GUGGENHEIM BILBAO
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Annual Report
Guggenheim Museum Bilbao 2016
For the Guggenheim Museum Bilbao, 2016 was a positively good year. In terms of visitor numbers, last summer was the best in the Museum’s history, and the annual total of 1,169,404 visitors was second only to the record numbers of its opening year. The splendid results detailed in this report are a reflection of the Museum’s continuous efforts to reinvent itself, devise a very ambitious, high-quality exhibition program, and offer activities imbued with a pedagogical spirit that enhance the experience of those who come to the Museum and enrich the local cultural scene.

The shows in 2016 featured some of the fundamental names in 20th-century art and important selected works from international collections.

The third floor of the Museum, dedicated to the ‘Foundations of Today’s Art’, hosted extraordinary exhibitions such as Windows on the City: The School of Paris, 1900–1945, with some of the most significant paintings and sculptures of the early 20th century from the Solomon R. Guggenheim Museum, New York (the first of the biennial presentations included in the renewal of the Management Agreement signed in 2014), and The Collection of Hermann and Margrit Rupf, a selection of works in the Kunstmuseum Bern, mostly acquired by a visionary couple who saw the potential of artists like Picasso, Braque, Gris, Kandinsky, and Klee and purchased their brand-new creations before they became leading names in the History of Art.

Both shows complemented the selection of Masterpieces from the Guggenheim Museum Bilbao Collection which remains on display as a semi-permanent presentation of some of the Museum’s most significant holdings.

The exhibitions on the second floor presented a fabulous selection of Louise Bourgeois’s renowned Cells, allowing visitors to step into the complex universe of this Franco-American artist, and fifty stunning paintings by Francis Bacon next to works by his Spanish and French masters, revealing the profound influence of those earlier paintings on Bacon’s singular oeuvre.

Finally, the ‘Views of Contemporary Art’ on the first floor welcomed Andy Warhol’s evocative reflections on abstraction in the 102 canvases that comprise his Shadows, the latest creations of German painter Albert Oehlen, and video installations by Eija-Liisa Ahtila, Sam Taylor-Johnson, and Fiona Tan, three exponents of cutting-edge media art, on view in the Film & Video Gallery.

But visitor numbers and the art program’s international impact are not our only concerns: the Museum also aspires to promote collective education with numerous proposals and tools for making art more accessible to the general public. The Museum therefore holds itself to a higher standard of responsibility, striving to achieve ambitious goals not only in the field of...
An important factor in the positive results of 2016 was the unconditional support of our Individual Members, now 16,350, and our 120 Corporate Members, companies that share and embrace the Museum’s values, contribute to its financial solvency, and play an invaluable role as sponsors and patrons of culture and the arts.

In other highlights of the year, the impact of Museum operations on the local economy continued to register impressive figures. For instance, last year visitors to the Museum generated a total expenditure of 485.3 million euros in the Basque Country, and the institution contributed to maintain 9,086 jobs and garnered the Basque treasuries an additional 65.8 million euros in tax revenue.

Ending the year on a high note, in the final quarter we hosted a series of concerts by the German band Kraftwerk to kick off the celebrations leading up to the museum’s 20th Anniversary in October 2017. Exactly twelve months before the official date, we launched an exciting year-long commemorative program under the theme “Art Changes Everything.”

The exceptional exhibitions, activities, and events planned for our Anniversary celebrations guarantee that 2017 will be a year filled with special projects, initiatives, and more than a few surprises.

Juan Ignacio Vidarte
Director General
Guggenheim Museum Bilbao
THE FOUNDATIONS OF ART TODAY

Masterpieces from the Guggenheim Museum Bilbao Collection
Opened on November 27, 2015
Galleries 301, 302, 303, 304
CURATED BY Lucía Agirre
NO. OF WORKS: 31
ONGOING

TOP: Two panels from Francesco Clemente’s pictorial cycle Mother’s Room (La stanza della madre, 1995–97). BOTTOM LEFT: Three canvases from Georg Baselitz’s series Mrs. Lenin and The Nightingale (2008). BOTTOM RIGHT: Sculptures by Jorge Oteiza, Metaphysical Box by Conjunction of Two Trihedrons: Homage to Leonardo (Caja metafísica por conjunción de dos triedros. Homenaje a Leonardo) and Empty Box with Large Opening (Caja vacía con gran apertura), both 1958.

Mark Rothko, Untitled (1952–53). Oil on canvas, 299.5 x 442.5 cm. Guggenheim Bilbao Museoa
THE FOUNDATIONS OF TODAY’S ART

Windows on the City: The School of Paris, 1900–1945
April 22–October 23, 2016
Galleries 305, 306, 307
CURATED BY Lauren Hinkson
NO. OF WORKS: 54
NO. OF VISITORS: 762,548

1109. Constantin Brancusi, Adam and Eve (Adam et Eve), 1921. Chestnut (Adam) and oak (Eve) on limestone base. Solomon R. Guggenheim Museum, New York, Thannhauser Collection. Gift, Justin K. Thannhauser 78.2514.3


