

Gino Severini  
Expansion of Light (Centrifugal and Centripetal)  
ca. 1913–1914  
Oil on canvas, 65 x 43.3 cm  
Museo Nacional Thyssen-Bornemisza, Madrid

Activity and

Sustainability

# *Re* **PORT** 2022



THYSSEN-  
BORNEMISZA  
MUSEO NACIONAL

EVERY  
ONE'S  
MUSEUM



# In DEX



Francesco di Giorgio Martini  
The Virgin and the Child with Saint Catherine of Siena and Angels  
ca. 1490  
Mixed media on panel, 62 x 42 cm  
Museo Nacional Thyssen-Bornemisza, Madrid

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With these lines, we introduce the Activity and Sustainability Report of the Museo Nacional Thyssen-Bornemisza for 2022, a year in which we have had the satisfaction of celebrating the first three decades of the Museum's existence. During this period, the Museum has become an open space where our audiences have enjoyed a multitude of exhibitions, courses, conferences, workshops, visits, performances and activities of all kinds. From the outset, we have also attached great importance to the educational potential of our collections, highlighting the great social work carried out by EducaThyssen.

Our 30th anniversary has been a moment for us to commemorate the past and reflect on the future. We are proud to contribute to building a better world, echoing our society's concerns. A society that asks the museum to be an agent of social change and to focus on ethical, social and environmental issues. Along these lines, we have been working on the different areas of sustainability for years, becoming a benchmark museum in terms of our economic, social and environmental management.

Throughout these pages, we perform an exercise in transparency before our stakeholders, to whom we show the work we carry out in order to safeguard and disseminate a unique collection, fulfil our mission of public service and continue to move towards responsible management and a model of a mixed institution in which the opportunities of digital technology help us to improve in the fulfilment of our mission, in balance with being a traditional museum and our proximity to the public.

2022 was marked by economic recovery, albeit somewhat slowed down by the emergence of variants of COVID-19 and the beginning of the Russian invasion of Ukraine. Nevertheless, the Museum received 1,073,183 visitors, an increase of 17% compared to 2021. This figure also represents an increase of 4% compared to 2019, which means we have reached the pre-pandemic level of visitors again.

Fulfilling our  
purpose for

30  
years



This circumstance has allowed the Museo Nacional Thyssen-Bornemisza, as a centre of attraction for national and international visitors, to continue to be one of the main assets of the city of Madrid due to its cultural impact and its capacity to generate income and create jobs, contributing 0.28% of the Community of Madrid's GDP in 2022.

The Museum, in its commitment to continuous improvement and especially with regard to the visitor experience, has carried out numerous actions in order to understand, listen and improve according to the profiles, ages, nationalities, interests, etc. of our audiences, so that we can offer an almost customised visit.

As a result of the efforts of all of us who make up the Museum, we have renewed the Q for Tourist Quality seal, a guarantee of excellence; the Universal Accessibility certificate for the sixth consecutive year; as well as the EFR certificate, which positions us as a museum committed to stable and quality employment, employee welfare, inclusion, equality and professional development.

Another major milestone has been that, for the first time, the Museo Nacional Thyssen-Bornemisza has calculated its carbon footprint in accordance with the international Greenhouse Gas Protocol (GHG) standard in scopes 1, 2 and 3, establishing a plan to reduce its emissions and submitting it for registration with MITECO, the Ministry of Ecological Transition and Demographic Challenge. With this step, we join the global challenge of building a more sustainable planet and a low-carbon economy.

We would like to take this opportunity to once again express our sincere gratitude to those people and institutions who, as Friends of the Museum, share our commitment to culture, its conservation, research, and the development of the Museum's exhibition projects, helping us to fulfil our purpose each year.

Finally, a word of affection and recognition to our "friends", partners and collaborators, as well as to our team of professionals, who make it possible, year after year, for the Museo Nacional Thyssen-Bornemisza to become everyone's museum.

**Managing Director**  
Evelio Acevedo

**Artistic Director**  
Guillermo Solana



Francis Bacon  
Portrait of George Dyer in a Mirror  
1968  
Oil on canvas. 198 x 147 cm  
Museo Nacional Thyssen-Bornemisza, Madrid

# Our values in



### Excellence and transparency

**Strategic Plan 2019-2023**

**#1 A more transparent museum**  
Commitment and Transparency Foundation

**Visitor satisfaction**  
TripAdvisor Certificate  
4.5 out of 5  
Google My Business  
4.6 out of 5  
Visitor surveys  
9.2 out of 10

**Obtaining the Q for Tourist Quality Standard UNE 302002**  
Recognises the attention paid to the visitor experience

**Awards**  
ADCV Award  
ADG Laus Award  
Awwwards Honourable Mention  
Art and Business Award  
Expone Award  
Influyentes Award  
Una Gota MAV Award  
Extraordinary Mujerhoy 2022 Award  
Corporate Magazine Award

**#1 AENOR Certificate Management of Emergencies UNE ISO22320**  
1st Spanish Museum

**Ethical and good governance principles**

### Inclusion

**Renewal of Universal Accessibility certificate UNE 170001-2**

**€400,000**  
in alternative measures for special employment centres

**SignoGuide**  
Website accessibility

**Docuwebs Thyssen**

**ConectaThyssen**

**Diversity love**

**Education and social action programmes**

**Living without Barriers initiative**  
FUNVIBA AND ECOPILAS

**Exhibitions**  
Carla Hayes Mayoral: Mestiza Memories  
The Third Pole  
In the Eye of the Storm: Modernism in Ukraine, 1900-1930

### Equality and flexibility

**147 employees**

**64% women**

**84 measures**  
Concilia Thyssen Plan

**Family Responsible Company**  
Certificate  
**PROACTIVA B+**

### Sustainability

**Protecting the planet**  
We have calculated and recorded our carbon footprint

**Thyssen Shop**  
**46** Local suppliers  
**98%** of suppliers deliver products without plastic

**Committed to SDGs**

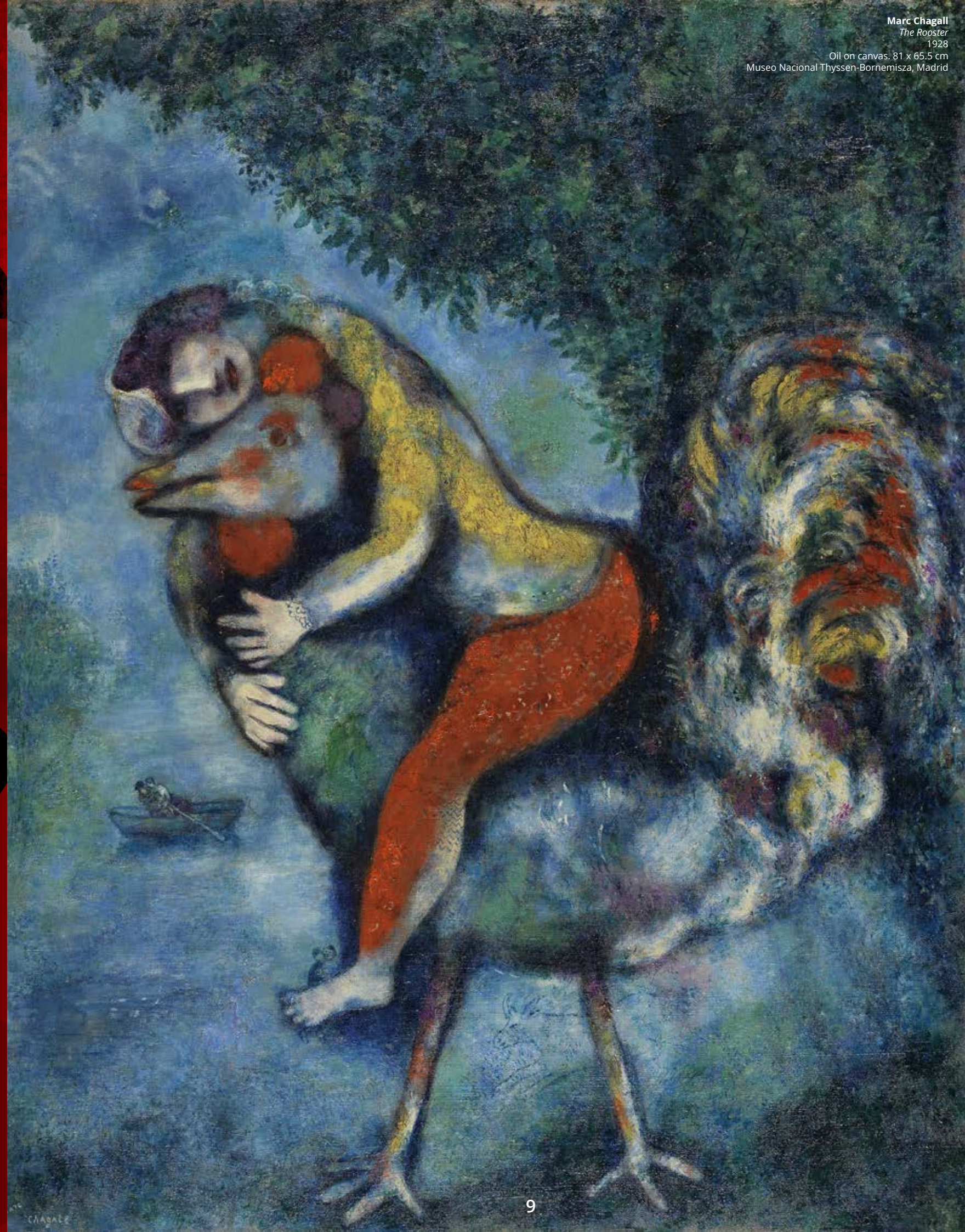
**Thyssen ECO**



One of the  
most important

# Collec TIONS

of Western art



Marc Chagall  
*The Rooster*  
1928  
Oil on canvas, 81 x 65.5 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



# 30 Years of open doors

*"Already in the 1990s, museums ceased to simply be the guardians of treasures, places where a collection is kept, and became something living. Today, museums are not collections of objects, but programmes of events seeing as something is happening all the time, and that something includes exhibitions, courses, conferences, workshops, visits and activities of all kinds."*

**Guillermo Solana,**  
Artistic Director of the Museo Nacional Thyssen-Bornemisza

*"Society is asking the museum to be an agent of social change and to address issues such as sustainability, the energy problem and the impact our lives have on the environment. The museum is the perfect framework with which to echo all these issues that people are concerned about."*

**Evelio Acevedo**  
Managing Director of the Museo Nacional Thyssen-Bornemisza

19  
88



**7 April 1988**  
The barons with Javier Solana, Minister of Culture, during the signing of the pre-agreement for the loan of the collection, Madrid.

Following an agreement the baroness made with the Spanish government, a new museum wing was inaugurated in which the Carmen Thyssen Collection is housed. In addition to the new galleries, spaces for offices, workshops, warehouses and temporary exhibition halls were also created.

20  
07



The exhibition *The Mirror and the Mask: Portraiture in the Century of Picasso* (from 6 February to 20 May 2007) was awarded Exhibition of the Year by the international art magazine *Apollo*.

20  
22



Signing of the agreement between Baroness Carmen Thyssen and the Ministry of Culture for the deposit of the Carmen Thyssen Collection in the Museum for a period of 15 years.

19  
92



**8 October 1992**  
Inauguration of the Thyssen-Bornemisza Museum in Madrid. The king greets Baron Thyssen-Bornemisza in the presence of the queen, the Minister of Culture, Solé Tura, and the baroness.

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04



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12



The Edward Hopper exhibition has been the most visited over the past 30 years.

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20



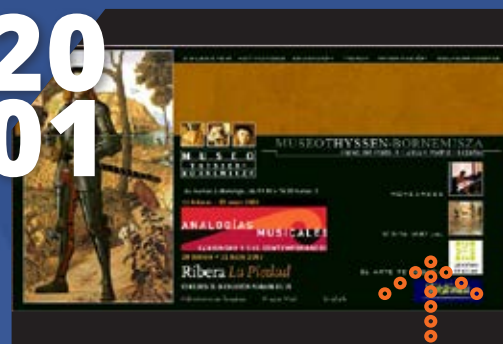
Museum at a distance: Launch of live online virtual tours of the masterpieces of the Thyssen-Bornemisza Collection.

19  
93



**1st temporary exhibition**  
*From Impressionism to the Avant-garde: Works on Paper* (15 November 1993 to 16 January 1994).

20  
01



The Museum has had an online presence since 1999. In 2001, the first website was created by incorporating the catalogue of the Museum's works and a space for educational content.

20  
16



The exhibition *Zurbarán: A New Look* (from 9 June to 13 September 2015) was a finalist at the Global Fine Art Awards in 2016 in New York.

20  
19



Agreement signed with Thyssen-Bornemisza Art Contemporary (TBA21), a contemporary art foundation created in 2002 by Francesca Thyssen-Bornemisza that reflects the Museum's link to contemporary art.

19  
94



Creation of the Friends of the Museum programme.

19  
99



First activities for families at the Museum.

20  
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Museo Nacional Thyssen-Bornemisza: Inclusion of the term "national" in the name of the Museum, which highlights the public status of the collection.

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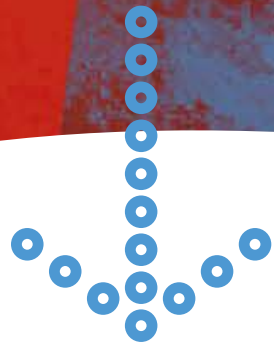


Official visit by the President of Germany for the inauguration of the Beckman: *Exile Figures* exhibition (25 October 2018 to 27 January 2019).



**An extraordinary  
experience,**

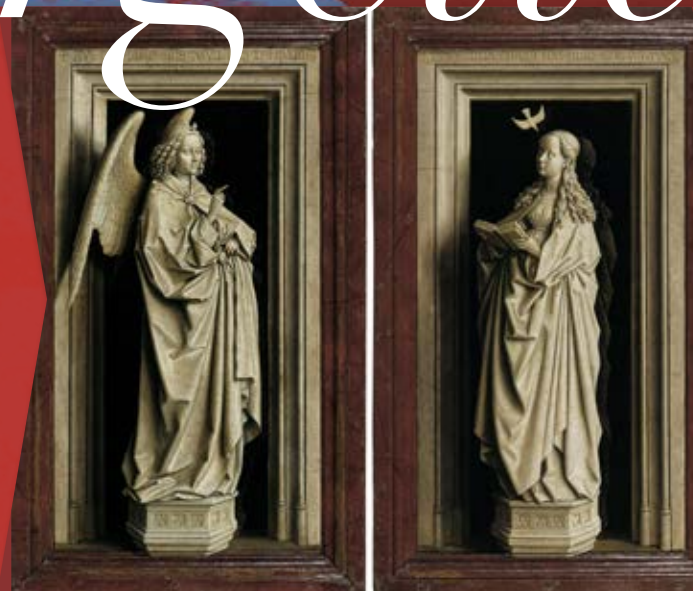
# *an unforgettable visit*



The museum houses one of the richest and most varied collections of Western painting. Van Eyck, Dürer, Titian, Caravaggio, Rubens, Rembrandt, Canaletto, Monet, Degas, Morisot, Cézanne, Van Gogh, Picasso, Kirchner, Kandinsky, Goncharova, O'Keeffe, Hopper, Dalí and Pollock are just some of the names on the extensive list of great masters whose works make up its collection.

Acquired by the Spanish State in 1993 and of private origin, the Thyssen-Bornemisza Collection was conceived from the outset with the breadth of vision of a museum. Its encyclopaedic nature makes it a real synthesis of Western painting, with the presence of most of the styles of European and North American art between the 14th and 20th centuries. And even though its paintings were acquired during barely two generations and there are no more than a thousand works, it contains a high proportion of masterpieces.

**Jan van Eyck**  
*The Annunciation Diptych*  
ca. 1433–1435  
Oil on panel  
On the left (The Archangel Gabriel): 38.8 x 23.2 cm;  
on the right (The Virgin Mary): 39 x 24 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



**Titian**  
*Portrait of Doge Francesco Venier*  
ca. 1554–1556  
Oil on canvas, 113 x 99 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



**Peter Paul Rubens (workshop of)**  
*St. Michael Expelling Lucifer and the Rebel Angels*  
ca. 1622  
Oil on canvas, 149 x 126 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



**Paul Cézanne**  
*Seated Man*  
ca. 1905–1906  
Oil on canvas, 113 x 99 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



**Ernst Ludwig Kirchner**  
*Kneeling Nude in front of Red Screen (verso: Seated Nude with Bent Leg 1921–1923)*  
ca. 1911–1912  
Oil on canvas, 75.5 x 56.7 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



**Jackson Pollock**  
*Brown and Silver I*  
ca. 1951  
Enamel and silver paint on canvas, 144.7 x 107.9 cm  
Museo Nacional Thyssen-Bornemisza, Madrid





# The Carmen Thyssen Collection

Barons Carmen and Borja Thyssen-Bornemisza have reached an agreement with the Spanish Ministry of Culture and Sport to lease part of their collection to the Museum. The agreement stipulates that **a wide selection of international works will remain in the Museum for 15 years**, with the right to purchase at the end of the period, in exchange for the payment of 6.5 million euros per year. To celebrate the agreement, the Carmen Thyssen Collection is presented by means of a new installation on the ground floor of the Museum, with direct access from the central hall. The new location and exhibition presentation allow the collection to be rediscovered in a more coherent and comprehensive way, with a chronological journey from 17th-century Dutch painting to 20th-century art.

1. **Anonymous French Master**  
*Falconry Scene*, ca. 1500  
Silk, cotton and copper wire. 278 x 349 cm
2. **Jan Brueghel I**  
*The Garden of Eden*, ca. 1610-1612  
Oil on panel. 59.4 x 95.6 cm
3. **Gaspar van Wittel**  
*Piazza Navona, Rome*, 1699  
Oil on canvas. 96.5 x 216 cm
4. **Martin Johnson Heade**  
*Orchid and Hummingbird near a Waterfall*, 1902  
Oil on canvas. 38.2 x 51.5 cm
5. **Georgia O'Keeffe**  
*New York Street with Moon*, 1925  
Oil on canvas. 122 x 77 cm
6. **Auguste Rodin**  
*Christ and Magdalen*, ca. 1905  
Marble. 102 x 77 x 70 cm
7. **Paul Gauguin**  
*Mata Mua (In Olden Times)*, 1892  
Oil on canvas. 91 x 69 cm



1.



2.



3.



4.



5.



7.



8.



6.

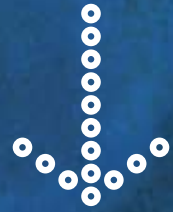


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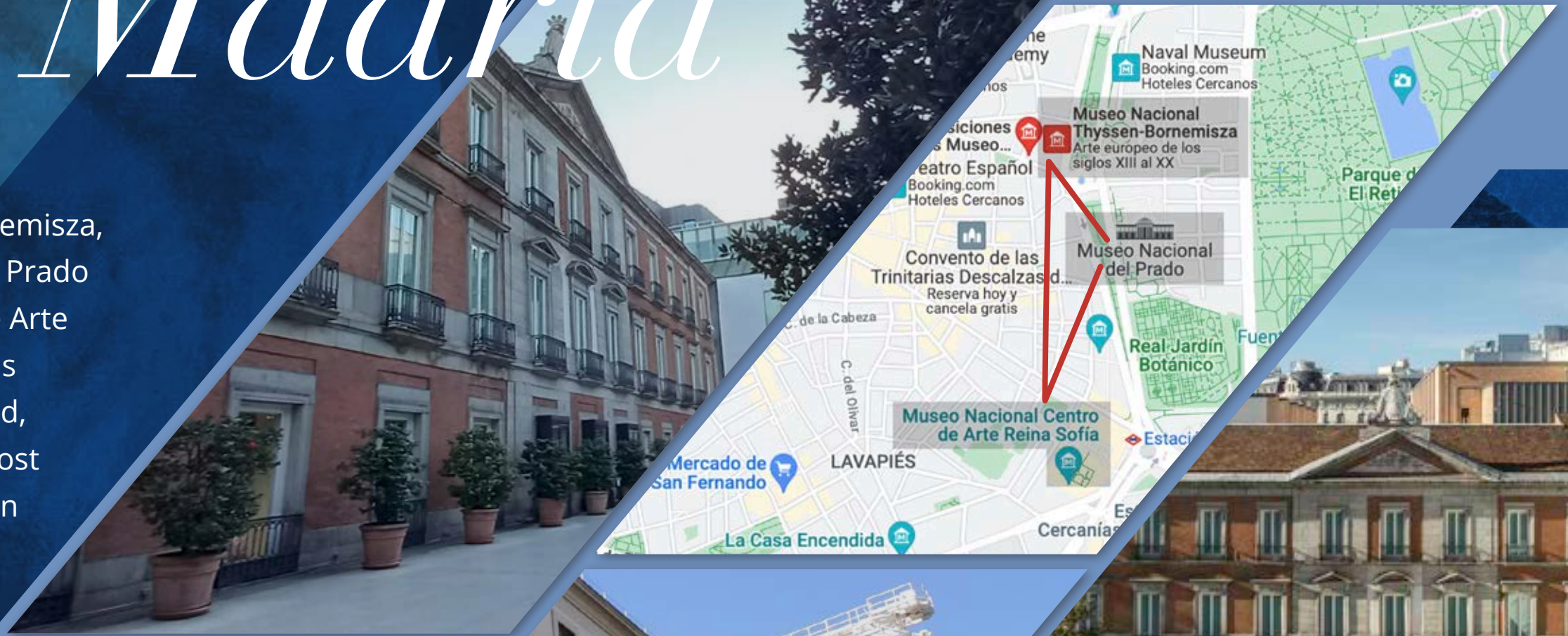
8. **Pablo Picasso**  
*The Harvesters*, 1907  
Oil on canvas. 65 x 81.5 cm
9. **Richard Estes**  
*Nedick's*, 1970  
Oil on canvas. 121.9 x 167.6 cm



# Paseo del Arte: An essential tour in *Madrid*



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



## The Palace of Villahermosa

The Thyssen-Bornemisza Collection is housed in the Palace of Villahermosa, whose remodelling work began in 1990 at 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 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.



# The Thyssen Shop

Inside the Museo Nacional Thyssen-Bornemisza is the **Thyssen Shop**, with a careful selection of craft and contemporary brands that are inspired by the works of art in the collection. The shop combines art, design and craftsmanship, and also seeks a sustainable approach to both products and packaging. Therefore, when it comes to sourcing its suppliers, it tries to find them as close as possible.



Average ticket  
bought online  
**68.87€**

Average ticket  
bought in shop  
**17.26€**

**Sales**  
**3**  
million €



In addition, and always following this line, when there are temporary exhibitions, special products related to the artists' creative universes are made available.

The online ticket + product sale mode continues to grow, offering the possibility of buying the ticket together with a selected product from the exhibition.

Finally, in addition to being able to purchase all these products physically, users can also purchase them at any time via the online shop.

During 2022, activity has returned to a similar pace to that prior to the pandemic, with the shop closing the year with **total sales of 3 million euros** and obtaining a profit of 43%, compared to 23% the previous year.



