

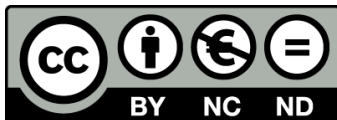
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## Tesis doctoral

*A DECISION-MAKING METHOD FOR PROGRAMMING EXHIBITIONS IN  
MUSEUMS AND ART ORGANIZATIONS*

*Úrsula Imbernon Valls*

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## A Decision-Making Method for Programming Exhibitions in Museums and Art Organizations



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**A DECISION-MAKING METHOD FOR PROGRAMMING  
EXHIBITIONS IN MUSEUMS AND ART ORGANIZATIONS**

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Barcelona, 2022





*Al meu pare, Josep, per sempre.*

*A la meva germana, i a la seva petita família.*

*Als meus avis, que siguin eterns.*

*Al meu marit, my soulmate.*

*I especialment, la meva mare, Glòria, que sempre ha estat pura inspiració, i m'ha ajudat a seguir somiant.*

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Jane Braun: Harvard Art Museums

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## **Abstract**

This doctoral thesis studies the decision-making process in the planning of temporary exhibitions in museums. The literature reviewed and interviews conducted with museum directors in Spain and the United States reveal that there is not a formal multicriteria method established for programming exhibitions. For this reason, a new method is proposed to support decision-makers when programming exhibitions. This method integrates a methodology and a theoretical framework, respectively, the Multi-Attribute Utility Theory (MAUT) and the Anthropological Model (AM). With the application of this new method, it is possible to objectify the process of choosing exhibitions, thus minimizing the subjectivity and avoiding depending on the intuition of the decision-maker. This can be achieved by the use of pre-established criteria tailored to each organization.

First, the history and definition of the museum, the types of museums, the impact of COVID-19 in Spain and the United States, and also the decision-making process in the programming of exhibitions in museums are briefly analyzed. Next, the new method is presented, first explaining each methodology, MAUT and AM, and then its integration.

Secondly, the new method of decision support in exhibition programming is proposed through its practical application to 14 museums, 8 in Barcelona (Spain) and 6 in the Boston area (USA). Then, a comparison of the application of the method in these two countries is made. A generic list of criteria is proposed as a tool to assist museums and art organizations in making programming decisions.

Next, a case study of CaixaForum is presented with the new method fully implemented. An objective data set provided by the organization is used in this study, which makes it more concise and realistic.

Finally, the study of the literature, the interviews conducted, the initial proposal of the method to 14 museums, and the implementation at CaixaForum conclude with results that suggest this new method as pioneering and innovative in the arts and

cultural management sector. Moreover, the results suggest that an application of a formal method would enhance, help, and optimize exhibition programming decisions.

## Resumen

La presente tesis doctoral estudia el proceso de toma de decisiones en la programación de exposiciones temporales en museos. Se analiza la literatura y se realizan entrevistas a directores de museos en España y Estados Unidos, y se observa que no existe un método multicriterio establecido formalmente para programar exposiciones. Por esta razón, se propone un nuevo método de ayuda a la toma de decisiones en la programación de exposiciones. Este método integra una metodología y un marco conceptual, es decir, la Teoría de la Utilidad Multiatributo (MAUT) y el Modelo Antropológico (AM), respectivamente. Con la aplicación de este método, se consigue objetivar el proceso de elección de exposiciones, y así minimizar la subjetividad y evitar depender de la intuición del decisor. Esto puede lograrse mediante el uso de criterios preestablecidos y adaptados a cada organización.

De este modo, el proceso de toma de decisiones sugerido permite elegir la mejor opción posible, y que las decisiones sean más eficientes y optimizadas.

En primer lugar, se analiza brevemente la historia y definición del museo, los tipos de museos, el impacto del COVID-19 en España y Estados Unidos, y también, la toma de decisiones en la programación de exposiciones en los museos. Seguidamente, se presenta el nuevo método, primeramente, exponiendo cada metodología, MAUT y AM, y posteriormente, explicando su integración.

En segundo lugar, se propone el nuevo método de ayuda a la decisión en la programación de exposiciones mediante su aplicación práctica a 14 museos, 8 en Barcelona (España) y 6 en el área de Boston (EUA). A continuación, se realiza una comparación de la aplicación del método en los distintos países. Y, se concluye con la propuesta de una lista genérica de criterios de ayuda a la programación de exposición, para su uso a la hora de tomar decisiones sobre la programación por museos y organizaciones de arte.

Seguidamente, se presenta el estudio de caso de CaixaForum con la implementación completa del nuevo método. En este estudio se utiliza un conjunto de datos objetivos proporcionados por la institución, lo que lo hacen más preciso y realista.

Finalmente, el estudio de la literatura, las entrevistas realizadas, la propuesta inicial del método a 14 museos, y la implementación a CaixaForum concluye con unos resultados que permiten sugerir este nuevo método como pionero e innovador en el sector de la gestión cultural. Además, sugieren que la aplicación de un método formal mejoraría, ayudaría y optimizaría el proceso de toma de decisiones en la programación de exposiciones.



## Resum

La present tesi doctoral estudia el procés de presa de decisions en la programació d'exposicions temporals als museus. S'analitza la literatura i es realitzen entrevistes a directors de museus a Espanya i als Estats Units, i s'observa que no hi ha un mètode multicriteri establert formalment per a programar exposicions. Per aquesta raó, es proposa un nou mètode d'ajuda a la presa de decisions en la programació d'exposicions. Aquest mètode integra una metodologia i un marc conceptual, és a dir, la Teoria de la Utilitat Multiatribut (MAUT) i el Model Antropològic (AM), respectivament. Amb l'aplicació d'aquest mètode, s'aconsegueix objectivar el procés d'elecció d'exposicions, i així minimitzar la subjectivitat i evitar dependre de la intuïció del decisor. Això s'assoleix mitjançant l'ús de criteris preestablerts i adaptats a cada institució.

