### CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>4</td>
</tr>
<tr>
<td>Art Program</td>
<td>6</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>18</td>
</tr>
<tr>
<td>Education</td>
<td>20</td>
</tr>
<tr>
<td>Visitors</td>
<td>26</td>
</tr>
<tr>
<td>Individual Members</td>
<td>27</td>
</tr>
<tr>
<td>Corporate Members</td>
<td>29</td>
</tr>
<tr>
<td>Press</td>
<td>32</td>
</tr>
<tr>
<td>Store/Bookstore</td>
<td>36</td>
</tr>
<tr>
<td>Publications</td>
<td>37</td>
</tr>
<tr>
<td>Management Agreement</td>
<td>38</td>
</tr>
<tr>
<td>Impact</td>
<td>41</td>
</tr>
<tr>
<td>Awards &amp; Distinctions</td>
<td>42</td>
</tr>
<tr>
<td>VIP Visitors</td>
<td>43</td>
</tr>
</tbody>
</table>
INTRODUCTION

Last year was a major milestone in the short yet intense history of the Guggenheim Museum Bilbao as it marked the end of a twenty-year period of partnership between the Museum and the Solomon R. Guggenheim Foundation, an exceptional alliance that has been a thrilling adventure for all concerned. As both parties were committed to renewing this partnership, following negotiations between the Basque Administrations—the Basque Government and the Provincial Council of Biscay—and the New York foundation, the renewal of the Management Agreement was signed and ratified by the boards of both institutions in December. With a term of 20 years instead of the ten originally contemplated, this agreement reinforces the stability of the relationship, clearly acknowledges the maturity that the Museum has acquired after 17 years of activity, and reiterates the Basque Administrations’ unconditional support for the Museum’s operations and acquisitions of artwork for the Bilbao Collection, while continuing to foster and intensify its interaction with the other museums in the Guggenheim Network [see the Management Agreement section of this report].

Statistically, 2014 was a very good year, especially in light of the fact that we received over one million visitors for the sixth time in our history. Reaching this symbolic milestone means a great deal to us, and the nearly 9% increase in comparison with 2013 exceeded our expectations for the year. In addition to physical spectators, we must also consider the “virtual” audience that experienced the Museum via our website, which received a total of 1,269,946 visits.

As in previous years, we conducted our customary survey to gauge the impact of the Museum’s activities on the economy of the Basque Country. This revealed that our operations generated a total expenditure of 336.8 million euros in the Basque Country, garnering the Basque treasuries an additional 45.7 million euros in tax revenue and contributing to maintain 6,375 jobs.

The art program for this momentous year focused on three prominent figures with very different practices. We invited visitors to take a sensory journey through the oeuvre of Ernesto Neto, exploring his creations through sight, hearing, touch, and smell; we presented the poetic and conceptual art of Yoko Ono, who gave three live performances in our Auditorium; and we exhibited extraordinary pieces by one of the great modern masters, Georges Braque. Starting this year, the Museum’s new Film & Video gallery has become a permanent showcase for audiovisual and video works that aim to underscore the importance of this medium in contemporary art. To cap off this special year, we designed an ambitious presentation of works from the Permanent Collection that occupied every gallery in the Museum: The Art of Our Time: Masterpieces from the Guggenheim Collections, a celebration of our partnership with the Guggenheim Foundation and a tribute to the very first exhibition ever held at the Guggenheim Bilbao in 1997.

The Bilbao Collection grew in 2014 with the acquisition of two new works donated by Yoko Ono, Wish Tree for Bilbao (1996/2014) and Hichiko Happo (2014). The former was inspired by the custom of hanging prayers from trees at Japanese temples, while the latter is a work comprising nine canvases that the artist painted in the course of her Action Painting performance given at the Museum during her retrospective.

Another major development in 2014 was the renovation of several areas of the building, redesigned by Frank Gehry. As a result, we now have an additional educational area for conducting different activities; a new Store/Bookstore located in a diaphanous area that facilitates the flow of foot traffic and allows merchandise to be displayed in a more attractive way; and a wider array of dining options thanks to the renovated Bistró and the new Bar Guggenheim Bilbao which, together with the Museum haute-cuisine restaurant, Nerua, offer visitors an extraordinary range of culinary experiences.

Over the past year our educational activities have been reinforced, not only by the recently inaugurated two-story space, but also by the introduction of fresh initiatives and appealing programs designed for Museum Members, children, young people, families, and educators, among other groups, as well as special outreach activities for socially disadvantaged individuals and patients in the children’s wards at the hospitals of Cruces and Basurto. Meanwhile, the Museum remains one of the top European cultural institutions in terms of self-financing, which in 2014 was near 64%, thanks to significant contributions from the companies and institutions in our Corporate Members Program and the unconditional support of our numerous Individual Members, the bridge between our activity and the society around us.

Juan Ignacio Vidarte, Director General del Museo Guggenheim Bilbao
In the course of 2014, the Museum galleries welcomed exhibitions dedicated to Ernesto Neto and Yoko Ono, two significant figures of international contemporary art; a retrospective of the different stages of 20th-century master Georges Braque’s work; the presentation of The Art of Our Time: Masterpieces from the Guggenheim Collections; the annual exhibition of works created during the school year in the Learning Through Art program; and the audiovisual pieces screened in the new Film & Video gallery.

