

MUSEU NACIONAL  
D'ART DE CATALUNYA

STRATEGY AND  
ACTION PLAN

2019-

2022

2029











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# INTRODUCTION

The Strategic Action Plan of the Museu Nacional d'Art de Catalunya (National Art Museum of Catalonia) is the result of the collective effort of the museum's staff, the governing bodies and many partners and friends. This is a plan to continue the ambitious effort of excellence that will help the Museu Nacional d'Art de Catalunya, as the leading museum in Catalonia, to develop its enormous potential and ensure the museum the place it deserves in every respect.

The plan is a natural continuation of the hard work done so far in years of great change and restriction. However, the very positive results have helped us to double our visitor numbers and boost the fame and

reputation of the museum significantly, both in Catalonia and abroad.

We must now make a determined push to become a socially legitimised museum that excels in education and the production of knowledge and has modern and sustainable governance structures and funding. We must also take on the great challenge of expanding in order to fully display the museum's collection of extraordinary works of art, fulfil its purpose and connect with the city of Barcelona.

We will need everyone, and especially the administrations of the consortium, to work together to make this possible.

**Miquel Roca i Junyent**  
President





The Museu Nacional d'Art de Catalunya is a public museum with an exceptional art collection to which everyone can relate and which serves as an invaluable resource for understanding the world we live in.

In order to respond to current times and the immense change in the immediate future, the impact of technology and the effects of a globalised world, the museum aims to continue transforming. This new path is marked by the desire to become an accessible and inclusive space committed to social responsibility and the environment. We want to boost our public profile as a centre for knowledge and education, start a dialogue that promotes empowerment, participation and critical thinking of all people, raise issues and tell stories that are relevant for everyone. The transformation of governance and funding systems and the expansion of physical spaces are essential to face the challenges that lie ahead.

This work dates back to 2012-17, an initial period of strategic planning with a very positive outcome, that helped to significantly modernise the museum and make it more important

to the public, promote a more social and inclusive approach, extend and renew presentations of part of the collections and roll out the institution in the city, throughout Catalonia, across the country and abroad.

To continue this process, we present this new 2019-2022/29 plan, drafted by the museum team and national and international experts. Divided into five main sections, the plan helps the museum to continue reinventing and renewing itself. We hereby reaffirm our commitment to strategic planning as a working tool, which allows us to clearly set out our goals and provide accountability to the public administrations that make up the consortium.

We believe that by the end of this period, the museum will have exponentially increased its role in society, will have helped people to face and understand the changes that are taking place and will be established as a leading public space for all. We are working on a solid project and prepared to continue working with the same ambition in the future.

**Pepe Serra i Villalba**  
Director

# 1 CONTEXT



Founded in 1934 as the Museu d'Art de Catalunya and housed in the Palau Nacional on Montjuïc mountain in Barcelona, the Museu Nacional d'Art de Catalunya is a public body run by a consortium consisting of the Government of Catalonia, Barcelona City Council and the Ministry of Culture. The collection spans over ten centuries and includes unique sets of Romanesque and Gothic art, masterpieces of Renaissance and Baroque art, a numismatic cabinet and drawings and engravings, an outstanding photographic collection, and a remarkable collection of modern art ranging from *Modernisme* (Catalan Art Nouveau) to the Spanish Civil War, which is currently being extended to the 1970s.

The Museu Nacional d'Art de Catalunya is a public institution with a unique art collection for the benefit and enjoyment of all. It is the top art museum in Catalonia and as a national museum it uses its capacity to lead the dissemination, representation, understanding



“Today’s museums not only have to acquire, conserve, interpret and present objects. They also have to focus on how art and creativity reflect systems of ethical and moral values and question bias and political appropriation in all its forms”

- Martin Roth



and research of art in Catalonia, combining two fundamental points of view: to talk about the place where they can be found and, from there, provide a view on the world.

The context in which the Museu Nacional d'Art de Catalunya pursues its expansive activity presents major challenges and more complexity than ever. Our society is undergoing constant and rapid change, the public and our users will continue to change as well. The digital revolution poses a huge challenge while also providing an extraordinary opportunity.

The museum must be able to face all these challenges now and in the future, **respond to the current times and make sense of them**. Its desire to become a space for **sustainable and committed** social transformation and energisation that is **legitimised and socially responsible** is what will mark its performance in the coming years.

Through its collection and programmes, the museum must continue to **question its own role** and place, keeping **the visitor's experience at the heart** of its activity with the clear aim to render an **excellent public service**. There is a long way to go before it can become a museum for all, and this is why it is essential

to work to eliminate inequalities in access to culture and fully integrate the institute into the social fabric. **All the museum's work is educational and knowledge-based** and must be available to as broad a public as possible.

These new milestones and partnerships for such changing and uncertain times will also require the museum to develop more flexible, democratic and participatory **new models of governance** in the next few years. And reach **sustainable levels of funding** that make it possible for all these programmes to help address and connect with all minorities and the various interests making up contemporary society. Finally, the museum is getting ready **to begin expanding** as part of a broader project to transform the city. This will provide the museum with indispensable new spaces to carry out the work assigned to it and make it much more accessible. With the milestone of the 100th anniversary of the 1929 Barcelona International Exhibition as the target date.

## KEY FIGURES

Nearly  
**900,000**  
VISITORS  
in 2018, double those  
in 2012



A collection with over  
**180,000**  
WORKS OF ART  
ranging from Romanesque (11<sup>th</sup>  
century) to Modern Art (20<sup>th</sup> century)  
and around **155,000 coins** in the  
Numismatic Cabinet of Catalonia  
Over **3,500 works** exhibited

A team made up of  
**300**  
PEOPLE  
including staff and external  
hires, **69 %** of which are  
women





A surface area of  
**48,000 m<sup>2</sup>**  
in the Palau Nacional, **13,000 m<sup>2</sup>**  
of which are dedicated to the  
collection and **2,300 m<sup>2</sup>** of which  
are exhibition spaces



A library with over  
**150,000**  
**BIBLIOGRAPHIC DOCUMENTS**  
accessible to the public and an archive  
with over  
**500,000**  
**DOCUMENTS**



An operational budget of  
**€15.5 M**  
in 2018

A Friends of  
the Museu Nacional  
Foundation with over  
**3,000**  
**MEMBERS**



Leading museum in  
the Catalan Network of  
Art Museums, which  
consists of  
**20**  
**MUSEUMS**

