

GUGGENHEIM BILBAO



ACTIVITY REPORT 2021



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PRESENTATION

The year 2021 ended with a significant improvement over the figures of 2020 and even exceeded the expectations we had at the start of the year, given the constraints caused by the pandemic and its consequences around the globe.

I believe that the key was resorting, once again, to our long-lasting values of resilience, effort, and optimism, which helped us put together a varied and appealing art programming that was enjoyed by more than half a million visitors, mainly of local and national origin during the first half of the year, while the second half of the year saw the return of international visitors.

A survey of the rise of painting in 19th century Bilbao was the year's first exhibition, which was followed by *The Roaring Twenties*, a tribute to that decade of great creative effervescence, and by *The Line of Ingenuity*, a presentation of singular pieces from the Museum Collection. In the fall season, women artists took center stage, led by Alice Neel, one of the most important practitioners of contemporary figuration; and over one hundred women artists from all over the world represented in the anthological show *Women in Abstraction*. The programming of the Film & Video gallery also revolved around three female creators of our time, Alex Reynolds, Cecilia Bengolea, and Sharon Lockhart; while American artist Jenny Holzer's *LIKE BEAUTY IN FLAMES*, a new work that engages the medium of augmented reality and conceived specifically for the Museum, was added to the Collection's holdings in 2021 along with two other pieces.

In spite of the general uncertainty of this period, coinciding with containment measures in response to the health crisis, we were thrilled by the support received from the people in Community, which reached a record

101,716 participants, with more than 21,000 Friends, close to 80,000 Followers, and 800 beneficiaries of the Erdu program. Of equal note, the Corporate Members Program remains strong, as does the loyalty of the companies and institutions that belong to it, maintaining their support for the Museum throughout the year despite adverse circumstances for all forms of patronage. In fact, in 2021 we launched the first crowdfunding initiative for the restoration of Jeff Koons's *Puppy* sculpture. The campaign successfully attracted many individual and corporate donors, making it possible to renovate the structure and systems of this iconic work.



Some of the key initiatives aimed at strengthening the Museum's educational programs included the push given to digital tools, the 7th edition of the scholarship program for Basque students at the Solomon R. Guggenheim Museum in New York (in virtual mode), and the creation of Community Educators specifically for teacher to strengthen the Museum's ties with them and further the role of art as a learning tool in classrooms and homes.

Within the current Strategic Plan, as explained in greater detail in the following pages of this report, we are proud to have had renewed seven certifications, obtained one more and have another in process for our management systems in the areas of conciliation, accessibility, compliance, equality, health, and the environment, among others. In relation to the environment, and in keeping with our commitment to sustainability, in November we measured the carbon footprint of the Museum's activity at Scope 3, making us one of the first museum institutions at the international level to have this measurement performed.

On the financial side, we were able to maintain a high level of self-financing, which reached 62.5%, and the Museum continued pursuing its role as an economic driving force, with its activity generating a demand of more than 197 million euros, contributing more than 173 million euros to GDP, providing the Treasury with 26.8 million euros in additional income, and contributing to the maintenance of 3,694 jobs.

We therefore closed a year of gradual recovery with satisfaction and hope, looking ahead to 2022, the year of our 25th Anniversary, with the confidence that we will be able to fully share and celebrate these first 25 years of the Guggenheim Museum Bilbao with visitors and the general public.

Juan Ignacio Vidarte
Director General



ART PROGRAM



BILBAO COLLECTION



TITLE: *The Line of Wit*
DATE: June 11, 2021–February 6, 2022
GALLERIES: 305, 306, 307
CURATOR: Lekha Hileman Waitoller
NR OF WORKS: 33
NR OF VISITORS: 420,130
[as of December 31, 2021]



THE FOUNDATIONS
OF TODAY'S ART



TITLE: *Bilbao and Painting*
DATE: January 29–August 29, 2021
GALLERY: 105
CURATOR: Kosme de Barañano
NR OF WORKS: 28
NR OF VISITORS: 278,333



SPECIAL EXHIBITIONS



TITLE: *The Roaring Twenties*
DATE: May 7–September 19, 2021
GALLERIES: second floor
CURATORS: Cathérine Hug and Petra Joos
VENUES: Kunsthaus Zürich, Guggenheim Museum Bilbao
NR OF WORKS: 311 + documents
NR OF VISITORS: 266,346



TITLE: *Women in Abstraction*
DATE: October 22, 2021–February 27, 2022
GALLERIES: second floor
CURATORS: Christine Macel, Karolina Lewandowska, Lekha Hileman Waitoller
VENUES: Centre Pompidou, Paris, Guggenheim Museum Bilbao
NR OF WORKS: over 400
NR OF VISITORS: 124,338
[as of December 31, 2021]



VIEWS OF CONTEMPORARY ART



TITLE: *Alice Neel: people come first*
DATE: September 17, 2021–February 6, 2022
GALLERY: 105
CURATORS: Kelly Baum, Randall Griffey, Lucía Agirre
VENUES: The Metropolitan Museum of Art, New York, Guggenheim Museum Bilbao
NR OF WORKS: 89
NR OF VISITORS: 192,224 [as of December 31, 2021]



VIEWS OF CONTEMPORARY ART:
 Film & Video



TITLE: *Alex Reynolds: There's a Law, There's a Hand, There's a Song*
DATE: February 19–June 13, 2021
GALLERY: 103
CURATOR: Manuel Cirauqui
NR OF WORKS: 3
NR OF VISITORS: 81,135



TITLE: *Cecilia Bengolea: Water Animations*
FECHAS: June 24–October 24, 2021
GALLERY: 103
CURATOR: Manuel Cirauqui
NR OF WORKS: 3
NR OF VISITORS: 327,790



TITLE: *Sharon Lockhart: Notation Rotation*
DATE: November 4, 2021–February 27, 2022
GALLERY: 103
CURATOR: Manuel Cirauqui
NR OF WORKS: 5
NR OF VISITORS: 87,640 [as of December 31, 2021]

ACQUISITIONS

Alex Reynolds, *The Hand that Sings*, 2021

From February 19 to June 13, 2021, the Guggenheim Museum Bilbao presented *Alex Reynolds. There is a Law, There is a Hand, There is a Song*, the first exhibition of 2021 in the Film & Video gallery. On that occasion, three recent works by Alex Reynolds (b. 1978, Bilbao) were shown; one of them, *The Hand that Sings*, 2021, was co-produced by the Guggenheim Museum Bilbao and had its international premiere in this show. It then became part of the Museum Collection.

The Hand that Sings builds a web of gestures, voices, and images connecting in time. These elements mimic each other following an open associative sequence: from

the extraction of oak bark in Extremadura during the yearly cork harvest, to the peeling of an orange before a handheld fire or the act of washing someone's hand; from the tremor of leaves to that of a voice, to a bird's flapping wings in the distance or, again, the feedback loop between the performer's chant and hand movements. Words in Spanish and English are traded over a rooftop as we get a glimpse of the Palace of Justice in the Brussels skyline. *The Hand that Sings* is both free-form and minutely composed, where resistance to fixity and a focus on transformation engage all of the senses. Bodies, landscape, and the camera jointly perform, attuned to one another.



Alex Reynolds
The Hand that Sings, 2021
HD video, color, sound, 22 min., 41 sec.
Guggenheim Bilbao Museoa



Jenny Holzer
LIKE BEAUTY IN FLAMES, 2021
Augmented reality application
Guggenheim Bilbao Museoa

Jenny Holzer, *LIKE BEAUTY IN FLAMES*, 2021

LIKE BEAUTY IN FLAMES is a new work by renowned American artist Jenny Holzer that presents her signature text-based art through the medium of augmented reality (AR). This unique artwork, conceived exclusively for the Guggenheim Museum Bilbao and accessible through an application for mobile devices, provides three distinct AR experiences—two site-specific works that engage in dialogue with the Guggenheim Bilbao's architecture, and a third that can be accessed from anywhere in the world. *LIKE BEAUTY IN FLAMES* harnesses new technology in a continuation of what Holzer does best: placing thought-provoking texts in the public sphere in a democratic and accessible manner.

to bring into the present time the events that led to the creation of these works and equate them to the conflicts that are currently being experienced in various parts of the world. The emptying of the works of their characters presents us with scenes of desolation, the absurd, and makes all the more obvious the terrible consequences of the barbarity of human actions.

José Manuel Ballester, *About the Guernica* (*En torno al Guernica*), 2009–20

José Manuel Ballester's works are characterized by the striking representation of hidden spaces devoid of human presence but infused with the meaning of presence and reflection, from both the artistic and human perspective. Integrating photography and painting, some of the most important themes in Ballester's works are war and the human dramas and miseries they engender. Artists such as Goya and Picasso have been able to convey these horrors in some of their major works. Ballester's reworking of the *Guernica*, the *Third of May* and some of the engravings from Goya's *Disasters of War* is his attempt

José Manuel Ballester
About the Guernica (*En torno al Guernica*), 2009/20
UVI printing on linen, varnish, 349.5 × 781.5 cm
Guggenheim Bilbao Museoa



EDUCATION

MEDIATION AND DIDACTIC INITIATIVES

In order to fulfil its mission of reaching a broad and diverse audience and contributing to the discovery and enjoyment of art and the values that it represents, the Museum’s exhibitions include the project Didaktika. This initiative, which is unique among contemporary art museums, was designed to maximize visitor preparation and experience of the shows, as well as to broaden and diversify perspectives and approaches related to the Art Program. Didactic spaces are located in areas complementary to exhibition galleries and on the Museum’s website as a part of the educational program *Learn with BBK*.