Both Ernesto Neto and Yoko Ono give great importance to the role of the spectator in the work of art, which is why audience participation was a defining element of the exhibitions devoted to each of these artists at the Guggenheim Bilbao. The Brazilian artist’s creations strive to heighten sensory perception, stimulate the senses, and encourage spectators to embrace new and enriching experiences, including some rarely found in a museum setting. For her part, Yoko Ono demands that visitors become personally involved in the task of completing and interpreting her messages, which are often poetic and conceptual. The public’s response to both shows was effusive and outstanding.

The exhibition Georges Braque, the largest retrospective ever dedicated to the French master who founded Cubism alongside Pablo Picasso, was an ambitious undertaking that allowed visitors to review the different stages in the career of a modern legend and learn more about an oeuvre defined by its constructive rigor.

With The Art of Our Time: Masterpieces from the Guggenheim Collections, the Museum celebrated the renewal of the partnership between the Guggenheim Museum Bilbao and the Solomon R. Guggenheim Foundation for another 20 years by presenting an exceptional overview of selected works created by leading masters from the 20th century to the present day, while also paying tribute to the inaugural exhibition with which the Museum first opened its doors in 1997.

As in past years, the annual show Learning Through Art marked the end of the 2013–2014 edition of the educational program where art is used as a learning tool, in which 115 schoolchildren between the ages of 6 and 12 participated this year. The collaboration between Museum educators, schoolteachers, and artists Naia del Castillo, Ibon Garagarza, Maider López, Manu Miniatagindikoetxea, Ainhoa Ortells, and Jorge Rubio resulted in a number of works which were displayed during the summer in the new educational space.

Finally, in 2014 the Museum opened Film & Video, a versatile new gallery that focuses on how video art and video installations have influenced and shaped contemporary art in recent decades. In this space, visitors were able to view iconic audiovisual creations by contemporary artists, such as The Clock (2010) by Christian Marclay, The Visitors (2012) by Ragnar Kjartansson, and The Krazyhouse (2009) by Rineke Dijkstra.
PERMANENT COLLECTION

The Art of Our Time. Masterpieces from the Guggenheim Collections
September 23, 2014–May 10, 2015
Entire museum
CURATED BY Petra Joos, Lucía Agirre, Álvaro Rodríguez Fominaya, Nancy Spector, Tracey R. Bashkoff, Lauren Hinkson
NO. OF WORKS: 137
NO. OF VISITORS [as of Dec. 31]: 248,007

ABOVE: View of gallery 208 with Sol LeWitt’s Wall Drawing #831 (Geometric Forms), 1997 (detail). OPPOSITE: top: Darío Villalba, La espera, 1979, with Sigmar Polke’s Kathreiners Morning Wood (Kathreiners Morgenlatte) 1969–79 on the left and Roy Lichtenstein’s, In, 1962, on the right. BOTTOM: Joseph Beuys, Lightning with Stag in its Glare (Blitzschlag mit Lichtschein auf Hirsch), 1958–85, with Anselm Kiefer’s The Renowned Orders of the Night (Die berühmten Orden der Nacht), 1991, on the left and The Land of the Two Rivers (Zweistromland), 1995, on the right.
TEMPORARY EXHIBITION

Ernesto Neto: The Body that Carries Me
February 14–May 18, 2014
CURATED BY Petra Joos
NO. OF WORKS: 59
NO. OF VISITORS: 247,863

Sponsored by

OPPOSITE, TOP: Ernesto Neto, The Falling Body [Le corps] Female (from Leviathan Thot) [O corpo que cai (Le corps) femino (de Léviathan Thot)] 2006 installed in the Atrium of the museum. BOTTOM, LEFT: Gallery 209 with the works Womb Chapel Nave II (NaveÚteroCapela II) and EggBody (OvoCorpo). Both 2013. BOTTOM, RIGHT: Ernesto Neto, Life is a Body: We are Part of A vida é um corpo do qual fazemos parte, 2012 in Gallery 208
TEMPORARY EXHIBITION

Yoko Ono. Half-A-Wind Show: A Retrospective
March 14–September 4, 2014
CURATED BY Ingrid Pfeiffer, Álvaro Rodríguez Fominaya, Jon Hendricks
NO. OF WORKS: 211
NO. OF VISITORS: 613,754

Sponsored by

TEMPORARY EXHIBITION

Georges Braque
June 13–September 21, 2014
CURATED BY Brigitte Leal
NO. OF WORKS: 250
NO. OF VISITORS: 397,364

Sponsored by
Fundación BBVA

Georges Braque, from left to right: The Birds (Les Oiseaux), 1954–62; Birds in Flight (Les Oiseaux en vol), 1959; and In Full Flight (À tire d’aile), 1956–61

OPPOSITE, TOP: Visitors contemplating some works by Georges Braque from his fauve period depicting the ports of L’Estaque and La Ciotat. BOTTOM: Georges Braque, Original Set Design for the Ballet “Salade” (“Décors originaux pour le ballet “Salade”), 1924.
FILM & VIDEO

