



ART AS A WAY OF COMMUNICATION

Activity and Sustainability Report 2018

THYSSEN-BORNEMISZA
MUSEO NACIONAL

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01. | PRESENTATION

MANAGING DIRECTOR

Evelio Acevedo

ARTISTIC DIRECTOR

Guillermo Solana

It is my great pleasure to present the Thyssen-Bornemisza National Museum's Activity and Sustainability Report 2018. Through this report, we hope to share with our stakeholders and with society as a whole our daily work in preserving and promoting a hugely valuable legacy of art and culture. In addition, we will highlight how we are fulfilling our mission of public service and ensuring sustainable economic, social, environmental and ethical management.

Thanks to our Transparency and Good Governance Policy, in 2018 we were named the most transparent museum in Spain by the Commitment and Transparency Foundation (FCyT).

Over the year, the Museum has offered a full exhibition programme and an extensive range of activities, placing it among the most prestigious and popular museums in Spain. In 2018, we received one million visitors, of which 64% were from outside of Spain. These figures reflect the growing importance of the international market. *Sorolla and Fashion, Beckmann, Monet/Boudin* are just some of the temporary exhibitions that, together with the permanent collection, have been on display during 2018.

Every year the Museum organises activities for all audiences, with no exceptions and no barriers of any kind, opening its doors as a welcoming, accessible and inclusive space. In 2018, EducaThyssen (the Education Area) has continued to coordinate and manage the Museum's educational programmes and activities. Notable achievements include the *Musaraña* project, as a space for educators to develop, reflect on and share experiences; the *Hecho a medida* project, consisting of visit/workshops for people with special educational needs and functional diversity; and the European accessibility project *ARCHES*, focused on creating inclusive cultural environments through the use of technology.

In terms of management, 2018 has been the final year of the strategic plan for 2013–2018. The achievements of this plan (cost control and efficiency, implementation of the digital plan etc.) are discussed in further detail in this report. At the end of the year, a new strategic plan was created for 2019–2023. The aim of this plan is to strengthen the Museum's position as a national museum and benchmark cultural asset, with a strong vocation for public service, financial sustainability and a solid level of self-funding. This plan, approved by the Board of Trustees, shows continuity, evolution and progress in relation to the previous plan.

One of the great milestones this year in terms of security was the full implementation of the Emergency Cataloguing, Conservation and Protection Plan, which is a pioneering initiative in Spain.

In 2017, we gained the Universal Accessibility Certificate and became the first museum in Madrid and the only public museum in Spain to hold this certificate. In 2018, we renewed this certificate in line with the Spanish Association for Standardization (UNE) standard 170001-2, with an impressive accessibility rating of 8.7 out of 10 from Museum visitors.

As part of our commitment to the environment, we have progressed with the Museum's LED lighting project, resulting in lower energy consumption and emissions. In addition, the HR Department launched the ThyssenECO project, designed to encourage social responsibility and environmental protection. The project includes various internal campaigns focused on recycling and reducing the use of plastics.

The reconciliation of work and family life is at the heart of who we are. In 2018, we renewed our EFR certificate, certifying us as a family-responsible company. We have held this certification since 2008. Our reconciliation measures, brought together in the Plan Concilia, are widely approved by the Museum staff, with an average overall rating of 7.81 out of 10.

Finally, we'd like to take this opportunity to express our ongoing gratitude to the friends and partners of the Museum. With their dedication to art and culture, they make an invaluable contribution to conserving and promoting the Thyssen-Bornemisza collection and to our annual programme of activities.

We would also like to thank the professionals at the Museum who work with such passion and dedication to make the Thyssen-Bornemisza National Museum a place open to and at the service of all.



02. | #OURLANDMARKS2018

PUBLICATION

“Dishing up the Thyssen”

MANAGEMENT

New Strategic Plan 2019-2023

TRANSPARENCY

Commitment and transparency Foundation. Transparency and good governance Report 2018. **Most transparent museum in Spain.**

VISITORS

+900.000 visitors
64% international visitors

RESTORATION

Technical study and restoration of “ Saint Catherine of Alexandria” by Caravaggio.

NEW TECHNOLOGIES

Firsts virtual reality experience

CROWDFUNDING

Restoration and technical study of the painting “the piazza San Marco in Venice” by Canaletto. **First crowdfunding campaign in Spain.**



SOCIAL NETWORKS

+1.000.000 followers

TRAVELLER’S CHOICE

TripAdvisor
Second best rated Spanish Museum

SECURITY

Distinction from the municipal fire service for the Museums security measures and prevention plan.

EFR CERTIFICATE

Granted by Más Familia Foundation. Renewal of the EFR Certificate, (**Empresa Familiarmente Responsable**)

Iberext Award

Innovative Ecological Systems.

Implementation of the **Museum’s emergency Cataloguing, Conservation and Protection Plan.**

UNIVERSAL ACCESIBILITY CERTIFICATE

AENOR. **Universal Accessibility Certificate based on UNE standard 170001 - 2.**

KEY EXHIBITIONS

Sorolla and fashion
Purple (first collaboration with TBA21)
Victor Vasarely. The birth of Op Art
Monet/Boudin
Beckmann. Exile figures
Paloma Navares. From the garden of memory
Works loaned by museums in Madrid

ENVIRONMENT

Museum’s Led lighting project.
Launch of the **ThyssenECO** initiative

03. THYSSEN-BORNEMISZA NATIONAL MUSEUM. ART AND COMMITMENT.

1. A UNIQUE COLLECTION IN A UNIQUE SETTING

Duccio, Van Eyck, Durero, Caravaggio, Rubens, Sargent, Monet, Van Gogh, Gauguin, Kirchner, Mondrian, Klee and Hopper are just some of the master painters on display at the Museum.

The Thyssen-Bornemisza National Museum, together with the Prado National Museum and the Reina Sofia National Museum and Arts Centre, forms what is known as the 'triangle of art' in Madrid: an area that hosts the most important collection of paintings in Spain and one of the most important in the world.

Located in the Villahermosa Palace, the Museum is home to the Thyssen-Bornemisza collection, which has belonged to the Spanish public since in 1993. The collection includes around 800 works covering the history of Western art from the 13th to the 20th century.

In 2004, a significant part of the Carmen Thyssen-Bornemisza collection was added to the Museum, with over 200 works complementing the schools, genres and themes of the permanent collection. The loan of these works has been successively renewed over the years.

The collection is displayed in chronological order, from Italian Gothic art through to the 1980s, with examples of both figurative and abstract painting. It offers a rich panoramic of both the old masters and virtually the full pantheon of the avant-garde from impressionism to pop art.



2. OUR MISSION

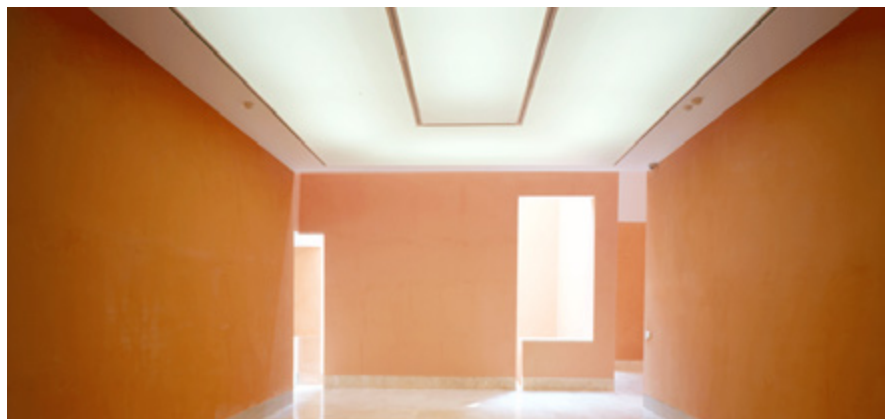
The Thyssen-Bornemisza National Museum has always had a dual mission:

- The conservation, study, public display and promotion of the collection of art held by the Museum.
- The transfer of knowledge, culture, principles and values of Western civilisation through the works displayed in temporary exhibitions and the permanent collection.

Over the years, the Museum has fulfilled its mission of transferring knowledge, educating and encouraging social integration through its permanent collection, extensive exhibition programme and huge variety of activities.

The vision of the Thyssen-Bornemisza National Museum is to strengthen its position as a national museum and a benchmark cultural asset, with a strong vocation for public service, financial sustainability and a solid level of self-funding, grounded in values such as excellence, innovation, sustainability, transparency, integrity, commitment, trust and an avant-garde spirit.

Villahermosa Palace remodeling works



3. THYSSEN MUSEUM GOVERNANCE

The Thyssen-Bornemisza Collection Foundation, a public sector foundation, manages the Museum and is responsible for the conservation, study, public display and promotion of its collection of art. The Board of Trustees and the Management Team are responsible for the governance of the Museum.

- *Board of Trustees*

The Foundation, under the patronage of King Philip VI of Spain, is governed by the Board of Trustees, the highest governing body, which is formed by 12 trustees: four by virtue of their position (ex officio trustees), four appointed by the government by Royal Decree (government trustees) and four appointed by the Thyssen-Bornemisza family. One of the family appointees is the Baroness Thyssen-Bornemisza, who holds the lifelong position of Deputy Chair.

In 2018, there were four meetings of the Board of Trustees.
Structure of the Board of Trustees at year-end 2018.

José Guirao Cabrera
Chair, Minister of Culture and Sport

Infanta Pilar de Borbón
Thyssen-Bornemisza trustee

Marcelino Oreja Arburúa
Government trustee

Baroness Carmen Thyssen Bornemisza
Deputy Chair

Baroness Francesa Thyssen -Bornemisza
Thyssen-Bornemisza trustee

Pilar Barrero García
Secretary

Javier García Fernández
Ex officio trustee. Deputy Minister of Culture and Sport

Miguel Klingenberg
Thyssen-Bornemisza trustee

Tomás Llorens
Honorary Director

Román Fernández Baca Casares
Ex officio trustee. Director-General of Fine Arts

Miguel Satrústegui Gil-Delgado
Government trustee

Evelio Acevedo
Managing Director

María José Gualda Romero
Ex officio trustee. Secretary of State for Budgets and Expenditure

María De Corral López-Dóriga
Government trustee

Guillermo Solana
Artistic Director

Isidre Fainé Casas
Government trustee

- *Management team*

The Management Team consists of:

- **The Managing Director**, who is responsible for the organisation, administration, coordination and daily operation of the Foundation and the Museum, including its human resources and finances.
- **The Artistic Director**, who is responsible for drafting the general Museological Plan and for the conservation and care of the Foundation's artwork and other artistic assets.

The Managing Director is currently Evelio Acevedo and the Artistic Director is Guillermo Solana. In addition, Tomàs Llorens is currently the Honorary Director.



- *Organisational structure*

The organisational structure is divided into two key areas with the various departments outlined below.

STRUCTURE AT 31 DECEMBER 2018

Evelio Acevedo
Managing Director

Guillermo Solana
Artistic Director

Manuela Martín
Administration and Finance

Rufino Ferreras
Education

José M^a Goicoechea
Communication and Public Relations

Mar Borobia
Old Masters Painting

Alberto Hernández
Operations and Maintenance

Paloma Alarcó
Modern Painting

Elena Benarroch
Promotion and Marketing

Ubaldo Sedano
Restoration

Teresa Gutiérrez
HR and General Services

Lucia Cassol
Office of the Registrar

Miguel Ángel Molina
Security

Javier Espadas
Technology

Ana Cela
Gift Shop and Publications

4. THYSSEN-BORNEMISZA MUSEUM TRANSPARENCY AND GOOD GOVERNANCE POLICY

As a National Museum, the Thyssen-Bornemisza Museum is more than an outstanding collection of paintings: it is a globally connected institute for art and culture and a leading figure in today's society. As such, beyond the public provision of art and culture, the Museum requires excellent management that through stringent accountability strengthens public trust and its position as a national and international benchmark.

With this in mind and in line with the world's leading museums, in 2018 the Museum launched an ambitious Transparency and Good Governance Policy in accordance with the most advanced standards in this field and Law 19/2013 on transparency, access to public information and good governance. As a result, in 2018 the Museum was named by the Commitment and Transparency Foundation (FCyT) as the most transparent museum in Spain, from a field of over 60 museums.

The Transparency and Good Governance Policy is part of the corporate governance of the Museum together with other cross-departmental policies on administration, technology, services and corporate social responsibility, which are all fully aligned (along with the other organisational areas) with the Artistic Management. The policy involves public disclosure of the Museum's key management information through the Transparency Portal, accessed via the corporate information section of the Museum's website: <https://www.museothyssen.org/transparencia>. The Transparency Portal contains institutional information and details of the Museum's organisation and management, foundation and governance, finances, contracts and tenders, collection policy and collection disposals, human resources and staffing, educational activities and events, sustainability and social responsibility, planning, strategy and results, and ethics and good governance. It also has a dedicated section on the right of access to public information.

The Transparency Policy is structured through the transparency and good governance protocol, which sets out policy procedures, the term and review of information on the Transparency Portal and the responsibilities of each different area. The protocol also establishes and organises the Transparency and Good Governance Committee, which supervises and coordinates the Transparency Policy. This committee ensures compliance with the Code of Ethics and Good Governance and oversees any potential breaches.

In 2018, the Code of Ethics and Good Governance was recognised as general good practice for the museum sector. It establishes good conduct, reinforces key areas such as the operation and evaluation of governing bodies and financial transparency, and regulates the Transparency and Good Governance Committee. In 2019, the code has been reviewed and new sections have been added on compliance and measures to prevent criminal risks, such as whistle-blowing, to ensure that all potential allegations or irregularities are processed in full confidentiality in line with the GRECO recommendations. The code has been available on the Transparency Portal since 2018 and the new extended version is finished and pending approval from the Board of Trustees.

5. EXHIBITIONS AND KEY ACTIONS IN 2018

- *Temporary exhibitions*



Sorolla and Fashion

13 February 2018 – 27 May 2018

In collaboration with the Sorolla Museum, the Thyssen-Bornemisza National Museum organised an exhibition on the influence of fashion on the work of Joaquín Sorolla, which ran simultaneously at both museums. A great lover of fashion, Sorolla was the perfect chronicler of trends and styles in the late-19th and early-20th century.

The exhibition brought together around 70 paintings, from national and international private collections and museums, some of which had never been seen in public before, with a selection of accessories and clothing from the era.

