

INDEX

1. THE YEAR IN FIGURES
2. ART PROGRAM
3. VISITORSHIP
4. EDUCATIONAL ACTIVITIES
5. DEVELOPMENT AND COMMUNICATION
6. ECONOMIC IMPACT OF THE MUSEUM
7. STRATEGIC PLAN
8. NETWORK OF GUGGENHEIM MUSEUMS: COMPARATIVE DATA

1. THE YEAR IN FIGURES

The balance sheets for the Guggenheim Museum Bilbao show very positive results, the most relevant figures for which are set out below:

- This year's art program comprised 8 presentations of the Permanent Collection and 6 temporary exhibitions.
The eight presentations of the Permanent Collection offered the public a wide vision of the art panorama of the twentieth century including a great variety of artistic techniques: from painting and sculpture to installations, photography and the most personal creations of international artists. Moreover, during this same period, six temporary exhibitions have been shown, including major retrospective exhibitions of David Salle and Francesco Clemente; the show dedicated to young artists *The Tower Wounded by the Lightning: The impossible as goal; Amazons of the Avant-Garde*, a show that brought together significant paintings by six women artists of the Russian Avant-Garde; and *From Degas to Picasso: Painters, Sculptors and the Camera* examined the relationship between photography and the work of outstanding figures of the turn of the century. The year ended with the extension of the spectacular show *The Art of the Motorcycle*, and ended with the installation of the exhibition dedicated to the most important collection of Minimalist Art in the world *Changing Perceptions: The Panza Collection at the Guggenheim Museum*.
- The total number of visitors during the year 2000 was 975.000. As occurred in 1999, almost 6 out of every seven visitors (82%) came from outside the Autonomous Community of the Basque Country and 1 in every 2 was foreign (46%). Since its inauguration in October 1997, the Guggenheim Museum Bilbao has had 3,600,000 visitors.
- The Museum has a total of 145 companies in its Corporate Members program.
During the year 2000, the Corporate Members Program of the Guggenheim Museum Bilbao has increased 10%, reaching a total of 145 companies, of which 41 are Trustees, 15 Corporate Benefactors and 89 Associate Members.

- The Guggenheim Museum Bilbao has 12,050 members in its Individual Members Program.
This figure consolidates the Individual Members of the Guggenheim Museum Bilbao as the largest group of its kind in the Spanish State and third at a European level, behind the Louvre and the Tate Gallery. During the year 2000, the renewal rate was 88%.
- 238,000 persons have benefited from the educational programs of the Guggenheim Museum Bilbao during the year 2000.
Currently, the Museum has 42 educational programs.
- The Museum reached a self-financing level of above 75% during the year 2000.
The self-financing level attained by the Museum during this tax year exceeds 75%, thus consolidating its capacity to generate own resources far in excess of the normal levels for cultural institutions.
- Since its inauguration the economic impact of the activities of the Guggenheim Museum Bilbao on the economy of the Basque Country has amounted to more than 100,000 million pesetas.
Of this amount, 15,000 million correspond to additional tax income for the Basque Treasury Departments, in the form of VAT, Company Tax and Income Tax. Furthermore, the Museum has contributed to maintaining an average of 4,000 jobs per annum.

2. ART PROGRAM

At the beginning of the year 2000, the Museum had one presentation of the Permanent Collection, *Moder Painting and Sculpture* and two temporary exhibitions that had been inaugurated at the end of 1999: *Andy Warhol: A Factory* and *The Art of the Motorcycle* which was closed, finally, in September 2000. This show was visited by nearly 900,000 persons.

In addition to these two exhibitions, during the first two quarters of the year 2000, three temporary exhibitions were inaugurated. The first of these, *David Salle*, focused upon the work of one of the North American artists most representative of the new figurative painting; the show, *Francesco Clemente* offered the public an interesting retrospective of one of the maximum exponents of the Italian Transavantgarde; and the third, *The Tower Wounded by Lightning: The impossible as goal* was given over to the work of young artists, created expressly for the Museum's galleries.