# Milestones



**Collaborations**  
with Spanish artists and craftspeople who represent both contemporary and traditional techniques



98% of suppliers deliver **plastic-free products**

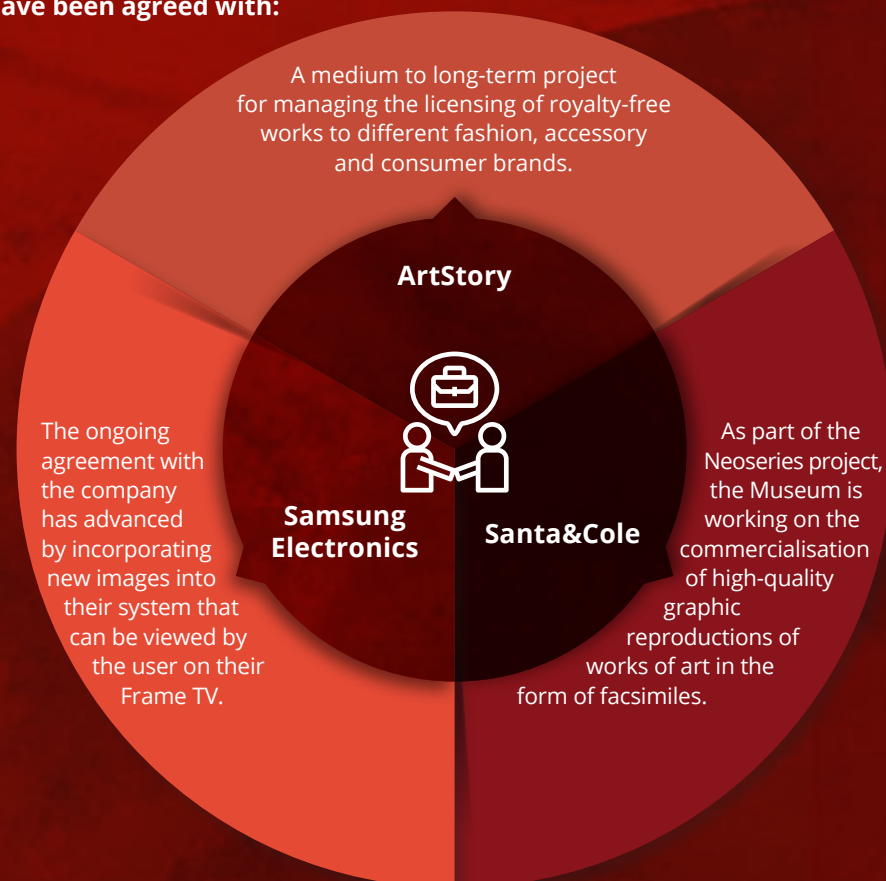


**Strategic alliances with collaborators:**  
Swatch, Cartuja de Sevilla, IXXI, Royal Talents, Ailanto, Ibride, Ascaso, Lomography and Vinoselección



Reinforcement of the hybrid sales model: **increase in the percentage of online orders** with in-store pickup

In addition, **new business deals** have been agreed with:



**46**  
Local suppliers



**% of Spanish products purchased 85%**  
**% of international products purchased 15%**



**1,062,199**  
visitors



*Top sales ranking*

*Jewellery and accessories*

*Own publications*

*Textile / Household*

- Publishing collection
- Stationery
- Graphic work
- Ceramics and decoration
- Posters
- Postcards
- Children and crafts
- Food
- Educational programme
- Perfumery
- Technology
- Shipping
- Audiovisuals



Our publications

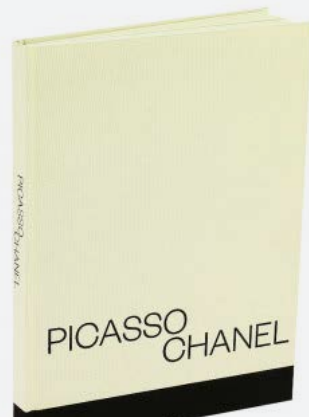
Catalogue  
Hyperreal:  
The Art of  
Trompe l'Oeil



Catalogue  
Alex Katz



Catalogue  
Picasso/  
Chanel



Catalogue  
Carla Hayes  
Mayoral:  
Mestiza  
Memories



Catalogue  
Artists' Letters  
from the  
Anne-Marie  
Springer  
Collection



Educational  
guide  
Hyperreal:  
The Art of  
Trompe l'Oeil



Christoffel Pierson  
Niche with Falconry Gear  
ca. 1660-1670  
Oil on canvas. 80.5 x 64.5 cm  
National Gallery of Art, Washington



# Our *spaces*

## The Terraces of the Thyssen

**The Terraces**, facing the garden and located near the entrance to the Museum, are open all day for breakfast, snacks or lunch and for after-work drinks and cocktails in the open air during spring and summer evenings.



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



## Restaurant/ Cafeteria



## Auditorium



Space for holding presentations, conferences, award ceremonies, talks and concerts.



- **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.

## Spaces for private events and functions



# Thankful

During 2022, we received the following awards and recognitions:

The web documentary *Artistas migrantes/ Redes de cultura* [Migrant Artists/Culture Networks] received the Silver award for its narrative and website design at the **ADCV Awards** of the Valencian Community.



The web documentary *Artistas migrantes/Redes de cultura* received the Bronze LAUS award for website design at the **ADG Laus Awards** for Graphic Design and Visual Communication.

**Influyentes Award.** Coinciding with the Museum's 30th anniversary, digital newspaper *El Confidencial* recognised the Museum in its Influyentes Awards 2022 in the Culture category, as a Spanish institution that has contributed to building a better world.



**Piet Mondrian**  
*Composition in Colours / Composition No. 1 with Red and Blue*  
1931  
Oil on canvas. 50 x 50 cm  
Museo Nacional Thyssen-Bornemisza, Madrid

In the international category, the web documentary *Artistas migrantes/ Redes de cultura* obtained an honourable mention at the international **Awwwards** as a top-scoring website by professional users, the Site of the Day award, which recognises aesthetic achievements, usability and innovation in web design, and the Developer Award, which recognises innovation in web development.

**awwwards.**



**Una Gota MAV Award.** The association Mujeres en las Artes Visuales (MAV) awarded the Museum the Una Gota MAV Award in recognition of its work for equality.

**Art and Business Award.** The Restoration team received the award for best restoration for their conservation work on Vittore Carpaccio's *Young Knight in a Landscape*.



The *Volver a la naturaleza* [Return to Nature] web documentary received two new awards: Site of the Day and the Developer Award, which recognises its developers for achieving a significant project in as a website with new narratives, both from the **Awwwards**.

**VOLVER A LA NATURALEZA**



**Expone Award.** The third edition of the educational project *Visual Narrations*, based on the Georgia O'Keeffe exhibition, received the Expone Award in the category of Best Museum Project at a national level, a recognition from the Association of Museologists and Museographers of Andalusia (AMMA).



**Extraordinary Mujerhoy 2022 Cultural Institution Award,** considering the Museum as an essential benchmark of art in Spain. This award, presented for the first time this year, recognises the Museum's three decades of excellence and cultural commitment.

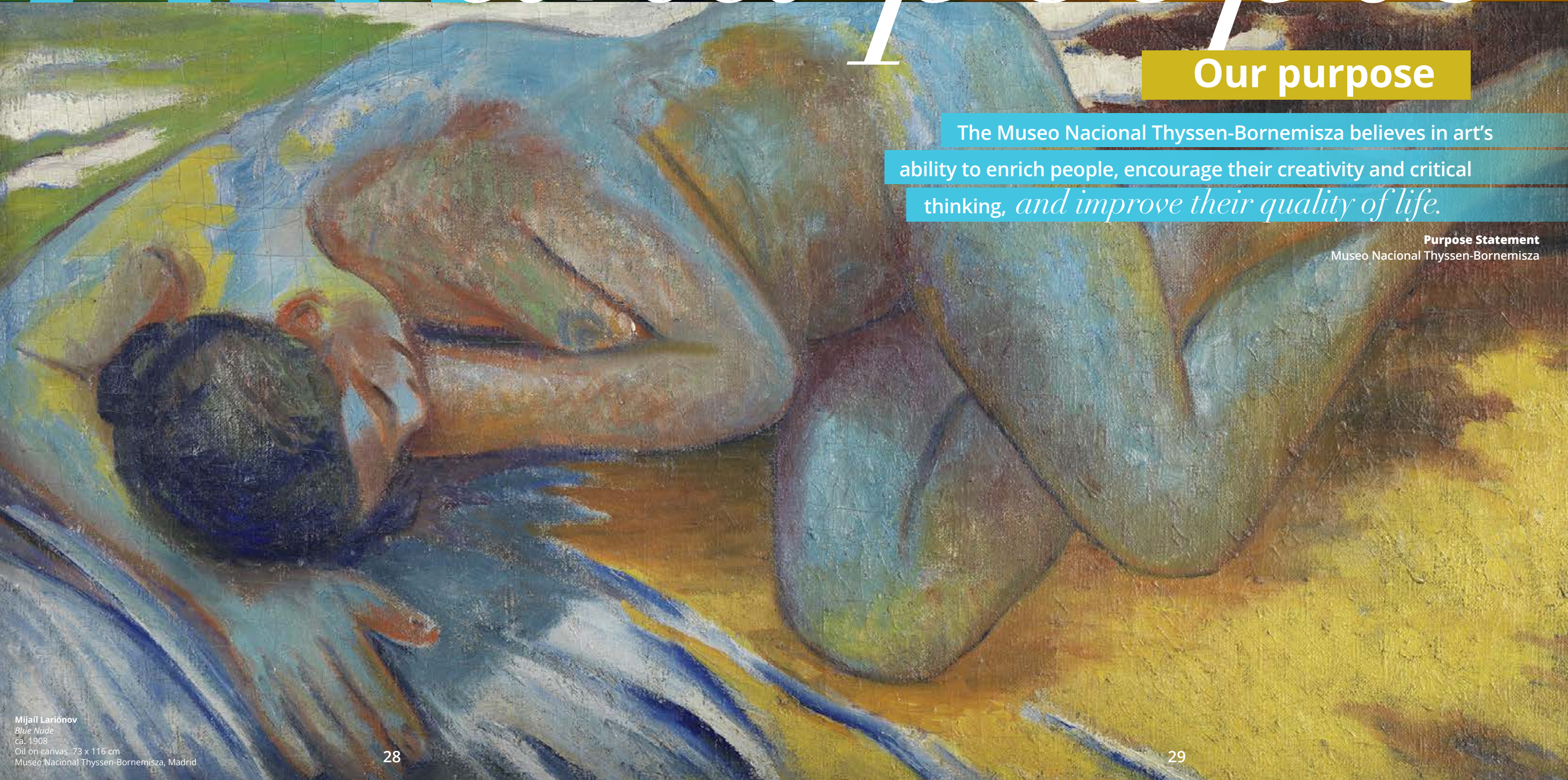


# ART *and people*

## Our purpose

The Museo Nacional Thyssen-Bornemisza believes in art's ability to enrich people, encourage their creativity and critical thinking, *and improve their quality of life.*

**Purpose Statement**  
Museo Nacional Thyssen-Bornemisza





Reinstalling and  
designing new  
itineraries for the

# permanent collection

## Old Masters

As part of its tasks during the year 2022, the Old Masters Department designed an itinerary for the permanent collection that covers several of the artistic movements exhibited in its rooms.

The in-depth explanation of an outstanding number of paintings to groups of friends and visitors began with one of the institution's icons, *Portrait of Giovanna degli Albizzi Tornabuoni* by Domenico Ghirlandaio, where aspects related to Renaissance portraiture, the concept of beauty and the symbolism of the objects depicted on the panel were discussed. Dürer's *Christ among the Doctors* was the platform for discussing the German Renaissance, the painter's travels and the trail this Nuremberg master left behind. Caravaggio's *Saint Catherine of Alexandria* served as a pretext for the development of one of the great European artistic movements: the Baroque period, of which Caravaggio was one of its most outstanding representatives. Willem Kalf's sophisticated *Still Life with a Chinese Bowl, Nautilus Cup and Other Objects* became the key to an in-depth study of this singular Dutch artist and the delicate objects with which he created his compositions. Canaletto and his *Piazza San Marco in Venice*, a masterpiece of the 18th century, became the perfect example to approach a genre that triumphed in that century: *vedute* painting.

The itinerary to explore the collection in depth continued with *Still Life with Fruit* by Louise Moillon and a canvas by another French artist, Jacques Linard: *Chinese Bowl with Flowers*.

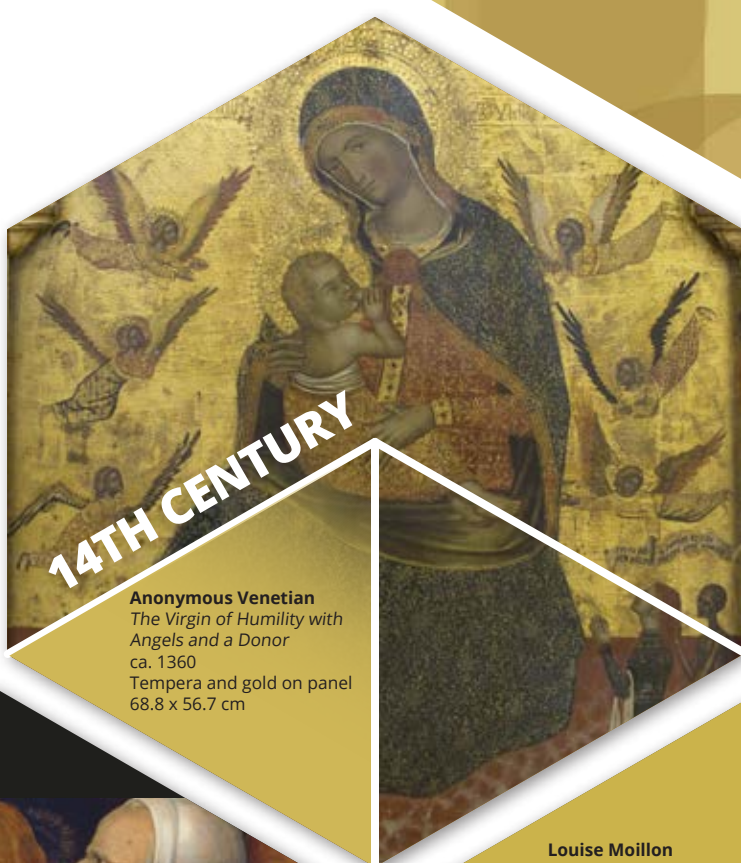
**Mar Borobia,**  
Head of Old Masters Conservation  
at the Museo Nacional Thyssen-Bornemisza



**Hendrick ter Brugghen**  
*Esau Selling His Birthright*  
ca. 1627  
Oil on canvas, 106.7 x 138.8 cm  
Museo Nacional Thyssen-Bornemisza, Madrid

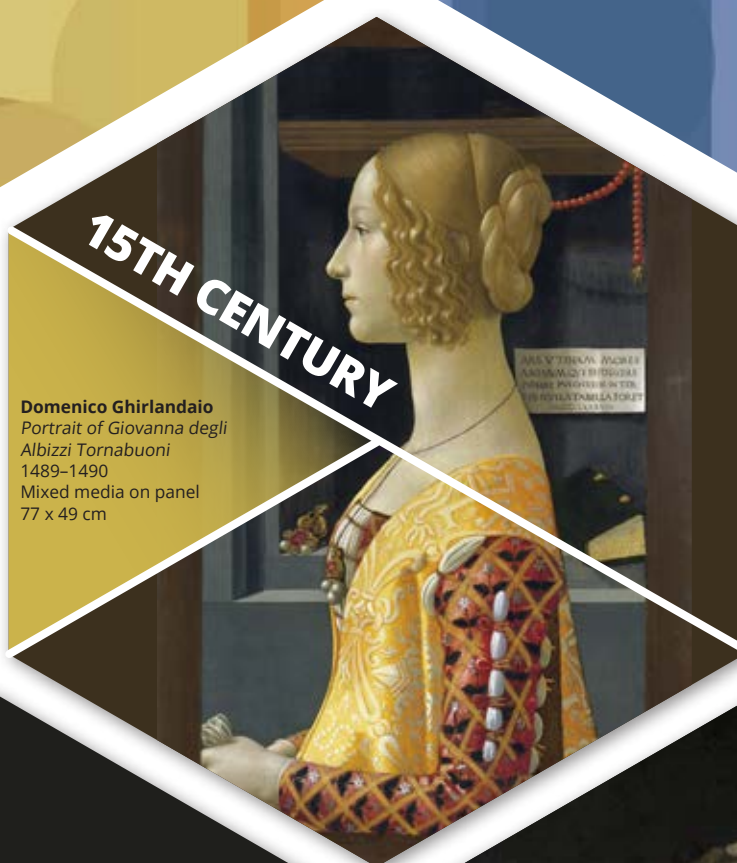


# Old Masters



**14TH CENTURY**

**Anonymous Venetian**  
*The Virgin of Humility with Angels and a Donor*  
ca. 1360  
Tempera and gold on panel  
68.8 x 56.7 cm



**15TH CENTURY**

**Domenico Ghirlandaio**  
*Portrait of Giovanna degli Albizzi Tornabuoni*  
1489–1490  
Mixed media on panel  
77 x 49 cm



**15TH CENTURY**

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



**16TH CENTURY**

**Albrecht Dürer**  
*Christ among the Doctors*  
1506  
Oil on panel  
64.3 x 80.3 cm



**17TH CENTURY**

**Louise Moillon**  
*Still Life with Fruit*  
ca. 1637  
Oil on canvas  
87.5 x 112 cm



**17TH CENTURY**

**Diego Velázquez**  
*Portrait of Mariana of Austria, Queen of Spain*  
1655–1657  
Oil on canvas  
66 x 56 cm



**17TH CENTURY**

**Willem Kalf**  
*Still Life with a Chinese Bowl, Nautilus Cup and Other Objects*  
1662  
Oil on canvas  
79.4 x 67.3 cm



**18TH CENTURY**

**Canaletto**  
*The Piazza San Marco in Venice*  
ca. 1723–1724  
Oil on canvas  
141.5 x 204.5 cm



**18TH CENTURY**

**Jean-Honoré Fragonard**  
*The Swing*  
ca. 1750–1752  
Oil on canvas  
120 x 94.5 cm



**18TH CENTURY**

**Giandomenico Tiepolo**  
*The Apotheosis of Hercules*  
ca. 1765  
Oil on canvas  
101.3 x 85.5 cm





# Modern Painting

Once the exhibition *American Art from the Thyssen Collection*, which was installed in nine rooms on the first floor, closed in October, a new reinstallation of the modern painting collection was carried out, leaving the remodelling of rooms 48 to 52 pending for 2023. These rooms were used to install the exhibition *In the Eye of the Storm: Modernism in Ukraine, 1900–1930*.

As before, the arrangement of the works follows a chronological sequence combined with a few thematic groupings. The itinerary begins in room 30, titled *Transatlantic Relations in the 18th–19th Centuries*, with numerous scenes of the crossing of cultures in European and North American art.

This is followed by two rooms devoted to 19th-century North American landscape painting, both as a pioneering environmental awareness movement and as a representation of urban life.

In room 33, a set of landscapes by Courbet, Corot and Jongkind show how, in the middle decades of the 19th century, French Realism and Naturalism paved the way for the artistic experimentation of Manet, Monet, Renoir, Pissarro and Morisot. In contrast to these impressionist landscapes, the works of Degas and Toulouse Lautrec reflect modern life in Paris at the end of the 19th century.

The next five rooms are devoted to Expressionism. Van Gogh's paintings offer us his personal and subjective vision of nature, while the French and Central European expressionist trends of the early 20th century also advocated an anti-naturalist conception of form and colour to represent the artist's inner vision, from landscapes by Derain, Kirchner and Schmidt-Rottluff, and nudes in nature by Pechstein and Müller, to the still lifes of flowers by Beckmann and Nolde. Other artists, such as Grosz, Meidner or Feininger, were fascinated by the constant metamorphosis of the city they depicted, adapting formal elements of Cubism or Futurism with an apocalyptic air.

Room 30 displays paintings by Kupka and Kandinsky, pioneers of abstract art, their work full of philosophical meanings and intentions. Then, from room 41 onwards, the artists of the so-called historical avant-garde are brought together. The cubist tradition: with the formal decomposition of Cézanne in his final period, Cubism breaks with the volume and space of previous painting styles. The cubist fragmentation and simultaneity invented by Picasso and Braque infected Juan Gris, Gleizes, Léger, the Delaunay couple and the Italian Futurists. The abstract utopias of Mondrian, Doesburg and the Russian cultural renaissance of the early 20th century, with the successive avant-garde groups led by Larionov, Kliun, Chashnik, Suetin and El Lissitzky, as well as a number of women artists such as Goncharova, Popova, Ekster, Stepanova, Rozanova or Udaltsova, harmonised external cubist influences with aspects of the atmosphere of political upheaval in revolutionary Russia.

The visit continues with two rooms devoted to Dadaism and Surrealism. Schwitters' collages and assemblages, constructed from waste materials, develop an irrational spirit that has survived to the present day. Then, the surrealist visual imagery of Miró, Ernst, Dalí, Tanguy and Magritte emanates from the artists' subconscious and makes use of Automatism and irrational associations.

The resurgence of Realism during the interwar period, both in Europe and North America, is represented by Hopper, Grosz, Dix, Balthus and Picasso's classical period.

After the Second World War, representatives of American abstraction such as O'Keeffe, Rothko, De Kooning and Pollock brought us closer to a new conception of painting, based on gesture and colour. Later, pop artists such as Lichtenstein and Wesselman returned to the real world of popular culture themes.

Finally, European art of the mid-20th century, marked both by a feeling of pessimism caused by the crisis of the two wars and by a reaction to the previous trend of geometric abstraction, is displayed in the evanescent figures of Giacometti, in perfect harmony with existentialist thought and the textures of Nicolas de Stäel. And to round off the set, from the second half of the 20th century, portraits by British artists Bacon, Freud, Auerbach and Andrews combine figurative content with a very material and carnal artistic language in order to depict the human being.

