century.**

Since 2004, a prominent part of the Carmen Thyssen-Bornemisza Collection has joined this legacy, with more than 200 works of art exhibited in the Museum that complete the various schools, genres and pictorial themes present in the permanent collection.

1 Duccio di Buoninsegna

Christ and the Samaritan Woman, 1310-1311 Tempera and gold on panel, 43.5 x 46 cm

2 Albrecht Dürer

Jesus Among the Doctors, 1506 Oil on panel, 64.3 x 80.3 cm

3 Caravaggio (Michelangelo Merisi)

Saint Catherine of Alexandria, ca. 1598–1599 Oil on canvas, 173 x 133 cm

4 Ernst Ludwig Kirchner

Fränzi in front of Carved Chair, 1910 Oil on canvas, 71 x 49.5 cm

5 Edward Hopper

Hotel Room, 1931 Oil on canvas, 152.4 x 165.7 cm Your purpose, our purpose: to make each visit unique and different

The Thyssen Museum makes every effort to highlight the importance of the artistic and cultural treasures of its collection, exhibitions and activities, constantly improving its cultural and educational offer through a greater understanding of the interests and profiles of its visitors. Making each visit a unique and different experience.



Friends of the Museum



6.160 Friends





1.034.872

visitors

(not including private visits)

Single entry Guided visit Access with audio guide Paseo del Arte





Universal Accessibility
Certificate UNE 170001-2
1st fully accessible
public museum







Q for Quality in Tourism Certificate

Making **each visit** an unforgettable experience



Quality
and digital
transformation
at the visitor's
service
See you soon





1.2 million followers on social media

Visitors from +50 countries





Restaurant Cafeteria





The Viewpoint and the Terraces

Spaces for private events: central hall, auditorium, garden, etc.



Shop

58 local suppliers

Online shop





Exhibitions

Permanent collection Temporary exhibitions EducaThyssen



EducaThyssen

Everyone's Museum

Other spaces of the Museum



Thyssen Shop

The Museum has a shop that sells a wide variety of products inspired by the works of art in the collection and temporary exhibitions, along with catalogues and books related to art, gifts, printing on demand, posters, jewellery and accessories, and home decor, among other items.

All products are available every day of the year in the online shop.



+3 million sales



82.75% purchase of

Spanish-made products





€49.65
Average online

shop receipt

Main milestones



Shop opening on Marqués de Cubas New collaborations with national and international brands: **Ailanto, Ibride, Ascaso,**

Ailanto, Ibride, Ascaso, Lomography and Vinoselección





local suppliers and artisans





Beginning the process of streamlining and replacing the use of plastic

in products and packaging with more sustainable materials such as recycled paper and cardboard

Product Sustainability Goals for 2020

- Elimination of all possible plastic from packaging
- Use of recycled materials for shop products
- Collaboration with Ecoalf brand, for shop products
- Commitment to promoting crafts and creative talent
- **Use of recycled and/or sustainable paper** for the graphic material of the TBA21 exhibitions
- Increasing the amount of artisanal and sustainable products





THE VIEWPOINT AND TERRACES OF THE THYSSEN

These are two spaces that open their doors in the summer months. The Viewpoint is a restaurant open to the public for dinner, while the Terraces, facing the garden and located near the entrance to the Museum, are open all day for breakfast, snacks and lunch, and for after-work drinks and cocktails in the open air during spring and summer evenings.









AUDITORIUM

Perfect setting for presentations, conferences, award ceremonies, roundtables and concerts.

RESTAURANT/CAFETERIA

Open during Museum hours, it is located on the ground floor and is a pleasant space where visitors can rest, have lunch or have a drink.





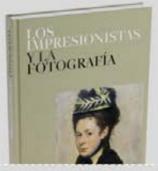


SPACES FOR PRIVATE EVENTS AND FUNCTIONS

- **Central Hall.** Specific location for large receptions and gala dinners.
- **Temporary Exhibitions Lobby.** Ideal for a cocktail after completing a visit to the temporary exhibition.
- **The Viewpoint.** For private receptions in a space open to the sky of Madrid.
- The Garden. For private outdoor receptions.
- The Terraces. Perfect for after-work drinks and outdoor cocktails.
- **Italian Terrace.** Ideal for an outdoor cocktail after completing a visit to the temporary exhibition.



Balenciaga and Spanish Painting exhibition catalogue



The Impressionists and Photography exhibition catalogue



The Bauhaus in the Thyssen Collections exhibition catalogue



Balthus educational guidebook



The Impressionists and Photography educational guidebook



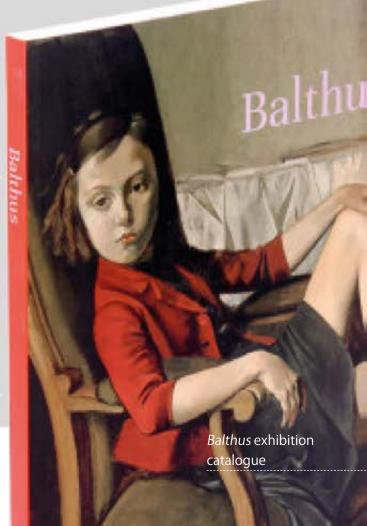
Balthus and the Earl of Rola comic book



Amar Kanwar exhibition brochure



More-Than-Humans exhibition brochure



Generators of social and economic impact in the city of Madrid

Along with the social impact outlined in the different sections of this report, the Museo Nacional Thyssen-Bornemisza generates a positive economic impact on society through its contribution to the national GDP, the payment of taxes and the creation of employment. Being a tourist attraction, the Museum has become one of the main assets for the city of Madrid due to the impact it has on the generation of prosperity and wealth. More than 20 million people have visited the Thyssen Museum since it was established.

Economic impact indicators

| | 2018 | 2019 | % variation |
|----------------------------|-------------|-------------|-------------|
| Economic impact-GDP | 416,384,164 | 629,294,181 | 51.13% |
| Tax impact | 143,652,537 | 222,770,140 | 55.08% |
| Employment impact* | 17,923 | 22,834 | 27.40% |
| · | | | |

^{*} Employment necessary for the demand generated by the Museo Nacional Thyssen-Bornemisza.

The Leontief inverse matrix was used to calculate this index based on the following sources: Distribution of tourist spending: INE, EGATUR survey (January–June 2018); Tax revenue in Spain: Eurostat, www.epdata.es; Tourist expenditure Madrid: Tourism Vademecum. Madrid Destino (December 2019).





Committed to the 2030 Agenda

The Museum contributes and will carry on contributing to the search for sustainable development, focusing on the rights of people, through the achievement of goals such as the eradication of poverty, the reduction of inequality and the sustainability of our planet, by means of its own activity as well as a multitude of programmes and parallel initiatives.

In line with its mission to provide a public service and through the activities it carries out, the Thyssen Museum generates a significant impact on the goals of the 2030 Agenda that are related to the reduction of inequality (Goals 4, 5 and 8: "Quality education", "Gender equality" and "Decent work and economic growth", respectively).

Additionally, it contributes to other SDGs such as "Industry, Innovation and Infrastructure" (Goal 9), closely aligned with the Museum's digital transformation strategy, or Goal 13, "Climate action", due to the fact that the Museum is an exceptional place from which to disseminate values and raise awareness about the challenges and problems facing society, such as climate change and sustainable development, in addition to its responsible resource consumption practices.

We must highlight the Thyssen Museum's collaboration with TBA21 in the activities of COP25, held in Madrid, including the special installation of the algorithmic sculpture by John Gerrard, Western Flag (Spindletop Texas, 2017), and the reception organised on the occasion of the presentation of the Ocean for Climate report, promoted by the Because the Ocean organisation.

Sustain Some actions carried out by the Museo Nacional Thyssen-Bornemisza



Guarantee inclusive, equitable quality education and promote lifelong learning opportunities for all

- EducaThyssen Programmes
- Partnerships with organisations for the integration and employment of people at risk of social exclusion
- Free access to certain groups of people
- Annual Museum education plan
- #VersionaThyssen



Achieve gender equality and empower all women and young girls

- Partnership with Mujeres por las Artes Visuales
- Projects such as Nos+ otras en Red, Narraciones Gráficas, Lectura Fácil and DE-SEA
- Equality goals of the Plan Thyssen Concilia



Guarantee the availability of water, its sustainable management and sanitation for all

- Water saving measures





Guarantee access to affordable, safe, sustainable and modern forms of energy for all

- LED lighting in all rooms
- Energy saving measures
- Special installation of *Western Flag* (*Spindletop Texas, 2017*) by John Gerrard on the occasion of COP25
- 100% Green Energy



Make cities and human settlements inclusive, safe, resilient and sustainable

- Safeguarding plan for artistic heritage
- Universal Accessibility
- Free access to certain groups of people
- EducaThyssen programmes



Promote sustained, inclusive and sustainable economic growth as well as fulfilling, productive, and decent employment for all

- Socio-economic impact of the presence of the Museum. Indicators of economic impact on its surroundings (GDP, Tax and employment)
- Cultural volunteering
- Integration programmes for people with disabilities, people over 65, women, projects such as "Arches" and "Hecho a medida"
- Plan Thyssen Concilia



Take urgent action to combat climate change and its effects

- Special installation of Western Flag (Spindletop Texas, 2017) by John Gerrard on the occasion of COP25
- ThyssenECO project
- Energy efficiency measures



Create resilient infrastructures, promote inclusive and sustainable industrialisation, and foster innovation

- Digital transformation plan
- Apps
- User friendly websites
- #Entrarenelcuadro



Promote peaceful and inclusive societies for sustainable development, facilitate access to justice for all and create effective, accountable and inclusive institutions at all levels

- Universal Accessibility certificate
- EducaThyssen programmes

PAINTING DETAIL





Outstanding Exhibitions and **Activities 2019**

Patriarchy

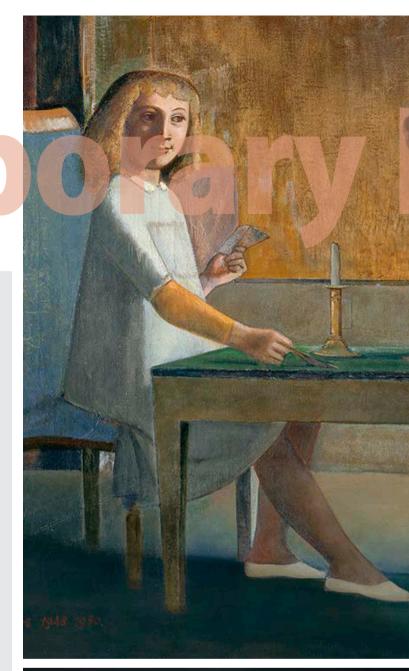
CRISTINA LUCAS AND EULÀLIA VALLDOSERA

From 8 February to 31 March 2019

This exhibition challenges the patriarchal traditions that appropriate the visual and discursive languages and their transmission, silencing women's voices and desires. The exhibition is made up of Eulàlia Valldosera's video piece Mutual Dependence (2009) and Cristina Lucas' video piece Speak (2008), alongside the sculpture Speak (2019), which represents the artist hitting Michelangelo's Moses.

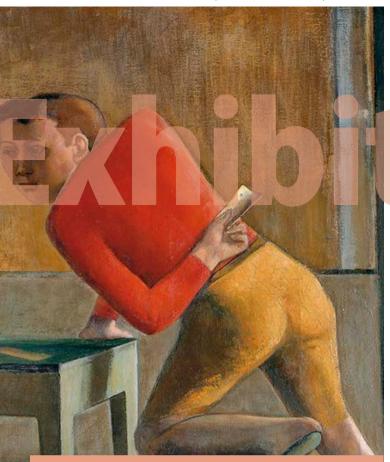
As a complement to the exhibition, Eulàlia Valldosera presented the performance The Other Invisible Ones on 25 February in the rooms of the Museum's permanent collection.







Balthus The Card Game, 1948-1950. Oil on canvas, 140 x 194 cm.



From 19 February to 26 May 2019

Retrospective exhibition dedicated to the artist Balthasar Klossowski de Rola (1908-2001), better known as Balthus, organised jointly with the Beyeler Foundation in Riehen/Basel, where it was presented between September 2018 and January 2019.

The exhibition consisted of a journey through all the periods of Balthus' vast artistic career and showed some of his most emblematic paintings, such as La Rue (1933), on loan from the Museum of Modern Art in New York. Through the work on display, the aim was to delve deep into the artist's creative wealth, in his continuous conversation with the masters of the past, and in his concern for suspended time, leaving behind the polemic that arose in 2017 around the supposed controversial nature of some of his representations of teenagers.

From 27 February to 19 May 2019

Exhibition organised in collaboration with The Sovereign Forest and The Lightning Testimonies, whose work gives voice to

Thyssen-Bornemisza Art Contemporary (TBA21) as part of the agreement it has with the Museo Nacional Thyssen-Bornemisza. The exhibition featured two installations by Indian artist and filmmaker Amar Kanwar, the most vulnerable people in his country. The first is a research project, begun in 2011 and still in development, consisting of films, books, photographs and documents, presented as an archive through which to explore the social and environmental impact of mining activity in Odisha, a region in eastern India. The second, a video installation, gathers the testimonies of several women about sexual violence and kidnappings in the country.