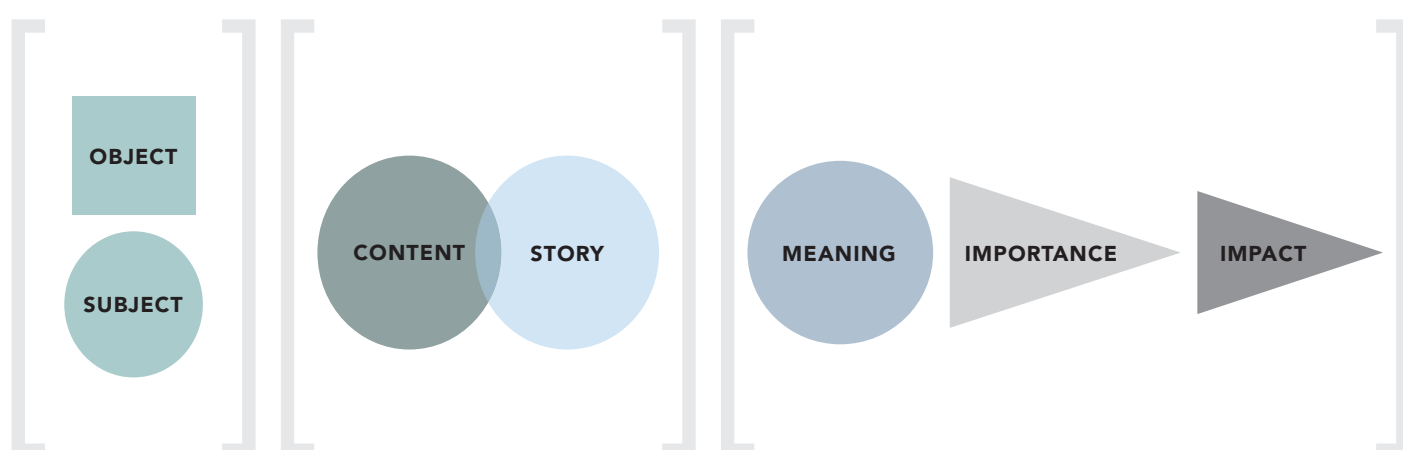


# THE MISSION OF THE MUSEU NACIONAL

In accordance with its current mission, stipulated in the statutes approved in 2001, the Museu Nacional d'Art de Catalunya aims to **"permanently display the artistic expression of Catalonia and the regions most culturally related to Catalonia in the different historical periods down to the present day. To do so, the museum conserves, grows, documents and studies the cultural assets that make up its collections, exhibiting and disseminating them to make them available to the public and facilitate their research and study"**.

Today, we must update this mission, with new wording that helps us to express it more clearly and directly:

**"Aside from growing, studying, conserving and exhibiting its collections, the Museu Nacional d'Art de Catalunya aims to connect people with art to facilitate access to and the production of ideas, creativity, education and knowledge"**.





"The museum model is changing in a groundbreaking way. For a museum to be relevant, visitor involvement is indispensable"

(museum team)





# VALUES AND ESSENCE OF THE MUSEU NACIONAL

## INSPIRATIONAL MUSEUM

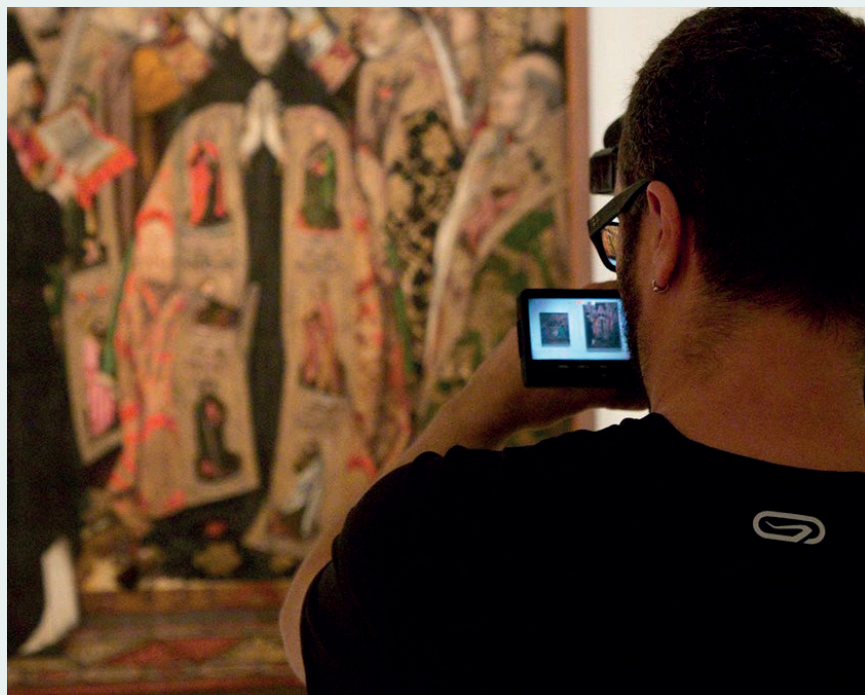
of curiosity,  
knowledge and  
creativity

## COMMITTED MUSEUM

socially responsible  
towards the community  
and the environment

## INNOVATIVE MUSEUM

regarding how and what (new  
ways and means), incubator of  
ideas and experimentation



## MUSEUM OF THE PRESENT

the museum as a space for  
visual knowledge, a museum  
that projects the complexity  
of reality, a museum that  
promotes critical thinking





## **NARRATIVE MUSEUM**

full of stories and  
experiences to be  
lived



## **INCLUSIVE, PLURAL AND USER-FRIENDLY MUSEUM**

that welcomes everyone, is  
accessible and provides multiple  
points of view and stories,  
high-quality, educational, clear  
and intuitive experience and  
is a collaborative space for  
participation and joint creation



## **DIGITAL MUSEUM**

with technology that provides users with  
value, offers new ways of support and  
experiences and expands the range of  
services and activities available to better  
manage and disseminate the collection  
and the museum



## **AN ORGANISATION STRIVING FOR EXCELLENCE**

a public and financially sustainable  
museum with accountability and  
transparency supported by a cohesive,  
effective and efficient team undergoing  
constant transformation











# 2

## **STRATEGIC LINES 2019-2022**

# SOCIAL DIMENSION: ACCESSIBILITY, INCLUSION AND SUSTAINABILITY

## A MUSEUM FOR EVERYONE THE MUSEUM AS A PUBLIC SQUARE

A museum makes sense when it is full of visitors, closely linked to the community and **oriented towards the common good**. Starting with its mission as a producer of knowledge, the museum's **public service role** is essential for giving it meaning. This is why it would be good strategy in the coming years to develop a set of programmes aimed at ensuring the museum's social role and dimension. This is the great challenge ahead: to get society to use the museum intensively (almost 70% does not visit) and provide it with full legitimacy in this regard, as it assumes new roles as an **agent of inclusion and social transformation**.

We need to work on a museum that is accessible in all dimensions. From the currently difficult access on the Montjuïc mountain, to the social, cultural and economic barriers still present in our society. It is essential that we promote **equal access to culture** for all people and the inclusion and participation of minorities and communities existing in the social fabric. Therefore, the main task of the museum is to place the relationship with its environment and the community at the heart of its programmes and stimulate their active and empowering participation in museum life.

