

# CON

Kandinsky 1914

**Wassily Kandinsky**, *Picture with Three Spots*, No. 196, 1914. Oil on canvas. 121 x 111 cm



"SINCE 2001, THE MUSEO NACIONAL THYSSEN-BORNEMISZA HAS CONTINUED TO WORK WITHIN THE PARADIGM OF AN OPEN AND INCLUSIVE MUSEUM, WHICH DEFINES A LARGE PART OF ITS EDUCATIONAL PHILOSOPHY, AND IS DIRECTLY CONNECTED TO ITS DEDICATION TO PUBLIC SERVICE AND MISSION TO TRANSMIT KNOWLEDGE, CULTURE AND VALUES, INTEGRATING ALL TYPES OF VISITORS."

ind

# ex

## Welcome to Everyone's Museum 4

### A purpose, a vision 6

#### A place to experience art, culture and beauty 8

- The Triangle of Art in Madrid 10
- Our purpose: our Collection 12
- A visit as and when you wish 20
- Our spaces 22
- Awards and accolades 26

#### #ThyssenParaTi 28

- Our exhibitions 31
- Restoration 38
- Digital experiences 40
- EducaThyssen 46

#### Transparency, ethics and good governance 56

- Our ethical and good governance principles 60
- Board of trustees 61
- Museum management and organisational structure 62
- Results of the Strategic Plan 2019–2023 63
- Economic information 66

#### Management of the Museum's sustainability 68

- Identifying relevant sustainability issues 70
- Advancing the 2030 agenda 74
- Generators of value in the city of Madrid 76

#### Commitment of our professionals 78

- Expressing our appreciation 80
- These are our professionals 82
- Developing skills 84
- EThe value of balance: Thyssen Concilia 86
- Equality and diversity 88
- Closer than ever 90
- Ensuring everyone's health and safety 92

#### Art, exclusivity and excellence 94

- Profile of our visitors 96
- Quality and digital transformation at the visitor's service 100
- An accessible and safe museum for everyone 106
- Committed to the environment 108

#### Sharing the same passion 112

- The commitment of the Friends of the Museum 114
- Sponsors 120
- Corporate events programme 124


DETAIL OF PAINTING:  
**Balthasar van der Ast,**  
*Chinese Vase with Flowers,  
Shells and Insects*, 1628.  
Oil on panel, 51,6 x 33,1 cm



A photograph of a museum gallery. In the foreground, the backs of three visitors are visible: a woman with dark hair, a man with a balding head, and a woman with blonde hair. They are looking at a large painting on the wall. The painting depicts a man in a suit sitting at a desk, looking at a portrait of a woman. The text 'Welcome to everyone's Museum' is overlaid on the image in white and blue.

# Welcome to everyone's Museum





We present the Activities and Sustainability Report of the Museo Nacional Thyssen-Bornemisza (MNTB), in a particularly complex year for us all, during which we have experienced a global health crisis and where the initial expectations of reaching a new normality in a relatively short period of time have not become a reality until at least a year after the lockdown.

In this report we share with our stakeholders the difficulties experienced and the efforts made to overcome them, but we also proudly show the enormous commitment of the professionals who work at the Museum to continue with our purpose of safeguarding and promoting the Collection, as well as the convergence between the digital proposal we have been developing and the situation we have experienced that has placed us in a much more favourable position to face this crisis.

Especially noteworthy has been the work carried out to guarantee the health and safety of both our staff and visitors. To make this possible, a COVID Committee was set up, which has coordinated and supervised the development of protocols and monitoring of the audits that certify us as a COVID-safe museum in accordance with the Bureau Veritas Global Safe Site Bureau and the Safe Tourism Certified of the Institute of Tourism Quality. Both certify that the Museum complies with the safety and prevention standards along with the hygiene, cleaning and disinfection protocols required by the health authorities, which ensure that in the Museum there is the minimum risk of contagion and spread of the virus.

Although the declaration of the state of alarm brought with it the temporary closure of the Museum, and, therefore, the cancellation of some of the planned exhibitions and the reorganisation of the exhibition calendar, the Museum has not stopped providing, together with the multimedia content that already existed before COVID-19, content for all audiences, virtual visits to the temporary exhibitions and the Permanent Collection, webinars, online courses for children and adults, musical performances, creativity contests or interviews with artists, among other things.

On the occasion of the reopening of the Museum on June 6, 2020, numerous activities were organised to make the return more attractive and convey to the visitor the effort made to guarantee their safety, maintain social distance and capacity, without ever losing the levels of quality that make our visits unique experiences. In this sense, the museum team's responsiveness deserves special recognition for the extension of the exhibition Rembrandt and Amsterdam Portraiture, 1590-1670 and for the exceptional organisation of German Expressionism from the Baron Thyssen-Bornemisza Collection, rebuilding our exhibition offer following the disruptions caused by the global impact of the pandemic.

In addition, the generalised blockage caused by COVID-19 has not prevented us from continuing to work towards the achievement of the objectives set in our 2019-2023 Strategic Plan, as described in the following pages.

We highlight the renewal of the certifications for accessibility, emergency management and family-responsible business practices, along with the Q for Tourism Quality, which position us as an excellent, accessible, inclusive, safe and responsible Museum.

For its part, EducaThyssen has continued to develop its training activity, prioritising an online approach in the face of the current circumstances. During 2020, 82 activities were developed involving more than 40,000 participants.

This year, in a special way, we thank our Friends, sponsors and collaborators for their loyalty and commitment to having continued to contribute to the maintenance and promotion of the Collection and to the development of certain exhibition programmes and activities, demonstrating their vocation for long-term collaboration with a centuries-old cultural heritage. Commitment to which we also wanted to respond with our closeness in these complex circumstances, with the creation and launch of online guided tours in order to continue offering a unique and exclusive experience; as well as with the renewal of the graphic image of our Friends Programme.

Finally, we would like to convey to the Museum's team of professionals our pride and gratitude for their generous and exceptional response in circumstances as complex and uncertain as those experienced this past year.

Our mission is not only to preserve a magnificent collection of Western art, but also to make it an excellent vehicle for education in the transmission of knowledge and values. Both the permanent collection and our temporary exhibitions, as well as all the parallel initiatives carried out in its surroundings, allow us to be a sensor of social debate, connecting with the concerns, needs and interests of our society. All of this makes us an agent of social transformation, of mobilisation. We play a vital and active role focused on the rights of people to sustainable, personal and collective development, both environmentally as well as socially and economically, because everything is connected.

Managing Director    Artistic Director  
**Evelio Acevedo**    **Guillermo Solana**



# A purpose,

**Conservation, study, public exhibition and promotion of the collection of works of art that the Museum houses, along with the transmission of knowledge, culture and the principles and identity values of Western civilization through the testimony of its exhibitions and permanent collections.**

# A vision

**To be an international cultural and artistic benchmark, contributing, through the heritage and history of the Collection, to the promotion and understanding of Western art and painting, to the illustration of its evolution, and to the quality and value of the Spanish museum experience, directing it to the whole of society and various types of public within the framework of the national cultural strategy.**





**Certifies the safety of our activity** protecting people, processes and facilities against COVID-19



**#1**

**More Transparent Museum**

**Fundación Compromiso y Transparencia**  
Latest edition



**Website views**  
**3.5 million**  
visits

**12** million  
pages visited



**Committed to the SDGs**



**76%**  
Spanish  
visitors

**24%**  
International  
visitors



**TBA21 Agreement**

For holding two temporary exhibitions a year with works of art from its contemporary art collection



**Renewal Universal Accessibility Certificate**  
UNE 170001-2



**#1**

**Obtaining the seal Q for Tourist Quality Standard UNE 302002**

Recognises the attention given to the visitor's experience



**Ethical principles and good governance**



**#1**

**AENOR certificate management of Emergencies UNE ISO22320**

1st Spanish Museum



**Family Responsible Business Certificate PROACTIVA B+**



**International Press Award**

The Association of Foreign Press Correspondents and the International Association of Press Clubs

**Diversity Foundation Award**  
**Art Explora Award**  
**Tiqets Award**



**137**

Average staff



**2019-2023 Strategic Plan**



**32** institutional visits with the attendance of

**185** people





Lucas Cranach the Elder, *The Nymph at the Fountain*, ca. 1530–1534. Oil on panel. 75 x 120 cm

**A place to  
experience art,  
culture  
and beauty**







# The Triangle of Art in Madrid

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 Triangle of Art in Madrid, a museum area that houses the most important collections of paintings in Spain, and some of the most important in the world.

## A unique Collection

**The Thyssen-Bornemisza Collection, a heritage of all Spaniards since 1993, includes nearly eight hundred works of art that allow us to explore the history of Western painting from the end of the 13th to the 20th century.**

The Collection is exhibited chronologically, ranging from Italian Gothic art up to the 1980s, with examples of both figurative and abstract painting, thus offering a comprehensive overview of both the old masters and virtually every avant-garde movement between impressionism and pop art.

Since 2004, a prominent part of the Carmen Thyssen-Bornemisza Collection has been added to this legacy, with more than two hundred works of art exhibited in the Museum, completing the various schools, genres and pictorial themes present in the permanent collection.





# A palace with history

**The Thyssen-Bornemisza Collection is housed in the Palace of Villahermosa, whose remodelling work began in 1990 by the hand of architect Rafael Moneo.**

After a few years, an extension project began that originated from the need to increase the exhibition space to be able to exhibit the Carmen Thyssen-Bornemisza Collection to the public, together with the opportunity to acquire two adjacent properties. It was carried out by a team of architects made up of Manuel Baquero, Robert Brufau and the BOPBAA studio.



**Duccio, Van Eyck, Durero,  
Caravaggio, Rubens,  
Rembrandt, Sargent, Monet,  
Van Gogh, Gauguin, Kirchner,  
Mondrian, Klee o Hopper**

**are just some of the great names in painting whose work can be seen in the Museum.**



# Our purpose: our Collection

**The works of art on display in the Palace of Villahermosa are the result of the passionate collecting of two members of the Thyssen-Bornemisza family: Heinrich (1875-1947) and Hans Heinrich Thyssen-Bornemisza (1921-2002). Both, with their acquisitions and with an enthusiastic vocation for beauty, managed to assemble one of the most complete and important private collections of the 20th century.**

DETAIL OF PAINTING:

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





# “The masterpieces by the Old Masters

**are distributed over a wide chronological arc that begins in the 14th century and ends in the 19th.**

In this extensive segment, a home is given to all the European schools that have been influential in the history of art. The itinerary begins in Italy with Duccio, of which a panel of his memorable altarpiece is conserved, *The Maestà*, destined to the cathedral of Siena. From the 15th century we must highlight the figure of Domenico Ghirlandaio with his *Portrait of Giovanna degli Albizzi Tornabuoni*, an icon of the genre during the Renaissance. Also from this same century is the oil painting by Jan van Eyck, which surprises viewers with its well-thought use of optical illusion.

In the 16th century we discover a very prominent focus on the Venetian school with works of art by Palma the Elder, Titian and Tintoretto, of whom which we highlight his large canvas of *Paradise* installed in the hall of the Museum. From Germany there are examples of Dürer, such as *Christ among the Doctors*, as well as a powerful set of oil paintings by the Cranach family, not to mention the architectural portrait with which Hans Holbein depicted Henry VIII. From Spain we find the figure of El Greco represented by two annunciations: one from his Italian period and another from his final years.

The Baroque opens with a key figure, Caravaggio, by whom *Saint Catherine of Alexandria* is exhibited, an early work of resounding forms carried out with a powerful chiaroscuro. From Flanders there are several examples of its most international representative, Rubens, on display. But if there is a period and a school that stands out within the collection, that is the Dutch: landscapes, portraits, still lifes, interiors or vistas of cities are shown in various rooms of the Museum by artists such as Hals, Saenredam, Ruysdael, Neer, Rembrandt, Kalf, Cappelle, Ruisdael, Hooch, Maes and Hobbema. However, there are not many works of Spanish and French painting but there are examples of the most masterful of masters such as Ribera, with his extraordinary *Piety*, Zurbarán with his *Saint Casilda*, or Lorraine, with his idyllic *Pastoral Landscape with the flight into Egypt*.

And from the 18th century, the Venetian school stands out, with Canaletto's vistas or Giambattista Tiepolo's grand mythological paintings. From France, which from here on takes the reins of modernity, there are important works by Watteau, Boucher and Fragonard. Goya is the great Spanish representative of the collection in this century. The journey through the Old Masters ends with the Romantic figure of German painter Caspar David Friedrich and his cold *Easter Morning*.

**Mar Borobia,**

*Head of Conservation of Old Masters at the Museo Nacional Thyssen-Bornemisza*



ITALIAN SCHOOL



**Duccio di Buoninsegna,**  
*Christ and the Samaritan Woman, 1310-1311*

14TH  
CENTURY

FRENCH SCHOOL



**Eugène Delacroix,**  
*Arab Horseman, ca. 1854*

19TH  
CENTURY

ITALIAN SCHOOL



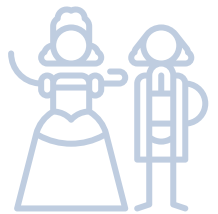
**Domenico Ghirlandaio,**  
*Portrait of Giovanna Tornabuoni, 1489-1490*



**Vittore Carpaccio,**  
*Young Knight in a Landscape, ca. 1505*

15TH  
CENTURY

A few  
brushstrokes  
from our  
Collection



GERMAN SCHOOL



**Johann Koerbecke,**  
*The Assumption of the Virgin, ca. 1457*

DUTCH SCHOOL



**Hans Memling,**  
*Portrait of a Young Man Praying (front), ca. 1485*

ITALIAN SCHOOL



**Tintoretto,** *Paradise, ca. 1588*

GERMAN SCHOOL



**Albrecht Dürer,** *Christ among the Doctors, ca. 1506*



## GERMAN SCHOOL



**Caspar David Friedrich,**  
*Easter Morning*,  
ca. 1828-1835

## ITALIAN SCHOOL



**Canaletto,** *The Piazza San Marco in Venice*,  
ca. 1723-1724

## SPANISH SCHOOL



**Francisco de Goya,**  
*Portrait of Asensio Julià*,  
ca. 1798

## FRENCH SCHOOL



**Jean-Honoré Fragonard,**  
*The Swing*, ca. 1750-1752

## BRITISH SCHOOL



**Thomas Gainsborough,** *Portrait of Sarah Buxton*, ca. 1776-1777

## 18TH CENTURY

## 17TH CENTURY

## SPANISH SCHOOL



**Zurbarán,** *Saint Casilda*,  
1630-1635

## FLEMISH SCHOOL



**Rubens,** *Venus and Cupid*,  
ca. 1606-1611

## DUTCH SCHOOL



**Rembrandt,** *Self-Portrait Wearing a Hat and Two Chains*,  
ca. 1642-1643

## 16TH CENTURY

## DUTCH SCHOOL



**Maerten van Heemskerck,**  
*Portrait of a Lady Spinning*,  
ca. 1531

## SPANISH SCHOOL



**El Greco,**  
*The Annunciation*, ca. 1536

## FRENCH SCHOOL



**François Clouet,** *The Love Letter*, ca. 1570

## ITALIAN SCHOOL



**Caravaggio,** *Saint Catherine of Alexandria*, ca. 1598-1599

## FRENCH SCHOOL



**Claudio de Lorena,** *Pastoral Landscape with the Flight into Egypt*, 1663









"The chronological arc of

# Modern Painting Collection

of the Museo Nacional Thyssen-Bornemisza spans from the mid-19th century to the early 1980s. The itinerary across a large number of movements, arranged chronologically, privileges the enjoyment of painting, an aspect that always interested the creator of the collection, Baron Thyssen-Bornemisza.

The Modern Painting Collection begins with an extensive set of paintings from the 19th century American landscape school, a rare exception in European museums. Thomas Cole and the artists of the Hudson River school, along with luminists such as Kensett, Heade or Lane, or naturalist Winslow Homer, show us how to capture the spirituality and moral values of North American lands.

With regard to French painting of the 19th century, in addition to good examples of the naturalist style, the collection has an important set of French impressionist paintings. Work by Manet, Monet, Pissarro, Renoir or Sisley is side by side that of more independent figures such as Degas or Toulouse-Lautrec, as well as Cézanne, Van Gogh and Gauguin.

The Museum houses fine examples of 20th century art from the expressionist movements that emerged in France, Germany and Austria from 1905 onwards. Among them masterpieces by Derain, Kirchner, Pechstein, Kandinsky, Klee or Schiele. For their part, the so-called European historical avant-gardes are also widely represented within the collection. From the cubism of Picasso and Braque, the futurism of Balla or Severini, the Russian avant-garde of Lariónov, Goncharova and El Lissitzky, the abstract languages of Kandinsky, Mondrian or Doesburg, to the surrealism of Miró, Ernst, Magritte and Dalí.

The itinerary ends by focusing on American abstract expressionism, with works by Pollock, Still or Rothko, and on the figurative languages of pop artists, such as Lichtenstein and Weselmann, and the so-called London school, painters focused on a return to the figurative, such as Bacon and Freud.

**Paloma Alarcó,**

*JH*Head of Conservation of Modern Painting at the Museo Nacional Thyssen-Bornemisza



**Thomas Cole,**  
*Expulsion: Moon  
and Firelight,*  
ca. 1828



**Winslow Homer,**  
*Signal of Distress,*  
1890-1896



**Francis Bacon,**  
*Portrait of George Dyer  
in a Mirror,* 1968



**Lucian Freud,**  
*Reflection with Two Children  
(Self-portrait),* 1965

**19TH**  
CENTURY

**AMERICAN SCHOOL**

**LONDON SCHOOL**  
**20TH**  
CENTURY

**IMPRESSIONISM AND  
POST-IMPRESSIONISM**

**19TH**  
CENTURY



**Claude Monet,**  
*The Thaw at  
Vétheuil,* 1880



**Edgar Degas,**  
*At the Milliner's,*  
1882



**Vincent van Gogh,**  
*Les Vessenots in Auvers,* 1890

**A few  
brushstrokes  
from our  
Collection**



**EXPRESSIONISM**

**20TH**  
CENTURY



**Paul Klee,**  
*Revolving House,* 1921, 183,  
1921



**Egon Schiele,**  
*Houses on the River (The  
Old Town),* 1914



**Ernst Ludwig Kirchner.**  
*Fränzi in front of  
Carved Chair,* 1910



**André Derain,**  
*Waterloo Bridge,* 1906



**Wassily Kandinsky,**  
*Picture with Three Spots,*  
No. 196, 1914



# Modern Painting



**Roy Lichtenstein,**  
*Woman in Bath,*  
1963

**20TH**  
CENTURY **POP ART**



**Jackson Pollock,**  
*Brown and Silver I ,*  
ca. 1951



**Mark Rothko,**  
*Untitled (Green on Maroon),*  
1961

**20TH**  
CENTURY **NORTH AMERICAN ABSTRACT  
EXPRESSIONISM**

**20TH**  
CENTURY **SURREALISM**



**Max Ernst,**  
*Solitary and Conjugal Trees,* 1940



**René Magritte,**  
*The Key to the Fields,* 1936



**Salvador Dalí,**  
*Gradiva Rediscovered the  
Anthropomorphic Ruins  
(Retrospective Fantasy,* 1932

**20TH**  
CENTURY **HISTORICAL  
VANGUARD**



**Pablo Picasso,**  
*Man with a Clarinet,*  
1911-1912



**El Lissitzky,**  
*Proun 1 C.,*  
1919



**Giacomo Balla,**  
*Patriotic Demonstration,*  
1915



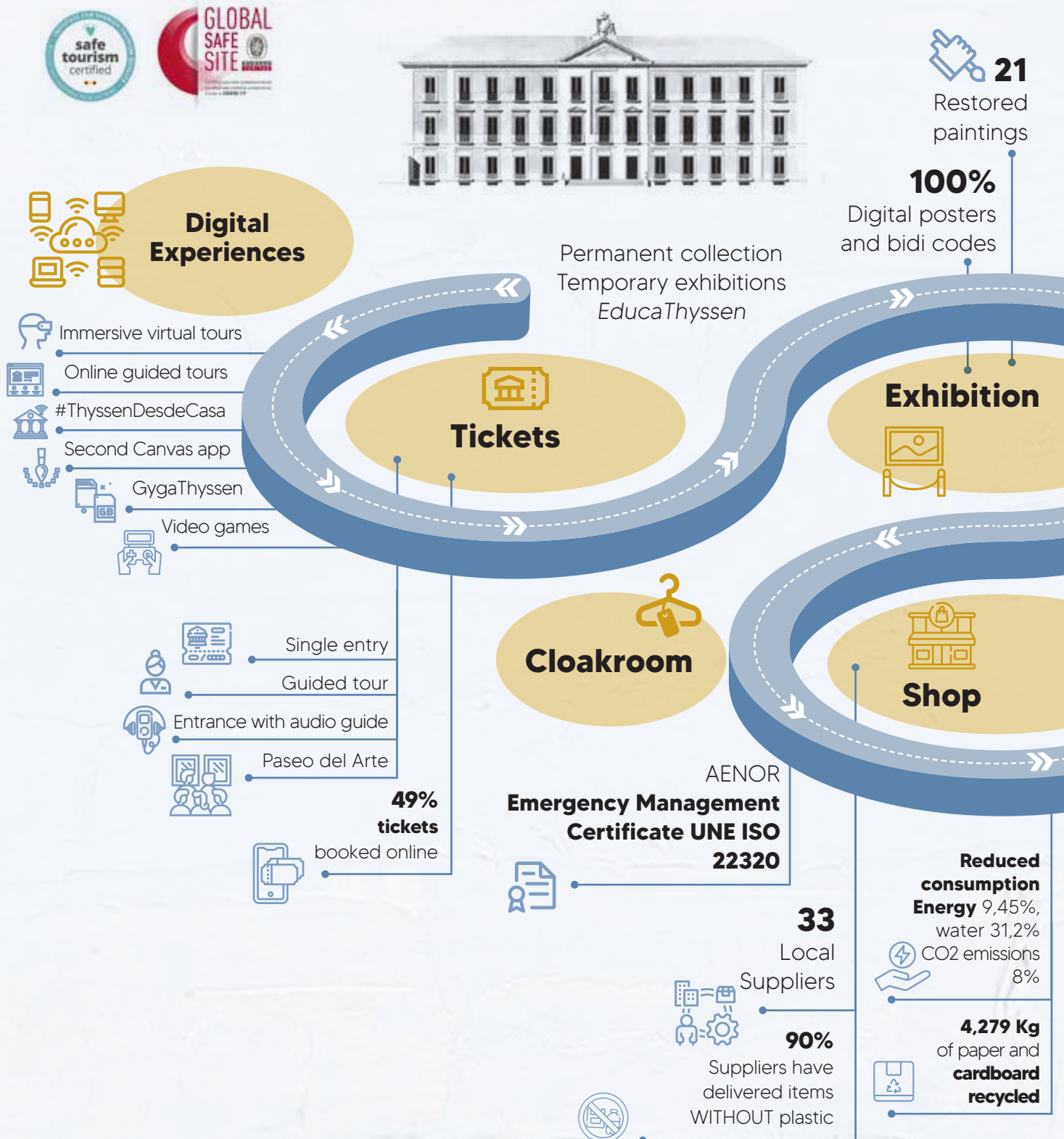
**Georges Braque,**  
*Woman with a Mandolin,*  
1910



**Joan Miró,**  
*Catalan Peasant with a Guitar,*  
1924

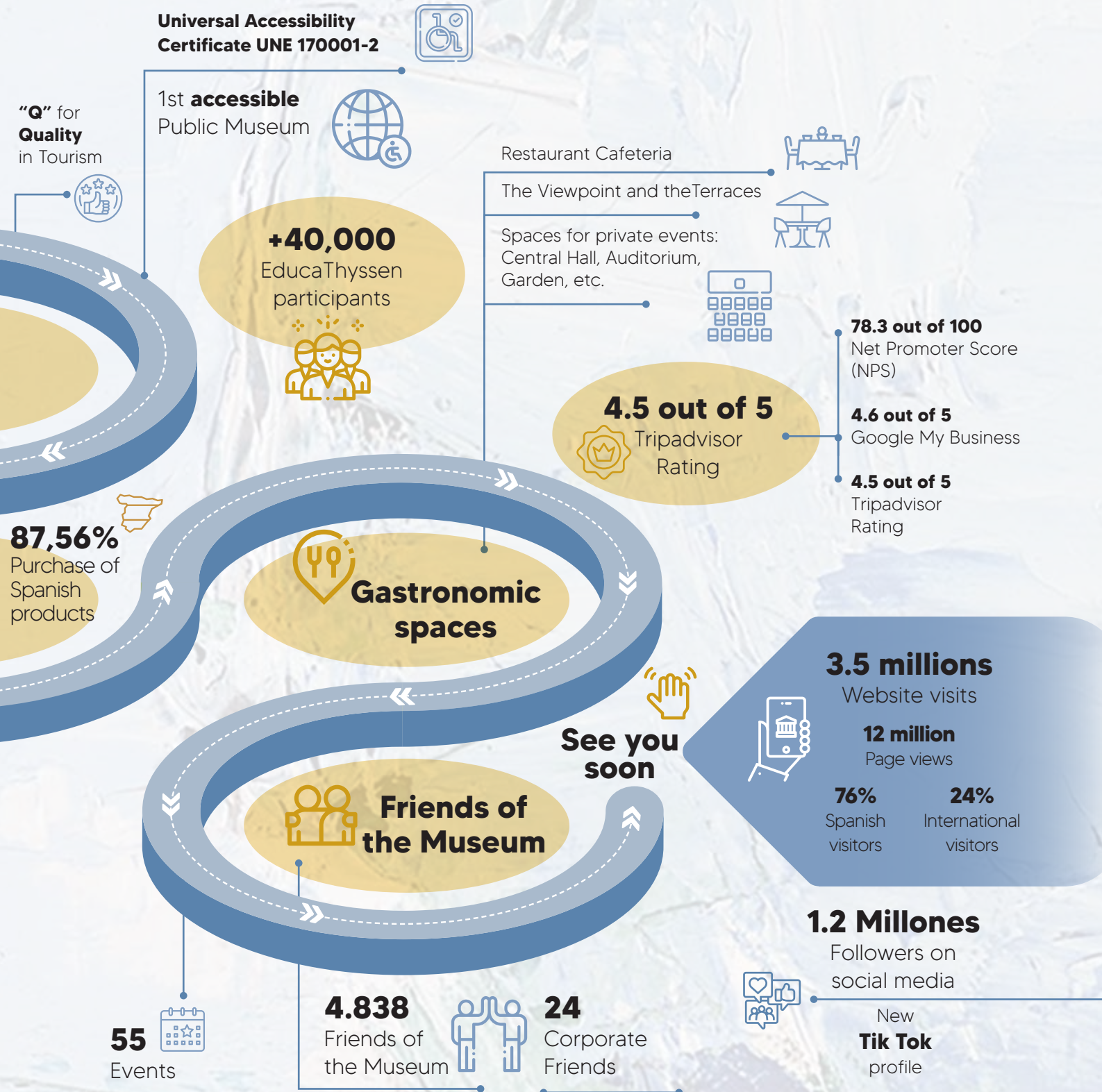


# A visit as and when you wish





# Taking care of all the details





# Our spaces



**51.98 €**

Average spent on tickets bought online



**33**

Local suppliers



**87,56%**

Purchase of Spanish-made items



## The Thyssen shop

The Museum has a shop that sells a variety of products inspired by the works of art in the collection and temporary exhibitions, along with catalogues and books related to art, gifts, prints on demand, posters, jewellery and accessories, decorations and homeware, among others.