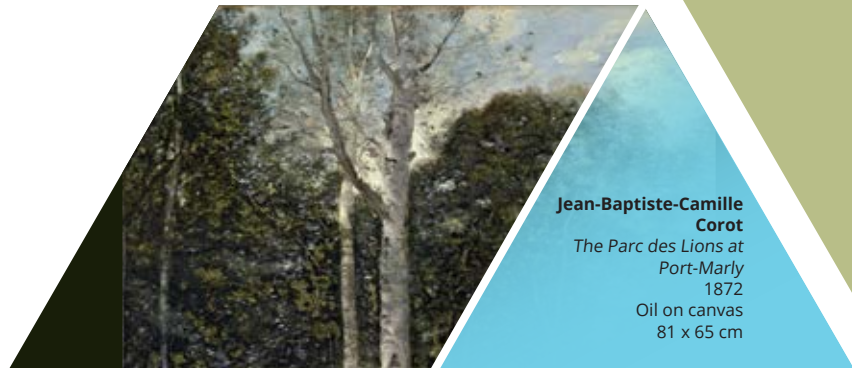
**Paloma Alarcó,**

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



Permanent  
collection

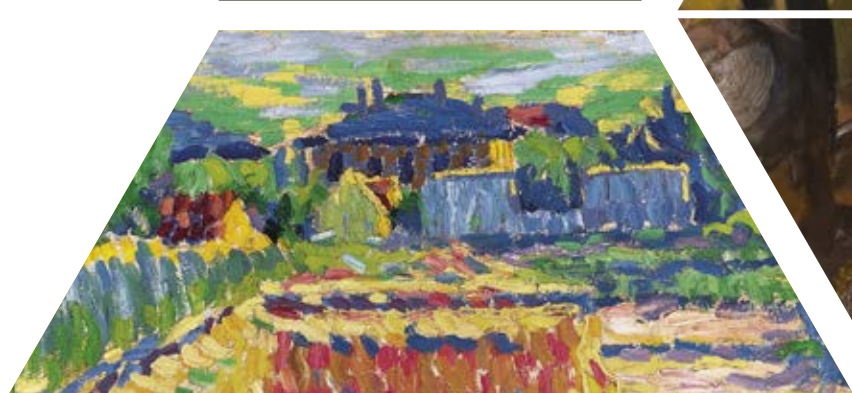
# Permanent collection



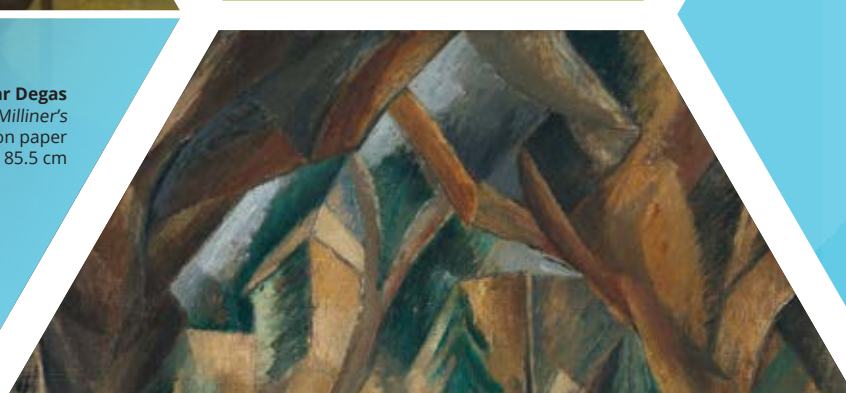
**Jean-Baptiste-Camille Corot**  
*The Parc des Lions at Port-Marly*  
1872  
Oil on canvas  
81 x 65 cm



**Vincent van Gogh**  
*Les Vessensots in Auvers*  
1890  
Oil on canvas  
55 x 65 cm



**Edgar Degas**  
*At the Milliner's*  
Pastel on paper  
75.5 x 85.5 cm



**Georges Braque**  
*The Park at Carrières-Saint-Denis*  
1909  
Oil on canvas  
38.5 x 46.5 cm



**Yves Tanguy**  
*Death Watching His Family*  
1927  
Oil on canvas  
100 x 73 cm



**Ernst Ludwig Kirchner**  
*The Loam Pit*  
ca. 1906  
Oil on cardboard  
54 x 74 cm



**René Magritte**  
*The Key to the Fields (La Clef des champs)*  
1936  
Oil on canvas  
80 x 60 cm



**Tom Wesselmann**  
*Nude No. 1*  
1970  
Oil on canvas  
63.5 x 114.5 cm



**George Grosz**  
*Metropolis*  
1916-1917  
Oil on canvas  
100 x 102 cm



**El Lissitzky**  
*Proun 1 C*  
1919  
Oil on panel  
68 x 68 cm



# Our temporary *exhibitions*

## American Art from the Thyssen Collection

16 December 2021  
to 16 June 2022

Exhibition curated by Paloma Alarcó and Alba Campo Rosillo. The result of a research grant from the Terra Foundation for American Art, it includes the corresponding catalogue, featuring texts by all the Museum's Modern Painting curators.

The exhibition, divided into four major thematic sections, aims to rethink this collection of American art from a cross-cutting perspective, through categories such as history, politics, science, the environment, material culture and urban life, and considering aspects of gender, ethnicity, class and language, among others, in order to facilitate a deeper understanding of the complexities of American art and culture.



**Ralston Crawford**  
*Overseas Highway*  
1939  
Oil on canvas  
45.7 x 76.2 cm



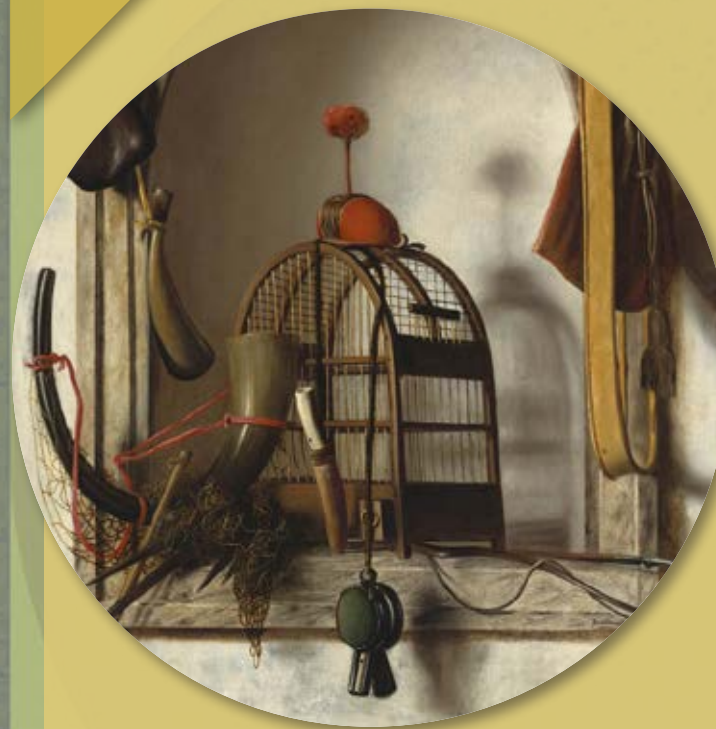
**George Bellows**  
*A Grandmother*  
1914  
Oil on panel  
94 x 74.5 cm

## Hyperreal: The Art of Trompe l'Oeil

16 March to 22  
May 2022

Curated by Mar Borobia and Guillermo Solana. María Eugenia Alonso was the technical curator.

The exhibition proposed a revisiting of the technique through a set of high-quality works that highlighted the most representative themes of easel painting. More than 100 pieces were presented, with a broad chronological arc that spanned from the 15th century to the 21st century, and ordered by subjects and settings rather than by date. The selected artists included Juan Fernández "El Labrador", Carlo Crivelli, Luis Paret y Alcázar, Samuel van Hoogstraten, Cornelius Gijsbrechts, John Frederick Peto, William Harnett, Antonio López and Salvador Dalí, among many others.



**Christoffel Pierson**  
*Niche with Falconry Gear*  
ca. 1660-1670  
Oil on canvas, 80.5 x 64.5 cm  
National Gallery of Art, Washington



**Giuseppe Arcimboldo**  
*Earth*  
Oil on panel, 70 x 49 cm  
Vienna-Vaduz, Liechtenstein. The Princely Collections  
Photo credit: © Liechtenstein. The Princely Collections, Vaduz-Vienna



## Alex Katz

11 June to  
11 September 2022

**For the first time in Spain, the Museum presented a retrospective of the work of American painter Alex Katz (New York, 1927),** one of the leading figures in the history of 20th-century American art and a precursor of pop art, who is still active today. The exhibition was curated by Guillermo Solana, the Museum's artistic director, and was supported by the artist himself and his studio. The installation brought together almost 40 large-format oil paintings, accompanied by a number of studies, offering an itinerary through Katz's usual themes: his solo, duplicate and group portraits, alternating with his recognisable flowers and enveloping landscapes with bright colours and flat backgrounds.



**Alex Katz**  
*The Red Smile*  
1963  
Oil on canvas  
200 x 292 cm  
Whitney Museum of  
American Art



**Alex Katz**  
*Golden Field #3*  
2001  
Oil on canvas  
244 x 305 cm  
Private collection,  
Paris

## Picasso/Chanel

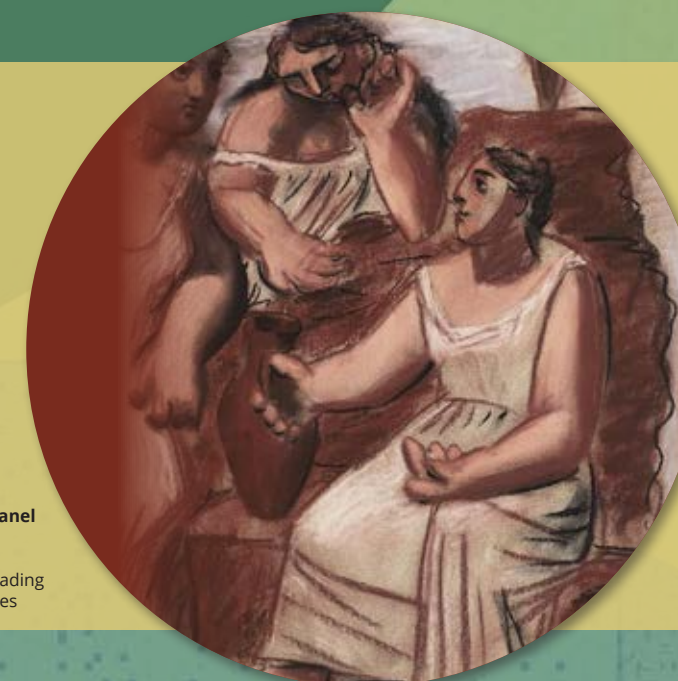
11 October 2022 to  
15 January 2023

**Chanel visited the Picasso couple often during the artist's active participation in the Ballets Russes.**

The designer became closely associated with the artistic and intellectual world of Paris at the time, to the point of saying: "It is artists who have taught me rigour." The Museum proposed an exploration of the relationship between these two great creative geniuses of the 20th century, and once again brought together art and fashion in a new exhibition project. The exhibition was organised into four major sections arranged in chronological order that covered the period from approximately 1910 to 1930.



**Gabrielle Chanel**  
*Dress*  
1923–1926  
Silk crepe, beading  
and gemstones



**Pablo Picasso**  
*Three Women  
at the Fountain*  
1921  
Pastel on paper  
mounted on canvas  
66 x 50.8 cm

## In the Eye of the Storm: Modernism in Ukraine, 1900–1930

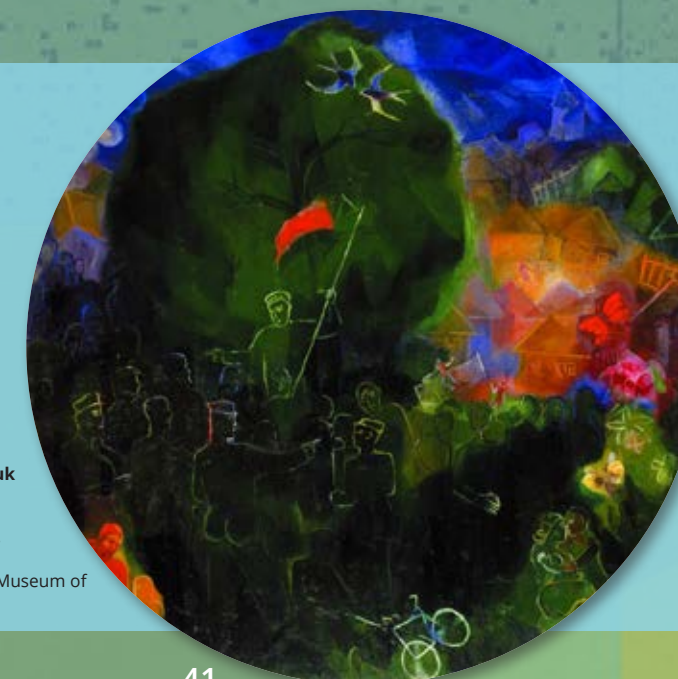
29 November 2022  
to 30 April 2023

**The exhibition *In the Eye of the Storm: Modernism in Ukraine, 1900–1930* presented a comprehensive overview of Ukrainian avant-garde art in the first decades of the 20th century** and showed the different artistic trends, from figurative art to Futurism and Constructivism. *In the Eye of the Storm* revisited this essential but little-known chapter of Western avant-garde art and brought together around 70 works, including paintings, drawings, collages and theatrical designs.

The exhibition celebrated the dynamism and diversity of the Ukrainian art scene, while at the same time safeguarding the country's heritage during the Russian occupation of its territory.



**Davyd Burliuk**  
*Carousel*  
1921  
Oil on canvas  
33 x 45.5 cm  
National Art Museum of  
Ukraine

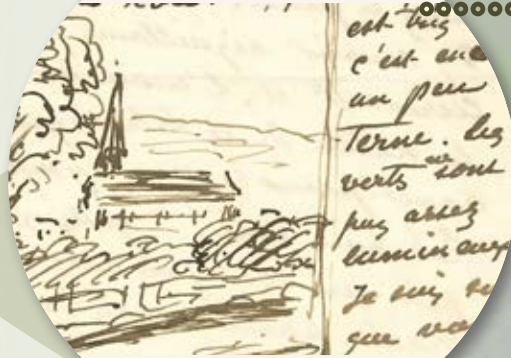


**Viktor Palmov**  
*The 1st of May*  
1921  
Oil on canvas  
161 x 161 cm  
National Art Museum  
of Ukraine



# Other exhibitions

## Small-scale exhibitions



### Artists' Letters from the Anne-Marie Springer Collection

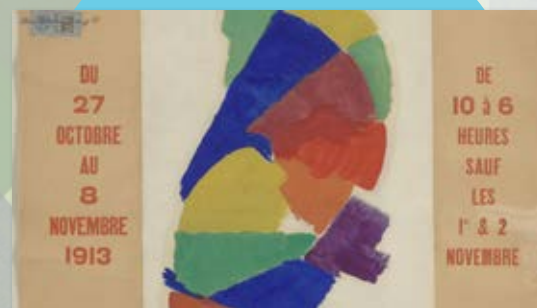
30 May to 25 September 2022

**Curated by Clara Marcellán.** Small-scale exhibition with a selection of letters and postcards written by painters such as Delacroix, Manet, Degas, Monet, Cézanne, Van Gogh, Gauguin, Matisse, Juan Gris, Frida Kahlo and Lucian Freud, from the Anne-Marie Springer collection, in conversation with works by these and other artists from the Museum's permanent collection.

### The Synchronists

27 June to 1 November 2022

**Coordinated by Clara Marcellán.** Small-scale exhibition with a selection of works from the Vilcek Foundation in New York that presented this movement, based on experimentation with colour and abstraction, in the context of the Museum's permanent collection and coinciding with the reinstallation of the American art collection.



**Morgan Russell**  
Poster of the Exhibition in Galleries Bernheim-Jeune & Cie 1913  
Gouache, oil and letterpress print on paper. 84.8 x 51.8 cm  
The Vilcek Foundation Collection

## Temporary Exhibitions Thyssen-Bornemisza National Thyssen-Bornemisza and TBA21



### Ragnar Kjartansson: Emotional Landscapes

22 February to 26 June 2022

**The Museo Nacional Thyssen-Bornemisza and Thyssen-Bornemisza Art Contemporary present *Emotional Landscapes***, an exhibition by Icelandic artist Ragnar Kjartansson (Reykjavik, 1976), which brought together for the first time four of his most internationally acclaimed video installations, *The Visitors* (2012), *The Man* (2010), *The End* (2009) and *God* (2007), as well as a series of watercolours. The exhibition reflected Kjartansson's fascination with America, its landscapes and its music, with works set on a farm by the Hudson River or in the Rocky Mountains, accompanied by blues or jazz, and took advantage of the Museum's new installation dedicated to *American Art from the Thyssen Collection* to establish dialogues with paintings from the 19th and 20th centuries.

### The Third Pole

25 October 2022 to 29 January 2023

**The Museo Thyssen-Bornemisza and Thyssen-Bornemisza Art Contemporary presented *The Third Pole***, an exhibition that invited us to venture into a fictional mythology through two bodies of work by Indian artist Himali Singh Soin: *we are opposite like that* (2017–ongoing) and *As Grand As What* (2018–2021). The companions on this journey inhabit different temporalities and parallel realities, traversing a colonial, prejudiced past while dreaming up heterotopic futures even while love attunes to the catastrophe of the present moment.





## The infinite route



### **Paintings from the Museo Nacional de Arte and the Museo Nacional Thyssen-Bornemisza**

27 September to 4 December 2022

MUNAL (Museo Nacional de Arte de México)

On the occasion of the UNESCO-MONDIACULT 2022 World Conference, the Museo Nacional Thyssen-Bornemisza and the Museo Nacional de Arte de México (MUNAL), with the collaboration of AECID, jointly organised an exhibition of Spanish and Novohispanic paintings from the 15th to 20th centuries, with works belonging to their permanent collections. Titled *The Infinite Route: Paintings from the Museo Nacional de Arte and the Museo Nacional Thyssen-Bornemisza*, the exhibition brought together 16 oil paintings in the rooms of the MUNAL, where works by Juan de Flandes, El Greco, Zurbarán, Murillo and Goya could be seen, together with others by Nicolás Correa, Miguel Cabrera, Sebastián López de Arteaga, Juan Correa and Juan Cordero, Novohispanic artists from the MUNAL collection. The project was curated by Carmen Adelina Gaitán Rojo for the MUNAL and Mar Borobia for the Museo Nacional Thyssen-Bornemisza, while Héctor Palhares and María Eugenia Alonso assisted with the organisation.



**El Greco**  
*Christ with the Cross*  
ca. 1587-1596  
Oil on canvas. 66 x 52.5 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



**Bartolomé Esteban Murillo**  
*The Virgin and Child with Saint Rose of Viterbo*  
ca. 1670  
Oil on canvas. 190 x 147 cm  
Museo Nacional Thyssen-Bornemisza, Madrid

# Special installations

### **Restoration of *The Virgin of Humility***

19 December 2022  
to 12 December 2023



Following the process of restoration, Fra Angelico's *The Virgin of Humility* is once again on public display in a special installation in room 11 of the permanent collection, which presents the results of the work carried out. The restored painting is displayed alongside two antique instruments, similar to those depicted by the artist, and a video explaining the work carried out by the restoration team. During this time, the restorers completed a complex process of technical study, which included identifying the materials that make up the work and carrying out chemical analyses and technical images, such as X-rays and infrared reflectography, which allowed them to gain in-depth knowledge of the work.

### **Neapolitan Nativity Scene from the 18th Century**

24 November 2022 to  
8 January 2023



On the occasion of the Christmas season, an 18th century Neapolitan nativity scene from the Isidro Brunete collection was reinstalled in the central hall of the Museum. The collection, which includes some 50 figures and several models, began to be assembled in the 1970s with the acquisition of pieces such as *The Mystery* and *The Three Wise Men*. The figures, created in a variety of materials such as terracotta, wood, wire and tow, are dressed according to their social status. The set of angels flying over the Holy Family, which have been added to the scene one by one over the years, are of outstanding quality.



# Conference series



## **American Art from the Thyssen Collection (January to March 2022)**

Six talks given by Guillermo Solana, artistic director, and the two curators of the exhibition: Paloma Alarcó, head of the Modern Painting Department, and Alba Campo Rosillo, Terra Fellow of American Art and director of the series, along with museum curators Marta Ruiz del Árbol, Clara Marcellán and Juan Ángel López-Manzanares.



**Samuel van Hoogstraten**  
*Trompe l'Oeil Still Life*  
1666–1678  
Oil on canvas. 63 x 79 cm  
Staatliche Kunsthalle, Karlsruhe  
Photo credit: © Staatliche Kunsthalle, Karlsruhe

## **The Trompe l'Oeil: Between Reality and Fiction (April to May 2022)**

Five lectures given by the curators of the exhibition, Mar Borobia, head of Old Masters Conservation at the Museum, and Guillermo Solana, artistic director; French painter Claude Yvel; professor of Art History at the University of Alcalá, Benito Navarrete, and the curator of the Rembrandt House Museum, Leonore van Sloten.



## **International Symposium on American Art (June 2022)**

On the occasion of the exhibition American Art from the Thyssen Collection, the Museum organised a symposium that brought together international experts for two days to address various aspects of American art, its main schools, artistic trends and representatives, from new and critical perspectives.

# Performance series



**Beth Moysés**  
23 March 2022  
*Sowing in the Body*



**Costa Badía**  
20 April 2022  
*The Embroiderer*



**Verónica Ruth Frías**  
25 May 2022  
*Making Your Way*



**Regina José Galindo**  
8 June 2022  
*Cicadas*



**Noemí Iglesias Barrios**  
21 September 2022  
*Summer Boyfriend Wanted*



**Regina José Galindo**  
19 October 2022  
*Our Greatest Revenge Will Be to Stay Alive*

## **Vision and Presence**

A new programme of performances by Spanish and international women artists that seeks to highlight the relationship between art and the challenges that gender equality continues to face today.

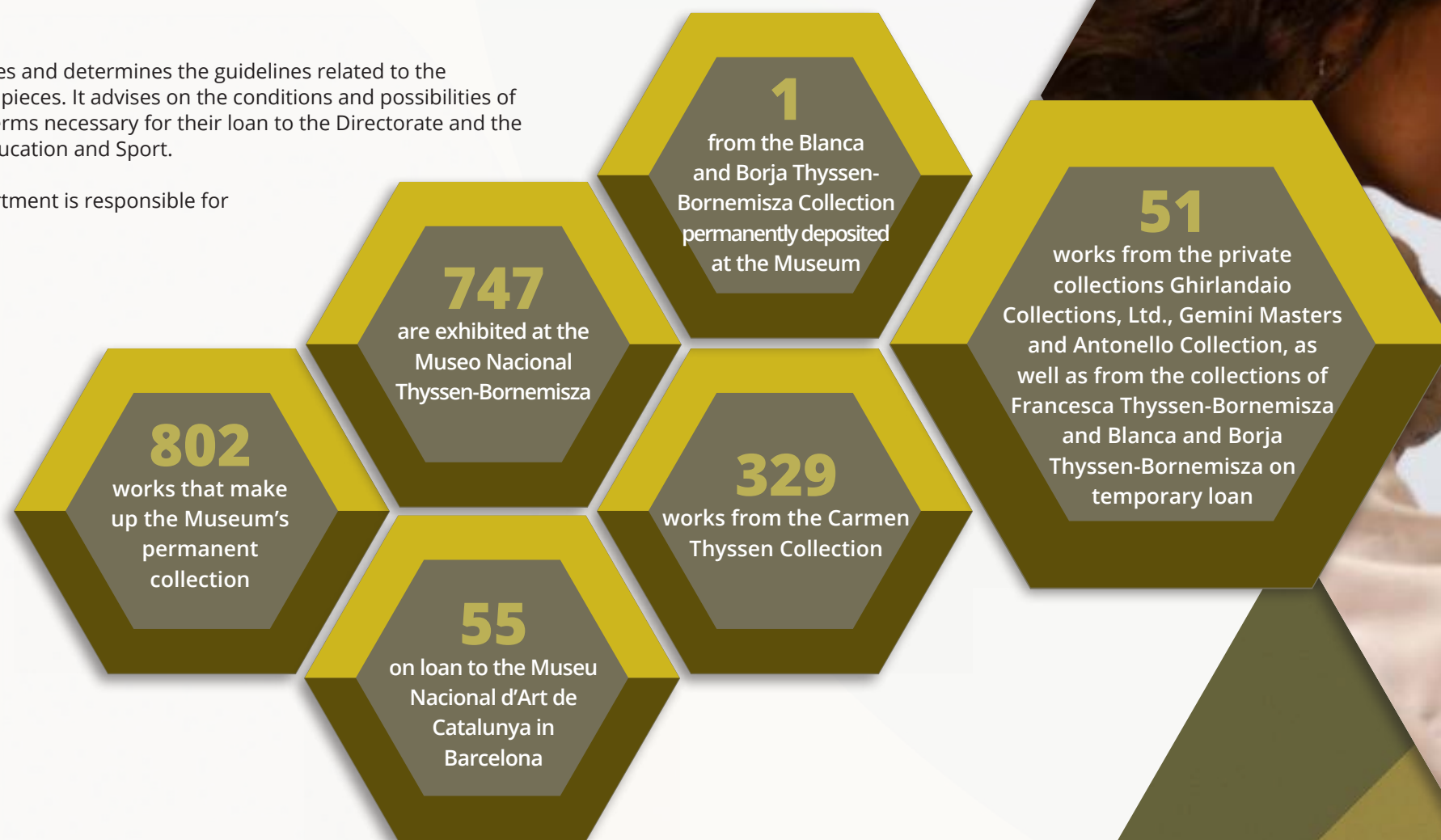


# Restoration

The main goal of the Restoration Department is the conservation, study and restoration of the Museum's pieces from both the permanent collection and the Carmen Thyssen Collection. It is the department responsible for verifying the state of all those actions aimed at the application of preventive conservation of the works to guarantee their stability and permanence: placement of preventive measures, study of their behaviour and the conditions surrounding them, as well as the elements and conditions necessary for their possible movement and/or transfer and restoration treatments.

