



Strategy 2017

Museu Nacional d'Art de Catalunya

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MUSEU
NACIONAL
D'ART DE
CATALUNYA

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Foreword

The Museu Nacional d'Art de Catalunya is immersed in a new project intended to give it the central position it should have in society as a cultural reference of the first order. The Museu Nacional needs to be given a clear identity, with the maximum singularity and prominence, in order to become a centre for knowledge and critical participation, a socially established and influential museum, one involved with the community and with an international outreach. In short, the object is a unique and unrepeatable space deployed in multiple dimensions that answer to the complexity and the challenges of the 21st century.

In keeping with the museum's development since its beginnings and with its principle mission, this project aims to reaffirm its social commitment and its vocation for public service, with the determined wish to:

- Exhibit Catalan artistic expression in its entirety, without chronological limits and with the maximum possible relatedness with the surroundings.
- Enhance the preservation, research, accessibility and visibility of the collections and encourage ample social and educational use.
- Place scientific knowledge, content and idea generation, as well as the collection itself and the museum's resources, at the service of the public, their enjoyment and enrichment, making the visit, whether physical or virtual, an experience of quality and added value.

The museum must position itself as a top level cultural institution and a social meeting point at the same time, a point of reference for Barcelona, Catalonia and the rest of the world. In this respect, the Museu Nacional must combine two fundamental points of view: to represent a sense of place, reflecting where it is, and, at the same time, to give a universal view from the place it occupies. A museum with a unique model of its own that constantly reworks the stories in Catalan art in their universal context, a museum of diversity, critique and debate.

The present time also calls for new ways of working: the Museu Nacional must be transparent and explain its strategies for action, but it's also true that at a time of constant change planning tools must be agile and dynamic enough to manage change and complexity. In the mid- and long-term, this *Strategy* is approached as an open, flexible document capable of adapting, of answering to new and as yet undefined challenges as they arise, a tool at the service of the entire community of the museum and of the citizens, and one that can stimulate us when it comes to putting the change into effect.

To carry out and apply this project, the Museu Nacional proposes taking measures in six strategic areas: the social sphere, the collection, knowledge and research, the national and international spheres and management, all of them laid out in this publication.

Pepe Serra
Director

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Foreword

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SOCIAL

a museum for everyone

The museum, a social space for knowledge
and participation for multiple audiences.
Now is the time for the public

The museum positions itself as a **social and cultural space for participation** and for the construction of meaning, with a vocation for public service, open to everyone, regardless of culture, economic and social standing, intellectual level or interests, in the hope of stimulating the discovery and exploration of art and identity. A user-oriented museum. The museum must be liveable as a relational space provoking debate and reflection, with the ability to surprise and to question, to inspire the public and encourage learning and critical thinking.

The Museu Nacional is without doubt the flagship of Catalan art and one of the most important references in Catalan culture, but it still has a lot of work to do to consolidate its role among the population and it needs to **improve its public perception** in the city, in Catalonia and worldwide. It's true that there is a social situation in favour of the work of the museum. The Museu Nacional is highly valued, its initiatives are much appreciated and it has built up a faithful public over the years. Nevertheless, some basic problems have been detected which mean that audiences are still limited, bearing in mind the expectations the museum arouses. The first one is the location, off the usual cultural circuits and posing certain difficulties as regards access and compatibility with the activities of Fira de Barcelona. The target for the coming years is to increase the public. In 2012, 806,052 people visited the building, of which 409,345 visited the collection or the temporary exhibitions. Eighty-six percent were individual visitors and the remaining 14% were groups. The impact of the museum among its local public is probably one of the issues pending and one of the keys to the strategic change in the coming years. The museum will work hard to secure customer loyalty and capture new customers. Marketing strategies will be activated to increase active capture, both of end users and of prescribers, to increase contracts and the use of services and to generate the museum's own income. The enlargement and diversification of the offer in services and activities, the opening of new rooms and improvements in the quality of the visit, along with a suitable policy of prices and opening times, will undoubtedly contribute to increase the use of the museum by society.

Museums are educational settings par excellence. Taking education to be any action by the museum that contributes to providing the necessary tools to allow people physical, social, cultural, intellectual and emotional access to the artistic heritage, we shall work to set up experiments in multi-sensorial learning, based on the relationship between the work of art and the public, to strengthen multiple discourses or points of view and provide experiences of different sorts.

To efficiently convey values and actions, it will be essential to draw up a varied, all-round communications strategy that can reach every public. **More content, more activities, more dissemination** will make the museum a centre with an influence on its surroundings, a communal space for social bonding and participation that favours shared experiences:

Aims

The general **aims** are:

- **To increase the museum's social profitability and make it a dynamic museum open to everyone, where the visit is an experience of quality**
- **To increase the number of visitors and draw larger and more diverse publics**
- **To promote the understanding and enjoyment of art through the collections and programmes**
- **To extend the digital strategy to all spheres of the museum and reinforce social media and participation**
- **To achieve universal accessibility**
- **To promote Corporate Social Responsibility (CSR)**

Measures and projects

Priority measures and projects:

Visitor services

- Remodelling of the **visitor reception area**. The new area needs to be inviting to those about to enter the museum and provide better orientation for the visitor, making the services on offer more obvious. To this end, the four currently scattered points –information, ticket sales, audio-guide rental and Friends of the Museum desk– will be concentrated in a single more accessible point closer to the entrance, making the most of the versatility of customer services staff and offering a better, more integrated service.
- Policy review as regards **free admission and opening times** of public services. As well as the first Sunday of every month, admission to the museum has been made free for everyone on Saturday afternoons from 3 pm to closing time. Admission is also free for unemployed people. Prices of family activities have been reduced by 50% to bring them in line with the prices of other facilities. Different opening times have been introduced for summer and winter, to adapt to the flow of visitors according to the season. In winter, the museum will close one hour earlier, at six in the evening, and in summer at 8 pm, one hour later than the usual closing time prior to 2012.
- Improvements in **interior and exterior signage**. As regards the museum accesses, whether for pedestrians or vehicles, there will be a joint operation with the Sants-Montjuïc District

to improve signs or erect new ones at previously identified points where these are needed. Inside the museum there are some shortcomings in signage that do not help orientate the visitor and the existing signage will be renewed and reinforced.