THE FOUNDATIONS OF TODAY’S ART

The Collection of Hermann and Margrit Rupf
November 11, 2016–April 23, 2017
Galleries 305, 306, 307
Curated by Susanne Friedli y Petra Joos
No. Of works: 75
No. Of visitors: 119,750 [as of Dec. 30, 2016]

left in the background, Carlos Bunga, Pictorial Construction #11K (Construcción pictórica #11K), 2016. Wood, cardboard, paint, and glue, 180 × 150 × 10 cm; and Christian Megert, White Painting No. 3 (Weisses Bild Nr. 3), 1956. Casein binder, lithopone, and white pigment on jute, oil on Pavatex, 101.5 × 141.5 cm. top right: James Lee Byars, The Philosophical Stones, 1975. Red and yellow sandstone, hole, and gold leaf. Two parts, each 19 cm in diameter (without the base). bottom left: Hans Arp, Concretion (Konkretion), ca. 1945/ca. 1960. Marble, 40 × 51 × 35.5 cm. bottom right: Florian Slotawa, Bernese Pedestals (Bernische Sockel), 2010. Set of four sculptures, various materials, dimensions variable. All works: Hermann und Margrit Rupf-Stiftung, Kunstmuseum Bern.
TEMPORARY EXHIBITION

Louise Bourgeois. Structures of Existence: The Cells
March 18–September 4, 2016
Galleries of the second floor
CURATED BY Julienne Lorz and Petra Joos
NO. OF WORKS: 91
NO. OF VISITORS: 679,532

Exhibition organized by Haus der Kunst, Munich, in collaboration with the Guggenheim Museum Bilbao

Sponsored by

Fundación BBVA

Louise Bourgeois


TEMPORARY EXHIBITION

Francis Bacon: From Picasso to Velázquez
September 30, 2016–January 8, 2017
Galleries of the second floor
CURATED BY Martin Harrison and Lucía Agirre
NO. OF WORKS: 79
NO. OF VISITORS: 304,434

Exhibition organized by the Guggenheim Museum Bilbao in collaboration with the Grimaldi Forum Monaco

Sponsored by

IBERDROLA

Works by Francis Bacon in gallery 208: Chicken, 1982; Oil, pastel, and dry transfer lettering on canvas; 198 x 147.5 cm; private collection. Triptych, 1987; Oil, pastel, and aerosol paint on canvas; 198 x 147.5 cm each panel; private collection. Study for Portrait of John Edwards, ca. 1984; oil and pastel on canvas; 198 x 147.5 cm; private collection

Works by Francis Bacon in gallery 208:

- Chicken, 1982; Oil, pastel, and dry transfer lettering on canvas; 198 x 147.5 cm; private collection
- Triptych, 1987; Oil, pastel, and aerosol paint on canvas; 198 x 147.5 cm each panel; private collection
- Study for Portrait of John Edwards, ca. 1984; oil and pastel on canvas; 198 x 147.5 cm; private collection


LEFT: detail of Francisco de Goya’s bullfighting series La Tauromaquia, etching, burnished aquatint, drypoint and burin. Museo de Bellas Artes de Bilbao.

BOTTOM: Pablo Picasso. Bather with Beach Ball (Baigneuse au ballon), Dinard, mid-September 1929; oil on canvas, private collection; courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte; and Francis Bacon. Man Kneeling in Grass, 1952; oil on canvas, collection of Vittorio Olcese, on loan to the Kunstmuseum Stuttgart

bottom left: detail of Francisco de Goya’s bullfighting series La Tauromaquia, etching, burnished aquatint, drypoint and burin, Museo de Bellas Artes de Bilbao.

bottom right: Pablo Picasso, Bather with Beach Ball (Baigneuse au ballon), Dinard, mid-September 1929, oil on canvas, private collection; courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte; and Francis Bacon, Man Kneeling in Grass, 1952, oil on canvas, collection of Vittorio Olcese, on loan to the Kunstmuseum Stuttgart
VIEWS OF CONTEMPORARY ART

Andy Warhol: Shadows
February 26–October 2, 2016
Gallery 105
CURATED BY Lucía Agirre
NO. OF WORKS: 1
NO. OF VISITORS: 820,619
Organized by the Dia Art Foundation
VIEWES OF CONTEMPORARY ART

Albert Oehlen: Behind the Image
October 21, 2016–February 5, 2017
Gallery 105
CURATED BY Petra Joos
NO. OF WORKS: 24
NO. OF VISITORS: 206,997 [as of Dec. 31, 2016]
VIEWS OF CONTEMPORARY ART

FILM & VIDEO Gallery 103

NO. OF WORKS: 3

Eija Liisa Ahtila
The Annunciation-Marian Ilmestys, 2010
May 12–August 28, 2016
CURATED BY Lucía Agirre
NO. OF VISITORS: 469,911

Sam Taylor-Johnson
Sigh, 2008
September 8–December 11, 2016
CURATED BY Lucía Agirre
NO. OF VISITORS: 307,497

Fiona Tan
Disorient, 2009
December 22, 2016–March 19, 2017
CURATED BY Manuel Cirauqui
NO. OF VISITORS: 40,566 [as of Dec. 31, 2016]