In addition, all products are available every day of the year via the online store.

Due to the closure of the museum as a result of the pandemic and the reduction in capacity after re-opening, shop sales fell considerably, which means a 61% decrease in revenue compared to 2019.

However, **the online store has seen a continued incremental trend, increasing turnover by 25% compared to 2019.**



# Some milestones

## Collaborations with Spanish artists and artisans who are at the forefront of design and artisanal techniques.

Standout items include the dishes and salad bowl by Taller Kúu, the collection of leather pieces by Piedmont, and the stationery and household items inspired by the Work of Josef Albers, Casa Blanca B by Helena Rohner.



Agreements continue with Spanish and international brands **Swatch, Cartuja de Sevilla, IXXI, Royal Talens, Loqi, Ailanto, Ibride, Ascaso, Lomography and Vinoselección.**



**New collaborations with fashion and design brands Ailanto and Clea Stuart,** who will promote the collection of items in their online store and social networks.



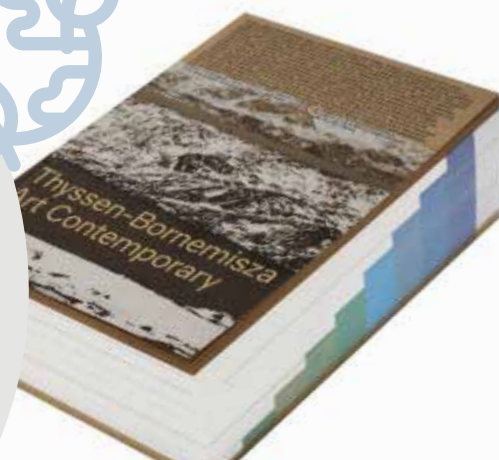
As part of the renewal process of the shop's products and packaging to gradually **replace and rationalise the use of plastic:**

- 90% of suppliers have delivered items without using plastic.
- Plastic wrapping is being exchanged for recycled paper strips or cardboard boxes.



## Our sustainability goals

- **Eliminate all possible plastic** from packaging.
- **Use recycled materials** for shop products.
- **Collaborations with brands with a lot of visibility, and to create joint collections** (Casita de Wendy, Ailanto, Clea Stuart, etc.).
- **Collaborations with institutions and organisations** related to crafts and design in order to promote our shop's philosophy.
- **Increase the amount of artisanal and sustainable products.**



THE COMMISSIONS BOOK Made with sustainable materials and 100% recycled paper



# Top Publications 2020



Exhibition catalogue  
**Rembrandt and  
Amsterdam Portraiture,**  
1590-1670



Exhibition catalogue  
**German Expressionism from  
the Baron Thyssen-Bornemisza  
Collection**



Exhibition catalogue  
**Chechu Álava.  
Rebels**



Didactic guide  
**Rembrandt and  
Amsterdam Portraiture**  
1590-1670

## 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.

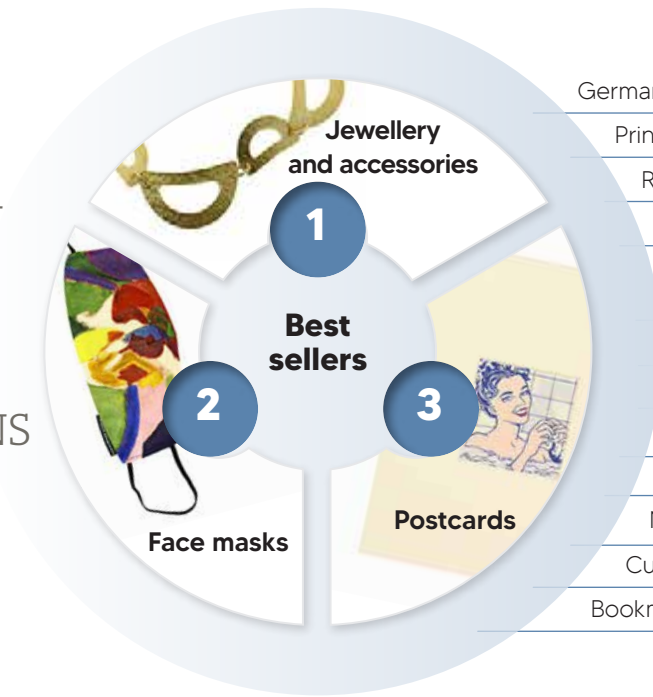


## RESTAURANT/ CAFETERIA

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



DURING 2020,  
HYGIENIC FACE  
MASKS HAVE BEEN  
BESTSELLERS,  
FEATURING  
EXCLUSIVE DESIGNS  
INSPIRED BY OUR  
WORKS OF ART.



- German Expressionism catalogue
- Prints on demand
- Rembrandt exhibition catalogue
- T-shirts
- Publications of the permanent collection
- Posters
- Socks
- Pencils, pens and erasers
- Magnets
- Notebooks
- Cushions
- Bookmarks

## AUDITORIUM

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



## SPACES FOR PRIVATE EVENTS AND FUNCTIONS

- **Central Hall.** Ideal 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.** After-work drinks and cocktails in the open air.
- **Italian Terrace.** Ideal for an outdoor cocktail after completing a visit to the temporary exhibition.

# Awards and accolades



**Hans Hofmann**, *Blue Enchantment*, 1951. Oil on canvas. 152.4 x 121.9 cm



## International Press Award

The Association of Foreign Press Correspondents (AFPC) and the International Association of Press Clubs awarded the Museum the International Press Award in the category of Culture and Science, in recognition of its communications work.



## Diversity Foundation Award



The Museum received the award from the Diversity Foundation in the category of best practice by a public institution or company, included in the VI International Awards for diversity management.

## Art Explora Award

The #VersionaThyssen project was awarded the **second Art Explora prize**, which is sponsored by the French Ministry of Culture. European innovation award, aimed at attracting young audiences to museums.



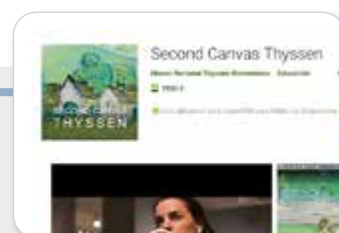
## Tiqets Award



In the fourth edition of the 2020 #RemarkableVenueAwards 2020, the Tiqets platform awarded the Museum the title of the most innovative cultural institution in Spain, a new category that recognises the work carried out towards post-COVID strategies, in the search for new and original ways to reach the public.

## "Second Canvas Thyssen" app

Featured on 5 December and 16 January as App of the Day in Spain, and on 16 January as App of the Day in 50 countries including France, Germany, Italy and Poland.





**#Thyssenparati**







## AN EXCEPTIONAL YEAR, AN EXTRAORDINARY EFFORT

# 2020

**was marked by the global health crisis, which has generated unprecedented scenarios and a challenge of great magnitude for people, organisations and society in general.**

In the case of the Museo Nacional Thyssen-Bornemisza, the pandemic has had a strong impact on the day-to-day development of its activity, the number of visitors, which was reduced by 67%, the cancellation of exhibitions and the reorganisation of the exhibition calendar.

In this new context, the pandemic has brought with it important considerations for the Museum regarding its mission and role in society, accelerating and boosting the changes necessary to project the institution's position in the coming years.

In this way, the Museum reinforced its digital strategy, aware of the need to bring the Museum closer to people's homes as quickly as possible and maintain contact with visitors, Friends of the Museum, sponsors, etc., looking for formats that are best suited to different audiences.





# Our exhibitions



The declaration of the state of alarm brought with it the temporary closure of the Museum, which implied the cancellation of some of the planned exhibitions and the reorganisation of the exhibition calendar. Nevertheless, the Museum has been able to maintain the levels of quality that make each visit an unforgettable experience.



DETAIL OF PAINTING:  
**Domenico Gnoli,**  
*Armchair No. 2, 1967.*  
Acrylic and sand on canvas.  
200 x 140.5 cm



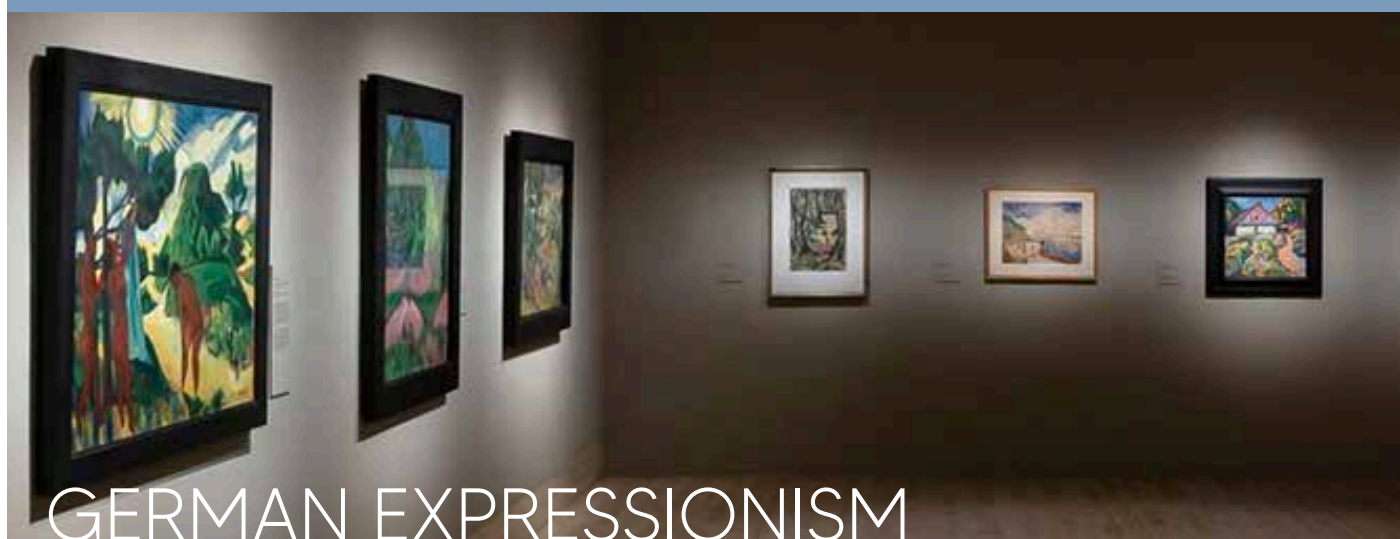


## THE IMPRESSIONISTS AND PHOTOGRAPHY

Ended 25 January 2020

*The Impressionists and Photography* exhibition brought together more than 160 paintings from 55 public institutions and private lenders. The project contributed to the interest art history has in the impact that photography had on the plastic arts and sparked critical reflection on the affinities and mutual influences between this original medium and so-called New Painting, without forgetting the fruitful controversy that its appearance triggered between critics and artists in France during the second half of the 19th century.

Before its closing, a day of study took place during which Clara Marcellán gave a lecture.



## GERMAN EXPRESSIONISM from the Thyssen-Bornemisza Collection

From 27 October 2020 to 14 March 2021

This exhibition project was organised to replace the Magritte exhibition cancelled due to the pandemic. This presentation, which opened the activities of the Baron Thyssen Centennial (2021), brought together the expressionist paintings of the Museum's permanent collection, together with the collections of Carmen Thyssen and her children. The exhibition exhibited a renewed vision of Expressionism through an exhibition discourse developed around three concepts that always interested the collector: the process of creating the paintings, the evolution of the public and critical response they received through successive exhibitions, and Hans Heinrich Thyssen's relationship with the art dealers who helped him shape his collection and the exhibition projects he organised, guided by his desire to promote it on an international level.



# REMBRANDT AND AMSTERDAM PORTRAITURE, 1590–1670

From 18 February to 30 August 2020\*



For the first time in Spain, the Museum presented an exhibition dedicated to Rembrandt's facet as a portraitist, an style in which the most important painter of the Dutch 17th century also reached the highest level.

In February 2020, the paintings were installed in the temporary rooms and the exhibition was opened to the public, becoming a great success and a historical artistic milestone. It was open for a month until its forced closure due to the pandemic.

The space was divided into nine rooms with the last one dedicated to Rembrandt's graphic work, specifically to his engravings. One of them was displayed in a display case alongside the artist's original copper plate. Likewise, *The Anatomy Lesson of Dr. Nicolaes Tulp* was exhibited with a wall paper behind it so that people could understand how the piece was originally conceived. The project comprised 97 works in total, including 22 paintings by the Dutch master, 16 engravings and a copper plate. Nine lecterns were also designed and distributed in the rooms with explanatory texts that expanded the information offered to the public. At the same time, the general brochure and another for tourism promoters advising the press and marketing departments were published. The catalogue was published in Spanish and English in which Dolores Delgado collaborated, as Technical Curator, with a text about the artist.



(TBA21)



## JOAN JONAS: MOVING OFF THE LAND II

From 25 February to 18 May 2020

Exhibition project organised in collaboration with Thyssen-Bornemisza Art Contemporary (TBA21) as part of the framework agreement signed between this institution and the Ministry of Culture and Sport. This exhibition marks the culmination of three years of research commissioned by TBA21/Academy on New York artist Joan Jonas (1936). The exhibition addresses the role that the ocean has played in cultures throughout history as a totemic, spiritual and environmental reference, and incorporates sculptures, drawings, sound and new video productions.

True to the methodology that has earned her praise and prestige, Jonas combines poetry and prose from writers such as Emily Dickinson and Herman Melville with texts by Rachel Carson and Sy Montgomery, alongside moving images filmed in aquariums and in Jamaica, where algae blooms and over-fishing pose an urgent threat to the environment.

## HOW TO TREAD LIGHTLY

From 6 October 2020 to 17 January 2021

Exhibition project produced by TBA21 as part of the framework agreement signed between this institution and the Ministry of Culture and Sport.

The exhibition *How to Tread Lightly* offered an opportunity to rethink the challenges raised by the COVID-19 crisis in terms of supporting the artistic community, putting forward two questions: how to continue commissioning work from artists—a fundamental part of the work that TBA21 has developed during the past two decades—in a more careful and relevant way under the current circumstances, and how can we challenge the concept of institution to build one that is capable of transforming itself and adapting organically to changing scenarios.

The Museum and TBA21 explored these questions by means of an exhibition in which work created specifically for it is presented along with other work produced for *st\_age*, a new digital platform that was created in September. The exhibition is a physical and expanded version of the projects developed for the digital realm.

Artists: Dana Awartani, Patricia Domínguez, freqwave by Carl Michael Hausswolff, Virginie Dupray and Faustin Linyekula with Dorine Mokha, Courtney Morris, Eduardo Navarro with BaRiya, Naufus Ramírez-Figueroa, Christian Salablanca Díaz, Yeo Siew Hua, Himali Singh Soin with David Soin Tappeser and Daniel Steegmann Mangrané.

(TBA21)





# CHECHU ÁLAVA: REBELS

Small format exhibition. From 27 January to 29 March 2020

*Rebels* is a selection of paintings made by Chechu Álava to celebrate the imaginary life of ancient myths and the experiences of eminent women in modernity. It is an open-ended series that Álava began a decade ago, and which has already brought together the figures of Eva and Venus with portraits of intellectuals, writers and artists, among them thinkers Simone de Beauvoir and Hannah Arendt, authors Sylvia Plath and Colette, sculptors Marga Gil Roësset, Niki de Saint Phalle and Eva Hesse, Mexican artists Tina Modotti and Frida Kahlo, and photographer Lee Miller. All accompanied, ironically, by Sigmund Freud.

A talk was organised between Rocío de la Villa and Chechu Álava in the auditorium as a complement to the exhibition.

## Organisation of the Symposium FACE TO FACE WITH PORTRAITURE IN REMBRANDT'S TIME

9 March 2020

On the occasion of the exhibition *Rembrandt and Amsterdam Portraiture, 1590–1670*, the Museum organised a symposium to delve deeper into the different aspects of the exhibition. Issues such as the attribution of certain portraits to Rembrandt, his role as a portraitist, or the latest research and discoveries about this period of art history and portraiture, highlighting the different presentations by leading specialists scheduled throughout the day.



**Frans Hals,**  
*Portrait of a Man,*  
possibly Jan Jansz Soop,  
ca. 1635–1636, Oil on  
canvas. 86 x 69 cm.  
National Gallery of Art,  
Washington. Andrew  
W. Mellon Collection



## TITUS VAN RIJN, THE ARTIST'S SON, READING BY REMBRANDT INVITED WORK. Special montage

From 14 October to 13 December 2020

After the Rembrandt exhibition was taken down, an agreement was reached with the Kunsthistorisches Museum in Vienna, owner of the work, to extend the loan until December 2020. The piece was installed as an Invited Work, in dialogue with the artist's self-portrait.



# Other outstanding activities

- **Improvements to the permanent collection.**

Replacement of the perspex that protected the paintings for other more modern, individual systems stands out.

- **Collaborations with the Technology Department** for the development of content and images for the website, social networks, etc.

- **Visits to the Permanent Collection and exhibitions,** aimed at staff, colleagues from other institutions and suppliers, among others.

- **Research projects:**

- Northbrook Collection Provenance Research Project. The Museum has collaborated in this digital research project of the Carnegie Museum of Art with the transfer of documentation on 4 of the 60 paintings that belonged to the Northbrook Collection and that are housed in the Museo Nacional Thyssen-Bornemisza.
- American Art research project. The Modern Painting area has received a research grant from the Terra Foundation for American Art. The project financed by Terra will carry out research on the Museum's collection of American art, a reinstallation in the rooms, accompanied by a catalogue and the organisation of an international symposium.

- **Improvements to the photographic archive** of comparative works in the Permanent Collection, of illustrations from catalogues and other publications, and technical improvements to the photographic archive.

- **Digitisation of documentation of works in the Collection.**

- **Development of technical studies.**

- **External consultations** of scholars, specialists, etc.

- **Guided visits for Museum staff,** suppliers and colleagues from other museums to the permanent collection and temporary exhibitions.

- **Couriers trips.** From March onward, the Old Masters team, in collaboration with the team of Registrars, performed virtual mail tasks for both the installing and uninstalling of works from the permanent collection that the Museum has granted on loan to other institutions, as well as works from other museums or institutions loaned for the Rembrandt exhibition.

- **Substitutions in rooms** to give coherence to the absence of paintings on temporary loan.

- **Participation in courses and symposiums.**

## VISITS TO THE PERMANENT COLLECTION AND EXHIBITIONS



## AMERICAN ART RESEARCH PROJECT



George Inness, *Summer Days*, 1857. Oil on canvas. 103.5 x 143 cm

## MAIL TRIPS



IMPROVEMENTS  
TO THE  
PHOTOGRAPHIC  
ARCHIVE

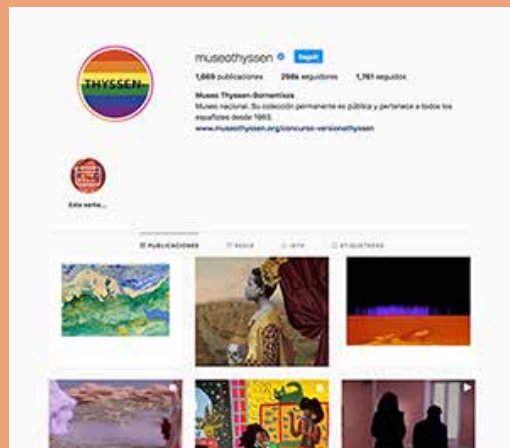


NORTHBROOK  
COLLECTION  
PROVENANCE  
RESEARCH  
PROJECT



**Hans Holbein the Younger  
(attributed to),  
Retrato de  
Portrait of Thomas Cromwell,  
n.d. Oil on panel,  
11 cm (diameter)**

COLLABORATIONS  
WITH THE TECHNOLOGY  
DEPARTMENT





# Restoration



The Restoration Department of the Museo Nacional Thyssen-Bornemisza assumes the functions of conservation, study and restoration of the pieces of both the permanent collection and the Carmen Thyssen-Bornemisza Collection. Therefore, it is responsible for the conservation of the **802 works that make up the Thyssen-Bornemisza Collection (746 housed in the Museo Nacional Thyssen-Bornemisza and 56 loaned to the Museu Nacional d'Art de Catalunya), and**

**425 works from the Carmen Thyssen-Bornemisza Collection, stored in the Museo Nacional Thyssen-Bornemisza.**

In order to contribute to the preservation of cultural heritage, this year **21 pieces have been restored**, with processes including biological treatment, cleaning, varnishing, fixing, consolidating and touching up.

# Standout activities



**O'Keeffe's *From the Plains II*, 1954**, was restored for the Georgia O'Keeffe monographic exhibition to be held at the Museum in 2021.

Restoration of **Pier Francesco Foschi's *Portrait of a Lady***, ca. 1530-1535, on loan to the Metropolitan Museum of Art.



Public restoration of **Vittore Carpaccio's *Young Knight in a Landscape***, ca. 1505. This experience has made it possible to show the restoration process and the results immediately to the visitors who have come to the permanent collection.

With the financial support of Artika and a crowdfunding campaign, the restoration of **Canaletto's *The Piazza San Marco in Venice***, ca. 1723-1724, was displayed. An interactive digital table was installed in the room that allowed visitors to access the technical study and restoration process of the painting.





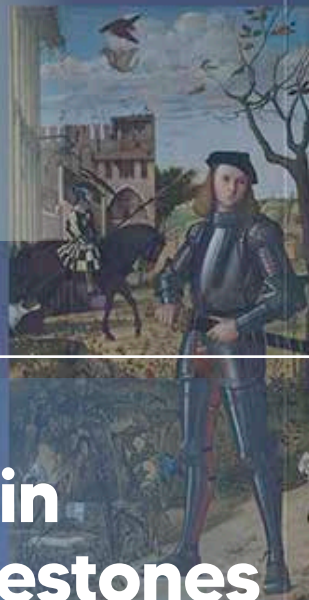
# Digital experiences

The characteristics of this crisis, especially the months of lockdown, necessary social distancing, limited capacity, etc. have prompted the Museum to seek out alternatives to offer and enrich its museum experience by means of technology, seeing an opportunity to promote a cultural change that society and the circumstances demand.