- Preparation of a new portfolio of services, with an **enlarged offer for visitors**. In order to improve the visit quantitatively and qualitatively, a more varied offer of visits of different types will be scheduled: themed visits, express visits, custom visits to attend to special needs.
- Opening of new spaces for the public, such as the **roof terraces**, which will offer a wonderful view of the city of Barcelona, or reserves not currently open to visitors. Promotion of social use of other spaces, such as the huge Oval Hall, which will become the museum's public concourse.
- Reformulation of the **museography**, organising the exhibition of the collection in such a way as to aid the comprehension and contextualisation of the works of art and generate new narratives.
- Renewal of the **audio-guides**, both in terms of content and the devices for the public. The content will be renewed and offered in more languages and in multimedia format.
- Encouragement of participation, admission of user-generated material, co-creation. It is worth applying a **translation of the web 2.0 concept to the physical museum**, to make room in the museographic discourse for the incorporation and visualisation of visitors' creations, whether textual, photographic, audiovisual or artistic.

Activities

- Enlargement and **diversification of the offer** to keep bringing the collection and the exhibitions closer to all types of public through an ample programme of activities and the offer of experiences adapted to the different user groups. Achieve a pattern of activities that leads the public to perceive the museum as somewhere where a lot of things can happen at once and that is interesting to visit at any time. Put the museum on citizens' agendas with a continuous and varied programme.
- **Multidisciplinary** programme for initiation to the collection:
 - music and dance performances in the exhibition rooms (agreements with the ESMUC-Escola Superior de Música de Catalunya, Taller de Músics, Institut del Teatre).
 - connections between literature and works of art.
 - annual cycle of **Cinema and Art**, in collaboration with the Filmoteca de Catalunya.
 - new **Saturday afternoon** programme in the Oval Hall, open to participation by cultural collectives and associations.
 - Participation with specific programme in events and **cultural cycles in the city**: Sónar, Screen Festival-Loop, Dance Days, BCN negra, Barcelona Poesia, Open House Barcelona, Museum Night, Festival Grec, MOBA festival, Festes de la Mercè, etc.

- Preparation and launching of a **medieval route** in Barcelona (in collaboration with the MuHBA, Barcelona History Museum).

Education

- Creation of the museum's **Educational Advisory group**, with outside specialists and advisors, to provide qualified consultation of the museum's approach and educational offer, proposing new lines and validating proposals.
- Development of the **educArt** Programme, which considers the needs and interests of different types of public –schools, families, individuals, groups with specific needs– in planning and designing activities and services that will enhance their experience of the museum and favour learning and expression. There are school and higher education programmes to complement curricular training, and the offer in programmes for young and adult publics and old people will be extended to offer new ways of getting to know the collections and enjoyably and creatively learning about the manifestations of Catalan art and its artistic techniques.
- **Teacher training** in collaboration with faculties of Education, the Summer School, the 'Reflexionart' course, in collaboration with the Sants-Montjuïc Centre for Educational Resources and the Barcelona Consortium of Education.
- Creation of the **Fòrum Jove** (Youth Forum), a programme of participation in the creation of activities for young people.
- Use of the **rooms as a live space for artistic learning**: making the rooms available to art schools for classes in drawing and artistic expression (Cercle de Sant Lluc, Escola Massana, Escola Eina, Escola Elisava, Faculty of Fine Arts, etc.).
- **Education and territory**: presence of the museum's instructors in school classrooms to work over proposals in the field and offer advice going beyond the educational package.
- Development of the virtual classroom and of on-line educational resources.

Accessibility

- Development of an **integral accessibility plan** guaranteeing universal access to all the public resources on offer: rooms, services, activities, web site. Consideration of strategies to avoid any type of exclusion, with removal of barriers, be they architectural, sensorial, cognitive, social, cultural or economical.
- Introduction of **community programmes** to facilitate access by disadvantaged sectors of society, individuals and collectives with greater difficulties for taking part in learning processes and initiation into culture and art. This is the case of the programme called *The Museum: common ground for integration*, in coordination with different care centres, which facilitates participation by collectives at risk of exclusion and provides support and resources for the teachers and professionals who look after them, and also the programme *Apropa't a la Cultura* for collectives at risk of social exclusion.

- Intensification of work with the **Borough** where the museum is located, Sants-Montjuïc, so as to integrate it more fully in neighbourhood cultural and club life: projects with schools, loan of rooms, improved accesses and signposting in the vicinity of the museum, greater involvement in the annual celebrations, etc.
- Framework for cooperation with the Network of Libraries and with the Civic Centres of Barcelona.

Communication

The museum's communication must reflect the image of the museum in all its aspects, taking the image as much more than graphics –in other words, an all-round image of the museum. It's essential to understand that **everything the museum does is a constant transmitter of communication**: the calendar of exhibitions, the offer in activities and services, opening hours, participation in educational, artistic, scientific and tourist networks, labelling of works, even the state of the facilities. It follows from this that the museum must take special care of all the details and all the aspects of its actions and that the professionals as a group must be able to act as transmitters of the museum's identity.