AND SPANISH PAINTING From 18 June to 22 September 2019 Balenciaga and Spanish Painting links the work of Cristóbal Balenciaga, the most admired and influential Spanish fashion designer of all time, with the tradition of Spanish painting from the 16th to the 20th centuries. It was the first major exhibition dedicated to the Basque dressmaker to be presented in Madrid in almost 50 years. And the first to bring together, along with 90 of his designs, an important selection of paintings by great names in the history of Spanish art such as El Greco, Velázquez, Murillo, Carreño de Miranda, Zurbarán, Goya, Madrazo and Zuloaga, one of his main sources of inspiration. The exhibition route followed a chronological itinerary inspired by the 55 paintings, which were accompanied by the dresses linked to

each style or painter. Connections based on conceptual elements, on architectural shapes and volumes, on chromatic relations, giving rise to a fascinating dialogue between fashion and painting, between the creativity of the brilliant dressmaker and the painters who inspired him.



Exhibitions

Karl Blossfeldt

UNFORMEN DER KUNST

From 6 September to 5 October 2019

The Museum presented a selection of 40 photographs by German photographer and sculptor Karl Blossfeldt, taken from his book *Urformen der Kunst* (1928), considered one of the most important photobooks of the 20th century, confirming him as one of the most important photographers of the New Objectivity movement. Since they were first published, these photographs drew comparisons with African sculpture and served as a source of inspiration for industrial designers and creators from the Bauhaus.

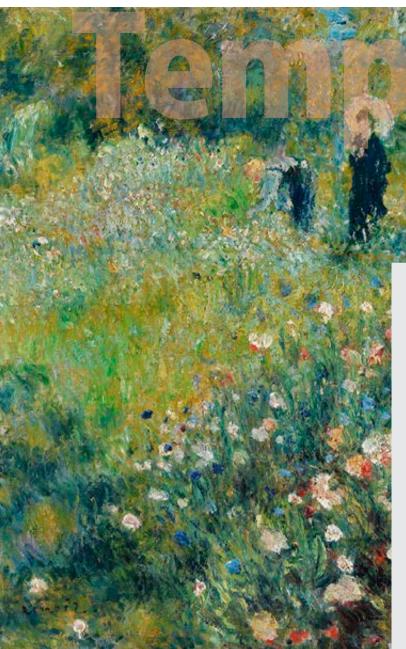


From 25 September to 1 December 2019

Exhibition co-organised by the Museo Nacional Thyssen-Bornemisza together with Thyssen-Bornemisza Art Contemporary (TBA21) in which work by Dominique Gonzalez-Foerster and Tomás Saraceno was presented. Their pieces invited the viewer to wonder about questions related to technology, artificial intelligence, the collectivity of the animal world and the power and attraction of the unknown.

Dominique González-Foerster's Opera (QM.15) is based on the history of photography and the supernatural, and was proposed as "a kind of séance", according to the artist herself. For his part, Tomás Saraceno presented, among other recent work, the installation How to Entangle the Universe in a Spider Web, the result of his research on spider webs, whose complex structures resemble small universes that exceed many of the architectural constructions built by human beings.





Pierre-Auguste Renoir Woman with a Parasol in a Garden, 1875 Oil on canvas, 54.5 x 65 cm

The Impressionists

AND PHOTOGRAPHY

From 15 October 2019 to 26 January 2020

Curated by Paloma Alarcó, the exhibition The Impressionists and Photography brought together more than 160 works of art from 55 public and private collections. The project contributed to the understanding of art history due to the impact that photography had on the visual arts of the period, and inspired critical reflection on the affinities and mutual influences between this novel medium and so-called "New Painting", without forgetting the fruitful controversy between critics and artists that its appearance triggered in France during the second half of the 19th century.





The Bauhaus



IN THE THYSSEN COLLECTIONS

From 28 October 2019 to 12 January 2020

Small-scale exhibition organised on the occasion of the centenary of the Bauhaus, the most influential art school of the 20th century. It brought together a selection of thirteen pieces from the Museum's permanent collection by artists historically linked to the aforementioned institution. Also on display were some books acquired by Baron Hans Heinrich Thyssen-Bornemisza during the 60s and 70s, and which served as the basis for his collection of Bauhaus art. In line with the educational nature of the exhibition, a film about the Bauhaus was also shown and a small catalogue was published.

Special Installation John Gerrard:

WESTERN FLAG (SPINDLETOP, TEXAS) 2017

From 2 to 13 December 2019

OMS

Part of the Thyssen-Bornemisza Art Contemporary (TBA21) collection, this installation by Irish artist John Gerrard was set up on the occasion of COP25 in Madrid. A digital simulation of a flag made of black smoke located in Spindletop (Texas)—the world's first major oil well—was displayed via a nine-metre high led screen located in the entrance garden of the Museum, which adjusted itself in real time to the light conditions of the space. The piece denounces the exploitation and depletion of natural resources, as well as the decisive role human beings play in climate change and global warming.



Modern Painting

During 2019, the Modern Painting department continued working on researching and documenting the works of art in both the permanent collection of the Museum and in the Carmen Thyssen-Bornemisza Collection from the late 19th and 20th century. It also took care of searching for replacements of the works that were loaned and of rotating the works on paper.

In addition, several intervention projects were carried out in the rooms of the permanent collection:

- Guest Works from Museums of Madrid (in collaboration with the Old Master Painting Department)
- Pioneers: Women Artists of the Russian Avant-Garde. With a special set up within the rooms of the permanent collection, Pioneers: Women Artists of the Russian Avant-Garde drew attention to the significant role that female artists played in the unprecedented cultural renaissance that took place in Russia at the beginning of the 20th century.
- Painting and Photography tour following posters installed in the permanent collection rooms, in connection with the temporary exhibition The Impressionists and Photography.

In 2019, issue 9 of the digital magazine Ventanas was published, including essays on three paintings from the modern painting collection.

Old Master Painting

10 PAINTINGS FROM THE MUSEO NACIONAL DE ESCULTURA DE VALLADOLID

From 25 March to 16 June 2019 During 2019, we continued working with the Museo Nacional de Escultura de Valladolid in order to finalise the exhibition project of 10 paintings on loan from said institution. The paintings were installed in the rooms as part of the museum route, and were selected according to thematic or chronological criteria in relation to the

> permanent collection. The exhibition was accompanied by a map that indicated the location of the paintings in the different rooms. A presentation was made to the media during which each of the exhibited pieces was explained, and in which María Bolaños, director of the Museo Nacional de Escultura de Valladolid, also took part.



Alexandra Exter *Still Life*, 1913 Collage and oil on canvas, 68 x 53 cm

Neapolitan Nativity Scene

IN THE THYSSEN-BORNEMISZA COLLECTIONS

Prom 3 December 2019 to 6 January 2020 In the same way as previous Christmases, the Neapolitan nativity scene from the Isidro Brunete collection was assembled in the central hall of the Museum. Noteworthy improvements include the reinforced lighting installed in various points: in the interiors of the models and spotlights on the sides of the display.



Other Activities



- **Collaborations with the Technology Department** for the production of content and images for the museothyssen.org website.
- **Development of a thematic tour on the website:** Women and Books: A Reflection through Western Painting offers visitors a look at the intellectual role that women have played throughout history. The 16 selected paintings are grouped into three main sections: Renaissance portraits, scenes of the Annunciation and women reading in the 19th and 20th centuries.
- **Collaborative projects:** with the Museo de la Real Academia de Bellas Artes de San Fernando for the study of the work attributed to Velázquez from the Museum's collection, along with two portraits from the Academy's collection. *Cranach Digital Archive. Northbrook Collection Provenance Research Project.*
- Improvements to the photographic archive of comparative works in the permanent collection, of illustrations from catalogues and other publications, and improvements in the technical photographic archive.
- Digitisation of documentation of works of art in the collection.
- Development of technical studies.
- External consultations by scholars, specialists, etc.
- **Guided visits for Museum staff, lenders or colleagues** from other museums of the permanent collection and temporary exhibitions.
- **Substitutions in rooms** to give coherence to the absence of paintings on temporary loan.

Restoration

The Museo Thyssen's Restoration Department is an especially relevant department, seeing as it carries out the functions of study and conservation of the 800 works of art that make up the Thyssen-Bornemisza Collection (745 exhibited in the Museo Nacional Thyssen-Bornemisza and 55 loaned to the Museu Nacional d'Art de Catalunya), along with 429 from the Carmen Thyssen-Bornemisza Collection, permanently housed in the Museo Nacional Thyssen-Bornemisza. These responsibilities are shared with the of Old Master Painting and Modern Painting Departments.

The most important recent actions include:

Restoration

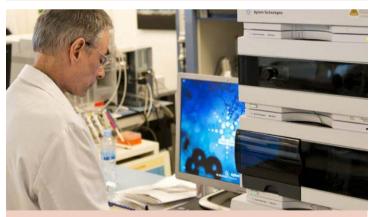
The planning of the actions necessary for the conservation of the works of art is the result of the exhaustive and continuous review of the pieces that make up the collection, of the observations gathered during the maintenance of the rooms, and of the notifications or incidents reported by other departments. Due to the increase in loans and exhibitions, we have continued to rely on various collaborators to make it possible to take on this work and carry out the deliveries, exhibitions and restorations that require the Conservation departments as a basis for the loaning of said pieces.





COMPLETE RESTORATION TREATMENTS

- Saint Catherine of Alexandria by Caravaggio.
- Portrait of a Man with Documents by Bartholomeus Van der Helst, restored for the Rembrandt and Amsterdam Portraiture exhibition.
- The beginning of the restoration of Pier Francesco Foschi's *Portrait of a Lady*, ahead of its loan to the Metropolitan Museum of Art in April 2021.



PIECES FROM THE CARMEN THYSSEN-BORNEMISZA COLLECTION

- La Feria de Sevilla by Manuel Rodríguez Guzmán
- Bulerías by Joan Cardona i Lladós
- Beginning of the restoration of *Thunder Smash* by Charles Bell

TEMPORARY EXHIBITIONS

- Balthus, Balenciaga and Spanish Painting, The Impressionists and Photography, along with those in collaboration with TBA-21, made up of contemporary work, which lead us to be more cautious with loaned pieces due to their format and the fragility of their materials, as was the case with the exhibitions Amar Kanwar, More-Than-Humans, and Western Flag by John Gerrard.
- Supervision of small-format exhibitions such as Dalí and Surrealism in the Abanca Art Collection, Doña Francisquita: A Woman from the Zarzuela, Karl Blossfeldt: Urformen der Kunst, and The Bauhaus in the Thyssen Collections.
- Special exhibitions, the set ups of which are carried out in the rooms of the permanent collection such as *Guest Works from Madrid Museums* or *Reality and Devotion*, with pieces belonging to the Museo Nacional de Escultura de Valladolid.



It should be noted that, as part of the work required to maintain the condition of pieces for their conservation, we have applied new mounting systems. Pieces have been fitted with frontal protection (glass, methacrylate), rear protection (foam board, polycarbonate), climate-proof boxes, stabilising elements (art-sorb), humidity metres, and data loggers.

Finally, in regard to the loaning of pieces, the Restoration Department prepared 28 preliminary and condition reports for both the Museums Advisory Commission and the Qualification Board of the Ministry of Culture, depending on the stages of specific loan processes.

EducaThyssen, our Commitment to Education



During 2019, the Museum was granted the support and collaboration of different organisations, public and private, for the development of its programmes, projects and activities:

Collaborating Organisations Typology of Projects

| City Council of Madrid | Visits for schoolchildren |
|---|---|
| German Embassy | Visit/workshop for schoolchildren and audiovisual materials |
| BBVA Foundation | Technological innovation project |
| Iberdrola Foundation | Education and social action projects |
| INTEF / Menéndez Pelayo International University | Experimental training course for teachers |
| ITL | Education and social action projects |
| Madrid Metro | Visits for young people |
| Sony PlayStation Spain / Gammera Nest | Video game project |
| Complutense University of Madrid / | Course for museum professionals |
| Banco Sabadell Foundation | |
| University of Alcalá | Master in Cultural Management and Creative Industries |
| University of Vic / Central University of Catalonia | Investigation project |
| California State University San Bernardino (CSUSB) | Distance learning project |
| National University of Distance Learning / | Course for art historians |
| ACS Foundation | |
| Nebrija University / María de Ávila | Education and social action project |
| Conservatory of Dance | |



It is for this reason that Plena Inclusión Madrid, a non-profit Federation made up of 109 organisations who support people with intellectual disabilities, awarded the initiative of education and social action for inclusivity in the projects developed by the Museum in 2019."



Programmes for teachers and students

participants

Visits/workshops, guided visits in Spanish and English, commented visits, etc.



in delocalised actions for

the Musaraña project

275 Musaraña teachers



Programmes and activities for families

participants

Family Thyssen, Inspector Thyssen, Hechizo azul, Mundo color, Navidades en familia



Programmes and activities for young people

participants

Nubla, Nubla 2, Nubla 2M, Cartografía Nubla, Enter into the Painting, ¿Y tú qué miras?