During all this time, the Museum has not stopped providing, together with the multimedia content that already existed before COVID-19, content for all audiences: virtual visits to temporary exhibitions and the Permanent Collection, webinars, online courses for children and adults, musical performances, creativity contests (#DiverThyssen for children and #VersionaThyssen for adults), interviews with artists, etc.



First museum in the world to carry out online guided tours led by a guide in real time.



## Main milestones



Creation of an interdepartmental digital committee.



Creation of #ThyssenDesdeCasa (#ThyssenFromHome): weekly agenda with the Museum's digital presence during the lockdown period.



Updating of social networks with creative and innovative content.



Creation of the Museum's TikTok account.



Immersive virtual tours.



Live-streamed concerts.

**First museum to offer virtual tours to the permanent collection and temporary exhibitions (since 2017)**, walking through the rooms themselves as if the visitor were in the Museum, by means of their mobile phone and virtual reality headsets. Some can also be carried out with an audio guide.



A collage of various artworks, including a large abstract painting at the top, a portrait of a man in a dark robe, a painting of a woman in a white dress, and several smaller landscape and architectural paintings, all overlaid on a blue background with a grid pattern.



# Creation of new online experiences

**A unique and novel online experience.**

**First museum to organise online guided tours in real time in groups (maximum 25 people), guided by one of the Museum's guides to the Collection. This experience, created to be enjoyed only in digital format, has allowed for the Collection to be experienced in a different way, from anywhere in the world.**



In the same way, the Museo Nacional Thyssen-Bornemisza has offered virtual visits of the rooms and temporary exhibitions since 2017.

## **Some relevant online visits**

- *German Expressionism from the Baron Thyssen-Bornemisza Collection*. 10 November 2020
- *Rembrandt and Amsterdam Portraiture, 1590–1670*. 18 November 2020
- *The Impressionists and Photography*. 15 October 2019
- *Balenciaga and Spanish Painting*. 18 June 2019
- *Balthus*. 19 February 2019
- *Sorolla and Fashion*. 13 February 2018
- .....





Thanks to Mastercard's Priceless Cities programme, during the time the Museum was closed due to the health crisis, twelve informational videos were produced for the whole family, based on paintings from the Museum's Collection and starring various staff and storytellers.



- **Murnau: Top of the Johannisstrasse** by Wassily Kandinsky, by Rosa Céspedes, head of the Museum's Information Department.
- **Harlequin with a Mirror** by Picasso, by Enrique Rodríguez de Templeque, Museum restorer.
- **Self-portrait Wearing a Hat and Two Chains** by Rembrandt, by Ángeles Rodríguez, educator at the Museum
- **The Nymph at the Fountain** by Cranach, by Alejandra Martos, Museum restorer.
- **Marc Chagall** by María Quintas, Museum educator.
- **Richard Estes** by Yanira Franco, Museum customer service assistant.
- **Vittore Carpaccio** by Begoña de la Riva, Museum educator
- **Rogier van der Weyden** by Dolores Delgado, curator of Old Masters.
- **Degas** by Clara Marcellán, curator of Modern Painting.
- **Cornell** by Salvador Martín, Museum educator.
- **Caravaggio** by Teresa de la Vega, Museum guide.
- **Edward Hopper** by Elisa Sopeña, Museum guide.



### Storytelling.

Margalida Albertí, a storyteller, designed three stories based on works in the collection: Ben Shahn's **Four Pice Orchestra**, Vittore Carpaccio's **Young Knight in a Landscape**, and Edgar Degas' **Swaying Dancer**.



**Ben Shahn**, *Four Pice Orchestra*, 1944.  
Tempera on masonite. 45.7 x 60.1 cm

**More accessible multimedia content.** The Museum has promoted transversal and collaborative work focused on updating multimedia content on the Museum's website, the purpose of which is to give more visibility to existing content as well as space for new initiatives, with content for all audiences, in a visual and accessible way.

Visit of the Minister of Culture and Sport, Mr. José Manuel Rodríguez Uribes, on the occasion of the reopening of the Museum



# Madrid thanks you

On the occasion of the reopening of the Museum on 6 June 2020, and with the joy of having the presence of our different audiences again, numerous actions were carried out, including those described below:

- **#ThyssenParaTi**, a campaign focused on encouraging the public to enjoy the Museum and its exhibitions, with reduced capacity and ticket prices, including free entrance during the first three days. In addition, the Museum had the generous support of actors and influencers such as Cayetana Guillén Cuervo, Ernesto Alterio, Lucía Juárez, Nico Romero, Lucía Díez, Verónica Sánchez and Fernando Guallar, among others who invited visitors to return to the Museum via different audiovisual pieces shared on social networks.
- **Madrid thanks you.** Free entry for healthcare workers, national police corps, civil guards, autonomous police, military emergency units and firefighters, in gratitude for their great work during COVID-19.
- The Museum opened its doors **with access to 100% of its rooms and with digital audio guides** (QR Codes to use via mobile phones) available for both temporary and permanent exhibitions.
- **Visibility on the website of all necessary measures taken to guarantee the safety of visitors.**
- **Development of the #VersionaThyssen awards** in 100% digital format. This event included a live-streamed concert.



#ThyssenParaTi



# EducaThyssen

**Kurt Schwitters,**

*Picture from 8 Sides, 1930-1936.*

Oil and wood relief on panel. 91 x 90 cm

**EducaThyssen, the educational department of the Museo Nacional Thyssen-Bornemisza, has been working for 20 years on carrying out activities aimed at transmitting knowledge and culture to all audiences, regardless of age, origin, culture or ability.**

Striving especially to eliminate all types of barriers, thus positioning itself as a privileged place for listening, dialogue and interaction between Museum personnel, teachers, students, families, adults and young people.

Despite the COVID-19 situation that caused the temporary closure of the Museum and the limitation of capacity, EducaThyssen has continued to develop its educational activity, prioritising the online approach in the face of new circumstances.

The Museum has continued to count on the support and collaboration of different institutions and entities for the development of its programmes, projects and activities:

## **Collaborators**

German Embassy

BBVA Foundation

Iberdrola Foundation

JTI

Madrid Metro

Sony PlayStation Spain/Gamerra Nest

University of Vic and Central University of Catalonia

California State University San Bernardino (CSUSB)

## **Projects**

Workshop visits for schoolchildren and audiovisual materials

Technological innovation project

Education and Social Action projects

Education and Social Action projects

Visits for young people

Video game project

Research projects

Distance education project





WE WORK TO MAKE SURE EVERYONE  
HAS ACCESS TO THE TREASURE OF  
CULTURE AND KNOWLEDGE THAT OUR  
COLLECTION CONTAINS.

**Programmes for teachers and students** of Early Childhood Education, Secondary School and Vocational Education.

**Education and social action** programme for schoolchildren and adults.

**The educational programme of the Museo Nacional Thyssen-Bornemisza is structured around five aims:**



**Study centre** for the university community, researchers and professionals of museums and art centres.

**Public programmes** for families, teens, children and adults.

**Digital space**





## Programmes for teachers and students

Workshop visits  
Dynamic visits  
Guided tours in  
Spanish and English  
Online activities  
Courses

**3,113**

**Students**

**117** Activities  
carried out

**72** Teachers



**730** Participants

Itinerant artistic project

**327** Laboratories

for teachers and students:  
Musaraña, Alfabetos  
and En Abierto





## Public programmes for families, teens, children and adults



**825**

**Participants**  
Programmes and activities for families

### Workshop visits

Co-locas; Hechizo Azul; Donde vas; Blanco Sobre Blanco; Paso, Paseo, Paisaje, and Más Unidos

**10**

**Activities for teens and children**

- Contest: Navegantes and ODS
- Visits: Fuera del Cuadro (Pintura y Cine)
- Workshop visits: ¿Y Tú Qué Miras?

**29,189**

**Virtual participants**

**92**

**Activities for adults**

In-person and online guided tours, musical tours, online meetings, talks, workshops

**1,200**

**Participants**







## Study centre and laboratory for specialists and researchers

### Research is one of the core ideas of the Museum's educational activity.

In 2020, a deeper study of the collections, of the Museum's role within society and of other educational models has continued through the following activities:

- Research project: Art as an agent of socialising and well-being.
- Online meetings: *Different gazes*.
- Online conversations. *So, what do we do now?*, *Preserved museums and Sew and tell*.
- Special online activities: International Museum Day



# 4,434

Participants in **meetings, conversations and special actions**

# 2

Laboratories carried out for **researchers and specialists**

## Education and social action programme for schoolchildren and adults



### Public with special educational needs

The Museum's education and social action programme is formed as a collaborative work space, developed together with professionals and entities from the fields of social and community care.

**Working to promote the Museum and its contents from an inclusive and integrationist perspective.**

Workshop visits  
Presentations  
WhatsApp groups  
Meetings  
Video activities  
Education and social action laboratory.

57

Podcast for participants of different programmes

1,168  
Participants





# EducaThyssen digital space

Continues to be the virtual participation space for the different educational communities of the Museum. The digital content offered on the website implies the development of textual and multimedia projects, which seek to enrich the content of the various initiatives.



**Website**  
**educathyssen.org**

**161.8<sub>K</sub>**  
Users

**321<sub>K</sub>**  
Page visits

**231.4<sub>K</sub>**  
Sessions



**Social  
media**

**+87<sub>K</sub>**  
Followers



**30,651**  
Youtube



**29,663**  
Twitter



**18,578**  
Facebook



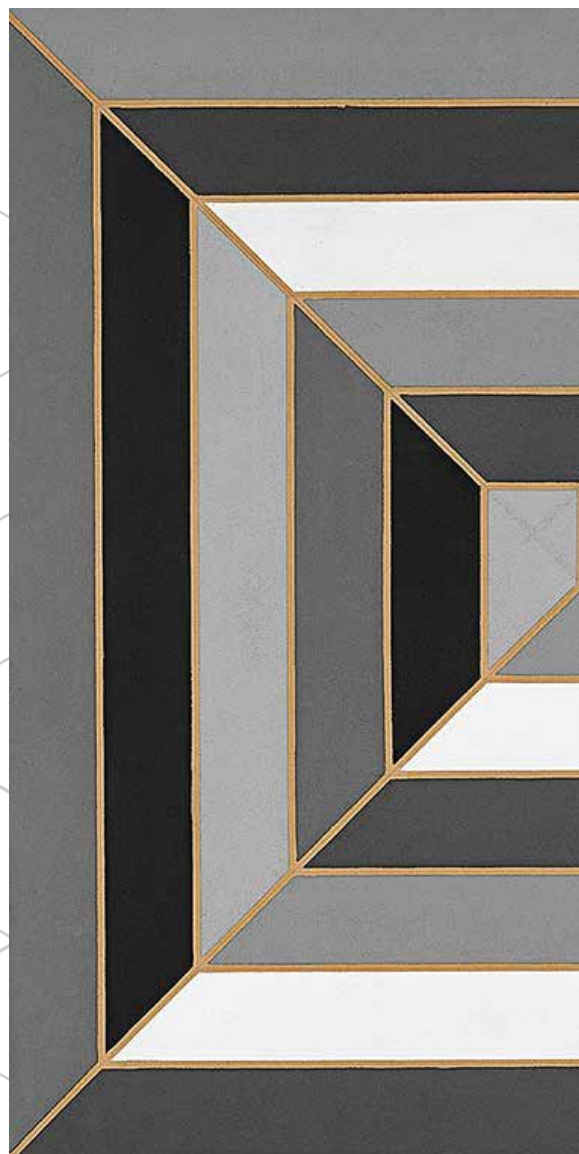
**7,336**  
Instagram



**961**  
Pinterest



**28**  
ISSUU



**Frank Stella,**  
*Untitled*, 1966. Acrylic on canvas.  
91.5 x 91.5 cm



## ConectaThyssen

### Thyssen digital publications

The space that collects some of the publishing activities of the Museum. Different narratives throughout the collection, temporary exhibitions and restoration projects.



**6** new  
publications

**132**  
total publications

**42,317**  
users

### Second Canvas Thyssen app

Free app that brings users closer to the Museum and gives them access to high resolution images of its masterpieces.

**53**  
total digitisations

**13**  
itineraries



**20** new  
digitisations

**6**  
new itineraries

**1,738,923**  
millions of prints

**90,189**  
total downloads



## GigaThyssen

Online space to learn about different works of art by Caravaggio, Zurbarán, Van Gogh, Degas, Pollock, among others. These are paintings that have been digitised.



**53**  
total works

**23**  
new works

**53**  
presence in the  
collection archive

**154**  
YouTube videos

## 360° Thyssen

Space for videos  
and 360° videos



**7**  
standard videos

**6**  
360° videos

## Docuweb Thyssen

Development of various online documentaries

- 13 videos (1.5 hours of video)
- 1 audio piece
- 3 galleries
- 6 texts
- 1 RRSS



# Video games

EducaThyssen also develops its work in the area of video games with proposals that captivate users due to their narratives and design, combining art and technology.

Video Game	Collaboration	Downloads
Nubla I	Sony PlayStation Spain/Gammera Nest	4,243
The World of Nubla	Sony PlayStation Spain/Gammera Nest	566
Nubla II	Sony PlayStation Spain/Gammera Nest	150
Thyssen Animal Crossing	Nintendo Spain	Advertising
Videojuego accesible	Iberdrola Spain Foundation	investment

## Universo Nubla

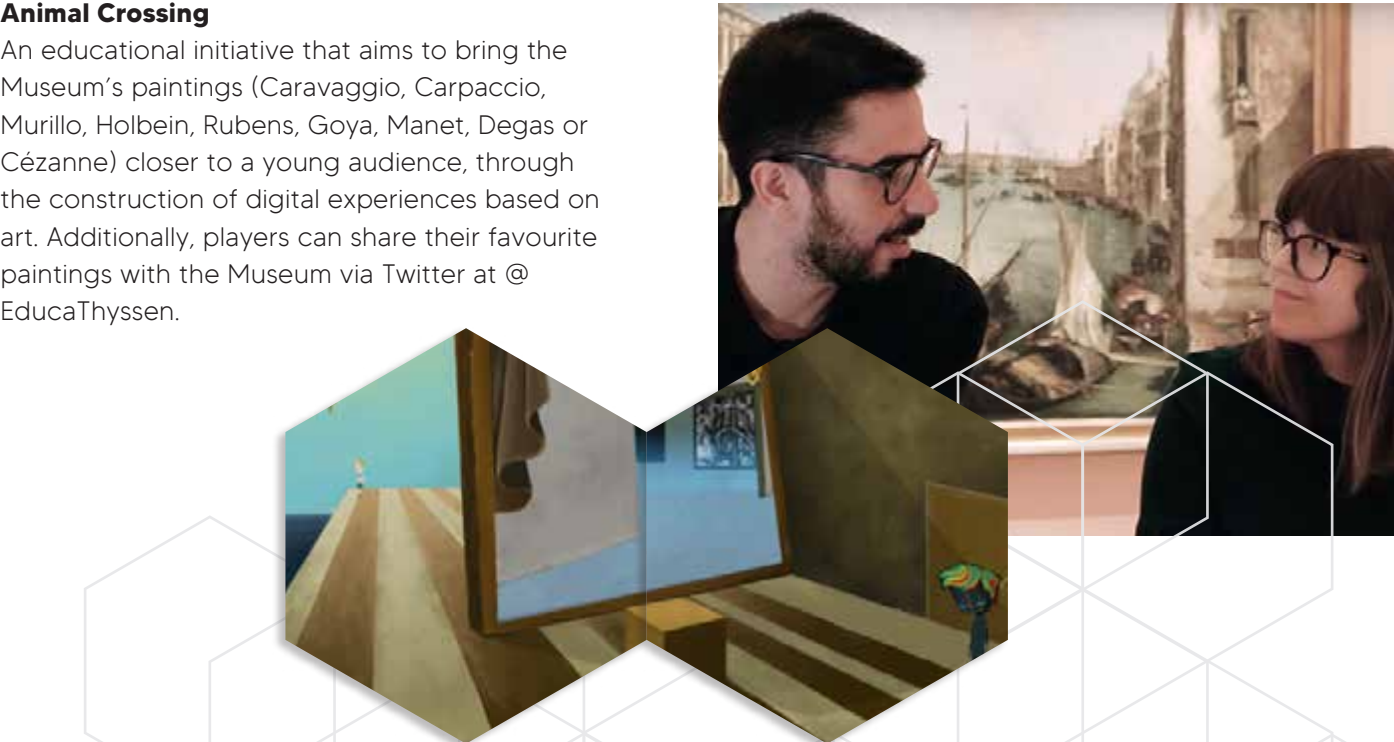
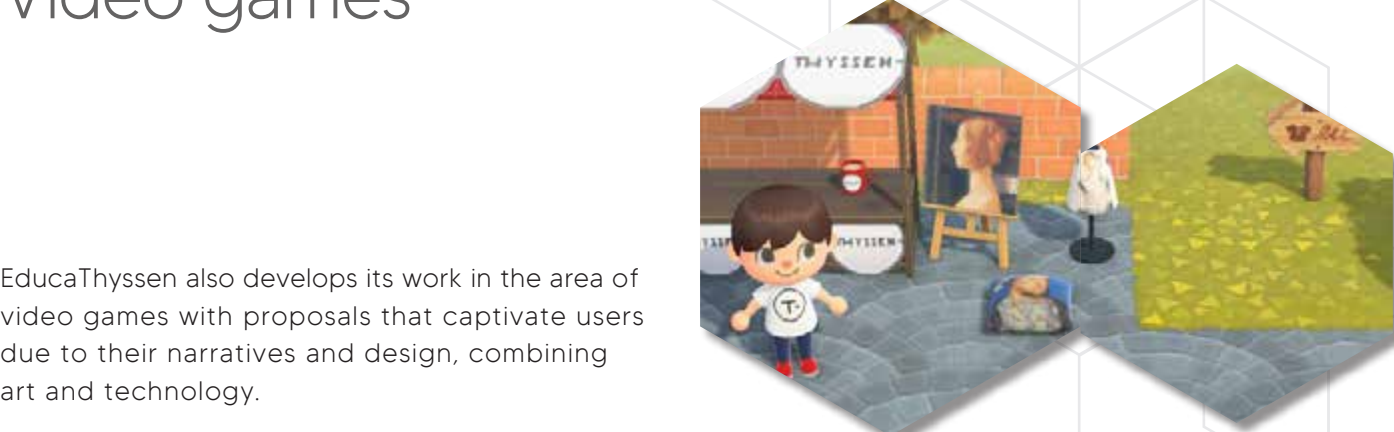
Universo Nubla is a great educational project in which a large number of young designers and developers in training have participated thanks to the agreements established with universities and development companies. As a result of these agreements, three games have been released, considered a benchmark in the art/education/video game intersection. Thanks to the support of Sony Spain, it has been distributed worldwide, becoming one of the Spanish independent video games with the greatest distribution reach.

## Animal Crossing

An educational initiative that aims to bring the Museum’s paintings (Caravaggio, Carpaccio, Murillo, Holbein, Rubens, Goya, Manet, Degas or Cézanne) closer to a young audience, through the construction of digital experiences based on art. Additionally, players can share their favourite paintings with the Museum via Twitter at @ EducaThyssen.

## The Dedal Game. Accessible Video Game

In collaboration with the Iberdrola Foundation, the Museum released this accessible video game whose design and development was developed with the participation of people with functional diversity from different associations and groups. This co-creation project seeks the active participation in the museum and in the generation of content of people who are at risk of social exclusion. With this project, a model is established in which people with functional diversity become producers of knowledge and experiences for the rest of society.





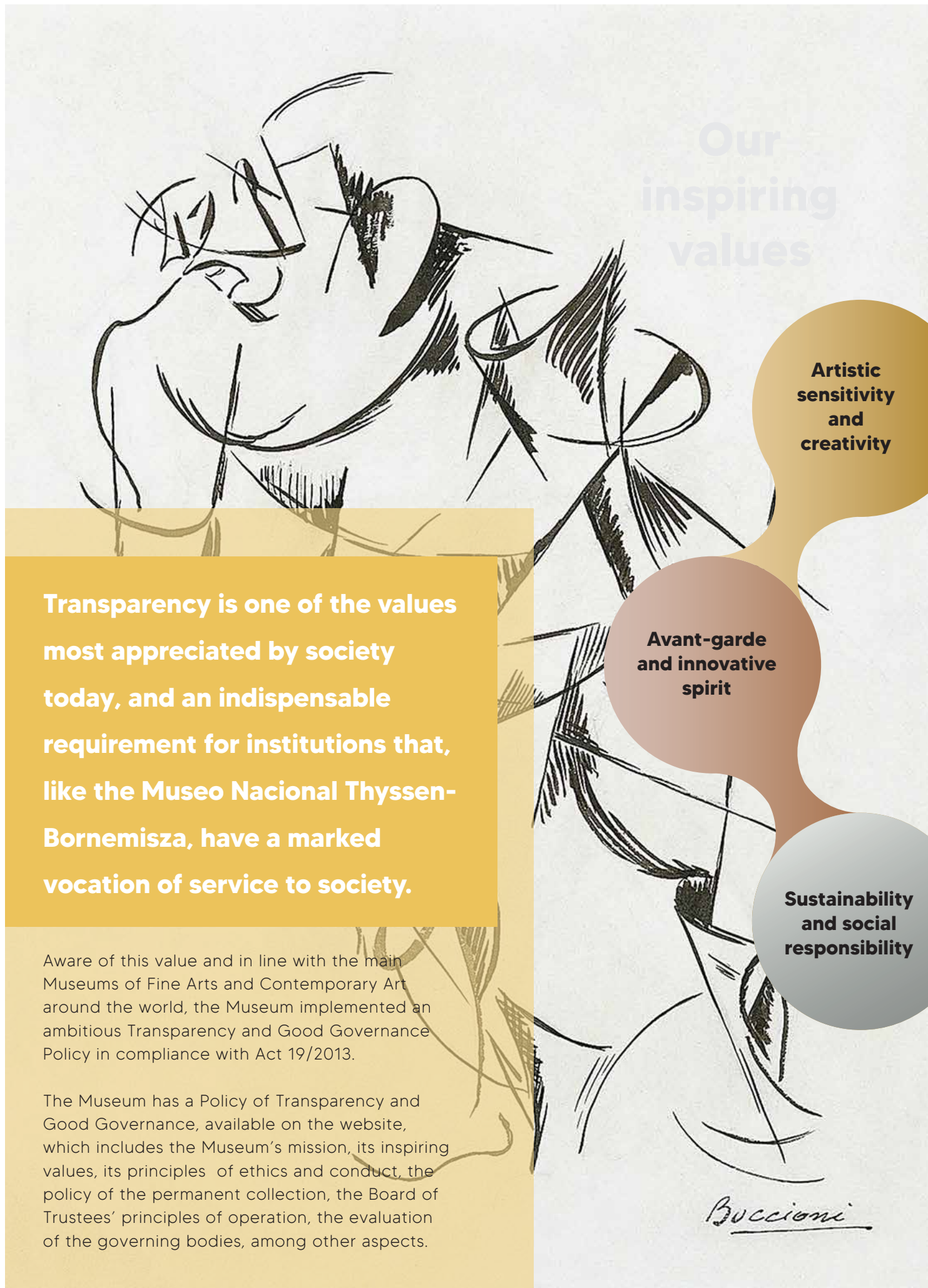


Francis A. Silva, *Kingston Point, Hudson River*, ca. 1873. Oil on canvas. 51 x 91 cm

# Transparency, ethics and good governance







Our  
inspiring  
values

**Artistic  
sensitivity  
and  
creativity**

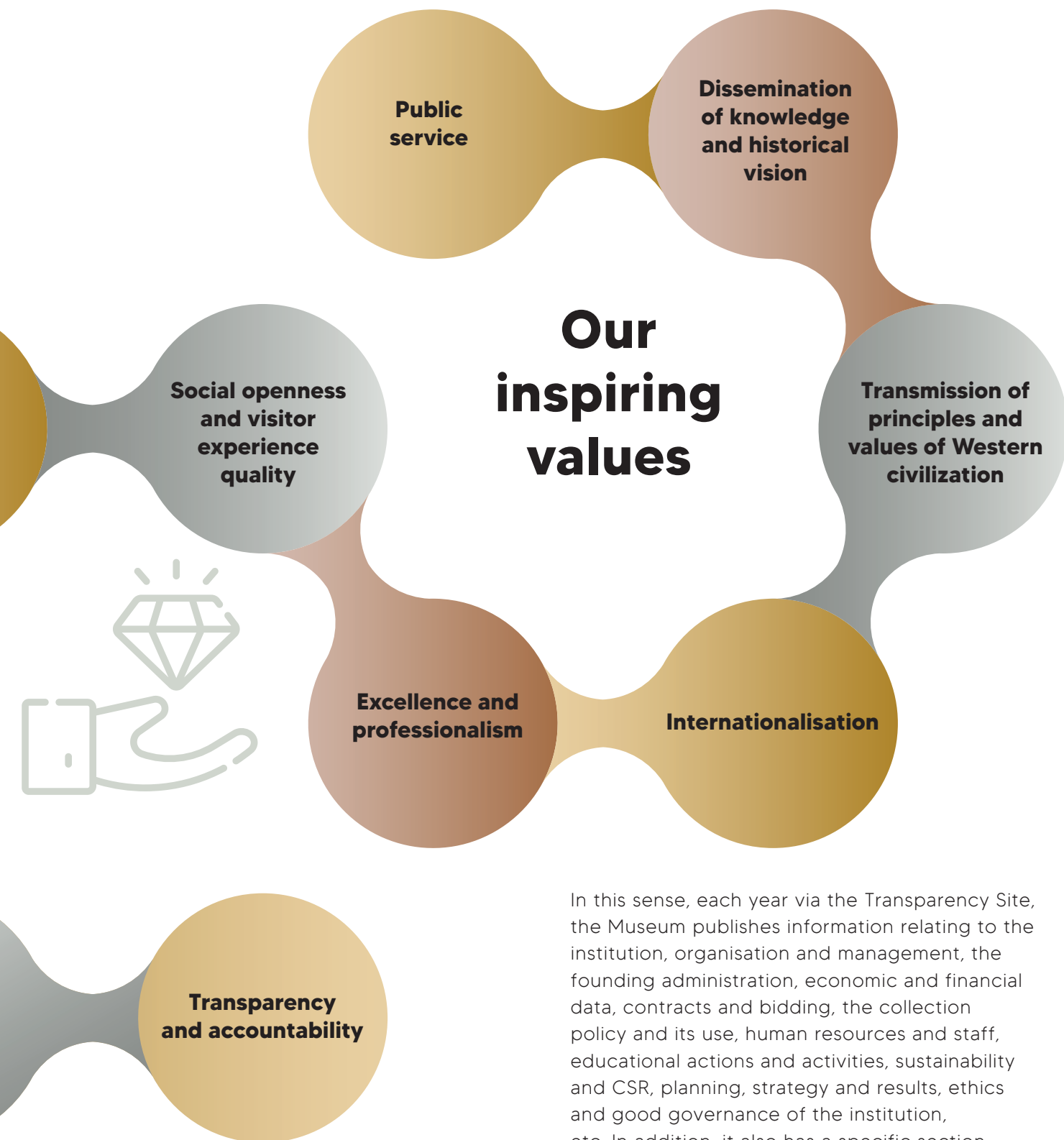
**Avant-garde  
and innovative  
spirit**

**Sustainability  
and social  
responsibility**

**Transparency is one of the values most appreciated by society today, and an indispensable requirement for institutions that, like the Museo Nacional Thyssen-Bornemisza, have a marked vocation of service to society.**

Aware of this value and in line with the main Museums of Fine Arts and Contemporary Art around the world, the Museum implemented an ambitious Transparency and Good Governance Policy in compliance with Act 19/2013.