- Preparation of the **Communications Plan**, with all-round planning of the work of dissemination, public, press, publicity, public relations, marketing and digital, **diversified** via multiple channels and media, directed at a wide range of publics. Work on the basis of the complementarity of off-line and on-line communication resources.
- Consideration of a new **corporate image**. The name of the museum, Museu Nacional d'Art de Catalunya, remains, but work is needed on a more up-to-date graphic image that is fresher and lighter, that transmits the identity of the museum's present creativity, openness and dynamism. It will reflect a symbol of change and not just a change of symbol. It will be the expression of an open, living, pervious museum, one that receives as well as transmitting, that generates activity, thought, creation, knowledge, interpretation, critique, debate, experience, emotion.
- Adaptation to today's needs of the **tools and channels** for communication with the physical public and the virtual public. Among other things, this will involve publishing a new multilingual general booklet, the preparation of a new guide to the museum and the drafting of new interpretative and interactive material.
- Drafting of a **Publishing Plan** to define the lines of the museum's scientific and informative publications. It must consider collections and editions of unusual books, a scientific line, exhibition catalogues, informative monographs, guides, children's books, teaching material, periodical publications, digital editions and a policy of joint publication, as well as publication in foreign languages and a distribution strategy.
- Intensification of work with the **media** to ensure ample news coverage in the press. An effort will be made to get greater presence in the cultural supplements of leading news-

papers, relations with the local and regional press will be nurtured, the same as with the international media, and the virtual press room will be improved.

Digital Strategy

Preparation and deployment of the digital strategy in order to extend the experience of the visit, contribute to learning and creation, involve the user through interaction, build a community, give visibility to scientific work, provide meaningful entertainment, offer transparency of information about the institution, work towards open knowledge and innovate.

The digital dimension today reaches all sections of the museum, from the collection to the exhibition, museography, teaching, communication, management. In view of the scope and complexity of interrelations, an all-round strategy and careful planning are needed, in which the different departments can work in partnership.

The following are the main fields and initiatives currently under development or at the planning stage:

- **Website:** the present web site was created in 2004 and is in need of an in-depth renovation to bring it in line with today's potential, requirements and social habits. The new project considers an interactive, multimedia website, with multiple options for customising, to make the collection accessible to visitors before, during or after the visit, as well as to exclusively virtual end-users. Priority will be given to the creation of new visual and video content, special care will be taken over rules of accessibility and search engine optimisation (SEO).
- **On-line collection:** continue digitisation of the collections and put the whole of the catalogue online.
- **Social media and blogs:** the museum sees these channels as immediate and universal in scope, as strategic points of presence. Social networks not only allow interaction with the public and cement customer loyalty, they also reach a public that is different from the usual museum-goer. Deployment of a marked presence there will continue and the web analytics 2.0 will be extended. The museum will open a new blog answering to three objects: to offer a behind-the-scenes approach, present a plurality of internal and external points of view and build up a community.
- **Mobile:** in view of the exponential growth in the social use of mobiles and today's ubiquitous connectivity, it is strategic to facilitate access to content on the platform where users are. The museum currently has an application for tablets with case studies and analysis of certain artworks. The new website will make use of 'responsive web design' –that is a design that adapts to different mobile formats and devices. This will be the priority, for the web to display and be suitably browsable on any device. Next, specific mobile apps will be developed for temporary exhibitions (like for the exhibition *Tàpies. From the Inside*), virtual tours or specific aspects of the collection. A change of policy is called for with respect to the current restriction on the use of mobiles in the exhibition rooms.

- **Interactive museography:** a new multimedia audio-guide to the collection will be prepared, work will begin on a new multimedia space in the museum and on enriching the visit by means of augmented reality and other future interpretative technologies.
- **Digital publishing:** adaptation of the editorial lines for digital media, preparation of new publications exclusively in digital format, extension of commercial distribution to digital platforms.
- **Digital platforms for heritage:** work will continue with Europeana, the repository for European heritage data, and with Google Art Project, so as to diversify the scope and visibility of the museum's collection.
- **Open Data:** the museum is in favour of free and open culture. The approach already begun of freeing content for open platforms like Creative Commons will continue. The cooperative work with Wikipedia will be enhanced, through the community of Wikipedians and the Amical Viquipèdia association, who in the last months of 2012 created more than 300 articles about works in the collection in 20 languages and posted 2,300 images from the collection.
- **International collaboration:** the museum takes part in important networks in the digital sector of museums, like the conference on *Museums & the Web*, the international panel of judges for the *Best of the Web* awards and the *MuseumNext* European annual conference which the museum co-directed in 2012 and with which it still maintains links.

Marketing

- Creation of a new team on sales and promotion to develop strategies for attracting **new audiences** and securing loyalty on the part of current publics. On the basis of the new portfolio of services and the new offer of package visits, specific action will be taken with the **tourist, club and business sectors** to increase the number of groups visiting, as well as the commercial uses the museum offers in the form of space rental, shop, cafeteria and restaurant.
- Creation of the **Audience Observatory** so as to equip the museum with a tool for analysis of the visiting public –profile, motivation, preferences, expectations– and for integrated management of indicators and evaluation. There will be market studies and customer research using surveys, satisfaction indexes, direct observation of visitor behaviour, focus groups. Better understanding of the public (and the non-public) is fundamental for defining future actions. The watchdog will stimulate partnerships with the network of Catalan art museums to identify, quantify, manage and evaluate policies.
- Development of a new relational database of users and clients or Customer Relationship Management (CRM). This tool will involve bringing together all the different scattered internal mailing lists and allow efficient management and exploitation of the data base of clients and partners, and launch a marketing programme directed at the museum's different segments of public.

Corporate Social Responsibility (CSR)

- The museum makes a clear choice in favour of putting culture at the centre of public life, contributing to sustainable development and involving citizens through its programme of Corporate Social Responsibility.
- Rousing social awareness of the importance of our cultural heritage and the collective commitment to preserve it.
- Promotion of local development measures to improve cultural, social and environmental aspects of the life of the community and contributing to sustainable development.