In parallel to the exhibition, the Education Area organised a course that analysed the influence of fashion on Sorolla's work, especially on his female portraits between 1890 and 1920. The course was led by curator Eloy Martínez de la Pera, with support from the ISEM Fashion Business School at the University of Navarra.



Monet / Boudin

26 June 2018 – 30 September 2018

This was the first exhibition dedicated exclusively to the relationship between the impressionist painter Claude Monet (Paris, 1840–Giverny, 1926) and his mentor Eugène Boudin (Honfleur, 1824–Deauville, 1898), a leading figure in the French plein air tradition of the 19th century.

The exhibition included around 100 works by the two painters and showed how Boudin's initial role as mentor and teacher developed by the end of his career into a deep admiration of his student's bold style, which at times influenced his own work. Of the many connections between these artists, the exhibition highlighted their mutual interest in the iconography of modern life – as seen in summer scenes on the beach of Trouville –, in the changing effects of light – a key theme in the majority of pastels and watercolours by both painters – and in the semi-wild landscape of the coastal cliffs of Brittany and Normandy.

The exhibition was sponsored by Japan Tobacco International (JTI).



Beckmann. Exile Figures

25 October 2018 - 27 January 2019

The Museum dedicated an exhibition exclusively to Max Beckmann (Leipzig, 1884–New York, 1950), one of the most celebrated German artists of the 20th century. With initial links to Expressionism and New Objectivity, Beckmann developed a personal and independent style of painting that was broadly realistic yet full of symbolic meaning, providing a vivid reflection of early 20th-century society.

The exhibition brought together over 50 works, including paintings, lithographs and sculptures, following a thematic layout in two different sections. The first section covered his life in Germany from the years leading up to World War I, when his fame as an artist began to grow, to the rise of fascism in the 1930s, when he was expelled from teaching at the Frankfurt school of art and banned from exhibiting his work in public. The second section focused on his life in Amsterdam and the US, where he lived after fleeing from Germany.

The exhibition was sponsored by the Regional Government of Madrid. The exhibition publication was sponsored by Abertis.

In parallel to the exhibition, the Education Area organised an international symposium with six speakers of different nationalities under the direction of Tomàs Llorens. The symposium was held in collaboration with the German Embassy.



Purple by John Akomfrah

20 February 2018 - 25 March 2018

The award-winning British artist and film maker John Akomfrah explores climate change, the rising sea level and extreme weather events in his most ambitious project to date.

Purple is an immersive video installation with six large screens interspersing a mix of archived and recent images. The footage was recorded by Akomfrah on expeditions with TBA21-Academy, an institution that promotes ocean conservation through interdisciplinary and artist programmes.

The exhibition was part of the Museum’s 25th-anniversary celebrations and is the first collaboration between the Thyssen-Bornemisza National Museum and Thyssen-Bornemisza Art Contemporary (TBA21), a contemporary art foundation created by Francesca Thyssen-Bornemisza, daughter of Baron Hans Heinrich Thyssen-Bornemisza.

It was organised by the Barbican, London and co-organised by Bildmuseet Umeå, Sweden, TBA21-Academy, the Institute of Contemporary Art, Boston, Museu Coleção Berardo, Lisbon and the Thyssen-Bornemisza National Museum.



Victor Vasarely. The birth of Op Art

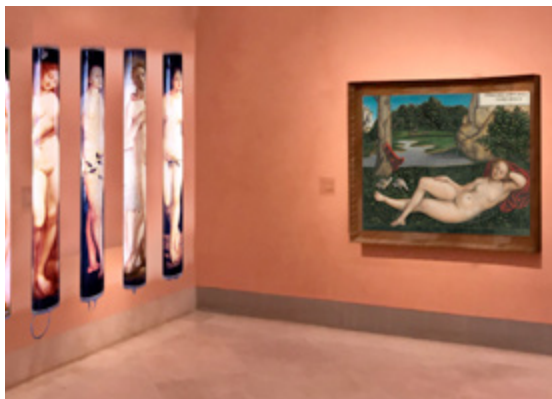
7 June 2018 - 9 September 2018

The Thyssen-Bornemisza Museum presented an exhibition dedicated to Victor Vasarely (Pécs, 1906–Paris, 1997), one of the founding fathers of Op Art.

The exhibition was funded by the Vasarely Museum in Budapest, the Victor Vasarely Museum in Pécs and the Vasarely Foundation in Aix-en-Provence. In addition to notable loans from private collections, the Museum offered a broad overview of the life and work of the Hungarian painter.

The exhibition began with the early stages of Vasarely's career to create a chronological journey of his development as an artist. Visitors could trace Vasarely's key role in the post-war movement of geometric abstraction and explore, through the artist's own principles and theories, his experiments integrating art into society.

- *Small-format temporary exhibitions*



Paloma Navares. From the garden of memory

15 February 2018 – 22 April 2018

This exhibition invited a re-interpretation from a gender perspective of the figure of Eve, a classic iconographic motif in the history of art.

It included several works from the collection and a selection of work by Paloma Navares (Burgos, 1947) from her study on the representation of women in the art displayed at leading museums. It also featured several works created especially for the exhibition.



Ezio Frigerio y Franca Squarciapino. A life together on stage

4 May 2018 – 20 May 2018

In partnership with the Teatro de La Zarzuela, this exhibition explored the artistic relationship in the marriage of one of history's greatest set designers and one of the most famous and unique costume designers for cinema and theatre.

The exhibition brought together designs, photographs and audio-visual material from their theatre productions, where husband and wife would often work together, and included sets and costumes designed by both artists. It coincided with the staging of *La tabernera del puerto* opera at the Teatro de la Zarzuela.



Dalí and Surrealism in the ABANCA Art Collection

6 November 2018 – 27 January 2019

The Museum presented a selection of 13 works from the ABANCA Art Collection on the theme of surrealism. Covering the period 1923–1976, the exhibition featured work by artists such as Dalí, Max Ernst, Miró, Maruja Mallo and Matta.

It followed a previous collaboration with the ABANCA Art Collection in 2015, for an exhibition on Picasso and cubism. Created in the mid-1990s to preserve and promote work by Galician artists, the ABANCA Art Collection has since acquired art from all over Spain and abroad. It currently has over 1,300 works by around 200 artists, including Picasso, Braque, Léger, Miró, Dalí, Kandinsky, Tàpies, Chillida and Barceló.

- *Modern painting*

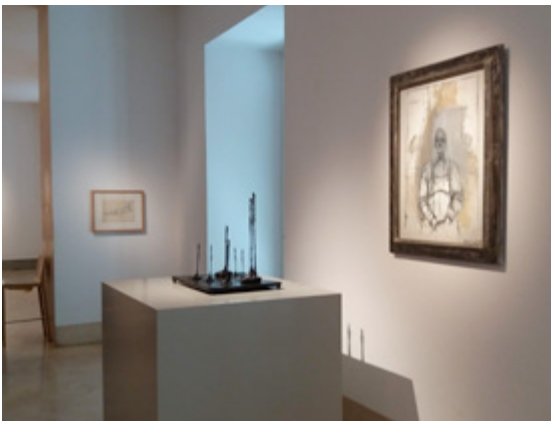


International symposium on the temporary exhibition Picasso/Lautrec

Picasso/Lautrec (17 October 2017 – 21 January 2018) was the first exhibition to compare these two masters of modern painting, with over 100 works from approximately 60 public and private collections from around the world.

As a finishing touch to the exhibition, which closed on 21 January 2018, the Museum organised a day of conferences to explore the similarities between the work of these artists.

Various specialists offered their views on this artistic dialogue between two key figures of the avant-garde in the late-19th and 20th century: the French painter Henri de Toulouse-Lautrec (1864–1901) and the Spanish artist Pablo Picasso (1881–1973).



Installations in the permanent collection galleries

Installation of the Giacometti sculpture *The Glade*

The Glade by Giacometti, on loan from a private collection, was temporarily installed alongside other work by the artist in the permanent collection, to enrich the display of his work.

- *Old masters painting*



Guest works from Madrid Museums

21 November 2018 - 17 February 2019

To mark the end of the Museum’s 25th anniversary, nine Madrid Museums took part in the celebrations by lending a selection of 28 works from their collections. These pieces were displayed alongside the permanent collection galleries opening up a dialogue between the works.

Different eras, techniques and styles were brought together giving different interpretations of the same theme. In addition, objects related to the works were presented alongside them, allowing them to be viewed in a new light.

The 29 selected works included painting, sculptures, reliefs, objects and furnishings. These ranged from a figurine from the 1st century BC to paintings by Pablo Picasso and Antonio Saura, a 17th-century model galleon, a 19th-century deck of cards and a decorative tile from the Nasrid era. The works were loaned especially for this exhibition by the Prado National Museum, the Reina Sofia National Museum and Arts Centre, the National Archaeological Museum, the Museum of Decorative Arts, the Naval Museum, the Lázaro Galdiano Museum, the Museum of the Americas, the Anthropology Museum and the Museum of Romanticism.



Neapolitan Nativity Scene

As in previous years, an 18th-century Neapolitan nativity scene with over 50 figures was installed in the Central Hall in a specially designed glass cabinet. The work belongs to the private collector Isidro Brunete.



Installations in the permanent collection galleries

- Installation of the sculpture group *The Annunciation* by Jacopo Sansovino

Thanks to a loan from a private collection, the sculpture group *The Annunciation* by Jacopo Sansovino was displayed alongside the Museum's collection of Italian paintings. *The Annunciation*, formed by two exquisite polychrome terracotta figures, dates back to 1535.



Other activities

- Update of web content, images and texts about the permanent collection.
- Editing and updating of micro-sites such as Cranach Digital Archive, Codart, Verona Project and *The Death of Hyacinthus* by Giovanni Battista Tiepolo.
- Improved presentation and promotion of the permanent collection.
- Collaboration with the Prado National Museum in a seminar on 17th-century Dutch painting.
- Collaboration with the Museum of Fine Arts in Budapest, the State Hermitage Museum in Saint Petersburg and the Intesa San Paolo in Naples on the creation of texts for exhibition projects.
- Presentations for summer courses at the National Distance Education University (UNED)
- Improvements to the photography archive of comparative works of the permanent collection, comparative illustrations from catalogues and other publications and improvements to the technical photography archive.
- Digitalisation of documents about works in the collection.
- Technical studies on paintings held at the Museum.
- Consultation with external experts and specialists etc.

- *Restoration Area*

The Restoration Area is a very important part of the Museum. It is responsible for the conservation, research, study and restoration of works from the Thyssen-Bornemisza National Museum collection and the Carmen Thyssen-Bornemisza collection.

KEY ACTIONS IN 2018:



Discovering Caravaggio. Technical study and restoration of Saint Catherine of Alexandria

17 December 2018 - 26 May 2019

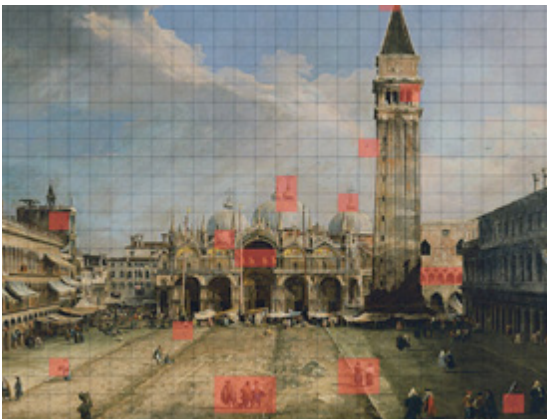
After the restoration of Saint Catherine of Alexandria, the Museum published the findings from the technical study of one of the most iconic paintings in its collection. The work included many fascinating aspects of the creative process, focusing on the way in which Caravaggio worked.

The technical study involved a range of methods such as x-rays, infrared reflectography, material analysis and extensive photographic documentation.

Thanks to these methods, we could establish the technique and composition of the materials, as well as their distribution across different layers and the corrections made by the artist.

The restoration process restored movement at the different depth of the painting, the subtlety of the skin tones and the delicacy of the textures. With the layers of varnish carefully removed, the painting comes to life and looks much more like the original work.

This project was sponsored by ASISA.



Technical study and restoration of The Piazza San Marco in Venice by Canaletto

In response to the call Protege lo que nos hace humanos (protect what makes us human), over 600 donors collaborated with the Museum in the first crowdfunding campaign in Spain for the restoration of a work of art. The success of this campaign has enabled the restoration and technical study of one of the masterpieces in the permanent collection (see page 67).

6. OTHER AREAS OF THE MUSEUM

- *Gift shop*

The Museum’s gift shop/bookshop sells a range of products inspired by works from the permanent collection and the temporary exhibitions, alongside art catalogues, books and many other items. In 2018, we began partnerships with brands such as Swatch, Bruynzeel and La Cartuja de Sevilla.

In addition, the Museum also sells a range of products through its online shop <https://tienda.museothyssen.org/es>

In 2018, this new e-commerce channel, which was completely overhauled in 2017, proved highly successful with a 28% increase in online sales compared to 2017.

- The majority of online sales (76% of turnover) were within Spain. The best-selling categories were Museum publications (28%), prints on demand (27%), jewellery (15%), textiles (4.8%) and ceramics (4.7).

During the year, technical aspects and usability were improved and we continued optimising the management of customer services, logistics etc.

Museum publications in 2018

- Exhibition catalogue *Sorolla and Fashion*
- Exhibition catalogue *Monet/Boudin*
- Exhibition catalogue *Victor Vasarely. The birth of Op Art*
- Exhibition catalogue *Beckmann. Exile Figures*
- *El Thyssen en el plato*
- *Discovering Caravaggio*
- Educational guide *Sorolla and Fashion*
- Educational guide *Monet/Boudin*
- Educational guide *Beckmann. Exile Figures*

Dishing up the Thyssen

Dishing up the Thyssen, is a receipt book of 25 dishes by renowned Spanish chefs, creating a dialogue between art and food and a journey through taste as both a sensory and aesthetic concept. The selected chefs sought inspiration from the paintings at the Museum. They each picked a piece of art and created a recipe based on their choice. In a brief introduction, they explain the reasons behind their choice and what elements of their chosen painting inspired their recipe.

- *Places to eat and drink*

The Upper Balcony and The Terraces

These two restaurants are open over the summer months. The Upper Balcony is open to the public in the evenings. The Terraces, overlooking the garden near the entrance to the Museum, are open all day serving al fresco breakfasts, aperitifs, lunches, evening drinks and cocktails.