The Museum has a Policy of Transparency and Good Governance, available on the website, which includes the Museum's mission, its inspiring values, its principles of ethics and conduct, the policy of the permanent collection, the Board of Trustees' principles of operation, the evaluation of the governing bodies, among other aspects.



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.

As a noteworthy fact, the Museo Nacional Thyssen-Bornemisza has an Ethical or Whistleblowing Mailbox, which allows for 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).



# Our Ethical and Good Governance Policy

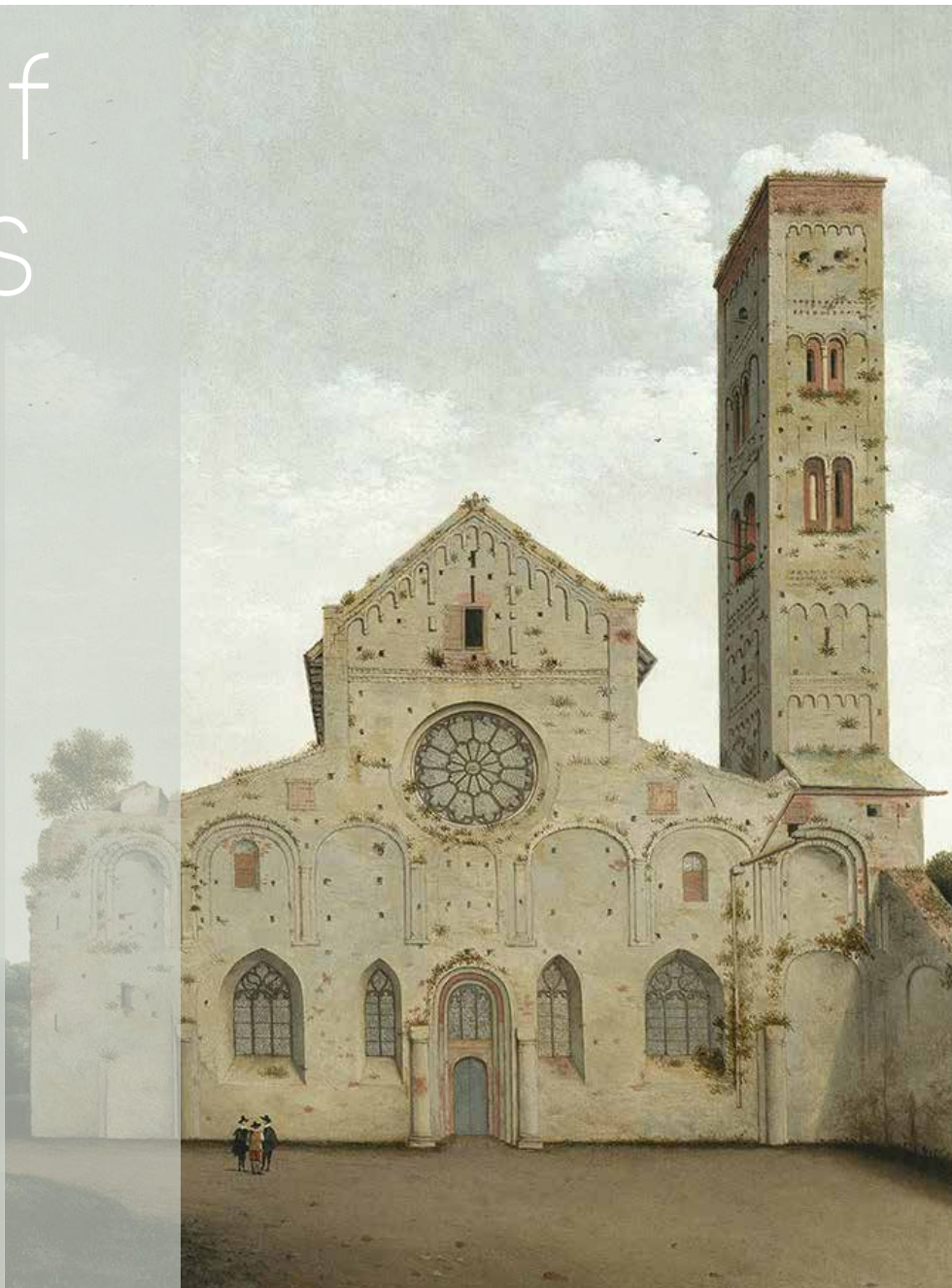
**The Ethical and Good Governance Policy by which the actions of the Museum are governed and that mark its ethical approach are:**

**legality, integrity, honesty, exemplariness, responsibility, dedication and commitment, internal synergy, effectiveness and diligence, resource efficiency, full legal and statutory compliance, transparency, impartiality, confidentiality, frugality, accessibility, cultural promotion of the Collection and its meaning and orientation to the quality of the museum experience.**

# Board of Trustees

The **Thyssen-Bornemisza Collection Foundation, F.S.P.** is a private-law body attached to the General Administration of the State through the Ministry of Education, Culture and Sport, and is responsible for 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, of which the Minister of Culture and Sport holds the Presidency), four appointed by the government, 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

<b>President</b>	<b>José Manuel Rodríguez Uribes. Minister of Culture and Sport</b>
<b>Vice President</b>	Baroness Carmen Thyssen-Bornemisza
<b>Government Trustee</b>	Javier García Fernández. <i>Deputy Minister of Culture and Sport</i>
<b>Ex-Officio Trustee</b>	Andrea Gavela Llopis. <i>Undersecretary of Culture and Sport</i>
<b>Ex-Officio Trustee</b>	María Dolores Jiménez Blanco. <i>General Director of Fine Arts</i>
<b>Ex-Officio Trustee</b>	María José Gualda Romero. <i>Secretary of State for Budgets and Expenditure</i>
<b>Thyssen-Bornemisza Trustee</b>	Baroness Francesca Thyssen-Bornemisza
<b>Thyssen-Bornemisza Trustee</b>	Miguel Klingenberg
<b>Thyssen-Bornemisza Trustee</b>	Baron Borja Thyssen-Bornemisza
<b>Government Trustee</b>	María de Corral López-Dóriga
<b>Government Trustee</b>	Miguel Satrustegui Gil-Delgado (until 02/07/2020)
<b>Government Trustee</b>	Isidro Fainé Casas (until 04/05/2020)
<b>Secretary</b>	Pilar Barrero García



# Museum management and organisational structure

The Museum is directed by **Evelio Acevedo** and **Guillermo Solana**, Managing Director and Artistic Director, respectively.

Tomás Llorens held the position of Honorary Director until his death in June 2021.

The **Managing Director** is in charge of managing the organisation, administration, coordination, strategic planning and the proper functioning of the Foundation, and of its human and financial resources.



The **Artistic Director** is responsible for the proposal of the Museum Plan and for the conservation and care of the works of art and other artistic assets of the Foundation.



## Managing Director

Administration and Finance

Operation and Maintenance

Security

HR and General Services

Communications and External Relations

Shop and Publications

Technology

Marketing and Strategic Business Development

## Evelio Acevedo

Ciriaco García Enebral

Alberto Hernández

Juan Manuel Uriarte Ruiz

Teresa Gutiérrez

José M<sup>a</sup> Goicoechea

Ana Cela

Javier Espadas

Carolina Fábregas

## Artistic Director

Old Master Painting

Modern Painting

Restoration

Registry

Education

## Guillermo Solana

Mar Borobia

Paloma Alarcó

Ubaldo Sedano

Marián Aparicio

Rufino Ferreras



# Results of the 2019–2023 Strategic Plan

THE STRATEGIC LINES ARE FOCUSED ON REINFORCING THE STRATEGIC MODEL OF “BEING IDENTIFIED AS A NATIONAL MUSEUM, AN INFLUENTIAL CULTURAL ASSET, WITH A VOCATION FOR PUBLIC SERVICE AND THE HIGHEST LEVEL OF MUSEUM EXPERIENCE QUALITY, AS WELL AS BEING ECONOMICALLY SUSTAINABLE AND WITH A GOOD LEVEL OF SELF-FINANCING”.





# Museo Nacional Thyssen-Bornemisza 2019–2023

## Strategic aims

## Results 2020

Working on the basis of valuing the economic and social impact, as well as continuing to work on governance, transparency and management sustainability in all areas (economic, social, environmental and ethical).

### A. National and public museum



- **341,008** visitors
- **5** temporary exhibitions
- **On-site restoration** of the painting *Young Knight in a Landscape*
- **Transparency portal** fully updated
- The Museum contributes **0.066% to the GDP** of the Madrid Autonomous Community
- Campaign "Thyssen Museum, national museum and everyone's museum"

Working to transmit knowledge and educate via the collection, commitment to the 2030 Agenda and to responsible and efficient consumption.

### B. Social role



- EducaThyssen. **82** activities, **410** visits and **40,843** participants
- **17** activities for the Friends of the Museum with **11,488** participants
- Reduction of consumption. Energy **9.45%**, water **31.2%**, CO2 emissions **8%**
- **Sustainable packaging.** Renewal of store products and packaging with more sustainable materials
- **UNE 170001-2** accessibility certificate
- **ISO 22320** emergency management
- Tourist Quality **UNE 302002**
- **EFR certificate** (family responsible company)
- **Fundación Diversidad Award**
- **International Award for Journalism**

Being a leader in the modernisation of the museum model and in digital transformation, and enabling innovation in content and experiences.

### C. Vanguard of innovation and technology



- Cross-sectional training in personal skills and digitisation
- **6,083** hours of training. Average of **12.33 h/worker**
- Expansion of the online catalogue of quality content
- Creation of a digital committee and launch of the online channel **#ThyssenDesdeCasa**
- Initiation of project to **improve website accessibility and mobile apps**
- Technical web office to support the monitoring and optimisation of the digital museum
- **3.5 million** website visits **+7.7%**
- **12 million** page views **+19%**
- Followers on social networks **1.26 million +16%**
- Efficiency and reduction of costs
- Improved income

# Strategic Plan

Through a greater orientation to the Public, enhancing communications and creating a fundraising unit.

## D. Improved income



- Boost of online sales (**21% increase in online ticket sales**)
- Implementation of real-time visits online and promotion of virtual visits
- Increase of **25% in online shop billing**
- Greater presence of the shop on social networks
- Outlet campaign for own publications

Focusing on an optimised organisational structure, improvement of procedures and automation.

## E. Efficiency and cost reduction



- Renovation of the ERP to Business Central

Working to computerise the control of processes in the registration and conservation areas to the maximum, to analyse the state of the collection with advanced systems, while also working on new social media channels.

## F. Conservation of permanent collection, temporary exhibitions and promotion



- **15** communications actions
- **1.2** million social network followers
- Young public oriented actions: #VersionaThyssen and Tik Tok profile
- Real-time online visits with Museum guides
- Virtual visits to the Collection and temporary exhibitions





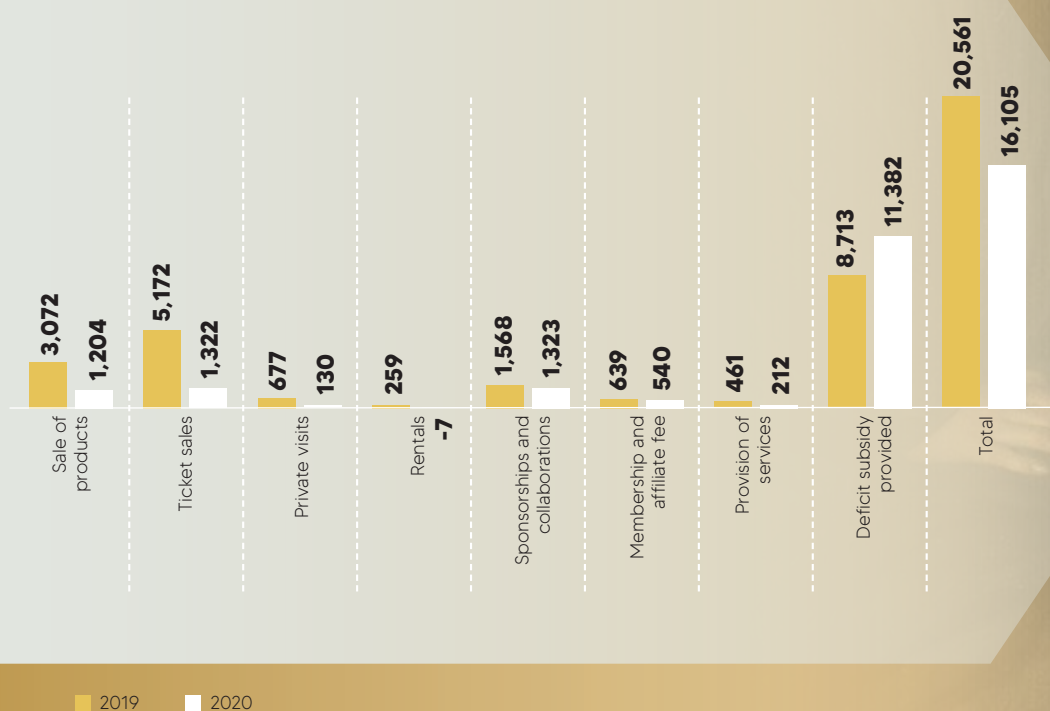
# Economic information

2020 has been conditioned by the health crisis caused by COVID-19, which has had a significant impact on the Museum's operations and, therefore, on its financial results. Since the beginning of the pandemic, a series of prevention measures had to be adopted (some of them dictated by the Spanish Government) that have had a significant impact on the Museum's income and expenses:

- Temporary closure to the public from 12 March to 6 June 2020
- Reopening with capacity restrictions
- Mobility restrictions
- Implementation of preventive measures to ensure a safe visit to its collections

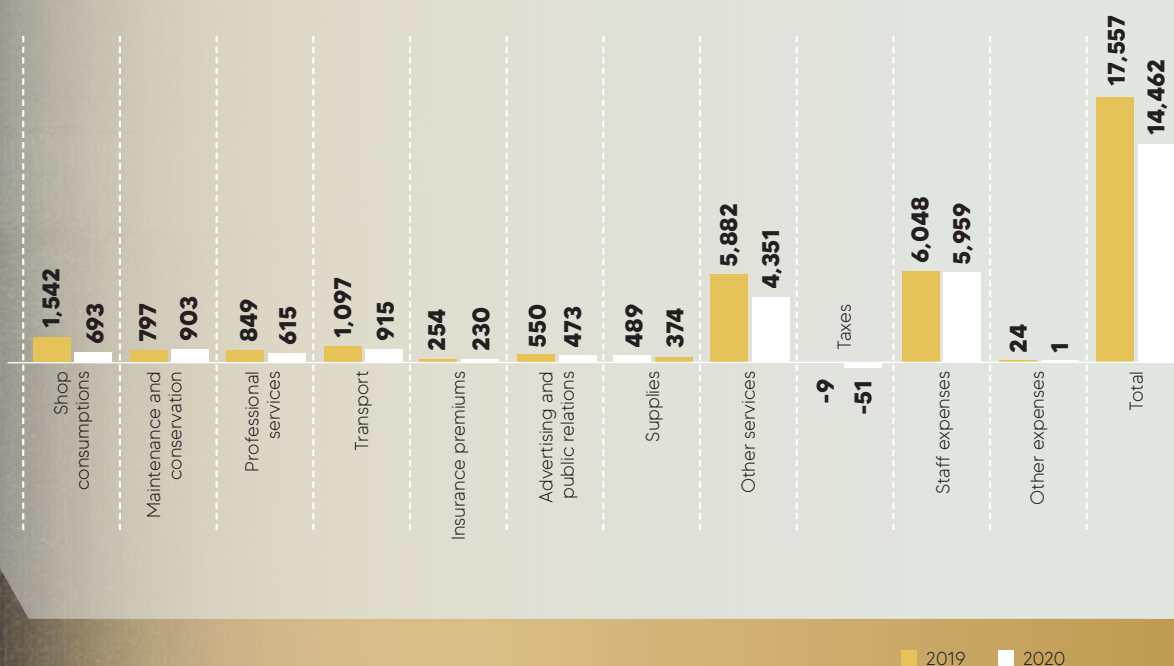


## Operating income (in thousands of euros)



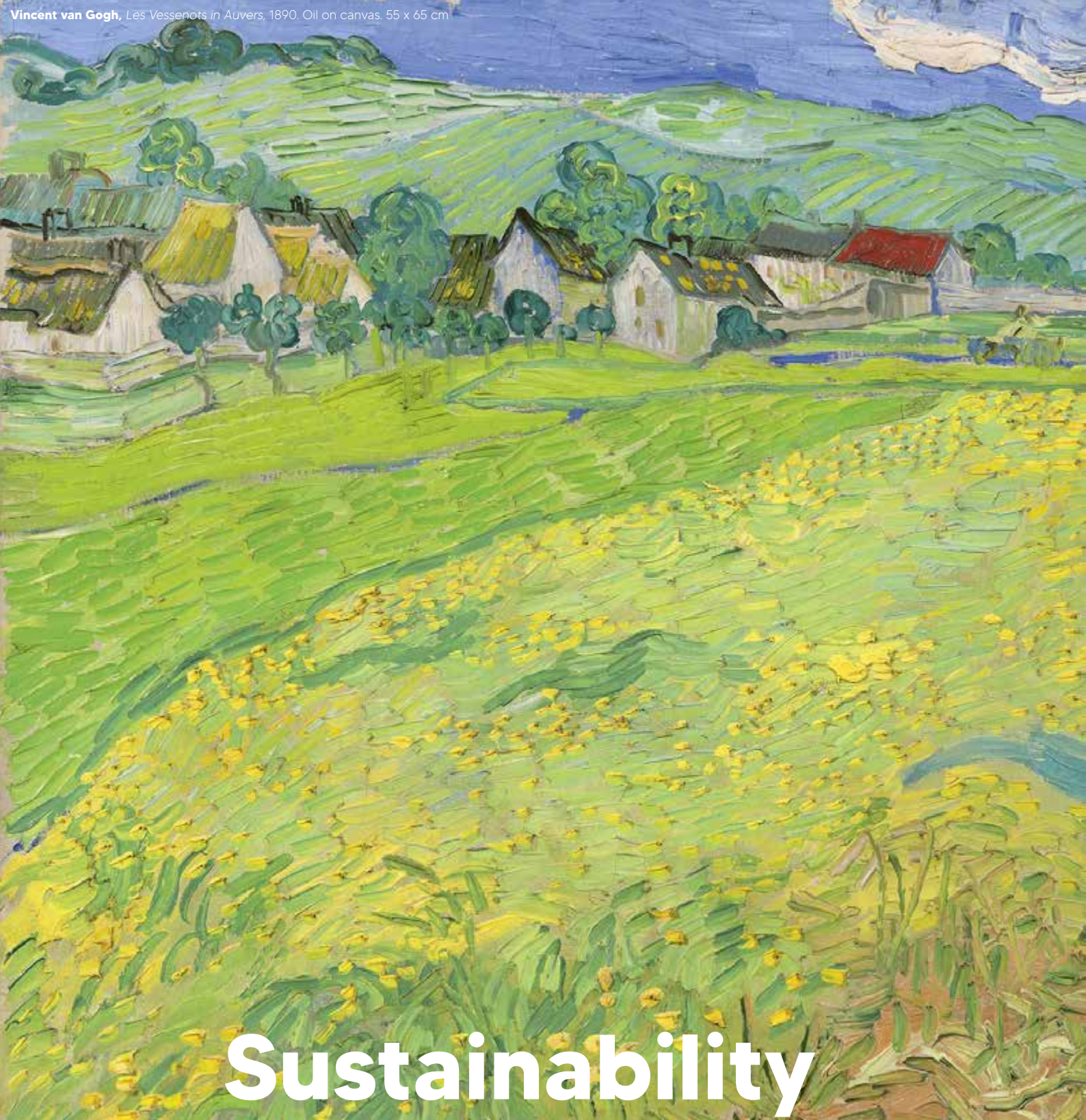
THE MUSEUM'S INCOME HAS BEEN REDUCED AS A RESULT OF THE TEMPORARY CLOSURE OF THE MUSEUM AND MOBILITY RESTRICTIONS.

### Operating expenses (in thousands of euros)



- In 2020, the reduction in the number of visitors was very significant, negatively impacting income from the sale of tickets and products along with the decrease in sponsorships and events.
- It is significant that the items with the lowest reduction were those of Sponsorship along with membership and affiliate fees, which signals their vocation for long-term collaboration with the Museum.
- Internet activities increased significantly, highlighting the realisation of virtual guided tours and the promotion of online sales both in the store and at the box office.
- In financial year 2020, the Ministry of Culture and Sport made an extraordinary contribution amounting to 3.4 million euros to face the COVID-19 crisis.
- 71% of revenue comes from public contributions compared to 29% from private contributions.
- Throughout the year the Museum maintained a significant policy to contain spending, achieving savings in practically all of its items compared to 2019.





# Sustainability Management in the Museum







# Identifying relevant sustainability issues

**The Museo Nacional Thyssen-Bornemisza carried out a materiality analysis in order to identify the most relevant sustainability issues for both the Museum and its main stakeholders.**

The process consisted of the following phases:

**1. Identification of material issues**, based on a benchmarking of relevant Museums and an analysis of the main public news and initiatives at an international and national level. In addition, sustainability standards such as SASB and GRI were analysed, as well as regulations applicable to non-financial information.

In this phase, 27 issues were identified and grouped into five areas: Economic, People, Governance, Environmental and Society.