THE COLLECTION

the raison-d'être

The collection is the *raison-d'être* of the museum. Promoting it the utmost in every aspect –science, exhibitions and communication– is strategic for the museum

With works dating from the 10th to the 20th centuries, it covers the whole arc of the Catalan artistic heritage; the museum aims to construct a complete narrative of Catalan art. The collection contains 4,741 paintings, 3,889 sculptures, 2,284 items of decorative art, 51,085 drawings, more than 50,000 engravings, 9,573 posters, more than 30,000 photographs and 135,407 numismatic items. The most outstanding collections, the ones that set it apart, are those of medieval art –including the world's finest collection of Romanesque mural paintings–, Catalan *Modernisme* and paintings by the great European artists. The museum's **uniqueness** must be emphasised and reinforced. Focusing on the visitor, it is important to give them a close-up on art and to favour an experience of a quality visit for the **public**, one that will invite them to discover the past, analyse the present and reach out to the future. To offer the collections in a seamless discourse, the museum must **extend the chronological limits** of the museum to the whole of the 20th century, construct new narratives and contents revealing the complexity and diversity of discourses and posing questions, make room for contemporary creative work presented in a dialogue with the collections. It is important to ensure that the museum is perceived as a space for knowledge and creation.

The museum will develop an ambitious and varied programme of temporary exhibitions that will help position it as a dynamic institution, put it in the international sphere, provide renewed reasons for interest in visiting it, publicise the collections and the research work, as well as offering new interpretations of art directed at a varied public. The museum will diversify the approach and type of the exhibitions it puts on, with similarly diverse formats and targets.

To fulfil these proposals it will be essential to accompany the project with **growth in spaces too**, in order to improve the museographic presentation of the collections, enlarge the reserves, accommodate an increase in the collections and develop the programme of temporary exhibitions in larger, more suitable spaces than the present ones.

Aims

The general aims are:

- **To found the status of the museum on its most outstanding and notorious collection, that of the Romanesque mural paintings**
- **To become the flagship museum for the knowledge, understanding and dissemination of Catalan *Modernisme***
- **To construct new narratives on Catalan art in the international context**
- **To offer a complete narrative of the 20th century, without chronological limits, that includes different disciplines such as film, photography, architecture, comics and digital art**
- **To become a place for creation**
- **To make the collections more accessible, while guaranteeing the conservation, documentation and restoration of the works of art and their preservation for future generations**
- **To undertake an active policy of adding to collections.**

Measures and projects

Priority measures and projects:

Narratives and museography

Museographic intervention introducing **historical contextualisation** and incorporating technology as an aid to interpretation and interaction by the public. Offer a presentation that allows people to get close to art and its context in different ways. Renewal and enrichment of the **narrative** with the development of new sides to the museum, like the Mediterranean, the modernity of the late 19th and early 20th centuries, the Spanish Civil War, 1939 to the 1970s, architecture, film and photography.

- Draw up a **global narrative for medieval art as a whole** that places it in the context of the birth of Catalonia and Europe.
- Incorporate the Cambó Bequest and the Thyssen Collection in the narrative made up of Renaissance and Baroque.
- Plan and produce a **new presentation for *Modernisme***, developed in collaboration with institutions, collections and archives of this artistic movement.
- Highlight, document and exhibit the collections of **photography** and make the museum an instrument for articulating Catalan photography.
- Develop a series of interventions by contemporary **creators** in the exhibition rooms, in a dialogue with the collection.

- Incorporation of different **disciplines** in the field of interpretation (architecture, history, literature, dance, music, photography, film).
- Review of **interpretative material** and preparation of new elements to support the visit to the collection, such as audiovisuals, guides, audio-guides, web site, applications for mobile devices, teaching material to improve and diversify lines of approach, learning and participation in the museum's artistic heritage.
- Presence in the museographic itinerary of results and discoveries arising from the work of conservation and restoration of works in the collection.
- Installation of **works of art in public areas of the museum not used for exhibiting** (foyer, Oval Hall, roof terraces), so that visitors to the building have an immersive and captivating experience of visiting the collection and to recover the memory of the building's origins.

Calendar of exhibitions

Redefining the museum and the new plans call for the **deployment of an exhibition programme with diversification of types and formats**. Planning of exhibitions for the coming years will therefore cover the following typologies:

- international co-productions with flagship museums
- recovery of Catalan artists
- works in contextualisation
- regrouping of series
- artist interventions
- themed or cross-cutting visions of the collections

This planning will adhere to the following guidelines:

- revision of Catalan historiography
- contextualisation of the collection in Catalonia, Spain, Europe
- exhibitions of non-Western cultures in relation to the medieval collections
- Catalan *Modernisme* in a dialogue with parallel artistic trends like *Art Nouveau* and *Jugendstil*
- review of the presence of the international avant-gardes in Catalonia
- monographic presentations and small- or large-format interventions in the exhibition rooms by contemporary Catalan artists

Conceptualisation and creation of travelling exhibitions, organised in three directions:

- exhibitions of the collections to tour Catalonia (photography, posters, *Modernisme*)
- presentations in contexts that bring prestige to the collection (leading European and American museums)
- large flagship exhibitions in emerging markets with generation of new publics and capture of new revenue (China, Japan)

Curating

- Complete the digitisation in those areas not yet included (engravings 65%, photography 66% and numismatics 74%) and revise and update the data for part of the collection, such as the drawings and posters, as well as updating the images of the works or making new ones of those which do not yet have an associated image. Improving the document management system will be fundamental for optimised, all-round management of the photographs.
- Make the collection more **accessible** to the general public and to researchers. **On-line** publication of all the listed works, even if the data or the image quality are undergoing revision, so as to make them available to the public, and gradually proceed with the improvements. The museum will work to make the collection data accessible in open content and thereby facilitate their public use and reuse.
- Rationalisation of the stored collection in order to increase its capacity, social use and research. More visitors need to be drawn to the currently visitable store rooms and the Prints and Drawings store rooms should be opened to the public. Increase long-term loans of works to local museums and institutions. Improve facilities and conditions for researchers in the reserves. Enlarge the storage spaces: the present 2,500 m² dating from the 1995 project are not enough today and need to be doubled.
- Implement a unified management of the register of works of art.
- Study the relocation of the Numismatic Cabinet of Catalonia within the new arrangement of the Catalan museums map and the Catalan Museums Plan.