The department advises and determines the guidelines related to the intervention of the art pieces. It advises on the conditions and possibilities of travel, as well as the terms necessary for their loan to the Directorate and the Ministry of Culture, Education and Sport.

The Restoration Department is responsible for the conservation of:





# Outstanding actions

46  
paintings restored

35  
actions for  
adaptation of  
installations.  
Preventive  
conservation



Restoration of the piece by Fra Angelico, *The Virgin of Humility*, sponsored thanks to the Art Conservation Project of the Bank of America.



In return for loans, works of art are treated. Among others, as part of the exhibition *Hyperreal: The Art of Trompe l'Oeil*, a work by **Jacobus Biltius Armero** was restored.

In order to guarantee the stability of the pieces in the temporary **Picasso/Chanel** exhibition, a **restorer specialising in textiles** was hired for the intervention and exhibition of the pieces of clothing, seeing as the fragility of the pieces required it.



The exhibition **Artists' Letters from the Anne-Marie Springer Collection**, required the restoration and installation of the loaned pieces by a **specialist in paper restoration**.



## Other actions

**15**

works studied  
with technical  
photography

**95**

laboratory samples.  
Study of works

### Seminars, conferences, lectures, research

- The **23rd Conference** of Contemporary Art Conservation
- **Course, face-to-face and online:** *Entering the Workshop: Instruments, Materials and Practices of Painting in the 17th Century*
- **Presentation of the research** *The Interdisciplinary Nature of the Surveying of Works of Art*
- **Seminar:** *The Growing Contribution of Scientific Methods of Analysis to the Investigation of Art Forgeries.*
- **Training in element and compound mapping** using scanning electron microscopy and infrared spectroscopy
- **Demonstration-based training** on X-ray micro-diffraction equipment in the CSIC laboratories



- Ubaldo Sedano participated in live sessions on **the restoration of *Saint Catherine of Alexandria* by Caravaggio**
- We have worked closely with the Museum's **Restoration Department to carry out a study and renovate its entire website section:** covers, files, documentation pages, etc
- The Restoration Department **has contributed to increasing the experience of those who visit the Museum in person and online,** with models of hybrid visits (physical/virtual), with the aim of integrating a curatorial strategy into the visit.





# Educatyssen

Giving a voice to the *educational potential* of our collection

Since its beginnings, the Museo Nacional Thyssen-Bornemisza has attached great importance to the educational potential of its collections. Likewise, the Museum understands education as the backbone from which to articulate its relationship with the society it forms a part of.

Within this framework, the Education Department assumes the responsibility of making the Museum a meeting place with art at its core, through the activation of its own pedagogical processes that encourage reflection and creation. To this end, the aim is to involve all those who coexist in and around the Museum through various programmes with the following objectives:

**Research the works in the collection** in order to develop educational actions (activities, programmes, laboratories and publications).

**To delve into the creation of educational spaces** for citizen participation and collaboration.

**To carry out diverse actions, activities and projects aimed at heterogeneous audiences.**

**To hybridise different contemporary artistic practices** with the Museum's collections of paintings.

**To develop long-term proposals that make it possible to have an impact on processes,** the public's knowledge and the analysis of results.

**To work in a stable network** with agents, groups and entities interested in the pairing of art and education.

**To use technology** as a tool at the service of research, content and people.

**To encourage research** by museum education professionals into new lines of action and reflection.



# The core ideas of our educational action

In order to meet our objectives, the Museum's educational programme is based on the following core ideas and activities:

## Programmes for teachers and students

**Visits and workshop visits for teachers and students**  
*Four Elements, Imagining the City, An Unexpected Game, Who Am I, Who Are You?, An Education of One's Own, A Walk in the Forest, etc.*

19 proposals  
4,612 teachers and students

**Training activities for teachers**  
*Picasso/Chanel for Teachers, The Third Pole for Teachers, Leaving the Classroom: Filming to Be Able to See, Classes Begin: 235 Parties, Art/ Education: Nicolás Paris Alongside Teachers, etc.*

8 proposals  
377 teachers

**Itinerant artistic projects for teachers and students**  
*Big Valise, La Kepler*

17 educational centres  
1,700 teachers and students

**Laboratory for teachers**  
*Shrew*

49 activities  
78 videos  
364 teachers

**Open call.** MaThyssen, together with the Real Sociedad Matemática Española. Artistic projects are developed that reflect the link between art and mathematics.

42 projects  
17 participants  
924 teachers

120 propuestas y actividades  
7,977 participants

## Public programmes for families, adolescents, young people and adults

**Proposals for families**  
*Composition No. 10, Where You Go, I Am, In Everyone's Land, Walk, Walk, Landscape, The Title Is Mine, etc.*

20 proposals  
2,436 children and adults

46 proposals and activities  
3,548 participants

**Proposals for young people and adults**  
*Landscape Art in Modernism, From Gothic Art to the Renaissance, 19th and 20th Century Art, Hyperreal: The Art of Trompe l'Oeil, etc.*

14 proposals  
1,032 adults

**Laboratories for adults**  
*Visual Narrations*

12 activities  
56 videos and resources  
80 adults





## Education and social action programme

Visits, workshops,  
meetings, etc.  
*Made to Measure,  
MU\_DA, Embrace, Side by  
Side TEA, Cad/A, etc.*

**17**  
proposals  
**2,881**  
adults

Laboratory of education  
and social action.  
Conversations with  
professionals from the  
different resources

**51** activities  
**178** videos and  
resources  
**109** adults

**68**  
proposals and  
activities  
**2,990**  
participants



## Study centre

Museum  
collections  
*Cultured Art/  
Popular Art*

**1**  
proposal  
**195**  
participants

**35**  
proposals and  
activities  
**403**  
participants

Educational  
research  
*Education +  
Citizens, Art/  
Education*

**2**  
proposals  
**208**  
participants

Education  
in museums  
laboratory

**32**  
activities  
**97**  
videos

Max Ernst  
*Untitled (Dada)*  
ca. 1922-1923  
Oil on canvas. 43.2 x 31.5 cm  
Museo Nacional Thyssen-Bornemisza, Madrid





# Other lines of education

## Publications

The Education Department’s publishing work in 2022 focused on publications related to temporary exhibitions, social accessibility projects, families and the educational programme.

## Teaching

An important task of the Education Department of the Museo Nacional Thyssen-Bornemisza is the participation in specialised conferences, seminars and congresses:

Typology	Topic	Collaborating entity
Lecture and workshop	Reformatting the Museum	Museo Wurt La Rioja
Course	EThe Museum as Learning	Museos de Castilla La Mancha
Lecture	Defining Innovative Museum Educational Paths: The Point of View of Museums	Università degli Studi di Modena e Reggio Emilia e Università degli Studi Roma Tre
Lecture	Dementia in Cultural Mediation	Matia Foundation
Lecture	Culture and Society: A Pairing for Well-Being	Universidad Internacional de La Rioja (UNIR)
Teaching	Social Education	Universidad de Málaga (UMA)
Lecture	Culture as Inclusion	Universidad Politécnica de Cartagena (UPCT)
Round table	Museums, Art and Mental Health	Centre Pompidou Málaga



Master of Grossgmain  
St. Jerome as a Cardinal  
1498  
Oil on panel. 67 x 49 cm  
Museo Nacional Thyssen-Bornemisza,  
Madrid

## Collaborations

The Education Department received the support and collaboration of different institutions and entities for the development of some of its programmes, projects and activities:

Typology	Initiative	Collaborating institution or entity
Programme	ConectaThyssen	BBVA Foundation
Visits	Modern Times	Madrid Metro
Programme	Education and Social Action	Iberdrola Foundation
Project	Visual Narrations: Alex Katz	Japan Tobacco International (JTI)
Online course	Experiment Duomo: Laboratory of Medieval Guilds and Gothic Craft Practices	ACS Foundation
Course	Cultured Art/Popular Art	Universidad Nacional de Educación a Distancia (UNED)
Competition	MaThyssen	Real Sociedad Matemática Española (RSME)
Video games	SNubla video game series	Sony PlayStation España and Gamera Nest





# GOOD *governance* and transparency



# *The values* that drive the Museum

The **Thyssen-Bornemisza Collection Foundation**, a foundation attached to the General Administration of the State through the Ministry of Education, Culture and Sport, is responsible for the management, conservation, study, public exhibition and dissemination of the art collection of the Museo Nacional Thyssen-Bornemisza.

Aware of its mission and public service, the Museo Nacional Thyssen-Bornemisza carries out its activities with the utmost transparency. In this sense, in order to satisfy the demand for information, the Museum actively collaborates with the transparency and good governance portal, which contains information on its mission, values, regulations, organisation and good governance, financial information and contracts, as well as activities, strategies, results and the different policies.





# Our ethical and *good governance* principles

Alexander Vesnin  
Untitled (Geometrical Drawing)  
ca. 1920–1921  
Ink on paper. 33.5 x 24.5 cm  
Museo Nacional Thyssen-Bornemisza,  
Madrid

Committed to *transparency* and accountability

The Museum has a set of ethical management and good governance principles that affect all employees, managers, members of the board of trustees and delegated committees. A series of obligations derive from these principles:



**The protection and care of the collection,** its maintenance and preservation, integrity and uniqueness as part of both national and international artistic and cultural heritage.



**The promotion and national and international dissemination of the collection** for the transmission of values and principles of Western culture.



The carrying out of activities **shall always be governed by the principles of efficiency, diligence, professionalism, quality of visitor experience,** as well as orientation of the public and interest groups.



Institutional management must be characterised by **transparency in management and good governance,** in accordance with the law, the statutes, this document and national and international standards in the field.



When making decisions, **the general interests of the Museo Nacional Thyssen-Bornemisza shall always be pursued,** based on objective considerations geared towards the interests of the collection and the Museum, regardless of any other factor that may express individual or clientelistic positions, or any other interest that may conflict with this principle.



**The maximum attainment of the objectives and aims of the Foundation as set out in the articles of association shall be monitored.**



**Functions shall be exercised in accordance with the principles of good faith, good governance, good management and dedication to public service,** and not only must conduct contrary to these principles be avoided, but also any other form of conduct that compromises neutrality in the exercise of office or that generates a conflict of interest.



**Gifts, favours or services on advantageous terms** that go beyond the usual social and courtesy customs, or loans or other economic benefits that may condition the performance of duties, or compromise the principles of objectivity and independence of actions, **shall not be accepted.**



In the performance of duties, the utmost care and excellence shall be exercised, so that the contractual behaviour and obligations undertaken therein and in the other binding provisions, such as this document, set an exemplary benchmark.



**The principle of prudence and risk avoidance** shall govern the investments made by the Foundation in order to make an effective contribution to its purposes.



Without prejudice to the provisions of the laws on the dissemination of information of public interest and data protection, **due secrecy and confidentiality shall be maintained in relation to the data and reports that become known as a result of someone's position.**



**The policy of transparency and good governance, along with compliance with Law 19/2013 and transparency standards, shall be contributed to** by creating, updating, approving and publishing the documents that form part of the transparency portal, ensuring their suitability and orientation towards effective accountability.



# Board of Trustees

The Board of Trustees is the Foundation's highest governing body and is made up of twelve trustees: four by virtue of their position—ex-officio trustees: the Minister of Culture and Sport, who holds the presidency, and three other senior officials from the Ministries of Culture and Finance—four appointed by the Council of Ministers by Royal Decree (government trustees) and four appointed by the Thyssen-Bornemisza family, of whom Baroness Thyssen-Bornemisza holds the vice-presidency for life.

The entire management and dynamisation of the art collection and the activity of the Museum is organised by the Board of Trustees, whose powers extend to all acts and business that concern the Foundation, in addition to the organisation and disposal of the assets in the collection, the development of cultural and commercial activities, etc. This includes the representation of the Foundation in all forms of relations, acts and contracts before the Spanish state, foreign states, autonomous communities and other public and private entities, all with the aim of reinforcing the prestige and national and international relevance of the Museum.

The Thyssen-Bornemisza Collection Foundation, under the patronage of His Majesty King Felipe VI, is governed by a board of trustees whose members are shown in the following table:

Claude Monet  
*The House among the Roses*  
1925  
Oil on canvas. 92.3 x 73.3 cm  
Carmen Thyssen Collection

## Members of the Board of Trustees

PRESIDENT

**Miquel Iceta i Llorens**  
*Minister of Culture and Sport*

VICE PRESIDENT

**Baroness  
Carmen Thyssen**

EX-OFFICIO  
TRUSTEES

**Eduardo Fernández  
Palomares**  
*Deputy Minister of Culture and Sport*

**Issac Sastre  
de Diego**  
*General Director of Fine Arts*

**María José  
Gualda Romero**  
*Secretary of State for Budgets  
and Expenditure*

GOVERNMENT  
TRUSTEES

**María de Corral  
López-Dóriga**

**Juan Antonio  
Pérez Simón**

**Salomé Abril-Martorell  
Hernández**

THYSSEN-BORNEMISZA  
TRUSTEES

**Baronesa Francesca  
Thyssen-Bornemisza**

**Miguel Klingenberg**

**Baron Borja  
Thyssen-Bornemisza**

**Víctor Francos Díaz**

SECRETARY

**Pilar Barrero**



# organisational structure

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

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 Museum Plan proposal and for the conservation and care of the works of art and other artistic assets of the Foundation.

Evelio Acevedo	Managing Director
Ciriaco García Enebral	Administration and Finance
Alberto Hernández	Operation and Maintenance
Antonio Manzano	Security
Teresa Gutiérrez	HR and General Services
José M <sup>a</sup> Goicoechea	Communications and External Relations
Ana Cela	Shop and Publications
Javier Espadas	Technology
Carolina Fábregas	Marketing and Strategic Business Development

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



# Strategic Plan

2019-2023

František Kupka  
The Machine Drill  
ca. 1927-1929  
Oil on canvas. 73 x 85 cm  
Museo Nacional Thyssen-Bornemisza, Madrid

The main 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”.

Throughout 2022, work has been carried out on the action plans defined for the achievement of the objectives set out in each of the strategic lines, and the main achievements are detailed below.

The results also reflect the recovery of the Museum’s activity following the health crisis caused by COVID-19 over the past two years, with a notable increase in the number of visitors, partly due to the recovery of tourism.







	National and public museum	Social impact	Working on a model of physical and digital convergence	Revenue improvement	Efficiency and cost reduction	Conservation of the permanent collection, temporary exhibitions and dissemination
Strategic axes	Working on the basis of valuing our economic and social impact, as well as continuing to work on governance, transparency and management sustainability in all areas (economic, social, environmental and ethical).	Working to transmit knowledge and educate via the collection, commitment to the 2030 Agenda and to responsible and efficient consumption.	Being a leader in the modernisation of the museum model and in digital transformation, and enabling innovation in content and experiences.	Through increased public orientation.	Special focus on an optimised organisational structure, improved procedures and automation.	To organise first-class international exhibitions, mainly based on the different schools and artistic movements related to the collection, with the aim of promoting the widest possible range of artistic offerings.
Results 2022	<ul style="list-style-type: none"> <li>60 cross-sector training actions in personal skills and digital competence for museum staff.</li> <li>13 temporary exhibitions.</li> <li>Fully updated transparency portal.</li> <li>The Museum contributes 0.28% to the GDP of the Autonomous Community of Madrid.</li> </ul>	<ul style="list-style-type: none"> <li>EducaThyssen: 97 activities, 493 visits and 14,918 participants</li> <li>49 activities for Friends of the Museum with 6,128 participants</li> <li>Responsible energy consumption: +0.86% electricity and -10.33% diesel</li> <li>Sustainable packaging: Renewal of shop products and packaging for more sustainable materials</li> <li>98% of suppliers deliver goods without plastics</li> <li>Significant reduction in the construction of new wooden packaging through the remodelling of construction site transport boxes, complying with the sustainability commitments of the sustainable development plan included in the 2030 Agenda</li> <li><b>UNE 170001-2</b> accessibility certificate</li> <li>Emergency management ISO 22320</li> <li>Tourist Quality <b>UNE 302002</b></li> <li>EFR <b>certificate</b> (family-responsible company)</li> <li><b>Family Museum:</b> A commitment to family audiences</li> <li>Awards for the web documentary <i>Artistas migrantes/Redes de cultura</i></li> <li>Silver award in ADCV Awards</li> <li>Bronze award in ADG Laus Awards</li> <li>Honourable mention in the International Awwwards</li> <li>Bronze award at ADCE Awards</li> <li>Art and Business Award: Best restoration of <i>Young Knight in a Landscape</i></li> <li>Expone Award for the educational project <i>Visual Narrations</i></li> <li>Influyentes Award: <i>El Confidencial</i> newspaper in the Culture category</li> <li>Una Gota MAV Award: For work towards gender equality</li> <li>Extraordinary Mujerhoy 2022 Award for a Cultural Institution</li> <li>Corporate magazine Award in the category of Philanthropy</li> </ul>	<ul style="list-style-type: none"> <li>60 cross-sector training actions in personal skills and digital competence for museum staff</li> <li>Expansion of the online catalogue of quality content</li> <li>Continuation of the project to improve accessibility to the website and mobile applications</li> <li>Technical web office to support the monitoring and optimisation of the digital museum</li> <li>11.8 million web page views</li> <li>+12.2% increase in website traffic</li> <li>Virtual visits increased by +4.2%</li> <li>1.4 million followers on social networks</li> <li>Digital Convergence Model: Start of projects</li> <li>Virtual museum platform, aimed at offering museum visitors automatic guided virtual tour experiences or guided tours by a museum guide</li> <li>The implementation phase of the collections management system, TMS GALLERY SYSTEMS, has begun, with the involvement of all conservation areas.</li> </ul>	<ul style="list-style-type: none"> <li>The expected number of visitors increased by 17%</li> <li>Shop profit was +128% higher than in 2021</li> <li>The private visits programme exceeded the forecast revenue figure by 15%</li> <li>The sponsorship and fundraising programme has achieved 36% higher income than expected.</li> </ul>	<ul style="list-style-type: none"> <li>Implementation of the ERP - Business Central during 2022. Cross-sector project for the entire Foundation that has required great effort and dedication from all staff.</li> <li>The adaptation project to obtain the National Security Scheme Certification has been completed and all the documentation has been submitted, and we are now awaiting approval.</li> </ul>	<ul style="list-style-type: none"> <li>Main temporary exhibitions: <i>Hyperreal: The Art of Trompe l'Oeil</i>, Alex Katz and Picasso/Chanel.</li> </ul>





# Economic information

The year 2022 was marked by economic recovery to pre-pandemic levels, although it should be noted that this was somewhat slowed down by the appearance of variants of COVID-19 and the start of the Russian invasion of Ukraine.

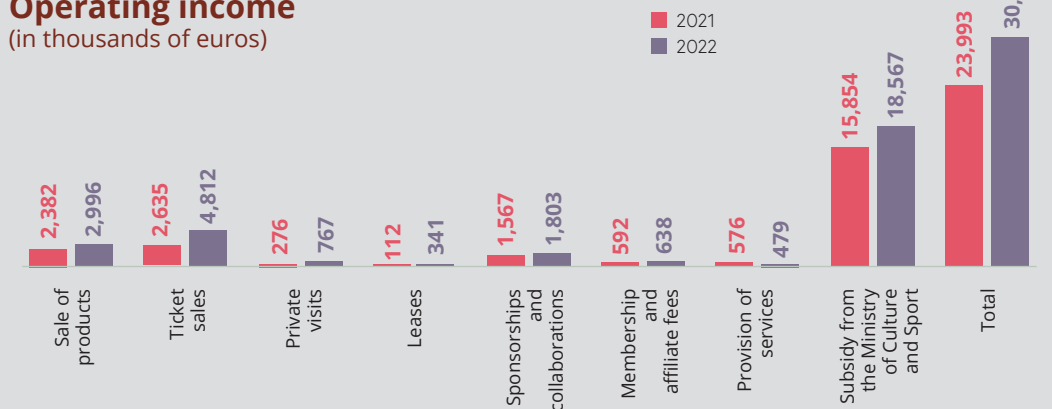
On 2 October 2021, the BOCM published the end of the capacity restrictions due to COVID-19, so that, during 2022, the Museum returned to pre-pandemic capacity, with 100% in the permanent collection. However, in the temporary exhibitions, 80% was maintained for a better visitor experience.

Thus, in 2022 the Museum welcomed 1,073,183 visitors, representing an increase of 17% over 2021, with obvious positive impact on the income of the Thyssen Shop and the Museum in general.

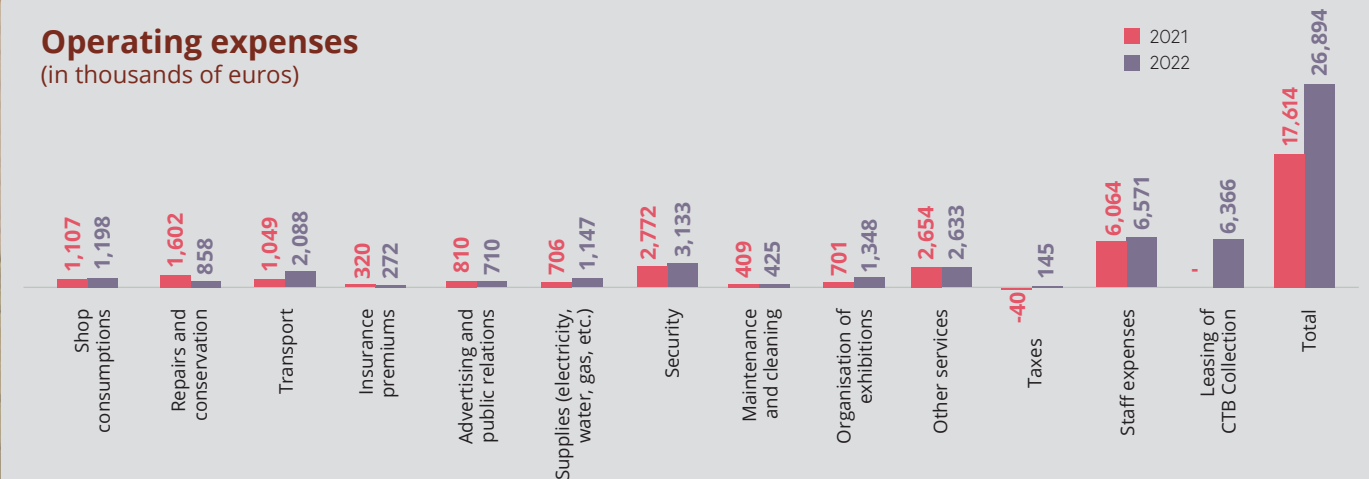
General expenses were affected by the inflation situation, with a very significant impact on energy, although savings were achieved in certain budget items that moderated the effect.