<b>Economic</b>	Sustainable economic management Search for alternative financing Conservation and preservation of heritage Artistic offer Supplier management Visitor experience Visitor safety Data privacy and information security Digital transformation Innovation of content and experience
<b>Governance</b>	Ethical management Good governance and transparency
<b>People</b>	Equal opportunities Employment Employee health and safety Training of professionals in museums Balance between personal and professional life
<b>Society</b>	Accessibility Equal access to culture Adaptation of fees for certain groups Promoter of education and culture Connection with the community Communication and marketing strategy
<b>Environmental</b>	Sustainable use of resources (energy/water) Energy transition and climate change Circular economy and waste management Internal and external environmental awareness



## 2. Consultation with internal and external stakeholders.

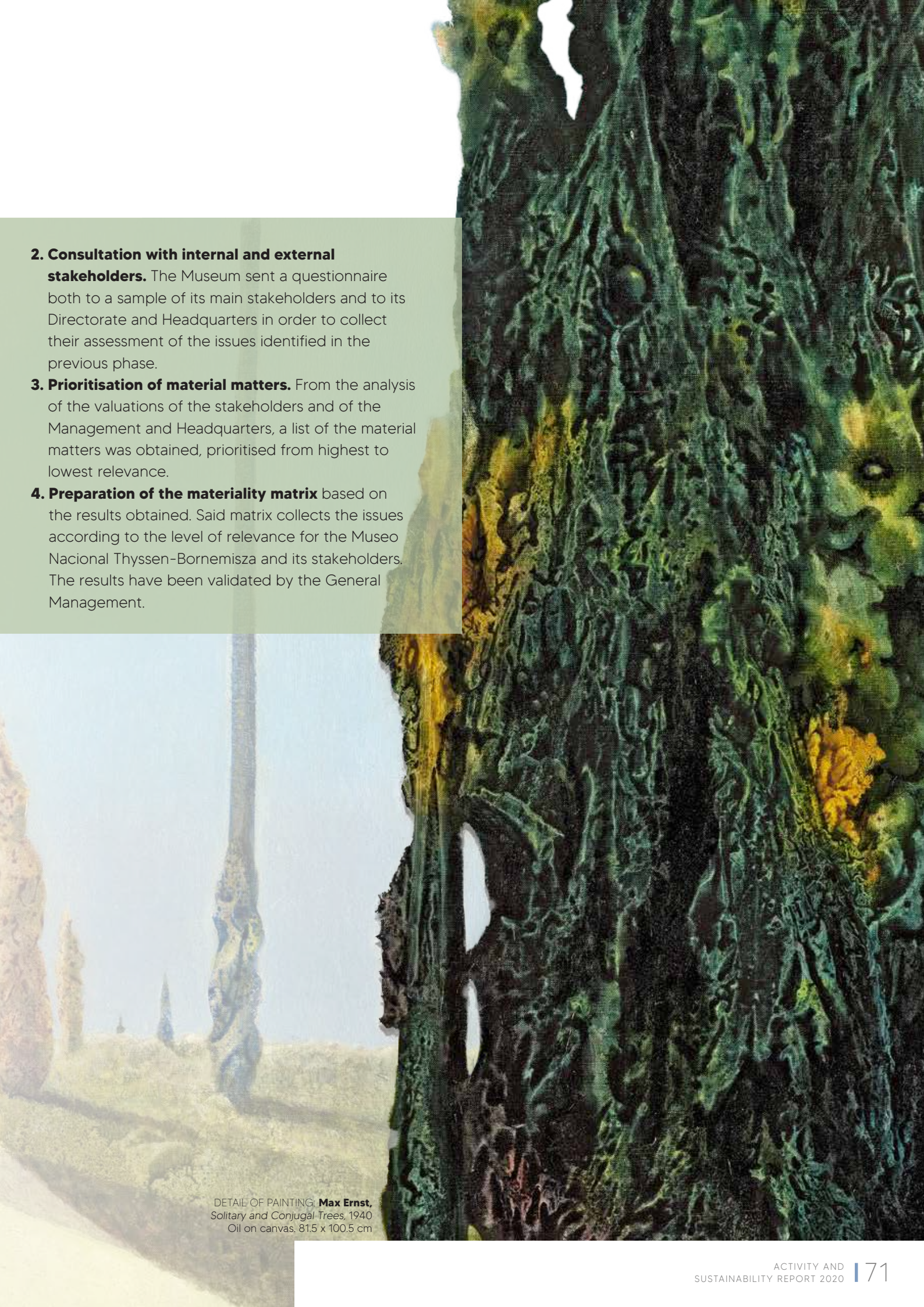
The Museum sent a questionnaire both to a sample of its main stakeholders and to its Directorate and Headquarters in order to collect their assessment of the issues identified in the previous phase.

## 3. Prioritisation of material matters.

From the analysis of the valuations of the stakeholders and of the Management and Headquarters, a list of the material matters was obtained, prioritised from highest to lowest relevance.

## 4. Preparation of the materiality matrix

based on the results obtained. Said matrix collects the issues according to the level of relevance for the Museo Nacional Thyssen-Bornemisza and its stakeholders. The results have been validated by the General Management.



DETAIL OF PAINTING: **Max Ernst**,  
*Solitary and Conjugal Trees*, 1940  
Oil on canvas, 81.5 x 100.5 cm



# Identifying relevant sustainability issues

## Relevance for stakeholders



CRITICAL



PRIORITY



RELEVANT



Economic



Governance



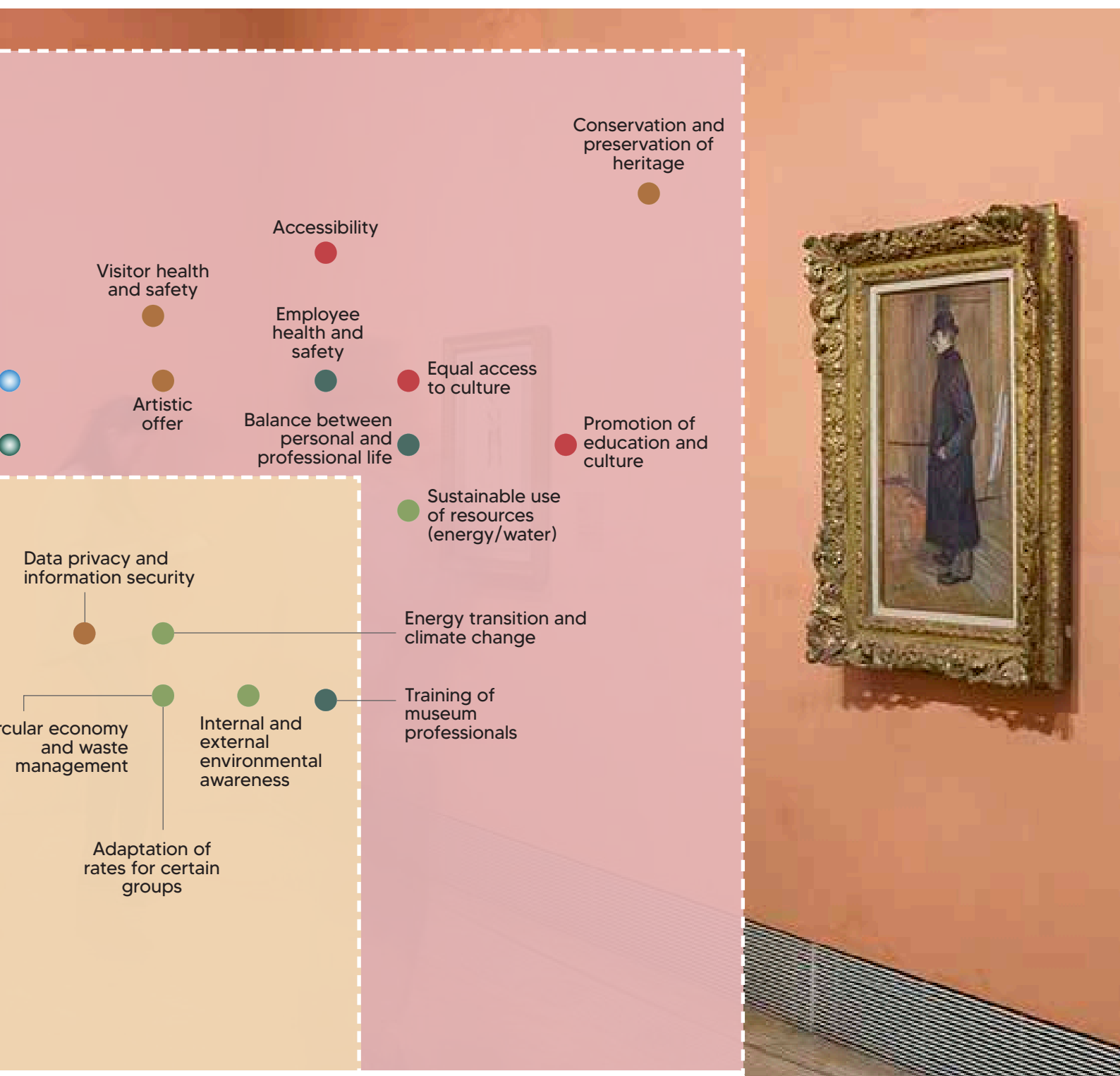
People



Society



Environmental



# Impact on the Museum



# Advancing the 2030 Agenda

The Thyssen-Bornemisza Museum contributes to the improvement of society with its activity, joining its efforts to the United Nations Sustainable Development Goals (SDG). In this sense, the Museum has a priority impact on the goals that are related to the reduction of inequalities (Objectives 4, 5 and 8 “Quality education”, “Gender equality” and “Decent work and economic growth”, respectively).

In addition, 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”, because the Museum is a privileged place from which to disseminate values and raise awareness about the challenges and problems facing society, such as climate change and sustainable development. As well as all the “Climate action” initiatives it is carrying out in line with protecting and preserving the environment.



**Maurice Prendergast,**  
*The Race Track (Piazza Siena, Borghese Gardens, Rome), 1898*  
 Watercolour on paper. 35.6 x 46.6 cm

## Sustainable Development Goals



### Goal 4

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



### Goal 5

Achieve gender equality and empower all women and girls



### Goal 6

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



### Goal 7

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



### Goal 8

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



### Goal 9

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



### Goal 11

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



### Goal 13

Take urgent action to combat climate change and its effects



### Goal 16

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





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

- EducaThyssen Programmes
  - Partnerships with organisations for the integration and employment of people at risk of social exclusion
  - Digital experiences
  - Free access to certain groups of people
  - Accessibility certificate UNE 170001-2
  - Annual Museum training plan
- Programme of exhibitions in collaboration with MAV (Women in the Visual Arts). Chechu Álaba exhibition
  - Diversity Foundation Award
  - Equality measures of the Thyssen Concilia Plan
- Water saving measures
- LED lighting project for all rooms
  - Energy saving measures
- Socio-economic impact of the presence of the Museum
  - Purchase of goods by local suppliers in the Museum shop
  - Integration Programmes for people with disabilities, over 65s, women: Arches, Made to Measure, etc.
  - Thyssen Concilia Plan. EFR certification
- Digital transformation plan
  - Apps
  - Accessible websites
- Plan for the safeguarding of artistic heritage
  - Universal accessibility
  - Free fees
  - EducaThyssen Programmes
- TBA21 exhibition: *How to Tread Lightly*
  - TBA21 exhibition: *Joan Jonas: Moving Off the Land II*
  - ECOThyssen Project
  - Store products with sustainable packaging
  - Energy efficiency measures
- Universal Accessibility Certificate
  - EducaThyssen Programmes



# Generators of value in the city of Madrid

**The Museo Nacional Thyssen-Bornemisza, as a centre of attraction for both national and international visitors, has become one of the main assets of the city of Madrid due to its ability to generate income and create jobs.**

## Economic impact of the Museo Nacional Thyssen-Bornemisza

	2019	2020	% variation
Economic impact-GDP*	629,294,181	161,981,241	-74%
Tax impact**	222,770,140	57,017,397	-74%
Impact on employment***	22,834	7,128	-69%

\* Contribution of the Museo Nacional Thyssen-Bornemisza to the Gross Domestic Product, GDP

\*\* Contribution to public coffers

\*\*\* 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 (Jan-Jun 2018); Tax revenue in Spain: Eurostat, [www.epdata.es](http://www.epdata.es); Tourist expenditure Madrid: Tourism Vademecum. Madrid Destino (Dec 2019).





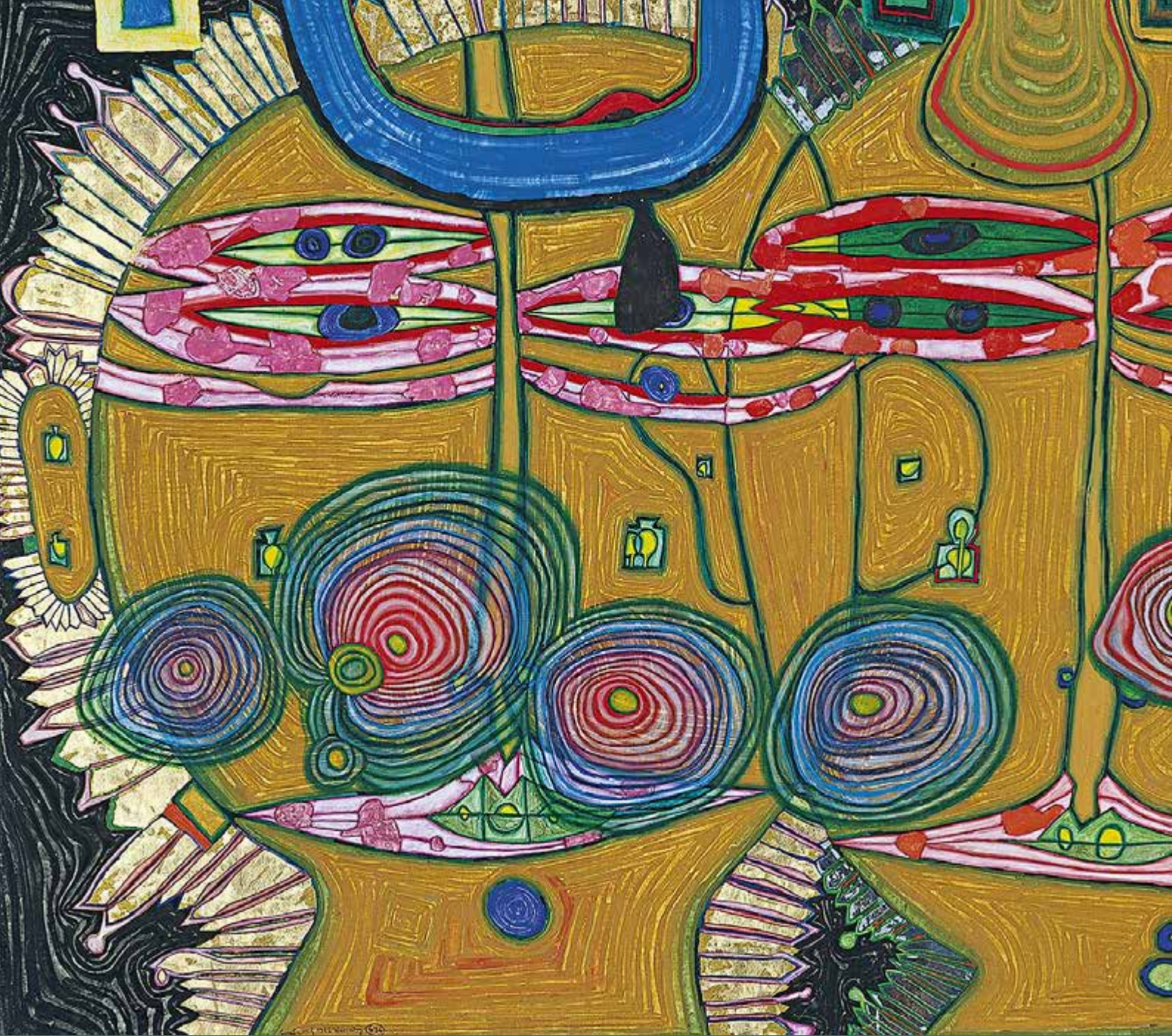
THE ACTIVITY OF THE THYSSEN-  
BORNEMISZA NATIONAL MUSEUM  
HAS A POSITIVE EFFECT  
ON THE ECONOMY AND  
EMPLOYMENT OF THE  
CITY OF MADRID



As a consequence of the temporary closure of the Museum from March to June, along with mobility restrictions in Spain and all other countries, the economic impact generated in 2020 was significantly reduced.







Commitment our  
**our professionals**





**Friedensreich Hundertwasser,**  
*Sun and Moon, The Aztecs,*  
 1966. Mixed media. 79 x 115 cm



# Expressing our appreciation

**“In such complex and uncertain circumstances, the commitment of the Museum’s professionals has been exceptional at all times.”**



Since the beginning of the pandemic, a COVID Committee was formed made up of representatives from the Human Resources and General Services, Maintenance and Security departments, working in an urgent way to guarantee the health and safety of employees and visitors alike. This Committee has been responsible for coordinating and supervising the development of protocols and monitoring the audits that have certified that the Museo Nacional Thyssen-Bornemisza is a safe Museum in the face of COVID, in accordance with the **Global Safe Site of Bureau Veritas and the Safe Tourism Certified from the Institute of Tourism Quality.**

The Museum worked intensively during the months of lockdown to implement remote working capabilities, giving personalised attention to its employees to know their needs, maintain their motivation and manage their emotional health, mainly. Likewise, in the reopening of the Museum, ensuring that everything was ready and with the necessary sanitary measures to guarantee the health and safety of everyone: employees and visitors.

Along with the implementation of the necessary measures to minimise the effects of the pandemic, the Museum has continued to advance in order to make the organisation more competitive, efficient and productive, faithful to its commitment to equal opportunities and diversity, and to maintaining high quality standards.



Obtaining the  
**Award for the  
Management  
of Company  
Diversity** in the  
category of  
Public Company  
by the Diversity  
Foundation



**Family  
Responsible  
Company**  
certificate  
renewal



Improvement  
and increase  
of the visibility  
of Museum  
with activation  
of LinkedIn  
account



Renewal of  
the **Universal  
Accessibility  
certificate**  
based on the  
UNE 17001 and  
17002 Standard

Renewal of the  
**Q for Quality  
in Tourism** seal  
based on the UNE  
302002 standard  
(requirements  
for providing  
the Museum  
Visit Service) as  
recognition of  
the attention  
paid to the visitor  
experience

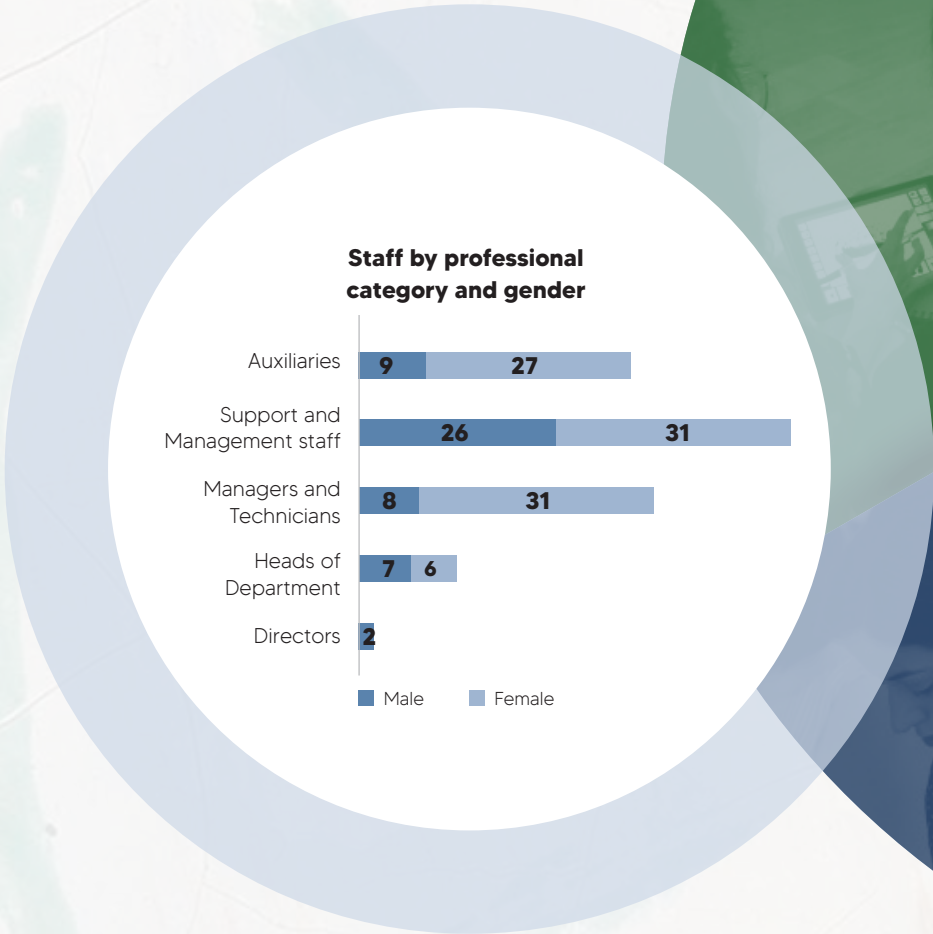
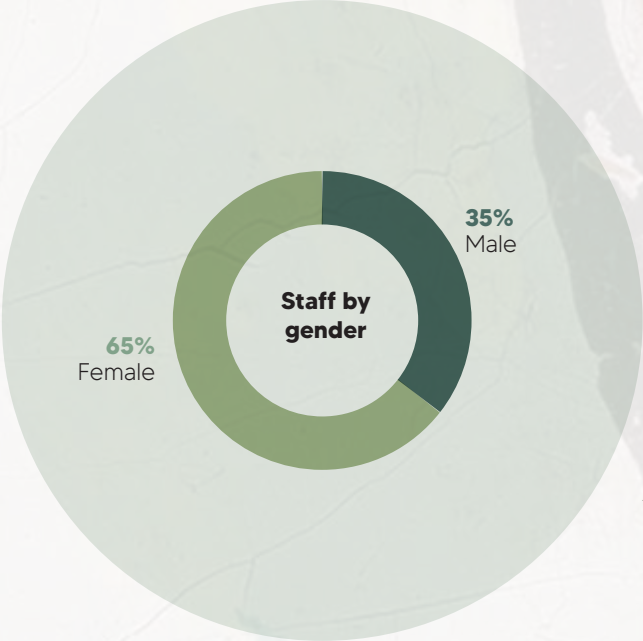


Development  
of new actions:  
Healthy  
Thyssen,  
Solidary  
Thyssen and  
EcoThyssen.

**Main  
achievements  
of 2020**



# These are our professionals



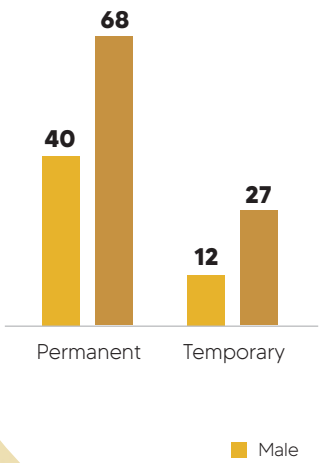
**52**  
Men

Average  
number of  
employees

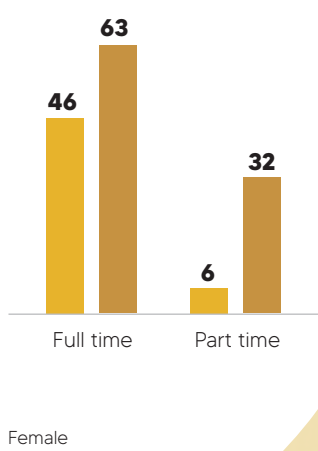
**74%**  
Full time contracts

**73%**  
Permanent  
contracts

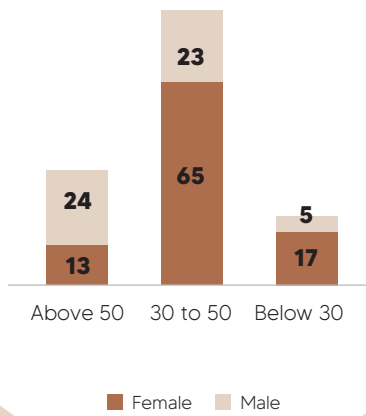
**Staff by type of contract and gender**



**Staff by type of employment and gender**



**Staff by age and gender**



During 2020, a total of 19 students from different Institutions with which the Museum maintains collaboration agreements carried out internships in different departments of the Museum.



# Developing skills

Due to the pandemic, the **Annual Training Plan** was adapted to the training needs imposed by the new circumstances.



## Training indicators

Investment in training (Euros)  
Total hours of training  
No. courses  
No. attendees  
Hours of training per employee\*

## 2019

68,802  
9,409  
74  
317  
**29.67**

## 2020

28,959  
6,083  
73  
493  
**12.33**

In 2020, 73 training activities were carried out, totalling 6,083 hours of training and 12.33 hours on average per employee. The training given in languages and technology stands out.



“COVID HAS ALSO BOOSTED TRAINING IN PERSONAL, TECHNOLOGICAL AND DIGITAL SKILLS, ACCELERATING THE PATH TOWARDS CULTURAL TRANSFORMATION.”