121,327 Downloads of Nubla 1 and The World of Nubla



Programmes and activities for adults

participants

Commented visits, talks, viewpoint exhibitions, musical tours

Programmes and projects for adults with special needs

1,563 participants

d Activities

Featured Programmes



Award for Best Design and nomination for Best Art at GameDaily Connect 2019, the international video game festival held in USA





APPROACH PAINTING THROUGH VIDEO GAMES

A video game created with the idea of allowing players of all ages to approach the universe of painting in a novel and interactive way. Created by Madrid-based studio Gammera Nest in collaboration with Sony Interactive Entertainment Spain, who took part through their Spanish development support programme PlayStation®Talents.

To date, there have been 121,327 downloads (an annual increase of more than 28,000) of *Nubla 1* and *The World of Nubla* (continuation of the first), with highest number of sales in the United States, United Kingdom, Germany and Spain. *The World of Nubla* has been translated into English, Portuguese, French, German, Hungarian, Japanese, Chinese and Korean. *Nubla 1* is already available for PC, and *Nubla 2* is currently available for the Spanish market and is soon to be available for the European, American and Asian markets.



Visitors with Special Needs

HECHO A MEDIDA

This programme of visits/workshops for visitors with special educational needs attracted a total amount of **3,220 people** from different groups from the Community of Madrid who visited the Museum's permanent collection and temporary exhibitions



ARCHES PROJECT

Ongoing workshop focused on the creation of inclusive environments in the cultural sphere through the use of technology. During its first months of activity, 20 work sessions were developed together with the Lázaro Galdiano Museum. 35 attendees representing different groups of people participate in each of the sessions.

MUSEO FÁCIL

Cognitive accessibility project. A collaborative initiative aimed at creating and publishing the first easy reading guide of the Thyssen collection.



Musaraña

Musaraña is a project for innovative teachers, which establishes links between the Museum and educational centres in Spain, Portugal and Latin America. A space where teachers can develop, reflect and share experiences through workshops, meetings with artists, online resources, external art projects, etc. Two hundred teachers participate in the project and the different initiatives reach 18,500 students.



Additional indicators

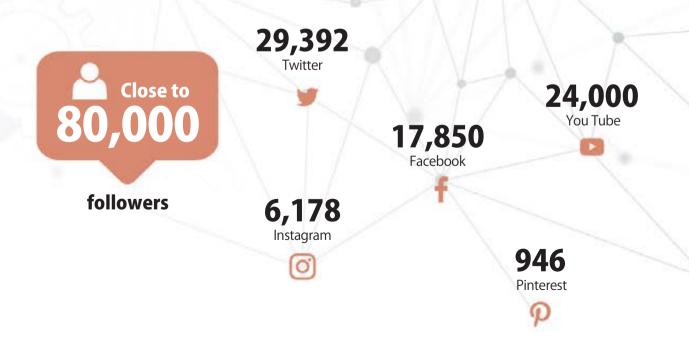
1,102
new digital
website contents

67,881 downloads of the Second Canvas and Thyssen Kiosk apps

ConectAThyssen

Continuation of the GigaThyssen and GigaThyssen First Steps projects

EducaThyssen on Social Media



Cultural Volunteering



Given their experiences, permanence and possibilities of interaction, programmes aimed at people over 65 and people with functional diversity are a fundamental axis of the Museum's volunteering opportunities. These programmes make it possible to accommodate new audiences and challenges. Therefore, the volunteer group seeks to consolidate work dynamics in which its programmes are nurtured by the experiences developed by EducaThyssen's social education programmes.

Cultural volunteering is carried out by a heterogeneous group of participants who seek to share the knowledge contained in the Museum through interaction with others who are passionate about the world of art. This task makes them facilitators of experiences for a large number of visitors. For this reason, the team takes great care of the quality and focus of its activities through internal training courses that range from educational issues to the purely pictorial.

Since 1993, a total of 57 people have been part of the Museum's core group of volunteers, developing the following activities: Contexts exhibition series, El cuadro del mes, En sala: obras escogidas, activities with the Fundación Carolina, visits of the Museum's collections based on different itineraries, and visits to the Exchanging Gazes exhibition series.

Bringing the Museum closer to you

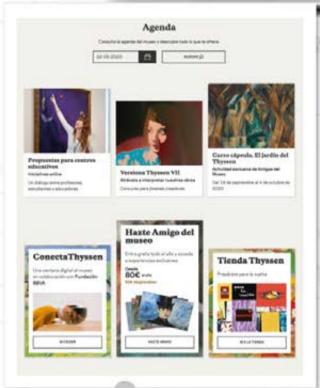
The Communications Department of the Museum carries out numerous actions aimed at promoting the temporary exhibitions and the permanent collection, as well as the various activities that take place throughout the year.



40 newsletters 40,000 subscribers

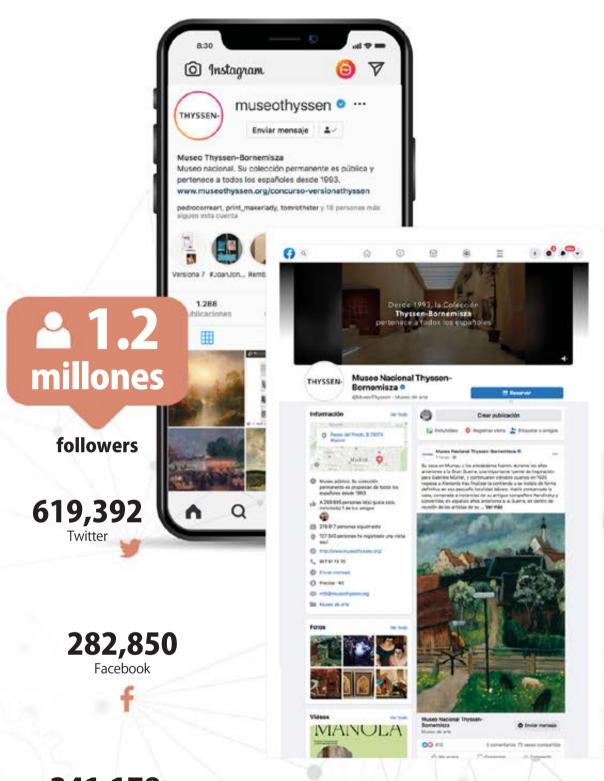
Media collaborations

- Salvados, La Sexta
- · Lazos de sangre, TVE
- No es un día cualquiera, RNE
 - Various articles in magazines, newspapers and supplements



Weekly updates

of Museum's website content



241,178 Instagram



* Includes followers of EducaThyssen

28,000 You Tube

Seeing as digital experiences are among the Museum's great offers, we have carried out streaming broadcasts, such as the preparation and set up of the *Balenciaga* and *Spanish Painting* exhibition, or the video mapping and virtual reality activity carried out in collaboration with Endesa on the occasion of the Day and Night of Museums, among other projects.

This year it has been a privilege to share some of the exhibitions with outstanding people such as ministers, relatives of the baron, members of the Board of Trustees, writers, film directors, musicians, ambassadors, businesspeople and politicians. A total of 76 scheduled visits attended by 775 people.

In addition, we launched the following campaign with the aim of bringing the Museum closer to a wider audience:





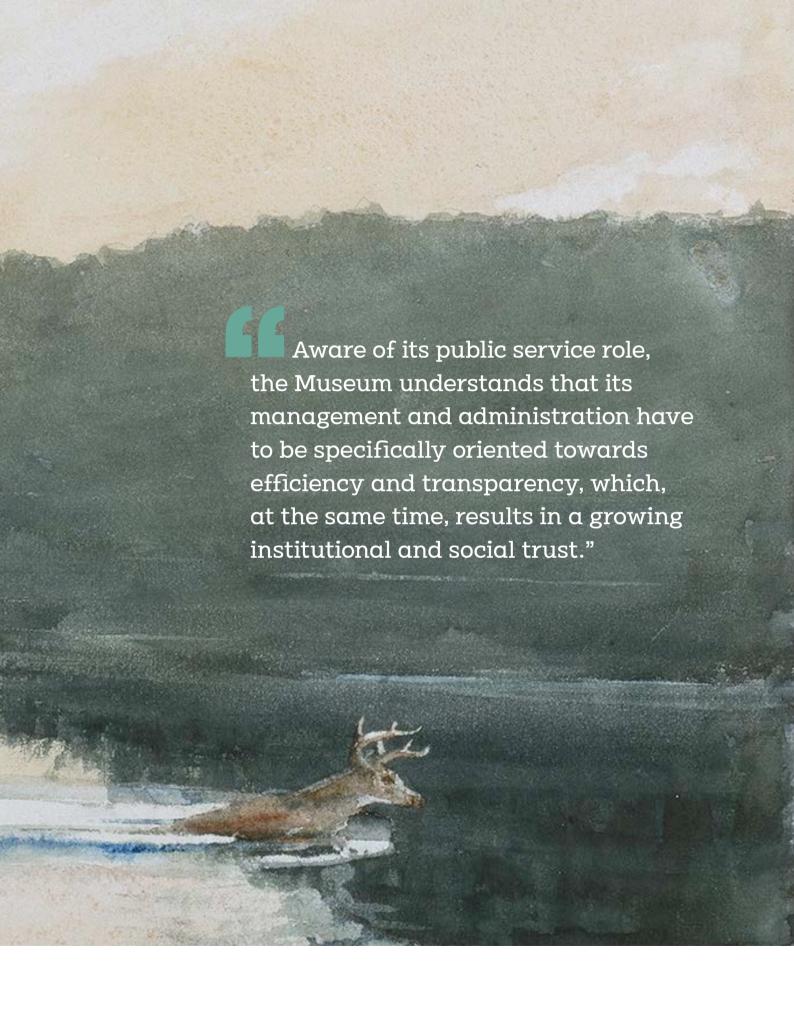
Everyone's Museum

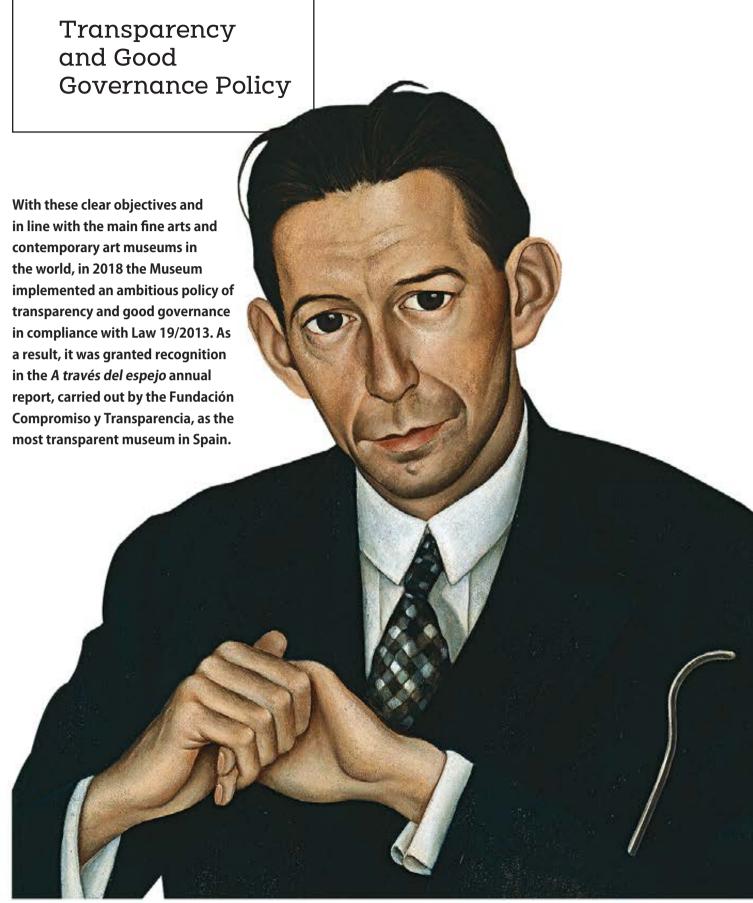


Campaign launched by the Museo Nacional Thyssen-Bornemisza to promote visits to the permanent collection and to remind the general public that its collection, acquired in 1993 by the Spanish State, is public in nature and therefore forms part of Spain's historical artistic heritage.

The campaign brings together the names and images of some of the creators and protagonists of essential works of the Thyssen Museum with those of anonymous people, thus suggesting a game of identities that highlights that sense of mutual belonging citizens/collection.







SILHOUETTE FROM THE PAINTING

 $\textbf{Christian Schad} \ \textit{Portrait of Dr. Haustein}, 1928. \ \textit{Oil on canvas}, 80.5 \times 55 \ \textit{cm}$



The transparency and good governance policy is part of the Museum's corporate governance, along with other cross-sectoral policies, and is fully aligned with the Museum's management. It implies accountability to the public on key information related to the Museum's general management and can be accessed via the Transparency Site at www.museothyssen.org/transparency-site.

In this sense, each year via the Transparency Site, the Museum publishes information relating to the institution, organisation and management, the founding administration, economic and financial data, contracts and bidding, the collection policy and its use, human resources and staff, educational actions and activities, sustainability and CSR, planning, strategy and results, ethics and good governance of the institution, etc. In addition, it also has a specific section for exercising the right of access to public information.

Code of Ethics and Good Governance

The code of ethics and good governance includes, among other aspects, the principles of conduct, the operation and evaluation of the governing bodies, economic and financial transparency, and regulates the Transparency and Good Governance Commission. It was expanded in 2019, with compliance elements, such as an Ethical Mailbox for whistle-blowing, which allows the reporting of irregularities with guaranteed confidentiality in accordance with the recommendations of the Group of States against Corruption of the Council of Europe (GRECO).