Preventive conservation and restoration

- Application of a strategy of sustainable preventive conservation in the lighting, climate control, contamination, packaging and transport, museographic and warehouse equipment, safety.
- **Restoration plan** for works in the collection according to their state of conservation and the need to include them in temporary exhibitions at the museum or elsewhere.
- **Training** in preventive conservation for museum staff and external companies (cleaning, security, maintenance).

Additions to the collection

- In the current **economic context** the growth of the collection is only feasible through private funding and a proactive policy in favour of loans, donations and bequests.
 - **Agreements** with museums and collectors to obtain long-term loans of works. As examples at an advanced state, temporary exchange of works with the Macba (Museum of Contemporary Art of Barcelona) and agreements with the Higher Technical College of Architecture of Barcelona-Gaudí Professorship and with the Board of Works Foundation of the Sagrada Família to house long-term loans of *Modernista* works.

- Search for private funding and activation of policies of **patronage** and crowdfunding for purchases, working jointly with the Friends of the Museum.
- Additions to the collection will centre mainly on enriching the *Modernista* collection, 20th-century works of art and the photography collection.

KNOWLEDGE AND RESEARCH

from expertise to dissemination

The museum, a space for knowledge that generates research and disseminates it for the enrichment of collective knowledge

The museum must become a real space for knowledge, in the sphere of scientific research, as well as of dissemination, education and museum studies. We need to develop planned research tailored to the museum's objectives. There will be incentives for **research into its own collection and into Catalan art in general**, whether by the museum's own professionals or by facilitating the work of external researchers, and care will be taken to disseminate the results, both for the specialist public and for the general public. The discoveries emerging from this research are essential material for the actual museography of the collection as well as for popularisation. The uniqueness of the Museu Nacional d'Art de Catalunya is based on the fact that this is the only museum with really representative collections of Catalan art and with specialised human and technical resources to study them scientifically. Very useful patterns and reference paradigms can be established for other museums and collections.

The museum has the best library of art history in Spain, with a bibliographical collection whose beginnings go back to 1888 and which was opened to the public in 1906-1907. In the 21st century the role of the specialised **library** of a national museum becomes that of a research and documentation centre for internal and external support. The collection currently consists of 105,000 national and international documents on the subject of art, museology, conservation and restoration, photography, numismatics, archaeology, the humanities and local history, including almost 3,000 magazines. It's essential that all this valuable material should be used by the society more than it is. The museum will therefore strengthen the role of the library and archives as a **Study and Research Centre**, with a programme of activities and with active participation in documentary and research tasks relating to the collection and projects. Collaborative knowledge will be promoted, rather than just expert knowledge.

Aims

The **general aims** are:

- **Creation of a Study and Research Centre**
- **Generation of new knowledge arising from research into Catalan art**
- **Promotion of the library and archive**
- **Incorporation of ICT in all the museum's study programmes**
- **Promote debate and critical thinking with the professional museum sector**

Measures and projects

Priority measures and projects:

- **Creation of a Scientific Council** to advise the museum.
- **Collaboration agreements** in questions of research, teaching and technological development, with specialist institutions like the British Archaeological Association, the Institute of Medieval Studies (Institut d'Estudis Medievals) of the Autonomous University of Barcelona, the Institute for Research into Medieval Cultures (Institut de Recerca en Cultures Medievals, IRCUM) of the University of Barcelona, or the participation of the Scientific Committee of the *Cahiers de Saint Michel de Cuxà*, a scientific magazine on art, architecture and pre-Roman and Romanesque civilisation in southern Europe. Agreement with the Technological Scientific Centres of the University of Barcelona (Centres Científics Tecnològics de la Universitat de Barcelona, CCCTUB).
- **Study and Research Centre**, qto be developed in four directions: teaching, research, documentation and dissemination.

TEACHING

- Development of a training programme in museography, in management and in art history, through the organisation of postgraduate studies in collaboration with different Catalan universities:
 - direction of the Master's Degree in Museum Management with the Institute of Continuing Education of the Pompeu Fabra University (Institut d'Educació Contínua de la Universitat Pompeu Fabra, IDEC-UPF)
 - collaboration in the Master's Degree in Restoration (Fine Arts, UB)
 - collaboration in the Master's Degree in Archives (UAB)
 - teaching of the National Museum module (in Art History master's degrees UAB/UB)
 - creation of new Master's Degree in Art History (with UAB and UB)
 - Postgraduate course in History of Art and Architecture (ETSAB, Gaudí Professorship)
 - organisation of academic seminars and conferences, like the symposium on 'Fugitive Art. Studies in Displaced Medieval Art', in collaboration with the UB.
 - Organisation of the Summer Seminar "Museums in Changing Times", for the Master in Museum Studies, Johns Hopkins University.
- Exchange agreements with international museums to take in trainee professionals.

RESEARCH

- Preparation of the **Research Plan**, based on the promotion of applied research and its dissemination.
- Participation in **international research** programmes. Relations with international science

laboratories for sharing research into the mechanisms of alteration, diagnosis and treatments in conservation and restoration.

- Obtain official recognition for the museum as a **research centre** by the Secretariat of Universities and Research of the Generalitat de Catalunya.
- Research into **restoration** of the museum's artistic heritage. Work to develop resources in scientific examination systems and analysis to add to our knowledge about the artistic heritage, degradation processes and improving treatments.
- Collaboration with TERM CAT to normalise the terminology specific to conservation and restoration.
- Creation of a data base of scientific results and their dissemination.
- Announcement of research grants for postgraduate and doctoral students, facilitating in-depth study of the museum collections and favouring training of research staff.