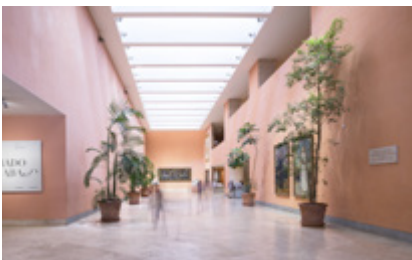
Restaurant/Cafeteria

Open during Museum opening times, the Restaurant/Cafeteria is located on the ground floor and offers a welcoming space that opens into the garden, where visitors can relax and order lunch or a refreshing drink.

Spaces for corporate and private events



Auditorium. A large hall for presentations, conferences, award ceremonies, debates and concerts.



Central Hall. A space designed for large receptions and gala dinners.



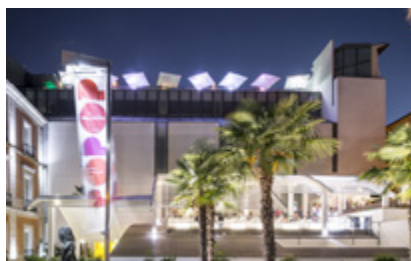
Temporary Exhibitions Lobby. Ideal for cocktails after visiting a temporary exhibition.



Upper Balcony. Private receptions with views of Madrid's stunning skyline.



Garden. Private receptions in an open-air space..



The Terraces. For after-work drinks and cocktails in the open air.



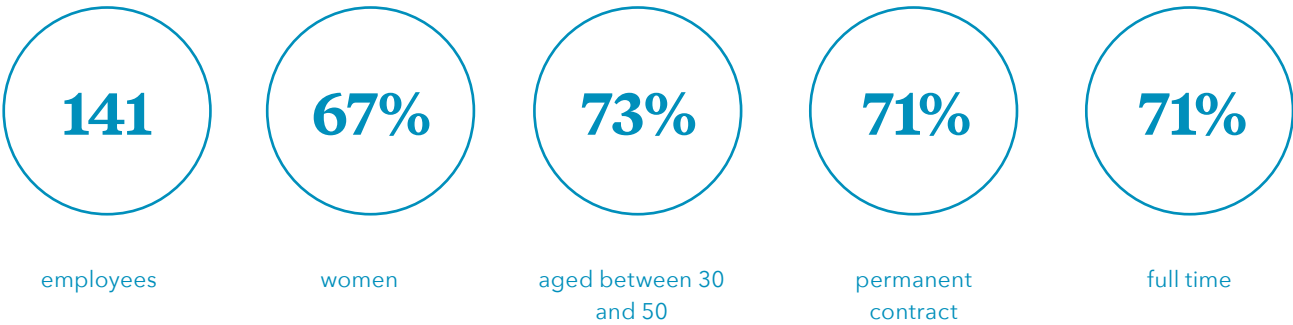
Italian Terrace. Ideal for cocktails in the open air after visiting a temporary exhibition.

04 . | KEY PEOPLE

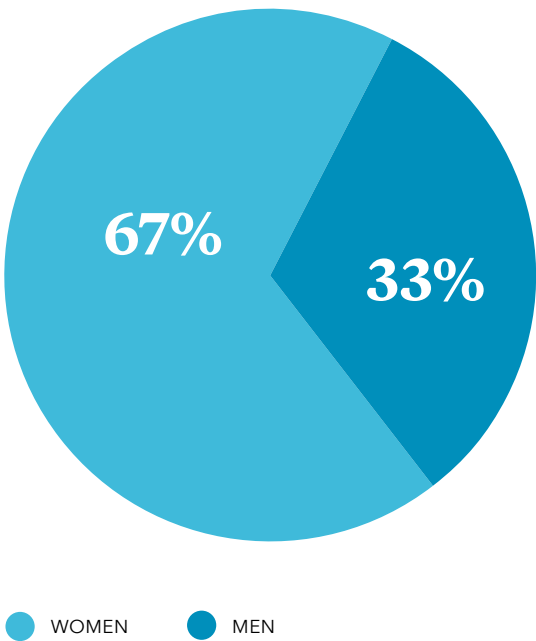
1. STAFF PROFILE

At the end of 2018, the Museum had 141 employees compared to 144 in the previous year, representing a reduction of around 2%. Of the total staff, 67% are women and 33% are men. During 2018, the average number of employees was 139.

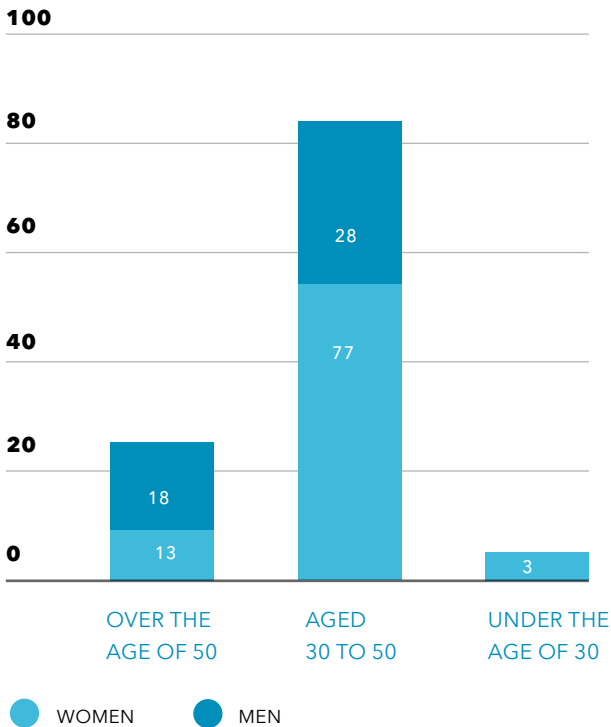
With regard to contract type, on average 71% of the staff were on permanent contracts in 2018, compared to 69% in 2017. Most employees are between 30 and 50 years old.



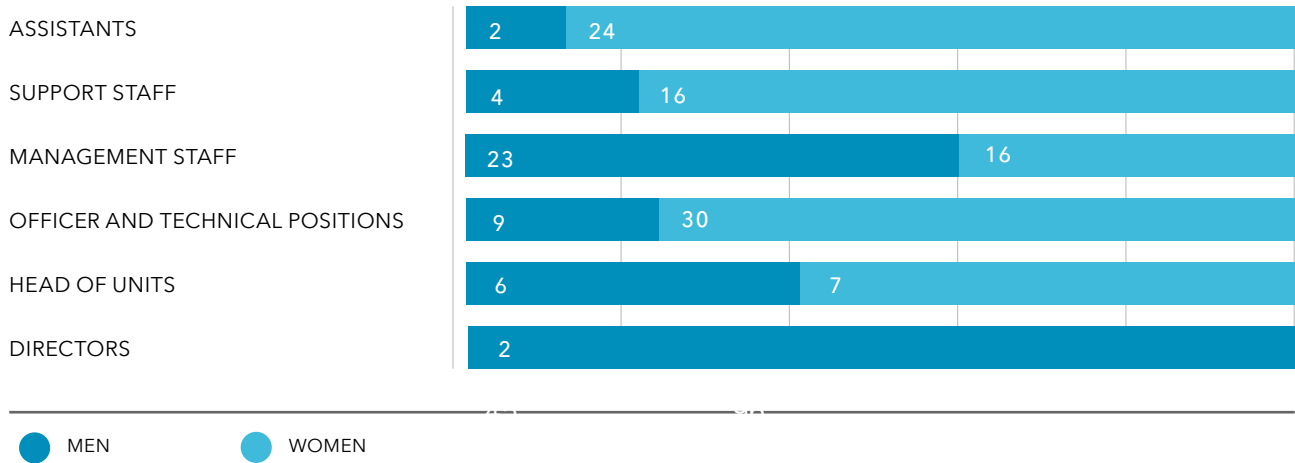
GENDER OF STAFF (%)



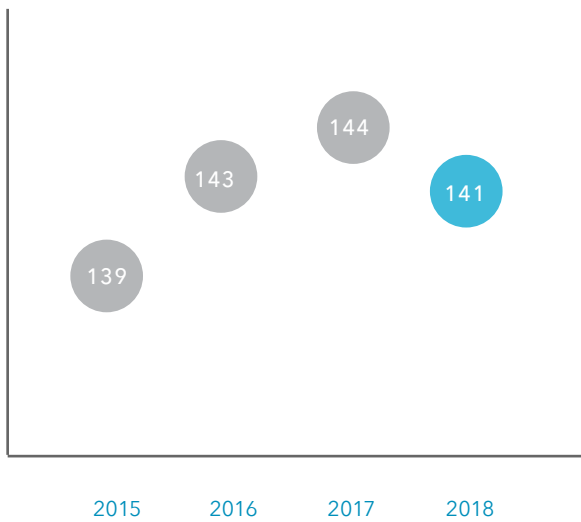
STAFF BY AGE AND GENDER



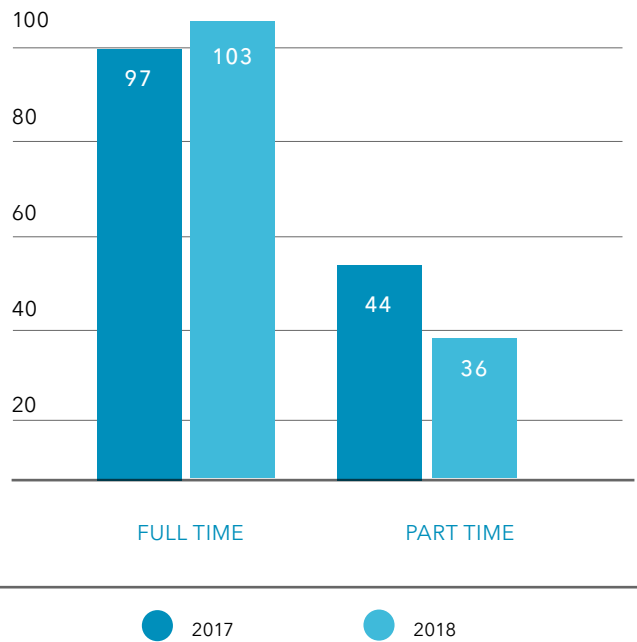
STAFF BY JOB TYPE AND GENDER



STAFF EVOLUTION



STAFF BY CONTRACT TYPE



The turnover rate was 2.5% in 2018: there were two new appointments (one man and one woman) and five employees left the Museum (all women).

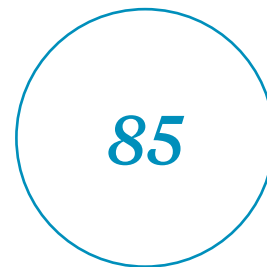
2. THYSSEN CONCILIA. PART OF WHO WE ARE

Company with a good work/life balance	Staff are happier	Staff are more committed	More successful and efficient organisation
---------------------------------------	-------------------	--------------------------	--

The Thyssen-Bornemisza Museum’s commitment to reconciling work and family life for its staff and collaborators was formalised over 10 years ago in the Plan Concilia Thyssen. This plan has been updated over the years and new schemes and measures have been added in line with the reality and needs of our staff.

The Plan Concilia currently contains 85 measures in the field of health, quality of employment, flexible working, family support and equality. These measures have been very well received by our staff.

Since 2008, the Thyssen Museum has been certified as an EFR company (family responsible company) by the MásFamilia Foundation. This certificate recognises our commitment to reconciling work and family life and our framework of measures and continuous improvement in this area.



Thyssen reconciliation measures



Average overall rating

- *Key achievements in 2018*

Renewal of the EFR certificate (family responsible company) granted by the MásFamilia Foundation.

Commitment to a new direction for HR with the reconciliation policies.

Improvements to some measures:

- Extension of the Social Fund to staff who have worked for the Museum continuously for the past three years.
- Extension of the 30% discount on learning activities to nieces, nephews and grandchildren of employees. Free family visit/workshops for nieces, nephews and grandchildren of employees without children in their care.

Launch of the ThyssenECO initiative designed to increase social responsibility and environmental awareness.

Completion of a staff survey on the reconciliation measures.

- 70% participation
- Average overall rating 7.81
- In total, 78.35% of workers regularly use the measures to reconcile work and family life
- The measures for family support and flexible working hours and location received the highest ratings



- *Thyssen saludable: The wellbeing and health of all employees*

Our commitment to health is set out in a programme of measures to promote, improve and maintain the wellbeing and health of all our staff.

ACTIONS IN 2018:

Talks:

“Planifica tu menú” (menu planning) by the Spanish Academy of Nutrition and Dietetics.

Mindfulness workshops for all staff.

Circulation of the Spanish Association Against Cancer (AECC) bulletin with recommendations for preventing colon cancer.

Email with recommendations for a healthy summer.

Inclusion of fruit for breakfast in the cafeteria.

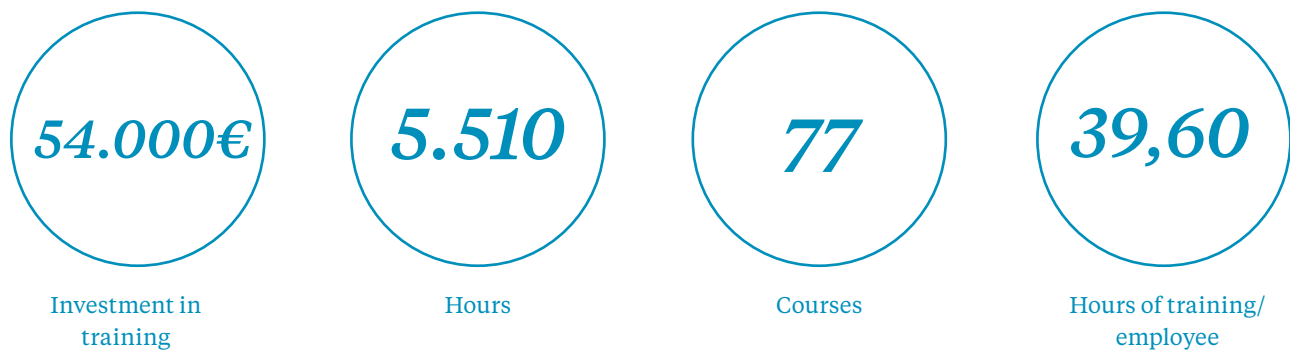
Flu vaccine campaign.

Gynaecology examinations for female staff and urology examinations for staff over 50.

3. PERSONAL AND PROFESIONAL DEVELOPMENT

Training is essential for all staff to excel in their role, overcome challenges and continuously develop and update their skills. This leads to personal and professional growth and the provision of better visitor services.