LEARNING THROUGH ART

June 14–September 18, 2016
ARTISTS: Manu Muniategiandioetxea, Naia del Castillo, Madero López, Jorge Rubío, Ainhoa Ortes, Elsíe Ansareo
PARTICIPATING CENTERS: CP Santa María and CP Padre Orbiso, Vitoria-Gasteiz; CP Vista Alegre, Sestao; CP Virgen de la Guía, Portugalete; CP Uribarri, Bilbao; CP Leka Enea-Anaka, Donostia-San Sebastián
NO. OF VISITORS: 441,603

Sponsored by
• The highlights of the 2016 educational program were as follows:
• The program for children and teens with psychiatric disorders was expanded to include adults, broadening the social scope of the Museum’s educational initiatives.
• In the 2016/2017 school year, Learning Through Art included both charter and public schools, diversifying the typology of participating centers.
• The Museum offered an informal, instructive course for Museum Members under the title “Approaching Art: Everything you wanted to know about contemporary art and never dared to ask.”
• More than twenty new courses with interactive learning units and three collections about the permanent and site-specific works in the Bilbao Collection, created as part of the Apple Distinguished Educators program, were presented and launched on Apple iTunes U.
• Finally, in connection with the 20th Anniversary celebrations that began in October, a new initiative called TopARTE was set in motion, giving local cultural agents the opportunity to hold all sorts of activities and events at the Museum. These actions, which will continue during the 2017 Anniversary year, are sponsored by the Provincial Council of Biscay and BBK.

- Participative Programs
The Museum’s participative educational programs target a wide variety of audiences. They include unique activities like Baby Art, Learning Through Art, and Books Alive!, as well as a varied calendar of complementary activities with a cross-disciplinary, thematic approach, such as Let’s Go to the Movies!, talks, workshops, and lectures, and different initiatives related to the performing arts in general.

The Museum also organizes social outreach projects like the Sana y Crea (heal and create) program at the hospitals of Cruces and Basurto, the volunteer program, tours for the elderly and groups at risk of social exclusion, and visits for persons with disabilities and/or special needs. Additionally, the launch of a new pedagogical project at the Integrative Therapy Community Hogar Izarra, together with the program at the Ortuella therapeutic-educational day center, has intensified the Museum’s involvement with institutions that provide holistic care to children, teens, and adults with psychiatric disorders.

<table>
<thead>
<tr>
<th>Participants</th>
<th>2016</th>
<th>Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schoolchildren</td>
<td>33,914</td>
<td>7</td>
</tr>
<tr>
<td>Educators</td>
<td>3,790</td>
<td>3</td>
</tr>
<tr>
<td>Families</td>
<td>9,390</td>
<td>10</td>
</tr>
<tr>
<td>Social programs and accessibility</td>
<td>3,128</td>
<td>8</td>
</tr>
<tr>
<td>Individual members and general public</td>
<td>78,635</td>
<td>8</td>
</tr>
</tbody>
</table>

**Participants**

**Users**

<table>
<thead>
<tr>
<th>Users</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zero Espazioa</td>
<td>33,029</td>
</tr>
<tr>
<td>Didactic spaces</td>
<td>1,000,708*</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 art program from multiple, enriching perspectives. Didaktika encompasses spaces that complement the information in the galleries, special activities with an emphasis on didactic content, and the visitor orientation room Zero Espazioa.

<table>
<thead>
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<th>Users</th>
<th>2016</th>
</tr>
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<tr>
<td>Zero Espazioa</td>
<td>33,029</td>
</tr>
<tr>
<td>Didactic spaces</td>
<td>1,000,708*</td>
</tr>
</tbody>
</table>

*In 2016 the Guggenheim Museum Bilbao had a greater number of educational areas

**EDUCATION AND INTERPRETATION**

**DIDAKTIKA**

space designed for the exhibition on the School of Paris
Training Programs
These include exclusive international training initiatives and activities, such as the program of artist residencies and internships for Basque students at the Solomon R. Guggenheim Museum in New York, thanks to the renewed Management Agreement; training for Hilla Rebay Fellowship recipients; and participation in the International Leadership Program in Visual Arts Management (ILPVAM), organized with Deusto Business School and New York University.

<table>
<thead>
<tr>
<th>Beneficiaries</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basque artist residencies</td>
<td>2</td>
</tr>
<tr>
<td>Basque students program</td>
<td>4</td>
</tr>
<tr>
<td>Hilla Rebay Fellowship</td>
<td>1</td>
</tr>
<tr>
<td>ILPVAM</td>
<td>21</td>
</tr>
</tbody>
</table>

Online Resources
Instructive online materials and activities for educators, families, and the general public—such as educators’ guides, a virtual tour for children, and the didactic website section Did You Know...?—are designed to help teach and learn about the art program in the classroom and at home, beyond the Museum’s walls. New materials include the new courses and collections available on iTunes U about site-specific and permanent works in the Bilbao Collection.