Board of Trustees

The Thyssen-Bornemisza Collection Foundation, a public sector foundation, is in charge of the management of the Museum, as well as the conservation, study, public exhibition and dissemination of the permanent collection of works of art.

Under the patronage of His Majesty Felipe VI, it is managed by the Board of Trustees, the highest governing body, made up of twelve trustees: four due to their position (ex-officio trustees), four appointed by the Council of Ministers through Royal Decree (government trustees) and four appointed by the Thyssen-Bornemisza family, among which Baroness Carmen Thyssen-Bornemisza holds the vice-presidency for life.

Board of Trustees 2019

| President | José Guirao Cabrera. Minister of Culture and Sport |
|----------------------------|--|
| Vice President | Baroness Carmen Thyssen-Bornemisza |
| Ex-Officio Trustee | Javier García Fernández. Deputy Minister of Culture and Sport |
| Ex-Officio Trustee | Román Fernández-Baca Casares. General Director of Fine Arts |
| Ex-Officio Trustee | María José Gualda Romero. Secretary of State for Budgets and Expenditure |
| Thyssen-Bornemisza Trustee | Infanta Pilar de Borbón Duchess of Badajoz |
| Thyssen-Bornemisza Trustee | Baroness Francesca Thyssen-Bornemisza |
| Thyssen-Bornemisza Trustee | Miguel Klingenberg |
| Government Trustee | Miguel Satrústegui Gil-Delgado |
| Government Trustee | María de Corral López-Dóriga |
| Government Trustee | Isidre Fainé Casas |
| Government Trustee | Marcelino Oreja Arburúa |
| Secretary | Pilar Barrero García |
| Secretary | That Barrero Garcia |

Museum management and organisational structure

The Thyssen Museum has both an artistic director and a managing director.

At present, **Evelio Acevedo** holds the position of managing director and Guillermo Solana that of artistic director, while Tomàs Llorens is honorary director of the Museum. The **Managing Director** is in charge of managing the organisation, administration, coordination, strategical planning and of the general smooth running of the Foundation, and of its human and financial resources.

The **Artistic Director** is responsible for the Foundation's museographic plan and for the conservation and care of all the works of art in its collections.



Members of the Management Team as of 31 December 2019

| Artistic Director | Guillermo Solana |
|------------------------|-------------------------|
| Old Master Painting | Mar Borobia |
| Modern Painting | Paloma Alarcó |
| Restoration | Ubaldo Sedano |
| Registry | Marián Aparicio |
| Education | Rufino Ferreras |
| | |

| Managing Director | Evelio Acevedo |
|--|------------------------|
| Administration and Finance | Ciriaco García Enebral |
| Operation and Maintenance | Alberto Hernández |
| Security | Miguel Ángel Molina |
| HR and General Services | Teresa Gutiérrez |
| Communications and External Relations | José Mª Goicoechea |
| Shop and Publications | Ana Cela |
| Technology | Javier Espadas |
| Marketing and Strategic Business Development | Carolina Fábregas |
| | |



Iván Kliun *Composition*, 1917. Oil on canvas, 88 x 69 cm

Our new 2019-2023 Strategic Plan

The main strategic approach is focused on reinforcing the strategic model of being identified "as a National Museum and an exemplary cultural asset, with a dedication to public service and the highest level of quality of the museum experience, that is economically sustainable and maintains a good level of self-financing".

environmental

7 temporary **exhibitions**

5 special exhibitions from the permanent collection

Installation on the occasion of COP25

Every One's Museum

Transparency site update

Social Engagemen

Working to transmit knowledge and educate through the collection, committed to the 2030 Agenda and with responsible and efficient consumption.



EducaThyssen

94 proposals and 1,099 activities

Consumption reduction

Electricity 4.65% Diesel **13.68%** Emissions 6%

32 activities for Friends of the Museum

Sustainable packaging

Renewal of store products and packaging for more sustainable materials

Accessibility Certificate

UNE 170001-2 and

2 new certifications:

Emergency Management ISO 22320 and Quality in Tourism UNE 302002 UNE 170001-2



To be a leader in the modernisation of the museum model and digital transformation and welcoming innovation in content and experiences.

Personal training in digital tools

Defines the objectives and pillars on which the management of the Museum will be based until 2023. This Plan projects the Museum towards a more balanced and reciprocal model between in-person and digital experiences, by means of a new, more competitive, efficient and socially committed plan."

ifficiency and Cost Reduction

that places a special focus on an optimised organisational structures, improved procedures and automation.



Work in digital presence and strategic objectives

 Office IT-systems for work desks and adaptation of licenses
 Google Data Studio, quality

monitoring of Siteimprove content

Automation of internal processes and information flows

- Reporting and Business Intelligence systems related to ticketing, sales and invoices
 - Balanced scorecard
 - Integration of ticket sales with ERRP Navision

through place com creat unit.

through greater public placement, enhancing communications and creating a fundraising



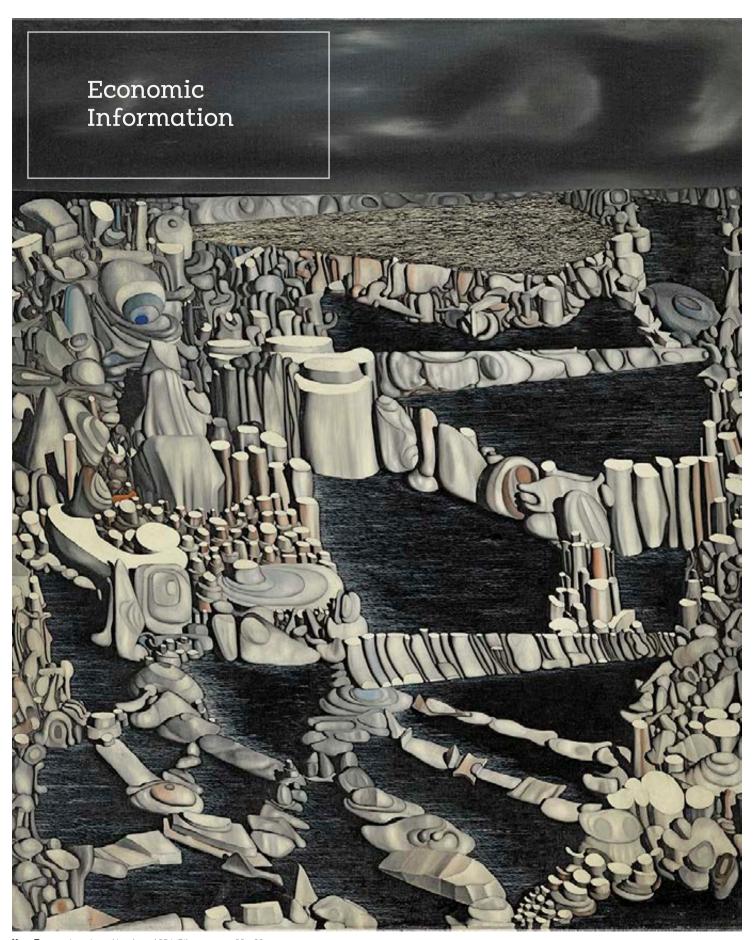
+ 1 million visitors

An increase of 11.5%

- New ticketing app
- Improved visitor experience
- Professional channel turnover increased 20.63%
- Events programme turnover of € 675,586
- Conversion improvements on websites
 - Sponsorship income € 2,379,045
- 23 sponsors, 28 Corporate Friends and 6,160 Friends of the Museum

Marketing and strategic development action plan

contributed to amplify the dissemination of the collection, as well as to boost the number of visitors and increase income through its different lines of business.

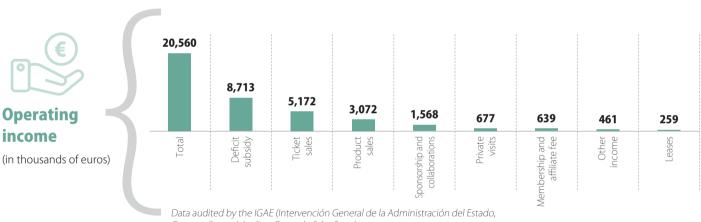


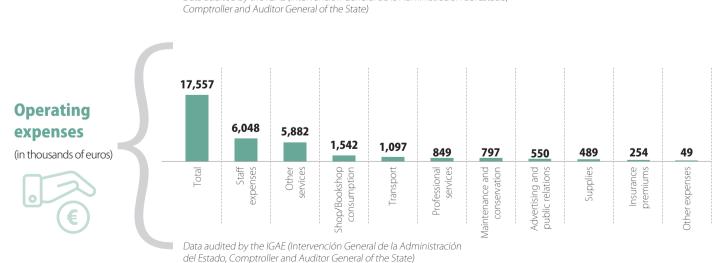
Yves Tanguy *Imaginary Numbers*, 1954. Oil on canvas, 99 x 80 cm

The Thyssen-Bornemisza Collection Foundation is subject to the legislation applicable to public sector foundations.

Below is some of the most relevant financial data of 2019. The remaining information is available on the Transparency Site of the Museum's corporate website at https://www.museothyssen.org/en/transparency-site









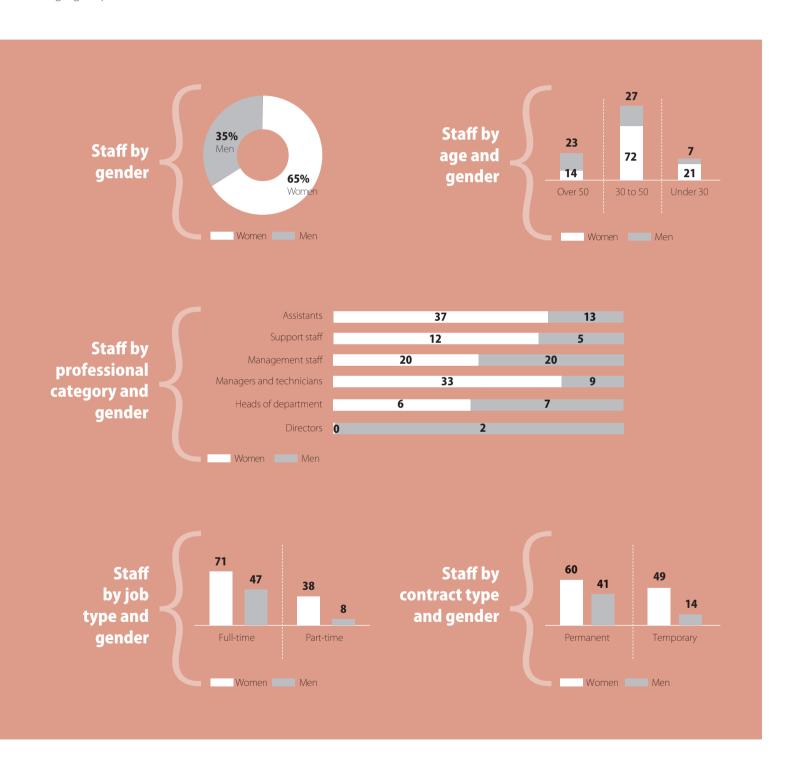


Profile of our employees



By the end of 2019, the average number of employees was 141.

Regarding job stability, 62% of contracts are permanent and 72% are full-time. The majority of staff (60%) are in the age group between 30 and 50.

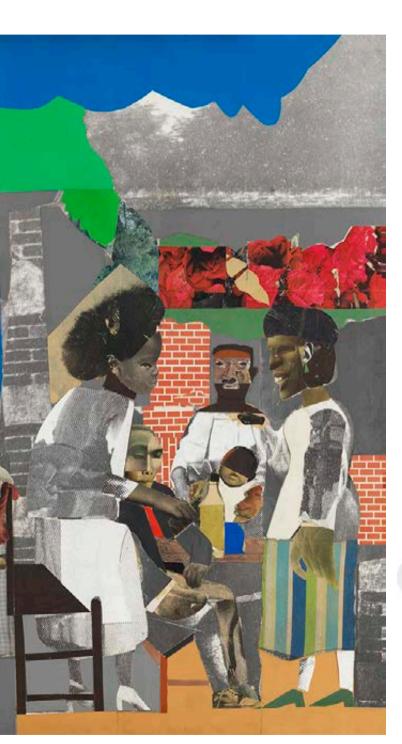


Thyssen Concilia



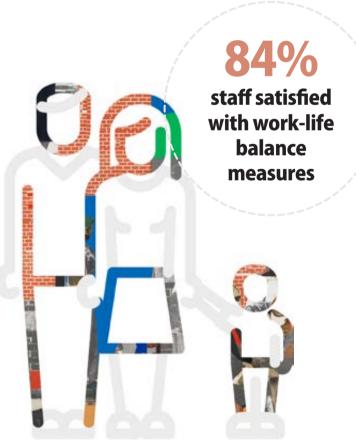
Romare Bearden Sunday After Sermon, 1969. Collage on cardboard, 101.6 x 127 cm

Since 2008, the Thyssen Museum has been certified as EFR, a Family Responsible Company, by the Fundación MásFamilia."



The Thyssen Museum's commitment to balancing the professional and personal lives of its employees was established more than 10 years ago. Made visible in the **Concilia Plan**, it is continually evolving and integrating new programmes and measures in accordance with their changing realities and needs.