In the coming years, we will undergo a **a comprehensive renewal of all public programmes** in collaboration with organisations and groups that help to bring the museum to as many people as possible. The work we are already carrying out in the health sector and with groups at risk of exclusion is a good example. The museum must be a meeting place, an element of social development and community creation, and must reflect the diversity and plurality of the society in which it operates.

At the same time, cross-cutting environmental and sustainable policies must be enhanced in the museum. The museum has already been quality certified (ISO 14001 and European EMAS regulation) and will strengthen the implementation of **environmental and sustainable criteria** in all possible actions and processes during this period. Both to minimise the impact on the environment and to promote awareness of conserving the natural and cultural environment among staff and the public at large.

*"The museum will be social or it will not be at all"*

Pepe Serra



## SOCIAL DIMENSION: AIMS AND ACTIONS 2019-2022

### AIMS

- To achieve **universal accessibility** as a substantial part of Social Responsibility, so that all spaces and programmes are inclusive
- To work towards **equal access to culture** for all. To bring discussion and culture wherever it is necessary (the museum outside the museum). To guarantee equality of opportunity
- To promote **inclusion, participation and diversity**. To become a meeting place for dialogue between points of view, social classes and different cultures
- To build a **community**. To promote work with community groups and collectives and do so with a **co-** mindset: cooperate, co-create, co-organise, co-produce, co-share, connect, collaborate, construct and co-work
- To make the **collection accessible**, inside and outside the museum, both physically (storage, galleries, loans) and virtually
- To apply **environmental and sustainable** criteria and policies to all processes and areas of work

### PRIORITY PROJECTS

- **Accessibility Plan:** the creation and implementation of a comprehensive plan that guarantees universal access to all the resources offered by the museum. The elimination of architectural, sensorial, cognitive, socio-cultural and economic barriers. The development of digital platforms that ensure virtual access for all
- **Renewed public programmes** with a wide social scope, including a **family programme** that invites intergenerational groups to enjoy the museum as a family and to view it as an alternative form of entertainment
- **Community programmes** for groups and areas of society which are not present in the museum. Work with existing networks to give access to disadvantaged parts of the population, including the creation of a community map and an LGBTB project
- **Improvement of physical access points:** intervention in the architectural spaces of the museum and the public space of Montjuïc to make the museum easier to **locate, access and visit**. This includes increasing **public transport** routes from different points of the city
- Maintaining and strengthening the ISO 14001 implementation: including all **sustainability and environmental responsibility** requirements, as well as the concept of “**green design**” in hiring companies and professionals
- **Sustainable conservation:** the use of sustainable solutions for problems regarding the conservation and use of collections, maintenance of the building and facilities, the rental and lease of services and spaces and waste separation and recycling
- **Arts in Health programme:** the incorporation of art as another therapy resource. 2019: project with Hospital Vall d’Hebron for women with post-traumatic stress syndrome
- **Storage open to visitors:** improvement of the number and conditions of access to the museum storage by the public and professionals in the sector to facilitate the viewing and use of parts of the collection that are not exhibited

## THE COLLECTION

### NEW STORIES, EXPANSION AND DIFFUSION

The collection is the heart of the museum, what defines it and makes it unique and different from any other. A key strategic line is to maximise it in all its dimensions for the **most people possible**.

Despite economic limitations, the collection must be made to grow with all the tools available, generating new resources and becoming an attractive space for donations and agreements with collectors. The **Post-War and Second Avant-Garde** periods, a part of the collection that is yet to be shaped, and **photography** will play a prominent role in this expansion. It is **essential** that we **continue collecting** now to ensure the future of the museum.

This extraordinary collection must be made accessible as a whole, to everyone. Which is why the museum will exponentially increase the number of works available on the Internet and expand the part of storage that is open to visitors. Over 200,000 works are kept in storage in a proactive and continuous effort to conserve public heritage for future generations.

In the years to come, the museum will continue **renewing its museography** stories. It will strive to provide the **mediaeval art collection**, possibly its most emblematic collection, with a more innovative presentation that accommodates many different narratives and makes use of all of its potential. The museum aims to shift from an “art history” museum to an “art experience” museum, connected with the interests and concerns of the society in which it is located.

The museum will be less and less prescriptive and increasingly connective, producing questions and possibilities so that visitors can build their own experience with works of art.

“In the museum you are welcome to talk and we will listen to what you have to say”

(museum team)



## THE COLLECTION: AIMS AND ACTIONS 2019-2022

### AIMS

- **To grow the collection:** to intensify agreements for donations, deposits and long-term loans, as well as the purchase of works of art
- To configure a **national post-war and second avant-garde collection** that extends the timeline covered by the museum until the 1970s, including the artistic languages and manifestations regarding photography and comics
- To demonstrate the value of the **photography** collection by growing it and increasingly incorporating it into the museum's museography. Boost the work highlighted in the National Photography Plan
- To develop a **preventive conservation and restoration** plan
- To continue **renewing the collection's museography and stories**, introducing new perspectives and more critical and complex views, open to discussion and visitor participation
- To develop a **Storage Plan** to reorganise the spaces and boost their quality and efficiency

### PRIORITY PROJECTS

- Renewal of the following sections of the permanent collection: **Gothic (2021), Romanesque (2021-22), Post-War and Second Avant-Garde (2019-22)**
- Creation of an **acquisition policy** and establishment of a grant for acquiring works
- Digitalisation and online publication of the entire **collection**
- **New guide** for the museum that incorporates the innovation that has been implemented in the exhibition space and narratives since the previous strategic cycle
- Campaign for the **inventory the engraving collection** (increase by 30%, approximately 21,000 works) **and the numismatic collection**
- Establishment of a **Group of Collectors**. Activate a specific policy of partnership and regular interaction with private collectors, while strengthening existing ties
- Change of **management software** for the collections
- Priority actions for **preventive conservation and restoration**:
  - » Creation and implementation of the preventive conservation plan
  - » Restoration of fragments of Romanesque mural paintings, integration into the exhibition and arranging of photogrammetrical documentation
  - » Training in preventive conservation
- Plan to streamline, expand and improve the **storage facilities**

# KNOWLEDGE, EDUCATION AND EXPERIENCES

## CONNECTIVE MUSEUM DIGITAL MUSEUM

The production of knowledge and education in the broadest sense are inherent to the mission of the museum. The great transformation experienced in recent years, which is still under way, that museums have to shift their focus from the object to the subject —to visitors, to the public— shapes all the museum's educational and content-generating activity.