Moreover, the Museum also organizes guided tours allowing visitors to learn about the most important elements of the building and its architecture, the Museum Collection and the exhibitions through close analysis of certain content and interaction with professionals trained by the Museum.

Visitors also have access to other tools, resources, and materials allowing them to visit the Museum independently and offering them key information that

enhances their understanding and enjoyment of the works on exhibition and the building’s architecture. Furthermore, audio guides that can be downloaded onto mobile devices are also available for adults and families.



	Programs	Activities	Beneficiaries 01/01 to 12/31/21
Educational spaces [Didaktika]	1	8	436,399
Guided tours	3	1,037	9,146
Express tours	1	203	852
Audio guides	1	18	125,396

SCHOOLS

School Group Visits

With respect to initiatives directed at schools, tools and workshops were designed for each temporary exhibition and the Museum Collection. They were available in person through school field trips allowing students to discover the Museum, enjoy the experience of its exhibitions, and immerse themselves in the building’s unique architecture; as well as through virtual tours that bring exhibition content to students without the need for them to leave the comfort of the classroom.

In addition, the *Learning Through Art* program brings cross-curricular projects with a multidisciplinary approach to schools, contributing to learning in different curriculum subjects and using art as a tool for discovering and exploring reality hand-in-hand with local artists.

Educators

Orientation sessions and free admission days gave educators the opportunity to discover the Museum’s exhibitions and the resources that it offers them in order to prepare in advance for visits with school groups with the support of the Museum’s professionals. In addition, the Museum has set up Community Educators, a specific group for educators within the Museum’s Community created in the goal of maintaining closer and more direct contact with this special interest group.



	Programs	Activities	Beneficiaries 01/01 to 12/31/21
Schoolchildren: in person	4	242	3,668
Schoolchildren: online	2	15	1,355
<i>Learning Through Art</i>	1	25	116
Exhibition <i>Learning Through Art</i>	1	1	37,015
Educators	3	19	644
Community Educators	1	1	645

PUBLIC PROGRAMS

The Guggenheim Museum Bilbao’s purpose—“to inspire and open up new perspectives through art and its values”—is reflected in a broad variety of cross-disciplinary and themed activities directed at all types of publics, families, and adults.

Families

Initiatives designed for families included weekend activities and workshops, such as *Architecture Lab*, *Books Alive!*, or *Creative Experiences* workshops, as well as summer and Christmas activities allowing children and families to explore their creativity and discover new skills and resources through age-appropriate educational leisure activities connected to the Museum’s exhibitions.

Adults

Presentations, talks, workshops, courses, and conferences related to the Museum’s temporary exhibitions and Permanent Collection, as well as other events related to the performing and live arts in general, made up the abundant and diverse in-person offering of activities for adults with varying profiles and interests. The TopARTE program complemented the offering of public programs through collaboration with local cultural institutions, allowing them to present their activities at the Museum through this initiative.

	Programs	Activities	Beneficiaries 01/01 to 12/31/2021
Families	11	225	3,916
Museum Members and general public	5	53	2,148
TopARTE	1	28	5,231

SOCIAL PROGRAMS

Fulfilling its strategic commitment to the social value of art, the Museum offered activities both at its own facilities as well as those of hospitals and social organizations, highlighting initiatives that promote resilience and art’s contribution to human well-being.

Certain activities were reactivated, such as the *Heal & Create* initiative for hospitalized children in collaboration

with Cruces and Basurto Hospitals. Moreover, the Museum continued to collaborate with institutions offering integral care to children, teenagers, and adults with mental illness and has also organized guided tours for disabled and/or special-needs visitors and vulnerable groups.

	Programs	Activities	Beneficiaries 01/01 to 12/31/2021
Social programs	3	45	550
Accessibility guided tours	3	213	2,143

TRAINING PROGRAMS

The Museum offers international training initiatives and actions, such as artist residency program and fellowships for Basque students at the Solomon R. Guggenheim Museum in New York, thanks to the renewal of the Management Agreement, as well as the training of Hilla Rebay fellows. Due to the health situation, in 2021, the Basque Students Scholarship Program took place entirely in virtual format.

	Beneficiaries 01/01 to 12/31/2021
Basque Students Program	4



ONLINE RESOURCES

Didactic online materials and activities for educators, families, and the general public—such as *The Museum and Families* and *BBK*, which included online videos of artists’ stories and workshops; didactic guides on the building, the Museum Collection, and temporary exhibitions created using the application Sway; iTunes U

courses on works in the Collection; or the *Did You Know That...?* educational website section—facilitated access to learning and teaching processes connected to the Art Program in the classroom as well as at home, beyond the walls of the Museum.

	Programs	Activities	Beneficiaries 01/01 to 12/31/2021
The Museum and Families and BBK	1	60	28,048
Family plan-guide	1	1	51
Educational guides & iTunes U	1	166	131,560
<i>Learning Through Art</i> search engine	1	1	12,240
<i>Didaktika Did You Know That...?</i>	1	9	17,126
Streamed conferences	1	11	1,488
<i>Guggenheim Together</i>	1	1	365
Routes	1	6	64,807

HIGHLIGHTS

January

- Jazz concert *Albert Sanz 4 TET: Tribute to Lee Krasner*
- Microconcert *Kandinsky*, Kuraia
- Conversation on the project *José Manuel Ballester 2020/03/15*
- Creative session *Kandinsky: Constant State of Discovery*
- Live broadcasting of concerts of the Berlin Philharmonic Orchestra: Stravinsky and Shostakovich. Conducted by Daniele Gatti
- Screening of *Let's Go to the Movies: BAFTA 2019*
- Talk *Bilbao and Painting*, imparted by Kosme de Barañano
- International Music Days 2020, Kuraia

February

- Introductory course to modern and contemporary art: *Breaks and Continuities in the Art of the Last Century: From Vasily Kandinsky to Olafur Eliasson*
- Curatorial Vision *Bilbao and Painting* imparted by Petra Joos
- Key Concepts *Bilbao and Painting* imparted by Luz Maguregui
- Talks with artists: *Alex Reynolds*
- Screening of *Let's Go to the Movies: The Conversation*
- 3.2.1 ZINEGOAK
- Live broadcasting of concerts of the Berlin Philharmonic Orchestra: Liszt, Strauss, and Bach. Conducted by Christian Thielemann

March

- Creative session: *Paco Durrio, Jewelry Designer: Modernity and Avant-garde*
- Live broadcasting of concerts of the Berlin Philharmonic Orchestra: Beethoven and Prokofiev. Conducted by Paavo Järvi
- LORALDIA Festival: *Esperientzia Digitala Bozak. Emakumeak eta eszena*
- LORALDIA Festival: *Opeliako Erlea*
- Screening of *Let's Go to the Movies: The Life Tree*



April

- A *Museo Abierto* performance concert of the Bilbao Choir Society and the University of Navarre Choir
- Architectural Tour: Ricardo Bastida's Bilbao
- Live broadcasting of concerts of the Berlin Philharmonic Orchestra: Brahms. Conducted by Mikko Franck; pianist: Yefim Bronfman
- Screening of *Let's Go to the Movies: Verisimilitude*

May

- Roundtable: *The Roaring Twenties* with Cathérine Hug (Kunsthaus Zürich) and Petra Joos (Guggenheim Museum Bilbao)
- Talk Ibis Albizu: *Basque Dance: Dialogue in Movement*
- *Basque Dance: Dialogue in Movement*, choreography by Kukai Dantza
- Key Concepts *The Roaring Twenties* imparted by Marta Arzak
- Projection by the Institut Français Bilbao of *Les amants de Montparnasse*
- Piano recital by Josu Okiñana: *Adarak*
- Creative session *Jenny Holzer Goes Digital!*
- Screening of *Let's Go to the Movies: Sauna*

June

- Talks with artists: *Jenny Holzer*
- Introductory talk to the exhibition *The Line of Wit* by Lekha Hileman Waitoller
- Talk *Overcoming Conflict: Neuroscience between Wars: Past and Present* by David Eagleman
- Actions of local creators in relation to *The Roaring Twenties*: Raúl Cancelo, Alex Gerediaga, María Goiricelaya
- Live broadcasting of concerts of the Berlin Philharmonic Orchestra. Directed by Jean-Christophe Spinosi; soloist: Philippe Jaroussky
- Curatorial Vision *The Line of Wit* imparted by Lekha Hileman Waitoller
- Key Concepts *Learning Through Art* imparted by Marta Prado

- Key Concepts *The Line of Wit* imparted by Marta Arzak
- Talks with artists: *Cecilia Bengolea*
- Third Guggenheim Museum Bilbao Summer Course: *LED Technology Applied to Artwork Lighting: Challenges, Opportunities, Solutions*

July

- Actions of local creators in relation to *The Roaring Twenties*: Lucía Fernández Astigarraga

September

- Action/recital by Juan Echanove
- Conversation on *Alice Neel*: Lucía Agirre, Kelly Baum, and Randall Griffey
- Curatorial Vision *Alice Neel* imparted by Lucía Agirre
- Live broadcasting of concerts of the Berlin Philharmonic Orchestra: Karl Amadeus Hartmann and Igor Stravinsky. Conducted by Kirill Petrenko; violin soloist: Patricia Kopatchinskaja