Throughout the third quarter, there was a change in the appearance and contents of all the Museum's galleries to make way, on the one hand, for the eight presentations of the Permanent Collection that were inaugurated between June and July—*The European Avant-Garde; American and European Post-war Art; The revival of Painting: The Eighties; American Pop Art; Sugimoto: Portraits; Ellsworth Kelly, Agnes Martin, James Rosenquist, Jack Youngerman, Robert Morris: Works on paper II; Richard Long; and Anselm Kiefer*—and, on the other hand, two temporary exhibitions of great interest: *Amazons of the Avant-Garde* with the works of a number of women artists, crucial to the main movements of Russian modern art; and *From Degas to Picasso: Painters, Sculptors and the Camera*, an exhibition that examined the different ways that photography was used in the work and creative processes of a number of recognized artists at the turn of the century.

During the final quarter of the year, the Guggenheim Museum Bilbao inaugurated the exhibition *Changing Perceptions: The Panza Collection at the Guggenheim Museum*, an exceptional exhibition dedicated to Minimalist, Conceptual and Environmental Art which will be on until April 2001.

This program is completed by two cycles dedicated to the visual arts: *Mexperimental Cinema* and *Frames of Reference: Reflections on Media* which presented experimental Mexican cinema on the one hand and, on the other, the influence of television, photography, cinema, video and image technologies on contemporary

society.

Details are given below of the number of persons who visited each of the temporary exhibitions:

| | |
|-----------------------------------|------------------|
| <i>Andy Warhol: A Factory</i> | 275,000 visitors |
| <i>The Art of the Motorcycle</i> | 870,000 visitors |
| <i>David Salle</i> | 317,000 visitors |
| <i>Francesco Clemente</i> | 314,000 visitors |
| <i>The Wounded Tower</i> | 278,000 visitors |
| <i>Amazons of the Avant-garde</i> | 283,000 visitors |
| <i>From Degas to Picasso</i> | 340,000 visitors |

With regard to the eight presentations of the Permanent Collection, as these were shown concurrently, they were visited by more than 300,000 persons.

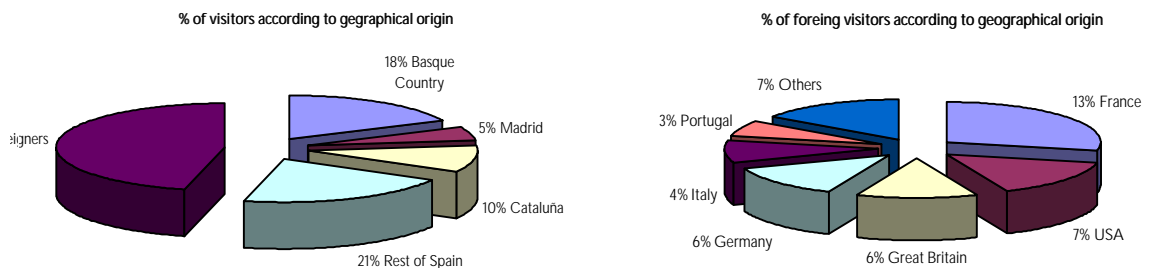
3. VISITORSHIP

From January 1 to December 31, the Guggenheim Museum Bilbao has received 975.000 visitors.

Developments in the influx of visitors show a number of difference with respect to the previous year. Between January and April 2000 there were 25% more visitors due to the exhibition *The art of the motorcycle*. In May there was a drop in visitorship due to the assembly and disassembly of several shows. During the months of June, July and August, the number of visitors over both years were virtually the same, dropping again in the months of September and October due to the fact that two thirds of the Museum were closed to the public due to work on the installation of the exhibition *Changing Perceptions: the Panza Collection at the Guggenheim Museum*.



With respect to the geographical origin of visitors, 82% came from outside the Autonomous Community of the Basque Country; of these, 46% were foreigners, with France, USA, Great Britain and Germany heading the list.



Some of the most relevant aspects are highlighted below:

- The exhibition *The Art of the Motorcycle* was visited by 870,000 persons, making this the most successful show in terms of visitor numbers since the inauguration of the Guggenheim Museum Bilbao.
- During the months of June and July 2000, the Museum extended its opening hours from 9.00 a.m. to 9 p.m. every day in order to improve its visitor service and to attend to the higher attendance levels.
- *Evenings in the Guggenheim*. During the "Semana Grande" of the local festivals in Bilbao, the Museum joined in the town's festivities by opening its doors from 9.00 p.m. to 1 a.m., offering the public the opportunity to visit the Museum and enjoy dinner in the Museum's restaurant, or have a drink in the Atrium, thus combining gastronomy and culture.
- 98% of visitors recommend a visit to the Museum and 79% intend to return. These are the most relevant pieces of information from the survey of visitor satisfaction carried out by the Guggenheim Museum Bilbao in April 2000. Over a scale of 1 to 9, the average figure for satisfaction with the visit stood at 7.71, and the Museum's services were rated at over 8 points.
- On May 2, 2000, NBC's influential program, *USA Today*, was broadcast live from the Museum. During the following two months the percentage of visitors from the USA increased 45% compared to 1999. Currently, the number of foreign visitors from the USA stands in second place on the visitorship table, behind France.
- Free guided tours have increased 12% in response to a greater demand from the public and to contribute to a better appreciation of the art exhibited in the Museum.