Part of the museum's educational mission is to become a space for debate and dialogue, for enjoyment and contemplation, for education and knowledge, for artistic creation and the participation of all. The institution must be a public resource that encourages exploration, discovery and a critical perspective, which stimulate sensitivity, creativity and contrast between different points of view. The museum's main task is to be a great connector, to make the most of the tools to encourage all visitors to have experiences in accordance with their own interests and desires.

The collections displayed in the museum and its exhibition programme, along with its public programmes, will be revised during this strategic cycle. This will be done following this direction, in order to provide as many interpretative keys as possible as well as high-quality and excellent visits. New interpretative elements, both traditional and digital, will be provided, and work will be done to create spaces where visitors can meet and find dialogue. The role of contemporary artists, who must find their natural place in the museum, will be decisive in this journey. Their vision in dialogue with the collection, ever critical and transgressive, is essential for the museum.

In the years to come, the museum will also promote its scientific dimension through the development of the Centre of Studies and Research (the library, archive and university programmes), establishing a research plan, digitising and making archives accessible and creating a specialised publication.

The need to strengthen the digital dimension of the museum is intimately linked to innovation and the production and dissemination of knowledge. Both technological change and users' growing demands and expectations require a digital transformation aimed at connecting the museum with people (public + internal team) in a way that brings more value and efficiency.



“Relevance is not about what's trending or what's hot. It's a quality of art that invites you into a deeper understanding, emotional reaction, or conversation”

Nina Simon, 2016





## KNOWLEDGE, EDUCATION AND EXPERIENCES: AIMS AND ACTIONS 2019-2022

### AIMS

- To enhance the **educational aspect of the museum. Education for all**
- To continue the development of the **temporary exhibition** that puts the collection in context according to the lines set out in programming already under way:
  - » Contemporary and transversal thematic stories in the collections
  - » Rehabilitation of authors outside the norm
  - » Artistic movements in context of the collection
  - » Tradition – modernity
  - » Photography
  - » Review the interpretation of key artists in the collection (context, internationalisation)
- To boost creation: intensify working with **contemporary artists**, narration and a critical perspective **from the present**
- To promote the **Centre of Studies and Research**: intensify the scientific work of the museum, as well as its application and impact
- To make the **archive and documentation** of the collection accessible, according to international standards and standardised terminology criteria within the Catalan Network of Art Museums
- To provide a **quality experience for visitors**. To identify the public interests and offer contextualisation and keys for interpretation. To create multi-channel and multi-platform **content** for **multiple audiences**
- To achieve **visual excellence**, from museography to signboards and other forms of communication
- To stimulate and promote **co-creation** in relation to artistic practices and creative industries. To understand the museum as a cultural co-programmer with many partners

“The idea is to become mediators and disruptors, to turn the rooms of the museum into spaces where dialogue increases. Many more stories will find a place in the museum. We will multiply the tools, so works of art can act as catalysts in this dialogue”

(museum team)

## PRIORITY PROJECTS

- Renewing the **educational programme** in its entirety, enriching the available educational resources and maintaining the *School Activity Programme Quality Seal* standards obtained by the museum
- **Temporary exhibition programme:**
  - » 2019: Bermejo, Maspons, Pop 1960-70, Antoni Fabrès, Aurèlia Muñoz
  - » 2020: Nonell between Goya and Picasso, Carracci, Artigas-Hamada, Totem and matter, Romanesque Graffiti
  - » 2021: Gaudí
- **Artistic Involvement programme**, artists in dialogue with the collection:
  - » 2019: Oriol Vilapuig, Antoni Miralda and Pere Llobera
  - » 2020: Mabel Palacín, Tere Recarens and Julia Llerena
- Creation of a **Research Plan** that updates lines of study and prioritises them according to the museum's aims and resources
- Publication of a **scientific magazine**. A magazine edited by the museum, which will be a benchmark throughout the country
- **Digitalisation of the documentary collection**. Priority projects:
  - » Documentation of the archive linked to the collection, the iconographic archive
  - » Records of international fine arts exhibitions
- Programme of **grants for curators** to train and hire new generations of experts and ensure succession to the next generation
- Creation of digital and **multimedia resources in the exhibition rooms**, which adapt the way of communicating with the public to today's expectations
- Creation of **visual itineraries**: iconographic, social, ideological, thematic, musical, etc.
- Creation of a **Publishing Plan** that establishes the different lines of publications and includes the digital publication of out-of-print catalogues (*ePublishing*)
- Establishment of an **Innovation Lab** that provides a platform for learning and co-creation through physical and virtual spaces, training programmes and projects with the associative network and cultural fabric
- Dissemination of the **historical context** of the 1929 Barcelona International Exhibition and the area around Montjuïc, which helps visitors to connect the museum's collections and stories with the place and the history of the city

## IMPORTANCE AND IMPACT

### A BETTER KNOWN AND MORE VISITED MUSEUM

The Museu Nacional d'Art de Catalunya has become significantly more relevant and visible in recent years. Both in Barcelona and Catalonia, as well as internationally, but much work still remains to be done in this regard. The museum's impact extends beyond the number of visitors and the relative success of specific projects. It must also be evaluated for its renown and social and cultural legitimacy. The ability to be an active agent in the society of which it forms part is also an aspect of impact, prompting debate, dialogue and participation through programmes both in the museum and in the surrounding area.

In the years to come, the museum aspires to **continue increasing the number of visitors** (both those who visit in person and those who visit virtually) in every sphere in which it acts: to achieve more exposure to potential visitors locally and across the country and to strengthen **Barcelona's position as a tourist destination** in Spain and abroad. The new Communication Plan that must be written will be essential for establishing separate strategies for each objective.

"A museum that remains a cultural benchmark for the city and the country"

(museum team)

The museum's impact abroad, through the collection, will be a priority in the next work cycle. This will be done by **circulating the works of the national collection** through the already fully expanded Catalan Network of Art Museums. But also by promoting travelling exhibits based on the collection, both in Spain and internationally.

As the head of the **Catalan Network of Art Museums**, the Museu Nacional d'Art de Catalunya promotes a work strategy shared by all the museums in the country. Regarding heritage, documentation and accessibility, the enhancement and dissemination of Catalan artistic heritage, the creation and management of national art collections and the increase of knowledge about museums and their programmes. In agreement with the national collection concept established in the 2030 Museums Plan, there will be more loans and deposits from the Museu Nacional d'Art de Catalunya to other museums in the network and the country in general.

In the area of development, the museum will renew the data collection and analysis system, which should help to improve diversification and increase and segment users, sponsors and friends.