Gallery 103
CURATED BY Álvaro Rodríguez Fominaya
NO. OF WORKS: 3
NO. OF VISITORS: 874,757

Christian Marclay
The Clock, 2010
March 7–May 18, 2014

Ragnar Kjartansson
The Visitors, 2012
May 30–November 2, 2014

Rineke Dijkstra
The Krazyhouse (Megan, Simon, Nicky, Philip, Dee), Liverpool, UK, 2009
November 13, 2014–March 1, 2015

TEMPORARY EXHIBITION

Learning Through Art
June 6–August 31, 2014
ARTISTS: Naia del Castillo, Ibon Garagarza, Mader López, Manu Muniategiandikoetxea, Ainhoa Ortells, and Jorge Rubio
PARTICIPATING SCHOOLS: CP Iruarteta, Bilbao, CP Ignacio Aldokoa, Erandio, CP San Inazio, Getxo, CP Karmengo Ama, Trintxerpe-Pasaia, el CP Lezo, and CP Labastida

Sponsored by

Throughout her life, and especially during World War II, the artist lived her own version of this tale. In 2011 Yoko Ono decided to begin this series of performances in which she inverts the original narrative to tell us of “seven joys and eight treasures.” The calligraphic, pictorial (tying into the history of abstract art), and performative aspects of this piece are interwoven in a meaningful way.

At the end of the exhibition Yoko Ono: Half-A-Wind-Show—A Retrospective, on view at the Museum from March to September 2014, artist Yoko Ono (b. 1933, Tokyo) generously donated two of her works to the Guggenheim Museum Bilbao Collection: Wish Tree for Bilbao (1996/2014, pictured right) and Hichiko Happo (2014, top).

Wish Tree for Bilbao is a participatory piece from a series that Yoko Ono began in 1996. Since that time, the artist has produced different versions of the work which can now be found in museums around the world, including the Peggy Guggenheim Collection in Venice, the Museum of Contemporary Art Tokyo, and the Hirshhorn Museum in Washington, D.C., as well as in a variety of public spaces. The series was inspired by the historical and religious Japanese tradition of hanging prayers from a shrub, tree, or bamboo plant. As at other museums for which Ono has created similar pieces, the artist invited visitors to write or whisper a wish for “peace” and add it to the Wish Tree for Bilbao. The installation at the Guggenheim Museum Bilbao will have an alternating schedule of periods when visitors can whisper wishes and others when they can write their wishes on cards that will be hung from the tree.

The second Yoko Ono piece to join the Guggenheim Museum Bilbao Collection last year, Hichiko Happo (2014), was created during the artist’s performance Action Painting on March 12, 2014, in the Museum Auditorium. This recently created performance, given by the artist before a live audience, resulted in Hichiko Happo, a single work consisting of nine canvases. The Guggenheim Museum Bilbao has thus joined the select group of museums with similar pieces in their collections: the Städel Museum in Frankfurt, the Louisiana Museum of Modern Art in Copenhagen, and the Kunsthalle Krems in Austria. The canvases refer to the legend of a Japanese hero, a story the artist heard while she was still a child that extolled the merits of suffering.
As part of the 2014 educational program, the Museum has launched and implemented the following spaces and programs:

- Opening of a new educational area designed by Frank Gehry, which occupies two floors in what was once the Store/Bookstore and hosts workshops for students and families, the Baby Art program, introduction to architecture courses for children, creative workshops, training courses and sessions, and talks and screenings, among other activities. This has allowed the Museum to increase the number of activities available and streamline the use of the educational spaces.
- Launch of the Gallery Hosts program, designed to facilitate a better understanding of the exhibitions and to discuss art “out loud” in addition to providing general information about the Museum.
- Creation of new initiatives in English such as Let’s Go to the Movies for adults, where clips from videos, shorts, animated movies, feature-length films, and art documentaries are shown from an interdisciplinary perspective; and an increased offer of the Books Alive! program for children.
- Expansion of the Museum’s social outreach initiatives with programs and activities carried out at hospitals, associations for senior citizens and women, recreational clubs, and drug abuse rehabilitation centers, as well as the program ModernizARTE con BBK y el Guggenheim Bilbao.
- 45% increase in the number of participants in programs for disabled adults.

Details and figures for these activities are provided on the opposite page.

### Participative programs

The Museum’s participative educational programs target a wide variety of audiences. In addition to activities for schoolchildren, families, and the general public, they include social outreach initiatives like the Sana y Crea (Heal and Create) program at the hospitals of Cruces and Basurto, the aforementioned ModernizARTE con BBK y el Guggenheim Bilbao, the volunteer program, tours for the elderly and groups at risk of social exclusion, and tours for persons with disabilities and/or special needs.