DOCUMENTAZTION: LIBRARY AND ARCHIVES

- promotion of public use of the library and improvements in the services offered to users – facilities, opening times– and start of planning of activities. Improvements to the library's on-line catalogue: design, usability, exporting records, tools for participation.
- Digitisation of the library's collections with the object of preserving and disseminating them. Introduction to the Memòria Digital de Catalunya of the library's collection of bindings.
- Digitisation of documents in the archive's historical collection and showcasing of the archive's special collections and personal documentary collections, as well as of the 1929 iconographic collection.
- Systematic print-out and copying for the museum of the administrative documents about the collections, to be found in the archives of the Junta de Museus (currently at the National Archives of Catalonia in Sant Cugat) and in the administrative archives of Barcelona City Council.
- Preparation of a research room in the museum archives.
- Development of on-line resources.

DISSEMINATION

- Editorial programme to organise the present production of publications and establish a plan to disseminate the scientific work and the popularisation, to cover paper and digital editions. Reorientation and relaunching of the museum's scientific magazine. Publication of monographs for scientific popularisation and studies.
- Organisation of conferences, courses and seminars.

NATIONAL

A museum for all

The Museu Nacional, linchpin of Catalan art museums and a museum for all

The Museu Nacional must be the **top-level** institution in a network connecting Catalan art museums and bringing together a **common strategy in a setting of complementarity and collaboration**, with the object of highlighting and disseminating Catalonia's artistic heritage. The museum will extend its **loans** policy throughout Catalonia, along with co-production and itinerancy of exhibitions.

The museum will act as the country's flagship museum institution, intensifying the work and relations with cultural and club institutions and bodies, libraries, Catalan universities and other organisations. Links to **regional communities** will be strengthened in order to extend public access to the collections, referent knowledge and visibility of the museum in Catalonia with the object of increasing social acceptance and legitimacy.

Aims

The general **aims** are:

- **To act as the top level of Catalan art museums**
- **To drive the study and dissemination of the Catalan artistic heritage**
- **To increase the number of visitors to the museum from all over Catalonia**
- **To earn legitimacy as the country's cultural flagship thanks to greater social use**

Measures and projects

Priority measures and projects:

- Creation and promotion of the **Network of Art Museums of Catalonia**.

The network will be formed by museums in Girona, Figueres, Vic, Olot, Sitges, Vilanova, Tarragona, Reus, Lleida, Solsona, Montserrat and Barcelona.

The network starts life with the intention of developing joint services, projects and activities, with cost scalability, to improve its social, tourist and scientific impact.

- Inside the Museu Nacional there will be an **interactive information point** for each of the museums in the network and other art museums all over the country.
- A new policy of circulation of **the collection around Catalonia** by means of loans and deposits, as in the case of the Museu de Sant Cugat, the Museu de Sant Martí Sarroca and the Museu de les Cultures del Vi-VINSEUM, and which will be strengthened in the coming years. Creation of specific projects with local links, such as, for example, the loan of works by Fortuny to Reus for the exhibition to mark International Fortuny Year, or works by Vayreda to Olot for the exhibition *From Impressionism to 'Noucentisme' in Catalonia*, etc. Connections between the museum heritage and the **places of origin of the collections** will be studied in depth, as in, for example, the agreement with the Vall de Boí consortium to work together on the joint promotion of the heritage and, among others, the work to improve the presentation in Santa Maria de Taüll.
- **'The Museum is Yours'** programme
- A new programme will be launched offering group visits in collaboration with the country's cultural associations, bodies and libraries to attract publics from all over Catalonia to the museum, offer a service tailored to their interests and provide an attractive high-quality experience.
- Optimise and coordinate interventions with the rest of the **scientific laboratories and research centres in Catalonia** and, especially, with the Centre de Restauració de Béns Mobles de Catalunya, CRBMC.
- Configure and lead constant **training** programmes for Catalan professionals in museums and art, in close collaboration with associations of the country's museologists, critics, artists, gallery owners and collectors.

INTERNACIONAL

The museum in the world

International promotion for the museum and for Catalan art

A series of projects and other measures will be assembled to help integrate the museum and Catalan art as a whole in the most important international scenarios of artistic dissemination, in order to extend its **international presence**, both in the scientific sphere and in the tourist dimension. The Museu Nacional has visitors from all over the world, but it needs to improve its standing as a leading tourist destination in Barcelona and in the country and develop partnerships with the main international museums and scientific circles. Curating the best collection of Romanesque art in the world must be accompanied by an **ambitious, top level programme of research and exhibitions at world level**. Weaving new stories around the collection will help to make it more understandable and attractive for the wide range of local and international visitors.

The museum must position itself as a key reference in the network of large cities in Europe and its story must include elements that help to illustrate and interpret the historic and artistic context of the **formation of Europe**. The museum will work towards becoming a point of reference for **cultural tourism** in Barcelona and Catalonia as a whole in collaboration with the *Pla Estratègic de Turisme a Catalunya* (Strategic Plan for Tourism in Catalonia). Greater knowledge of the museum can help promote a perception of Barcelona and Catalonia as important European cultural destinations. The planned enlargement will be crucial for materialising this international dimension and making it known.

Aims

The general **aims** are:

- **To increase knowledge of the museum and of Catalan art in the world**
- **To form partnerships with international museums**
- **To prepare a strategy for the tourist sector**

Measures and projects

Priority measures and projects:

- Promotion of a programme to present **the museum's collections to the world** through exhibitions and through an increase in international **loans**. Stimulation of exchanges of loans

and organisation of joint programmes with the world's most important museum institutions. **Mobilise international travelling exhibitions**, with the object of increasing the dissemination of the collections and of Catalan art, benefiting from the prestige of the exhibition venue, and also as a source of income, as in the case, for example, of exporting an exhibition on *Modernisme* to China.