## RELEVANCE AND IMPACT: AIMS AND ACTIONS 2019-2022

### AIMS

- To increase the museum's level of **awareness and renown** locally, nationally and internationally
- To give **greater visibility to the collection**, highlighting its strongest and most unique aspects
- To lead and continue to promote the **Catalan Network of Art Museums**. To display the collection throughout the Network's museums and the rest of the country
- To strengthen **the roots** of the museum **in the city of Barcelona**
- **To increase and diversify visitors**, study groups of visitors and non-visitors and identify potential expansion areas
- To make decisions about actions, based on knowledge and **data** interpretation
- To participate actively in **international professional networks**
- To continue establishing **strategic alliances**. To reinforce and increase strategic ties with relevant museums, cultural, social and educational institutions
- To strengthen and increase strategic ties with the **private sector** through policies aimed at bringing value for all parties
- To work on our **corporate reputation**

### PRIORITY PROJECTS

- New **Communication Plan** that defines marketing and communication policies and actions differentiated by segment (families, young people, adults and seniors, professionals and tourists) and develops our corporate reputation
- To continue our work as a leading museum in the **Catalan Network of Art Museums** according to the jointly established Action Plan
- Active participation in the **city programmes**:
  - » *Creadors en Residència*
  - » *Big Draw*
  - » *BCNegra*
- Integrated data collection, analysis and interpretation for decision-making. Expand the museum's **analytical culture**
- Increase of the **collection's travelling exhibitions** in Spain and abroad:
  - » Nagasaki-Himeji-Sapporo-Shizuoka-Tokyo, Japan: *Barcelona, City of Miracles* - 2019-20
  - » São Paulo, Brazil: *Juli González* - 2019
  - » Beijing-Shanghai, China: *Gaudí* - 2022
- Consolidation of the museum as a **top cultural destination in Barcelona**, in close collaboration with tourist agents
- Increase of the **number of Friends of the Museu Nacional**
- **Sponsorship** actions coordinated with companies, foundations, associations, etc. to expand the impact of the museum
- Improvement and exploitation of the **relational database (CRM – Customer Relationship Management)**, to elevate it to a strategic level
- Application of **Open Data** principles without restrictions regarding their use

# GOVERNANCE, ORGANISATION AND FUNDING

## STRUCTURES AND FACILITIES BEFITTING A NATIONAL MUSEUM OF ORGANISATIONAL EXCELLENCE

In order to achieve the aims set forth in this plan, the museum must undergo a **significant transformation in its current organisation and legal framework**, enabling it to develop to its full potential and stay on equal footing with its European and international counterparts with whom the museum already shares areas of work and cooperation.

The legal and organisational model that regulates the museum's activities has become outdated and distant from the current reality of the institution and the society in which it provides its services. This asks for a specific treatment that upholds all the requirements of transparency and rigour, but also recognises the particularity of the museum's activity and provides it with more efficient and flexible management and resource collection tools, as most counterpart museums have already done. This transformation would also entail greater involvement and professionalisation of its governing bodies.

In the economic sphere, we must bear in mind that museums create wealth (cognitive and social wealth, as well as the economic variety) and jobs. However, in

order to achieve what this plan proposes, we will have to receive a **higher level of funding** from public administrations than we currently do and continue increasing our means of self-funding.

The work-related plan, which is the result of a long process of consultations and surveys with staff, reveals that better coordination between the different departments of the museum is necessary, and that improvement must be made in both communication and **internal management** processes. The objective must be to give greater recognition to the work done individually. But also boost the motivation of the teams, which mostly demonstrate a great calling to work in the art world at an institution that is transforming society. A programme of organisational evolution will be issued that streamlines work procedures, simplifies processes and promotes learning through innovation. Interdisciplinary work mechanisms and projects will be implemented and there will be new opportunities for training and participating in external networks and forums. For this plan to succeed, all departments and areas must be committed to the process under way at the Museu Nacional d'Art de Catalunya.

## GOVERNANCE, ORGANISATION AND FUNDING: AIMS AND ACTIONS 2019-2022

### AIMS

- To provide the museum with a **new regulatory framework**
- To provide the museum with a more specialised and professionalised **governance and decision-making structure\***
- To achieve stable and growing commitment of **funding from public administrations** to regain the levels of funding in 2008 (€21 M) and increase it by at least 20% more by 2029\*\*
- To make headway on our **social and environmental commitments (SR)**. To continue working transparently with interest groups on projects, processes and relations
- To adapt the museum's **organisation** to a more flexible, transparent and multipurpose structure. Encourage the team's participation, work-life balance and personal development
- To boost the generation of the museum's **own resources** by optimising marketing services and obtaining local and European subsidies
- To foster **sponsorship and patronage** as a source of funding for projects and acquiring works of art. To encourage the role of the Friends of the Museu Nacional Foundation as a source of private donations and legacies

\* Points evaluated by the strategic evaluation report of the National Council for Culture and the Arts (CoNCA), 2014.

\*\*The percentage of increase is revisable, since the logistics of expansion can require a larger endowment.