Theme	No. of courses	Attendees			Hours		
		Women	Men	Total	Women	Men	Total
Languages	10	28	17	55	2,768	1,558	4,326
Technology	6	65	39	110	580	324	904
Leadership skills	4	32	22	58	52	42	94
Artistic	4	4	0	8	39	0	39
Maintenance	11	0	11	22	0	66	66
Security	1	0	1	2	0	20	20
Administrative	2	4	1	7	31	4	35
Communications and media	5	24	12	41	118	87	205
Libraries	2	2	0	4	25	0	25
HR	20	23	0	43	83	0	83
Others	8	85	60	143	168	118	286
<b>TOTAL</b>	<b>73</b>	<b>267</b>	<b>163</b>	<b>493</b>	<b>3,864</b>	<b>2,219</b>	<b>6,083</b>



# The value of balance: Thyssen Concilia

Thyssen  
Concilia

## Employees



+ Satisfied

+ Committed



## Organisation



+ Efficient

+ Profitable



The Museo Nacional Thyssen-Bornemisza has renewed its EFR certificate, a Family Responsible Company, obtaining an improvement in the score with respect to the previous certification (200 more points).

The Museum's commitment to balancing professional life with personal and family life is reflected in the **Thyssen Concilia Plan**, which incorporates programmes and measures according to the reality and needs of staff, oriented to improving the quality of employment, temporal and spatial flexibility, support for employees' families, personal and professional development, equal opportunities, and leadership and management styles that are well considered by staff.



David Bomberg, *Bargee (Mother and Child)*, 1921. Oil on canvas. 91.5 x 71 cm

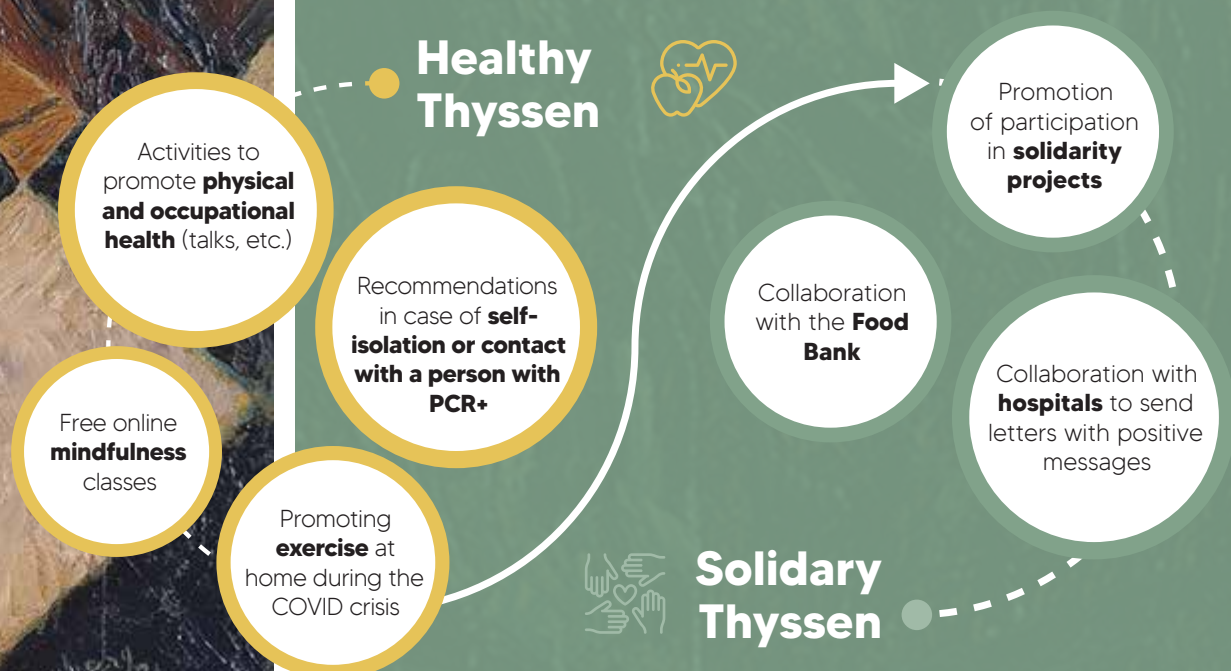




During the pandemic, flexibility has been key. In this sense, the focus has been on actions that allow for better management of this extraordinary circumstance and that adapt to everyone's personal, family, and work realities. In relation to this, the following measures stand out:

- **Remote working for employees with children under 16 years of age** when the closure of schools was decreed
- **Implementation of remote working for the entire staff following the declaration of the state of alarm**, with the exception of those employees the Museum required to be physically present (Control Centre, Security supervisors and Maintenance Technicians)
- **Reductions in working hours to the minimum necessary for maintenance personnel and safety supervisors**
- **Extension of the overtime compensation date**
- **Assignment and reorganisation of the tasks of Services staff** during the Museum's closed period

As part of the **Thyssen Contigo** project, which offers a set of aid services to employees and their families, certain improvements have been made to the assistance at home service, offering the possibility of using the free hours bank to make purchases of essential items for people over the age of 80, people who require care and people with reduced mobility, along with one free vehicle inspection service per year. Actions have also been taken to promote a healthy and supportive lifestyle among employees.





# Equality and diversity

**The Museo Nacional Thyssen-Bornemisza maintains a firm commitment to equality and diversity, as outlined in its Code of Values and Conduct, integrated into the Concilia Plan.**

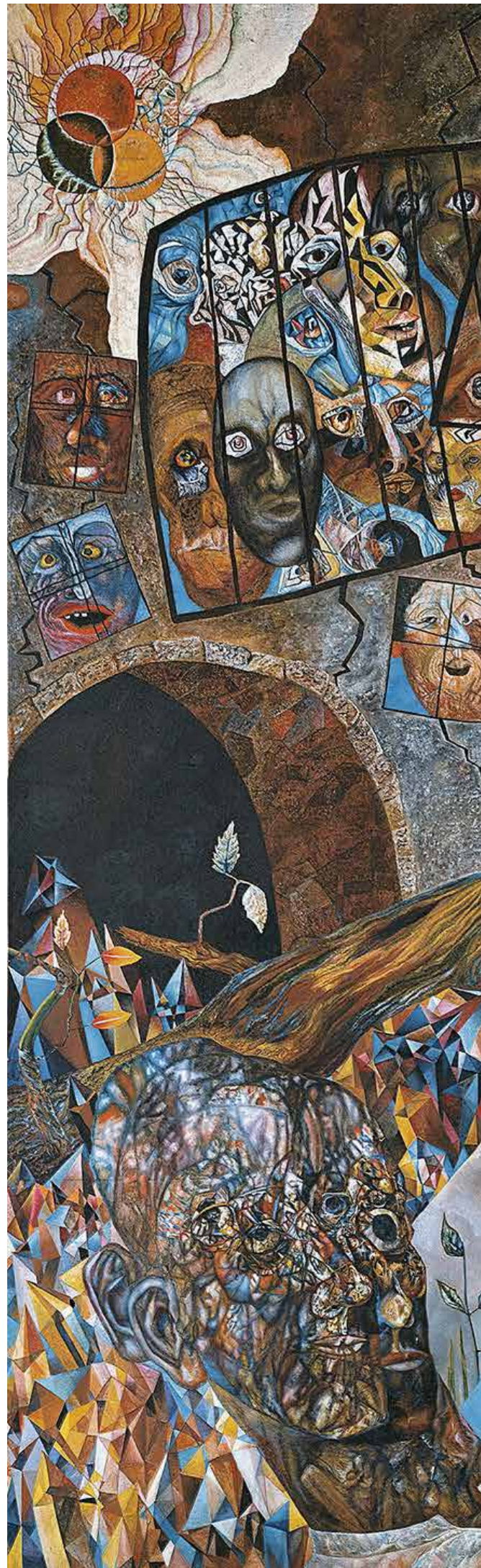
This commitment takes on various forms: in the management of HR, in obtaining the Universal Accessibility certification (First Public Museum to obtain this certification) and in the Museum's diverse artistic offer.

In this sense, the Museum has a series of equality measures in place:

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

Participation in conferences on diversity:

- "Diversity and Inclusion" conference by the Más Familia Foundation
- Informative seminar "Report on Innodiversity" by the Alares Foundation at the Instituto de Empresa
- Online conference "Cultural Management in Cultural Diversity" by the Diversidad Foundation
- Annual online event by the Diversidad Foundation
- Webinar "Equality Plan for Companies: Do You Meet the New Requirements?" by the Más Familia Foundation





Renewal of the  
**Universal Accessibility** certificate  
for the fourth consecutive  
year based on the  
UNE 100001 and 2 Standard.



### Renewal of the Diversity Charter

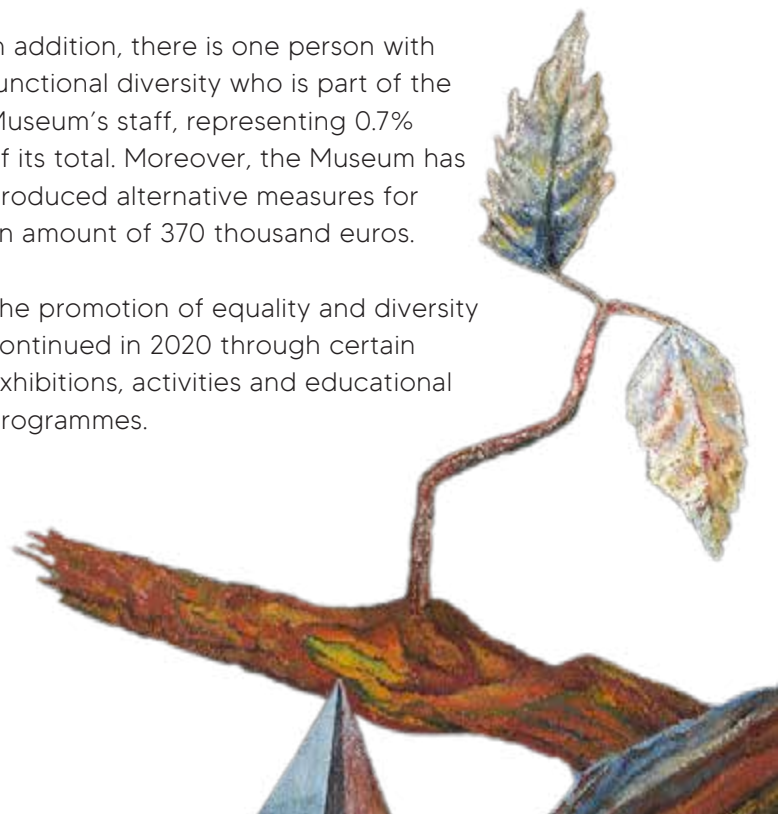
Obtaining the award for **Management of Company Diversity** in the Public Company category for good practices and commitment to equal opportunities and diversity, from the Diversidad Foundation.



It is worth highlighting the signing of a collaboration agreement between the Museum and the AMÁS Foundation for the development of inclusive non-labour practices for people with intellectual and/or developmental disabilities, and the promotion of the International Day of Respect with the Diversidad Foundation.

In addition, there is one person with functional diversity who is part of the Museum's staff, representing 0.7% of its total. Moreover, the Museum has produced alternative measures for an amount of 370 thousand euros.

The promotion of equality and diversity continued in 2020 through certain exhibitions, activities and educational programmes.





# Closer than ever

Communication with employees has been one of the most important tools in managing such complex circumstances, to keep our professionals informed of the Museum's situation, the security protocols and the organisation of work, helping them to reduce the levels of uncertainty, facilitating their adaptation to the new environment, maintaining their motivation and reinforcing their feeling of belonging. Along these lines, a few initiatives were developed to reinforce cohesion, such as the virtual applause sent to the Museum staff who had to continue going to work in person.

In short, the Museum has endeavoured to develop open and transparent communication to create a collaborative environment and a good remote working environment, fostering cross-sectional and fluid internal communication with employees.

At the same time, the usual internal communication channels have remained active. The intranet was maintained in use, newsletters and newspapers were sent out, as well as information of general interest to the staff such as the annual calendar of openings or the services included in the Thyssen Contigo Plan.



# 27

Internal bulletin  
"Life in the  
Museum"



La vida en el Museo  
3 de abril de 2020. Número 163



Las caras del Museo Thyssen

(Gracias por las grabaciones de aplausos que estáis enviándonos)

# 34

Internal  
communications



El Plan Thyssen Contigo  
telefónica para resolver

Este servicio también  
coronavirus (COVID-19)  
competentes.

Descargar información

El aplauso de hoy, dedicado a los compañeros que tienen que ir a trabajar al Museo

2 de



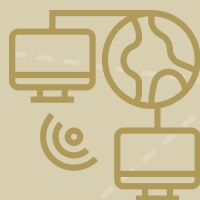
¡¡¡ GRACIAS !!!  
DE PARTE DE TODOS LOS COMPAÑEROS  
NUESTRO APLAUSO HOY  
ES PARA VOSOTROS :  
COMPAÑEROS DE  
SEGURIDAD, MANTENIMIENTO  
Y ALMACÉN\_ENVÍOS ON LINE

¡¡ YA QUEDA UN DÍA MENOS PARA ESTAR JUNTOS EN EL MUSEO !!



237

Press magazines via Teenvio  
to all staff



69

News items via  
the intranet



62

Notifications via  
the intranet





# Ensuring everyone's health and safety

## Safe museum against COVID-19

The Global Safe Site certifications from Bureau Veritas and Safe Tourism Certified from the Institute of Tourism Quality obtained by the Museo Nacional Thyssen-Bornemisza guarantee it as a safe Museum against COVID-19.

Both certify that the Museum complies with the safety standards and hygiene, cleaning and disinfection prevention protocols required by the health authorities, which ensure that in the Museum there is the minimum risk of contagion and spread of the virus.

THE MUSEUM ACTIVATED THE NECESSARY MECHANISMS FOR THE COMPLIANCE OF THE PROTOCOLS ALONG WITH THE PREVENTION AND COORDINATION MEASURES TO GUARANTEE COLLECTIVE PROTECTION AND THE CONTAINMENT OF POSSIBLE SOURCES OF CONTAGION.

**Derick Baegert**, *The Good Centurion*, 1477-1478  
Oil on panel. 81.5 x 51 cm



Within this framework, a series of prevention measures were adopted, including those detailed below:

- **Drafting of prevention protocols for staff**, reopening of the Museum and the rest of the Museum's activities: events, education, security, restoration, etc.
- **Coordination of the design and installation of protection elements and partitions for employees who work face-to-face with the public**, of the signage and graphic elements, of dispensers and hygiene elements.
- **Definition of the risks associated with certain jobs to establish specific prevention measures and the necessary PPE to mitigate these risks.** Vulnerable staff who were specifically recognised by the External Prevention Service were identified.
- **Remote working has been made easier for all staff**, establishing a hybrid work organisation system (semi-face-to-face).



For the reopening of the Museum to the public, a series of actions and measures were established to prevent contagion:

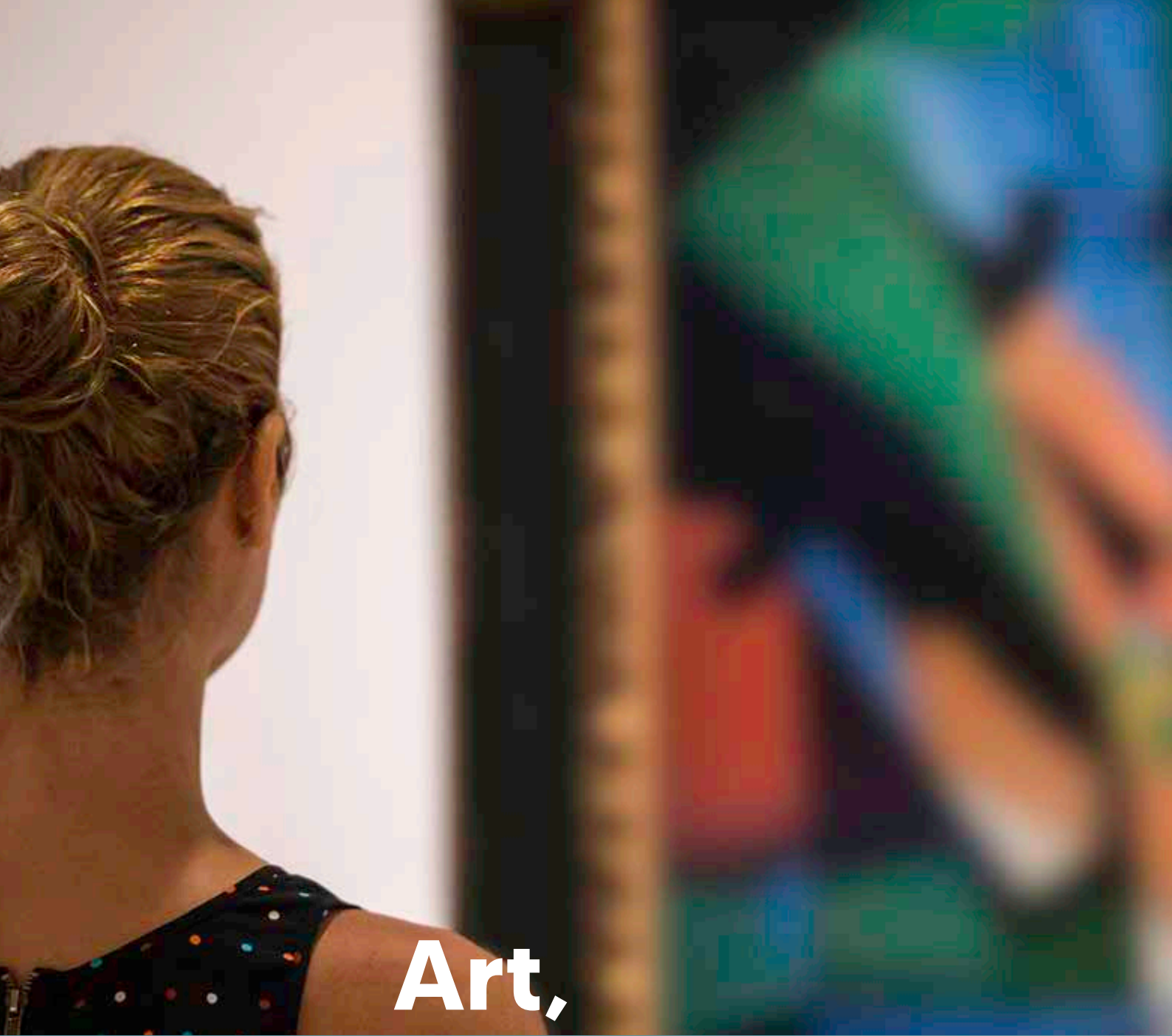
- Gradual and progressive integration based on the needs of the service and the presence of vulnerable groups
- Semi-face-to-face system, combining face-to-face work and remote work.
- Staggered work shifts
- Short working days to avoid coinciding in the common areas
- Limited capacity in common areas

**During the past two years there have been no work-related accidents requiring sick leave.**

In financial year 2020, the usual health and safety activities were maintained, such as those detailed below:

- Annual flu vaccination campaign.
- Annual medical examinations for the entire staff.
- Gynaecological and urological medical examinations for staff over 50.
- Occupational risk assessment.
- Sending fact sheets on JSA by positions to the entire staff.





# **Art, exclusivity and excellence**



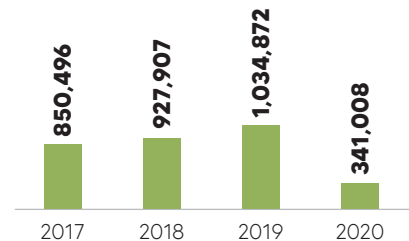
**Juan Gris**, *The Smoker (Frank Haviland)*, 1913. Oil on canvas. 73 x 54 cm



# Profile of our visitors

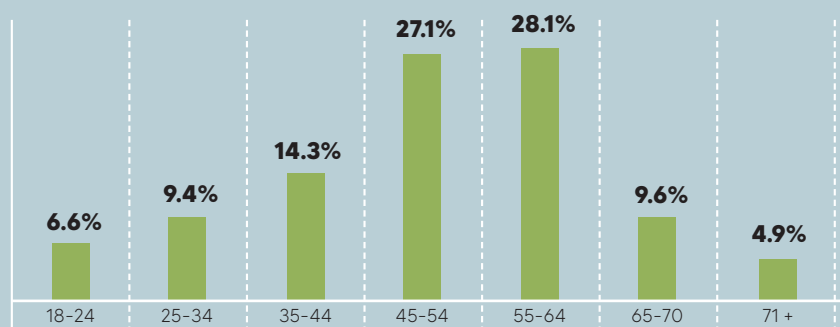
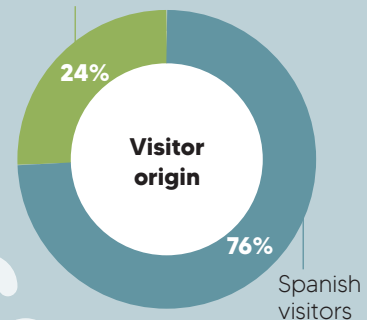
**During 2020, the Museum received 341,008 visitors, which represents a market share of 13% compared to the total number of museum visitors in the city of Madrid.**

**Evolution of the number of visitors**

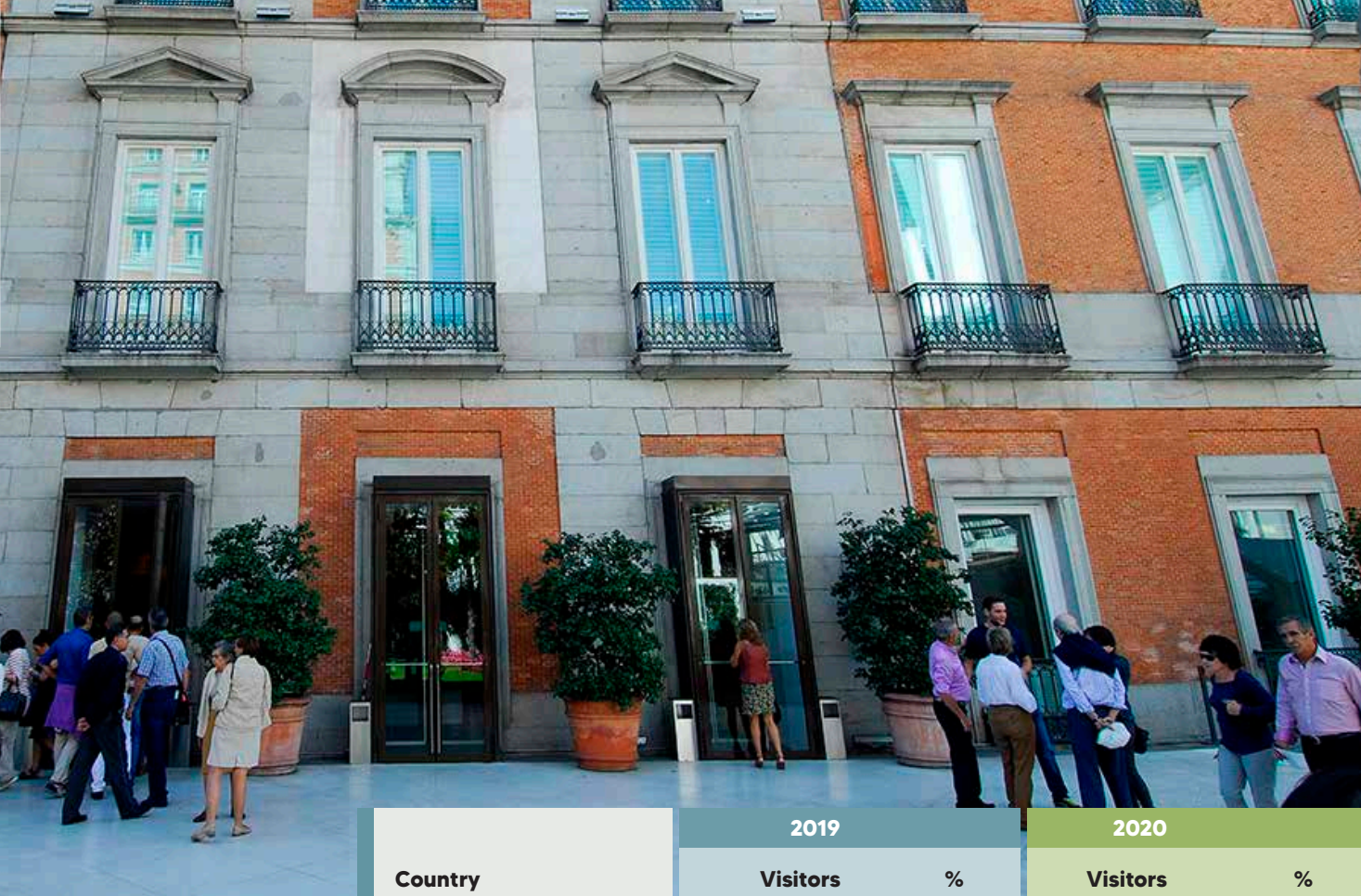


Due to the temporary closure of the Museum and the successive mobility restrictions caused by the pandemic, the reduction of visitors was very significant in 2020 (67.7% compared to 2019), affecting international visitors more noticeably, who represented 24% of visitors compared to 76% for Spanish visitors. These figures reflect an increase of 17% in Spanish visitors and a decrease of 17% in international visitors compared to 2019.