The Museum has an annual training plan for the ongoing development of all staff. Training, wherever possible, takes place during normal working hours.



The different training sessions take place during normal working hours and affect the whole staff

In 2018, we stepped up our commitment to professional development with a 14% increase in investment in training and a 137% increase in the number of training hours per employee, compared to the previous year.

The most significant developments were in language, technology and art-related training.

2018 ATTENDANTS TO TRAINING COURSES BY GENDER							
TOPICS	N° OF COURSES	PARTICIPANTS			HOURS		
		WOMEN	MEN	TOTAL	WOMEN	MEN	TOTAL
LANGUAGES	12	22	9	31	1980	810	2790
TECCHNOLOGY	13	32	5	37	40	225	265
LEADERSHIP SKILLS	1	20	2	22	160	16	176
ART	13	15	3	18	803	161	963
MAINTENANCE	5	-	2	2	-	22	22
SECURITY	7	-	16	16	-	74	74
ADMINISTRATION	12	10	1	11	511	8	519
COMMUNICATION AND MEDIA	3	2	2	4	112	56	168
LIBRARIES	3	3	-	3	39	-	39
HR	7	10	-	10	410	-	410
OTHER	1	17	4	21	68	16	84
TOTAL	77	131	44	175	4122	1388	5510

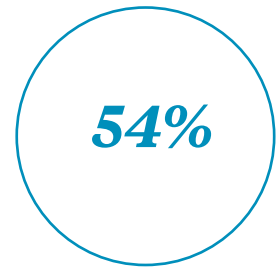
4. EQUALITY AND DIVERSITY

The Museum remains committed to equal opportunities and diversity. This commitment, defined in the *Plan Concilia*, translates into specific measures to create a working environment geared towards equality and acceptance.

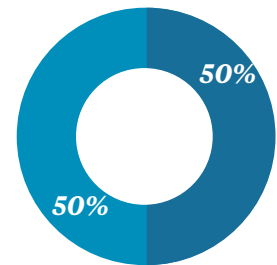
The Museum currently has three employees with disabilities, which is just over the 2% established in the General Disability Act. However, the Museum goes beyond the legal requirements and has a partnership with the special employment centre Medalter. In 2018, this centre provided collection, handling, envelope-stuffing and labelling services amounting to €32,688 (16% more than the previous year).

In addition, in the tendering process for external services, the Museum requires a statement from all bidders about the percentage of workers with disabilities and measures to promote equal opportunities among men and women.

The Museum is acutely aware of the importance of ensuring everyone, regardless of age or disability, has the same possibilities of accessing any part of its built environment and using and enjoying its services with the greatest possible autonomy. In this respect, the Museum holds a **Universal Accessibility Certificate** based on UNE standard 170001-2 from the Spanish Association for Standardization and Certification (AENOR). The Thyssen Museum was the first museum in Madrid and the third in Spain to achieve this certification. In 2018, the Museum passed the corresponding maintenance audit.



women in leadership



New recruitments



5. ENCOURAGING PARTICIPATION

To encourage participation and communication among staff, to motivate employees and continue building a sense of belonging, the Museum uses various tools for internal communication such as the Intranet, suggestion boxes and internal memos and bulletins.

In 2018, we continued to develop the internal communication plan, which covers Intranet management and maintenance, drafting and publishing regular bulletins and the general circulation of information for staff.

Key figure in 2018:

- 22 editions of the internal bulletin *La vida en el Museo* (life at the museum)
- 52 internal memos sent by email and Teenvío.
- 80 announcements published on the Intranet.
- 40 staff notices published on the Intranet.
- Digital press magazine sent to all employees from October onwards.
- 16 press releases and information about 10 exhibitions in 2018 published on the Intranet, with external links and documents (press releases, lists of works, leaflets etc.).
- 68 new area procedures published on the Intranet, along with other documents including the cafeteria's weekly menu.
- 107 files published about the prevention of occupational hazards for specific types of work and content updated in the section for employees.
- Information shared about the services in the *Plan Thyssen Contigo*.
- Intranet calendars updated and monitored.

In addition, various staff activities were organised, including those listed below.

Tasting the cafeteria's summer menu

In collaboration with the company that manages the Museum's restaurant/cafeteria, all staff were invited to a tasting of the menu for the Upper Balcony summer restaurant.

Guided exhibition tours

For each new exhibition, all staff are given a private tour by an expert curator. The tours are organised at various different times so that all staff can attend.

Christmas party.

Each year, the Museum holds a cocktail party to celebrate the festive season, with a DJ and present raffle, for all employees, interns, external partners and guides.

Raffle of the CD *Autoterapia*

by Indie band Izal (album launched in the Museum).

Give-away of tickets

for ARCO 2018 and other art and culture events

6. HEALTH AND SAFETY

The Thyssen Museum is committed to reducing accidents at work through the prevention of occupational hazards. To ensure the safety of its staff, the Thyssen Museum has an External Health and Safety Service and two appointed H&S delegates.

2018 INITIATIVES:

Launch of a reconditioning project to improve working conditions and staff wellbeing.

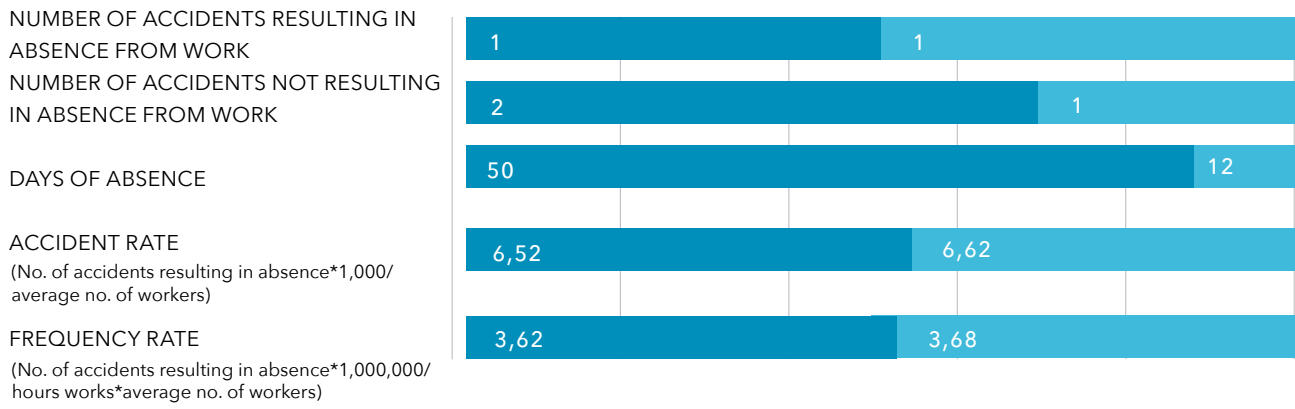
Annual job safety analysis and planning of preventative procedures.

On-the-job training in the prevention of occupational hazards.

Update and review of personal protection equipment.

Medical examinations for staff. These included specific measures for the prevention of colon cancer.

ACCIDENT STATISTICS



● 2017 ● 2018

In light of its low accident rate, the Museum has received a bonus based on its Social Security contributions and its investment in the prevention of occupational hazards.

05 . | THE PATH TO EXCELLENCE

The Thyssen Museum seeks to provide a public service under an efficient and target-driven management model based on excellence and quality criteria. It aims to provide an outstanding visitor experience and to maintain a sustainable balance between investment and profit, while fulfilling its goal of transforming culture in a vehicle for social progress, better quality of life and opportunities for all.

The Museum has created various strategic plans that set out a road map to achieving these aims, in line with its mission and core values. The strategic plan for 2013–2018 came to an end in 2018 and some of the main achievements of this plan are detailed below.

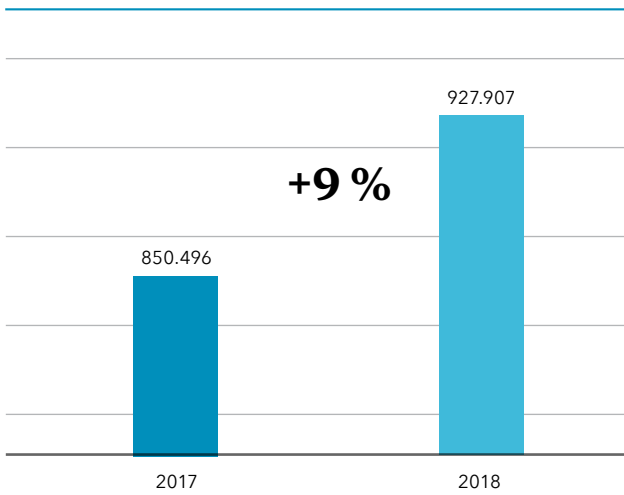
- Cost control and efficiency
- Adaptation of the Museum structure to its strategic needs
- Well-organised and enhanced product catalogue
- Assessment and monitoring of visitor experience
- Definition of a development model within the promotion and marketing plan
- Definition of a model for relationships with patrons and collaborators
- Digital presence
- New income streams
- Innovative services and content
- Implementation of the digital plan

At the end of the year, a new strategic plan was created for 2019–2023. The aim of this plan is to strengthen the Museum's position as a national museum and benchmark cultural asset, with a strong vocation for public service, financial sustainability and a solid level of self-funding. This plan, approved by the Board of Trustees in December 2018, shows continuity, evolution and progress in relation to the previous plan.

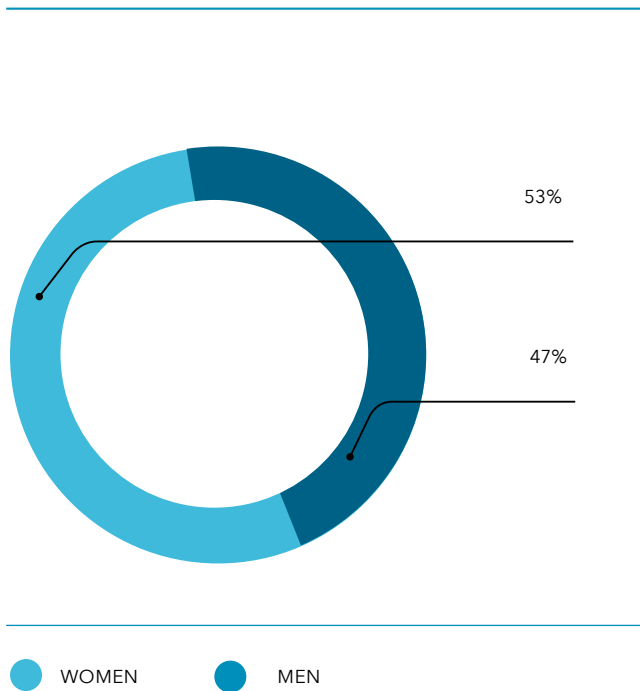
1. OUR VISITORS

In its quest for excellence, each year the Thyssen Museum seeks to improve the visitor experience and to strengthen its position as one of the most visited museums in Spain. In 2018, the Museum continued with its extensive audience research to understand the development of visitor profiles.

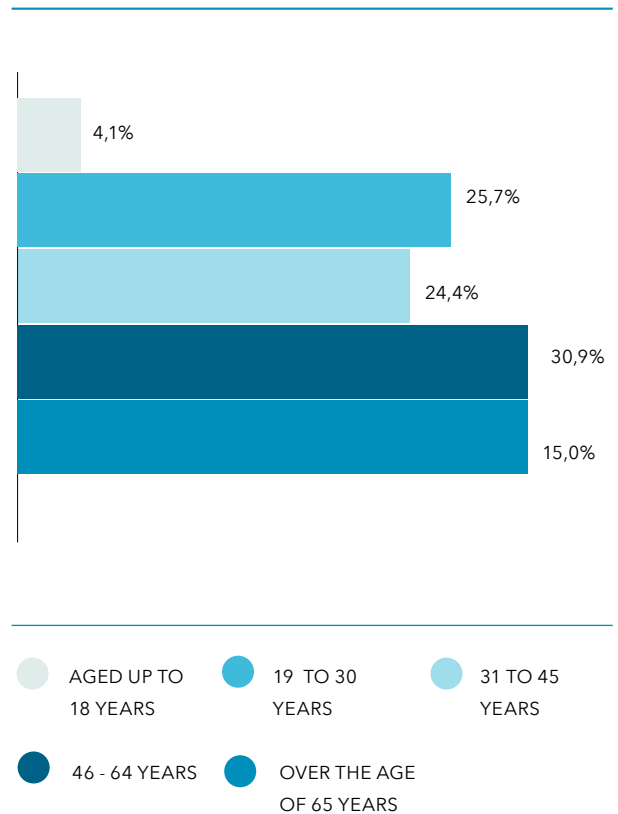
NUMBER OF VISITORS



VISITORS BY GENDER



VISITORS BY AGE



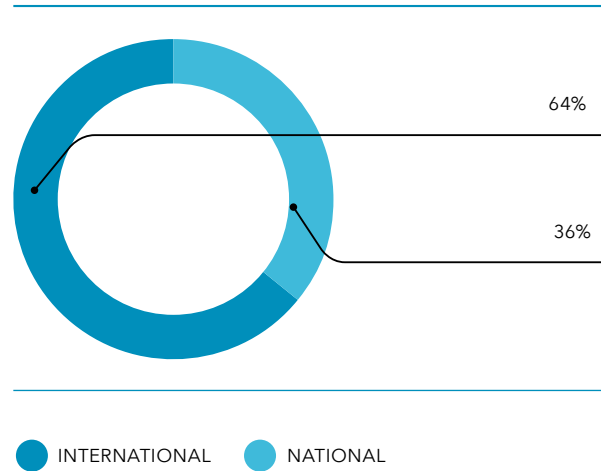
In 2018, the Museum welcomed 927,907 visitors (9% more than in 2017), of which 53% were women and the majority were adults between 31 and 64 years old. These figures represent a 9.1% share of the total number of visitors to Madrid.

In terms of where visitors come from, 36% were from Spain and 64% were from other countries, as detailed on the following graph. Most foreign visitors came from North America, France or Italy.