October

- Key Concepts *Alice Neel* imparted by Marta Arzak
- Participatory performance, screening, and mini-dancehall workshop with Cecilia Bengolea and Craig Black Eagle
- Creative Session +18: *Let's Get Down to Work*
- Screening of the film *Alice Neel*
- Live broadcasting of concerts of the Berlin Philharmonic Orchestra. Conducted by John Williams; cellist: Bruno Deleplaire



- Fifth International Drawing Event: *Drawing the Guggenheim New York, Venice, Bilbao*
- Talk *Gastronomy through Theater*
- Presentation and talk: *Intergeneration Dialogue in Contemporary Gastronomy*
- Concert *Presencia* by Cuarto de Tono
- Introductory roundtable on the exhibition *Women in Abstraction*
- Night event *Udazkena 2021: Goldberg Retold*

November

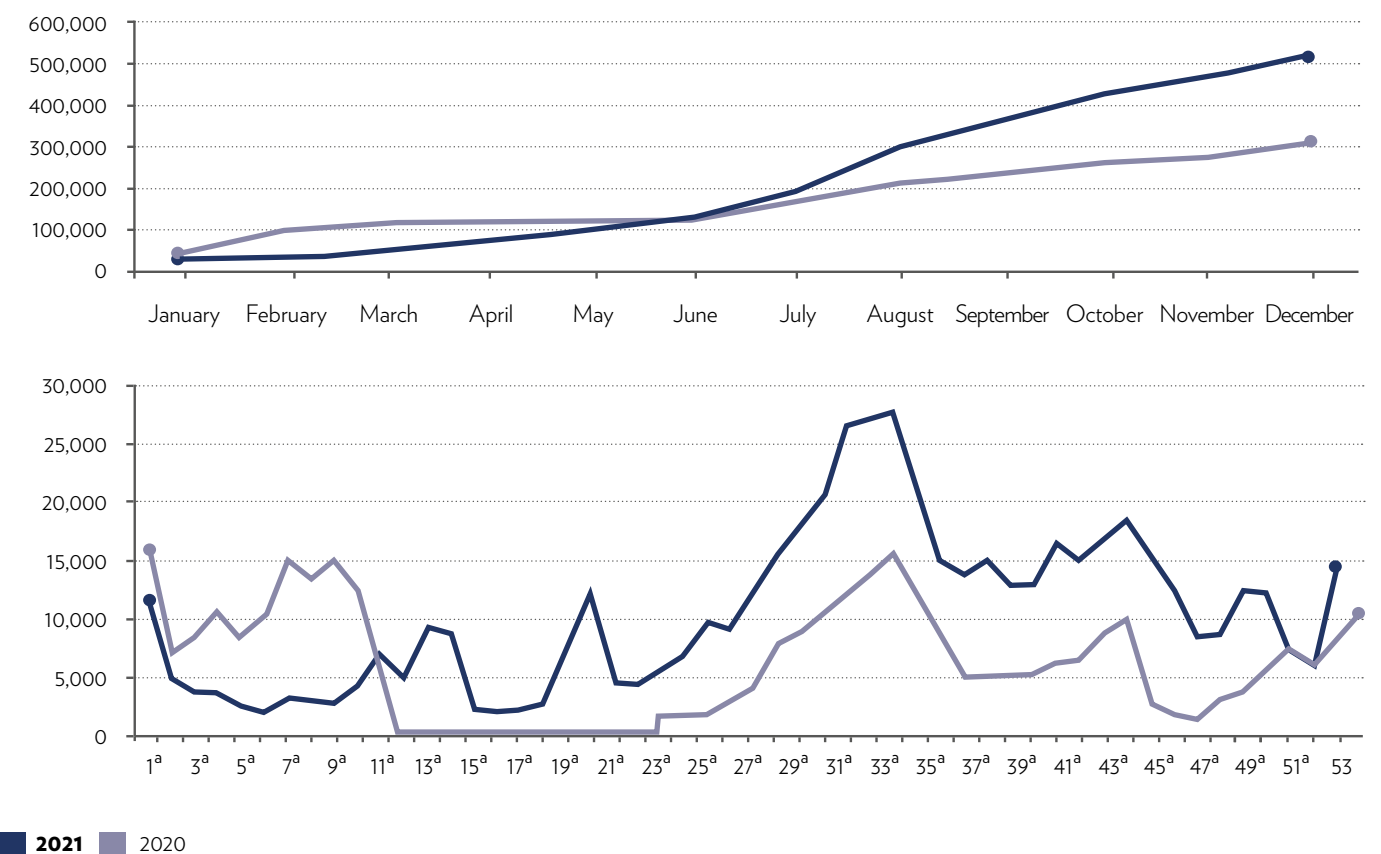
- Curatorial Vision *Women in Abstraction* imparted by Lekha Hileman Waitoller
- Key Concepts *Women in Abstraction* imparted by Luz Maguregui
- ACT Festival: *Opening Performances*
- Talks with artists: *Sharon Lockhart*
- *Mugak* – Basque Architecture Biennial International Conference
- MEM Festival: *Experimental Concerts*
- Dantzaldia Festival: Jesús Carmona's *Baile de bestias*
- Opening Day Conference of *Bilbao Bizkaia Design Week 2021*
- Creative Session +18: *Photographic Formats: Photobooks*
- Concert by Ensemble Kuraia as a part of the 28th Kuraia Contemporary Music Festival
- Screening of *Let's Go to the Movies BAFTA 2021*
- Fair Saturday screenings and talk

December

- Curatorial Vision *Women in Abstraction* imparted by Lekha Hileman Waitoller
- Creative Session +18 *Beyond Portraiture*
- Screening and panel of the Institut Français on the occasion of the exhibition *Women in Abstraction*
- Screening *Let's Go to the Movies, BAFTA 2021*
- Live broadcasting of concerts of the Berlin Philharmonic Orchestra, conducted by Zubin Mehta
- Screening of Zinemaldia's *Zinematxiki*

VISITORS: 530,967

MONTHLY AND WEEKLY EVOLUTION

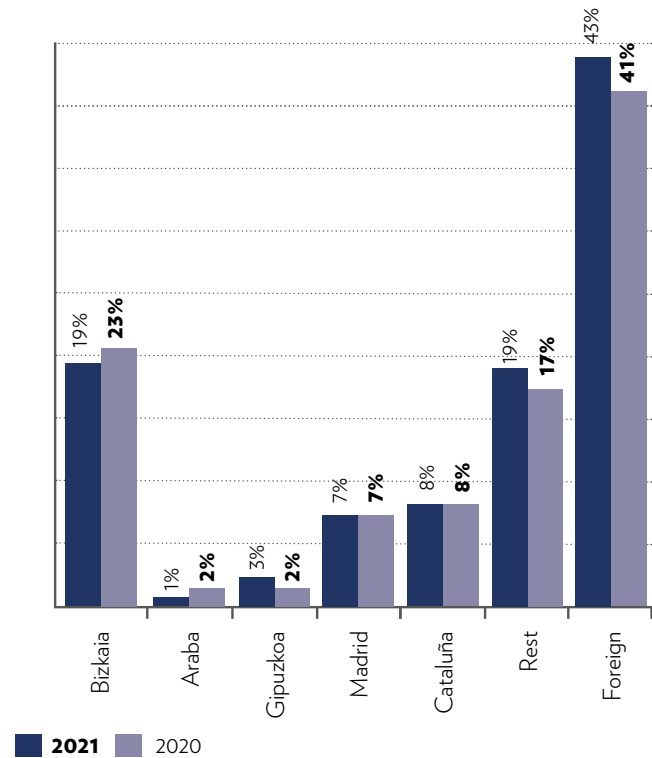


In 2021, the Museum received 530,967 visitors, 6% above the figures estimated for this period and 72% greater than in 2020. Both years have been heavily impacted by the pandemic, which caused the Museum to close between March 14 and June 1, 2020 and resulted in mobility restrictions during the first six months of 2021, greatly affecting the number of visitors. Visitor figures in 2021 follow the regular pattern: they start with a peak at

the end of the Holiday Season and drop from that point on, with increases coinciding with the opening of new exhibitions as well as Easter and summer vacations, and with important drops at times of mobility restrictions. The curve during the second six-month period is practically the same during both years, with a greater number of visitors in 2021.

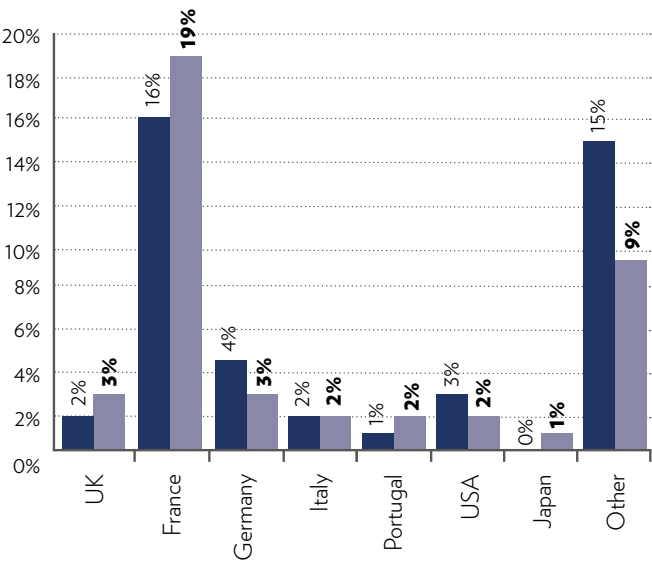
PLACE OF ORIGIN

VISITORS: PLACE OF ORIGIN



The pandemic has also impacted the geographic origin of visitors, with a significant drop in foreigners, which represented 43% of visitors on average over the year. Nonetheless, the number of foreigners grew significantly during the second half of the year.