4. EDUCATIONAL ACTIVITIES

238,000 people have taken part in the educational programs of the Guggenheim Museum Bilbao during the year 2000. 13 new educational activities have been added to the 28 offered in 1999, reaching a total of 42 activities over the year.

The educational program of the Guggenheim Museum Bilbao has attempted to reach the widest cross-section of public as possible and activities have been carried out for educators, the general public, schoolchildren, families and Individual Members of the Museum, in several languages (Basque, Spanish, English, etc.).

It should be pointed out that almost 20% of the children and young persons of school age in the Autonomous Community of the Basque Country have taken part in the educational activities of the Museum. Likewise, 20% of the schoolchildren who have taken part in the educational programs come from other autonomous communities.

The main new activities that have been introduced over the year 2000 are as follows:

- Volunteer program. In July 2000 this program was put into motion in order to increase the involvement of the Individual Members in the activities of the Museum by encouraging them to take part in certain pursuits. Currently, 51 persons collaborate selflessly with the Museum in the Areas of Visitor Service, Education and Individual Members.
- *Learning Through Art*. During the 99/00 school year, 120 children from Alava, Bizkaia and Gipuzkoa took part in this program, presenting 575 works in an exhibition that took place in one of the galleries of the Museum during June and July. During the 00/01 school year, this didactic program has benefited from the collaboration of well-known artists such as Manu Muniategiandikoetxea, winner of the *Gure Artea* prize.
- Guided visits for persons with physical and mental disabilities. This innovating experience was put into motion with the sign-language visits for the deaf, being extended later to visits specially designed for the blind and guided tours for the mentally handicapped.
- *Let us guide you*. Under this slogan, the Guggenheim Museum Bilbao has initiated a special campaign on the occasion of the exhibition *Changing Perceptions: The Panza Collection at the Guggenheim Museum*, which aims to make visitors familiar

with the artistic movements of the sixties and seventies. *Let us guide you* began in November and will last until April 2001, offering the public free guided tours of the works and artists included in the exhibition.

- International Documentary Film Festival of Bilbao. In collaboration with ZINEBI, the Guggenheim Museum Bilbao offered the screening of a part of the Festival program.

5. DEVELOPMENT AND COMMUNICATION

A) Individual Members

Since its inauguration, the Individual Member program of the Guggenheim Museum Bilbao has received the social support of 12,050 persons. During the year 2000 the number of Individual Members has increased 10%, with a renewal rate of 88%. This figure maintains the Guggenheim Museum Bilbao as the Museum with the largest number of Individual Members in the Spanish State and third in Europe after the Louvre and the Tate Gallery.

The main objective of this program is to encourage members to visit the Museum on a regular basis, thus fostering a continuous, close relationship between both. Among the activities organized exclusively for Individual Members, the one held on December 18 2000 deserves special mention. This was an Open Day, during which 1000 Individual Members had the opportunity to see how an exhibition is organized from its inception to the design and the different stages of the installation process.

B) Corporate Members

The total number of companies taking part in the Corporate Members Program amounts to 145, of which 10 have joined this year. Of these, 41 are Trustees, 15 are Benefactor Companies and 89 Associated Companies.

C) Image abroad

Among the most relevant news events in which the Guggenheim Museum Bilbao has played a prominent part during the year 2000, the live transmission of the program *USA Today*, which has the highest viewer ratings in the USA, on May 2 by the American NBC television network, and the filming of a number of sequences for a documentary film by the prestigious American film director Sydney Pollack on Frank O. Gehry and his work deserve special mention here.

Among the famous names that have visited the Guggenheim Museum Bilbao over the year include, among others, the actors Michael Caine and Jane Fonda, the film directors John Waters and Stephen Frears and the musician Lou Reed.