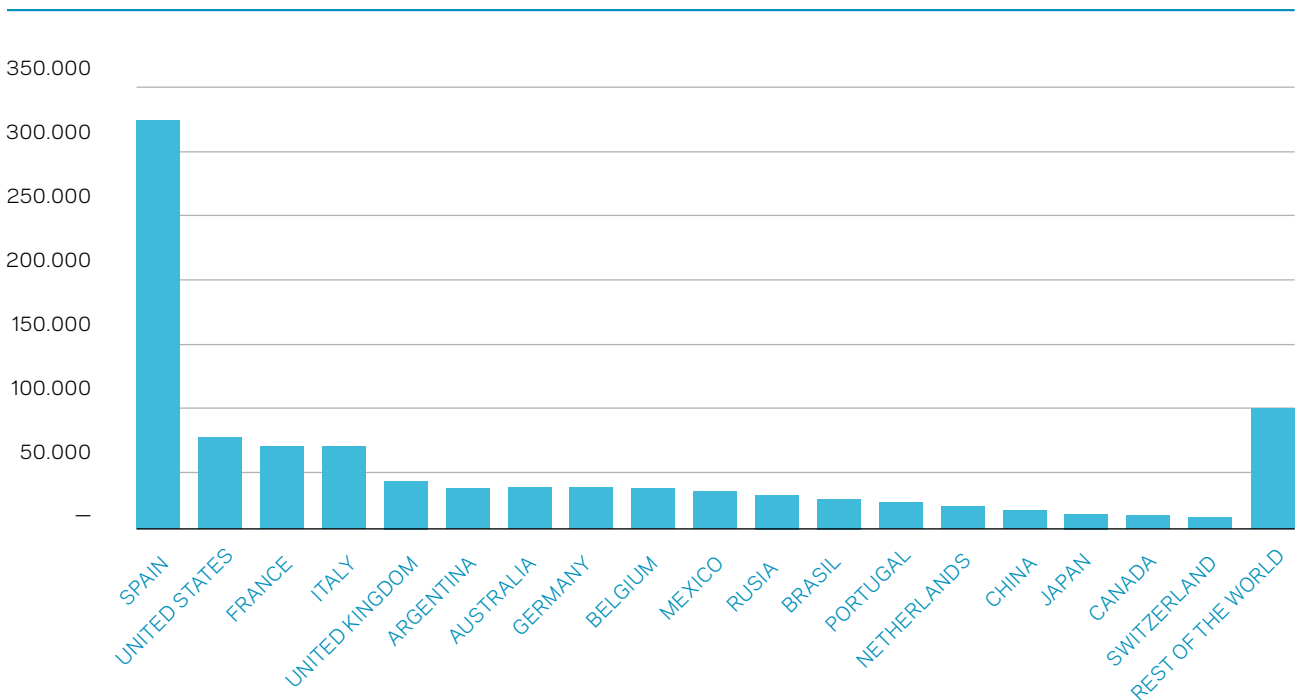
These figures reflect the growing importance of the international market.

Domestic visitors were from all over Spain, although mainly from the autonomous community of Madrid (58%), followed by Andalusia (6.7%), Catalonia (6.4%) and Valencia (5.4%).

VISITORS BY ORIGIN



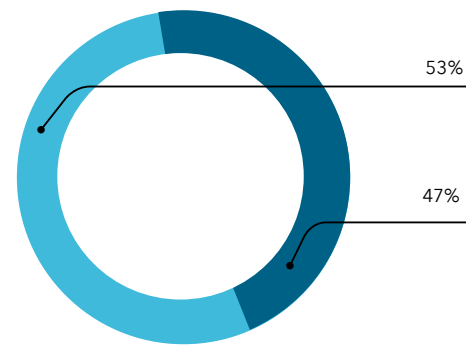
WHERE VISITORS COME FROM



The Museum saw a total of 1,135,033 visits in 2018, bearing in mind that some visitors purchased a full-access ticket, granting one-day access to both the permanent collection and the temporary exhibitions. In total, 85.86% of tickets were sold at the ticket office, 1.14% were sold by telephone and 13% were sold online.

Of the total number of visitors, it is worth noting that 4.1% were 18 years old and 25.7% were between 19 and 30 years old.

TYPE OF VISITS



- PERMANENT COLECTION VISITS
- TEMPORARY EXHIBITIONS VISITS

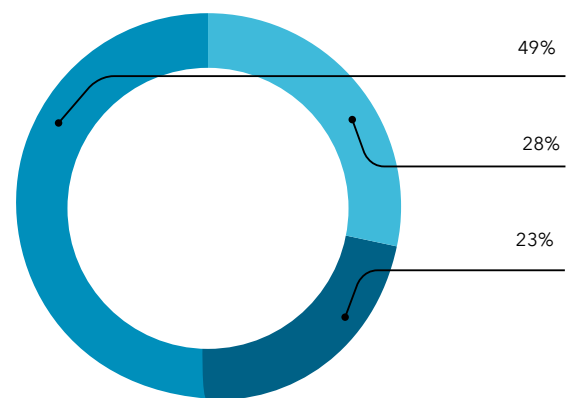
In 2018, *Monet/Boudin* and *Sorolla and Fashion* were the most popular temporary exhibitions, with 153,000 and 125,000 visits, respectively.

In terms of ticket type, 28% of all tickets sold were general admissions, i.e. the rate paid by visitors who are not eligible for concession rate or free entry.

In 2018, more groups were made eligible for free entry:

- Holders of a valid youth card, under-18s and people with functional diversity (previously concession rate).
- Teachers and people accompanying visitors with functional diversity (previously general admission).
- Family groups with at least one adult and three children on the same large-family card

TYPE OF TICKETS SOLD



- FREE
- GENERAL
- REDUCED

- *Visitor satisfaction*

The Thyssen Museum has various channels of communication to keep in regular contact with and learn the opinions of its audience base. In this respect, the Museum uses satisfaction surveys and has channels for complaints and compliments (visitor book).



The Museum experience, permanent collection, temporary exhibitions and the quality of visitor information received the most compliments in 2018.

Visitor satisfaction and its continuous improvement are a key priority for the Museum. As such, the procedure for responding to complaints and claims is highly important, and all complaints are responded to within five days of being received. The most common complaints are in relation to opening times and having enough time to view an exhibition.

2. DIGITAL BUSINESS MODEL

The Thyssen Museum's digital plan for 2013–2018 focused on visitor-targeted projects and actions. The new plan for 2019–2023 is geared towards internal management (improving and automating internal processes) and the reorientation of data management.

KEY ACTIONS IN 2018:

The following actions were carried out under the framework of the digital plan:

Marketing and advertising actions

Improvements to the public Wi-Fi connection page, which was integrated with the landing page of marketing campaigns.

Conversion actions

Adaptation and implementation of a new integrated service for ticket sales that covers sales online and at the Museum, as well as direct sales and third-party sales. This process involved:

- Improving the procedure for the Tax Agency SII service (the immediate supply of information on VAT) by including and automating regular and simplified invoices associated with ticket sales and customers.
- Full overhaul of the IT equipment at the ticket office.

Data-related actions

The reorientation of data management is one of the Museum's medium-term strategic goals. The aim is to become a Data-Driven Museum. With this in mind, a study was performed to analyse the current position of the Museum with regard to its data strategy.



Website actions

New sections and content have been added to the Transparency Portal on the website and are regularly updated. An Accessibility section was also added, highlighting the important work being carried out in this area. In a similar vein, accessibility has been improved on the Museothyssen.org website, following recommendations from the Siteimprove tool.

In addition, the temporary exhibitions page has been redesigned to give greater visibility to multimedia content: images, virtual tour, digital magazine and videos.

Finally, all websites and related services were migrated to Azure (Microsoft cloud computing service), resulting in improved security and performance/speed on the following sites: Museothyssen, Educatyssen and Online Shop.



3. SECURITY MANAGEMENT. PROTECTING STAFF, VISITORS AND THE COLLECTION.

In 2018, the Thyssen Museum finished implementing its Emergency Cataloguing, Conservation and Protection Plan. The key aim of this plan is to establish a set of protocols for the various agents involved in emergency situations.

The Museum has developed a set of measures to protect people and artistic heritage from a wide range of risks and threats to museums: fire, theft, vandalism, terrorist attacks etc.

The Security Area at the Thyssen Museum is responsible for guaranteeing the safety of all employees and visitors, and for safeguarding the collection. There is also an Emergency Committee chaired by the Managing Director.

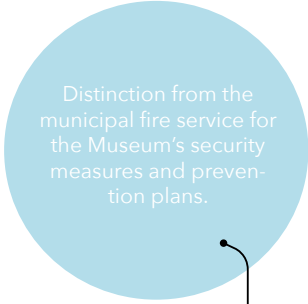
- *Backed by technology*

The Museum has a 24/7 video surveillance system, with digital CCTV based on IP technology, equipped with video analysis and cameras with counting systems to support capacity control and head counts. In addition, the system has an in-house central alarm station, meaning it is exclusively controlled by the Museum's own security staff and we can respond immediately if an alarm is triggered.

*The Thyssen Museum has some
of the most ground-breaking
security protocols in Spain*

KEY ACTIONS IN 2018:

- Presentation of the Self-Protection Plan.
- Monitoring and control of the fire safety and protection systems at the Museum.
- Review and re-stamping of self-contained breathing apparatus.
- Internal and external audits.
- Training to raise awareness about terrorism.
- Meetings with the Fire Service Department for Prevention and Inspections at the City Council of Madrid to prepare for a joint drill that took place in December, involving the municipal police and emergency services.
- Participation at the technical round table for the protection of collections. This initiative involved senior representative from the national security forces, fire service, government departments, municipal police, municipal emergency services and the military emergencies unit, alongside museum management and curators.
- Attendance at the International Security, Safety and Fire Exhibition at the Trade Fair Institution of Madrid (IFEMA) and presentation on the Museum's Safeguarding Plan.
- Organisation of the 4th Congress on Security in Museums and Historic/Artistic Buildings, which was held in the auditorium.
- Training course for senior leadership and management involved in the Safeguarding Plan, entitled Curso de Dirección y Gestión de emergencias (directing and managing emergencies).
- Inclusion of new security measures relating to accessibility:
- Adaptation of the security plan to evacuate or safely retain people with disabilities and specific signage for this group.
- Accessibility training for exhibition support staff and gallery attendants.
- Training at the National Civil Protection School (ENPC):
 1. Two security supervisors in the evacuation and care of people with disabilities in emergencies
 2. Two security supervisors in responding to fires in buildings frequented by the public (course equal to professional training for fire fighters.)



Distinction from the municipal fire service for the Museum's security measures and prevention plans.

Acknowledgement



Iberext award for innovative ecological systems.

4. ACCESIBILITY. FIRST PUBLIC MUSEUM ACCESIBLE TO ALL

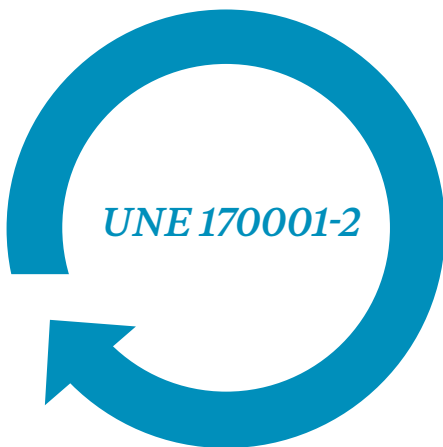
As part of its social commitment, the Thyssen Museum has been working to promote accessibility since 2015, through a comprehensive project to ensure that both its public buildings and services are universally accessible.

In 2017, the Thyssen-Bornemisza National Museum was awarded the Universal Accessibility Certificate by AENOR, becoming the first museum in Madrid and the only public museum in Spain with this level of award. This certificate, based on UNE standard 170001-2, confirms equal opportunities in terms of access and use of the Museum’s services for all visitors, regardless of age or disability. This is not just limited to the removal of architectural obstacles: it also includes accessibility in terms of hearing, visual and sensory needs.

The Museum’s focus on accessibility is dynamic; that is, it is continually updated and improved. It is embedded in all areas of the Museum and the design of all services offered to the general public.



Visitor rating of museum accesibility

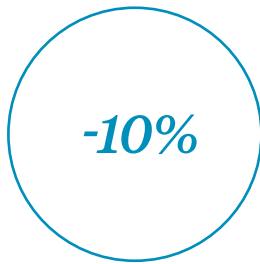


- Ambulation
- Understanding
- Location
- Communication

In 2018 the Museum renewed the accesibility certificate based on UNE 170001-2

5. PROTECTING THE ENVIRONMENT

The Thyssen Museum has continued to improve its environmental impact with a focus on reducing electricity, fuel and water consumption and on recycling bottles and packaging.



Electricity consumption



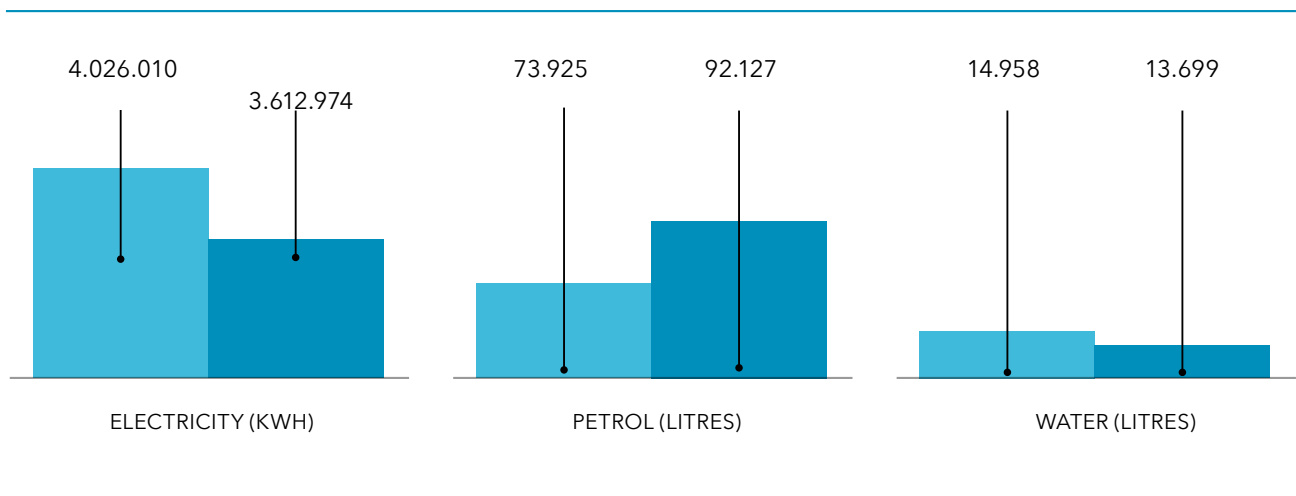
Paper and cardboard recycled

Consumption and energy saving

The Museum records its levels of consumption and report them to the management team on a monthly basis.