<table>
<thead>
<tr>
<th>Users</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Didactic units for educators</td>
<td>33,464</td>
</tr>
<tr>
<td>Learning Through Art search tool</td>
<td>14,275</td>
</tr>
<tr>
<td>Virtual tour for children</td>
<td>8,303</td>
</tr>
<tr>
<td>Did You Know...?</td>
<td>21,984</td>
</tr>
<tr>
<td>iTunes U</td>
<td>9,642</td>
</tr>
</tbody>
</table>

Other Resources
Museum visitors can also avail themselves of various tools, devices, and materials to help them tour the Museum on their own, offering them 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>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guggenheim Bilbao guide</td>
<td>413,151</td>
</tr>
<tr>
<td>Audioguides</td>
<td>593,390</td>
</tr>
<tr>
<td>Express Tours</td>
<td>600</td>
</tr>
</tbody>
</table>
Highlights

- January 1–7: Christmas Family Fun (scavenger hunt and workshops)
- January 12 and 14, April 5 and 7, May 10 and 12, October 18 and 20, and November 8, 10, 22 and 24: Teacher orientation sessions for various exhibitions.
- January 19 and 21, April 12 and 14, May 17 and 19, October 18 and 20, and November 8, 10, 22 and 24: Free admission to exhibitions for teachers. Additionally, on April 12 and 14, May 17 and 19, October 18 and 20, and November 8, 10, 22 and 24, teachers from the UPV/EHU Faculty of Fine Arts were offered free admission to the exhibitions.
- January 21 and 28, May 19, and June 2: Do It Yourself! Creative sessions for adults: Design and Fashion Workshop led by Itxaso Torrontegui, and workshops On Materials in Art led by artist Naia del Castillo.
- January 27, February 24, March 30, April 27, May 25, October 26 and November 30: Let’s Go to the Movies!, an activity designed from an interdisciplinary perspective where, on the last Wednesday of every month, video clips, shorts, animated films, and art documentaries are screened in English and discussed with teachers from the British Council.
- February 18, March 20, May 18, and June 18: Activation of Yoko Ono’s work Wish Tree for Bilbao.
- March 2 and 9, April 13 and 20, May 4 and 11, October 19 and 26, and November 23 and 30: Curatorial Vision and Key Concepts offered as part of the Shared Reflections Program.
- March 12, 13, 19 and 20, and November 19, 20, 26 and 27: Workshops for children of Museum Members about Louise Bourgeois’s work Maman.
- March 16: Conversation about Louise Bourgeois with Jerry Gorovoy, the artist’s personal assistant and current president of Bourgeois’s Easton Foundation, and Julienne Lorz, curator of the exhibition.
- April 11: “Warhol through Color”, lecture by Leatrice Eiseman, executive director of the Pantone Color Institute.
- April 24: Etorkizuna perfektua baltz, a session of the 2nd Loraldia Festival featuring the bertsolainas Amuriza and Lujarbio.
- April 26: Presentation of 20 courses with interactive learning units and three collections with a video compilation on the permanent and site-specific works of the Bilbao Collection, available on iTunes U and created in collaboration with education professionals in the Apple Distinguished Educators (ADE) program.
- April 28: Encounter devoted to Xabier Sáenz de Gorbea, moderated by Félix Linares (journalist and presenter) and with the participation of Zúñar Iriburtzoiaga (artist). Andreí Larrinaga (professor at UPV/EHU), Matxe Redondo (journalist), Roberto Sáenz de Gorbea (gallerist), Miguel Zugaza (Director, Prado Museum), and Juan Ignacio Vidarte (Director General, Guggenheim Museum Bilbao).
- May 7 and 21 and June 4: Classic French films and the best live DJs, an event organized in connection with The School of Paris exhibition, with the collaboration of Filmoteca de Catalunya and production by Visual Phonic.
- May 8 and 22: Screening of the documentary Louise Bourgeois: The Spider, the Mistress and the Tangerine in connection with the exhibition dedicated to this artist.
- May 9, 16, 23 and 30 and June 6: Course “About the School of Paris: Painting, literature, and music come together in the era that changed everything”, in collaboration with the Bilbao Philharmonic Society.
- May 12: Encounter with Eja-Lisa Ahtila, a conversation between the artist and Lucia Aribre, curator of the presentation of her work The Annunciation in the Film & Video Gallery.
- May 21, 22, 28 and 29 and October 22, 23, 29 and 30: Workshops for children of Museum Members about Jeff Koons’s work Puppy.
- June 2: Round table on “Art and Innovation” in connection with the El Sol Festival, featuring artist Maider López, choreographer and dancer Jon Maya, publicist Sergio Alcocer, and the Museum’s Associate Director of Education and Interpretation, Marta Arzak (moderator).
- June 13–September 18: Exhibition of the Learning Through Art educational program, with the participation of artists Elsies Ansareo, Naia del Castillo, Maider López, Manu Muniategandikoetxea, Ainhoa Ortells, and Jorge Rubio and the public elementary schools Urbain (Bilbao), Vista Alegre (Sestao), Virgen de la Guía (Portugalete), Leka Enea-Anaka (Irún), and Padre Orbiso and Santa María (Vitoria-Gasteiz).
• June 16: Session of the ACT Performing Arts Festival in Bilbao.
• June 27–July 22: Multidisciplinary summer workshops for children of Museum Members.
• July 11–15: “Have an Artsy Summer: Summer School Courses for Teens,” creative workshops and activities in English for ages 14 to 18.
• July 14 and September 24: Live broadcast of the operas I Puritani by Vincenzo Bellini and Otello by Giuseppe Verdi to celebrate the bicentennial of the Teatro Real in Madrid.
• July 22: Closing performance of the third contemporary dance residency program, Metamorfosis Summer Course Residency, directed by dancer and choreographer Iratxe Ansa.
• September 28: Conversation between Martin Harrison, curator of the exhibition Francis Bacon: From Picasso to Velázquez, and Lucía Agirre, Museum curator.
• October 2: T’xikimusika, pop music concert for families to conclude the exhibition Andy Warhol: Shadows.
• October 5: Lecture on Francis Bacon’s studio by Barbara Dawson, director of the Dublin gallery The Hugh Lane.
• October 10–December 12: “Approaching Art: Everything you wanted to know about contemporary art and never dared to ask”, an informal, instructive course for Museum Members.
• October 19: Conversation between curator Petra Joos and Albert Oehlen about the artist’s latest exhibition.
• October 23: November Steps, dance performance by the Tom Gold Dance company.
• From October on: New express tours, a better way of giving visitors specific, in-depth information about the art program and the building.
• October 24: Start of the 2016/17 Learning Through Art program, with artists Naia del Castillo, Inaki Gracenea, Maider López, Manu Muniategiandikoetxea, Jorge Rubio, and Ixone Sádaba. This year the scope of the program was expanded to include both charter and public schools.
• November 5, 4, 5 and 6: Film cycle in connection with the show Francis Bacon: From Picasso to Velázquez.
• November 9: “Meet the Rupfs”, talk given by Susanne Friedli, curator of The Collection of Hermann and Margrit Rupf.
• November 15: Round table, “Criteria on Art History”, with artists Juan Manuel Ballester and Lulu Figueroa Domecq, moderated by Kosme de Barañano.
• December 25–January 8: “Faces of Christmas”, a special seasonal campaign for families with scavenger hunts, workshops, and the sign language show Dancing to the Silence by the Arymux company.
• As part of the educational program’s social outreach initiatives, the Museum continued to organize off-site talks by volunteers at various associations, continued its Sana y Crea (heal and create) program for children being treated at the hospitals of Cruces and Basurto, and expanded the workshops for children and teens with psychiatric disorders to include adults as well.
• The Baby Art program for babies ages 3 to 12 months was offered every Sunday during the school year. Books Alive!, children’s workshops, the introduction to architecture program, and events for kids also helped to meet the increasingly diverse needs and interests of families who visit the Museum.
• 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, while the Zero Espazioa orientation room offered content related to the shows and several small-scale complementary activities.
• Connect with Art continued to offer different possibilities and ways of visiting the Museum such as guided tours, audio guides, educational areas, and a smartphone app.
• Noteworthy activities on the professional training front included the residency program for two Basque artists in New York; four internships for Basque students at the Solomon R. Guggenheim Museum from June to August and September to December; the training of a Hilla Rebay International Fellowship recipient at the Guggenheim Museum Bilbao, and the participation of staff from the Curatorial, Education and Interpretation, Marketing and Communications, and Exhibitions Management and Art Services Departments in the second ILPVAM.
• 1,169,404 people visited the Museum in 2016, 6% more than in 2015. Both years registered a significant spike during Easter, the summer months, and on the Museum’s anniversary, as well as an increase in visitor numbers coinciding with the opening of each new temporary exhibition.