- Activating the presence of the museum on the **international networks**, such as the Audiences Europe Network. International presence of the scientific team will be added to with the presentation of papers to congresses.
- Creation of the **European Network of Medieval Museums**
- Participation in international science projects and research. Organisation and scientific co-direction of the **International Romanesque Conference** at the museum in 2014 in collaboration with the British Archaeological Association.
- Advice and **training** in intervention and conservation programmes in emerging countries, through the agreement with the ICCROM-International Centre for the Study of the Preservation and Restoration of Cultural Property, amongst others.
- Reinforce the **digital dimension** of the museum as a form of global promotion. Work on international committees relating to museums in the digital age. Promotion of on-line access to the collections and overhaul of the web site.
- Increase visibility of the museum around the world and, especially, in the emerging markets. The work of capturing new publics in the issuing markets (Russia, India, China) will be stepped up. There will be pro-active dissemination with professionals in the **tourist sector** and especially with the hotel, operator and cruise sectors. Joint work with Turisme de Catalunya, Turisme de Barcelona and the Professional Association of Tourist Guides of Catalonia will be intensified.

MANAGEMENT AND ORGANISATION

An efficient and sustainable museum

Aiming the museum's economic and management model at excellence, to ensure maximum efficiency, efficacy and sustainability in the use of resources

In order to achieve its targets, the museum must have an efficient system of organisation.

One of the museum's strong points is its personnel, consisting of the actual staff, employees of the companies that provide services to the museum, its governance bodies and all the professionals and companies who in one way or another take part in the all-round running of the museum. Nevertheless, more work is needed to optimise the efficacy and efficiency of the organisation as a whole, especially in the framework of the new financial scenario. In this respect, it's important to maintain ongoing improvement processes and add elements to avoid the excessive fragmentation that could be caused by the structure of services and departments. The governance bodies, management and the organisation as a whole must get actively involved in applying this strategy and, as their priority, in obtaining the resources and means to help make change possible.

Recently, the museum's financial situation has been strongly marked by the crisis conditions facing our economy. From a total income of 19.4 million euros in 2008 and almost 19.4 million euros in 2010, 2012 closed with a figure of 14.4 million euros, which represents a drop in turnover of 22% in two years. This drop is closely tied to a reduction in contributions from the consortium members of 26% in these two years. The large fall-off in public funding and a decrease in income through sponsorship have been offset by an increase in the income from ticket sales (up 33% over the period 2012-2010) and in revenue from other sources (sales, rights and images), in such a way that its own revenue has gone from 24% in 2010 to 28% in 2012, showing the enormous management effort made during this period in a move to improve self-financing.

But the uncertainty of the financial situation in general and, in particular, over the contribution by the administration for the coming years in the museum make it impossible to hazard a long-term forecast. **One senses a certain disproportion between the duties and the social expectations of a National Museum and the public funds reaching it.** We must not forget the financial burden of running a building the size of the Palau Nacional, with all its structural weaknesses, or the value of the museum as an economic agent that creates wealth around it. It is essential that an effort be made to apply policies of austerity, to diversify sources of financing, to generate own income and to achieve transparent financial management without the red tape.

The museum reaffirms its commitment to the environment and will continue the work of managing resources sustainably.

For the museum programme to be deployed in full in the coming years, growth in space is essential.

Aims

The general **aims** are:

- **To deploy a new model of organisation directed at quality and innovation**
- **To increase the level of self-financing, with policies that favour an increase in own income**
- **To continue to deploy environmental sustainability systems and the plan to reduce energy consumption**
- **To apply a general strategy in the information systems and equip the museum with technology suited to today's needs**
- **To obtain the Corporate Social Responsibility_CSR-10 certification**
- **To equip the museum with new spaces in the Montjuïc facilities to allow it to carry out its new mission and new objectives**

Priority actions and projects:

Measures and projects

- Implement, update and evaluate Strategy 2017.
- A study to give the museum a **new legal structure** allowing more autonomous and more agile operation and financing. A new legal status will allow greater efficiency in the management of human and economic resources and in the ability to obtain external funding.
- Transfer by the City Council of the area around the building to museum ownership.
- Agreement with Barcelona City Council, the Fira, the Generalitat de Catalunya and "la Caixa" for the Museu Nacional to use the Alfons XIII or Victòria Eugènia pavilions.
- Coordination with institutions like **Parc de Montjuïc** in matters of mobility, environment and security.

Economic efficiency and self-financing

- Implementation of programmes to improve efficiency in current expenses and to **reduce structural costs**. The marketing strategy for the museum's services will be strengthened, as will the securement of external funds through sponsorship and patronage. The financial plan will establish the museum's financial structure and analyse the viability of sources of funding.

- Increase of **savings policies in infrastructure expenses**. In 2012 spending was reduced to one million euros. The objective is to reduce expenditure on structure by 10% in five years.
- Activation of a more ambitious and proactive **commercial management**. Creation of a commercial department to improve exploitation of the museum's own services and to attract new publics in the international, Spanish and Catalan spheres. Foment profitability and economic exploitation of the museum's material and human resources through measures such as:
 - refurbishing the shop and running it in the form of an administrative franchise
 - opening the roof terraces to the public to create a new art space for visiting public and companies and for looking out over Barcelona
 - exhibition rental
 - attract visitors from the tourist market in origin
 - commercialisation of restoration work and the use of scientific equipment
 - promotion of premise rental
 - construction of a parking area to add to the commercial exploitation of the Oval Hall
 - reconversion of the Sert Room into a multi-purpose room for small-format events organised by the museum and for use by certain sections of Friends of the Museum and sponsors
 - refurbishment of the present cafeteria to make it self-service and changes in the decoration and furnishing to make it more attractive to the public.
 - Improved access to the Òleum restaurant from the exterior
 - exploration of new ways of generating income from the area surrounding the Palau Nacional
 - increased promotion of group tickets with participation by the museum, such as Articket and Barcelona Card.
- **Sponsorship** plan: Patrons and sponsors will be among the strategic priorities in the coming years, both to be able to contribute to the growth of own income and to show willing as regards collaboration with the private sector. We shall work to establish a long-term relationship and mutual commitment that goes beyond providing funds, in such a way that the agreement with the museum also brings added value to sponsor companies. Membership options will be increased. Formulas for micro-sponsorship and for on-line donations will be explored, for example for purchases of works of art or for projects to restore works.
- Strengthening of economic and organisational relations with the **Friends of the MNAC** foundation in order to optimise resource capture as well social deployment and help the foundation carry out its mission.