Its levels of consumption over the past two years are outlined below.

CONSUMPTION OVER THE PAST TWO YEARS



● 2017 ● 2018

In 2017, the Museum launched an ambitious project to replace the lighting in the permanent collection and temporary exhibition galleries. This project was completed in the first four months of 2018. Latest-generation LEDs were installed for improved energy efficiency and conservation of the works on display. This also meant the works could be viewed in conditions more akin to natural light. The installation of new LED projectors accounts in part for the energy savings in 2018 compared to 2017, together with the energy-saving initiatives launched in recent years:

- Installation of more efficient air conditioning units
- Lighting control across the Museum, ensuring the lights are only on when a space is in use.
- Installation of motion sensors for staircases, office hallways and lifts
- Installation of LED lights for staircases, office hallways, some public areas, parking and most of the toilets.
- Installation in some offices of LED panels and downlights.

	2010	2018	SAVING %
ELECTRICITY (KWh)	5.402.150	3.612.974	33,12%
PETROL (Litres)	109.262	92.127	15,68%

In terms of water consumption, since 2008 the Museum has been working on a Sustainable Water Management Plan, which has enabled a gradual reduction in consumption through a range of different measures:

- Installation of water-saving tap aerators for all sinks.
- Installation of water heaters in all bathrooms, removing the need for a centralised hot water system.
- Installation of meters for daily control of water consumption in different parts of the Museum.
- Awareness-raising campaigns for the general public and the Museum staff.

	2010	2018	SAVING %
Water (litres)	16.220	13.699	15,54%

ThyssenECO

The HR Department has launched the ThyssenECO project to encourage social responsibility and environmental protection, and to raise awareness among staff of the importance of these issues at the Museum.

In 2018, various activities took place under the framework of the project, including:

- Talk on cutting the use of plastics entitled “Desplastifica tu vida”.
- Removal of plastic cups from vending machines.
- Replacing plastic bottles with jugs of water at all meetings, conferences and forums.
- Recycling project with a workshop on social reintegration. Old staff uniforms were recycled (50 jackets and 50 pairs of trousers) and turned into 60 wallets and purses for the service staff.

6. DINAMIC VOCATION

The Museum has taken part in many activities to promote tourism, with the aim of strengthening its position on these markets and making the Museum a top tourist attraction in the city of Madrid:

Alliance for Excellency in Tourism (EXCELTUR) forum.
16 January 2018

Forum on the key to success on the Chinese market. 17
January 2018

International Tourism Fair in Madrid (FITUR) debate
forum. 18 January 2018

Debate forum on innovations in digital marketing aimed
at tourists. Turespaña. 19 January 2018

Hosteltur forum. Hotel NH Eurobuilding. Madrid.
22 May 2018

IE China Club. 25 September 2018

Ostelea Hotels and Culture. 29 October 2018

Summit Shopping Tourism & Economy Madrid 2018. 19
November 2018

The Museum is also a member of the following associations and working groups:

Tourism Committee – Spanish Chamber of Commerce

Paseo del Prado and the Buen Retiro Park application to the UNESCO World Heritage List

Madrid Covention Bureau

Mesa del Turismo de España

Working group with the Hotel Sector Technology Institute (ITH), Thinktur and the Spanish Confederation of Hotels and Tourist Accommodation (CEHAT)

Family Tourism. Spanish Federation for Large Families (FEFN)

ETOA - European Tourism Association

USTOA - United States Tour Operators Association

Hispanic Japanese Tourism Association (AHJT)

Since 2015, the Thyssen-Bornemisza National Museum has been a Member of Honour of the Círculo Fortuny, alongside other distinguished cultural institutions in Spain such as the Teatro Real, Prado National Museum and the Reina Sofia çNational Museum and Arts Centre. As a Member of Honour, the Museum takes part in General Meetings and other events organised to promote the role of cultural and creative industries.

Círculo Fortuny is a non-profit organisation with the aim of bringing together prestigious cultural and creative brands across Spain in a common forum to collectively promote and defend their shared values. It also seeks to highlight their role as a driving force of the Spanish economy and as one of the key factors in sustainable growth, with a vital impact on job creation, competition, creativity and innovation.

7. FINANCIAL INFORMATION

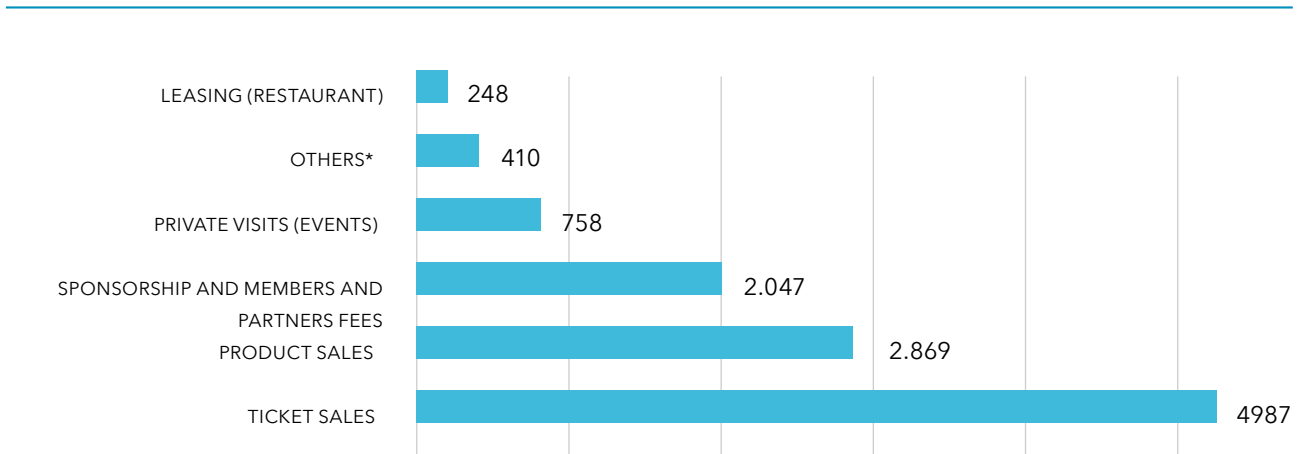
The Thyssen-Bornemisza Collection Foundation is subject to the laws applicable to public-sector foundations.

Key financial information from 2018 is highlighted below. All other information is available on the Transparency Portal of the Museum’s corporate website.



Average revenue per visitor

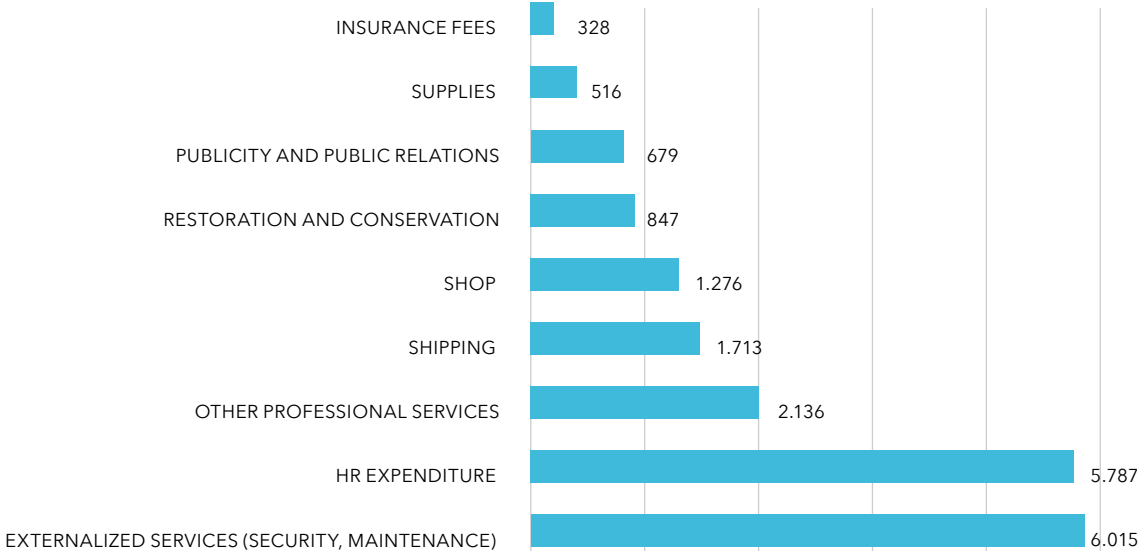
MAIN OPERATING INCOME (THOUSANDS OF EUROS)



* INCLUDING SERVICE PROVISION AND OTHER MANAGEMENT INCOME

FINANCIAL STATEMENTS AUDITED BY THE GENERAL COMPTROLLER OF THE STATE ADMINISTRATION (IGAE)

MAIN OPERATING EXPENDITURE. (THOUSANDS OF EUROS)



FINANCIAL STATEMENTS AUDITED BY THE GENERAL COMPTROLLER OF THE STATE ADMINISTRATION (IGAE)

06 . CREATING EXPERIENCES, DIALOGUE AND INTEGRATION

1. EDUCATHYSSEN, OUR COMMITMENT TO EDUCATION

The concept of an open and inclusive museum is a defining feature of the Museum's education philosophy, in line with its vocation for public service and its mission to share knowledge, culture and values, and to include all types of visitors. Each year, the Thyssen Museum runs projects for all audiences, without exception and with no obstacles of any kind, reinforcing its role as a special place for listening, dialogue and interaction.

In this respect, EducaThyssen, the Education Area of the Museum, is responsible for organising and managing **education and mediation activities**, and for designing, running and evaluating the education programmes and activities at the Museum. These initiatives include workshops, conferences, symposiums, university courses and teacher training, as well as visits, activities, hands-on workshops etc., all designed with a range of different audiences in mind.

- *Programmes with significant impact (no. of visitors/programme)*

<p>44.369</p> <ul style="list-style-type: none"> • Museum and school programme 	<p>1.856</p> <ul style="list-style-type: none"> • Visit/Workshops; <i>Family Thyssen, Inspector Thyssen, Blue Charm...</i> • Museum in Summer • Christmas with family 	<p>617</p> <ul style="list-style-type: none"> • What are you looking at? • Thyssen Youth Night • Nubla • Nubla Mapping 	<p>2.594</p> <ul style="list-style-type: none"> • <i>Custom-made</i> programme
TEACHERS AND STUDENTS	FAMILIES	YOUNG PEOPLE	SPECIAL EDUCATIONAL NEEDS
<p>3.232</p> <ul style="list-style-type: none"> • Guided tours • Selected works in the galleries • Upper balcony exhibitions 	<p>492</p> <ul style="list-style-type: none"> • <i>Sorolla and Fashion</i> • <i>Languages of Abstract Art</i> • <i>The Museum and its Narratives</i> • Master's in cultural management and creative industries 	<p>1221</p> <ul style="list-style-type: none"> • Special guided tours 	
ADULTS	UNIVERSITIES AND EDUCATIONAL CENTERS	PEOPLE OVER 65 YEARS OLD	

In 2018, many institutions and organisations supported the Museum's programmes, projects and activities:

- Madrid City Council
- Carné Joven de la Comunidad de Madrid
- BBVA Foundation
- Banco Sabadell Foundation
- Gamera Nest y Sony PlayStation
- ISEM - University de Navarra
- Complutense University of Madrid (UCM)
- National Distance Education University (UNED)
- University of Alcalá (UAH)
- Iberdrola Foundation
- INTEF and the Menéndez Pelayo International University (UIMP)



- *Key projects*



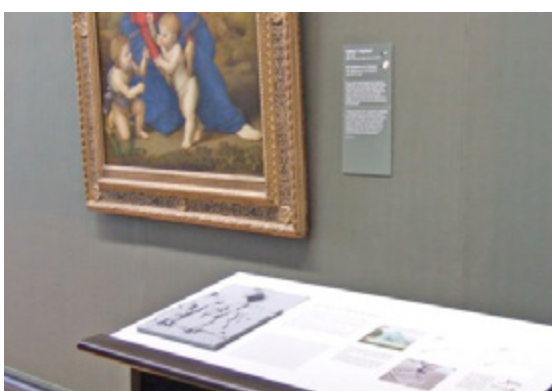
Musaraña

Musaraña is a project for innovative teachers, which links the Museum with education centres in Spain, Portugal and Latin America. It is a space where teachers can develop, reflect on and share experiences through workshops, labs, meetings with artists, online resources, art projects outside of the Museum etc. In total, 200 teachers have participated in the project and the various initiatives have reached 18,500 students.



Hecho a medida (Custom-made programme)

This programme of visit/workshops for people with **special educational needs and functional diversity** has been expanded with new activities and resources to support a larger number of groups with special educational needs. In total, 2,594 people have benefited from the programme.



European accessibility project ARCHES

This project aims to **create inclusive environments** in the cultural sector through the use of technology. A total of 20 sessions were held in collaboration with the Lázaro Galdiano Museum. Each session had 35 participants from different groups.



Museo fácil (Easy Museum)

A cognitive accessibility project. The aim of this joint initiative was to publish the first easy read guide for the Thyssen collection. In total, 25 people collaborated on the project.



Nos+Otras en red (Network of women's collectives)

In partnership with **various collectives of women, artists and educators**, this project organically brought together the full experience and work of EducaThyssen around questions of gender.

The initiative arose from an interest in creating new work spaces among various women's collectives and associations (Comisión para la investigación de malos tratos a mujeres, CRPS Latina, Pueblos Unidos, Ventiallarte, CCM Lucero, Fundación Secretariado Gitano and Grupo Amás), artists and educators.



Master's in cultural management and creative industries

The Museum, together with the University of Alcalá (UAH), co-organised this master's degree for a total of 30 students.



Habitar para transformar (Inhabiting to transform grants)

The Thyssen-Bornemisza National Museum and Casa de Velázquez institute worked in partnership with the Banco Santander Foundation and CNP Partners to create the *Habitar para transformar* grant scheme. Participants on the scheme investigated alternative and connecting spaces at the Thyssen-Bornemisza Museum during the Art Lesson exhibition, working closely with the Education Team.



Nubla

In 2018, the museum and video-game laboratory continued, with a total of **15 young people** taking part on a permanent basis. Participants worked to develop the video game **Nubla 2 M. La ciudad en el centro del mundo**. New creative avenues were also explored linked to music, animation and joint projects with a school in Madrid.

The video game **Nubla 2 M. La ciudad en el centro del mundo** was launched in December 2018, allowing players of all ages to explore the world of painting in an innovative and interactive way. The Madrid-based studio Gamera Nest were involved in developing the game, alongside Sony Interactive Entertainment España and its development support scheme PlayStation®Talents.