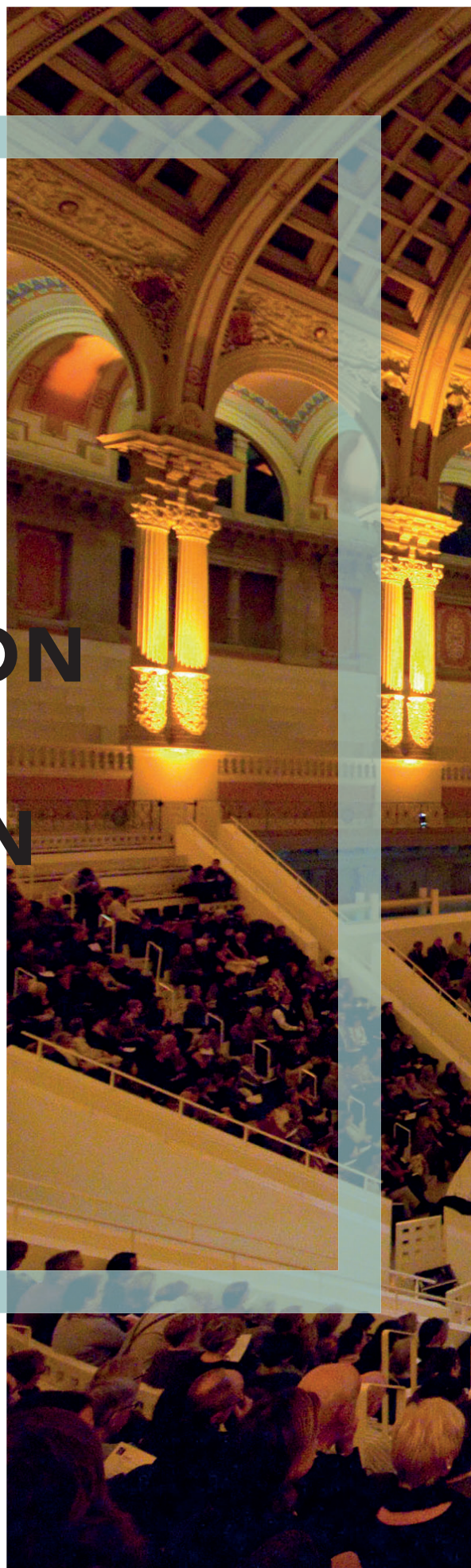
### PRIORITY PROJECTS

- **New legal model** for the museum that recognises its specific management needs and the need for a more flexible and autonomous operational capacity
- **Reconfiguration of the governing body or bodies** to more effectively implement strategy and professionalise governance
- Creation of **advisory councils** (scientific, patronage-related, social and educational)
- Opening this museum's activity to **civic participation**: associations and organisations, as well as youth groups
- **New income-generation model**:
  - » New policy for events and space rental
  - » New pricing policy
- New **partnership model with the Friends of the Museu Nacional Foundation** that optimises fundraising and social development
- **New human resource policy** aimed at empowerment: new **training** programme, the improvement of internal processes, the encouragement of **project-based work** and the implementation of **evaluation** systems that help boost performance and motivation. Increase of work **flexibility**
- **Internal Communication Plan**: stable information channels, new intranet and consolidation of the museum's internal digital transformation
- **Infrastructure Plan** that includes resolution of shortcomings in the current headquarters, provision of technological systems adapted to current needs and strengthening security of people, the works of art and the building
- Approval of both the **basic project and the executive project for the expansion** of the museum

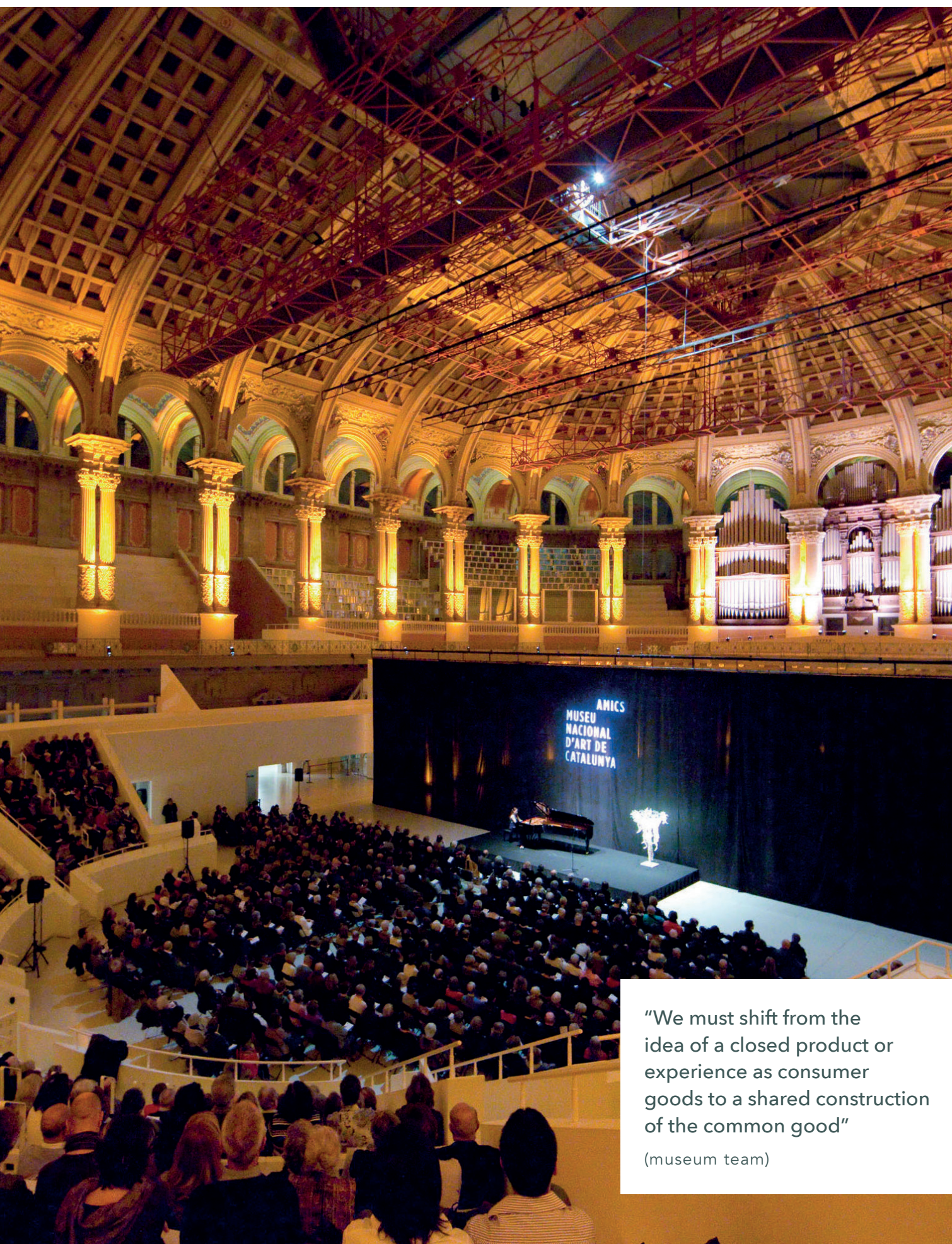


# 3

## IMPLEMENTATION OF THE STRATEGIC PLAN







"We must shift from the idea of a closed product or experience as consumer goods to a shared construction of the common good"

(museum team)



# TOP 30 PROJECTS 2019-2022

Of the more than 150 projects identified for the 2019-22 period, we emphasise 30 as priorities. The aim is to have implemented them by 2022

## SOCIAL DIMENSION

1. Accessibility and social inclusion plan
2. Renewed public programmes
3. Community plan for equal museum access
4. Improvement of access points (transport, urban environment, etc.)
5. Arts in Health programme
6. Environmental and sustainability policy

## COLLECTION

7. Gothic 2020 and Romanesque 2022
8. Acquisitions policy
9. Post-War Art and Second Avant-Garde Art Project 2019-22
10. Online collection
11. New museum guide
12. Storage plan
13. Photography: expand the collection and display in exhibition rooms 2019-22

## **KNOWLEDGE, EDUCATION AND EXPERIENCES**

- 14. Renewed educational programme
- 15. Temporary exhibition programme
- 16. Work with contemporary artists programme
- 17. Implementation of interactive digital resources in the exhibition rooms
- 18. Research plan and scientific journal
- 19. Museum LAB
- 20. Grants for curators

## **RELEVANCE AND IMPACT**

- 21. Catalan Network of Art Museums
- 22. New Communication Plan
- 23. Improvement and exploitation of the relational database (CRM)
- 24. Open data
- 25. The museum as a tourist destination
- 26. International impact

## **GOVERNANCE, ORGANISATION AND FUNDING**

- 27. New regulatory framework
- 28. New business model for events
- 29. Empowerment and human resources training plan
- 30. Basic and executive project for the expansion of the museum



# 4

## EVALUATION MEASURES

### **QUANTITATIVE INDICATORS**

Obtained from objective statistics and data

### **QUALITATIVE EVALUATION**

Feedback obtained from interest groups through surveys, interviews, focus groups, user experience, etc.