• The distribution of visitors by place of origin is very similar for both years, though the percentage of visitors from “other countries” did increase by seven points. As usual, the percentage of foreign visitors was higher during the summer months.

• These figures situate 2016 as the second best year in terms of total visitors, surpassed only by 1998.

• With regard to the summer months, 2016 was the best summer in the Museum’s history, with 413,142 visitors in June, July, and August. In the monthly breakdown, this was also the best June ever for the Museum, with 97,786 visitors; and with 141,679 and 173,677 visitors in 2016, July and August came close to breaking the records set in 2015 and 1998, respectively.

At the close of 2016, the Museum had a total of 16,350 Individual Members divided among the program’s different categories. In addition, 2,346 people had signed up to benefit from the Erdu program, which offers free admission to the Museum and information on its art program to unemployed citizens.

Helping Individual Members connect with art in an inclusive, participatory way is an important part of our mission, and we constantly encourage them to visit the exhibitions and take part in the activities we organize. Once again this year, our more than 16,000 Individual Members have been the most visible face of community support for the Museum.
Highlights

• Members-only tours of each temporary exhibition: Louise Bourgeois: April 5, 8 and 10; The School of Paris: May 3, 6, 7, 10, 13 and 15; Francis Bacon: October 25, 28 and 30; and Albert Oehlen and The Rupf Collection: November 22, 25 and 27.

• Lagunartean, guided tours followed by lunch or dinner for Museum Members and their guests: April 6 and 28, October 13 and November 17.

• Soirées for International Members, hosted by the exhibition curators: March 15, Louise Bourgeois with Petra Joos; April 20, The School of Paris with Lauren Hinkson, September 27, Francis Bacon with Martin Harrison; October 19, Albert Oehlen with Petra Joos; and November 8: The Collection of Hermann and Margrit Rupf with Susanne Friedli.

• Special benefits and discounts on activities at the Museum or other local cultural institutions like the Bilbao Symphony Orchestra, Teatro Arriaga, and the Bilbao Philharmonic Society, which offers our International and Honor Members the chance to attend concerts reserved for its own members.