**Visitor origin**



**Visitors by age range**



Country	2019		2020	
	Visitors	%	Visitors	%
Spain	610,106	58.95%	261,921	76.81%
France	50,290	4.86%	11,595	3.40%
Italy	63,307	6.12%	9,213	2.70%
USA	52,802	5.10%	6,668	1.96%
Germany	31,857	3.08%	4,743	1.39%
Netherlands	22,611	2.18%	2,912	0.85%
United Kingdom	18,794	1.82%	3,983	1.17%
Rest of the world	185,171	17.89%	39,974	11.72%
<b>Total</b>	<b>1,034,939</b>	<b>100%</b>	<b>341,008</b>	<b>100%</b>

By autonomous communities, the Community of Madrid stands out, followed by Andalusia, Catalonia and Valencia. These figures are consistent with the mobility restrictions imposed in the different autonomous communities. For this reason, the most recurring visitors in 2020 were those from Madrid.

Autonomous community	2019		2020	
	Visitors	%	Visitors	%
Community of Madrid	433,138	70.99%	207,967	79.40%
Andalusia	28,504	4.67%	10,101	3.90%
Valencia	21,359	3.50%	5,735	2.20%
Catalonia	27,184	4.46%	8,354	3.20%
Castile and León	16,288	2.67%	5,176	2.00%
Castile-La Mancha	14,860	2.44%	4,551	1.70%
Galicia	12,634	2.07%	3,363	1.30%
Basque Country	11,174	1.83%	3,196	1.20%
Aragon	8,592	1.41%	2,873	1.10%
Rest of Communities	36,373	5.96%	10,606	4.10%
<b>Total</b>	<b>610,106</b>	<b>100%</b>	<b>261,922</b>	<b>100%</b>

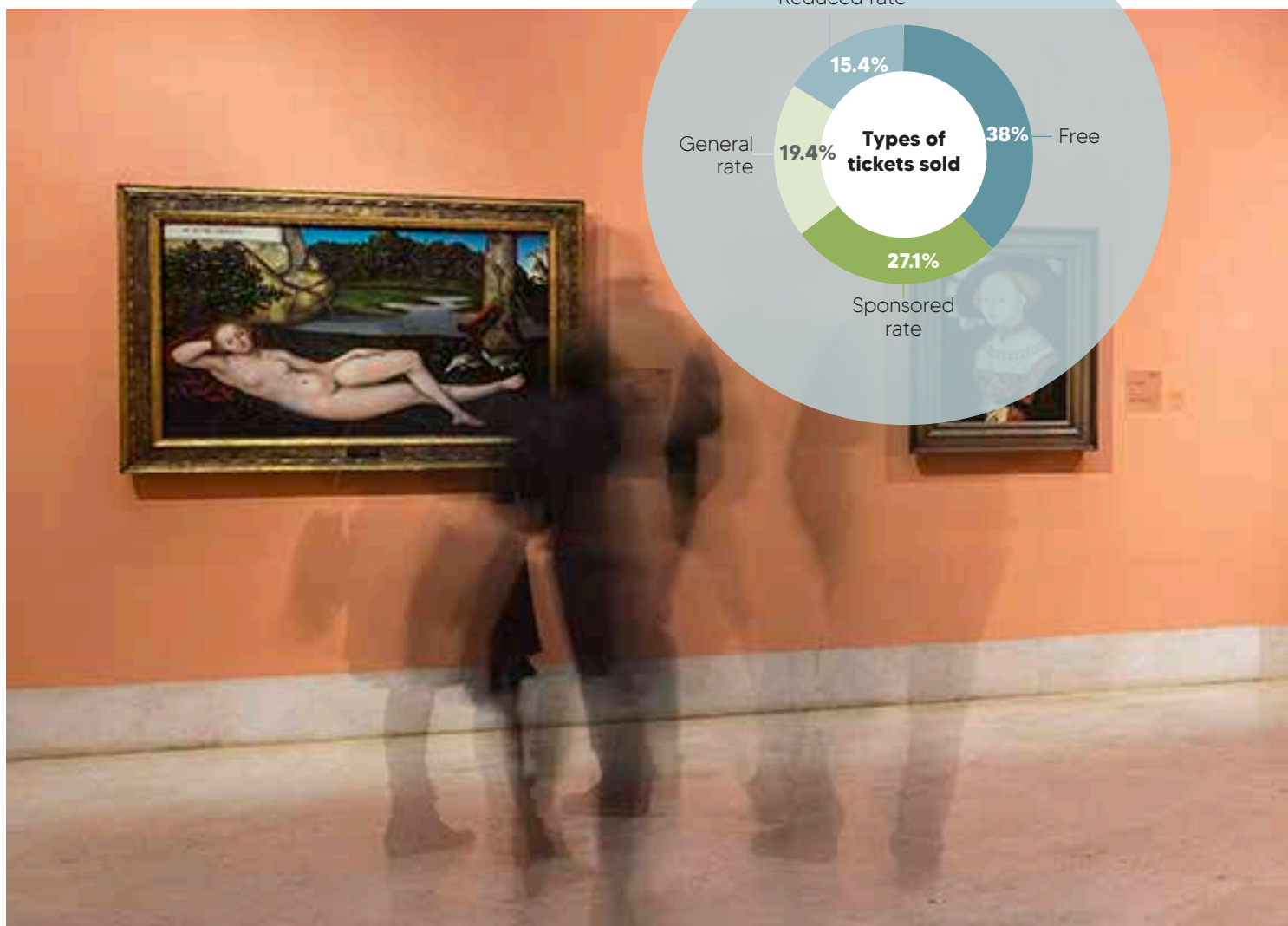
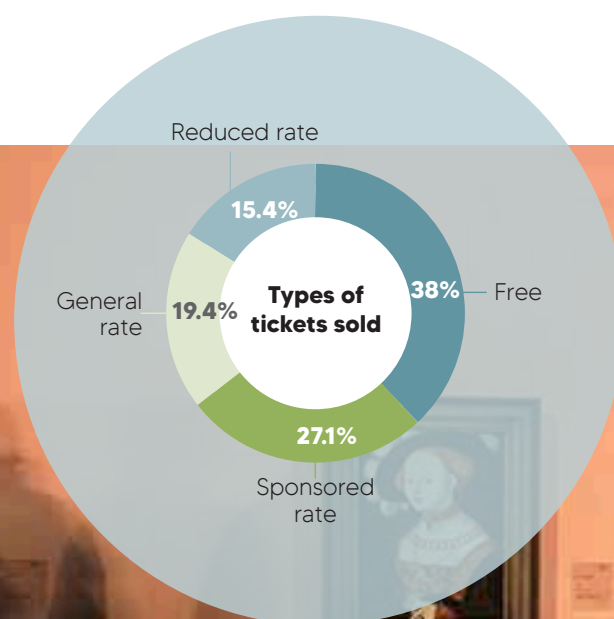


On an international level, the largest number of visitors came from France (3.40%), Italy (2.70%) and the United States (1.96%).

The total number of visitors amounted to 393,838 (1,198,808 in 2019), taking into account that part of the visitors access with a single ticket, which allows them to visit both the permanent Collection and the temporary exhibitions.

Number of visits by exhibitions	
Permanent collection	190,609
Temporary exhibitions	183,324
Balcony exhibitions	19,905
<b>Total</b>	<b>393,838</b>

Regarding the types of tickets sold in 2020, 38% corresponded to the free rate<sup>1</sup>, followed by 27.1% at the sponsored rate; 19.4% at the general rate (rate applicable to those visitors who are not included in the groups who can benefit from the sponsored, reduced or free rates) and the remaining 15.4% at a reduced rate. Even though all sales channels suffered a drop in sales compared to 2019, online sales grew 21%, reaching 49% of the total tickets sold. On the other hand, individual visitors were those who made the most visits to the Museum, with a reduction in group visits due to the restriction measures imposed as a result of COVID-19.



# Customer experience

**5,092**

Online surveys



**78.3**

Net Promoter Score (NPS)



**4.6/5**

Google My business



**4.5/5**

Trip Advisor Certificate



One of the main aims of the Museo Nacional Thyssen-Bornemisza is to get to know its different audiences, analyse their experiences and adapt the offer to their preferences. In 2020, work continued to improve the visitor experience before and after their visit.

Therefore, periodic surveys continued to be carried out. Due to this year's circumstances, the surveys were conducted online from August to December. 5,092 responses were obtained, compared to 3,189 in 2019.

These surveys, together with the weekend reports developed by the information and box office services, have made it possible to identify areas for improvement that have been gradually implemented.

The main data gathered from the surveys is detailed below:



## Public Profile

Gender  
Age  
Residence  
First visit to the Museum  
Visit to temporary exhibition  
Visit to permanent collection  
Net Promoter Score (NPS)

## August-September (1,626 responses)

Female 38%; Male 62%  
45-65 years  
Spain 97.7%; Madrid 61.3%  
20.60%  
83%  
58.20%  
69.6

## October-December (3,466 responses)

Female 67%; Male 33%  
45-65 years  
Spain 97.7%; Madrid 61.3%  
10.90%  
90.40%  
58.20%  
78.3

## Visitor Satisfaction Rating 2020

Thyssen Collections  
Temporary exhibition  
Cafeteria  
Shop  
Accessibility

## August-September

9.03/10  
8.94/10  
7.84/10  
8.12/10  
9.05/10

## October-December

9.04/10  
8.40/10  
7.94/10  
8.22/10  
8.93/10

On the other hand, visitors rated their experience through various media, especially digital, the most frequent being Google My Business (39% participation) and Freshdesk online chat (36% participation).

<sup>1</sup>The beneficiaries of this rate: youth card holders, people 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 descendants included in the same large family card.



# Quality and digital transformation at the visitor's service



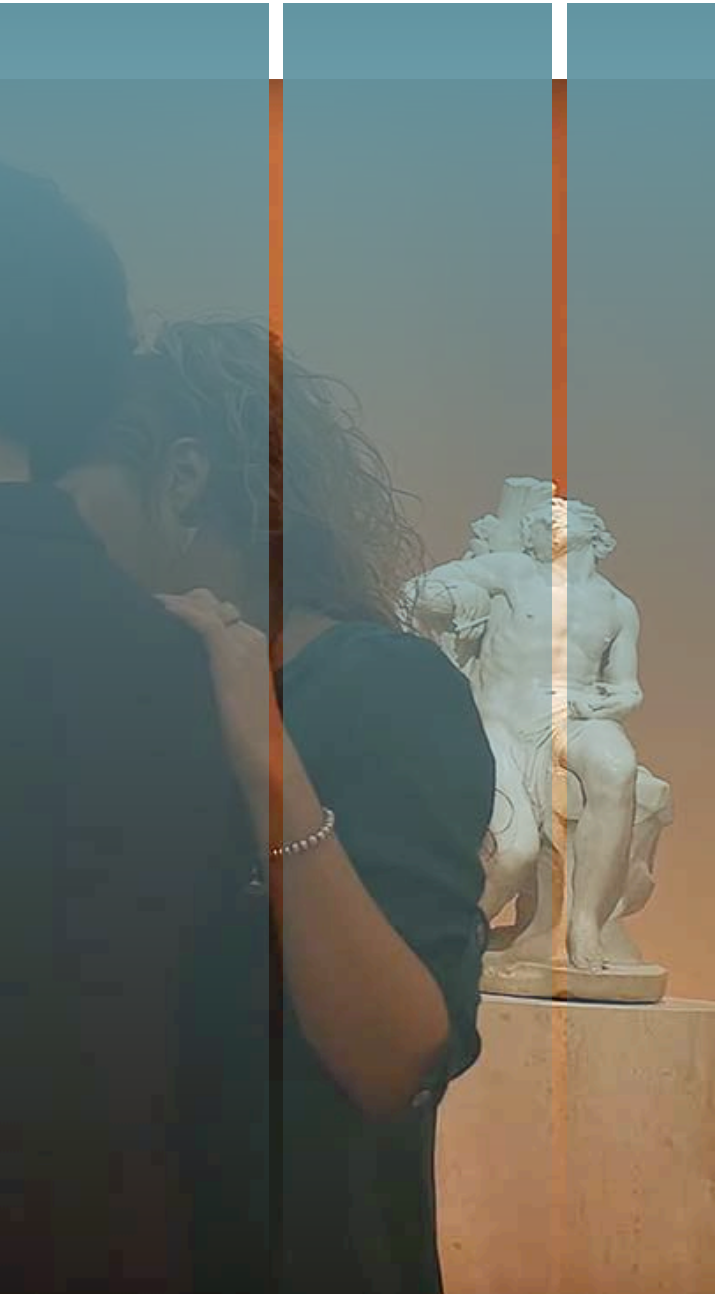
## Q for Quality in Tourism



This year the Museum renewed the Q for Quality in Tourism seal with excellent levels (final score of 996 out of 1,000).

The Q for quality is a guarantee that the Museum maintains quality standards that make possible an optimal and rewarding experience for visitors. And it becomes a distinguishing element that gives recognition and prestige to the institution, while also highlighting the value of the public service

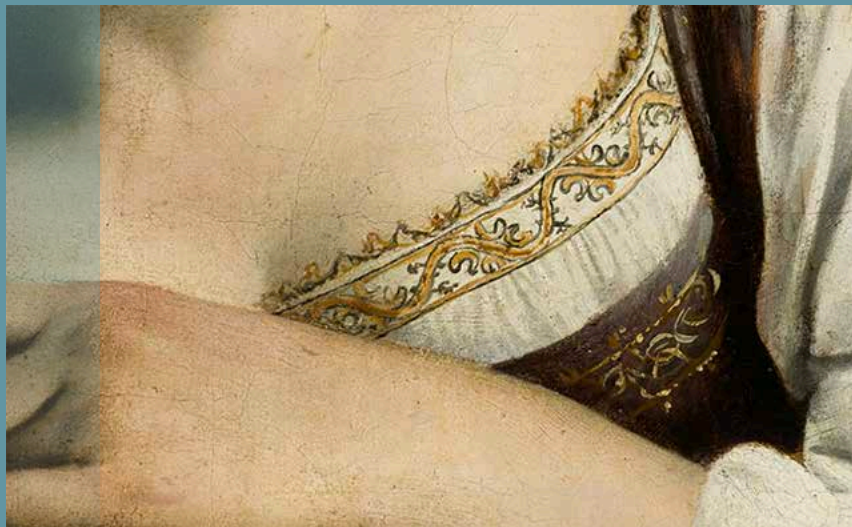
THE THYSSEN-BORNEMISZA NATIONAL MUSEUM  
RENOVATED THE Q FOR QUALITY IN TOURISM  
SEAL BASED ON THE UNE302002 STANDARD  
GRANTED BY THE INSTITUTE OF SPANISH  
TOURISM QUALITY (ICTE).



policy the Museum has been providing since its foundation.

This certification provides the Museum, in accordance with its principle of continuous improvement, with an essential tool for improving the quality of the visitor services and complementary activities it provides, with the ultimate aim of guaranteeing, facilitating and enriching the visitors' experience.

GIGAPIXEL DETAIL: **Caravaggio,**  
*Saint Catherine of Alexandria*, ca. 1598–1599. Oil on canvas. 173 x 133 cm





# At the forefront of innovation and technology

Aware of the importance of the role of technology, the Museo Nacional Thyssen-Bornemisza has been working for years on the strategy of promoting the use of technology in all its activities and in a cross-sectional way in all departments, aimed at both visitors and Museum employees.

In this framework, COVID-19 triggered a boost that converged with the work that was already being carried out by the Museum in the digital field. In this sense, the new circumstances have had a positive impact on the progress of the Museum's Digital Plan, especially in relation to the Museum's digital presence, collaborative projects and the use of advanced office tools by all Museum staff.

**Fortunato Depero,**  
*Automaton with a Pipe*, 1917-1920  
Gouache on paper mounted on canvas.  
67.5 x 52.5 cm



VISITORS HAVE BEEN ABLE TO ENJOY THE COLLECTIONS  
THROUGH ONLINE VISITS, AND EMPLOYEES  
HAVE CARRIED ON WORKING CONTINUOUSLY.

Throughout the year, numerous actions have been carried out:



### Promotion of the Museum's digital presence

Since the pandemic began, efforts have been made to offer quality digital content in different formats, so that different audiences could enjoy it from their homes via a computer, mobile phone or smart TV. To achieve this, the collaborative work of cross-sectional departments has been necessary in order to identify quality content subsequently adapt it for publication.

Of particular interest are the new digital formats that have been incorporated, such as QR codes, the online Museum guide, virtual visits with automated tours, virtual visits with built-in audio guides as well as the webdocs developed for temporary exhibitions.

In recent years, the Museum's information technologies have focused on the convergence of storage, virtualisation, cybersecurity and collaborative applications, which have all allowed 100% of the workforce to work remotely. The use of collaborative software such as Microsoft Office 365 for carrying out videoconferences, maintaining shared workspaces, etc., stands out.

### Remote work







## **Automation and process improvement**

Progress has been made in the implementation of IT applications that allow the automation of processes, eliminate the use of paper, promote the use of collaborative tools and ensure the availability of services. Among these applications/projects, the following stand out: migration from the current business management software Navision to a Cloud-based version, the contracting and deployment of the Microsoft Office 365 work environment together with migrating all the content from Google Gsuite, as well as the implementation of a computer infrastructure monitoring system.

Efforts have focused on maintaining and optimising the existing infrastructure, expanding the data network, providing new network points to meet the new needs of the different departments, new positions, changes of locations, among other things. A real-time infrastructure monitoring system has also been implemented that makes it possible to anticipate system problems and failures.

In order to improve the work flow, the operating systems of all teams were updated to the new versions of Windows 10 along with the acquisition of new laptops. In addition, the migration process of the ERP from Microsoft Navision to Microsoft Business Central has begun, and maintenance and improvement of the Microsoft Business Intelligence platform was carried out.

Throughout the year, IT support was provided to the Museum's staff and its suppliers, attending to 1,040 incidents/requests managed via a centralised Helpdesk system.

Additionally, IT assistance services were provided for events, mainly organised by the Museum, such as exhibition conferences, courses, streaming of press conferences, board meetings, etc.

## **Improvement of IT infrastructures**





## Security and compliance

The security of its computer systems and data continues to be one of the Museum's priorities. In this sense, numerous actions have been launched, among which the following stand out:

- **Management of the cloud hosting of the Museum's websites**, ensuring availability above 99%. This includes aspects related to the protection of websites delegated to generic firewalls and a WAF application firewall.
- **Providing greater protection for the business network** against the risk of unauthorised access.
- **Revision and improvement of the systems backup protocol** in order to optimise the response to a security incident.
- **Centralisation of services on a single server** located in a DMZ zone protected by a firewall that limits access to web services.

- **Antivirus deployment on personal computers** for employees who request it, as a protection measure of the Museum environments.
- **Progress in the application of the General Data Protection Regulation (GDPR)** (Control (EU) 2016/679).
- **Improvement of the Museum's websites**, ensuring that its services and contents are accessible and in compliance with the requirements of the UNE 1700001-2 Universal Accessibility certification.

Finally, during 2020 an audit was carried out by the IGAE of the state of the systems and security measures, based on the National Security Scheme. As a result of the audit, a series of security improvements focused on user permissions and system configurations have been carried out.



# An accessible and safe museum for everyone

**In 2020, the Universal Accessibility certificate was renewed for the fourth consecutive year based on the UNE 170001 and 2 Standards. Accessibility and its cross-sectional nature are part of the Museum's integrative, inclusive and responsible vision, which is projected in any action or project that is undertaken by the Museum. Demonstrating in this way real commitment, empathy and respect towards those people with different abilities.**

## **The audit has highlighted the following aspects:**



The organisation maintains a constant ambition to improve accessibility, demonstrated in all areas of the company that were audited.



The collective methodological effort of all departments to apply the management tools of the accessibility management system.



The educational dimension of the organisation with an ambitious vision of permanent inclusion. The methodological approach of educational and inclusive action focused on groups of people with a greater risk of exclusion, especially people with disabilities stands out.



The capacity of the organisation to direct the Museum more towards the public via the website and its contents, applying accessibility criteria in all communications.



The maintenance of the Museum's accessibility conditions continues to be reinforced, applying preventive methodologies for anticipating possible deficiencies in its facilities.



The organization's ambition to better understand the customer's perception through the different channels of study and methodologies applied.



## Comprehensive safety of our facilities

The Museum has had the UNE EN ISO 22320 certification for Emergency Management since 2019, making it the first Spanish museum to have ever obtained it.

In order to guarantee maximum safety, the Museum has a security department, made up of the Security Director, Security Supervisor, Control Centre Operators, Security Officers and Exhibition Room Assistants, in charge of the protection of the Collection, the facilities, our professionals and the visitors from any incident including fire, theft, intrusion, vandalism, etc.

To carry it out, the Museo Nacional Thyssen-Bornemisza is equipped with the appropriate technical means, including presence detection systems, CCTV, access control, control of opening of doors, fire detection system and fire extinguishing systems, among others.

Especially noteworthy has been the work carried out by the security officers and room assistants to guarantee strict compliance with the COVID protocols, the safety of visitors and employees in the exhibition rooms and in all spaces open to the public.



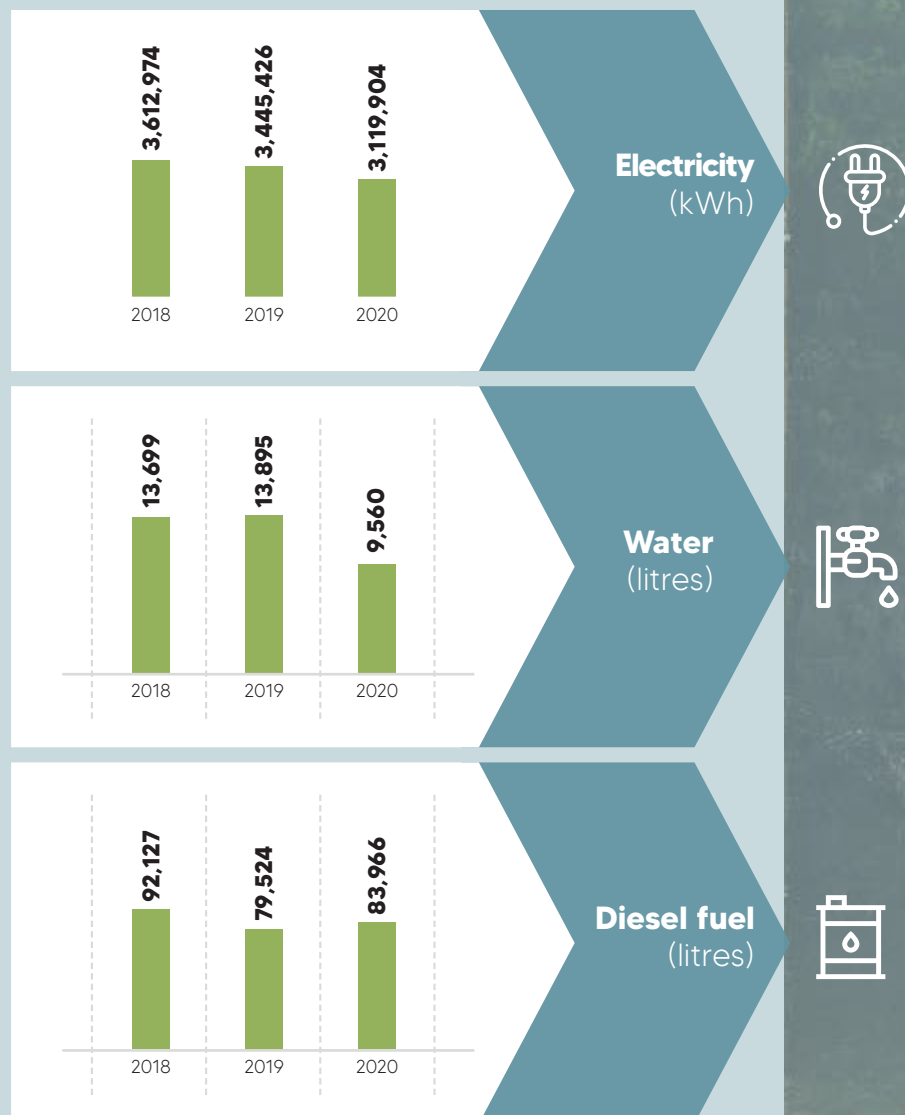


# Committed to the environment

**The key objectives of the Museum's environmental action are oriented towards reducing its consumption of electricity, diesel fuel and water, recycling the cardboard and packaging produced by the cleaning contract, as well as the batteries, cells, light bulbs and fluorescent lamps used in the Museum.**

## Consumption and saving measures

The Museum monitors its consumption of electricity, diesel fuel and water on a monthly basis. Consumption over the past three years is detailed in the following graphs:





The temporary closure of the Museum together with the capacity limitations, lower number of visitors and reduced attendance of employees have influenced the reduction of electricity and water consumption in a significant way, as can be seen in the previous graphs. However, the lower number of visitors to the museum resulted in a higher consumption of diesel fuel, due to the reduction of ambient heat.