The Concilia Plan currently has **83 consolidated measures** in place in areas such as job satisfaction,
time and space flexibility, support for employees'
families, personal and professional development, equal
opportunities, leadership and management style, all
highly valued by our staff.





Alares Award for Socially Responsible Company, **Fundación Diversidad**

- Maintaining the Family Responsible Company certificate.
- Improvement and increase of internal and external visibility
- 30 internal communications, 30% more than in 2018.
- Increase in external dissemination, with participation in various communications related to equality, diversity and inclusivity.
- Carrying out of work environment survey, with 63% participation (84 employees). Some noteworthy findings:
- The most valued variables were brand identity and the work environment between staff.
- Commitment increased slightly compared to the previous survey carried out in 2016, going up from 6.3 to 6.6.
- The corporate values with which staff most identify are involvement and integrity.
- 84% of employees are satisfied with the balance measures.
- 88% believe they can balance their personal and professional lives.

Recognition of the efforts made

- Finalists for the award in Business Diversity Management in the 5th International Diversity Award 2019 of the Fundación Diversidad.
- Signing of the Diversity Charter, renewing our commitment to the principles of equality and non-discrimination in the workplace for a further 2 years.
- Awarded the Alares ESR (Socially Responsible Company) certification by the Fundación Diversidad.
- Recognition by the Complutense University of Madrid for the internships that its students have carried out at the Foundation since 1998.



Ben Shahn Identity, 1968 Mixed media on paper, 101.6 x 69.8 cm



Healthy Thyssen: Employees health and well-being

During 2019, various actions were carried out to promote, encourage and maintain the health and well-being of employees. It is worth highlighting our first ever **Eco Health Week**, a programme that involved the distribution of fresh fruit along with various workshops and talks:

Co Health Week • Workshops focused on first aid, led by San Carlos Clinical Hospital, and a workshop carried out by El Bancal Agroecología Cooperativa titled "The route of the senses" related to mindfulness, exercise, stretching and environmental awareness.

• **Talks** son heart health and stroke prevention carried out by the Spanish Heart Foundation and the Asociación Freno al Ictus respectively.

Other important actions within the Healthy Thyssen Programme consisted of:

- Sending emails to staff regarding the consumption of bottled water versus tap water, the AECC's recommendations on the risks of tobacco and its relation to the development of cancer, and ways to improve infant nutrition.
- Annual flu vaccination campaign.
- Carrying out annual medical examinations for the entire staff.
- Carrying out gynaecological and urological medical examinations for people over 50.
- Supplying free tea.

Personal and Professional Development





2019 confirmed the Thyssen Museum's commitment to the professional development of its employees, increasing investment in training by 27.4% compared to the previous year.

| Training indicators | | | |
|---------------------|--------|--------|--------|
| Indicator | 2017 | 2018 | 2019 |
| Investment (€) | 47,000 | 54,000 | 68,802 |
| Hours | 2,357 | 5,510 | 9,409 |
| Courses | 69 | 77 | 74 |
| Attendees | 141 | 139 | 317 |
| Hours per employee | 16.72 | 39.64 | 29.67 |
| | | | |

The Museum has an **Annual Training Plan** in place that adapts to the needs of its employees, enabling each of them to acquire the knowledge and skills required to develop their work in the best possible

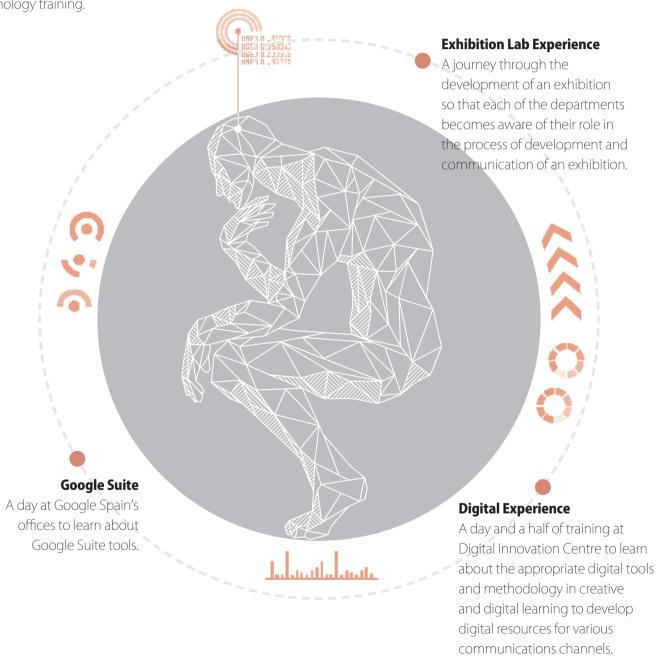
way, with the aim of achieving the strategic goals of the Museum, and thus become an even better performing institution.

Courses by subject and gender (2019)

| C. L. L. | | | | | | | |
|--------------------------|----|-------|-----|-------|-------|-------|-------|
| Subject | | Women | Men | Total | Women | Men | Total |
| Languages | 11 | 25 | 10 | 35 | 3,845 | 2,562 | 6,407 |
| Technology | 6 | 41 | 28 | 69 | 713 | 639 | 1,352 |
| Skills and leadership | 1 | 24 | 13 | 37 | 36 | 20 | 56 |
| Arts | 9 | 14 | 1 | 15 | 325 | 27 | 352 |
| Maintenance | 7 | 0 | 5 | 5 | 0 | 80 | 80 |
| Security | 4 | 0 | 4 | 4 | 0 | 24 | 24 |
| Management | 5 | 6 | 2 | 8 | 22 | 8 | 30 |
| Communications and media | 4 | 16 | 1 | 17 | 84 | 56 | 140 |
| Library | 3 | 2 | 0 | 2 | 20 | 0 | 20 |
| HR | 10 | 4 | 0 | 4 | 29 | 0 | 29 |
| Others | 14 | 72 | 49 | 121 | 551 | 368 | 919 |
| Total | 74 | 204 | 113 | 317 | 5,625 | 3,784 | 9,409 |
| | | | | | | | |

Training in digital transformation is one of the main subjects defined in the Annual Training Plan, in accordance with the Strategic Plan."

Language courses totalled the greatest amount of hours and attracted the most attendees, along with arts and technology training.



Equality and diversity



Commitment to Equality

- Protocol for the prevention, treatment and elimination of workplace harassment and sexual harassment.
- Equal pay.
- Equal opportunities in training.
- Non-discrimination and equal hiring opportunities.



PROMOTING EOUALITY IN OUR EXHIBITIONS, ACTIVITIES AND **EDUCATIONAL PROGRAMMES**

The Museum signed an agreement with **Mujeres** por las Artes Visuales (MAV) in order to programme collaborative actions aimed at increasing the visibility of women in the Museum. Along these lines, exhibitions by four different female artists are planned for 2020 and 2021.

In addition, within the framework of **EducaThyssen**, projects that incorporate women from different backgrounds and situations include Nosotras en Red, Narraciones Gráficas, Lectura Fácil and DE-SEA.



ATTENTION TO DIVERSITY

Currently the Museum employs 3 people with functional diversity, which represents 2.13% of its staff, exceeding the 2% established in the General Disability Law (LGD). However, the Museum wants to go beyond what is required and has signed agreements with special employment centres such as Medalter, Instituto de Apoyo Empresarial and Instituto de Acceso e Integración, for the provision of professional collection, handling, mailing and labelling services worth 24,000 euros.

In addition, the Museum employs the services of Ilunion Limpieza y Medioambiente S.A.





Sonia Delaunay Simultaneous Dresses (Three Women, Forms, Colours), 1925 Oil on canvas, 146 x 114 cm

Involving our **Employees**

One of the goals of the Thyssen Museum is to inform staff of everything that takes place in the Museum, encourage their participation and communication, keep them motivated and help them develop a sense of belonging.



Accordingly, the following internal communications activities were carried out:

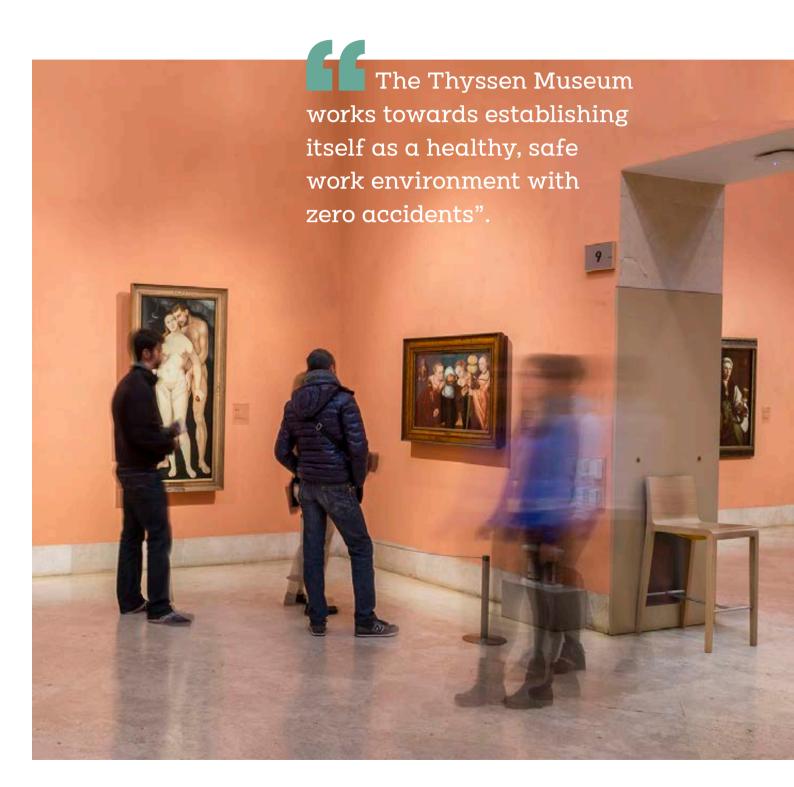
- Publication of 20 issues of internal newsletter La vida en el Museo.
- Sending 45 internal communications through Teenvío.
- Publication of 91 news items on the intranet.
- Publication of 41 notices for employees on the intranet.
- Sending the press reviews to all employees through
- Publication of 12 press releases and information on the 12 exhibitions and installations carried out during 2019, with documents (press releases, lists of art works, brochures, etc.) and external links.
- Publication of various documents on the intranet, such as the update of department procedures, recruitment in the public sector, the weekly cafeteria menu, press reviews, etc.



- Updating of content in the "Employees" section, such as the new Concilia Plan and other balance documents, offers and discounts, training plan, telephone list, work calendar, welcome manual, etc.
- Development of calendar for extraordinary openings in 2020 and internal dissemination.
- Dissemination of services included in the Thyssen Contigo Plan.
- Updating and supervision of intranet calendars.



A Safe and Healthy Museum





Zero accidents in 2019



In order to protect the health and safety of its employees, the Thyssen Museum contracts an external health and safety service and has two health and safety delegates on its staff.

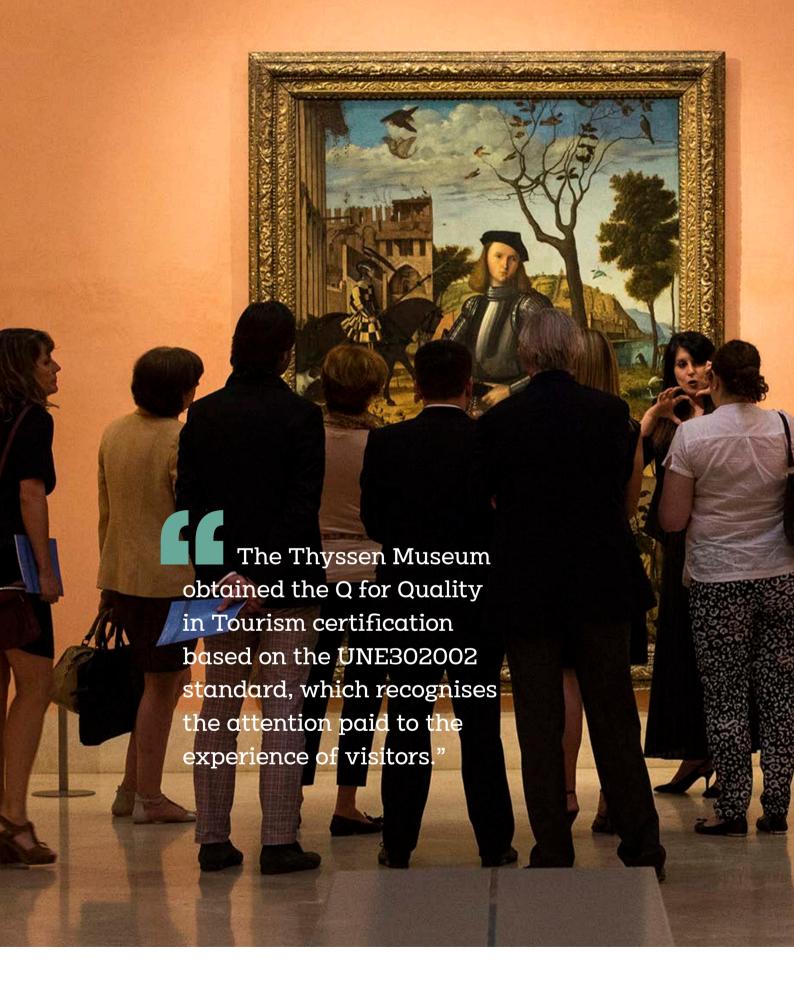
Indicators of accident rate

| | 2017 | 2018 | 2019 |
|------------------------------|------|------|------|
| Accidents with sick leave | 1 | 1 | 0 |
| Accidents without sick leave | 2 | 1 | 0 |
| Days on sick leave | 50 | 12 | 0 |
| Accident rate | 6.52 | 6.62 | 0 |
| Frequency rate | 3.62 | 3.68 | 0 |
| | | | |

The Thyssen Museum is below the general accident rate in its sector, and obtained a bonus granted by Fraternidad Muprespa. It is worth noting that in 2019 there were no occupational accidents.