• Cultural outings arranged exclusively for Members, this year to the French Riviera (April 27–May 1) and Art Basel Miami (November 30–December 7).

• The traditional Members-only open house was held on Monday, December 19. Nearly one thousand Members visited us that day to enjoy special tours of the Museum, talks about the conservation of technological works and other topics, workshops, and dance and theater performances to celebrate the 400th anniversary of the deaths of Cervantes and Shakespeare.

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 2016 the Program had more members than the previous year, with 120 companies divided among the different categories: Strategic Trustees, Trustees, Corporate and Media Benefactors, and Associate Members. The level of corporate support is therefore still very high and remains an essential pillar of the Museum’s funding model.

Several companies chose to specifically sponsor the Museum’s art program and activities, most notably our three Strategic Trustees: BBK, Fundación BBVA, and Iberdrola. Their crucial support, together with a variety of standing or one-off collaborations on certain activities and services, allowed the Museum to maintain a dynamic, diverse program.
Additionally, after visiting hours the Atrium, Vestibule, Auditorium, Zero Espazioa, educational area, and occasionally the Museum grounds are made available to the Corporate Members for organizing private events, which totaled 89 in the year 2016.

<table>
<thead>
<tr>
<th>Exhibition / Project / Activity</th>
<th>Sponsors</th>
<th>Collaborators</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andy Warhol: Shadows</td>
<td></td>
<td>Heineken</td>
</tr>
<tr>
<td>Louise Bourgeois. Structures of Existence: The Cells</td>
<td>Fundación BBVA</td>
<td></td>
</tr>
<tr>
<td>Francis Bacon: From Picasso to Velázquez</td>
<td>Iberdrola</td>
<td></td>
</tr>
<tr>
<td>Connect with Art: App, audio guides, guided tours, and exhibition-specific educational spaces</td>
<td>BBK</td>
<td></td>
</tr>
<tr>
<td>Albert Oehlen: Behind the Image</td>
<td>Heineken</td>
<td></td>
</tr>
<tr>
<td>Social programs: tours and activities in hospitals</td>
<td>BBK</td>
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<td>ModernizARTE con BBK y Guggenheim Bilbao</td>
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<td>Shared Reflections Program</td>
<td>Fundación Vizcaína Aguirre</td>
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<td>Corporate Film Forum</td>
<td>Adecco Ferrovial Servicios</td>
<td>Ysios (Pernod Ricard Bodegas)</td>
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<td>Deusto Alumni</td>
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<tr>
<td>Annual Dinner</td>
<td>IXO grupo</td>
<td>Perrier Jouët, Aura e Ysios (Pernod Ricard Bodegas), Coca-Cola Iberian Partners, MV Group &amp; Co.</td>
</tr>
<tr>
<td>Visitor Services</td>
<td>Prosegur</td>
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<tr>
<td>Members-only open house day</td>
<td>Coca-Cola Iberian Partners, illycaffé, Around Art, Mundo Amigo</td>
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<tr>
<td>Special anniversary weekend opening</td>
<td>Iberdrola</td>
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<tr>
<td>Children’s Christmas activities</td>
<td>BBK</td>
<td>Bizkako Foru Aldundia/ Diputación Foral de Bidebarra</td>
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Additionally, after visiting hours the Atrium, Vestibule, Auditorium, Zero Espazioa, educational area, and occasionally the Museum grounds are made available to the Corporate Members for organizing private events, which totaled 89 in the year 2016.
In its 19th year of operation, the Guggenheim Museum Bilbao maintained a high media profile thanks to being featured in 23,038 new stories in 2016. This media impact is valued at over 36 million euros, a higher figure than previous years, with the greatest number of mentions recorded in Spain, France, Germany, Italy, the United States, and the United Kingdom.

The visibility and coverage of the Museum’s art program have increased steadily over the years. This year, the shows that received the most national and international coverage were those dedicated to Francis Bacon, Andy Warhol, Louise Bourgeois, and the School of Paris. Other topics that attracted significant media attention, particularly from the foreign press, were the Museum’s architecture, the “Guggenheim effect”, the institution as a tourist attraction, and special events like the Kraftwerk concerts that kicked off the Museum’s 20th anniversary celebrations, proving the importance of this institution in projecting a positive image of the Basque Country abroad.

The Art Program in the Media
• Louise Bourgeois. Structures of Existence: The Cells: 976 mentions, 156 in international media
• Andy Warhol: Shadows: 1,104 mentions, 152 in international media
• Windows on the City: The School of Paris, 1900–1945: 663 mentions, 102 in international media
• Ho Tzu Nyen: The Cloud of Unknowing: 57 mentions, 6 in international media
• Eija-Liisa Ahtila: The Annunciation: 110 mentions, 11 in international media
• Sam Taylor-Johnson: Sigh: 201 mentions, 10 in international media
• Masterpieces from the Guggenheim Museum Bilbao Collection: 74 mentions, 8 in international media
• Francis Bacon: From Picasso to Velázquez: 1,031 mentions, 169 in international media
• Albert Oehlen: Behind the Image: 295 mentions, 37 in international media
• The Collection of Hermann and Margrit Rupf: 353 mentions in national media, 76 in international media

Marketing Campaigns
The campaigns conducted to publicize the art program succeeded in drawing visitors to the exhibitions while also reinforcing the Museum’s brand and international visibility.