FOREIGN VISITORS: PLACE OF ORIGIN



COMMUNITY

Community—the Museum’s community revolving around art and culture encompassing Members, Followers, and beneficiaries of the Erdu Program, among others—has now passed the 100,000 mark. This represents a 51% increase compared to 2020. This community is active (kept up-to-date through more than 2 million emails sent) and involved (with 22,884 visits carried out by Members and 7,576 activities enjoyed), supports the Museum (more than €25,000 of the *Bring Puppy to Life* crowdfunding campaign were contributed by Members), and is very loyal, as 9% of the new Members this year were previously Followers.

Categories	12-31-2021
Student	3,196
Senior	5,598
Individual	5,453
Family	6,740
International	113
Members of Honor	27
TOTAL MEMBERS	21,127
Erdu	797
Followers	79,792
TOTAL COMMUNITY	101,716



COMMUNITY HIGHLIGHTS FOR MEMBERS

- The Membership Program continued its growth even after 24 years, with a total of 21,127 Friends, setting a historical record for the program. Moreover, 50% of new Members this year were young people under the age 26, students joining the program driven by the advantageous conditions obtained thanks to the agreement signed between the Museum and Basque universities.
- 3,000 spots for free guided tours in Basque and Spanish of the temporary exhibitions *Bilbao and Painting*, *Kandinsky*, *The Roaring Twenties*, *Alice Neel*, and *Women in Abstraction*.
- 355 spots offered to Members and their guests for guided tours in Spanish and Basque as part of the *Lagunartean* program, in which the tour is followed by a lunch, snack, or brunch at the Bistro.
- In the context of the restoration of *Puppy*, Members and contributors to the *Bring Puppy to Life* crowdfunding campaign participated in 250 tours inside the sculpture in order for them to view the conservation work and improvements carried out. The first of these tours was organized for International Members and Members of Honor on November 11, with 70 people in attendance.
- *Soirées* for International Members and Members of Honor (respecting health measures), consisting of introductory talks at the Auditorium followed by self-guided closed-doors tours, were held on January 27 and May 5, with an attendance of approximately 50 Members. The increase in visitor capacity and the relaxing of health measures resulted in the resumption of closed-doors tours conducted by the curatorial team, which were held on September 15 and October 18, with approximately 100 participants.
- Meetings of the Advisory Board of Members of Honor held in person and online on May 7 (coinciding with the public opening of the exhibition *The Roaring Twenties*) and on September 16 on the occasion of the inauguration of the exhibition on Alice Neel.
- Online monthly talks looking at the least known aspects of exhibitions as well as the Museum's operations and services, which sparked the participation of more than 400 Members and received very positive feedback.
- Coinciding with Earth Day and in collaboration with Instituto de Empresa, an online survey on the Museum's environmental sustainability filled out by 340 Members.
- Creation of Collaborating Institution Member status, with advantages intended for the partners of the Sociedad Bilbaina and the Bilbao Philharmonic Society, based on the collaboration initiated with these institutions as a part of the exhibition *Bilbao and Painting*.
- Cultural trip to Santander on November 29 involving the participation of almost 40 International Members and Members of Honor.
- Collaboration with cultural institutions, such as the special programming related to *The Roaring Twenties* at the Arriaga Theater and discounts on certain performances; discounts on concerts by the Bilbao Orkestra Sinfonikoa (BOS); and perks at the ARCO, Antik Passion, and Ifema FERIAARTE fairs.



COMMUNITY HIGHLIGHTS FOR FOLLOWERS



- Almost 33,000 new Followers signed up for Community, 49% of which accessed it through the unlimited Wi-Fi service and 42% through the website when purchasing activities.
- In June, a new category of Followers, called Community Educators, was set up, intended for educators interested in the exhibitions, educational activities, and creative processes organized by the Museum. Educators are given access to specific information on educational programs, orientation sessions, and the ability to participate in school visits, hands-on demonstrations, and virtual tours with their students.
- Followers come from diverse geographical origins. Approximately half are from Spain, in particular from the communities of Catalonia and Madrid (approximately 5,000 Followers each), as well as Andalusia and Valencia (2,000+ Followers each). Of note among foreign Followers are those from France and the United States (approximately 10,000 Followers each), Germany and Italy (3,400 each), and The Netherlands (2,500).

CORPORATE MEMBERS



The year 2021 can be assessed as a positive year in regard to corporate support, especially in light of the complexity of the situation brought on by the pandemic. Already in 2020, with the onset of the health emergency, Corporate Members remained steadfast in their collaboration, in a show of commitment that was reaffirmed in 2021. At the close of fiscal year 2021, the number of Corporate Members was stable, and for this outcome we owe a special acknowledgment and thanks

to the companies that collaborate with the Museum. In the area of the Art Program, our Strategic Trustees—BBK, Iberdrola, and the BBVA Foundation—sponsored the major special exhibitions in 2021. Seguros Bilbao, a Trustee of the Museum, provided its support to care for *Puppy*, the iconic sculpture that required a major restoration process, financed through the Museum’s first ever crowdfunding project. This initiative attracted significant individual and corporate support.



SPONSORSHIP OF EXHIBITIONS AND ACTIVITIES

Exhibition Program Activity	Sponsors	Collaborators
<i>Bilbao and Painting</i>	Iberdrola	
<i>The Roaring Twenties</i>	BBK	
<i>Alice Neel: people come first</i>	Iberdrola	
<i>Women in Abstraction</i>	Fundación BBVA	Terra Foundation for American Art
<i>Puppy Maintenance</i>	Seguros Bilbao	
<i>Third Guggenheim Bilbao Summer Course. LED Technology in Artwork Lighting: Challenges, Opportunities and Solutions</i>	Giroa-Veolia	
<i>Learn with BBK</i>	BBK	
<i>Shared Reflections Program</i>	Fundación Vizcaína Aguirre	
<i>Visitor Services</i>	Prosegur	



EVENTS

The effects of the pandemic on events, and more specifically social events, was significant throughout 2021, due to the restrictions imposed on the organization of cocktail receptions and dinner parties. It was therefore impossible to resume this activity until the second half of the year. In fiscal year 2021, meetings in the Auditorium recovered a degree of normality but remained below pre-pandemic levels, at all times observing compliance with the ongoing restrictions on operations and capacity.

Among the special events held at the Museum this year were the presentation of the *Grand Départ* of the Tour de France in 2023 from the Museum, the Food 4 Future Conference dinner and the STEM day for primary school students organized by ITP Aero. Other events held were related to award ceremonies, such as the welcoming reception for the laureates of the BBVA

Foundation Frontiers of Knowledge Awards, the Cadena Cien Awards, and the Great Wine Capitals Awards; and prominent business forums, such as the Future Museum Think Tank and the Iberdrola event organized for the European Industrialists Roundtable. Lastly, the Museum hosted the preview of the documentary *A Forbidden Orange* by TCM, the 20+1 Anniversary of the magazine *Interiores*, and a number of conferences organized by the newspaper *El Correo*.



PRESS

	International	National	TOTAL
Press mentions	885	2,314	3,199
TV and radio mentions	(-)	921	921
Internet mentions	3,563	6,196	9,759
Media visits to the Museum	59	286	345

MEDIA COVERAGE OF THE ART PROGRAM

Exhibition	International	National	TOTAL
<i>William Kentridge: 7 Fragments</i>	(-)	10	10
<i>Kandinsky</i>	44	77	121
<i>Olafur Eliasson. In real life</i>	17	32	49
<i>The Roaring Twenties</i>	127	478	605
<i>Bilbao and Painting</i>	59	176	235
<i>Alex Reynolds: There's a Law, There's a Hand, There's a Song</i>	6	52	58
<i>Cecilia Bengolea: Water Animations</i>	9	52	61
<i>Alice Neel: people come first</i>	97	235	332
<i>Women in Abstraction</i>	122	330	452
<i>The Line of Wit</i>	19	80	99
<i>Sharon Lockhart: Notation Rotation</i>	4	55	59

MARKETING CAMPAIGNS



- *Kandinsky*. Even though the advertising campaign for this exhibition took place in 2020, during the weeks prior to Easter 2021, its circulation was promoted via a circuit of banners on Bilbao's main streets and a circuit of bus shelter advertisements in Irún to attract a French public.
- *Bilbao and Painting*. The advertising campaign for this exhibition was local due to mobility restrictions. It included 17 press inserts and 180 spots on radio stations in Bilbao and Biscay. It also had a strong outdoor presence, with the application of full-size vinyl advertisements to trams, a circuit of digital and print posters, and a circuit of banners on Bilbao's streetlights.
- *The Roaring Twenties*. The advertising campaign for this exhibition had a strong presence on all channels, with more than 200 spots on local and national radio stations and more than 80 advertisements in the press and specialized magazines. Outdoor advertising media included vinyl advertisements on trams, a circuit of digital and print posters in Bilbao and Irún bus stations, as well as banners and posters in Bilbao Metro stations. It also included a spot broadcasted on local ETB and TV3 in Catalonia, as well as the Antena 3 and la Sexta digital TV stations. It had an online and social media presence, broadening its reach to include the Aquitaine region.
- *Alice Neel: people come first*. This advertising campaign had a strong outdoor presence, with a circuit of posters and banners on Bilbao's main streets. It included more than 60 advertisements in the press and sector magazines. The digital media campaign expanded the exhibition's coverage and popularity in related media and on the ticket sales platform.
- *Women in Abstraction*. The advertising campaign for this exhibition featured more than 50 press inserts and over 200 spots on local and national radio stations were published/aired. Advertisements were also broadcast on television.