<table>
<thead>
<tr>
<th>Participants</th>
<th>2014</th>
<th>Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schoolchildren</td>
<td>29,488</td>
<td>7</td>
</tr>
<tr>
<td>Educators</td>
<td>3,740</td>
<td>3</td>
</tr>
<tr>
<td>Families</td>
<td>8,840</td>
<td>11</td>
</tr>
<tr>
<td>Social programs and accessibility</td>
<td>3,444</td>
<td>7</td>
</tr>
<tr>
<td>Members and general public</td>
<td>69,276</td>
<td>8</td>
</tr>
</tbody>
</table>

### DIDAKTIKA

This unique initiative, unmatched by any other contemporary art museum, is designed to help visitors plan and prepare their time at the Museum and view the exhibitions of the art program from multiple, enriching perspectives. These educational aids complement the information in the galleries and are set up in adjacent areas.

<table>
<thead>
<tr>
<th>Beneficiaries</th>
<th>2014</th>
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<tbody>
<tr>
<td>Zero Espazioa</td>
<td>36,722</td>
</tr>
<tr>
<td>Didactic spaces</td>
<td>260,134</td>
</tr>
</tbody>
</table>

Children participating in a creative activity on the first floor of the new educational area, inaugurated in 2014.
Online Resources

Instructive online activities and materials for educators, families, and the general public, designed to help teach and learn about the art program in the classroom and at home, outside the Museum’s walls.

<table>
<thead>
<tr>
<th>Users</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Didactic units for educators</td>
<td>12,206</td>
</tr>
<tr>
<td>Learning Through Art search tool</td>
<td>16,595</td>
</tr>
<tr>
<td>Virtual tours for children</td>
<td>1,588</td>
</tr>
<tr>
<td>Did You Know…?*</td>
<td>680,149</td>
</tr>
</tbody>
</table>

(*) Microsites of specific exhibitions featured on the website that include a didactic section entitled Did You Know… received to date 680,149 visits. Source: Google Analytics

Other Resources

Museum visitors can also avail themselves of various tools, devices, and materials to help them tour the Museum on their own, equipped with information that will enhance their understanding and enjoyment of the works on display and the building’s architecture.

<table>
<thead>
<tr>
<th>Visitors</th>
<th>2014</th>
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<tbody>
<tr>
<td>Guggenheim Bilbao guide</td>
<td>385,169</td>
</tr>
<tr>
<td>Audio guides</td>
<td>453,176</td>
</tr>
<tr>
<td>Gallery Hosts</td>
<td>66,157</td>
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</tbody>
</table>

Highlights

- January 1–5: Christmas Family Fun (scavenger hunt and workshops).
- February 6, 18, and 20; March 4 and 6: Do It Yourself! creative sessions for adults entitled Ernesto Neto: Weaving Friendships I and II.
- February 11: Conversation with Ernesto Neto.
- February 14 and 15: Ritual–workshops for schoolchildren and visitors in the section Sweet Edge section of the exhibition devoted to Ernesto Neto.
- February 18, 20, 25 and 27; March 25 and 27; April 1 and 3: Orientation sessions and free admission for educators to become familiar with the exhibitions Ernesto Neto: The Body That Carries Me and Yoko Ono. Half–A-Wind Show–A Retrospective.
- February 25–27: Living Architectures documentary series, directed by Ilia Bêka and Louise Lemoine, courtesy of Canal +.
- February 27, March 6 and 20: Talks with artists in galleries. In this case, Elissie Ansareo, Prudencio Irazabal, and Darío Urzay talked in connection with the presentation of the Collection, Selections IV.
- March 14–June 29: Gallery Hosts program for the temporary exhibitions dedicated to Ernesto Neto and Yoko Ono.
- March 25: Concert Celebrating Japan featuring the Ryoma Quartet, organized to celebrate the Spain–Japan Dual Year.
- April 8, 10, and 29; May 6: Do It Yourself! creative sessions entitled Feeling Smells and Flavors and Street Beats, organized in connection with the Ernesto Neto show.
- May 8, 15 and 22: Do It Yourself! creative sessions for adults entitled Imagine, Peace, and Fly, respectively, to mark the Yoko Ono show.
• May 30: Round table on art and advertising, organized in association with El Sol Advertising Festival, moderated by Lucía Agirre, Associate Director of Curatorial and Research, Guggenheim Museum Bilbao.

• June 3: Talk with Icelandic artist Ragnar Kjartansson in connection with the screening of his work The Visitors in the Film & Video gallery.

• June 5: Session of the ACT Performing Arts Festival, featuring young artists of international renown.

• June 5–6: Meetings and presentations of the Guggenheim Museums’ educational programs during a visit of the Educational Advisory Board of the Solomon R. Guggenheim Museum.

• June 6–August 31: Exhibition of the 2013–14 Learning Through Art educational program (see Art Program section)

• June 10: Lecture by Brigitte Leal, deputy director of the Centre Pompidou and curator of the exhibition Georges Braque, about the artist’s work and creative process.

• June 26: Screening of the documentary Picasso & Braque Go to the Movies in connection with the exhibition Georges Braque.

• July 1–3 and October 15: Creative sessions: Discover the Secrets of Collage, led by artist Ibai León in connection with Georges Braque; and Puppy for All led by pastry chef Jon Cabello.

• September 18: Session of the 4th Bideodromo International Experimental Film and Video Festival.