**Lucio Fontana**  
*Venice Was All in Gold*  
1961  
Alkyd paint on canvas. 149 x 149 cm  
Museo Nacional Thyssen-Bornemisza, Madrid

## Operating income (in thousands of euros)



## Operating expenses (in thousands of euros)





# Generators of value in the city of Madrid

The activity of the Museo Nacional Thyssen-Bornemisza *has a positive impact on the economy* and employment in the city of Madrid, contributing 0.28% to the GDP of the Community of Madrid in 2022.

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

	2020	2021	2022
Economic impact-GDP *	161,981,241	355,586,346	675,311,934 €
Tax impact **	57,017,397	130,144,603	262,021,030 €
Impact on employment ***	7,128	14,677	27,095

\*Contribution of the Museo Nacional Thyssen-Bornemisza to the Gross Domestic Product, GDP  
\*\*Contribution to public funds  
\*\*\*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: Vademecum Turístico. Madrid Destino (Dec 2019).



George Grosz  
Metropolis  
1916-1917  
Oil on canvas. 100 x 102 cm  
Museo Nacional Thyssen-Bornemisza,  
Madrid







# *Sus* TAIN ABI LITY

management

Maximilien Luce  
*The Outskirts of Rolleboise Seen through the Trees*  
ca. 1920-1930  
Oil on canvas, 50.2 x 65 cm  
Carmen Thyssen Collection



# Material sustainability

**of the Museo Nacional Thyssen-Bornemisza**

Sustainability at the Museo Nacional Thyssen-Bornemisza is considered inherent to its mission of being a significant cultural asset with a vocation for public service, as well as to the development of its activities.

Along these lines, the Museum has been working for years in the different areas of sustainability: economic, governance, social (including everything in relation to people) and environmental. It is an exemplary museum for its sustainability management.



Thomas Birch  
Philadelphia Winter Landscape  
ca. 1830–1845  
Oil on canvas, 62.2 x 90.2 cm  
Carmen Thyssen Collection



**Economic**



**Governance**



**Social**

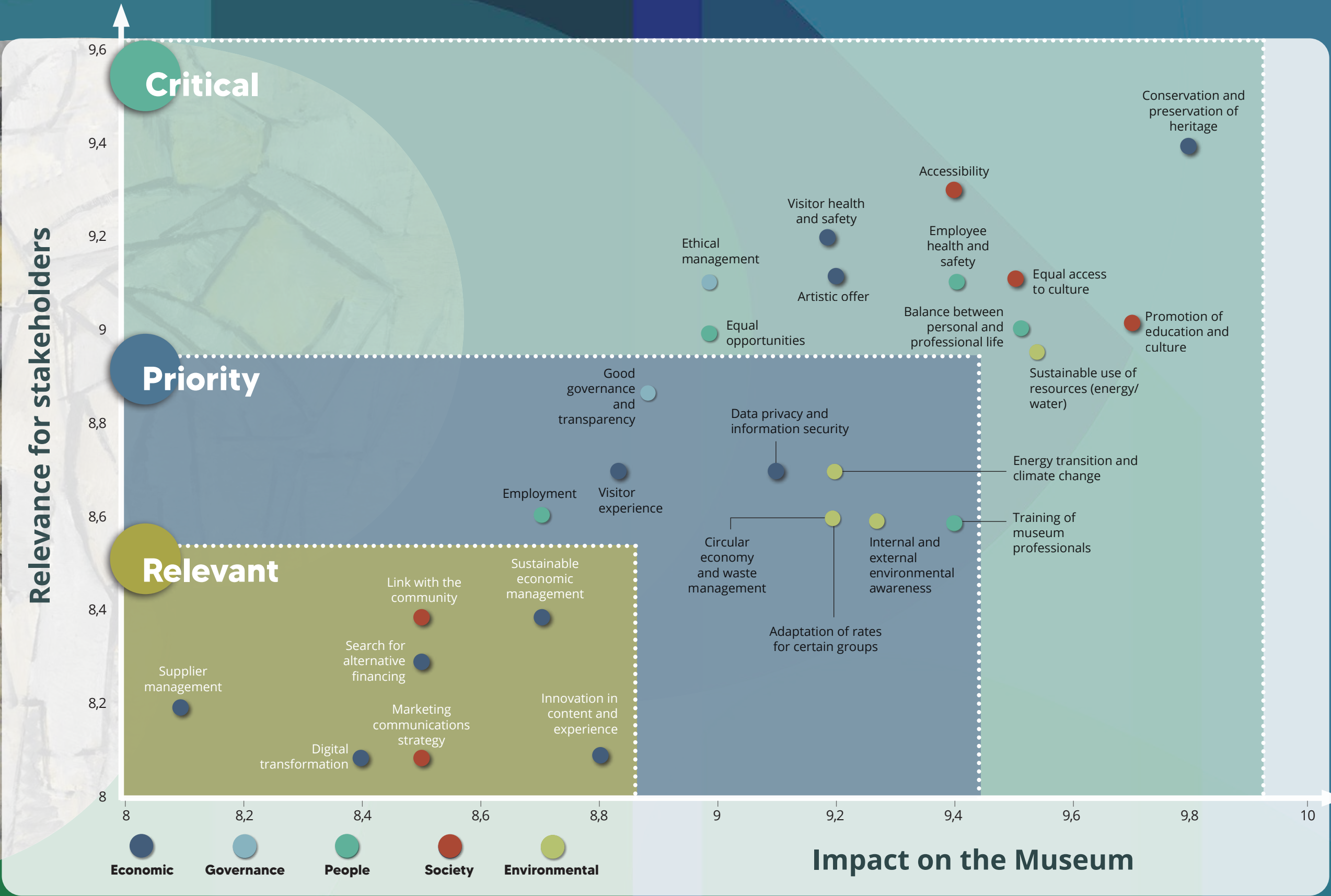


**Environment**



The Museo Nacional Thyssen-Bornemisza has identified material sustainability issues through a materiality study carried out in collaboration with an external consultant. As a result of this process, 27 issues were identified, classified as critical, priority and relevant.






The materiality matrix lists ESG (Environmental, Social and Governance) *issues according to their level of relevance* for the Museo Nacional Thyssen-Bornemisza and its stakeholders.



Piet Mondrian  
Composition No. XIII / Composition 2  
1913  
Oil on canvas. 79.5 x 63.5 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



# Alignment of material issues and the Strategic Plan 2019–2023

Material issues	Material issues	Strategic Plan 2019–2023 axes
 <b>ECONOMIC</b>	Sustainable economic management	- Revenue improvement - Efficiency and cost reduction
	Search for alternative financing	- Revenue improvement - Efficiency and cost reduction
	Conservation and preservation of heritage	- National and public museum - Conservation of the permanent collection, temporary exhibitions and communication
	Artistic offer	- National and public museum - Conservation of the permanent collection, temporary exhibitions and communication
	Supplier management	- Efficiency and cost reduction
	Visitor experience	- National and public museum - At the forefront of innovation and technology
	Visitor security	- National and public museum - At the forefront of innovation and technology
	Data privacy and information security	- At the forefront of innovation and technology
	Digital transformation	- At the forefront of innovation and technology
	Innovation in content and experiences	- At the forefront of innovation and technology
 <b>GOVERNANCE</b>	Ethical management	- National and public museum
	Good governance and transparency	- National and public museum
 <b>PEOPLE</b>	Equal opportunities	- National and public museum - Social impact
	Employment	- Social impact
	Employee health and safety	- Social impact
	Training of museum professionals	- Social impact
	Balance between personal and professional life	- Social impact
 <b>SOCIETY</b>	Accessibility	- National and public museum - Social impact
	Equal access to culture	- National and public museum - Social impact
	Adaptation of rates for certain groups	- National and public museum
	Promotion of education and culture	- Social impact
	Links with the community	- National and public museum
	Communication and marketing strategy	- Conservation of the permanent collection, temporary exhibitions and communication
 <b>ENVIRONMENT</b>	Sustainable use of resources (energy/water)	- National and public museum - Social impact
	Energy transition and climate change	- National and public museum - Social impact
	Circular economy and waste management	- National and public museum - Social impact
	Internal and external environmental awareness	- National and public museum - Social impact



# Our Commitment to the Sustainable Development Goals

The Museo Nacional Thyssen-Bornemisza contributes with its activity and efforts to the advancement of many of the United Nations Sustainable Development Goals (SDGs).

In this sense, the Museum's activities have a relevant positive impact on the goals related to education, inclusion and equality (Goals 4, 5 and 8: "Quality education", "Gender equality" and "Decent work and economic growth", respectively), as well as Goal 11, "Make cities and human settlements inclusive, safe, resilient and sustainable" insofar as the museum has the mission to protect and safeguard cultural heritage.

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.

**Maximilien Luce**  
*The Outskirts of Rolleboise Seen through the Trees*  
 ca. 1920-1930  
 Oil on canvas. 50.2 x 65 cm  
 Carmen Thyssen Collection

## Sustainable Development Goals



**Goal 4.** Guarantee inclusive, equitable quality education and promote lifelong learning opportunities for all.

## Some actions 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



**Goal 5.** Achieve gender equality and empower all women and girls.

- Carla Hayes Mayoral: *Mestiza Memories* exhibition
- Docuweb Thyssen: *Artistas migrantes/Redes de cultura*
- Diversidad Foundation Award
- Pride Day
- Accessible video game
- Equality measures of the Concilia Thyssen Plan



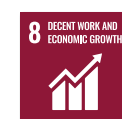
**Goal 6.** Guarantee the availability of water, its sustainable management and sanitation for all.

- Water saving measures



**Goal 7.** Guarantee access to affordable, safe, sustainable and modern forms of energy for all.

- Museum sustainable management programme
- Energy saving measures



**Goal 8.** Promote sustained, inclusive and sustainable economic growth as well as fulfilling, productive, and decent employment for all.

- Socio-economic impact of the presence of the Museum
- Purchase of goods by local suppliers in the Thyssen Shop
- Integration programmes for people with disabilities or over 65s, accessible video games, Made to Measure programme, among others
- Concilia Thyssen Plan. EFR certification



**Goal 9.** Create resilient infrastructures, promote inclusive and sustainable industrialisation, and foster innovation.

- Digital transformation plan
- Apps
- Accessible websites



**Goal 11.** Make cities and human settlements inclusive, safe, resilient and sustainable.

- Plan for the safeguarding of artistic heritage
- Universal accessibility
- Free rates
- EducaThyssen programmes
- Friends and Sponsors of the Museum programme



**Goal 13.** Take urgent action to combat climate change and its effects.

- Carbon footprint calculation. Scopes 1, 2 and 3
- Stamp that calculates and registers the carbon footprint in MITECO.
- Docuwebs Thyssen: *Volver a la naturaleza and Cartas de amor a las ciudades*
- Thyssen ECO project
- Shop products with sustainable packaging
- Energy efficiency measures



**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

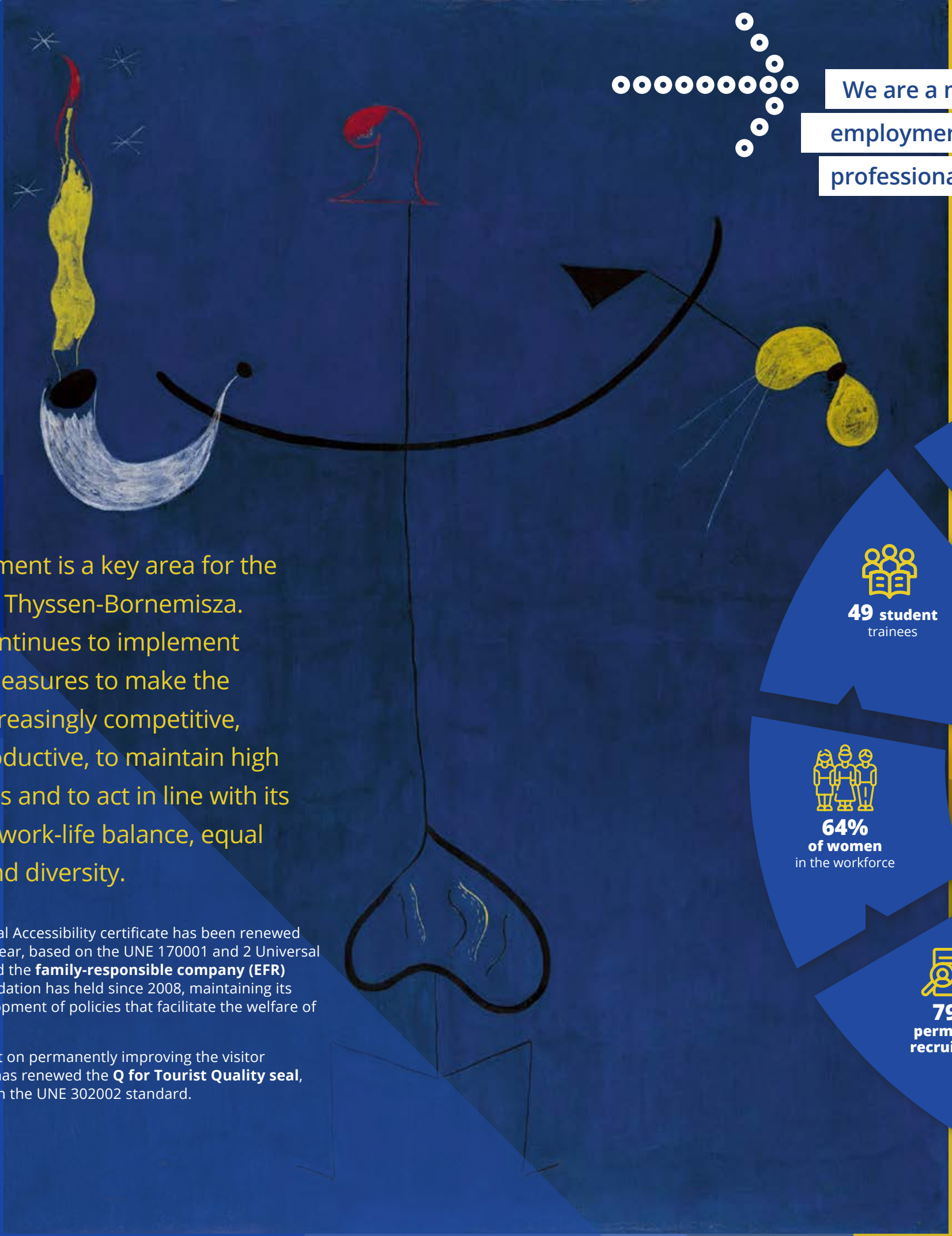
- Universal Accessibility certificate
- EducaThyssen programmes



# A committed **TE***am*







We are a museum *committed* to stable and quality employment, employee wellbeing, accessibility, equality and professional development.

People management is a key area for the Museo Nacional Thyssen-Bornemisza. The museum continues to implement the necessary measures to make the organisation increasingly competitive, efficient and productive, to maintain high quality standards and to act in line with its commitment to work-life balance, equal opportunities and diversity.

Thus, in 2022, the Universal Accessibility certificate has been renewed for the sixth consecutive year, based on the UNE 170001 and 2 Universal Accessibility standards and the **family-responsible company (EFR)** certification that the Foundation has held since 2008, maintaining its commitment to the development of policies that facilitate the welfare of workers.

Likewise, with its sights set on permanently improving the visitor experience, the Museum has renewed the **Q for Tourist Quality seal**, obtained in 2019, based on the UNE 302002 standard.





# Stable and good *quality* employment

During 2022, the Museum worked to adapt to the new requirements of Royal Decree Law 32/2021, of 28 December, on urgent measures for labour reform, the guarantee of employment stability and the transformation of the labour market, as well as Law 20/2021, of 28 December, on urgent measures to reduce the temporary nature of public employment.

Average number  
of staff

**147**  
people

**64%**  
women

**36%**  
men

**82%**  
between 30  
and 60  
years old

**79%**  
with  
permanent  
contract

**76%**  
full-time

**168**  
people

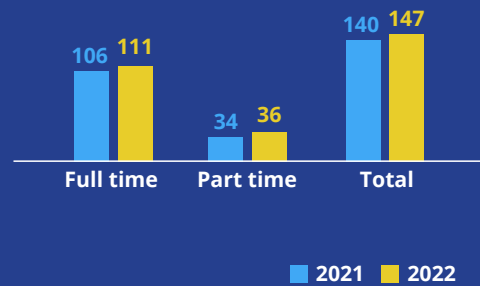
Staff at closure

The Museum's average number of staff has increased by 5% compared to 2021. During 2022, recruitments were made to cover vacant positions due to the departure of their incumbents, as well as the selection processes necessary to carry out employment stabilisation, in accordance with the new legislation.

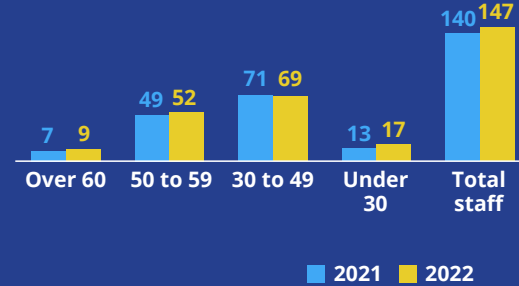
Alfred Manessier  
Composition Blue-Red (Seascape)  
1949  
Oil on canvas. 41 x 62 cm  
Carmen Thyssen Collection



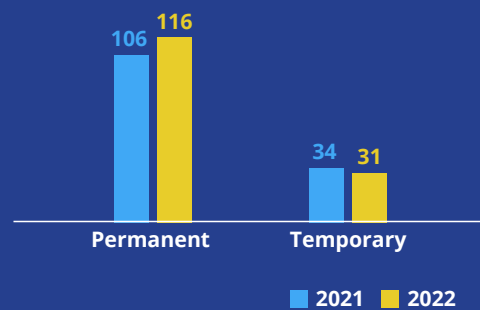
### Staff by type of employment



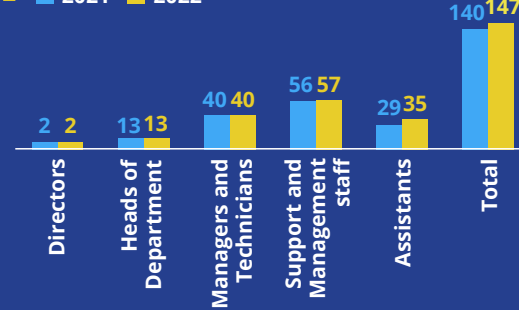
### Staff by age



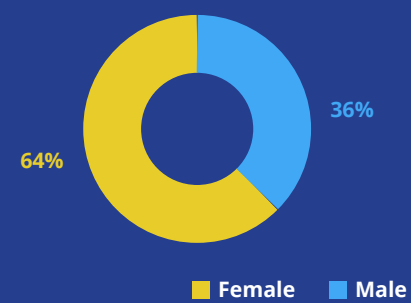
### Staff by type of contract



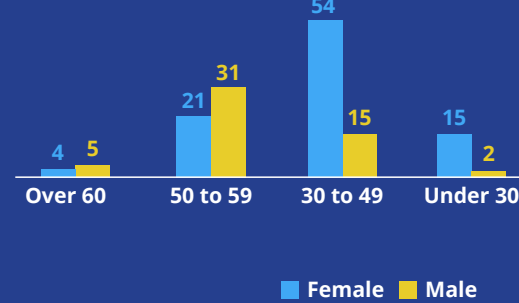
### Staff by professional category



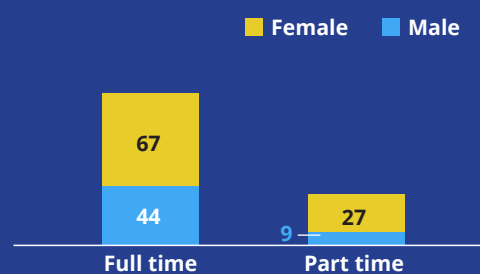
### Staff by gender 2022



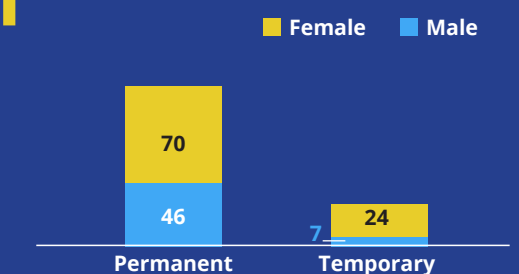
### Staff by age and gender 2022



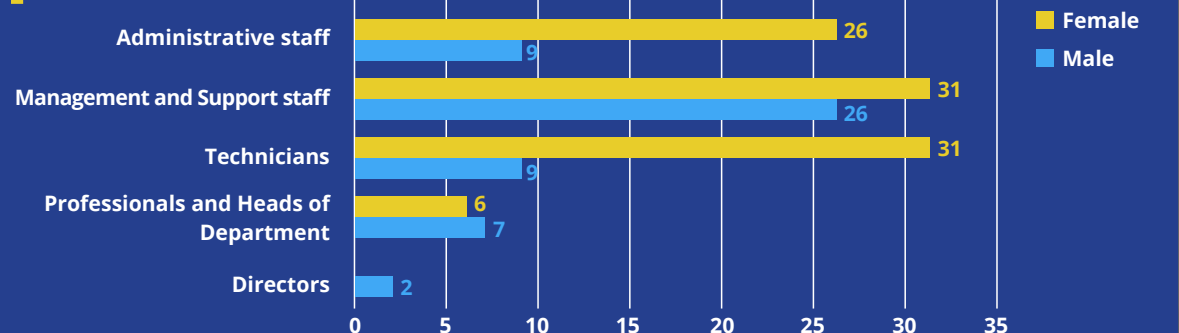
### Staff by type of employment and gender 2022



### Staff by type of contract and gender 2022



### Staff by occupational category and gender





# Training, an important pillar

In 2022, work was carried out on the implementation of *digital culture*

One of the Museum's main lines of action consists of developing its human capital by working specifically on people's training.



## Training indicators

	2020	2021
Investment in training (euros)	41,884	29,184
Total hours of training	9,438	5,854
No. courses	80	60
No. attendees	165	184
<b>Hours of training per employee*</b>	<b>67.41</b>	<b>39.82</b>

\* Calculation made with the average number of employees

Victor Vasarely  
Feny  
1973  
Acrylic on canvas  
180 x 180 cm  
Carmen Thyssen Collection

This year, the Museum faced the challenge of **digital convergence as a fundamental strategic axis**, which requires training and investment in the use of certain technologies. Thus, part of the year's training activities was aimed at the promotion and transformation towards digital competences with courses such as: NFTs applied to art, Power Bi course, BC course given by AZURE, and the Microsoft Dynamic Business Central course.