DIGITAL METRICS

WEBSITE



	12-31-2021
Visits	2,719,376
Mobile: 60%	1,641,754
Computer: 37%	1,008,792
Tablet: 3%	68,830
Pages viewed	8,242,072

FACEBOOK



	Users 12-30-2021
Fans	342,100
Likes	1,004,993
Comments	46,701
Reach	54,931,272

TWITTER



	Users 12-30-2021
Followers	371,200
Favorites	37,879
Retweets	12,460
Potential impressions	253,881,510

INSTAGRAM



	Users 12-30-2021
Followers	743,000
Likes	3,000,459
Comments	46,363
Reach	60,066,300



STORE/BOOKSTORE



As in 2020, the COVID pandemic impacted the activity of the Guggenheim Museum Bilbao Store/Bookstore, with the restrictions on mobility resulting in a lower influx of visitors-customers to the Museum throughout the year. The decrease in the number of foreign visitors, which in previous years has accounted for close to 80% of the income generated by the Store, significantly affected results.

Efforts to increase revenues from Museum Store/Bookstore sales focused primarily on online sales and on expanding its catalog of items for sale, promotional



campaigns, and enhanced social network presence and activity, to attract a greater number of potential customers. These efforts led to a 23% increase in commercial transactions and 35% increase in online sales over previous years.

In 2021, the Museum Shop began to focus more on sustainability, seeking out more 0km items, using and reusing recycled materials for all types of packaging, in keeping with the Museum's Environmental Sustainability Plan, a pioneering initiative in the museum sector.

Special acknowledgment must be given to the large number of local visitors, who continued to visit the Museum in large numbers and greatly contributed to improving Store/Bookstore sales, thereby enhancing its position as a major benchmark for the people of Bilbao.

PUBLICATIONS



- Exhibition catalogue *Bilbao y la pintura*, original Spanish edition, 324 pages, accompanied by 218-page Basque offprint.
- Exhibition catalogue *Los locos años veinte*, Spanish edition, 272 pages, accompanied by 98-page Basque offprint.
- Exhibition catalogue *Alice Neel: las personas primero*, Spanish edition, 256 pages, accompanied by 94-page Basque offprint.
- Exhibition catalogue *Mujeres de la abstracción*, Spanish edition, 352 pages, accompanied by 188-page Basque offprint.

- Annual Report 2020, published in Basque, Spanish, English through the Museum's corporate website.
- Update of Artitz, the repository of documents on modern and contemporary art in Basque, which at the year-end included 4,582 documents.

MANAGEMENT MODEL

The Guggenheim Museum Bilbao’s operating model brings together public and private participation. This is reflected in the Board of Trustees, made up of 18 private corporations, the City of Bilbao, and the Museum’s Founding Trustees, Eusko Jauriaritza-Basque Government, Bizkaiko Foru Aldundia-Provincial Council of Biscay, and The Solomon R. Guggenheim Foundation. One of the keys to the operating model is its financial sustainability, which is guaranteed through the generation of income derived from Museum operations, and which translates to a self-financing level around 70%,

an extraordinary achievement not only among cultural institutions in Spain, but in Europe as well, making the Guggenheim Museum Bilbao’s model a benchmark.

In 2021, 111 corporations and institutions contributed significantly to financing Museum activities, as did the 21,127 Individual Members. Public subsidies amounted to 9,080,000 euros contributed by the Basque Government, the Provincial Council of Biscay, and the City of Bilbao. With the latter, an Agreement was signed on March 10, 2021 to regulate the granting of this subsidy.



Institutions	2021
Provincial Council of Biscay	4,415,000
Basque Government	4,415,000
City of Bilbao	250,000

STRATEGIC PLAN

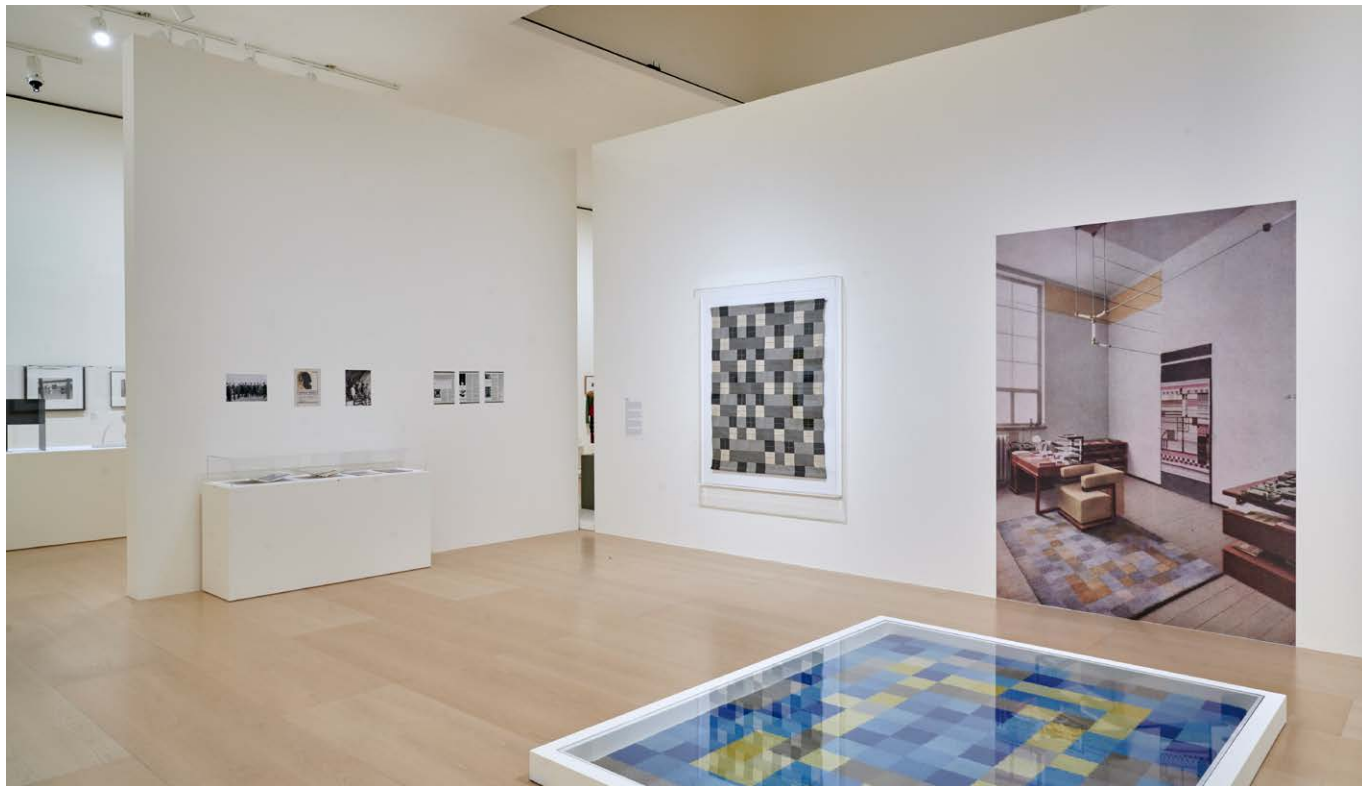
Over the year, progress was made on achieving the commitments established in the Museum’s Strategic Plan 2021–2023, in line with the 2021 Action Plan.

EXPANSION AND DISSEMINATION OF THE MUSEUM COLLECTION

The Guggenheim Museum Bilbao is committed to continuing to build a Collection that enriches the surrounding cultural environment and guarantees that the Museum will continue to be capable of captivating and promoting knowledge among citizens and visitors of Bilbao alike, all the while recounting the history of the most important art of our times.

Based on this vision, goals related to upcoming acquisitions have been defined in accordance with the Collection’s guidelines. These acquisitions include masterpieces and unique works that represent breakthrough moments in the careers of important figures of modern and contemporary art, with special focus on unconventional formats, the presence of Basque art, manifestations of geographic and gender diversity that stand out in contemporary artistic creation, creations by artists that have been the focus of some of the Museum’s latest temporary exhibitions, and works that highlight the role played by women artists in the advancement of contemporary art.





COMMITMENT TO AN INSPIRING PROGRAM

The Art Program for the 2021–2023 period will be a unique reflection of the aims of the Strategic Plan, and through its guidelines and thematic diversity, will heighten the Museum’s focus on the decisive transformations of our era and our relationship with the history of the modern world in all of its hitherto unexplored complexity and diversity. Looking at the current situation with particular acuity, the exhibition program will highlight the fundamental values of the contemporary era—resilience, innovation, respect, collaboration, diversity—and will emphasize the key role of artistic inspiration whenever human societies face a challenge.