This latest video game was awarded the **Titanium Award for Best Serious Game** of the year at the Fun&Serious festival in Bilbao. **Nubla 1**, an earlier version of the video game, also won a number of awards such as **the most innovative video game in 2016**, presented by TVE at **3D Wire** and **the best cultural video game in Madrid** in 2017.

With over **93,000 downloads** of **Nubla 1** and **El mundo de Nubla**, the majority of sales have been in the US, UK, Germany and Spain. **El mundo de Nubla** has been translated into English, Portuguese, French, German, Hungarian, Japanese, Chinese and Korean. **Nubla 1** will also soon be available for PC.

- *Education and technology*

In addition to the Nubla project, other digital developments include:

1,022 units of new digital content on the website, in addition to the multi-lingual and mapping projects.

Apps. With support from the BBVA Foundation, we have continued with the sale of digital magazines on the Thyssen Kiosk app and maintenance of the educational apps: Crononautas, Viaje al Oeste, Experiment Now! and Second Canvas.

45,414 downloads of the Second Canvas and Thyssen Kiosk apps

Social networks. Continued growth of the EducaThyssen profiles:



FACEBOOK
16.392



TWITTER
28.618



INSTAGRAM
203.000



PINTEREST
926



YOUTUBE
20.139

2. ENCOURAGING A POSITIVE SOCIAL IMPACT

- *Cultural volunteer group*

Cultural volunteering at the Museum is a long-term project run by a diverse group of people seeking to share the wealth of knowledge at the Museum with other art fans. Through this work, they have facilitated a rich learning experience for many visitors. The quality and focus of the group's activities are developed through internal training ranging from teaching methods to purely art-related topics.

Since 1993, the volunteer group has organised the following activities: *Exposiciones Contextos*, *El cuadro del mes*, *En sala: obras escogidas*, activities with Fundación Carolina, tours of the Museum collections based on a number of different routes or exhibition visits entitled *Miradas Cruzadas*.



- *Acknowledgements*

In 1993, the volunteer group won the **Imserso Honorary Award** for its support of elderly people and people with functional diversity, in providing access to and experience of the world of culture. In 2009, the group won the **Fundación Bayard Plus es más Award** for its work with people aged over 65. Also in 2009, the group received the **Infanta Cristina Imserso Award**, in recognition of the social impact of its work. In 2010, the group were given an **Honourable Mention** by Ibermuseos for the **Ibero-American Education and Museums Award**.

Future focus. Given their long-standing success and engagement potential, programmes for people over 65 and for audiences with functional diversity are a cornerstone of the Museum's volunteering programme. These programmes open the door to new audiences and challenges. As such, the volunteer group aims to build future work dynamics where their programmes feed into and inform the social education programmes organised by the Education Area. In this respect, since 2011 the volunteer group has completed various training courses, focusing not on historic or artistic topics, which are regularly addressed in the activities organised by EducaThyssen, but rather on methodological aspects. These courses are designed to develop the volunteers' skills in interacting with the public and adapting resources to the needs and interests of a specific group, and to encourage their interest in new lines of work.

Since it was set up, a total of **57 people** have formed part of the volunteer group at the Museum.

Key initiatives:

Upper balcony exhibitions

The Education Area and a group of volunteers provided a deeper insight in the exhibitions held on the Upper Balcony. A total of 427 visitors took part in these visits.

Special visits

These free-of-charge guided tours were aimed at people over 65 years old and people with special needs. Overall, **1,186 visitors** took part in a total of 90 activities.

- *Thyssen solidario*

The Museum encourages its staff to take part in initiatives for helping others in society.

2018 INITIATIVES:

- Food collection campaign with the organisation Banco de Alimentos de Madrid, in support of food banks for Syrian refugees.
- Blood donation campaign with the Red Cross under the slogan Dona Sangre. Salva Vidas (Give blood. Save Lives).
- Donation of books from the Museum library to a library in Almodévar (Huesca)
- Encouraging participation in the “Carrera solidaria contra el cáncer” race against cancer.

3. THE THYSSEN MUSEUM AND THE SUSTAINABLE DEVELOPMENT GOALS 2030

In September 2015, 193 countries entered into a global agreement to end poverty, reduce inequalities and create a sustainable future for the planet. This agreement is set out in the United Nations 2030 Agenda and contains 17 goals that will help transform the world.

The values held by the Thyssen Museum, such as integration, accessibility, inclusion, diversity and openness, fit perfectly with the aims of these sustainable goals; especially those linked to reducing inequalities.

The Thyssen Museum contributes to achieving these goals through its exhibition projects, programmes and initiatives.

GOAL 4



Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all

ACTUACIONES DEL MUSEO NACIONAL THYSSEN-BORNEMISZA

EducaThyssen programmes
 Agreements with organisations for workplace integration of people at risk of exclusion
 Free entry for certain groups
 The Museum’s annual training plan

GOAL 5



Achieve gender equality and empower all women and girl

Paloma Navares. From the garden of memory exhibition
 Nos+otras en Red project
 Equality measures in the Plan Concilia Thyssen

GOAL 6



Ensure availability and sustainable management of water and sanitation for all

Water-saving measure

GOAL 7



Ensure access to affordable, reliable, sustainable and modern energy for all

LED lighting project
Energy-saving measures

GOAL 8



Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all

Socio-economic impact of the Museum
Cultural volunteer group
Integration programmes with people with disabilities, people over 65 years old, women, ARCHES, Hecho a medida project...
Plan Concilia Thyssen

GOAL 9



Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation

Digital transformation plan
Apps
Accessible websites

GOAL 11



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

Plan to safeguard artistic heritage
Universal accessibility
Free entry
EducaThyssen programmes

GOAL 13



Take urgent action to combat climate change and its impacts

Purple exhibition by John Akomfrah
ThyssenECO project
Energy-efficiency measures

GOAL 16



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

Universal accessibility certificate
EducaThyssen programmes

07. FRIENDS AND COLLABORATORS

The Thyssen-Bornemisza National Museum is grateful to all its Friends and collaborators who make an invaluable contribution to maintaining and promoting one of the most important art collections in the world, and to developing its exhibition activities, education programmes and social initiatives.

1. FRIENDS OF THE MUSEUM. A SCHEME FOR EVERYONE

The Friends scheme is designed so that any individual or organisation, in line with their interests and availability, can participate in the Museum. The various categories of the scheme are outlined below.

Child

under 12 years old for children of Friends

Young person

under 31 years old

Reduced

65 years old and over, people with disabilities

Individual

up to 65 years old): Flexible number of beneficiaries, at the holder's choice

Groups

Patrons

Honour

Benefactor

5.667

Friends

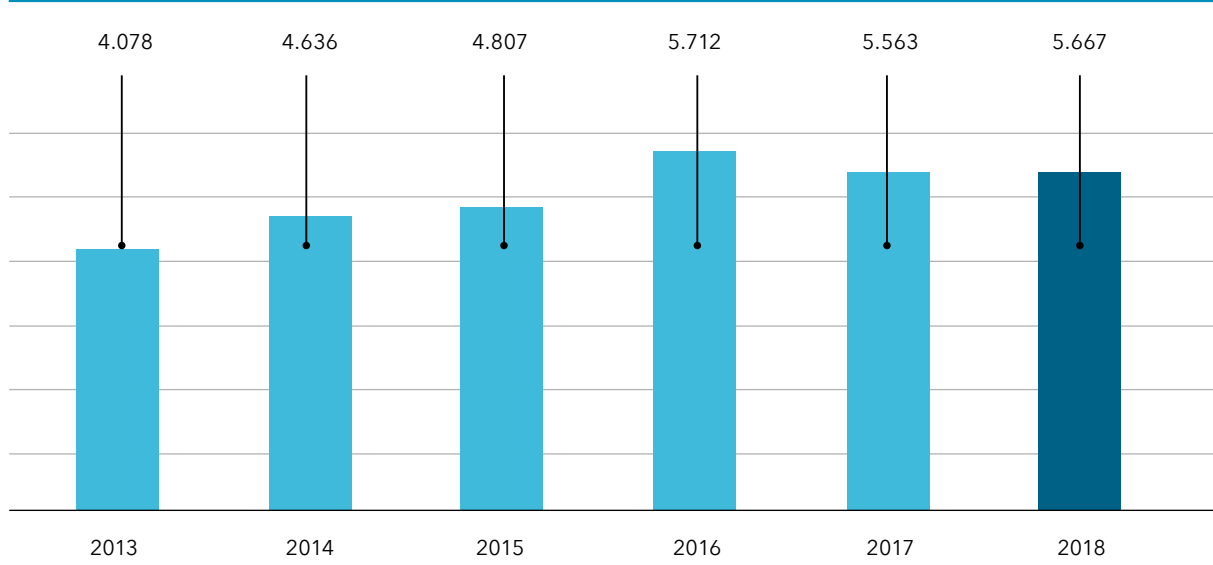
32

Activities

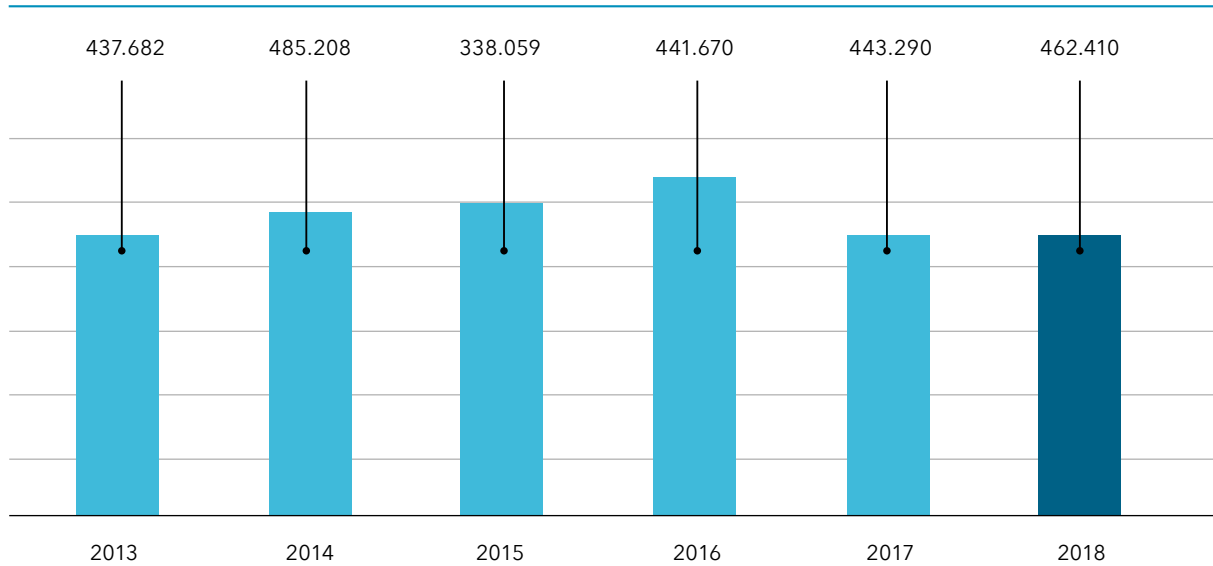
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Activity participants

DEVELOPMENT OF FRIENDS OF THE MUSEUM

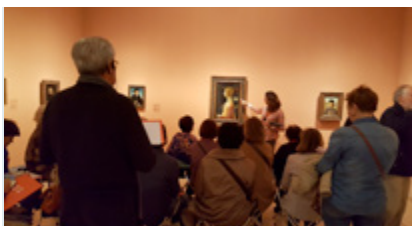


FRIENDS OF THE MUSEUM REVENUE



In 2018, the Museum organised a total of 32 activities, including:

COURSES



Focused on exploring the work and artists of the Permanent Collection.

- The artist's studio
- 20th - century art map
- Artists in the Collection:

WORKSHOPS ON DRAWING AND INTERPRETATION.



- Artist workshops: Marta Cárdenas
- Drawing workshops: *Painting with friends, shout with drawing*

TRIPS



Day trips to museums and exhibitions in Madrid and other cities.

- **Seville**, for the loan of *The Virgin and Child with Saint Rose of Vitervo* by Murillo for an exhibition at the Espacio Santa Clara

Travelling with a painting to a foreign city where the work has been loaned for a temporary exhibition.

- **Washington–Filadelfia**, for the loan of *Seated Man* by Paul Cézanne for the *Cézanne portraits* exhibition at the National Gallery of Art in Washington.
- **Switzerland**, to visit the *Balthus* exhibition at the Fondation Beyeler.

Short break to a European city to see prestigious exhibitions either linked or not to the works of the permanent collection.

PREVIEW



Preview and private viewings of temporary exhibitions or the permanent collection (only museum in Spain to offer this benefit to its Friends)

- *Sorolla and fashion*
- *Victor Vasarely. The birth of Op Art*
- *Monet/Boudin*
- *Max Beckmann. Exile figures*
- Time capsule exhibition Madrid, *La permanente a fondo*. A day in New York.

CONCERTS



- Beckmann concert.
- The pianist Luis Agius performed an exclusive session for the *Sorolla* exhibition
- Piano recital entitled *Naturaleza, emoción, recuerdo: homenaje a Joaquín Sorolla y Enrique Granados*
- *Sorolla and Fashion* concert with La Filarmónica institute and the Quartet Gerhard.

SPECIFIC CULTURAL ACTIVITIES



Such as visits to other museums:

- **Prado National Museum.** for the loan of *Self-Portrait* by Lorenzo Lotto and *The Blinding of Samson* by Rubens for the exhibitions *Lorenzo Lotto. Portraits* and *Rubens. Painter of sketches.*
- **Sorolla Museum.** *Sorolla and Fashion*
- **Luis Paulo Montenegro Collection at the Banco Santander Foundation.** *Visiones de la tierra. El mundo planteado*

INAUGURAL CONFERENCES

- Exhibition *Victor Vasarely. The birth of Op Art.* Conference with the curator Mårton Orosz
- *Purple* with the artist John Akomfrah and the curator Chus Martinez.

CINEMA

Pre- screening of the films *Loving Vincent* and *Egon Schiele*

2. CORPORATE FRIENDS

In 2018, the Corporate Friends of the Thyssen-Bornemisza National Museum consisted of 33 companies with a strong commitment to art and culture. They contributed to the conservation and promotion of the Thyssen-Bornemisza collection and the organisation of various activities throughout the year.