In addition, the more traditional areas of training have been maintained. A total of 60 training activities were carried out:

Theme	No. of courses	Attendees			Hours		
		Women	Men	Total	Women	Men	Total
Languages	4	13	12	25	1,924	1,854	3,778
Technology	3	36	22	58	402	109	511
Leadership skills	1	1	0	1	11	0	11
Artistic	15	24	14	38	534	111	645
Maintenance	3	0	7	7	0	27	27
Security	4	0	15	15	0	230	230
Administrative	6	7	2	9	218	7	225
Communications and media	2	3	0	3	2	0	2
Libraries	4	4	0	4	3	0	3
HR	9	6	0	6	14	0	14
Marketing and sponsorship	8	15	2	17	403	4	407
Others	1	1	0	1	1	0	1
<b>Total</b>	<b>60</b>	<b>110</b>	<b>74</b>	<b>184</b>	<b>3,512</b>	<b>2,342</b>	<b>5,854</b>





# *Internships in different areas: Old Masters, Modern Painting, Registry, Marketing, Sponsorship, Promotion, Shop/Bookshop, Library, Restoration, etc.*

Every year, the Museum welcomes students for work placements. In 2022, 49 students from different institutions with which there is a collaboration agreement carried out an internship in different departments: Old Masters, Modern Painting, Registry, Marketing, Sponsorship, Promotion, Shop/Bookshop, Library and Restoration, among others.

In 2022, new educational cooperation agreements were signed, in relation to programmes aimed at professionals from different specialities, with the University of Humboldt (Germany), the Edinburgh College of Art (University of Edinburgh), la Escuela de Empresa—University Specialisation Course in Introduction to Creativity, Innovation and Design Thinking—and the Academia Auxiliar de Biblioteca de Sevilla.

In addition, we collaborated with different schools (Colegio Tres Olivos, IES Ramiro de Maeztu, Chestnut Grove Academy of London and IES Villablanca) in the programme **4º ESO + EMPRESA**, an educational programme of the Community of Madrid aimed at students in the 4th year of Compulsory Secondary Education in educational centres supported by public funds. This programme is developed with the aim of bringing the educational system and the professional world closer together.

In addition, 7 students were accepted for the development of inclusive non-work internships for people with intellectual and/or developmental disabilities, by virtue of the collaboration agreements with the Argadini Association and the Amás Foundation.




# Working *together*

## Concilia Thyssen Plan

The Museum considers it essential to have a team that is **enthusiastic, motivated and committed** to what it does. For this reason, it has the **Concilia Thyssen Plan**.

Through the Concilia Thyssen Plan, employees are offered measures to balance their personal and professional lives along five lines: quality of employment, temporal and spatial flexibility, support for employees' families, personal and professional development and equal opportunities.

A noteworthy development is the **consolidation of remote work** in those positions that allow it, with a hybrid model: three days in person and two days of remote work.

**Thyssen Saludable**  is a programme of actions aimed at promoting, encouraging and maintaining the well-being and health of all employees. The following activities were carried out in 2022:


- Distribution of fresh fruit once a week
- Online talk: "The hidden face of memory"
- Online talk given by Dr. Albares' Sleep Medicine Unit on "Healthy sleep, a company that sleeps well"
- Flu vaccination campaign
- Improvements in medical check-ups

### Featured Programmes



#### Thyssen Solidario

is a programme that implements social projects to strengthen the spirit of solidarity among the staff. In 2022, highlights included the blood donation campaign held in the Museum garden for employees and visitors, and the solidarity concert in aid of Ukraine.

**Thyssen Contigo**  offers employees and their families a range of personal and family assistance services. This year, the following improvements were included: the Alares dental social plan, the video medical consultation, with the option of issuing digital prescriptions, and improvements in physiotherapy and psychology services.

On the other hand, within the framework of the Museum's welfare policies, in 2022 the **3rd Work Environment Survey** was carried out to find out the degree of satisfaction of the staff and their level of commitment.

Some conclusions:

- 59% participation.
- Improvement in all variables with respect to 2019.
- The most highly rated variables were identification with the brand, customer orientation and the atmosphere among colleagues.
- Three variables were rated below average: leadership, internal communication and professional development.

Since 2008, the Thyssen Museum has been certified as an erf,

*family-responsible company,*

by the Másfamilia Foundation.



Free parking  
 Spaces for electric cars  
 Rest and relaxation room  
 Medical assistance  
 Social fund  
 Flexible holiday schedule  
 Remote working  
 School and childcare assistance  
 Cafeteria subsidy  
 Guided tours during working hours  
 ...



**Robert Rauschenberg**  
 Express  
 1963  
 Oil, silkscreen and collage on canvas. 184.2 x 305.2 cm  
 Museo Nacional Thyssen-Bornemisza, Madrid

**Work environment survey data**

	2022	2019	Difference
Professional development	6.09	5.82	0.27 ▲
Internal communication	6.14	5.37	0.77 ▲
Leadership	6.45	5.82	0.63 ▲
Internal collaboration	7.03	6.23	0.8 ▲
Trust in the management	7.32	6.36	0.96 ▲
Autonomy/Initiative	7.48	7.1	0.38 ▲
Client orientation	7.72	7.21	0.51 ▲
Identification with the brand	7.78	7.42	0.36 ▲
Atmosphere among staff	8.03	7.51	0.52 ▲

With regard to the **level of commitment**, the most positive evaluations correspond to the following statements: “My colleagues strive to do a quality job that offers excellent service to the Museum visitors” and “When in my team we see an error or an incident that we can fix, we try to solve it.”

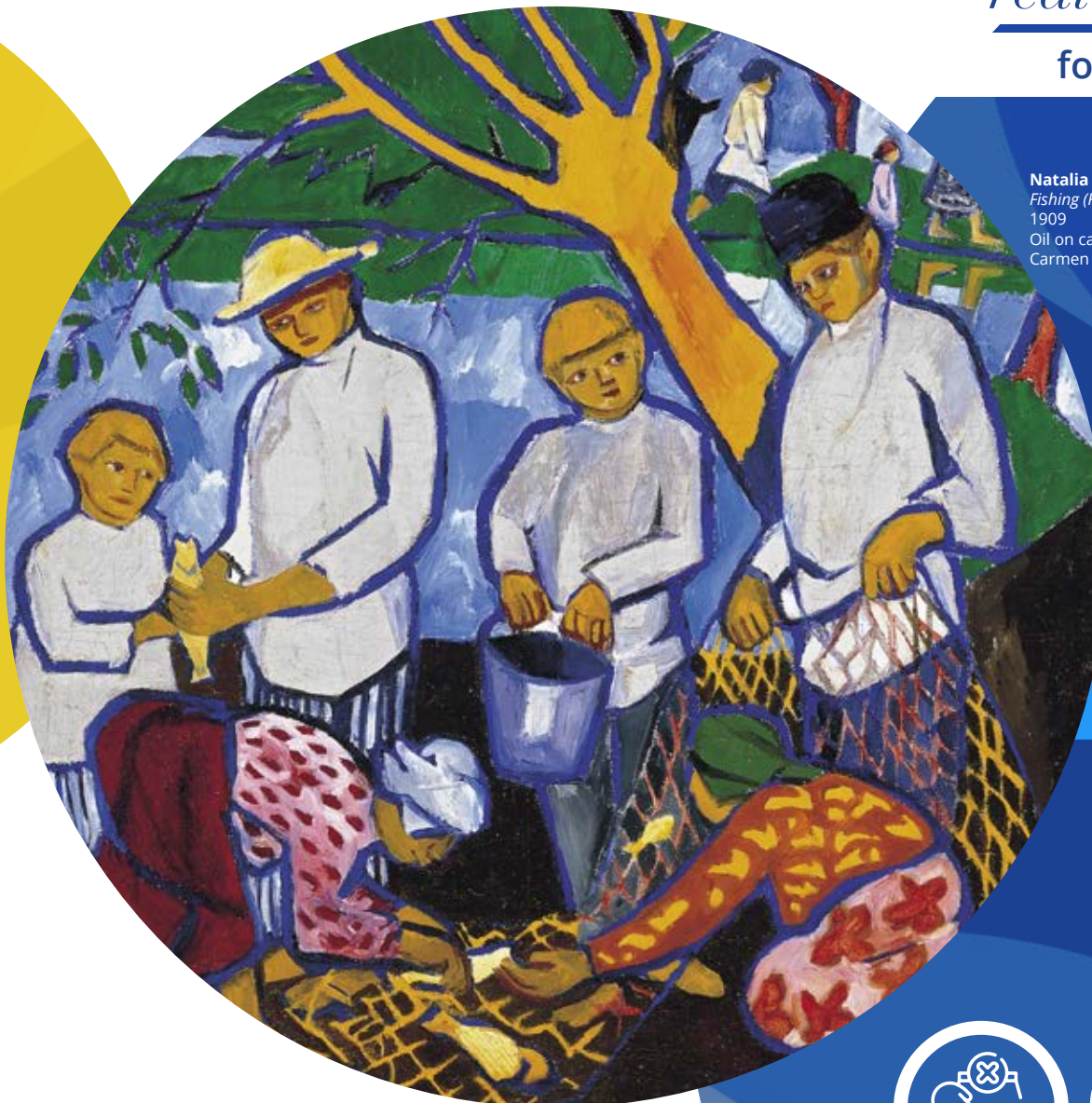
Communication with employees is also key to strengthening commitment and a sense of belonging. Along these lines, 94 internal communications, 26 internal La vida en el Museo bulletins, as well as a multitude of news and notices, have been launched through the intranet, one of the main channels of communication with the staff. This allows all employees to be informed of the latest news about the Museum, and therefore to share the same challenges and promote common activities.



# Equality, diversity and inclusion

In 2022, the Universal Accessibility certificate was renewed for the sixth consecutive year, based on UNE 170001 and 2 standards. Throughout the certification process, some of the Museum's strong points in terms of accessibility were identified:

- A score of 8.90 in the Museum's accessibility satisfaction survey.
- New parking space for a vehicle for people with reduced mobility.
- Integration of accessibility in the different activities and services of the Museum with the aim of seeking the participation of the different interest groups. An example of this is the working group formed by the Education Department for the adaptation of 6 paintings with audio-description and easy reading for blind and intellectually disabled people, which has a content validator, and in which elderly and/or intellectually disabled people from different associations participate.



Natalia Goncharova  
*Fishing (Fishers)*  
1909  
Oil on canvas. 112 x 99.7 cm  
Carmen Thyssen Collection

- Development of tools to improve accessibility to artistic content virtually, through immersive virtual tours, 360° videos, development of podcasts, etc. Of particular note is the podcast *Accesibilidad. Un museo para todos*.
- Accessibility Declaration (13/04/2021) s/ RD 1112/2018. Included on the website. Achievement of Level AA of the WIA criteria.

Accessibility has become one of the essential basic challenges in the definition of the Museum's sustainability strategy, demonstrating *real commitment, empathy and respect* for people with disabilities.

This year the Museo Nacional Thyssen-Bornemisza has been a pioneer thanks to the collaboration initiative with the Vivir Sin Barreras Foundation (FUNVIBA) and ECOPILAS, by having an electric scooter at the disposal of visitors with mobility problems, thus facilitating their visit to the Museum.

In compliance with the General Law on Disability, the Museum has a person with functional diversity on its staff, while also using alternative measures equal to an amount of 400,000 euros, through collaboration with the following special employment centres: Ilunion and Mondolimp, for cleaning services, and Alares, which provides a series of services for employees and their families.

On the other hand, the process of drawing up the 2nd Equality Plan continues in order to adapt to the new regulations and comply with Royal Decrees 901 and 902/2020, which regulate equality plans and their registration. In addition, the Museum has the following measures in place:



Protocol for the prevention, treatment and elimination of workplace and sexual harassment



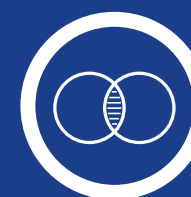
Equal pay



Equal opportunities in training



Non-discriminatory recruitment



Equal rights in the event of marriage or common-law unions



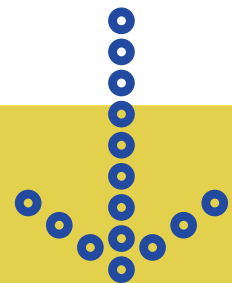
Code of values and conduct



High percentage of young people hired



# Health and safety



During 2022, the annual health and safety activities were maintained:

- Flu vaccination.
- Compulsory medical check-ups which include, in addition to the usual values in the analyses, iron levels, the detection of prostate-specific antigens and faecal occult blood, for the prevention of colon cancer. The analysis of "good" (HDL) and "bad" (LDL) cholesterol values and glycosylated haemoglobin for the detection of possible diabetes have been improved.
- The improvement of medical check-ups for employees has been maintained, including gynaecological check-ups for female employees who wish to do them and urological medical check-ups for men over the age of 50.
- New assessments have been included with the aim of preventing the pathologies with the highest incidence in the population: cardiovascular risk, psycho-emotional assessment, nutritional assessment and assessment of the FIB-4 or liver fibrosis index.
- Telephone consultations with a doctor to resolve doubts about the medical examination.
- Evaluation of occupational risks.
- Updating the prevention plan report.

Willem de Kooning  
Abstraction  
1949-1950  
Oil and oleoresin on cardboard. 41 x 49 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



In 2022, no *work-related accidents*  
were recorded at the Museum.



In addition, in the area of health and safety, the following actions are worth highlighting:

**Psychosocial risk assessment.** The higher the psychosocial risk, the higher the probability of negative consequences on the overall health and satisfaction of people. Psychosocial risks are defined as "those conditions that are present in a work situation and that are directly related to the organisation, the content of the work and the performance of the task, and that have the capacity to affect both the well-being or health (physical, psychological or social) of the worker and the performance of the work."

This assessment has helped to identify the psychosocial risk factors that require preventive action.



Fraternidad-Muprespa recognised the Museum's work with a diploma at the 9th Escolástico Zaldívar Awards for the institution's commitment to **health and safety in the workplace**.



Understanding,  
listening and

•  
*im*  
**PRO**  
**VING**





# Profile of our visitors

We work to understand, listen and improve the visitor experience with the hope of offering *an almost personalised visit.*

In 2022, the Museum received 1,073,183 visitors, an increase of 17% compared to 2021. This figure also represents, compared to 2019, an increase of 4%, which means that pre-pandemic visitor levels have been reached again.

Overall, it can be said that in 2022:



**The website is the most popular source** of information about the Museum for visitors.



**34% corresponds to international visitors and 66% to domestic visitors.** Of the domestic visitors, **65% correspond to the Community of Madrid** and **35% to the rest of Spain.**

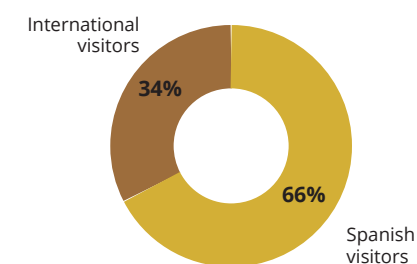


The average visitor profile is that of a **Spanish woman between 45-65 years of age** who visits with her partner.

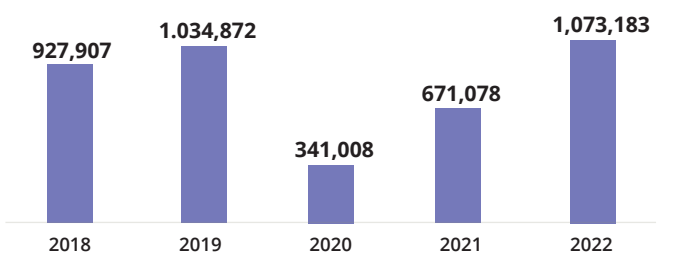


The majority of visitors **have visited the Museum before.**

## Visitor origin



## Evolution of number of visitors



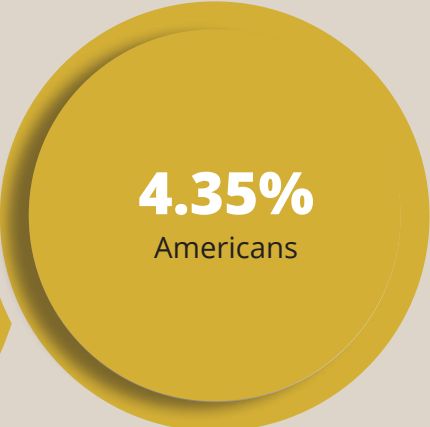
In terms of the different Autonomous Communities, the Community of Madrid stands out, followed by Andalusia, Valencia, Catalonia, Castile and León, Castile-La Mancha and Galicia.

Autonomous community	2021		2022		Variation
	Visitors	%	Visitors	%	Visitors
Community of Madrid	394,401	74.04%	460,370	65.27%	65,969
Andalusia	21,361	4.01%	47,188	6.69%	25,827
Valencia	14,487	2.72%	26,499	3.76%	12,012
Catalonia	32,374	6.08%	49,069	6.96%	16,696
Castile and León	11,192	2.10%	20,840	2.95%	9,647
Castile-La Mancha	11,116	2.10%	15,611	2.21%	4,443
Galicia	8,363	1.57%	18,590	2.64%	10,227
Basque Country	7,656	1.44%	13,850	1.96%	6,194
Aragon	5,37	1.01%	10,367	1.47%	4,988
Murcia	3,555	0.67%	5,138	0.73%	1,583
Canary Islands	4,479	0.84%	8,493	1.20%	4,014
Asturias	4,771	0.90%	6,989	0.99%	2,218
Extremadura	2,891	0.54%	4,133	0.59%	1,242
Navarra	2,804	0.53%	5,206	0.74%	2,402
Cantabria	3,003	0.56%	3,816	0.54%	813
La Rioja	1,464	0.27%	2,750	0.39%	1,286
Balearic Islands	3,103	0.58%	5,796	0.82%	2,693
Ceuta	266	0.05%	353	0.05%	86
Melilla	-	-	242	0.03%	242
<b>Total</b>	<b>532,718</b>		<b>705,301</b>		<b>172,583</b>



With the single ticket, visitors can access all the exhibitions in the Museum. In this way, the total number of visits to the different exhibitions was 1,487,183 in 2022.

Number of visits per exhibition	
Permanent collection	608,356
Temporary exhibitions	712,307
Balcony exhibitions	166,666
<b>Total</b>	<b>1,487,183</b>



Regarding the **type of tickets sold in 2022**, 46.4% corresponds to the free rate, followed by 19.7% for the general rate (rate applicable to those people who are not included in the groups that can benefit from the sponsored, reduced or free rates), 19.5% for the reduced rate and the remaining 14.4% for sponsored rate.

During 2022, 46,140 requests were received through the Visitor Service: 6,638 emails and 39,502 calls. The origin of the calls was mainly Spain, with Madrid being the province from which the most calls were made. The main language of communication was Spanish, which accounts for 97.95%, compared to English, which accounts for 2.05% of calls, mainly identified from France, the United States and Russia.

In this year, most of the claims and complaints from visitors and users, which were very focused on capacity issues, coincide with the first quarter (100% capacity has already been restored in the museums), despite the fact that the maximum is 80% of the permitted capacity, and in some time slots even less. However, some visitors continued to perceive a failure to comply with the safety distance, together with fear of possible reinfections from COVID-19. Another complaint was the absence of printed brochures from the permanent collection and the Carmen Thyssen Collection, which responds to the Museum's environmental policy to reduce the use of paper.

<sup>1</sup> Beneficiaries of this rate: youth card holders, under 18s, 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 grouping.




## Our digital audiences

In the digital sphere, we seek to create new tools that bring us closer to different audiences from different registers:




**Total**  
**1,399,299**


TWITTER

**635,142** 


INSTAGRAM

**352,411** 


FACEBOOK

**325,137** 


Youtube

**57,022** 

LinkedIn

**16,587** 

TIKTOK

**13,100** 

**13**  
**Podcasts**

The total number of listens  
and views was

**103,639**

**Pages viewed**  
**on the website**  
**11,829,611**

**Matta**  
Untitled  
1942-1943  
Oil on canvas. 30.5 x 40.5 cm  
Museo Nacional Thyssen-Bornemisza, Madrid





## Q for Tourist Quality

The Museo Nacional Thyssen-Bornemisza has renewed the Q for Tourist Quality seal based on the UNE 302002 standard, awarded by the Spanish Tourist Quality Institute (ICTE). It is a seal of guarantee that consolidates the Museum's excellence at all levels.

The Q for Quality is a guarantee that the Museum maintains quality standards that make it possible for visitors to enjoy an ideal and gratifying experience. And it becomes a differentiating element that brings recognition and prestige to the institution, while also highlighting the public service policy it has pursued since its beginnings.

This certification provides 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 visitor experience.

*An ideal and rewarding experience for visitors, improving the quality of visitor services and complementary activities, facilitating and enriching the visitor experience.*

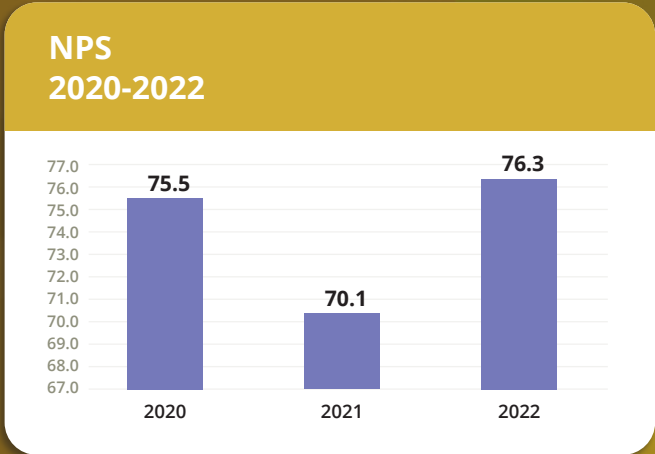




# Aiming for the highest quality visitor experience

The Museum is committed to continuous improvement, especially with regard to the visitor experience. In this sense, numerous actions are carried out in order to understand, listen and improve according to profiles, ages, nationalities, interests, etc., so that the institution can offer an almost personalised visit.

Making each visit a unique experience continues to be a priority objective. To do this, we need to know our different audiences, their needs, aspirations and expectations in depth. In this way, a unique experience can be achieved by adapting the offer to each visitor's preferences.



**27,109**  
online and QR surveys

**7.63**  
(7.09 in 2021)  
Net Promoter Score (NPS)  
recommendation rating

**4.6/5**  
Google My Business

**4.5/5**  
Tripadvisor Certificate

Two surveys were carried out in 2022, one by email and the other by means of the QRs located in the Museum. A total of 26,670 surveys were carried out by email, of which 25,071 were in Spanish and 1,599 in English. A total of 439 surveys were carried out via QR, 322 in Spanish and 117 in English.

The general email surveys assess the visitor experience and ask about other aspects such as the café, the shop and accessibility. They collect data and perceptions before, during and after the visit.

Surveys via email and QR are intended to collect qualitative feedback from visitors.

In addition, other types of face-to-face surveys are carried out at the Museum ticket office to find out whether or not visitors use the website to buy tickets online, plan visits, etc. A total of 939 surveys were carried out in 2022.

**Audio guide service**

The purchase of audio guide content has been promoted, both in conjunction with online ticket sales and at the ticket office on the day of the visit. The audio guide provides access to a huge amount of content in numerous languages and can be listened to both on the visitor's own smartphone and on the devices offered by the Museum, simply by scanning a QR code.





## New experiences

# designed for you

### Art & Brunch

In collaboration with Vilaplana, we offer **Art & Brunch**, which includes admission to the Museum and brunch, which can be enjoyed on the terrace or inside the cafeteria, depending on the time of year.

**Antoine Le Nain**  
The Young Musicians  
ca. 1640  
Oil on copper. 19.5 x 25.5 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



A programme of experiences that offers the possibility of **getting to know the Museum's works in an exclusive way, with experiences that combine a guided tour behind closed doors, through various themed itineraries and activities inside and outside the Museum space** related to each itinerary. The activities combine guided tours and luxury experiences related to gastronomy, music and beauty. In 2022, alliances were agreed with the different partners to carry out these activities: Hotel Westin Palace in Madrid, Las Rozas Village, Mercado de San Miguel, Hammam Al Ándalus Madrid, Galería Canalejas and Alqvimia.