The beginning of 2021 brought simultaneous retrospective exhibitions dedicated to Vasily Kandinsky and Lee Krasner, coinciding with a unique showing of Lucio Fontana, all of which were inspired by the common theme of the dynamism of abstraction. While the first presented a broad selection of the Russian master’s works from the holdings of the Solomon R. Guggenheim Museum, the presentation of the second at the Museum marked the

completion of the exhibition’s tour, which began at the Barbican Centre in London. Fontana’s historic *Neon Structure for the Ninth Milan Triennial* was presented and installed in the Museum Atrium, and will remain in this location for a renewable three-year period thanks to an exceptional loan from the Fondazione Lucio Fontana in Milan. This striking suspended-light work created by the artist in 1951 is also visible from outside the Museum and interacts with the works of the Permanent Collection, Frank Gehry’s architecture, and the reflective panorama of the estuary.

Painter Alice Neel, whose works are essential in understanding the evolution of figurative languages, was the focus, in fall, of a thorough review spanning from the pre-war period to her final portraits in the 1980s.

In parallel, during 2021, a panorama of important periods and creative movements in modern history was offered to the Museum audiences through a series of large-scale anthological presentations. This exceptional exhibition series revolved around the common theme of taking a new look at the evolution of art and culture over the

past 100 years globally. The beginning of 2021 saw the inauguration of *Bilbao and Painting*, which gave the public the chance to relive Bilbao’s artistic opulence in the late 19th and early 20th century. This snapshot of early modernity in Biscay joined forces with the story recounted by *The Roaring Twenties* from spring to fall of 2021 on the Museum’s second floor. Its ambitious staging and broad selection of works and objects spanned the art scenes of the main European capitals of the avant-garde movement, from Paris to Berlin to Zürich, during the bubbling and fertile interwar period. Once again looking through new eyes but with an even broader and more comprehensive perspective, the exhibition *Women in Abstraction* allowed to reevaluate the history of 20th- and 21st-century art and the role played by women artists—many of whom have never before been recognized—in its advancement, adopting the paradigm of abstraction as its *leitmotiv*.

Similarly, the most contemporary artistic languages were continuously present over this program, with presentations devoted to artists Alex Reynolds, Cecilia Bengolea, and Sharon Lockhart.

These pillars strengthened both the Museum’s focus on the international art of our time as well as its commitment to supporting the leading artists of the contemporary Basque scene. Furthermore, the growing importance of digital technologies in 21st-century artistic processes was made particularly visible through new productions specifically designed for online formats and devices. The protagonist of this facet of the artistic program, which had its exceptional debut in mid-2021, was American artist Jenny Holzer.

EDUCATION AND THE SOCIAL VALUE OF ART

In 2021, the Education Department was reorganized to focus on publics, in order for activities and programs to be able to be more clearly and more specifically adapted to different audiences, thus fulfilling the strategic commitments established for the 2021–2023 period.

This public-oriented proposal:

- enhances the knowledge and know-how of the Museum’s professionals by allowing them to carry out activities in a more focused way;
- is in line with the trend that the Museum has been following for the past few years consisting of personalizing visitor experience, now adding the digital aspect;
- provides more clarity in designing activities and quantifies the Museum’s personal and digital interaction with each segment of the public;
- enables the identification of alliances or specialized partners for different types of programs and to focus them, such as specific projects that can capture sponsors;
- provides more clarity and facilitates coordination both within the Education Department and in relation to other Museum departments.

FINANCIAL STABILITY THROUGH MUSEUM RESOURCES

The year 2021 was marked by the health crisis and its consequences for business, despite which the Museum has been able to count on the loyalty and continuous support of the large majority of its Corporate Members, which in some cases have even strengthened their contribution and relationship with the institution. Furthermore, the Corporate Members Program welcomed new members in all categories, notably including the addition of a new member of the Board of Trustees.

The Strategic Plan 2021–2023 established a number of milestones related to the Museum’s initiative to achieve financial sustainability: Firstly, the four special temporary exhibitions of 2021 received the support of a sponsor, thus meeting the established goal. Furthermore, sponsorship was obtained for one of the Collection’s most iconic works of art, *Puppy*, which also resulted in a closer relationship with one of the Museum Trustees, a category they have been a part of since 1997. In addition, new ways for companies to participate in artistic projects were set up, such as the project *José Manuel Ballester 2020/03/15* or the *Bring Puppy to Life* crowdfunding campaign, which generated new alliances with businesses in an innovative way, combining private and corporate donations as a part of a single non-recurring sponsorship initiative.

Last of all, in accordance with the Museum’s public-private management model, the Corporate Members Program was reviewed for the new 2022–2026 period.

CROWDFUNDING

The Museum’s first crowdfunding campaign took place in June. *Bring Puppy to Life* was created in the goal of raising funds to remodel and improve this work of art by means of a unique artistic undertaking, simultaneously strengthening the local community’s trust and feeling of belonging in relation to the Museum’s goals and initiatives.

This action had two goals: on one hand, to finance a series of necessary repairs to the sculpture’s structure in order to facilitate its maintenance and the flower changes; and on the other hand, to broaden ties with the Museum’s publics, giving them the chance to financially support the conservation of such an iconic and well-loved work of art. As a whole, this project emphasized both the financial and environmental avenues of sustainability through its ecological and eco-efficient components, with clear emphasis on the digital.

The campaign brought together the participation of some 2,000 private and 20 corporate donors.



ENVIRONMENTAL CONTRIBUTIONS

One of the Museum’s commitments as formulated in the Strategic Plan 2021–2023 is oriented toward environmental sustainability, toward the responsibility of working to minimize the impact of its operations and preserve the ecosystem, thus favoring the conservation of nature and promoting ecoefficiency-oriented activities, that is, to get the best results out resources with the least possible impact.

The Museum has been continuously devoting significant efforts to the implementation of technologies, processes, and methods inspired in ecological transition that will contribute to reduce energy consumption and to converge toward the objective of zero carbon footprint, with a view to not only preserve the environment, but to upcycle, i.e., transform waste materials in high quality and environmental value products.

In 2021, the Museum created the workgroup Gu-Zero with the mission of informing and raising the staff’s awareness, monitoring the Museum’s environmental sustainability strategic framework and annual plan, and promoting different initiatives within this field.

In terms of energy efficiency, the Museum has already implemented two lines of action. One relates to the optimization and upgrading of temperature auxiliary equipment and the replacement of lamps by LED technology. In this sense, the lamps used for artwork lighting, illumination of transit areas, and emergency systems have been renewed. Moreover, a project to replace the downlight lamps and the Auditorium lighting was elaborated and approved.

Initiatives were implemented to reduce consumption of energy and raw materials in regard to artwork transportation, prioritizing shared transportation over dedicated shipping and the renting of crates over fabrication of new ones. Circularity is another aspect inspiring exhibition operations, and specifically the reuse of a high percentage of design elements by coordinating different exhibition projects, and also by making available to local academic and museum institutions said exhibition design elements (plynths, pedestals, cases, Plexiglas covers, etc.).



TRANSPARENCY AND GOVERNANCE

ADVANCED MANAGEMENT SYSTEMS
AND CERTIFICATIONS

Internally, the Museum promotes the strictest standards of professionalism and transparency. As a result, it submits its management systems to external review on a regular basis. In this sense, in 2021, work was carried out to maintain the following certifications:

Environment: ISO 14001:2015

Environmental management systems

In January, an audit related to the renewal of ISO 14001:2015 certification for the environmental management system was conducted and passed.

It advanced the institution’s ambitious environmental commitments in accordance with its Strategic Plan, which have culminated in the creation of the Environmental Sustainability Framework.

Carbon footprint: UNE-EN ISO 14064-1:2019

Greenhouse gases

In November, an external company verified the measurement of the Scope 3 carbon footprint of the Museum’s activities. It is one of the first museum institutions to submit to this measurement, and the intent is to remain at the cutting edge both in its commitment to transparency in terms of the results of its activities and to support society’s transformation by setting up initiatives to offset these effects.



Touristic Q

In February, the tourism quality certificate (Q Turística) issued by the ICTE in accordance with standard UNE 302002:2018 was renewed, guaranteeing the quality of the Museum’s tours service.

Equal opportunities and conciliation
Family-friendly company (*Empresa Familiarmente Responsable, efr*) (standard efr 1000-2)

In June, the Museum passed the Evaluación+ review to renew its erf 1000-2 certification and to maintain its excellence, as the first organization to submit to the change in the system for evaluating excellent companies.

Equal-opportunity employer distinction
(DIE, *Distintivo de Igualdad en la Empresa*)

In line with its goal of offering equal opportunities, in April, the Museum renewed its equal opportunity employer distinction (DIE, *Distintivo de Igualdad en la Empresa*). This is a designation of excellence granted by the Spanish Ministry of Equality to companies and other institutions that stand out in terms of their development of policies for gender equality at the workplace and

through setting up plans and measures related to access to employment and working conditions, conciliation and co-responsibility measures, gender-focused remuneration policies, inclusive communication, aspects related to the organizational model, corporate social responsibility, etc.

COVID-19

In 2021, internal procedures were updated and AENOR certified the “Guggenheim Museum Bilbao COVID-19 action protocol.” Moreover, in June, the Museum obtained the certification of the SAFE TOURISM seal in accordance with standard UNE 0066-09:2020, issued by the ICTE in relation to COVID-19 prevention measures.