• October 22 and 23: Concerts by the Ensemble Kandinsky Switzerland in the Auditorium and Museum galleries for the presentation of the Permanent Collection The Art of Our Time.

• October 28: Performance of the work Racconti di Giugno by Pippo Delbono in the context of BAD, the 16th Dance and Theater Festival.

• November 8 and 9: FestivalARTE: Experience the Art of our Time! A creative, multidisciplinary arts festival organized in connection with the show The Art of Our Time, with activities for all ages, such as a screening of the film Exhibition, directed by Joanna Hogg and featuring Liam Gillick; the creative session Trick Out Your Terrace! with Edorta Justo; and the performance No Half Measures by the Taiai Dansa company.

• November 12: Conversation with artist Rineke Dijkstra and lecture by Hans den Hartog Jager about her work in connection with the screening of The Krazyhouse in the Film & Video gallery.

• November 18: Performance of La naturaleza y su temblor (Nature and Its Quaking) by the company Societat Doctor Alonso & Moare Danza as part of the 15th Dantzaldia Festival.

• As part of the educational program’s social outreach initiatives, the Museum continued to organize off-site talks given by volunteers at associations for senior citizens and women, recreational clubs and drug abuse rehabilitation centers, as well as activities for children being treated at the hospitals of Cruces and Basurto. In this context, from December 20 to January 6 the Museum hosted Sana y Crea (Heal and Create), a show featuring selected Christmas cards created over the past eight years by children being treated at the hospital of Cruces.

• Along the same lines, as mentioned earlier, in 2014 the program Modernizarte con BBK y Guggenheim Bilbao was launched with the objective of helping senior citizens discover and learn more about the art of the 20th and 21st centuries in a dynamic, entertaining way.

• As part of the DiDAKTika project, the Museum designed educational spaces with useful tools and key resources to help visitors make the most of their time when touring the exhibitions dedicated to Ernesto Neto, Yoko Ono, Georges Braque, and The Art of Our Time.

• Other new activities were offered throughout the year, such as Baby Art, for babies ages 3 to 24 months, The Art Corner in the Museum Atrium, and Books Alive! conducted entirely in English.

• The program Connect with Art offered different possibilities and ways of visiting the Museum, such as guided tours, audio guides, the aforementioned educational spaces, and an app for smartphones.
A total of 1,011,363 people visited the Guggenheim Museum Bilbao in 2014, 8.6% more than during the same period in 2013 and 8.75% more than the forecasts for the year, pushing past the million-visitor mark for the sixth time in the Museum’s history.

The breakdown by place of origin is virtually identical to last year’s, with 64% of all visitors coming from abroad. In 2014 the proportion of visitors from both the Basque Country and the rest of Spain rose by one percentage point.

The Individual Members program, which at the end of the year boasted a total of 15,623 members, remains one of the most valuable assets as a major channel through which the local community expresses its support for the Museum. This year, Members visited the Museum more than 37,000 times in one of the several ways available to them, either individually or as participants in group activities. Moreover, in 2014 over 2,000 people benefited from the Erdu initiative, launched in 2013 in order to reach out to unemployed citizens by providing information and free access to the art housed at the Museum.

Once again, the Museum’s partnership with other cultural institutions has allowed it to offer Members special benefits and discounts on tickets to shows like Les Misérables, concerts, and other activities organized by Teatro Arriaga, the Bilbao Symphony Orchestra, and Deusto University, as well as passes to attend festivals like the Getxo International Jazz Festival, Zinemaldia, FIGBilbao 2014, Rem-Kuraia, and MEM.

The Museum also organized fascinating new outings for the Individual Members, such as a visit to the Iberdrola Tower to view the exhibition Translucent Skin: Works from the Iberdrola Collection, and visits to the Madrid studios of Prudencio Irazabal and José Manuel Ballester, artists represented in the Bilbao Collection. Ballester also contributed to the Museum’s...
Collecting Program by creating a new work, the photograph entitled *Dallas Parking Lot* (*Aparcamiento en Dallas*).

One of the highlights of the Individual Members Program was the cultural trips organized each year to different locations. In 2014, the most important outings were to Madrid for the ARCO art fair (February 21), Toledo for the Year of El Greco (April 11–15), Oslo for the 150th anniversary of Edvard Munch (June 21–25), and Turin for the Artissima Fair (November 4–9).

The year concluded with the traditional Members-only open house day, held on December 15, which kicks off the Museum’s Christmas activities. Guided tours led by staff from departments such as exhibition design and installation, maintenance, registrar, and conservation, among other areas, quiz competitions, a puppet show, and a musical performance capped off a full year of activities for the Individual Members of the Guggenheim Museum Bilbao.

The Corporate Members program allows the Museum to establish ties with companies, corporations, and institutions that identify with and share the values of the Guggenheim Museum Bilbao. At the end of 2014, the program had a total of 109 Members in the different categories: Strategic Trustees, Trustees, Corporate and Media Benefactors, and Associate Members. Significantly, the higher membership categories hardly changed at all this year. The level of corporate support is therefore still very high and remains an essential pillar of the Museum’s funding model, even in these trying financial times when securing patronage for the arts is a daunting challenge.