### Exclusive experiences programme

**Jacob Lucasz. Ochtervelt**  
Oyster Eaters  
ca. 1665-1669  
Oil on panel. 47.6 x 37.7 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



### Travelling families

Activity that takes place during the Christmas period, as a complementary offer to the activities offered by EducaThyssen.



### The recovery of tourism

2022 was marked by the recovery of tourism in the city of Madrid. Promotional actions were carried out and agreements have been signed with different partners: ISIC, DIM (International Museum Day), CAM, MOM Madrid City Council, MADO (Madrid Pride) Walkaround, Travel Club and Planeta Viajero, among others.



# Digital experiences

**Online developments and new virtual platform:  
generating new revenue models on our path towards  
digital convergence**

## Virtual visits to the collection

Since 2017 the Thyssen has been offering virtual tours of both the permanent collection and temporary exhibitions via mobile phones and virtual reality goggles. Some can also be carried out with an audio guide.



## Guided online exhibitions

The Museum offers a tour of the rooms in high resolution, which allows visitors to see details of the works of art that cannot be seen with the naked eye and to discover their secrets



- In the Eye of the Storm: Modernism in Ukraine, 1900–1930
- Picasso/Chanel
- Alex Katz
- Carmen Thyssen Collection
- Hyperreal: The Art of Trompe l'Oeil

## To experience restoration first hand



The Restoration Department is making progress in order to offer visitors digital experiences, highlighting the creation of complementary videos to those available in the room where the techniques used in the research are explained, as well as the creation of a microsite.



# Bringing you closer to the Museum Our work on social networks Outstanding actions

## Discover the Thyssen with Alaska

Four videos were made dedicated to emblematic works from the collection in which Alaska offers her personal vision of each one.



## Arrival of the *Mata Mua*

The signing of the loan agreement with the Carmen Thyssen Collection was publicised on social networks through various content, such as the video of the arrival of the Paul Gauguin's painting *Mata Mua* at the Museum with live streams with Guillermo Solana, and the publication of a playlist of songs selected by the Artistic Director on the Museum's Spotify profile.



## The Thyssen podcasts

These podcasts aim to present the Museum and its works from other points of view. They communicate the work that is done internally in the Museum, the actions focused on sustainability, and the day-to-day work of the Restoration, Education and Conservation departments. And, of course, they deal with various topics that address the temporary exhibitions for all audiences. In 2022, 13 podcasts were published.

**13**  
PODCASTS  
**2,180**  
PLAYS

## Versiona Thyssen

The competition, which is sponsored by the Community of Madrid and runs on Instagram, has had a wide repercussion both in terms of the works created by the invited artists and the participants, as well as the prize-giving events.



## The Blue in This Painting Is More Special than You Think

Youtuber and architect TER made a video about the blue pigment in a selection of paintings from the collection.

## 39 live streams via Instagram

On the occasion of temporary exhibitions, restorations of works, various tasks carried out by the Museum's professionals and activities throughout the year.

## Series of videos on TikTok about the secrets and curiosities of the paintings, told by conservators, restorers and educators

Among the most successful videos is the one by restorer Jorge Manso de Zúñiga on his work on the paintings of Master Bertram, with more than 41,000 views.

website

2022 ended with more than **11,800,000 page views**, with the **Exhibitions page being the most visited** (357,812 visits, which represents 3.02% of all website consultations), and **among these, the page dedicated to Picasso/Chanel** was the page with the most views (235,435 visits, 1.74% of the total number of consultations).

The Museum's website underwent numerous improvements and updates with the aim of offering a better user experience without compromising the quality of the curatorial content. Small interventions and evolutions were also made, including the following: a page dedicated to the Carmen Thyssen Collection, a renovated restoration section, improvements to the activities page and a new agenda.

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

## Our website in Chinese

Despite the fact that borders were still closed in 2022, we continued to work with the Chinese market and improve our positioning among Chinese visitors living in Europe and Spain. To this end, we created a landing page for temporary exhibitions on our Chinese website, the Museum map was updated and the VersionaThyssen Sponsorship project was published along with the creation of a banner on the home page. In addition, the Paseo del Arte tour began to be marketed on the Chinese website through the Tiquets OTA, where visitors can purchase tickets in their own language.

提森-博内米萨国立博物馆





**www.educathyssen.org**  
Work has been carried out on a new web development project called *Historias*. This tool will allow new content linked to the collections to be approached in a new way within the Museum's ecosystem.

15,725  
users  
20,486  
sessions  
26,140  
visits

**www.museothyssen.org/conectathyssen**  
Digital space created to develop different narratives related to art and the Museum. A platform to reflect on different contemporary issues in the art world.

81  
SHD works  
143  
publications  
4  
face-to-face  
experiences

1  
app  
3  
web documentaries  
14  
360°  
experiences

3,823  
users  
6,153  
sessions  
6,731  
page visits

**Docuwebs Thyssen.** The aim of the project is to address a number of social narratives based on art and the Museum through the development of different online documentaries. *Artistas migrantes/Redes de cultura* [Migrant Artists/Culture Networks], *Volver a la naturaleza* [Back to Nature], *Cartas de amor a las ciudades* [Love Letters to Cities].

10,753  
users  
14,608  
sessions  
17,041  
pages visited

**Second Canvas Thyssen App.** The app offers different online tours through the Museum's collections: engaging interactive experiences for the public that can be enjoyed through the iOS and Android platforms.

11,726  
downloads in  
2022



## Video games

The Education Department continues its presence in the world of video games through various projects.

Video game	Collaboration
Nubla I	Sony PlayStation Spain/Gammera Nest
The World of Nubla	Sony PlayStation Spain/Gammera Nest
Nubla II	Sony PlayStation Spain/Gammera Nest
Thyssen Animal Crossing	Nintendo Spain
Accessible videogame	Iberdrola Foundation Spain



# Communicating with our *stakeholders*

Giorgio Morandi  
Flowers  
1942  
Oil on canvas. 30.5 x 26 cm  
Carmen Thyssen Collection

The Communication Department has worked to respond to the multiple expectations that stakeholders have of the Museum and vice versa.

In this sense, many actions were carried out, and are difficult to quantify, so by way of a summary, we highlight the following:





# Model of *digital convergence*

## Leading the transformation

The path towards a model of *a mixed institution* in which the digital perspective has an increasingly greater weight, in perfect balance with the traditional museum.

The Technology and Systems Department has carried out a great deal of work to address the challenges presented by digitisation in a model such as that of a museum. In this sense, the Museum has accelerated this process with a proposal aimed at a **Digital Convergence** Model that seeks to promote the use of technology in all its activities and in a transversal way in all its areas, with the participation of all the Museum's employees.

Nadeshda Udaltsova  
Cubism  
1914  
Oil on canvas, 72 x 60 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



The Technology Department focused its activity in 2022 on the digital transformation process through the improvement of management software applications, the development of digital projects and improvements in relation to IT and workplace security.

Thus, the different advances based on the proposed strategic lines are detailed below:

### Modernisation of the museum model

The Museum made progress through the design of a digital convergence strategy, the detailed definition of the technical and human requirements for the implementation of a data office service that will be put out to tender in 2023, the development of control panels and the computerisation of the management of the collection and temporary exhibitions, which will be a central element of a future open data strategy.



### Digital transformation

This year was focused on the study of cybersecurity needs and the contracting of a comprehensive cybersecurity operations centre service, Trendmicro protection systems (antivirus, antimalware, antispam, virtual patching), implementation of the recommendations of the CNN (National Cryptographic Centre) in early warning systems: LUCIA and MicroCLAUDIA or Cloud services.



### Innovation in content and experience

Work was done on optimising the technological platform of the websites to offer visitors high quality virtual tour experiences, on the migration of the Museum's websites—museothyssen.org and educathyssen.org—from the Drupal 8 CMS version to version 9.3, and on the implementation of the comprehensive management application called TMS Gallery Systems in order to replace the current art management applications (Conservation, Registration and Restoration departments), among other things.



### Optimised organisational structure



Among the main actions is the implementation of the new ERP Microsoft Business Central, which enables optimisation of the organisation's operation in such important aspects as contracting, marketing and budget management, as well as the development of two mobile apps for the control of Friends and for the control of shop inventory.

In addition, work was carried out on the adaptation and certification to the National Security Scheme in order to achieve certification in 2023.



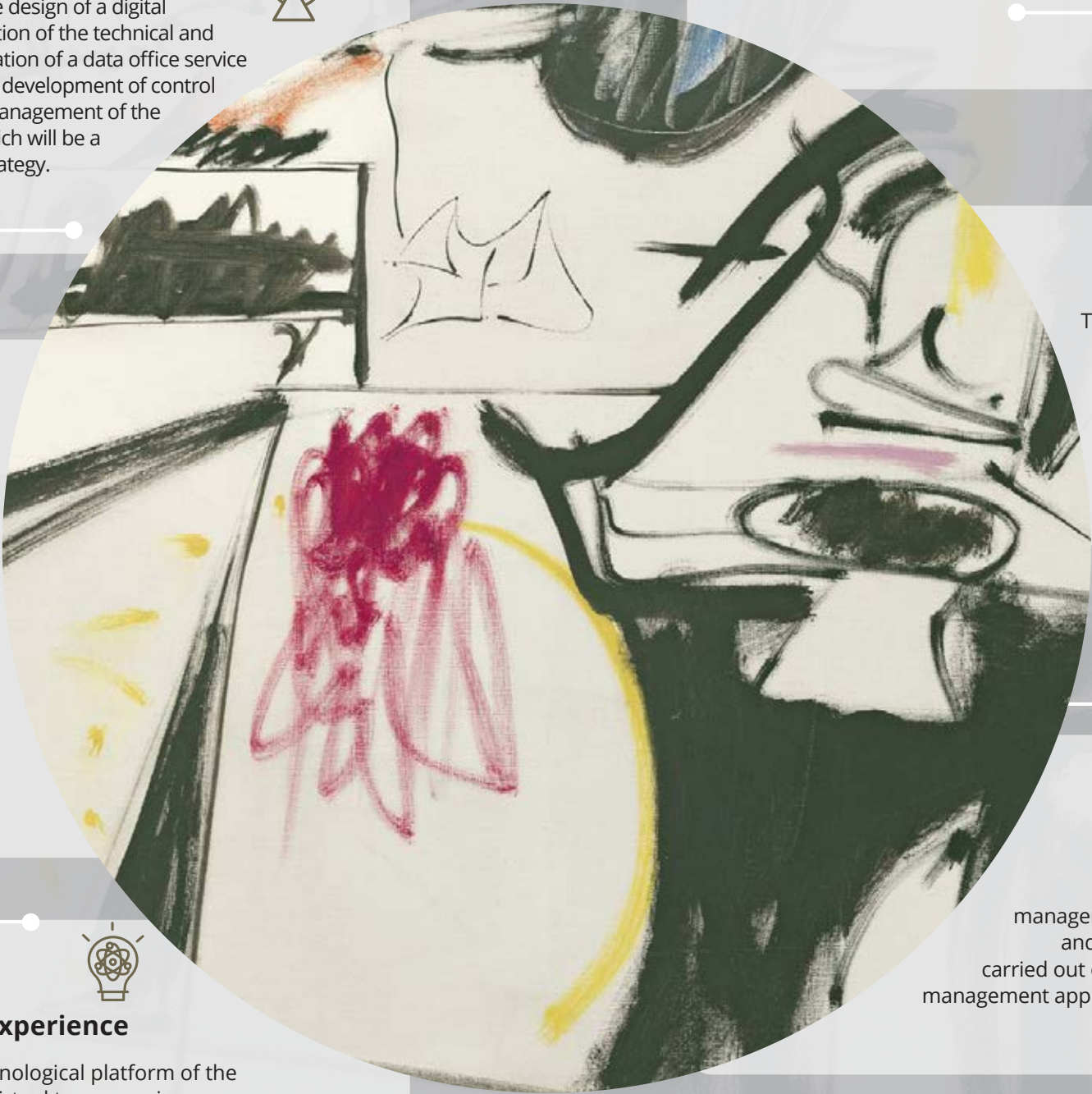
### Procedures and automation

The Museum has made progress in this strategic line with the implementation of a business management software whose objectives include reducing the use of paper and automating management and commercialisation processes.



### Guaranteeing the state of the collection

With the aim of replacing the current artistic management applications (Conservation, Registration and Restoration departments) in 2022, work was carried out on the implementation of the comprehensive management application called TMS Gallery Systems, as well as on the migration of data.



Arshile Gorky  
Last Painting (The Black Monk)  
1948  
Oil on canvas. 78.6 x 101.5 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



# A museum for everyone: *accessibility*

In 2022, the Universal Accessibility certificate was renewed for the sixth consecutive year, based on the UNE 170001 and 2 standards. Throughout the certification process, some of the Museum's strong points were identified in relation to accessibility:

Accessibility has become a basic and essential feature in the definition of the Museum's sustainability strategy, thus demonstrating real *commitment, empathy and respect* for people with different abilities.

A score of **8.90** in the Museum's accessibility **Satisfaction Survey**.



**Website accessibility audits** using the Siteimprove tool. Level AA obtained.

**New parking space** for a vehicle for people with reduced mobility.



**Integration of accessibility in the different activities and services of the Museum** with the aim of seeking the participation of the different interest groups.



An example of this is the working group set up by the Education Department to adapt six paintings with audio descriptions and easy reading for blind and intellectually disabled people, which has a content validator and in which elderly and/or intellectually disabled people from different associations participate.



**Accessibility Declaration** (13/04/2021) s/RD 1112/2018. Included on the website. Achievement of Level AA of the WIA criteria.



**Development of tools to improve accessibility to artistic content virtually**, through immersive virtual tours, 360° videos, development of podcasts, etc. Of particular note is the podcast *Accesibilidad: un museo para todos*.



This year the Museo Nacional Thyssen-Bornemisza became a pioneer in its collaboration with the Vivir Sin Barreras Foundation (FUNVIBA) and ECOPILAS, making an electric scooter available to visitors with mobility problems, thus facilitating their visit to the Museum.



# Comprehensive security of the facilities



The Museum's Security Department is responsible for guaranteeing the protection of people and property and for ensuring the normal functioning of services, as well as for safeguarding and protecting the Museum's works of art and those loaned for temporary exhibitions, preventing all types of antisocial acts against said works and equipping itself with the necessary tools, materials and systems to create a comprehensive security system.

For the supervision and control of security, the Museum has the necessary human resources to carry out this activity: Director of Security, Security Supervisors, Control Centre Operators, Security Guards and Room Attendants.

The Museum relies on a Comprehensive Security System which offers a tailored solution combining and integrating human and technical means, such as video surveillance systems, access control and intrusion detection, etc., in order to provide complete security for the facilities, both indoors and outdoors. In addition, protection against fire is also controlled by means of fire detection and extinguishing systems.

In 2022, the Museum renewed for a further three years the UNE ISO 22320 certification for Emergency Management and Incident Response that it has held since 2019, making it the first Spanish museum to achieve this certification.

In 2022, the *level of quality* and security for visitors was maintained.

With the aim of preventing and reinforcing security in the event of possible attacks by environmental activists, such as those that have occurred in other museums around the world, and on the occasion of the installation of the exhibition *In the Eye of the Storm*, which features works from Ukraine, a special security operation was organised in 2022.



Vadym Meller  
Sketch for the choreography  
"Masks" for the Bronislava Nijinska  
School of Movement, Kyiv  
1919  
Watercolour on cardboard.  
60 x 43 cm  
Museum of Theatre, Music and  
Cinema of Ukraine



A +

# SUS *tainable*

museum

John Frederick Kensett  
*Lake George*  
ca. 1860  
Oil on canvas, 55.8 x 86.4 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



We are a museum that is fully aligned with the *United Nations 2030 Agenda*, committed to environmental education and awareness, and to responsible and efficient consumption.



Calculation of the Museum's **carbon footprint**



Reduction in consumption per visitor of **electricity (-37%), diesel fuel (-42%) and water (-28%)**



**Significant reduction in new wooden packaging** thanks to the remodelling of the transport boxes of existing works



**Sustainable packaging**

- Renewal of shop products and packaging for more sustainable materials
- 98% of suppliers deliver goods without plastics

**8,020 kg** of paper and cardboard, **504 kg** of lamps and fluorescent bulbs and **62 Kg** of batteries recycled



The main environmental impacts of the Museo Nacional Thyssen-Bornemisza derive from the consumption of resources (energy and water) and the generation of waste. For this reason, the Environmental Action Plan establishes objectives aimed at: maintaining or reducing the consumption of electricity, diesel fuel and water with respect to the levels of recent years, recycling batteries, fluorescent bulbs and lamps, recycling paper, cardboard and packaging of cleaning products generated in the Museum by the cleaning service, as well as the packaging of products used during the pandemic.



# Measuring the carbon footprint

In 2022, the company began the process of calculating and registering its carbon footprint *with MITECO*.

The great environmental milestone of 2022 was that, for the first time, the Museo Nacional Thyssen-Bornemisza calculated its carbon footprint in accordance with the international Greenhouse Gas Protocol (GHG) standard in scopes 1, 2 and 3, for subsequent registration, in the first half of 2023, with MITECO, the Ministry for Ecological Transition and Demographic Challenges.

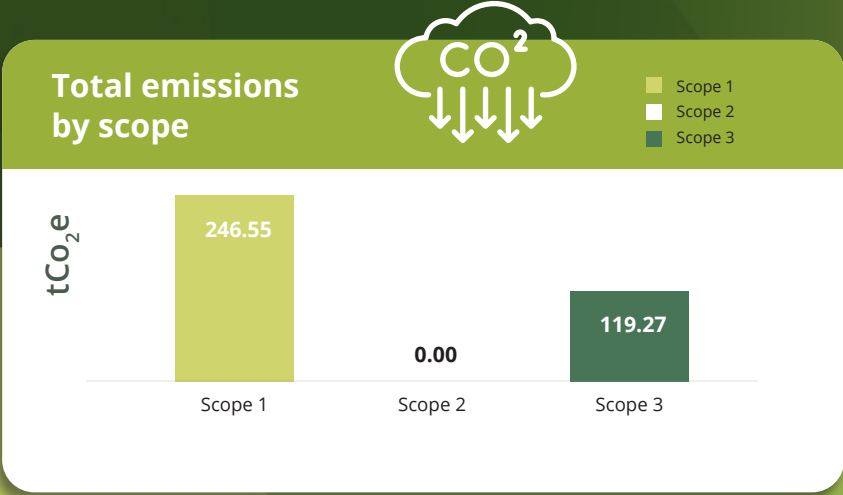


Throughout this process, the Museum established a plan to reduce its emissions, thus joining the global challenge of shaping a more sustainable planet and a low-carbon economy. The measures will mainly focus on air conditioning/heating and transport.

The Museo Nacional Thyssen-Bornemisza emitted 365.82 tonnes of CO<sub>2</sub> in 2022, broken down as follows:

Total emissions by scope (2022)		
Scope	Category	Emissions t CO <sub>2</sub> e*
Scope 1	Direct emissions from stationary and mobile combustion	246.55
Scope 2	Indirect emissions from electricity consumption**	0.00
Scope 3	Other indirect emissions	119.27
Total		365.82

\* Emission factors: MITECO 2022 (scopes 1 and 2) and DEFRA 2022 (Scope 3).  
\*\* Emissions from electricity consumption are 0 t CO<sub>2</sub> e because the Museum contracts 100% renewable energy.



Yves Tanguy  
Time and Again  
1942  
Oil on canvas, 100 x 81 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



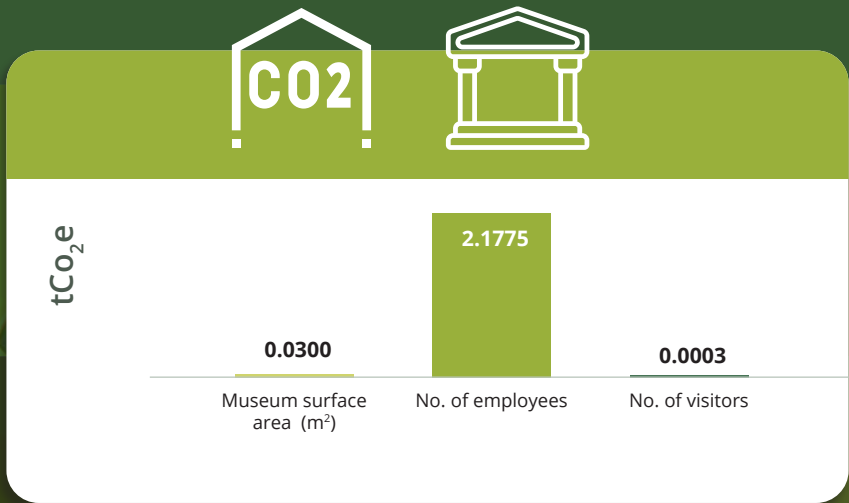
Emissions from electricity consumption (Scope 2) are zero because the Museum contracts 100% renewable energy.

Total emissions by emission source			
Emission source	Scope	Emissions t CO <sub>2</sub> e*	Percentage
Fuel for heating and vehicles	Scope 1	246.55	67.40%
Electricity	Scope 2	0.00	0.00%
Water consumption	Scope 3	2.09	0.57%
Waste generated	Scope 3	0.25	0.07%
Business travel	Scope 3	59.06	16.15%
Daily commuting of employees	Scope 3	40.05	10.95%
Use of VTC/Taxi	Scope 3	0.92	0.25%
Purchase of materials	Scope 3	16.89	4.62%
Total		365.82	100.00%



In addition, the following indicators have been calculated to enable the comparison and annual evolution of the carbon footprint.

Intensity indicators comparable by year			
Indicator	Total	t CO <sub>2</sub> e/indicator	Units
Museum surface area	12,204.89	0.0303	t CO <sub>2</sub> e/m <sup>2</sup>
Total No. of employees at 31 December	168	2.1775	t CO <sub>2</sub> e/employee
No. of visitors	1,073,183	0.0003	t CO <sub>2</sub> e/visitor



In 2023, the Museum will continue to make progress on its Decarbonisation Plan and contribute to shaping a *low-carbon society*.



# Consumption of *resources*

The Museo Nacional Thyssen-Bornemisza monitors and reports data related to the consumption of electricity, diesel fuel and water, as detailed below:

	2021	2022	Variación %
Electricity (kWh)	3.331,212	3,357,509	0.79%
Diesel fuel (litres)	97,672	90,435	-7.41%
Water (litres)	12,124	14,044	15.84%

Based on a comparison with intensity indicators per number of visitors, the Museo Nacional Thyssen- Bornemisza has managed to reduce its consumption of resources, thus meeting its objectives and strengthening its commitment to the environment:

	2021	2022	Variación %
Electricity (kWh/visitor)	4.9640	3.1285	-36.98%
Diesel (litres/visitor)	0.1455	0.0842	-42.13%
Water (litres/visitor)	0.0181	0.0131	-27.57%



- Switching off outside lighting at 10 pm, whenever the Museum is not in operation.
- Cooling points set at 27°C in summer and 19°C in winter in areas where no works of art are on display.

**Martin Johnson Heade**  
*Singing Beach, Manchester*  
1862  
Oil on canvas. 63.5 x 127 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



Claude Monet  
*The Thaw at Vétheuil*  
1880  
Oil on canvas. 60 x 100 cm  
Museo Nacional Thyssen-Bornemisza, Madrid

# Thyssen ECO

**Thyssen ECO** is a programme of actions carried out by the Museum aimed at promoting and raising awareness among employees about social responsibility and aiding the environment.