Universal Accessibility Management Systems
UNE 170001-2:2007

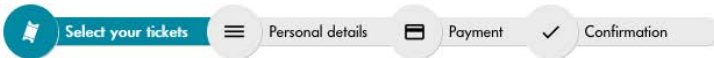
In November, the Museum renewed its universal accessibility management system, which certifies that the Museum complies with all accessibility standards, demonstrating its strong commitment to advancing in this sense in order to more easily offer knowledge and the Museum experience to disadvantaged groups.

TICKETS > GENERAL ADMISSION



GENERAL ADMISSION

General admission, which includes the audio guide service, allows to visit the Guggenheim Museum Bilbao Collection and the current temporary exhibitions; it also enables visitors to tour the building, considered an emblematic masterpiece of contemporary architecture.



When do you want to come?

NEW MANAGEMENT SYSTEM
CERTIFICATIONS

Compliance Program (*Programa de Cumplimiento para la Prevención de Riesgos Penales*)

The Museum has passed the first phase of the certification process of its Compliance Program in accordance with standard UNE 196001:2017. This step aims at consolidating the transparency and good governance management system that the Museum has been developing over the past several years, with the Executive Committee and Board of Trustees approving the Code of Ethics and Best Practices in 2015 and the Compliance Program in 2016.

Health, Safety, and Well-Being

In November, the Museum passed the first audit for obtaining “Healthy Organization” (*Organización Saludable*) certification. This recognition demonstrates the Museum’s commitment to a safe, healthy, and sustainable work culture, following the guidelines established by the WHO and the Luxembourg Declaration in order to seek excellence by continuously improving management in four areas of influence: the physical work environment, the psychosocial work environment, personal resources at work, and the company’s participation in the community.

A WORK CULTURE BASED ON
ADVANCED DIGITAL TOOLS

The Museum has been intensely active in continuing to roll out its digital transformation strategy over the past months.

One of the lines in which progress was made was access to data and metrics, allowing to better and more quickly understand the advancement of the Museum’s activities as well as the online and offline behavior of visitors.

In addition to data collection and analysis, new content and services were added to the website, notably the new virtual visits to the exhibitions and the showing of the Collection. In doing so, the Museum is seeking a dual goal: to make it easier for people physically unable to visit the Museum due to geographic distance or pandemic restrictions to enjoy the Museum’s Art Program, and to generate a historical record of the exhibitions on view.

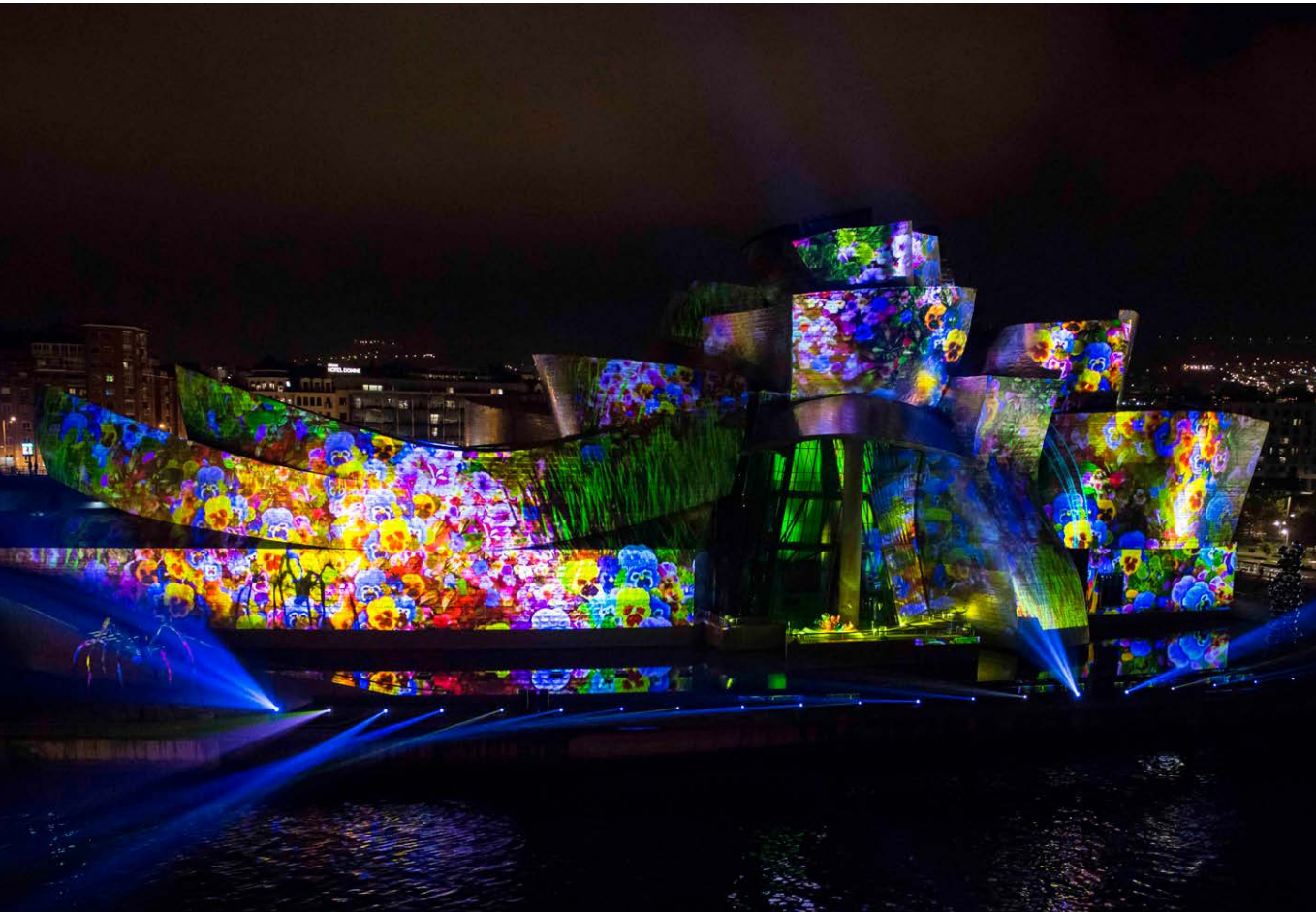
Last of all, throughout 2021, new options were added to the ticketing system and the customer relations management (CRM) system to optimize certain work processes, in particular those related to educational activities.

THE MUSEUM’S 25TH ANNIVERSARY

Since its inception, the Museum was created as an initiative seeking to transcend the cultural environment, an undertaking of profound transformation and economic and social revitalization that would generate consensus and inspire cultural, economic, and social agents and citizens alike by connecting to their deep sense of pride and belonging. Since then, the Museum has not only transformed Bilbao, Biscay, and the Basque Country, but has also revolutionized architecture, becoming one of the most iconic buildings in the world; has contributed to urban planning, placing people and culture at the heart of it; has been a decisive factor in the appearance of cultural tourism in the Basque Country; has been an example of the potential success of public-private collaboration; and has inspired new forms of creativity and entrepreneurship.

25 years later, the Museum’s Anniversary will be occasion to celebrate and to reiterate the commitment of all of its partners and allies to its Vision and Mission; that of the Basque Institutions that took a risk to make it possible; that of the companies and sponsors that have continuously contributed to its operations; and that of its Members, Followers, and visitors as well as Bilbao and Basque society as a whole, whose support has made it possible for it to achieve recognition in such a broad diversity of sectors and places.

To commemorate all of these achievements is an appealing and dynamic program of activities and events for all segments, interest groups, ages, and geographic origins. It will be an opportunity to celebrate; for the Museum to give thanks for the support it has received; and to highlight the values of unity, pride, identity, and diversity, thus commemorating 25 years of transformation and looking to the future.