## 1. SOCIAL DIMENSION

### ACCESSIBILITY, INCLUSION AND SUSTAINABILITY

#### QUANTITATIVE

- Total number of visitors, percentage increase
- Number of first and repeat visits
- Percentage women/men; breakdown by age group
- Origin of visitors (paying special attention to the local community)
- Average duration of the visit
- Percentage visitors with free admission
- Number of visitors at risk of social exclusion, percentage increase
- Number of collaborating social bodies
- Reduction of environmental impact: percentage increase in energy saving (water, gas, electricity and increase in waste separation)
- Improvement of the storage environmental indicators (RH, °C...)
- Maintenance of quality certifications (environmental, EMAS and ISO 14001 and Social Responsibility, IQNet SR10)

#### QUALITATIVE EVALUATION

- AAccessibility Plan developed and implemented. Improvement of physical, intellectual, sensorial and digital access to the museum and the collection
- Elimination of physical, sensorial, cognitive and economic access barriers
- Innovation and improvement of the museum's programming and services
- Reduction/repetition visits by teachers, neighbourhood associations and schools
- Feedback from teachers, associations and focus groups
- Degree of satisfaction among visitors (surveys)
- Input from users, participants and volunteers is taken into account when assessing, improving and developing the museum's activities and services
- The museum is a sustainable institution committed to the environment



## 2. COLLECTION

### QUANTITATIVE

- Number of works of art entered by type (painting, photography, sculpture, engraving, etc.) and by type of access (donation, purchase, dation, deposit, etc.)
- Number of works loaned (to museums in Catalonia, the rest of Spain and abroad)
- Number of venues that have received works from the museum
- Number of internal movements of works
- Number of works that have been restored
- Number of new or updated registrations in Museum+
- Number of digitised objects
- Number of new photographs in the collection
- Number of works accessible to the public online
- Percentage of visits of the online collection compared to the total of website visits
- Percentage of objects in storage accessible to the public
- Number of storage viewings

### QUALITATIVE EVALUATION

- The increase of the collection and the new approaches have a positive impact on the perception of the museum
- From the position as a national museum, a better service is projected to other museums in the country
- Quality of reflectographic and radiographic examination reports and interpretation of the results, as well as requested expertise reports
- The improvement of the storage has a positive impact on the time it takes to locate objects in storage and on the rotation of objects between storage and exhibition spaces





### 3. KNOWLEDGE, EDUCATION AND EXPERIENCES

#### QUANTITATIVE

- Number of programmes offered
- Number of participants/groups enrolled
- Number of participants in the guided tours
- Occupation levels of the programmes/activities
- Number of participants in the school programme (schools, students)
- Number of exhibitions
- Number of actions with artists
- Number of researchers doing research in the museum
- Number of research projects carried out and published
- Number of presentations at conferences and congresses
- Increase of newly published digital resources
- Number of publications
- Percentage of use of audio guides
- Number of library users
- Number of new entries in the library catalogue
- Number of documents delivered or consulted
- Number of archive consultations
- Number of courses/hours taught in Master's and postgraduate programmes, teacher training and the training of museum professionals
- Number of photographic reports in the museum's chronicle (approx. 30-40 images per report, edited and tagged)

#### QUALITATIVE EVALUATION

- Increase of the ability to learn from and enjoy art
- Scientific and expository links with museums around the world are strengthened
- Research plan developed and implemented
- Research projects aligned with strategic priorities
- Selection of exhibitions/narratives is well received (surveys)
- Exhibitions incorporate new stories and museography
- New languages and formats are explored (focus groups)
- Diversity of collaborators (creative, artists, researchers) and more dialogue between various agents
- The museum involves the community to identify needs and interests and reflects those in the programmes
- Contribution to the debate inside and outside the museum
- Changes in perception, values, interests of participants; positive catalyst in the artistic and creative community (creative output, collaborative environment, community improvement)
- Evaluation of educational value by teachers





## 4. RELEVANCE AND IMPACT

### QUANTITATIVE

- Total number of visitors during the period
- Number of travelling exhibitions
- Number of visitors of travelling exhibitions (here and abroad)
- Number of joint programmes and projects with museums of the Art Museum Network of Catalonia
- Number of website visits, average duration and origin of the visit, percentage of visitors using a mobile
- Number of followers and friends on social networks, annual percentage increase
- Number of interactions on social networks (Twitter and Facebook)
- Number of blog readers
- Number of registrations in the CRM database
- Number of media appearances
- Number of research, programme and exhibition projects carried out in collaboration with national and international partners
- Number of collaborating bodies (Catalonia, Spain, international level)
- Number of professional, local and international networks in which the museum participates
- Number of projects carried out outside the museum and/or under joint leadership of the museum and external bodies
- Number of Friends of the Museu Nacional
- Number of scholarship students and trainees
- Assignment of spaces: number of events and number of attendees to these events

### QUALITATIVE EVALUATION

- The museum is approached by internationally prestigious institutions/agents that wish to establish a partnership
- Development of innovative projects (educational, expository, digital)
- Growing influence of exhibitions, projects and research, measured by replicas, discussions, mentions in publications and media interest
- Collaboration projects are renewed once they expire
- Increase of engagement and positive feel on social networks; percentage of visitors that would recommend visiting (NPS-Net Promoter Score)
- The museum is considered a number one cultural and touristic asset
- The museum contributes to the «soft power» of Barcelona and Catalonia and their image and brand
- Digital Analytical Plan implemented
- Open Data Policy implemented
- Received awards



## 5. GOVERNANCE, ORGANISATION AND FUNDING

### QUANTITATIVE

- New regulatory framework approved for the 2019-22 period
- Achievement of funding aims (€21 M)
- Increase percentage of self-funding (increase of own revenue: ticket sales, commercial, sponsorship)
- Cost per visitor
- Number of works entered into the collection as a result of sponsorship and patronage
- Increase of percentage of electronic invoices submitted
- Number of staff training programmes
- Number of vacancies opened, staff expansion

### QUALITATIVE EVALUATION

- The museum's governing body plays an active role in the development of the museum
- A variety of planning tools are developed and used actively (programming committees, project-based work, etc.)
- Each department/area clearly understands their priorities and how they are integrated with those of others and the aims of the museum; the staff understand their roles and how they help to achieve the aims of the organisation
- Objectives/projects/plans are reviewed and evaluated periodically
- Internal Communication Plan implemented: new intranet developed, increased communication flow, clarity and anticipation, improvement staff perception
- Museum team feedback analysis (internal use)
- Training Plan implemented: improved staff skills, increased levels of staff satisfaction
- Policies for cost control and evolution of saving measures
- New model of partnership implemented with the Friends of the Museu Nacional Foundation
- Percentage of objectives from the 2019-2022 Strategic Plan accomplished