Health and safety training was provided throughout the year:

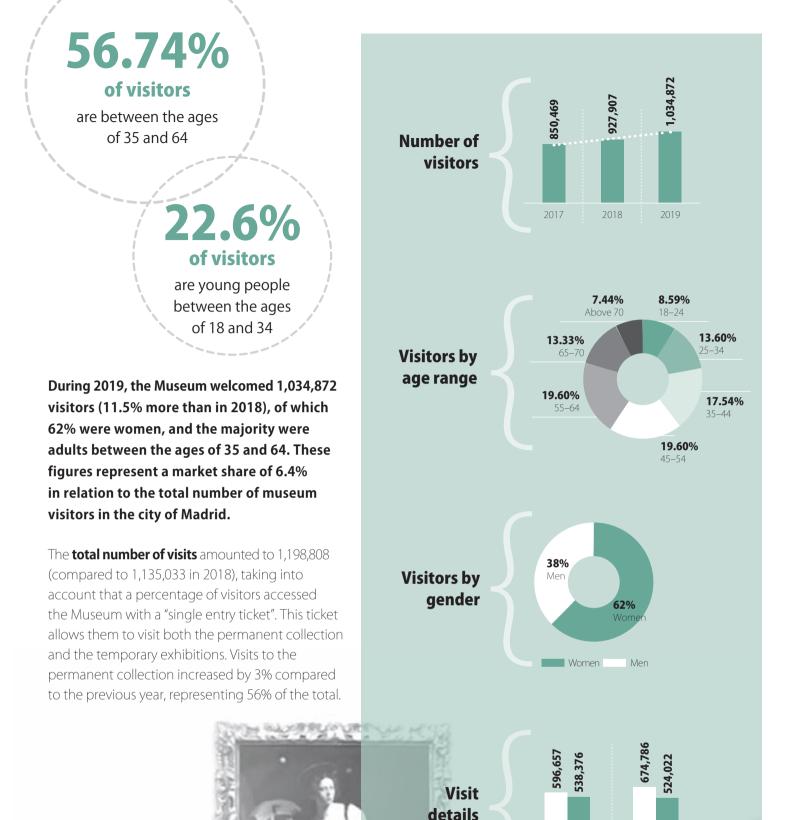
- Evacuation Course / First Aid / SAMUR / First Responders Team: 28 participants
- NeoFace Watch Thyssen training: 4 participants
- Prevention of Occupational Hazards and Emergencies
 IV" conference: 1 participant
- AVSEC-KC Course: 1 participant.







Kurt Schwitters Entrance Ticket (Mz 456), 1922. Collage on paper, 18 x 14.5 cm



2018

Visits to

permanent

collection

2019

Visits to

temporary exhibitions

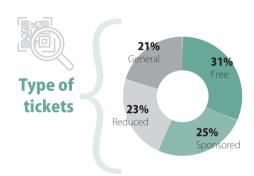
Regarding the **types of tickets** sold, 21% correspond to the general admission rate, applicable to visitors who are not included in the groups of people who can benefit from the sponsored, reduced or free rates. 68.28% of the tickets were sold at the box office, 30.49% through the website, and the remaining 1.24% by telephone.

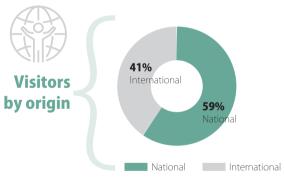
The number of local visitors has increased notably in 2019, representing 59% of the total. They come from all over Spain, mostly from the Community of Madrid (71%), followed by Andalusia (4.67%), Catalonia (4.46%) and Valencia (3.5%).

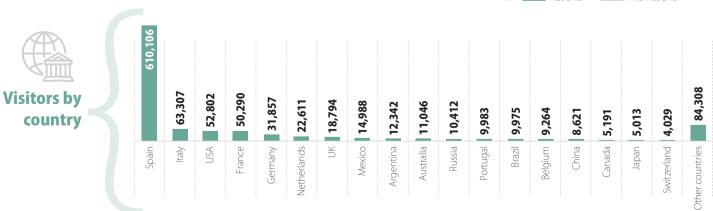
The remaining 41% corresponds to international visitors, the majority from Italy, North America and France.

31% of tickets sold were free of charge

The beneficiaries of this rate: youth card holders, children under 18 years of age, unemployed people, people with functional diversity and their companions, teachers, and family groups made up of at least one adult and three children included in the same large card.







Knowing Our Visitors

One of the main objectives of the Thyssen Museum is to get to know our different types of visitors, analyse their experiences and adapt our offer to their needs and preferences. In line with this, studies of visitors have continued to determine the evolution of visitor profiles. The visitor profile for 2019 was obtained through the analysis of the results of three surveys: Satisfaction and Accessibility, Exhibitions and Paseo del Arte.



 $\mathbf{x} \mathbf{x} \mathbf{x}$

3,184 valid interviews



3 surveys



Net Promoter Score

69.2



Level of satisfaction

Tripadvisor Certificate

4.5 out of 5

Google My Business

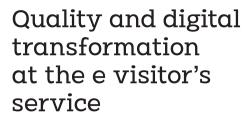
4.6 out of 5

Visitor survey

9.2 out of 10

Main Results Visitor Studies

- More than half of the visitors had experienced the Museum before.
- The majority of visitors are between the ages of 45 and 64 (39.2%).
- Young people between the ages of 18 and 34 make up 22.6% of our public.
- Visiting museums is the most interesting activity for two-thirds of visitors, followed by going to restaurants (27.9%), attending the opera (23.1%), going to the cinema (20.6%) and visiting the Royal Palace (20.2%).
- Almost 30% of visitors come with their partners, those who come with family or friends represent around 25% each, and just over 20% visit alone.



Aware of its responsibility to increase the quality of the services it offers and, with this, the satisfaction of visitors and groups of interest, the Museo Nacional Thyssen-Bornemisza makes the following commitments:

78 Activity and Sustainability Report 2019



COMPLY with the legislation that applies to all the activities carried out, as well as with the **obligations and commitments** the Museum agrees to.



GUARANTEE universal

accessibility to the Museum and its exhibition content for the entire public, complying with the requirements established in the UNE 170001 standard (parts 1 and 2).





ENSURE that the established regulations and requirements are fully respected at all levels, directing the processes towards

excellence in direct visitor service.



effectiveness of the quality management system through the Quality Committee, guaranteeing its continuous improvement.



PROMOTE actions

that lead to a **total involvement and participation of Museum staff** in achieving the complete satisfaction of our visitors.



PROVIDE the human, material and technical

means necessary for the satisfactory development of planned objectives.



DEVELOP AND BOOST direct

 $\textbf{channels of communication} \ with$

clients using appropriate means and technologies, with the dual purpose of collecting their suggestions, as well as keeping them informed of the Museum's activities.

ESTABLISH goals of quality

that lead to continuous improvement in the management of visitor services.

The Museo Nacional Thyssen-Bornemisza became the first Museum in Spain to obtain three certifications in management systems: Q for Quality in Tourism UNE302002, Universal Accessibility UNE170001 and Emergency Management ISO22320, which makes it a benchmark in quality and excellence amongst museums."

Q for Quality in Tourism

In 2019, The Thyssen Museum obtained the Q for Quality in Tourism certification based on the UNE302002 standard, which recognises the attention given to the visitor's experience."



At the Forefront of Innovation and Technology



The 2019–2023 Strategic Plan, aimed at both visitors and employees, seeks to promote the use of technology in all of the Museum's activities, and is applied in a cross-sectoral way across all its departments. Within the framework of the Digital Plan, the following actions were carried out:



IMPROVEMENT OF THE MAIN SYSTEMS AND APPLICATIONS IN ORDER TO ADVANCE IN THE AUTOMATION OF PROCESSES

Stand out achievements include the expansion and improvement of the capacity and security of our computer systems, as well as the development of the technical specifications for the migration of the business management application.

Infrastructures



- **Virtualisation:** the IT infrastructure is 75% virtual, with 202 virtual systems (desktops and servers) and 64 physical systems (desktops and servers).
- **Storage:** centralised in two arrays, Netapp FAS2552 and FAS2520, which manage a total volume of 110 TB, with an occupied volume of 79 TB.



Cybersecurity



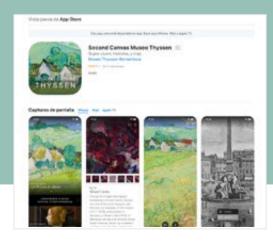
In order to assess whether the system is safe against internal or external attacks, an analysis of vulnerabilities, technical problems and weak points in the configuration was carried out. The analysis resulted in:

- Implementation of a Web Application Firewall (WAF) for websites
- Contracting a cybersecurity service, Micro Smart Protection Complete, together with Deep Security for the virtual environment.

Computer applications



- Improvement of main applications: online shop, Navision ERP, corporate reporting, art work management, library and websites.
- New developments: daily export of invoices to the Tax Agency's Immediate Supply of Information (SII) system, adaptation to regulations regarding TaxFree and integration of ticketing sales with Navision ERP.
- Improvement of the transfer of sales data with corporate reporting.



Applied regulations



- UNE 1700001-2 Universal Accessibility Certification: improvement of website accessibility and development of guidelines for the use of pdfs, ensuring their accessibility.
- General Data Protection Regulation (GDPR)
- National Security Scheme: has been adapted for its achievement in 2020.



ENHANCE THE MINING OF DATA IN ORDER TO **DIRECT ITS MANAGEMENT**

Along these lines, reporting and dashboard applications were improved and expanded by incorporating online analytical processing cubes, as well as digital metrics applications (Google Analytics and Google Tag Manager). Additionally, a social media listening service was launched in order to measure the Museum's presence and activities on social media.



ENHANCE AND IMPROVE THE MUSEUM'S DIGITAL PRESENCE, BOTH IN TERMS OF CONTENT AND SERVICES



Focus has been placed on expanding and improving both the content and transactional applications of our websites, following objective criteria of quality, accessibility, availability and usability. Noteworthy actions include:

- Production of **multimedia content** for exhibitions and activities, including content produced for the Balthus, Balenciaga and Spanish Painting and The Impressionists and Photography exhibitions.
- **Website monitoring** by Siteimprove software, ensuring site quality by monitoring aspects such as: accessibility, SEO, usability and speed.
- To improve conversion on the website, work has been carried out on redesigning the transactional section of the site, dedicated to promoting the Friends of the Museum programme by offering the possibility of becoming a friend online, renewing the subscription or gifting it.
- Making adjustments to functionality, such as for the Agenda so visitors can consult the temporary exhibitions and schedules on a daily basis.

Museothyssen.org

1.8 million

visits



92.6/100

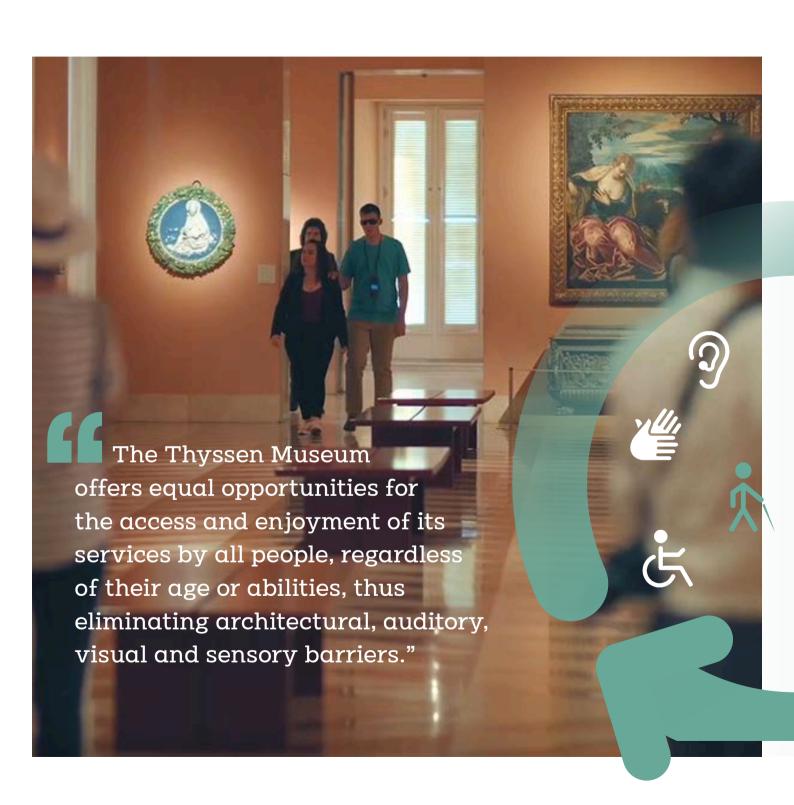
DCI Quality IndexSiteimprove

113.9 thousand

views Educathyssen.org

In accordance with the Strategic Plan, in 2020 the Museum will continue to advance with the following aims: implementation of enterprise resource planning (ERP) and workflows, reporting and scorecard, improvement and reinforcement of digital presence, certification according to the National Security Scheme, and implementation of Office 365.