José Manuel Ballester, *Parking Lot in Dallas*, 2013. Photograph (direct print on Dibond), 53 x 95 cm. Edition of 50 signed and certified, 5 A.P.
As in the past, several companies chose to specifically sponsor the Museum’s art program and activities, most notably the four Strategic Trustees: BBK, Fundación BBVA, Iberdrola, and ArcelorMittal. These major sponsorships were complemented by a variety of standing or one-off contributions to activities and services that allow the Museum to maintain a dynamic, diverse calendar of events.

In addition to the Museum’s activities, different spaces in the building may also host corporate events. After visiting hours, the Atrium, the Vestibule, the Auditorium, Zero Espazioa, and the Education Room are made available for events organized by companies and institutions. In 2014 these spaces were joined by the new educational area, a venue that can also be used for corporate meetings and events.

In 2014 a total of 85 private events were held at the Museum, the same as last year, ranging from social gatherings to business conferences.
The Guggenheim Museum Bilbao has maintained a high media profile throughout its 17-year history, and in 2014 it was featured in 26,400 news stories, valued at over 35 million euros (significantly higher than last year), primarily in Spain, France, Germany, Italy, and the United Kingdom.

The visibility and coverage of the art program and the activities have increased steadily over the years. The exhibition that received the most national and international coverage in 2014 was Yoko Ono: Half-A-Wind Show—A Retrospective, followed by Georges Braque and Ernesto Neto: The Body That Carries Me.

Other related topics, such as Frank Gehry’s building, the “Guggenheim effect,” the Museum’s power as a tourist driving force, and its dining options, also attracted significant media attention, particularly in foreign countries, proving once again the importance of the Guggenheim Museum Bilbao in projecting a positive image of the Basque Country abroad.

Media Presence

- Ernesto Neto: The Body That Carries Me: 507 mentions, 130 in international media
- Yoko Ono: Half-A-Wind Show—A Retrospective: 1,256 mentions, 237 in international media
- Christian Marclay: The Clock: 122 mentions, 8 in international media
- Ragnar Kjartansson: The Visitors: 61 mentions, 9 in international media

Number of mentions 2014

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
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<tbody>
<tr>
<td>International press</td>
<td>4,695</td>
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<tr>
<td>Spanish press</td>
<td>4,769</td>
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<tr>
<td>Spanish radio and TV</td>
<td>1,256</td>
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<td>Spanish TV</td>
<td>372</td>
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<tr>
<td>Spanish and international impacts</td>
<td>15,713</td>
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<tr>
<td>Visits to the website</td>
<td>1,360,078</td>
</tr>
<tr>
<td>Media visits</td>
<td>600</td>
</tr>
</tbody>
</table>

Marketing campaigns

The marketing campaigns devised to promote the art program not only drew visitors but also reinforced the Museum’s brand and international visibility.

- Georges Braque: 514 mentions, 125 in international media
- The Art of Our Time: 430 mentions, 75 in international media
- Rineke Dijkstra: The Krazyhouse: 48 mentions, 5 in international media

Overall, the international press dedicated 587 news items to the art program.
music inside. Furthermore images of visitors interacting with Ono’s
works were taken and then uploaded on the internet.

• Yoko Ono: 42 inserts in press and specialized magazines, 241 radio
spots, and 15 occurrences of the spot on the Basque TV, as well as
over 6 million impressions in digital media in Spain and France. Light
boxes and oppis were installed, as well as a videowall in the arrivals
lounge of the Bilbao Airport. Bilbao tram also featured publicity of
the show for three weeks, as did city clocks and totems. An artistic
action took the artist’s work to the street through a number of panels
in the most important streets of the city. Also poems drawn from
Ono’s book Grapefruit were installed by the river promenade.

• Georges Braque: 26 press inserts, 176 radio spots, 14 TV
advertisements, banners in Bilbao, and video displays on digital
screens in Bilbao subway stations. Light boxes and back-lit box signs
were also installed at the Bilbao airport, along with a videowall in the
check-in area. Advertising on standard and bicycle taxis in Donostia-
San Sebastián and the tram in Vitoria-Gasteiz.

Video banners on the top Spanish and French websites, which
reached an audience of 5 million and achieved 118,494 click-throughs
to the website and over 275,000 views of the video on YouTube.

• The Art of Our Time: 25 inserts in the Spanish and French press and
72 radio spots. Banners in the streets and squares of Bilbao and back-
lit box signs at the airport.

Online campaign spot with video banners on Spanish websites,
reaching more than 4 million users and achieving 365,621 views of the
promotional spot.

Internet and social media

• 1,269,946 visits to the website.

• Over 500,000 views on YouTube.

• 189,133 Facebook fans and 74,200 Twitter followers, maintaining the Museum’s position as the third most popular Spanish
museum on social media.