Andy Warhol. Shadows
36 in press and specialized magazines, advertising on inserts; 124 bus stop shelters for two weeks in Bilbao, airport campaign with 10 advertising panels and a video wall in the Arrivals terminal, and a campaign on the Vitoria-Gasteiz tram. The graphics devised for the digital media campaign achieved over 1.8 million impressions on leading tourism and culture websites. The Museum also conducted a social media campaign, resulting in over 30,000 click-throughs, and remarketing action.

Louise Bourgeois. Structures of Existence: The Cells
60 inserts in press and specialized magazines, OOH campaign on Bilbao buses for one month, and 12 panels and a video wall at the airport. Plus, the spot ran 53 times on television and received more than 275,000 views on social media. The digital campaign in Spain was extended to France in Le Figaro. A special promotional event was also
organized in Bilbao’s Plaza de Arriaga on May 27 and 28 and attended by more than 1,600 people.

Once in a Lifetime
This slogan was used to jointly publicize the three summer exhibitions (Andy Warhol, Louise Bourgeois, and the School of Paris) with 18 inserts in press and specialized magazines, 36 airings of the spot on regional television, and 179 spots on regional and national radio. The OOH campaign entailed 150 banners in Bilbao, ads on the tram, and ample advertising at the airport during the month of June. The digital campaign placed the ad and spot on the leading news portals and specialized culture and tourism websites across Spain and, on a smaller scale, in France. The spot was also shown on Facebook and other video distribution platforms like YouTube, Adstream, and Teads TV, obtaining over 800,000 views.

Francis Bacon: From Picasso to Velázquez
65 inserts in press and specialized magazines, 124 back-lit box signs at Bilbao bus stops for two weeks, vinyl panels on five buses for four weeks, full vinyl wrap on the tram during October, and 150 banners along the city streets. We also ran a campaign at the airport with various light boxes and a video wall. In the digital media, the spot was viewed over 210,000 times. The display campaign in Spain and France achieved a high level of engagement, generating more than 25,000 hits on the website. Engagement increased on Facebook and generated 2,200 website visits. The exhibition minisite also received a total of 65,315 visits.

Internet and Social Media
• 2,294,120 visits to the website.
• 510,000 views of the spots on social media.
• 254,694 Facebook fans, 309,000 Twitter followers, and 139,000 Instagram followers; in the ranking of Spanish museums, the Guggenheim Bilbao is now third on Facebook, fourth on Twitter, and first on Instagram.
• The Guggenheim Bilbao online community boasts a high level of engagement, above the average of the leading museums in Spain.
• The entire Guggenheim Constellation has 2,931,700 Twitter followers, 1,149,049 Facebook fans, and 1,428,377 Instagram followers.

In 2016, thanks to the increase in visitor numbers, better management of spaces and human resources, and significant changes in product inventory, the Museum Store/Bookstore drew more customers. This in turn created more demand for its products, resulting in higher total revenue and net profits and better customer service and satisfaction. An important factor in the increased sales and profits was the art program, especially the Louise Bourgeois, Andy Warhol, and Francis Bacon exhibitions, which allowed the store to offer a wide and varied range of articles inspired by the works on display. These products proved to be very popular, conveying an image of exclusivity, design, and quality associated with the articles themselves and the Museum Store. In our ongoing efforts to improve customer satisfaction and service, during this period we installed modern new retail management and sales systems to offer customers a faster, more satisfactory shopping experience, such as new POS terminals with screens displaying information about the purchase process and special offers, or payment terminals synchronized with cash registers that significantly speed up credit card payment processes.

Additionally, marketing campaigns were conducted to attract local customers and publicize the existence and advantages of the Store/Bookstore among residents in Bilbao’s metropolitan area. As a result, sales went up toward the end of the year and the Museum Store increased its visibility in the local community.

A highlight of 2016 was the fact that our Store/Bookstore was named one of the ten best museum shops in the world by the Swiss contemporary art and design magazine Widewalls, which praised its spaciousness and the stunning selection and layout of its products. This distinction confirmed the glowing review received from the British daily paper The Guardian in 2015.
The following titles were published in 2016:

- Louise Bourgeois. Estructuras de la existencia. las Celdas, exhibition catalogue; Spanish edition, 368 pages
- Francis Bacon: de Picasso a Vélázquez, exhibition catalogue; original Spanish edition, 208 pages
- La Colección de Hermann y Margrit Rupf, exhibition catalogue; original Spanish edition, 142 pages

Additionally, the Museum published its 2015 Annual Report on the corporate website in Basque, Spanish, and English.

One of the most innovative features of the Guggenheim Museum Bilbao is its combined public/private management model. This is reflected in the composition of its Board of Trustees, comprising representatives of twenty-plus private institutions and the Founding Trustees: the Basque Government, the Provincial Council of Biscay, and the Solomon R. Guggenheim Foundation. Another cornerstone of this model is achieving the highest possible level of self-financing. Throughout its history, the Museum has consistently managed to cover approximately 70% of its own funding needs, a notable achievement in both Spain and Europe that has made this management model an example for other cultural institutions to follow. The Museum derives income from three main sources, all of which account for roughly the same percentage of its budget: revenue generated by visitors (admission fees, Store/Bookstore, dining services, etc.), contributions from Individual and Corporate Members and sponsorships, and, finally, funds supplied by public institutions.