First public museum providing accessibility to all





The Museum considers universal accessibility an essential feature of any socially responsible approach. Therefore, since 2015 it has been working on a project that is both comprehensive (with the aim of making its facilities and the services it provides universally accessible to the public) and dynamic (with the intention of improving and perfecting it).

SHalls

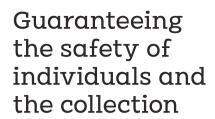
With the collaboration of all departments, in 2019 the Museum renewed its annual certificate for the Management of Universal Accessibility in accordance with the UNE 170001-2 standard.

Implemente • Website. The current level of accessibility is 97.6% for the website and 93.1% for EducaThyssen. The website has been awarded the Certificate of Excellence by Siteimprove. The Accessibility section includes the Museum's accessibility characteristics and support elements for people with reduced mobility.

• Security. Security drills successfully incorporated the evacuation of people with disabilities.

• Education. All activities aimed at schools and people with functional diversity are subsidised via sponsorships. The Easy Reading Guide has been completed and implemented by EducaThyssen. Arches, a project that facilitates access to cultural heritage for people with sensory disabilities (blind, deaf, etc.), has been carried out.

- Maintenance. The new incident management programme streamlines the monitoring of incidents, including those related to accessibility. A speechgenerating device was installed in the elevator near the shop.
- Human Resources/Security. Vast knowledge, verified via audits, of the care and sensitivity guidelines of personnel towards diversity. Refresher actions of the guidelines are carried out regularly. A new access control was installed in the temporary exhibition area following accessibility criteria.
- Visitor management. All surveys have specific items related to the level of satisfaction in relation to accessibility and treatment by staff.
- Private events. Inclusion in the procedures related to accessibility and inquiring about possible attendees with functional diversity (wheelchair users, allergies, etc.), in order to make organisations more aware and improve the planning of events.

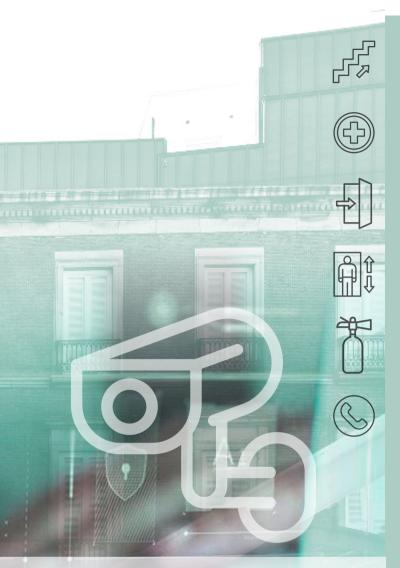


Following the implementation of the Emergency Protection, Conservation and Cataloguing Plan in 2018, the Museum was granted the UNE EN ISO 22320 certification for Emergency Management in 2019, being the first Spanish museum to ever achieve it.

The Museum has a Security Department, responsible for guaranteeing the safety of its employees and visitors in the face of the different dangers and threats they may be exposed to (fire, robbery, vandalism, terrorist attacks, etc.), in addition to safeguarding the collection.

Human resources

The Security Department is made up of the Head of Security, security supervisors and control centre operators, as well as security guards and assistants from the different exhibition rooms. There is also an Emergency Committee chaired by the managing director.



Technological support

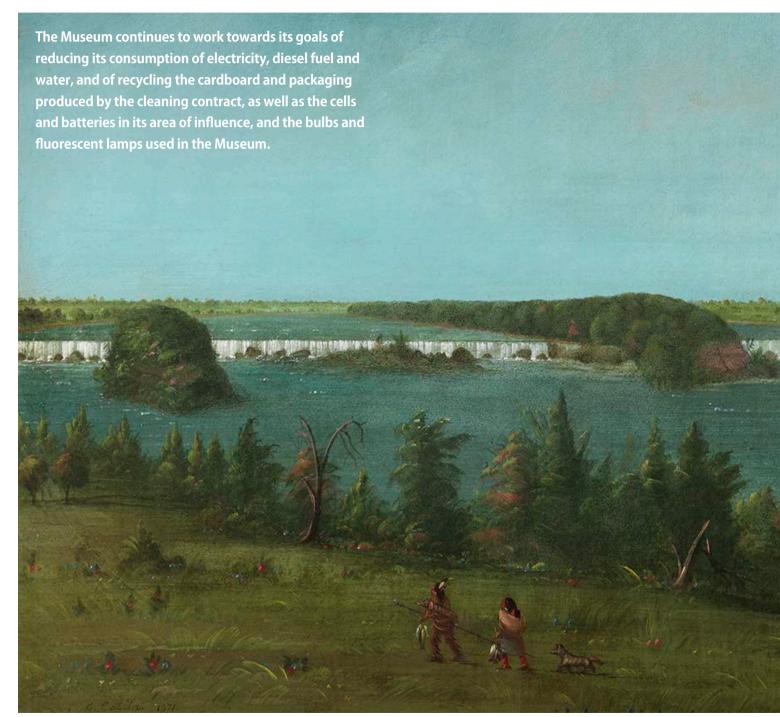
The Museum has a continuous video surveillance system (24 hours a day/7 days a week) with closed circuit television (CCTV), which allows for subsequent video analysis, as well as crowd monitoring systems which enable the security team to regulate the Museum's capacity and count attendees.

Additionally, the surveillance system is linked to an internal alarm centre (CRA-UP), exclusive to the Museum's security personnel, guaranteeing immediate response times in any emergency. The Museum also has a complete fire detection and extinguishing system (fire extinguishers, fire hydrants, sprinklers, etc.) along with an access control and door opening system.

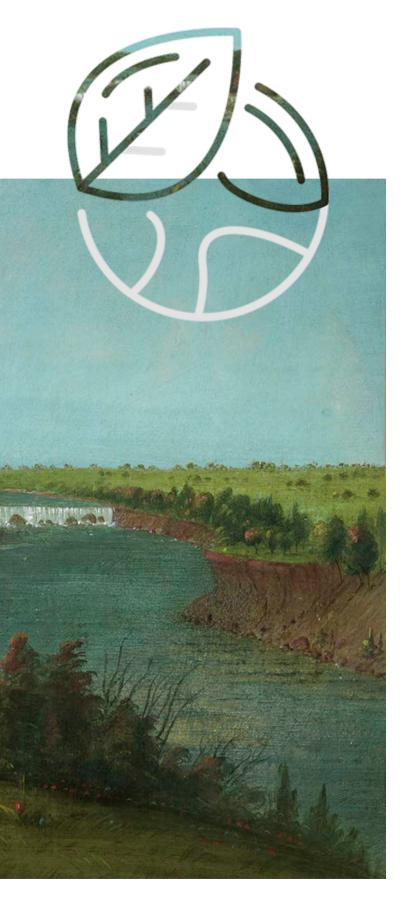
lain Security Actions in 2019

- Improvement and expansion of signage in evacuation stairwells.
- Continuation of training for visitor assistants and security guards in emergency and accessibility plans.
- Annual evacuation drill with the participation of the municipal emergency services (Fire Brigade, Municipal Police and Civil Defence). Also included people with disabilities, and was filmed to serve as a tool for training and improvement.
- The revision of the Security Plan included the evacuation instructions for people with disabilities and the presence of emergency lifts.
- Replacement of the filling system and outlet valves of the tanks in the fire suppression system.
- Installation of new fire detectors and a new alarm centre in the Valdemoro warehouse, dedicated to storage.
- Installation of six new fire detectors on the 1st floor to cover the new shop installed in the exhibition rooms, along with four humidity detectors in the unpacking area on the 1st basement level.
- CCTV: reinforced with the installation of a fixed camera on Zorrilla street and two mobile cameras on Marqués de Cubas street.
- Refresher course for operators of the control centre focused on the MM8000 software for the management of fire alarms.
- Purchase of different materials (absorbent material, containment barriers and bilge pump) to control eventual liquid spills (water, solvents, paints, alcohols, etc.) and floods.
- Collections Safeguarding Plan: reviewed and updated, along with hosting regular internal meetings with the departments involved and external meetings with the organisations and institutions that participate in the protection plans for cultural heritage.

Environmental Care



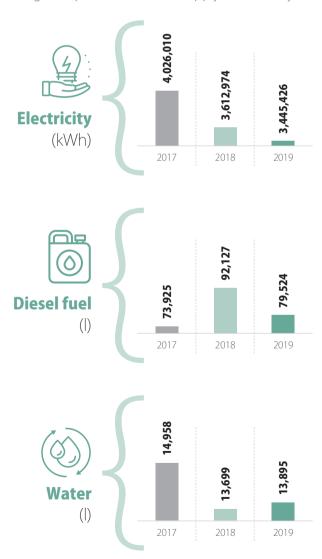
 $\textbf{George Catlin} \ \textit{The Falls of Saint Anthony}, 1871. \ \textit{Oil on cardboard}, 46 \times 63.5 \ \textit{cm}$



Consumption and Saving Measures

The Museum monitors its consumption of electricity, diesel fuel and water on a monthly basis. The charts below mark the levels of consumption during the past three years. This year marked a notable decrease in consumption.

In 2019, an analysis was carried out on the feasibility of installing solar panels for the self-supply of electricity.





Roy Lichtenstein Woman in Bath, 1963



-36% **Electricity** (2010-2019)



The main savings and efficiency measures implemented in recent years:

- Installation of more efficient heating, ventilation and air conditioning systems
- Control of the on and off times of lighting throughout the Museum, adapting them to the use of the spaces.
- Installation of motion detectors in stairs, office corridors, elevators, etc.
- Installation of LED lamps in stairways and office corridors, some public transit areas, parking lots, elevators and in most offices and public toilets.
- Installation of led screen lighting or led downlights in some offices.

Acciona Green Energy provides the Museum's electricity supply with a guarantee of 100% renewable sources certified by the CNMC.

-14% Water

(2008 - 2019)



Regarding water consumption, the Museum has been working on its Sustainable Management Plan since 2008, which has allowed it to gradually reduce its consumption through different saving measures:

- Installation of water saving aerators in all toilet sinks.
- Installation of water heaters in the toilets, eliminating the installation of centralised water heating.
- Installation of meters to monitor daily water consumption.
- Awareness campaigns for the public and Museum staff.





The waste management initiatives carried out in relation to waste management are aimed at recycling cardboard, cells and batteries, etc. In 2019, 3,752 kg of paper and cardboard were recycled in the Museum.

In addition, the Museum shop implements sustainability initiatives for its products:

- Elimination of all possible plastic from packaging.
- Use of recycled materials for products.
- Use of recycled and/or sustainable paper for the promotional material of the TBA21 exhibitions.

Within the framework of **ThyssenECO**, a programme that includes actions aimed at educating employees about social responsibilities and protecting the environment, a workshop titled "The Route of the Senses" was carried out by the El Bancal Agroecología cooperative. Its purpose was to teach them about alternative eating habits related to a healthy diet, both from a nutritional and environmental perspective, talking about the origins of food and its environmental impact, food sovereignty and the development of more environmentally aware diets and menus.

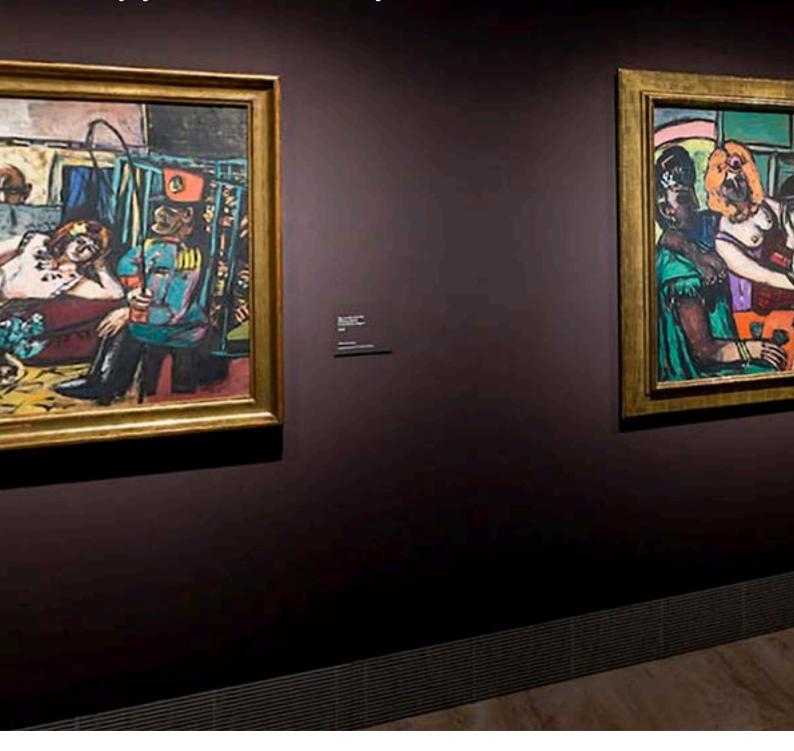


Stuart Davis Sweet Caporal, 1922
Oil and watercolour on lined cardboard, 51 x 47 cm



Pablo Picasso *Glasses and Fruit,* 1908 Oil on panel, 27 x 21.6 cm

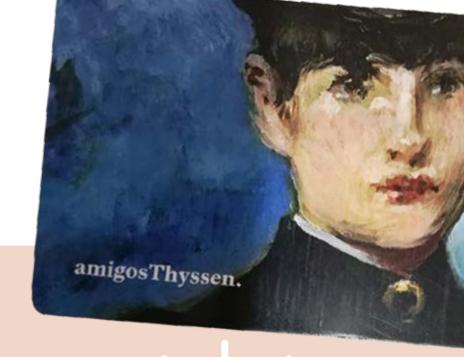
The Friends of the Museo Nacional Thyssen-Bornemisza Programme was designed so that any person or entity, according to their interests and circumstances, can be a part of the Museum and enjoy art as often as they would like to."