• The Guggenheim Constellation totaled 1,179,573 Twitter followers and 861,544 Facebook fans, making it one of the most
influential museum brands in the world.
The most important development for the Museum Store/Bookstore in 2014 was its relocation as part of a larger remodeling project involving several areas of the building. Designed by Frank Gehry, this new location was created with the aim of improving customer service and boosting the store’s sales. The new Store/Bookstore, which opened to the public in February, is situated so that all visitors to the Museum have ready access to the retail area, and the single-level diaphanous space allows items to be displayed in an appealing, elegant way while also facilitating a much smoother flow of foot traffic.

Thanks to this change, customers and sales revenue increased substantially in 2014, which in turn has allowed the Museum to manage human resources more efficiently. As a result, the store’s financial figures have improved from the previous year, and customer satisfaction levels are also higher.

A number of new articles were also designed and produced this year in connection with the temporary exhibitions and the Bilbao Collection. A case in point is the stationary products related to *Selections from the Guggenheim Museum Bilbao Collection*, which had a positive economic impact and made customers more aware of some of the Museum’s most important holdings.

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**STORE/BOOKSTORE**

**PUBLICATIONS**

- *Georges Braque*, Spanish edition, 272 pages
- Revised edition of *The Permanent Collections of the Guggenheim Museums*, 200 pages in each of the three editions published (Spanish, English, French)
- *Annual Report 2014*, published through the corporate website of the Museum in Basque, Spanish, and English
The Guggenheim Museum Bilbao operates under a combined public-private management model that is reflected in the composition of its Board of Trustees, comprising representatives of thirty-plus private institutions and the Founding Trustees: the Basque Regional Government, the Provincial Council of Biscay, and the Solomon R. Guggenheim Foundation. One of the cornerstones of this model is achieving the highest possible amount of self-generated funding. Thanks to this principle, on average the Museum is able to supply approximately 70% of its funding needs, giving it a degree of financial autonomy that is very rare among both Spanish and European art institutions and making its management model an example for others to follow.

In 2014, the Museum’s activities were funded in part by the significant contributions of 109 firms and the support of more than 15,600 Individual Members. Government authorities contributed a total of 9,514,242 euros, divided between the Basque Regional Government (3,757,121 euros) and the Provincial Council of Biscay (5,757,121 euros). A collaboration agreement was signed with the latter on February 23, 2014, to secure the aforementioned amount earmarked as partial funding for the Museum’s activities.

In late 2011, the Guggenheim Museum Bilbao updated its model for calculating economic impact in order to incorporate new parameters for sustainable businesses using the “triple bottom line” (TBL or 3BL) approach, which evaluates three different dimensions of a company’s performance: economic, environmental, and social. Consequently, in addition to estimating the impact of the Museum’s activities in terms of the wealth they generate for the Basque Country, the yearly analysis also examines how they affect the social, artistic, cultural, and environmental spheres in the medium term. The economic impact results in 2014 were as follows:

- Total direct expenditure generated by the Museum’s activity: 336.8 million euros
- GDP generated: 297 million euros
- Annual jobs maintained: 6,375
- Additional revenue for the Basque treasuries: 45.7 million euros

Furthermore, over the last three years the Museum has gradually made the transition to LED lighting. As a result, total electrical power consumption has dropped by roughly 25%, which translates into over 400 tons of CO2 not released into the atmosphere. In this way, the Guggenheim Museum Bilbao continues to demonstrate its commitment to environmental conservation.
Renewal of the Management Agreement

In December 2014 the Guggenheim Museum Bilbao (GMB) Foundation and the Solomon R. Guggenheim Foundation (SRGF) renewed the Management Agreement for the Guggenheim Museum Bilbao. The renewal pivoted around three fundamental axes:

1. A relationship between GMB and SRGF on equal footing
2. A broader collaboration, branching out into new areas and projects that will create added value to the partnership
3. Greater stability and commitment expressed in a long-term renewal for 20 years

A relationship on equal footing

In the 20 years that have passed since the Management Agreement was signed, the relationship between SRGF and GMB has evolved: today the latter has become a mature cultural institution with a high degree of professionalism on both the artistic and managerial planes and has strengthened its distinctive personality within the Guggenheim Constellation.

Consequently, one of the key aspects of the renewal is a balanced relationship in which both parties collaborate on equal footing in the operations of the Bilbao Museum, thus confirming the current real management model of GMB which implies a greater operational autonomy than that contemplated in the literal wording of the Management Agreement.

In addition, the Agreement endorses the initiatives that both parties are developing in connection to new museum facilities. In the case of SRGF, this endorsement applies to the plan to create a new Guggenheim Museum in Helsinki, and in the GMB’s case, to the possibility of creating, if it so wishes, a non-contiguous expansion project in the Basque Country. Any other projects involving the management and operation of a museum by either of the parties will have to be consulted with and/or approved by the other party.

The new text also formally confirms the presence of a representative of the Basque government authorities on the SRGF Board of Trustees, although in practice this has been the case since the beginning of the partnership.

A broader collaboration, branching out into new areas and projects that will create added value to the partnership

In keeping with their shared desire to keep pace with the changing times and prioritize innovation, SRGF and GMB have reoriented their relationship, branching out into new areas and projects that will create added value and project a renewed image of the Guggenheim Constellation as an organization that embodies values such as excellence, modernity, and innovation in the arts. Their plans for new initiatives include exhibition projects, the creation of teams to help conceive a high quality art program, internship programs for Basque students at the Solomon R. Guggenheim Museum in New York, and immersion experiences in the New York art scene for young Basque artists, supervised by SRGF professionals.