CORPORATE FRIENDS

Accenture	Fundación ACS	Gómez-Acebo & Pombo
Anci	Fundación BBVA	Infinorsa
Asisa	Banco Sabadell Foundation	Iberia
Bankia	Banco Santander Foundation	JP Morgan International Bank
Bank of America Merrill Lynch	Instituto de Empresa Foundation	JTI
BBVA Seguros	Fundación KPMG	Samsung
Citibank International	Mutua Madrileña Foundation	Sociedad de Tasación
Clifford Chance	Repsol Foundation	Suárez Trading
El Corte Inglés	Grupo Ombuds	Ungria Patentes y Marcas
Enagás	Obra Social La Caixa	Uría Menéndez Abogados
Endesa	Fundación Vodafone	Varma

3. COLLABORATION

In 2018, the Thyssen Museum continued working with its individual, corporate and institutional partners, who made a generous contribution to various projects throughout the year.

Crowdfunding, a pioneering experience

Under the slogan “*Protege lo que nos hace humanos*”(protect what makes us human), the Museum launched a crowdfunding campaign to raise funds for the restoration and technical study of the painting “*The Piazza San Marco in Venice*” by Canaletto.

This project had a big impact in the media, being the **first national crowdfunding campaign launched by a museum for a restoration project.**

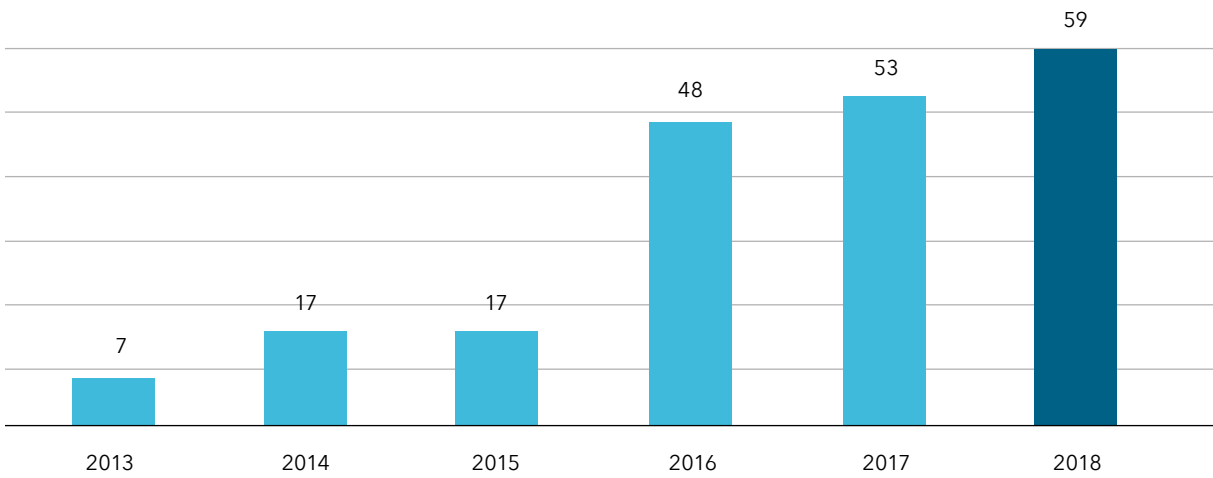
It won the **silver award for innovation** at the Impact Awards



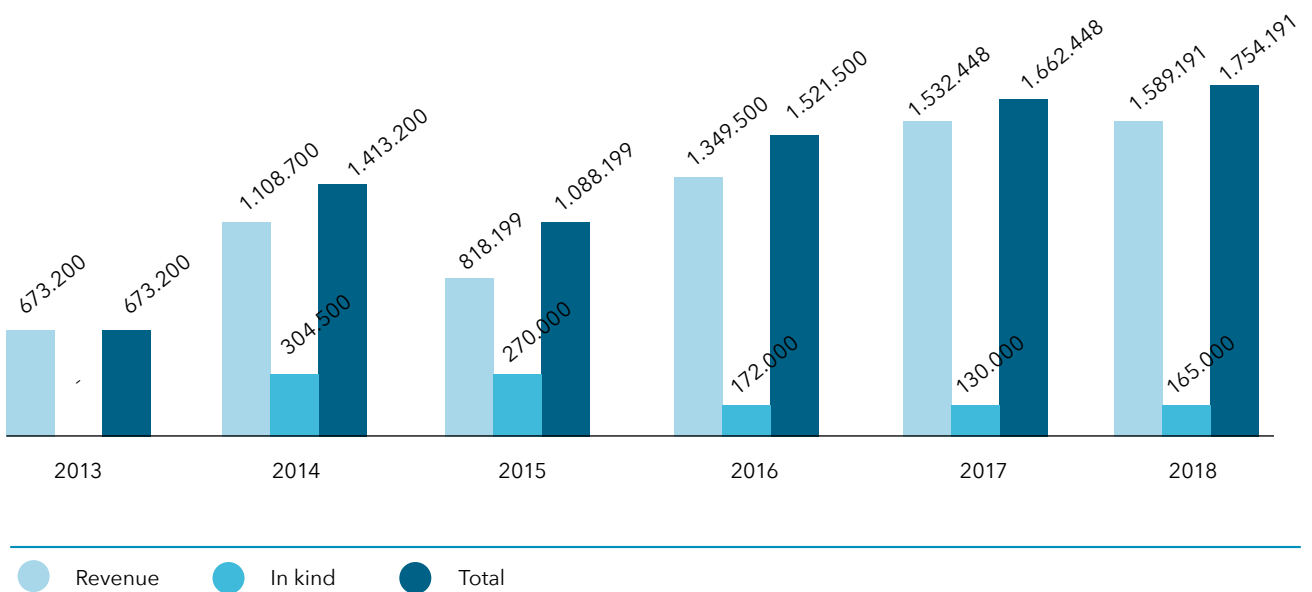
- Partners

In recent years, an increasing number of companies from different sectors have partnered with the Thyssen Museum.

GROWTH IN NUMBER OF SPONSORS



GROWTH IN SPONSOR REVENUE + CORPORATE FRIENDS QUOTAS



4. SPONSORED PROJECTS IN 2018

Abertis

Exhibition catalogue for the exhibition *Beckmann. Exile Figures*

Asisa

Technical study and restoration of the painting Saint Catherine of Alexandria by Caravaggio
Support organising the exhibition *Discovering Caravaggio*

Audi

Support for activities linked to the exhibition *Sorolla and Fashion*

Brands & Roses, SL

Support for activities linked to the exhibition *Sorolla and Fashion*

Bodegas Torres

Launch of the book *El Thyssen en el plato*

Comunidad de Madrid

Support for the temporary exhibition *Beckmann. Exile Figures*

Fundación ACS

UNED Summer Course 2018: *Los lenguajes de la abstracción. Hacia la liberación del artista*

Editorial Planeta S.A.U.

Support for the restoration of *The Piazza San Marco in Venice* by Canaletto

Embajada Alemana

Activities linked to the exhibition *Beckmann. Exile Figures*

Endesa

Programme for the Thyssen-Bornemisza collections Conservation

Fundación BBVA

Digital Transformation: *#ConectaThyssen* app and support for the Musaraña education programme

Fundación La Caixa

Conservation programme for the Thyssen-Bornemisza collections

Fundación Iberdrola

Support for the education project Museo fácil and publication of an easy guide. Hecho a medida programme, including free entry for all special visits

Fundación Banco Sabadell

UCM Summer Course 2018: El museo y sus narrativas

Google

Email and advertising support

Heineken

Summer concerts *#AperitivosThyssen*

Hewlett Packard

Support for the *Enter into the painting* activity. Virtual reality

Illy

Conservation programme for the Thyssen-Bornemisza collections

Lilly Scarpetta

Support for the catalogue of the temporary exhibition *Sorolla and Fashion*

Japan Tobacco Iberia (JTI)

Monet/Boudin exhibition

JP Morgan International Bank Ltd

Conservation programme for the Thyssen-Bornemisza collections

Mastercard

Mastercard Mondays. Free access to the permanent collection on Mondays

Mahou S.A.

Launch of the book *El Thyssen en el plato*

Samsung Electronics Iberia, S.A.U

Conservation programme for the Thyssen-Bornemisza collections

Universidad de Navarra

Support for the organisation of activities linked to the exhibition *Sorolla and Fashion*



Museums Day and Night

As part of these celebrations and under the slogan #laluzdelapintura, from 18 to 28 May visitors were offered a unique virtual reality experience, immersing themselves in various painting in a three-dimensional space. With the help of a VR headset, they could stroll through the fields of Auvers as painted by Van Gogh, the streets of New York that inspired Mondrian or explore the flowers and insects of a Dutch still life. This project was sponsored by Endesa, in collaboration with HP and IED.



Audi visits

Audi has partnered with the Museum by sponsoring two types of activities linked to the Sorolla and Fashion exhibition. On the one hand, the pianist Luis Agius gave two recitals under the title *Naturaleza, emoción, recuerdo: Homenaje musical en torno a Joaquín Sorolla y Enrique Granados* in tribute to the great painter. On the other hand, a series of special visits were arranged for Audi clients (250 in total), where guests were shown around the *Sorolla and Fashion* exhibition by an expert guide. They were then taken to the Sorolla Museum in an Audi A8 to continue the guided tour, finishing with a cocktail party in the gardens of the Sorolla Museum.



#AperitivosThyssen

For the third year running, The Terraces hosted a programme of concerts sponsored by Heineken, known as #AperitivosThyssen. Over seven Saturdays from June to September, there were concerts by Candeleros, Le Parody, Lorena Álvarez, Ruiseñora, De La Purísima, Baiuca and Los Hermanos Cubero. These musicians reinterpreted tradition popular music from various perspectives and styles and linked their performances to pieces from the Thyssen collection.



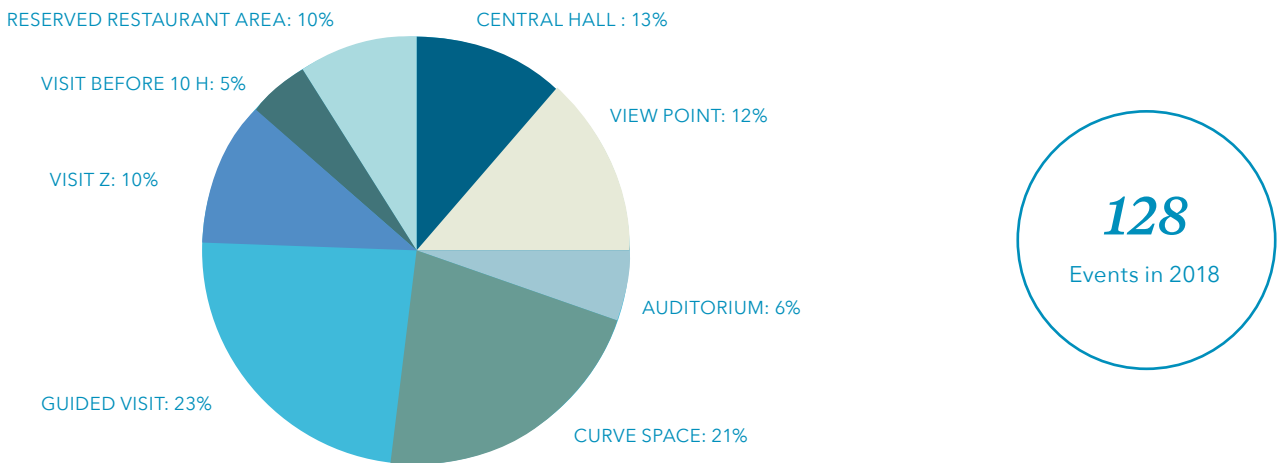
Mastercard special activities

This new line of activities invited big names from the world of culture and training to become a museum guide. In 2018, the writer Elvira Lindo and the presenter Boris Izaguirre gave their interpretations of our collection, visits to the restoration workshop continued and a number of events were held in partnership with events at the Museum.

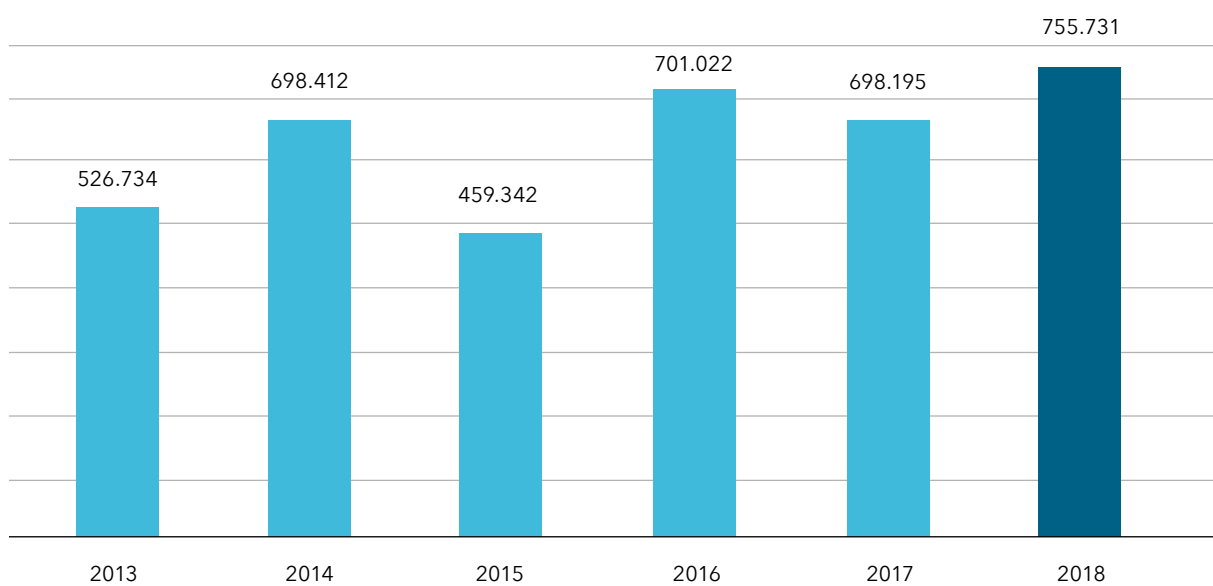
5. CORPORATE EVENTS

The Museum offers a range of unique spaces for corporate events and social functions that provide an exclusive Thyssen experience.

% EVENTS PER SPACE



REVENUE FROM CORPORATE EVENTS





ART AS A WAY OF COMMUNICATION

Activity and Sustainability Report 2018