Over the year 2000, the list of prizes and awards granted to the Guggenheim Museum Bilbao has increased once again:

- The Communications Prize given by Radio Euskadi in recognition of the contribution made by the Museum to the projection and dissemination of a positive image of the Basque Country
- The European Museum of the Year Award for the year 2000, which is awarded by the European Museum Forum, an organization which operates under the auspices of the Council of Europe
- The iBest prizes, granted to the Museum's web site in the Art and Culture category, both by the Jury and the public
- The Buber prize for the best web site design in 2000.

The economic value of the to appearances of the Guggenheim Museum Bilbao in the written press in Spain, Portugal, Germany, France, Italy, and the US in 1999 increased in 1,120 million pesetas compared to the previous year. Thus, while in 1998 the appearances' value amounted to 2,530 million pesetas, in 1999 the value amounted to 3,650 million pesetas. These data can be deduced from the study conducted by the company hired to do the national and international press clipping.

For the first time, the study also includes a similar qualitative analysis of the presence of the Museum in news broadcasts of the main television and radio networks' spaces and programs and the estimated value of these appearances exceeds 1,700 million pesetas.

6. ECONOMIC IMPACT OF THE MUSEUM

- The impact that the activities of the Guggenheim Museum Bilbao have generated on the economy of the Basque country since its inauguration is estimated at 100,000 million pesetas, an amount seven times higher than the initial cost of the investment.
- For the Basque Treasury Departments, this economic activity has represented 15,000 million pesetas of additional income in the form of VAT, Company tax and Income Tax.
- Of the 3,575,000 visitors received by the Museum since October 1997, 83% have come to Bilbao exclusively to see the Museum.
- The direct purchases of these visitors have represented in excess of 81,000 million pesetas in terms of the generation of added value and wealth for the economy of the Basque Country.
- This generation of wealth involves maintaining an average of 4,000 jobs per annum.

More detailed information is provided in the annex.

7. STRATEGIC PLAN 2001–2004

The 1997–2000 Operating Plan which provided inspiration for the activities of the Museum throughout the first four years of its existence, came to a conclusion at the end of the year 2000. Last year, the Guggenheim Museum Bilbao undertook a process of reflection on its situation, objectives and the context in which it currently finds itself. As a result of this process of reflection, a new definition has been drawn up of the Aims and Conceptual Model of the Museum, and a new Action Plan has been established, consisting of 25 objectives and 150 actions.

These activities are grouped around five basic concepts of the Museum's activities:

1.- The Network

In this section, the objectives for the next four-year period focus upon taking advantage of the competitive position offered by the fact that the Guggenheim Museum Bilbao belongs to a large world-wide network, as well as the definition and structuring of those activities in which an organization from Bilbao may play a relevant role.

2.- The Institutions

In view of the singular presence of Institutions in the Museum, the objectives in this section aim at establishing a balance between the institutional nature of the promotion and the ownership of the Museum, which are mainly of public nature, and the characteristics of a private concern. In order to achieve these aims, actions will be taken to implement an economic-financial plan which will regulate the annual resources from public Institutions, as well as the measurement parameters linked to the successful compliance of the pre-established aims.

3.- The Program

This chapter proposes different objectives relating to the presentations of the Permanent Collection and the calendar of temporary exhibitions in which priority is given to artistic quality and the need to orientate this towards the public.

4.- The Customers

The aims in this field will consist of drawing up plans to guarantee the obtaining of resources from visitors, Individual Members and Corporate Members, purchasers of products and users of services who will ensure compliance with the self-financing targets set by the Museum. Likewise, actions will be taken to ensure the presence of the

Museum's activities in all branches of the world media.

5.- The Management

Over the next four years, the Guggenheim Museum Bilbao intends to consolidate an innovative management model based on quality, participative culture and customer orientation, maximizing the degree of self-financing and sponsorship .

The basic aspects of this Strategic Plan are contained in a document published by the Museum, which is enclosed with this dossier.

8. NETWORK OF GUGGENHEIM MUSEUMS: COMPARATIVE DATA

During the year 2000, the Guggenheim Museum Bilbao has received virtually the same number of visitors as the Solomon R. Guggenheim Museum in New York, four times more than the Peggy Guggenheim Collection in Venice and ten times more than the Deutsche Guggenheim Berlin gallery.

While the New York and Venice museums have received 42% of foreign visitors, the equivalent figure for the Guggenheim Museum Bilbao stands at 46%.

CHART