Greater stability and commitment expressed in a long-term renewal for 20 years

Both parties acknowledge that their partnership to date has been a resounding success, contributing to the urban, economic, and social revitalization of Bilbao and the Basque Country, enriching and stimulating the local and regional arts scene and tourism industry, and creating an innovative museum concept that has consolidated the Guggenheim Constellation in the international arena and increased the visibility of its extraordinary collections of modern and contemporary art.

In order to consolidate these achievements and create a solid framework in which to pursue their aspirations for the renewal period, SRGF and GMB agreed to extend the term of their partnership for another 20 years instead of the ten contemplated in the original agreement, thereby confirming the parties’ long-term commitment and the stability they want to confer on this...
In 2014, the Guggenheim Museum Bilbao added the following distinctions to its already considerable collection of awards and honors:


• Bizkaia Sarean Honorific Award and Gold & Diamond Pin awarded to Juan Ignacio Vidarte by the Bizkaia Business Network Association, Bizkared. June 19, 2014

• Leading Culture Destinations Award 2014 in the category of Architecture & Spatial Design, granted by the guide Leading Culture Destinations. October 10, 2014

• Additionally, Frank Gehry, architect of the Guggenheim Museum Bilbao, received the 2014 Prince of Asturias Award for the Arts, presented to him in Oviedo on October 31, 2014

In 2014 the Museum’s Department of Institutional Relations welcomed 155 VIP visitors, including prominent figures in the literary world, such as writer and journalist John Carlin, 2009 Nobel Laureate for Literature Herta Müller, as well as politicians and representatives of government institutions, such as former Brazilian president Luiz Inácio Lula da Silva, the Hungarian Deputy Minister of Foreign Affairs and Trade, László Szabó, the Managing Director of the International Monetary Fund, Christine Lagarde, and the President of the Vatican’s Pontifical Council for Culture, Cardinal Gianfranco Ravasi. Several music and movie celebrities also stopped by the Museum, such as pianist and conductor Daniel Barenboim, the members of the German rock band Scorpions, the sopranos María Bayo and June Anderson, the siblings Ariel and Cecilia Roth (musician and actress, respectively), the actress Joanne Froggatt, and the Wachowski siblings.

AWARDS & DISTINCTIONS

VIP VISITORS
Guggenheim Museum Bilbao Foundation

FOUNDING TRUSTEES
Euskal Jaurlaritza – Gobierno Vasco
Bilboko Foru Aldundi – Diputación Foral de Bizkaia
The Solomon R. Guggenheim Foundation

CORPORATE BENEFactors
Grupo SRPI
Cocacola Cola Beverly Partners
IDOM, Ingeniería y Consultoría S.A.
Bilbao Basket
Athletic Club
Bilbao Emergía
Debitas
Acero Inoxidables Olarra
SURNE, Seguros & Pensiones
Chivieres
Corporación MONDRAGON
comunitac

ASSOCIATE MEMBERS
Grupo Eulen
EDP
Metro Bilbao
Bilbao Basket
Ferrovial Servicios
Prosegur

MEDIA BENEFactors
Dea
Diario El Correo
Diario ABC
Diario Vasco
Diario Montañés
Diario La Ría
Norte de Castilla
Expansión
El Mundo
Cadena Ser
maxdewrite.com
Gara
Ronda Euskadi – Excelente
Estrategia Empresarial
La Ría del Ocio
Empresa XXI
Grupo COPE
El País
Spend in Magazine

TRUSTEES
Bilboko Udalak – Ayuntamiento de Bilbao
Fundación Vizcaína Aguirre
Vicente - El Correo
ITP
Borea
Euskaltek
Fundación Vodafone España
Petrornor
Dea - Grupo Noticias
PovC
Turol Reunidos
Seguros Bilbao
Bolos de Bilbao
Obra Social “la Caixa”
Telefónica
EITBI
Grupos Eulen
EDP
Metro Bilbao
Ferrovial Servicios
Prosegur

HONOR MEMBERS
José Antonio Aranzadi
Pilar Arriortu
Rafael Orbeaga
Plácido Arango
Lagardfílo Rodías
Alicia Kopslovitz
Eduardo Becarril
Guillermo Caballero de Luján
Fernando Zogas
David Álvarez
Mario Fernández
Mª de los Ángeles Arístain
José Antonio Izuazu
José María Arruñada
José María Jarautza
Aguadito Aznar
Juan Torres
Josua Bergara
Alfonso Basagoiti
Guillermo Barandiarán
Victoria Ibarra
Heinrich Wick

As of December 31, 2014

Fundación Banco Sabadell
Allianz
Actelion
Credit Suisse
Hemobesa
Cervezas Kaler
GLASSOLUTIONS Saint Gobain
Banco Popular Español
AISLA
HUGO BOSS
ABOCA
Gas Natural Fenosa
Credits

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