Sharing Values

For yet another year, the Museo Nacional Thyssen-Bornemisza thanks all its Friends and collaborators for their contributions to the maintenance and dissemination of the collection, as well as to the development of the exhibition activities and the education and social action programmes that have been carried out throughout the year.

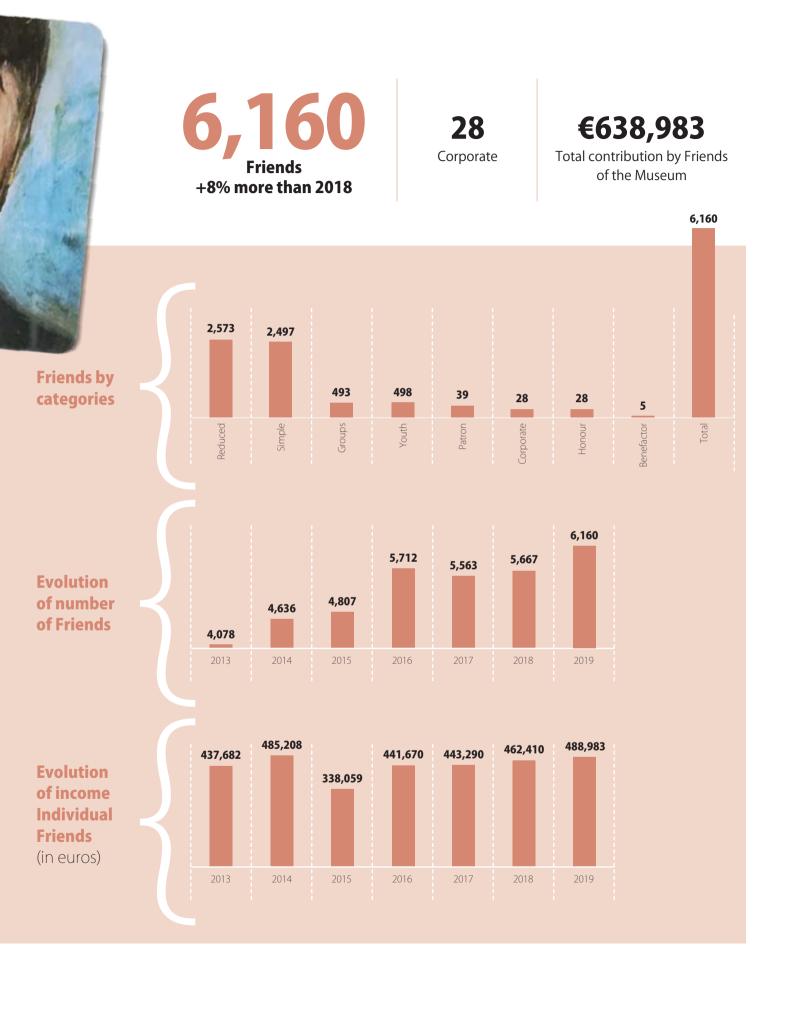


Friends of the Museum: A programme for everyone

Friends Programme income by category



* Guests of friends of any category can incorporate their membership





Focused on learning about the works of art and artists that make up the permanent collection

The Spaces of Modern Life • Short Course: German Portraiture Correspondence



painting and drawing

 Painting amongst Friends: Gaze Like an impressionist



• Philharmonic Concert: Balthus: Chopin and Debussy • 4 Concerts by the Reina Sofía School of Music



(pre-opening visit)

The only museum in Spain that offers this benefit to its Friends

• Balthus · Balenciaga and Spanish Painting • The Impressionists and

Photography



To temporary or permanent exhibitions

- The temporary in depth: Balthus
- The temporary in depth: Balenciaga and Spanish Painting
- The temporary in depth: The Impressionists and Photography
 - The permanent in depth: Naked Eve



Travelling with a painting: visit to a foreign city to which a piece has been loaned for a temporary exhibition.

Getaway: trip to a European city to visit major exhibitions related (or not) to works of art from the permanent collection.

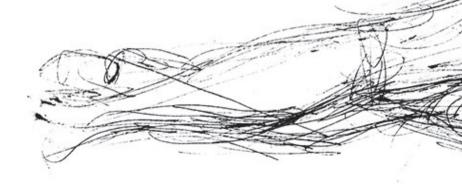
> Visiting: one-day visit to an important museum or exhibition in and around Madrid.

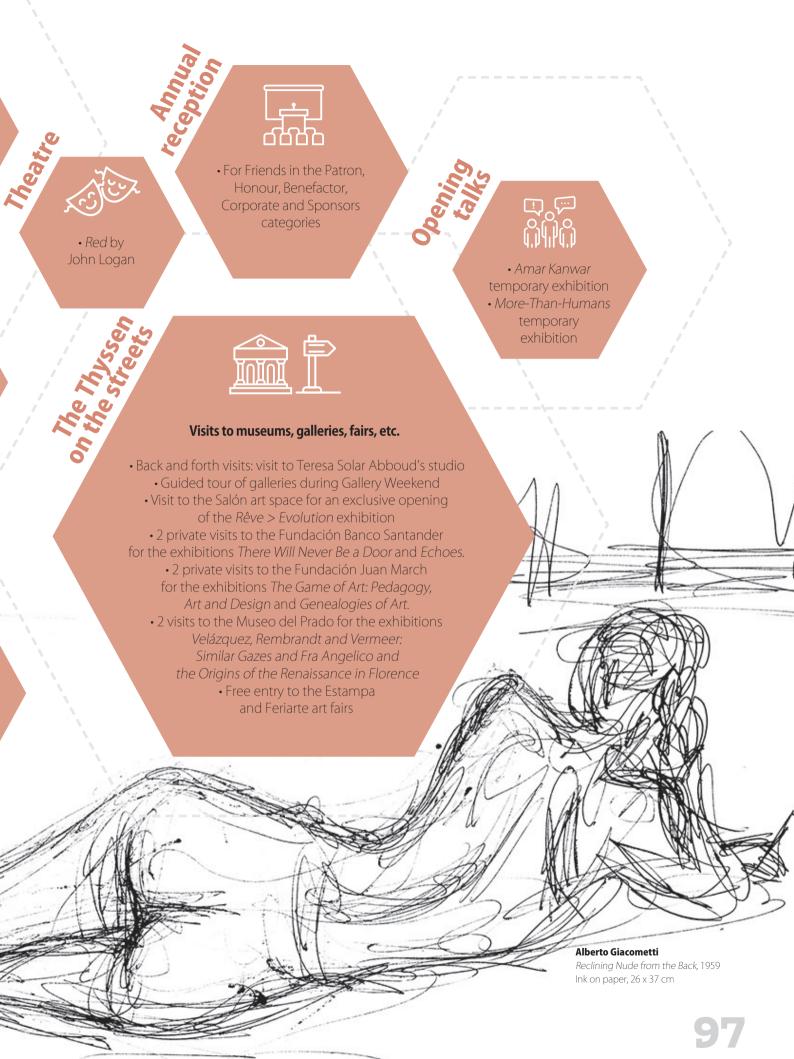
- Travelling with a painting: Copenhagen/Helsinki. On occasion of the loan for the Frantisek Kupka temporary exhibition at the Ateneeum Art Museum.
 - Getaway: Amsterdam. To mark the 300th anniversary of Rembrandt's death, the Thyssen Museum organised a trip to the artist's city.
 - Visiting: Valencia. On occasion of the IVAM's anniversary and the loan of Fernand Léger's The Disc and the Bridge for an exhibition at their facilities.





32 exclusive activities for Friends in 2019."





Our Corporate Friends

Our Corporate Friends are made up of a total of 28 companies that help promote art and culture in society and enable the Museum to continue fulfilling its mission as a National Museum and an exemplary cultural asset, as an economically sustainable and dedicated public sector institution.

> Accenture ANCI Asisa Bankia Bank of America **BBVA Seguros** Citibank International PLC Clifford Chance Endesa El Corte Inglés Fundación ACS Fundación Banco Santander Fundación BBVA Fundación Instituto de Empresa Fundación KPMG Fundación Mutua Madrileña Fundación Repsol Sabadell Fundación Fundación Vodafone Gómez-Acebo & Pombo Iberia Infinorsa J.P.Morgan JTI Samsung Sociedad de Tasación Ungría Patentes y Marcas Uría y Menéndez Abogados

companies who support the museum

Sponsors

In 2019, the Thyssen Museum continued to count on the generous collaboration of companies and institutions for some of the projects launched throughout the year.

Economic value of agreements signed

Sponsored Projects



Collaborating Company Project

| CAM | Support for the #Versionathyssen project and the <i>Balthus</i> and <i>The Impressionists and Photography</i> exhibitions |
|----------------------------|---|
| Ecolec | Support for the <i>Amar Kanwar</i> exhibition |
| German Embassy | Support for the educational activity VORKURS, complementary to The Bauhaus in the Thyssen Collections exhibition |
| Endesa | Production of virtual reality activity Enter Into the Painting and various virtual reality and video mapping actions during museum week |
| Abertis Foundation | Support for The Bauhaus in the Thyssen Collections exhibition |
| ACS Foundation | Landscape: Myths, Inventions and Realities summer course |
| Banco Sabadell Foundation | Beyond the Artists: Gender and the Public in the Museum summer course and support for the conservation of the collection |
| BBVA Foundation | Digital transformation: #ConectaThyssen app programme |
| lberdrola Foundation | Support for the <i>Easy Museum</i> educational project and the editing of an easy reading guide. <i>Hecho a medida</i> programme that includes free access for all special visits |
| Mutua Madrileña Foundation | Conservation programme for the Thyssen-Bornemisza collections |
| Google Ads/Suit | Email and advertising support |
| Heineken | Summer concert series: #AperitivosThyssen |
| Herbert Smith Freehills | Support for the Balenciaga and Spanish Painting exhibition |
| HP | Donation of a virtual reality equipment set |
| Illy | Conservation programme for the Thyssen-Bornemisza collections |
| JP Morgan | Conservation programme for the Thyssen-Bornemisza collections |
| JTI | Support for <i>The Impressionists and Photography</i> exhibition and the <i>Graphic Narrations</i> educational project |
| Loewe | Karl Blossfeldt exhibition project |
| Mastercard | Mastercard Mondays. Free access to the permanent collection on Mondays |
| Samsung | Conservation programme for the Thyssen-Bornemisza collections and support for The Impressionists and Photography exhibition |
| Signus | Support for the <i>Amar Kanwar</i> exhibition |
| Sotheby's | Support for the promotion of the Museum's activities in 2019 |
| Value Retail | Support for the Balenciaga and Spanish Painting exhibition |
| | |

The following information outlines some of the projects focused on young visitors, as well as on the application of new technologies.

trarene cuad

An example of innovation in the Museum's offer and of ways to approach the public through new technologies, an experience that invites visitors to explore three paintings from the permanent collection by means of virtual reality headsets.

During 2019, the activity was taken to four Spanish cities (Zaragoza, Palma de Mallorca, Ferrol and Seville) and was installed in the Museum during museum week along with a large-scale video mapping projection created for the occasion.

Thanks to the Endesa's sponsorship, 9,681 people were able to enjoy the virtual reality experience, and more than 34,000 people came to the Museum during the celebration of the Day and Night of Museums.







/ersionaThysse

The main aim of this project is to attract young visitors, inviting them to create versions of the works of art in our collection and to share their participation on social media. The initiative featured the collaboration and guidance of guest artists, and ended with a tour of the different versions of the paintings and a concert in the central hall.

During 2019, four editions were held with the participation of approximately 2,000 versions of paintings, thanks to the support of the Community of Madrid.

The project highlights Madrid's role as a forum for new forms of artistic expression and as a capital city with a dynamic, open and attractive cultural offer. The initiative reached 2.1 million people through the Museum's posts on social media.

For the fourth consecutive year, an avant-garde concert along with an aperitif was held during the summer in the Museum Terraces. Sponsored by Heineken, it attracted more than 800 people.

Corporate events

The Museum offers the possibility of hosting social functions and corporate events in unique spaces which allow attendees to enjoy the Thyssen experience in an exclusive way."





THYSSEN-BORNEMISZA MUSEO NACIONAL **EVERY** ONE'S MUSEUM

www.museothyssen.org