In 2016, government institutions contributed a total of 11,280,000 euros, divided between the Basque Government (4,515,000 euros), the Provincial Council of Biscay (6,515,000 euros), and Bilbao City Council (250,000 euros). A collaboration agreement was signed with the latter on May 6, 2016, to secure the aforementioned grant.
Every year, the Guggenheim Museum Bilbao calculates the impact of its operations on the local and regional economy. In 2016 the model it uses to make this assessment incorporated new variables, and studies were updated to reflect the current economic scenario. The principal result of this methodology revealed a significant increase in average expenditure per visitor.

The conclusions of the 2016 study were as follows:

• Total direct expenditure generated by the Museum’s activity: 485.3 million euros
• GDP generated: 424.6 million euros
• Annual jobs maintained: 9,086
• Additional revenue for the Basque treasuries: 65.8 million euros

One of the guiding principles of the Guggenheim Museum Bilbao’s management strategy is its commitment to transparency. In 2015 this commitment was ratified by the approval of a Code of Ethics, which sets out the principles of responsible, ethical action and best practices that must govern individual and collective conduct at the Museum. Thanks to this initiative, in 2015 and 2016 it was named the most transparent museum in Spain by Fundación Compromiso y Transparencia. Additionally, in May 2016 this foundation included the Guggenheim Museum Bilbao’s Code of Ethics and Best Practices on the list of the Top Ten Transparency and Good Governance Initiatives, highlighting its policies on the administration and management of the collection and exhibitions.

Continuing in this direction, in June 2016 the Museum’s Executive Committee and Board of Trustees approved the Compliance Program, an internal monitoring and surveillance system to avoid or mitigate the risk of criminal activity and swiftly detect any improprieties. In addition to the Code of Ethics, the Compliance Program includes the Code of Conduct, which establish the general regulations and guidelines that must be observed by everyone involved in the management, operations, and activities of the Museum; the Compliance Manual, which identifies activities that pose a potential risk and the internal control procedures and mechanisms in place; and the Whistleblowing Procedure and Protocol in case of Non-Compliances.

These documents are available on the corporate website of the Guggenheim Museum Bilbao.
In 2016, the Guggenheim Museum Bilbao added the following distinctions to its already considerable collection of awards and honors:

• Top Choice 2016 Tourist Attraction, awarded by the tourism website lianorg.com. December 18, 2015
• First place on the ranking of The Most Beautiful Museums in the World 2016 published by Condé Nast Traveller magazine in the art and culture category. March 2, 2016
• Nerua Guggenheim Bilbao was ranked 55th on the World’s 50 Best Restaurants list. March 2016
• Universal Recognition of Architectural Sustainability awarded by the University of Cuenca, Ecuador. April 14, 2016
• Widewalls magazine named the Store/Bookstore as one of the 10 Best Museum Shops in the world.
• Recognition of the Guggenheim Museum Bilbao’s Code of Ethics and Best Practices as one of the Top Ten Transparency and Good Governance Initiatives by Fundación Compromiso y Transparencia. May 9, 2016
• Most Transparent Museum in Spain, a distinction awarded by Fundación Compromiso y Transparencia for the second year in a row. September 16, 2016
• Onda Caro Bizkaia Prize for Artistic Merit. November 15, 2016

In the course of 2016, professionals from the Guggenheim Museum Bilbao gave talks and lectures at a variety of forums and institutions, most notably:

• 1st ESADE Congress on Excellence
• Fórum Europa (debate forum), Euskadi branch
• Fundación Metrópoli
• Basque Country Economic Forum at the Smithsonian in Washington, DC
• Cities & Economy Forum on the role of urban transformation and economic activity, organized by Bilbao City Council
• International Leadership Program in Visual Arts Management, a graduate program offered by Deusto Business School and New York University in collaboration with the Museum
Over the last year, the Museum welcomed a total of 168 VIP visitors from a wide variety of fields. Among them were prominent politicians and government representatives such as Alex Salmond, former First Minister of Scotland and current member of the British House of Commons; Markku Markkula, President of the EU Committee of the Regions; and George Papakonstantinou, former Greek Minister for Finance and the Environment. The field of science was represented by Martin Karplus, winner of the 2013 Nobel Prize in Chemistry, and Klaus von Klitzing, 1985 Nobel laureate in Physics. VIP visitors from the corporate world included Patti Harris, CEO of Bloomberg Philanthropies; Pedro Miró, Vice-President and CEO of CEPSA; and Erwan Camphuis, CEO of Cifonelli. The Museum was also honored by the presence of distinguished names in literature and the arts like American composer James Newton Howard; writer Mathias Enard; winner of the 2015 Goncourt Prize; and artist Luis Gordillo.

VIP VISITORS

LEFT TO RIGHT, TOP TO BOTTOM: Martin Karplus, winner of the Nobel Prize in Chemistry; actress Jennifer Connelly; actor Michael Sheen; composer James Newton Howard; and the cast of the hit TV show Game of Thrones during their visits to the Guggenheim Museum Bilbao in 2016
Credits

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