In 2022, the Museum joined the global Earth Hour blackout initiative together with the Museo del Prado and the Museo Nacional Centro de Arte Reina Sofia by switching off the lights on the façade. Eco Week was also held from 21 to 25 November, with various initiatives such as talks on recycling household appliances, the climate emergency and energy saving, as well as an online workshop on organic and healthy cooking.

In addition, **informative and awareness-raising messages** are regularly sent to the staff on various subjects such as healthy eating, saving paper, recycling batteries and household appliances, among other things.





When the love  
of art and

# Com MIT MENT

meet



Robert Delaunay  
*Portuguese Woman (The Large Portuguese)*  
1916  
Oil and wax on canvas, 180 x 205 cm  
Carmen Thyssen Collection



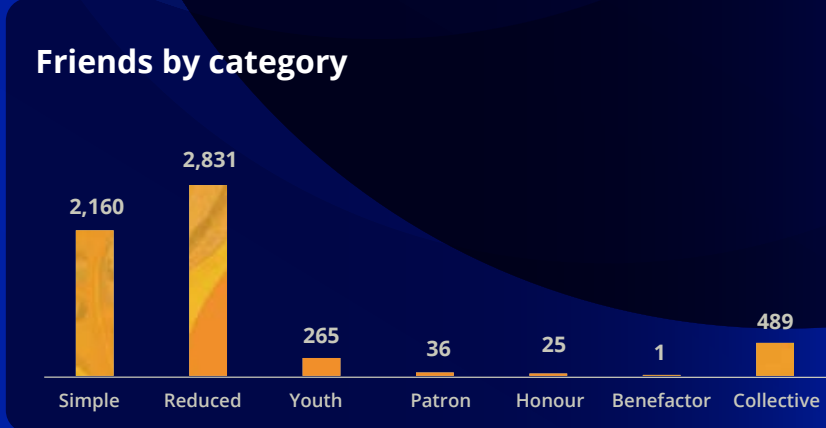
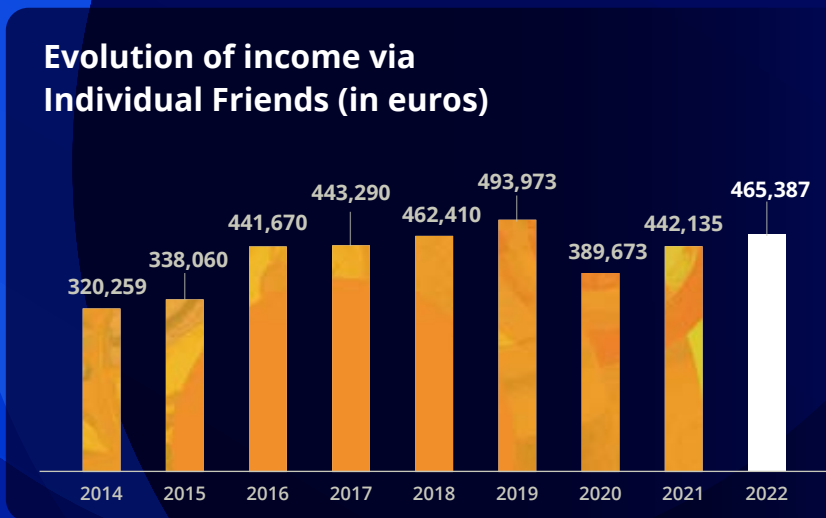
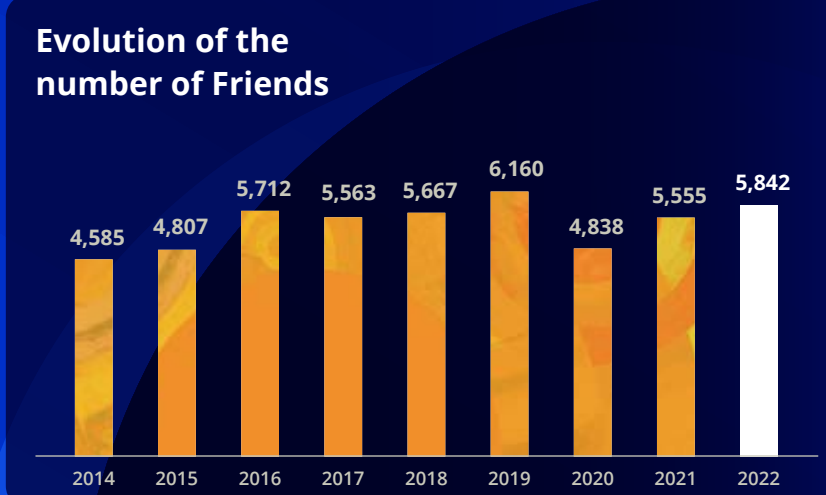
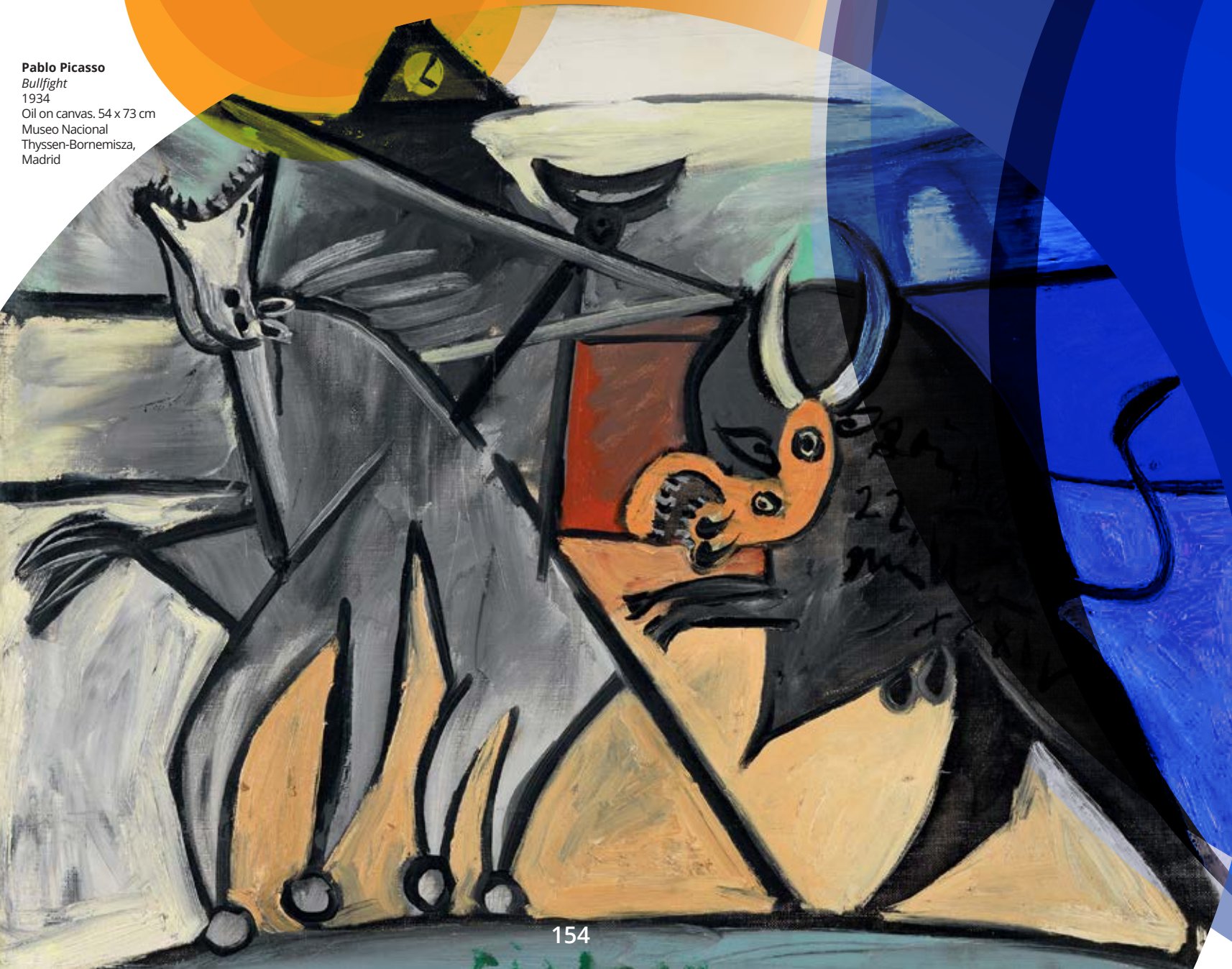
# The Friends of the Museum

*"Art washes away from the soul the dust of everyday life."*  
Pablo Picasso

From the Museum, we express our constant and special gratitude to those people and institutions who, like Friends of the Museum, share an unwavering commitment to culture, its conservation, research, and the development of the Thyssen's exhibition projects. In fact, many of them have especially continued their invaluable contribution and support during years as complicated as the ones we have faced recently. In this sense, it is gratifying to confirm that we are already very close to our pre-pandemic figures.



Pablo Picasso  
*Bullfight*  
1934  
Oil on canvas. 54 x 73 cm  
Museo Nacional  
Thyssen-Bornemisza,  
Madrid







# Corporate Friends

Our Corporate Friends contribute both to the conservation and dissemination of the permanent collection and to the development of different activities, such as temporary exhibitions, workshops and educational programmes, among others. The participation of companies and institutions as sponsors, collaborators or Friends is essential in order to maintain the level of excellence of each of the Museum's projects.



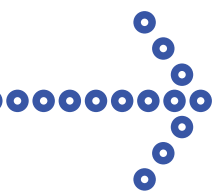
22

Corporate Friends

- Accenture
- ANCI
- Bank of America
- BBVA Seguros
- Caixabank
- Citibank International PLC
- Clifford Chance
- El Corte Inglés
- Telefónica
- ACS Foundation
- Banco Santander Foundation
- IE Foundation
- KPMG S.A. Foundation
- Repsol Foundation
- Gómez-Acebo & Pombo
- Iberia
- Infinorsa
- Sociedad de Tasación
- Ungría
- Uría y Menéndez Abogados
- Mutua Madrileña Foundation
- JTI (Japan Tobacco International)

Paul Cézanne  
Seated Man  
1905-1906  
Oil on canvas, 64.8 x 54.6 cm  
Museo Nacional Thyssen-Bornemisza, Madrid





## Exclusive activities for Friends

2022 saw significant growth in the number of new Friends and in the celebration of new activities exclusively for them in different modalities: face-to-face and online.

The activities included courses on various themes, a series of lectures, trips, private visits to temporary exhibitions, the permanent collection and small-format exhibitions, attendance to fairs, concerts, workshops, preview visits before the opening of exhibitions, as well as free private visits.

**49**  
exclusive  
activities

### Courses

In both online and face-to-face formats, they covered the following topics: *Routes through the Collection: Games of Persuasion and Artifice*, *Capsule Course: Introduction to Artistic Techniques and Capsule Course: Painting Fear.el miedo*.

### Series of conferences

*Apache Indian Culture: Past and Present* (face-to-face only, in this case).

### Private visits

Private visits

Through the *In Depth* programme, the Friends of the Thyssen are offered the opportunity to make private visits to analyse the temporary exhibitions and the permanent collection in an exclusive way. In addition, visits are also available at other collaborating institutions such as the Museo Nacional Centro de Arte Reina Sofía, the Museo de América, the Mapfre Foundation and Las Rozas Village.

**Trips and excursions** were made on the occasion of the loan of a painting to a temporary exhibition:

**To Zaragoza:** On the occasion of the loan of *Christ with the Cross* by El Greco to the exhibition *El Greco: The Footsteps of a Genius* in the Museo de Zaragoza.

**El Escorial:** Special activity of the *Routes through the Collection* course: *Travel in Painters*.

**Venice:** Trip to visit the Venice Biennale and other exhibitions and private collections.

### Workshops

Several workshops were organised on the occasion of Madrid Craft Week.

### Fairs

Guided visits to STAMPA, ARCO, UVNT and JustMad.

### Preview for Friends and free private visits

to both the permanent collection and the different temporary exhibitions in 2022. The Preview is a free activity organised around the temporary exhibitions. In addition, there is a free private guided tour to explore the collection in depth, which each year focuses on a different theme. On this occasion it was *Architecture in the Thyssen Collection*.

### Activities to commemorate the Museum's 30th anniversary.

On the occasion of the Museum's anniversary, workshops, talks and round tables were offered exclusively for Friends.

**1,059**  
new Friends

### Concerts

Closing concert of the exhibition *The Magritte Machine* featuring Overture; and within the framework of the agreement with the Escuela de Música Reina Sofía, a chamber concert, a young talents series, and a concert of the *Rising Generation* series. Priority access to the Thyssen Aperitifs for Friends during concerts.

Annual Reception for Friends+ and Corporate Members.

Christmas party for young Friends.

Charles Ferdinand Wimar  
*The Lost Trail*  
ca. 1856  
Oil on canvas. 49.5 x 77.5 cm  
Museo Nacional Thyssen-Bornemisza, Madrid



# Joining forces: *Our sponsors*

The role of patrons in the Museum is crucial to ensure its survival, growth and ability to contribute to the cultural and educational enrichment of society. Their financial contributions and support are essential for us to fulfil our mission of preserving cultural and artistic heritage and making it accessible to everyone.

The collaboration of companies and institutions was renewed in 2022 in all cases, with the exception of one company. More than half of the sponsors in this same period were new members, and their contributions have been directed to permanent collection and exhibition projects.

## Sponsorship of general projects

Project	Collaborating organisation
Conservation of the permanent collection	Mutua Madrileña Foundation
Free opening: Mastercard Mondays	Mastercard
MUNAL x Thyssen: <i>The Infinite Route</i> exhibition	AECID (Spanish Agency for International Development Cooperation)
Gastronomy tour and sponsorship of the Bauhaus Collection	TEKA
Conservation of the permanent collection	KYNDRYL
Communication of the loan of a work of art to the KMSKA Museum	Visit Flanders
International Symposium on American Art	TERRA Foundation for American Art
Conservation of the permanent collection	Sabadell Foundation
Publicising the Museum's activities	Sotheby's
International Symposium on American Art	Consejo de España-Estados Unidos Foundation



## Sponsorship of educational projects

Project	Sponsor
Conecta Thyssen	BBVA Foundation
Lines of social action education: - Made to Measure - The Museum Made Easy - Dynamo/Alternator	Iberdrola Foundation
Series of Experimenta online courses: - Impressionism: In Search of a New Pictorial Language	ACS Foundation

## Sponsorship of activities

Project	Sponsor
#VersionaThyssen	Community of Madrid
MADO, Madrid Pride 2022	Tiqets
Momentos Alhambra #AperitivosThyssen	Mahou-San Miguel
Hiperflow	Meliá Hotels International
The Path of Water visit	Hammam Al Ándalus



**VersionaThyssen:**  
Since 2019, we have held several editions a year of this competition in which young (16 to 35 years old) creators and creatives from all over the world can share their own version of a painting from the collection on Instagram, opting for prizes and recognition from the Museum.



**MADO, Madrid Pride 2022:**  
Through the sponsorship of the Tiqets agency, the Museum has pioneered participation in Madrid's Pride parade, one of the city's main events, fulfilling a historic milestone in the cultural sector.



**Thyssen Aperitifs:**  
For the seventh consecutive year, the #AperitivosThyssen concerts were held with the sponsorship of Mahou-San Miguel under its Momentos Alhambra brand.



**Hyperflow:**  
On the occasion of the *Hyperreal: The Art of Trompe l'Oeil* exhibition, a site specific digital art installation was devised for the Hotel Palacio de los Duques. The artist Filip Roca, an internationally renowned new media creator, conceived a video mapping piece which featured a light and sound installation.



**The Path of Water:**  
The Hammam Al-Ándalus company, specialising in the therapeutic and relaxing potential of water, sponsored the creation of a thematic itinerary of 17 works that relate to this natural element and its relevance in social and personal well-being.



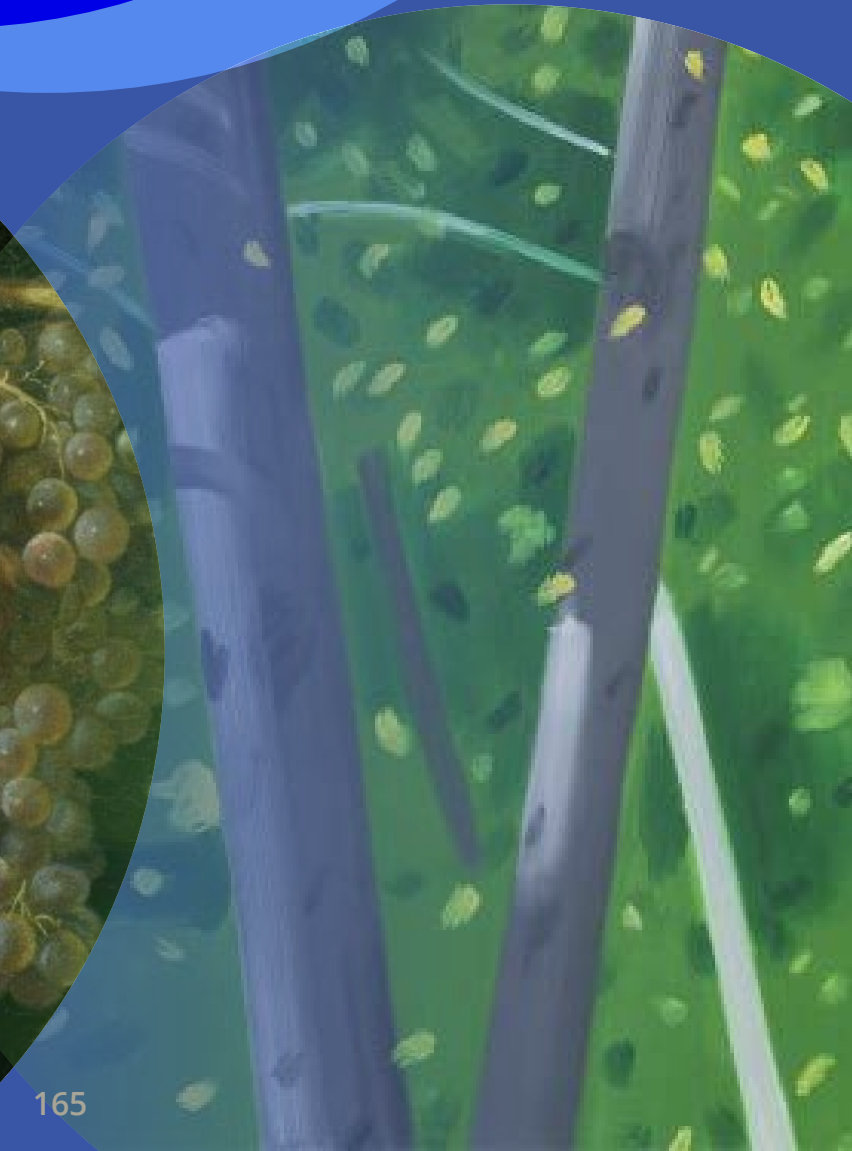


## Sponsorship of restoration projects

Project	Sponsor
Study, restoration and special mounting of the painting <i>The Virgin of Humility</i> by Fra Angelico	Bank of America
Restoration of <i>Chinese Bowl with Flowers</i> by Jacques Linard	Hotel Mandarin Oriental Ritz

## Sponsorship of temporary exhibitions

Exhibition	Sponsor
<i>Hyperreal: The Art of Trompe l'Oeil</i> Alex Katz	Community of Madrid Community of Madrid JTI Las Rozas Village
<i>Visual Narrations</i> Ragnar Kjartansson: <i>Emotional Landscapes</i> Picasso/Chanel	JTI Ecolec Foundation Picasso/Chanel National Commission for the Commemoration of the 50th Anniversary of the Death of Pablo Picasso and the exceptional support of the Musée national Picasso-Paris and the collaborating company in Spain, Telefónica Community of Madrid Chanel
<i>In the Eye of the Storm: Modernism in Ukraine, 1900–1930</i>	Hammam Al-Andalus Mastercard SIT Omega Capital Ikona Collection And two anonymous collaborators



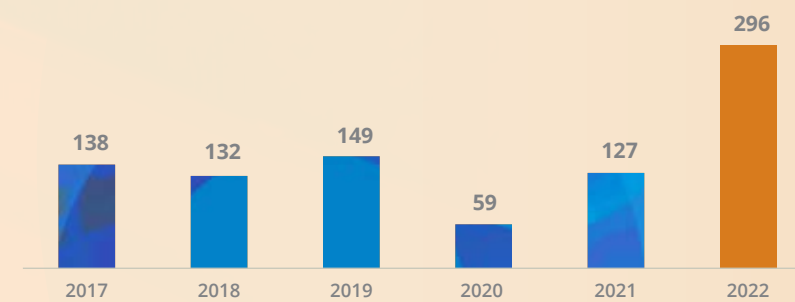


# Corporate *events*

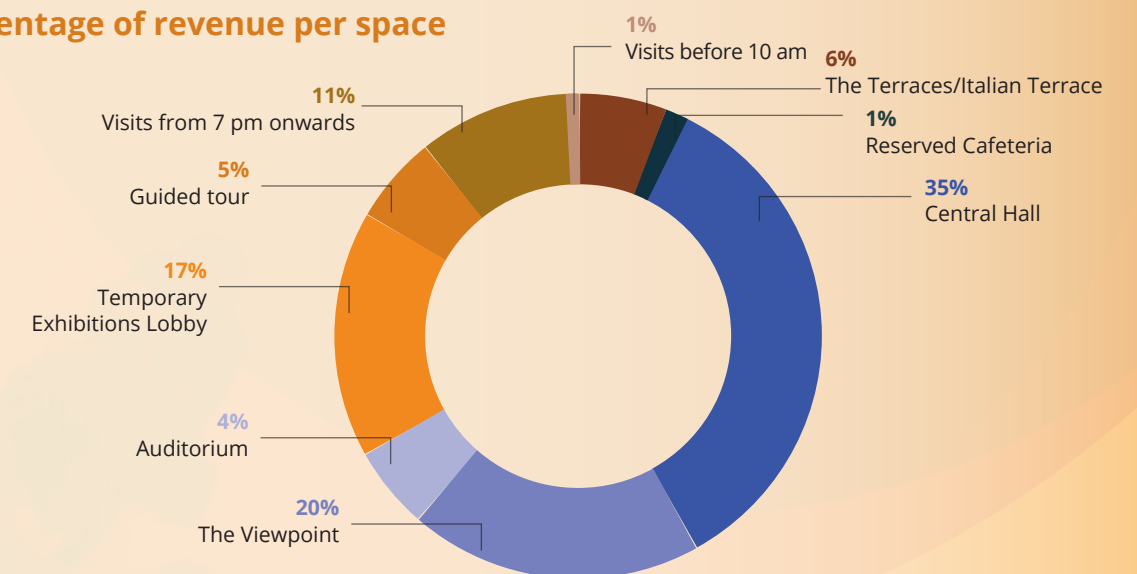
A total of 296 corporate events were held in 2022. Not only did this year see a return to pre-pandemic activity, but it also represents a **133% increase on the previous year**, as well as being by far the year with the highest number of events held at the Museo Nacional Thyssen-Bornemisza. The income from the programme of events was 741,369 euros.

**296**  
corporate events

Corporate events



Percentage of revenue per space







**THYSSEN-  
BORNEMISZA**  
MUSEO NACIONAL

EVERY  
ONE'S  
MUSEUM

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