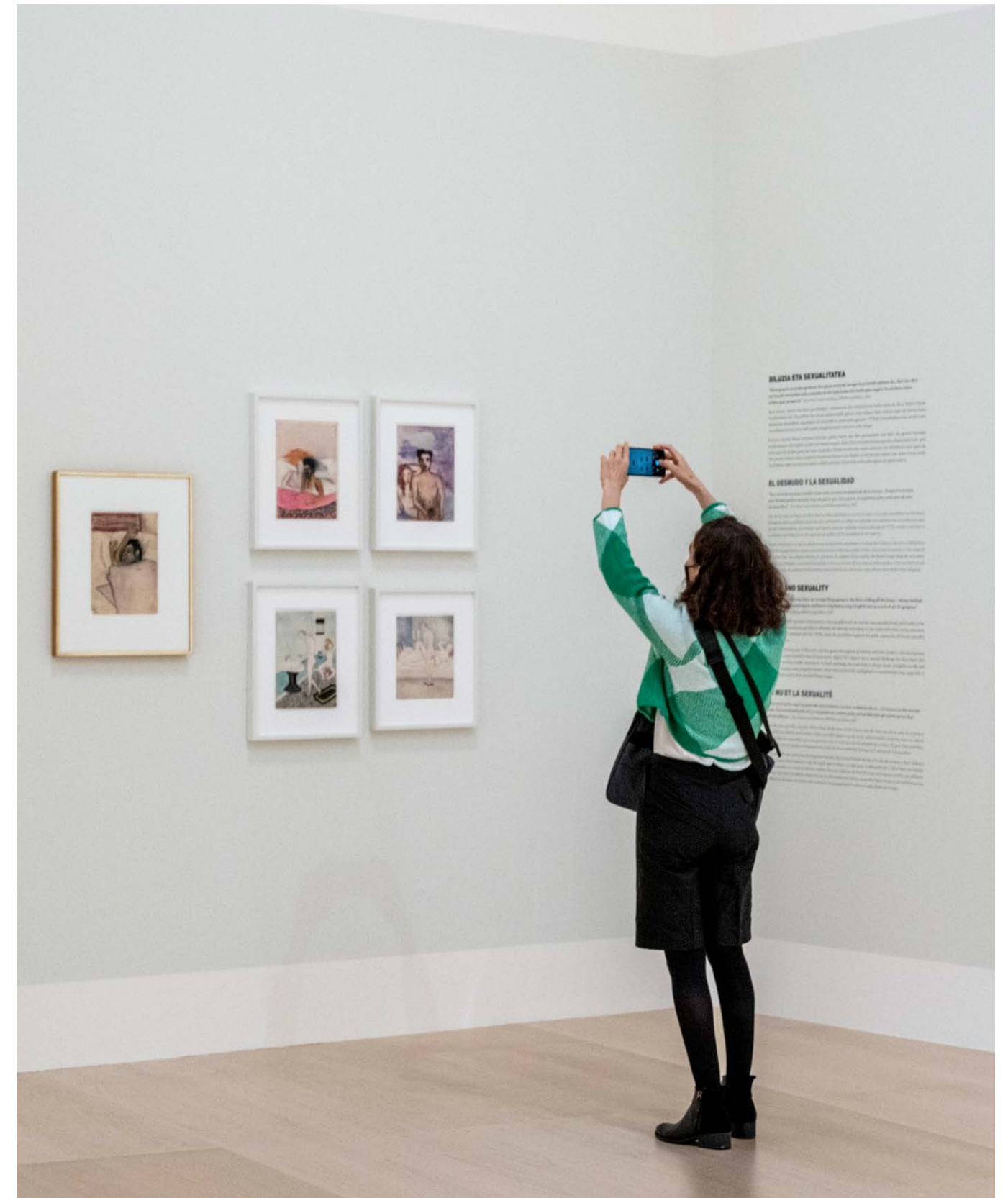


ECONOMIC IMPACT



As is the case every year, the Guggenheim Museum Bilbao carried out an analysis of the economic impact of its activities in 2021, the conclusions of which were the following:

- The total demand generated by the Museum's activities in 2021 amounted to 197,033,747 euros.
- Through its activities, the Museum contributed to the generation of 173,234,395 euros in GDP.
- This meant 26,808,601 euros in additional income for Basque treasuries.
- This activity contributed to maintaining 3,694 annual jobs.



VISITS



MAYOR OF BORDEAUX



AMBASSADOR OF ITALY



AMBASSADOR OF CANADA



AMBASSADOR OF ISRAEL



MAROS SEFCOVIC



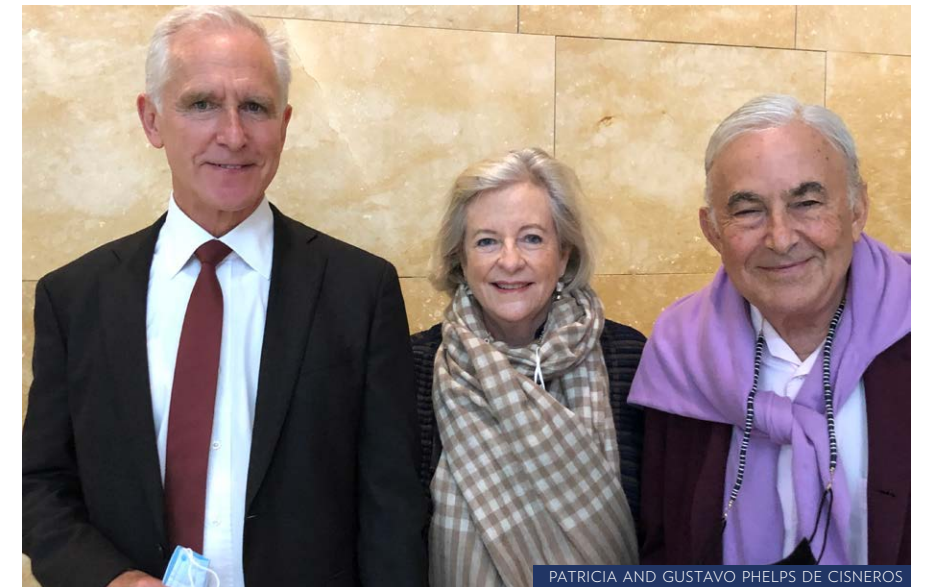
ELLA FONTANALS CISNEROS



AMBASSADOR OF THE UNITED ARAB EMIRATES



NORMAN FOSTER



PATRICIA AND GUSTAVO PHELPS DE CISNEROS

Despite limitations to people's mobility that were still in place during certain moments of 2021, the Guggenheim Museum Bilbao continued to receive distinguished and popular visitors from as varied spheres as politics, culture, art, and architecture. For instance, the Canadian Ambassador, Wendy Druker; Rodica Radian-Gordon, Ambassador of Israel; Riccardo Guariglia, Ambassador of Italy; Majid Al-Suwaidi, Ambassador of the United Arab

Emirates; Pierre Hurmic, Mayor of Bordeaux; or Maros Sefcovic, Vicepresident of Interinstitutional Relations and Foresight, European Commission. Architect Norman Foster came to work on the last details for the 2022 exhibition *Motion*; while prominent art collectors, such as Patricia and Gustavo Phelps de Cisneros, and Ella Fontanals Cisneros also paid the Museum a visit.

GUGGENHEIM MUSEUM BILBAO FOUNDATION

FOUNDING TRUSTEES

Eusko Jauriaritza - Gobierno Vasco
Bizkaiko Foru Aldundia -
Diputación Foral de Bizkaia
The Solomon R.
Guggenheim Foundation

STRATEGIC TRUSTEES

BBK
Iberdrola
Fundación BBVA

TRUSTEES

Bilboko Udala - Ayuntamiento
de Bilbao
Fundación Vizcaína Aguirre
El Correo
ITP Aero
Euskaltel
Petronor
Deia – Grupo Noticias
Seguros Bilbao
Bolsa de Bilbao
Fundación “la Caixa”
EITB
Fundación EDP
Metro Bilbao
Ferrovial Servicios
Prosegur
TotalEnergies

CORPORATE BENEFACTORS

SPRI-Agencia Vasca de Desarrollo
Empresarial
Coca-Cola European Partners
IDOM
illycaffè
Bahía de Bizkaia Gas
Bahía de Bizkaia Electricidad
Athletic Club
Castleton & White Summit
Aceros Inoxidables Olarra
SURNE, Seguros & Pensiones
Christie’s
COMUNITAC
Telefónica
Iberia
Sotheby’s
RKL Integral

MEDIA COLLABORATORS

Deia
El Correo
Diario ABC
Diario Vasco
Diario Montañés
Diario La Rioja
Norte de Castilla
Expansión
El Mundo
Cadena Ser
masdearte.com
Gara
Ronda Iberia - Excelente
Estrategia Empresarial
La Ría del Ocio
Empresa XXI
Grupo COPE
El País
SPEND IN Magazine
Sundance TV
Odisea
berria
elEconomista
Revista Interiores
TCM

ASSOCIATE MEMBERS

Kereon Partners
Viviendas de Vizcaya
Productos de Fundación, S.A.
Cámara Comercio Bilbao - Bilboko
Merkataritza Ganbera
Cuatrecasas
Giroa - Veolia
Autoridad Portuaria de Bilbao
Velatia
Barceló Bilbao Nervión
IXO grupo
BNP Paribas España
Bodegas de los Herederos del
Marqués de Riscal
Hotel Abando
Hotel Carlton
Mercure Bilbao Jardines de Albia
Hotel Miró
Consorcio de Transportes de Bizkaia
Accenture
Gran Hotel Domine
Randstad España
Grupo Erhardt
López de Heredia Viña Tondonia
Universidad de Deusto
Hotel Hesperia Bilbao
PQC
Erakus
Hotel Conde Duque Bilbao
Smurfit Kappa Nervión
Heineken España
Fundación Tubacex
Fundación Banco Sabadell
DOMINION
IMQ

LIN3S
Formica
Deloitte
Estudios Durero
Corporación Mondragon
Uría Menéndez
PKF Attest
Hotel Vincci Consulado de Bilbao
Crédit Agricole Pyrénées Gascogne
Architecture MasterPrize award
Grupo Cofares
Marist College
Zumtobel Lighting
Solarpack
PwC España
Bodegas Campillo
Bacardi España

MEMBERS OF HONOR

José Antonio Ardanza
Pilar Aresti
Rafael Orbegoza
Eduardo Becerril
Guillermo Caballero de Luján
Mario Fernández
M^a de los Ángeles Aristrain
José Antonio Isusi
José María Juncadella
Alejandro Aznar
Josu Bergara
Alfonso Basagoiti
Guillermo Barandiarán
Victoria Ibarra
Heinrich Wicke
Bartolomé Fierro
Fernando Rodés
Patricia Zugaza
Gonzalo Corcóstegui
Ana San José
Emilio Ferré
Eusebio Díaz-Morera
Santiago Ybarra
Alberto Delclaux
Diana Abedrop
Alvaro Aresti
José Antonio Jainaga

DECEMBER 31, 2021

GUGGENHEIM BILBAO