# 5

## TARGET

# → 2029

The 2019-2022 Strategic Plan is necessarily connected with a broader target (2029) in which we find two milestones that need to be pushed forward from this very moment:

- The expansion of the Museu Nacional d'Art de Catalunya to the Victòria Eugènia pavilion
- The celebration of the 100<sup>th</sup> anniversary of the 1929 Barcelona International Exhibition and the construction of the Palau Nacional, where the museum is housed today

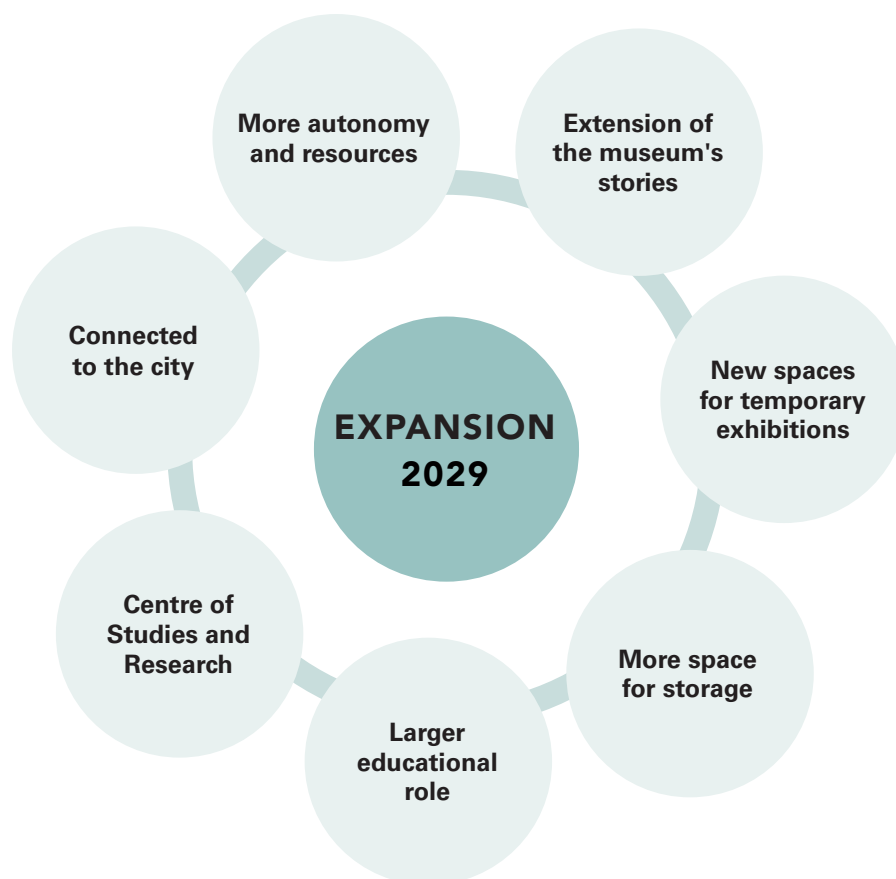




➔ **2029: THE VALUE OF  
EXPANSION TO THE  
VICTÒRIA EUGÈNIA  
PAVILION AND  
THE SURROUNDING  
AREA ON MONTJUÏC**



©B. Puig and P. Vivas



The main limitation that the museum encounters in carrying out the work entrusted to it is the lack of appropriate spaces. Although the Palau Nacional is a large building, its interior was not designed to serve as a museum, which means that it has very little space for exhibitions and storage. This poses a significant limitation to pursuing the museum's current project, which involves extending the timeline it covers until the 1970s, arranging for appropriate spaces to accommodate temporary exhibitions (which are currently displayed in inefficient and poorly accessible underground spaces), expanding educational programming and activities, increasing storage space and other activities.

Its expansion to the Victòria Eugènia pavilion will also bring the museum closer to the city in a very significant way, as well as to associations and bodies of the Sants-Montjuïc district and the city in general. It is also a unique opportunity to create leading museum spaces in the 21<sup>st</sup> century, including temporary exhibition spaces that meet international standards, with a new education section to accommodate an accessible programme open to diverse groups of people.





## ➔ 2029: 100TH ANNIVERSARY OF THE INTERNATIONAL EXPOSITION

The celebration of the 100<sup>th</sup> anniversary of the International Exhibition, the event that gave rise to the urban development of Montjuïc and the construction of the Palau Nacional where the museum is located, is a great opportunity that can act as umbrella and driving force to welcome and give visibility to the future of the museum. The decade ahead of us means that we can face this important milestone with the time and planning necessary to establish the most important work phases, so we can complete the programme in time for the 100th anniversary.

Some of the initiatives that will begin in the 2019-22 period, ahead of the 2029 deadline, include the enhancement of the Palau Nacional as architectural and historical heritage and the creation of a space dedicated to the year 1929 that incorporates the history and meaning of Montjuïc in the context of Barcelona and Catalonia.





## VISION OF THE MUSEU NACIONAL IN 2029

- **Expansion of the Museu Nacional d'Art de Catalunya to the Victòria Eugènia pavilion**
- **A Montjuïc area which is better connected** to the city, with **city services** appropriate for urban areas
- **A new regulatory framework** and a **new governance structure**
- A budget of over **€20 million per year**
- Over one **million visitors** per year
- A museum which is **active in many dimensions**: social, heritage-related, international, territorial, educational, knowledge-related, research-related, creative and digital
- A **universally accessible** museum on a physical, sensorial, cognitive and digital level
- A **high-quality visiting experience** adapted to different kinds of people
- A steadily growing **national collection, expanded** to the 1970s
- A museum leading an **active, connected network of nationwide service collaboration** with museums, universities, civil organisations, artists and creators, which is also **art of an international network** with its counterpart museums
- The entire **collection accessible online** and using an open data system
- Integration of **Industry 4.0** (Internet of Things, Big Data, Artificial Intelligence) for the **continuous improvement of processes and services**
- A **programme to celebrate the 100<sup>th</sup> anniversary** within the city area with an international reach, including exhibitions, projects and events open to the public

Strategy advisor and design:  
LORD Cultural Resources  
Edition: Barcelona, november 2019

The 2019-20022/2029 Strategic Action Plan was approved by the governing bodies of the Patronage of the museum on April 2, 2019 and was presented to the Board of Museums on May 9, 2019.

**MUSEU  
NACIONAL  
D'ART DE  
CATALUNYA**

Parc de Montjuïc  
Barcelona  
[www.museunacional.cat](http://www.museunacional.cat)