Energy sustainability

- Development of the Environmental Management System which has obtained international certification ISO 14001 and the distinction of the European EMAS register for its efficient use of **natural resources**, raw materials and energy. Increase in **energy saving**. In the period 2010-2012 the museum has reduced electricity consumption by 9.85% and that of gas by 11.41%. Promotion of waste reduction, reuse and separation. Total waste reduction was 16.2% in 2011 and correct separation has increased by 40.33% during the period 2010-2012.
- Awareness rousing and staff training as regards respect for the environment and measures applicable to personal and work surroundings in order to incorporate criteria of sustainability in all areas of work. Dissemination of the museum's environmental policies among suppliers, partners and public.
- Research projects in passive climate control, alternatives to the present climate control, waste, lighting.
- Implementation of an energy audit of the building

New spaces for the museum

- Although the Palau Nacional is a large building (45,103 m²), the rooms and the distribution, which were never intended for a museum or even to last as a building, are limited when it comes to developing the present museum project. Among other things, this project involves growth of the collection, availability of suitable spaces for holding temporary exhibitions, expanding programmes and increasing the reserve space. From everything laid out in the course of this Strategy 2017, it can be seen that to reach maximum performance the museum needs to be brought closer to the city and have the use of premises closer to the access from Plaça d'Espanya. To this end, an agreement has been signed with Barcelona City Council, the Fira, the Generalitat de Catalunya and "la Caixa", thanks to which the Museu Nacional will be able to use the Alfons XIII or Victòria Eugènia pavilions.

This project will not only allow the Museu Nacional to grow as necessary, but will also have a multiplying effect throughout the area as it will strengthen the facilities, cultural offer and social benefit.

Systems Plan

- Revision and updating of the **Systems Plan** in order to equip the museum with technology that internally will bring improvements in processes and externally improvements in the interpretative means and public communication.
- Progressive implementation of **e-Administration**.
 - simplification of administrative procedures
 - implementation of on-line ticket sales for the different forms of visiting and the activities

- improved budget management software for better analytical knowledge of the budget and management control by projects and objectives
 - implementation of integral document management to rationalise and automate document and administrative flows in the museum
- Installation of **Wi-Fi** in the museum's public areas, first of all in the temporary exhibition rooms, lecture rooms, library, foyer, cafeteria, restaurant, Oval Hall and Dome, then in the rooms housing the collection.
- Replacement of the museum's servers and cabling to increase capacity and features. Rationalisation and modernisation of printers and photocopying machines, in quantity and type, to favour savings in consumables and energy.

Safety

- revision and modernisation of the museum's active and electronic surveillance systems.
- Specialisation and training of security guards and gallery staff.
- Improvements in safety and lighting in the stretch covered on foot between the Montjuïc fountains and the museum, especially the last section. Agreements with Parks and Gardens, the District and police.

Mobility

- Implementation of the 2012 Mobility Plan, which promotes sustainable transport for employees and visitors. Advancement of a model of mobility featuring rationalisation of private vehicle use and increase in the use of public transport, walking and cycling by employees and visitors.

Museum personnel

- **Organisational evolution programme.** Adaptation of the organisational structure to optimise the workforce and direct organisation towards proper fulfilment of established targets. We need to adopt a new culture of organisation, generate a shared outlook, boost autonomy and make talent surface, with one eye on the future. Increase of occupational flexibility and individual responsibility to allow room for personal and professional growth.
- **Rationalisation** of internal working procedures and simplification of procedures, for better optimisation and savings in resources. The museum will reinforce a target-based work culture, planning and work for projects and will therefore advance cooperation programmes between the different departments of the museum, to facilitate workforce cohesion and more efficient management.
- **Training for innovation.** Progress will continue in the museum's workforce management model, fomenting staff motivation, teamwork, continuous improvement and fitting profes-

sional profiles to current needs. The training plan will be directed at enlarging and developing knowledge and skills to adapt them to the new challenges facing the museum, such as planning, team direction, project management, negotiation techniques, communication techniques, computer skills and museological and museographic skills.

- Improvement in **internal communication**: establishment of stable circuits for the circulation of information and creation of an intranet.

Corporate Social Responsibility

- Implementation of the management system of Corporate Social Responsibility (CSR). The museum will make social responsibility part of the strategy directed at its ethical and responsible commitment, sustainable development, good financial, social and environmental governance and to energy efficiency, in a move to satisfy all stakeholders: society, the administration, users and clients, other museums, sponsors and suppliers, patrons, museum staff.
- Accountability to all stakeholders for the repercussions of the museum's policies, decisions and activities in society, the environment and the economy.
- Creation of an internal Social Council for monitoring and evaluation.
- Preparation of a Catalogue of services to the public.

Document approved by the governing bodies of the board of trustees of the museum on 11 March and presented to the Junta de Museus de Catalunya on 10 April 2013.



The Museu Nacional in four images

The collection, a public service | The exhibition rooms as a live space
for artistic learning | Research | Social and multidisciplinary use