Currently, the Museum's capacity to save energy is reduced, seeing as the measures with the greatest impact on saving have already been taken, and the variations that may occur are due more to weather factors and/or variations in the number of visits.



**Charging points for electric cars have been installed in three parking spaces that can be used by any employee and/or visitor.**





# energy saving and efficiency

The main energy saving and efficiency measures implemented in recent years are:

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



## -42%

Electricity  
(2010-2020)



## -23%

Water  
(2010-2020)

**Karl Schmidt-Rottluff, Reflecting Clouds, 1936.**  
Watercolour on paper. 53 x 69 cm



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 tap aerators in all sinks.
- Installation of water heaters in toilets, eliminating the need for centralised hot water.
- Installation of meters to monitor daily water consumption.
- Awareness campaigns for the public and Museum staff.

# recycling



The initiatives carried out in waste management are aimed at reusing and recycling.

- The Museum promotes the reusing of art work packing materials and boxes, adapting their interior. Wooden shipping boxes have a minimum life of 10 years.
- 4,279 kg of paper and cardboard were recycled in 2020.
- The waste is recycled by the Ilunion company, the company in charge of cleaning the Museum.



# sustainability



In addition, the Museum store has implemented sustainability initiatives for its products:

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





# **Sharing the same passion**



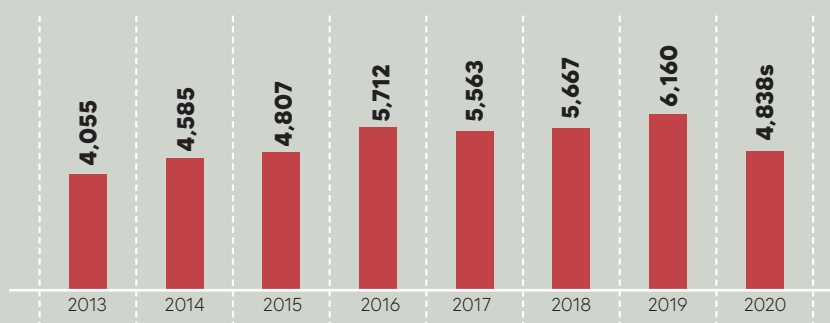


**Zurbarán,**  
Saint Casilda,  
ca. 1630–1635,  
Oil on canvas,  
171 x 107 cm

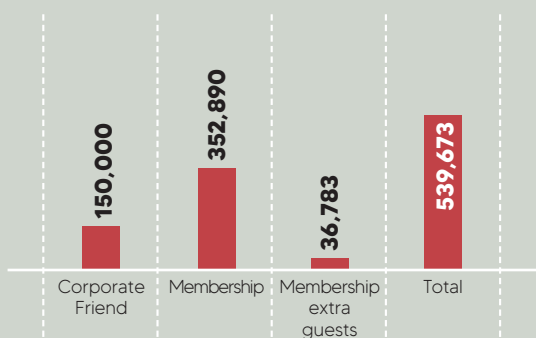


# The commitment of the Friends of the Museum

**This year, in a special way, the Museo Nacional Thyssen-Bornemisza thanks its Friends, Sponsors and Collaborators for their loyalty and commitment through continuing to contribute to the maintenance and promotion of the Collection and the development of certain exhibition programmes and activities, during such a complex and uncertain year for us all.**



**Evolution of number of Friends**



**Income from the Friends Programme 2020**  
(in euros)

# 4,838

**Friends of the Museum**



# 554

**thousand euros**

Income from Friends of the Museum



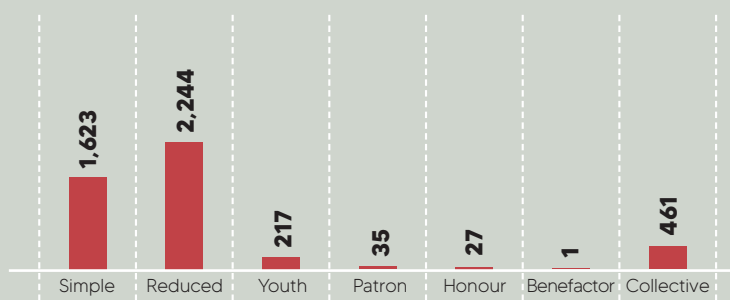
# 24

**Corporate Friends**

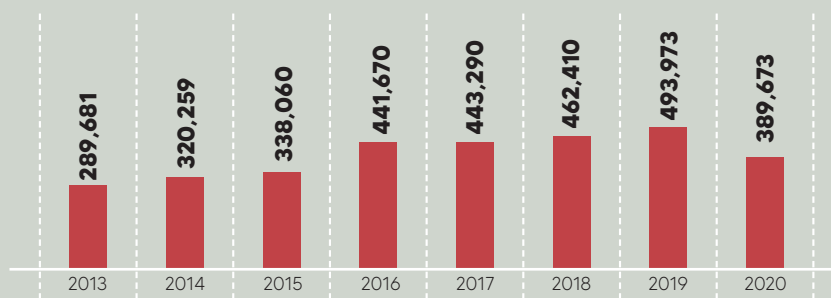


The increasing trend in the number of Friends during recent years has slowed down due to the pandemic, which has also had an impact on the income obtained. However, a large number of Friends have maintained their ties with the Museum, demonstrating their desire for long-term collaboration.

Despite the adverse circumstances, the Museum has worked to devise new ways of communicating with the Friends of the Museum, as well as renewing the graphic design of the Programme, with the aim of transmitting the Museum's values, proximity and openness towards all groups of people, to reinforce the spirit of belonging.



**Friends by category**



**Evolution of income through individual Friends (in euros)**







# 24

## Corporate Friends

With their contributions, the Museum's **Corporate Friends** have also helped the Museum to continue fulfilling its mission as a National Museum, an influential cultural asset, with a vocation for public service and the highest level of museum experience quality.

Accenture

ACS Foundation

ANCI

Appraisal Society

Banco Sabadell Foundation

Banco Santander Foundation

Bank of America

Bankia

BBVA Foundation

BBVA Insurance

Citibank International PLC

Clifford Chance

El Corte Inglés

Enagás

Gómez-Acebo & Pombo

IBERIA

Infinorsa

Instituto de Empresa Foundation

JP MORGAN

JTI

KPMG Foundation

Mutua Madrileña Foundation

Repsol Foundation

Ungría

Uría and Menéndez Lawyers

# Friends Programme Boost

In the summer of 2020, the graphic design of the Friends Programme was renewed, with the intention of achieving greater proximity, rejuvenating its image and generating greater engagement. The new creative concept includes the renewal of the graphic pieces and communications with a more striking and noticeable style.



**CUIDAR  
NUESTRA  
CULTURA  
ES LO QUE  
NOS UNE**

amigos  
THYSSEN-

**HAZTE  
AMIGO  
THYSSEN**

THYSSEN-  
BORNEMISZA  
MUSEO NACIONAL  
EL MUSEO  
DE TODOS

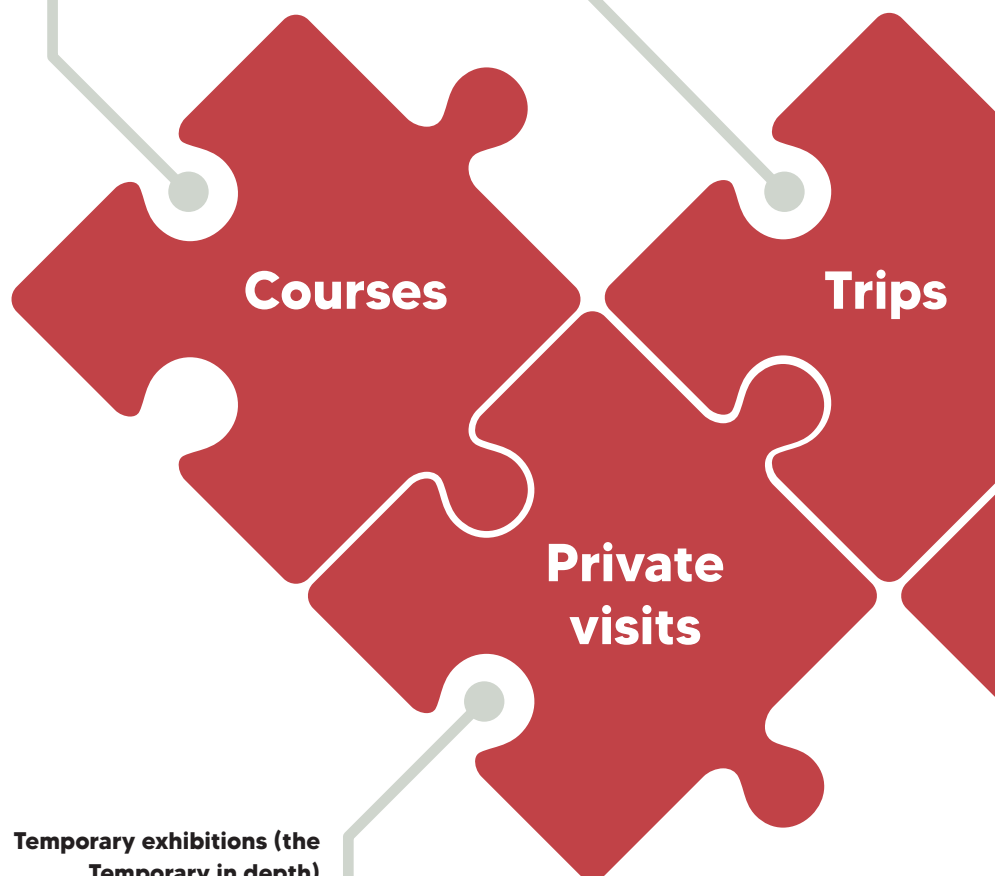
With this aim, the presence of “Hazte Amigo” (Become a Friend) banners was increased on the website; in the activities and temporary exhibitions, a tab was added for reservations for Friends, that redirected users to the reservations platform; in the advertising section, a Friends section was included; and in the Madrid Metro, the Become a Friend campaign was launched with the placement of posters in six stations.



# Exclusive activities for Friends

**Given the circumstances, online activities were promoted in 2020 with courses and private visits for Friends, which have been well received.**

**17** activities were carried out with the participation of **11.488** Friends



**Module. The Thyssen Garden.** the first online course that included a visit to the Royal Botanical Garden. 35 Friends participated.

**Walks through the Collection. The Artist's Atelier II,** carried out over 6 sessions with a total of 26 participants.

**Getaway (Paris).** On the occasion of the loan of three works of art from the Museum (*The Annunciation* by El Greco, *The Redhead in a White Blouse* and *Gastón Bonnefoy* by Henri de Toulouse-Lautrec), a trip to Paris was organised for which 21 Friends signed up.

**Getaway (Rome).** The loan of the painting *Portrait of a Young Man* by Rafael to the exhibition *Rafael at the Quirinal Stables* motivated this trip to visit the exhibition, as well as other museums, villas and private collections. 20 Friends participated in this trip.

**Temporary exhibitions (the Temporary in depth)**

- *Rembrandt and Amsterdam Portraiture, 1590–1670*, attended by 702 Friends.
- *German Expressionism in the Baron Thyssen-Bornemisza Collection.* In-person and online tours were organised.

**Permanent exhibitions (the Permanent in depth)**

- *Colour.* Over two days, private online tours were carried out, attended by 192 Friends.

**Online tour to welcome new Friends,** in which 26 Friends participated.

**Free private visit reopening.** 205 Friends attended.

**The Thyssen on the street:** Coinciding with ARCO Madrid, 25 Friends attended the opening of the exhibition by artist Julio Linares, with whom they were able to chat to about his work.

**Ernst Ludwig  
Kirchner,**  
*Curving Bay,*  
ca. 1914.  
Oil on canvas.  
146 x 123 cm



(visit prior to opening):

- *Rembrandt and Amsterdam Portraiture, 1590–1670*, attended by 472 Friends.
- *German Expressionism*, attended by 226 Friends.

## Preview

## Opening talks

Joan Jonas  
Temporary  
Exhibition



## Concerts

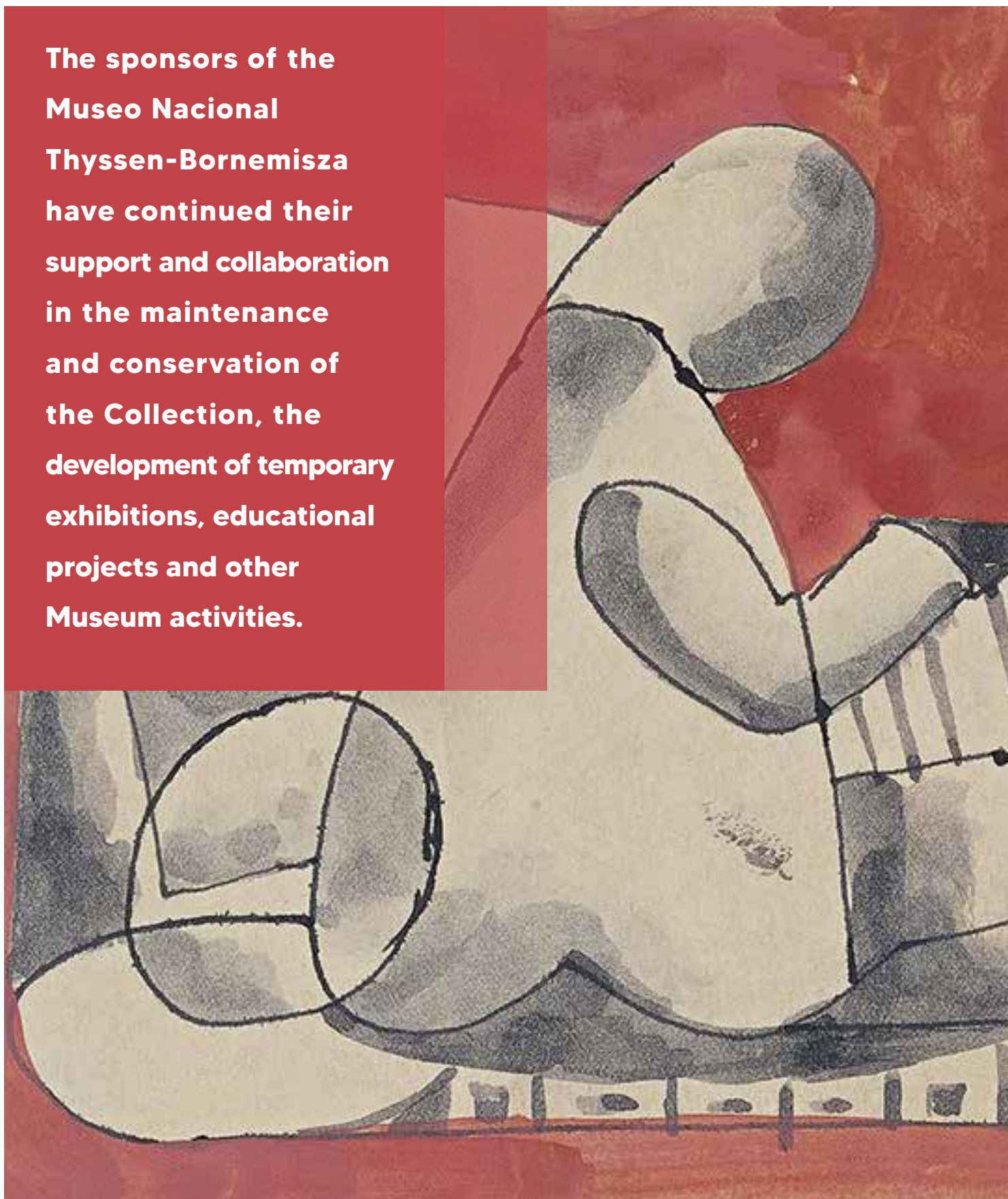
4 concerts by the  
Reina Sofía School  
of Music





# Sponsors

**The sponsors of the Museo Nacional Thyssen-Bornemisza have continued their support and collaboration in the maintenance and conservation of the Collection, the development of temporary exhibitions, educational projects and other Museum activities.**



**Béla Kádár**, *Untitled (reverse: Drawing)*, ca. 1923. Gouache and ink on paper



## Sponsored projects

### Sponsors

**Alhambra**

**Community of Madrid**

**Community of Madrid**

**Community of Madrid**

**Community of Madrid**

**ECOLEC**

**German Embassy**

**Fundación ACS**

**Fundación Banco Sabadell**

**Fundación BBVA**

**Fundación Coca-Cola**

**Fundación Iberdrola**

**Fundación Mutua Madrileña**

**Illy**

**JTI**

**Mastercard**

**Sotheby's**

**Teka**

**Terra Foundation for American Art**

**Turismo de Flandes**

### Projects

Summer concert series: *Alhambra Moments / Thyssen Aperitifs*

Support for #VersionaThyssen

Audiovisual content: *The Community of Madrid Through Art*

Support for the exhibition *Rembrandt and Amsterdam Portraiture, 1590–1670*

Support for the exhibition *German Expressionism in the Baron Thyssen-Bornemisza Collection*

Support for the exhibition *Joan Jonas: Moving Off the Land II*

Digital content prior to the exhibition *German Expressionism in the Baron Thyssen-Bornemisza Collection*

Online course *Experiment Bauhaus: Laboratory of Art, Crafts and Industry*

Conservation programme for the Thyssen-Bornemisza Collections

#ConectaThyssen programme: Second Canvas app, 360 videos, Docuwebs

Support for #VersionaThyssen

Education and Social Action: *Made-to-measure programme and Easy Thyssen project*

Conservation programme for the Thyssen-Bornemisza Collections

Conservation programme for the Thyssen-Bornemisza Collections

Support for the exhibition *Rembrandt and Amsterdam Portraiture, 1590–1670* and educational project *Graphic Narratives*

Mastercard Mondays. Free access to the permanent collection on Mondays

Support for the promotion of the Museum's activity

Gastronomy themed tour through the Permanent Collection

Grant for re-installation of American painting collection

AV content on the occasion of the loan of *The Annunciation Diptych* by Van Eyck to the Museum of Fine Arts in Ghent



Several projects created together with sponsors and aimed at attracting young audiences as well as promoting culture and tourism in the Community of Madrid are detailed below.

## THE COMMUNITY OF MADRID THROUGH ART

This year the project *The Community of Madrid Through Art* was designed with the sponsorship of the Community of Madrid through Madrid Culture and Tourism. This project explores the relationships between works in the Collection and different corners of the region of Madrid, focusing on three of the Collection's routes: gastronomy, fashion and nature.

Three documentary-style videos were made that address these themes and that will help promote both tourism in the Community of Madrid and visits to the Museum.



## #APERITIVOSTHYSEN

During the summer, for the fifth consecutive year, this series of concerts with an aperitif was held at the Museum's Terraces. Sponsored by Alhambra, the Alhambra Moments/Thyssen Aperitifs programme was attended by more than 425 people. Free entry with capacity limited to 75 people, with social distancing and masks, due to health and safety measures.

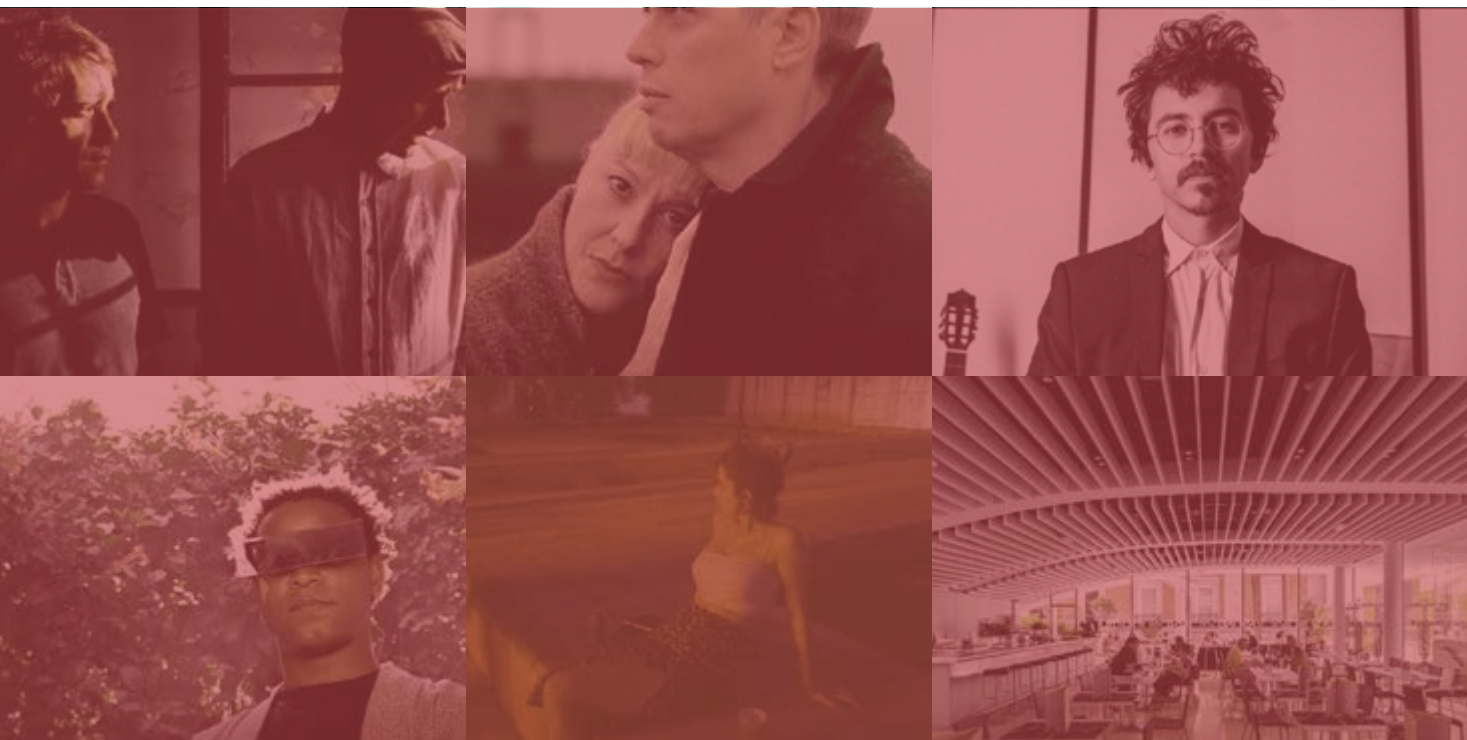
## #VERSIONATHYSSEN: YOUNG ARTISTS CONTEST

An initiative aimed at young audiences who are invited to reinterpret works from the Permanent Collection through any discipline of the visual arts. Participants share their work online, via Instagram, and become part of a contest in which they compete for various prizes.

The initiative has the collaboration of guest artists who act as promoters. This year the edition ended with various audiovisual activities on the Museum's social networks.

This project reinforces Madrid as a forum for new artistic expression and as a capital city with a dynamic, open and attractive cultural offer. The initiative reached 1.73 million people via social media.

During 2020, four editions were held with the participation of 3,880 versions of paintings, thanks to the support of the Community of Madrid and the Coca-Cola Foundation.



The project  
was awarded the  
**2nd European  
Art Explora-Académie  
des Beaux-Arts Award**,  
which aims to boost  
projects carried out  
by European cultural  
institutions for reaching  
new audiences.





# Corporate events programme



THE THYSSEN-BORNEMISZA NATIONAL MUSEUM HAS UNIQUE SPACES FOR HOSTING SOCIAL AND CORPORATE EVENTS WHERE GUESTS CAN ENJOY THE EXCLUSIVE THYSSEN EXPERIENCE.



**55**  
events in 2020



The temporary closure of the Museum along with social distancing protocols paralysed the activity of face-to-face events for much of 2020, which had a significant impact on the drop in the number of events and income.

However, within the framework of the Museum's digital strategy, reinforced due to the pandemic, work has been carried out on the creation and launch of digital tours in order to continue offering a unique and exclusive experience.



**1,325**  
visitors  
enjoyed the  
digital experience



The Museum's **online guided tours** have become novel and unique proposals, capable of maintaining the usual warmth, closeness and exclusivity of the events and tours organised by the Museum. With all these factors in mind, several tour scripts were developed: *Masterpieces*, *Colour* and the *German Expressionism* temporary exhibition, relying on resources such as macrophotography, radiography, reflectography, infrared imaging, etc. The tour, accessible through platforms such as Teams, Hangout, Meet or Zoom, is led by a Museum guide in real time.





**THYSSEN-  
BORNEMISZA**  
MUSEO NACIONAL

EVERY  
ONE'S  
MUSEUM

[www.museothyssen.org](http://www.museothyssen.org)