En primer lloc, s'analitza breument la història i la definició del museu, els tipus de museus, l'impacte del COVID-19 a Espanya i els Estats Units, i també, la presa de decisions en la programació d'exposicions als museus. Tot seguit, es presenta el nou mètode, primerament, exposant cada metodologia, MAUT i AM, i posteriorment, explicant la seva integració.

En segon lloc, es proposa el nou mètode d'ajuda a la decisió en la programació d'exposicions mitjançant la seva aplicació pràctica a 14 museus, 8 a Barcelona (Espanya) i 6 a l'àrea de Boston (EE.UU). A continuació, es fa una comparació de l'aplicació del mètode als diferents països. I es conclou amb la proposta d'una llista genèrica de criteris d'ajuda a la programació d'exposició, per al seu ús a l'hora de prendre decisions sobre la programació per museus i organitzacions d'art.

Tot seguit, es presenta l'estudi de cas de CaixaForum, on s'implementa el nou mètode completament. En aquest estudi s'utilitza un conjunt de dades objectives proporcionades per la institució, fet que el fa més precís i realista.

Finalment, l'estudi de la literatura, les entrevistes realitzades, la proposta inicial del mètode a 14 museus, i la implementació a CaixaForum conclou amb uns resultats

que permeten suggerir aquest nou mètode com a pioner i innovador al sector de la gestió cultural. A més, suggereix que l'aplicació d'un mètode formal milloraria, ajudaria i optimitzaria el procés de presa de decisions a la programació d'exposicions.

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# Chapter 1 Introduction

## 1.1 Background Information

Over the last few years, it has become clear that museums must contend with a restricted budget as well as ongoing societal and environmental changes. The design and planning of museum exhibition programs are widely assumed to be a lengthy process. Museum directors and their teams need to select various types of exhibitions several years ahead of time to design a complete season (Imbernon et al., 2022). It is a process in which the directors make daily decisions to organize and coordinate all exhibitions with other departments within the institution, including curators, education, communication, marketing, production, logistics, and others. The implementation of guidelines or methods would not only improve the exhibition program preparation but also enhance public satisfaction and decision-making.

As confirmed by the COVID-19 pandemic, museums needed to change and adapt to program adjustments, exhibition cancellations, and the promotion of online activities to continue providing art to the public. In May 2020, the International Council of Museums (ICOM) released a report assessing the pandemic's impacts on museums. The result showed a substantial reduction in staff, exhibitions, and public programs, besides other serious consequences. Museums and cultural institutions have been shown to be subject to change, but they can also adjust their offerings to diverse types of opportunities.

In addition, according to Imbernon et al. (2022), a substantial quantity of material has been published regarding museum exhibitions and management. This includes the handbook of museum exhibitions (Lord B & Piacente M, 2014); organization and exhibition design (Belcher M, 1994); arts management (Byrnes, 2012; Resch, 2016; Keeney & Jung, 2018; Paquette, 2019); and so on. The present dissertation will

mention these studies; however, it can be highlighted that after conducting a literature review, no standardized method or model for scheduling exhibitions in museums has been found.

For this reason, this doctoral thesis proposes a method to improve decision making when scheduling exhibitions. A decision-making method could be used for reprogramming exhibitions and activities. The study proposes the integration of a method, the Multi-Attribute Utility Theory (MAUT), with a theoretical framework, the Anthropological Model (AM), which involves analyzing and evaluating objective data collected by an organization without relying on subjective interpretations (Casanovas-Rubio et al., 2019). In addition, it would contribute to theorizing and implementing a new technique based on decision-making preferences and criteria. And as a result, it would also improve working teams and museums, especially in exhibition programming.

## **1.2 Objectives**

The main objective of this doctoral thesis is to analyze the decision-making process when programming exhibitions in museums. This analysis will be performed in two different cities: Barcelona (Spain) and the Boston area (USA). After that, the following objective is to create and develop a method applicable to the arts and cultural sector, supporting and advising the directors when scheduling exhibitions. This method will facilitate, systematically and efficiently, the process of programming exhibitions.

The **general objectives** of the doctoral thesis are threefold:

1. Analyze the decision-making process when scheduling exhibitions in museums, taking into consideration the literature review and actual practices at relevant museums.

2. Integrate, for the first time, the Anthropological Model (AM) and the Multi-Attribute Utility Theory (MAUT) as a new model application in arts administration.
3. Develop a streamlined method of decision support for programming the seasons of temporary exhibitions in museums.

The **first objective** focuses on understanding, studying, and analyzing the decision-making process in museums in two different countries: Spain and the United States of America, specifically Barcelona and the Boston Area. Through bibliographic research and interviews, it can be confirmed that there are no manuals or procedures established to help in the decision-making process in the cultural and art sectors. The next chapter of the thesis will explore this process in detail by using the interviews conducted at relevant museums in Barcelona and the Boston area.

The **second objective** is to integrate the Anthropological Model (AM) and the Multi-Attribute Utility Theory (MAUT) into a unique and innovative model that will help decision-makers program exhibition seasons consistently and optimally according to their preferences. In Chapter 2, the Anthropological Model (AM) and the Multi-Attribute Utility Theory (MAUT) will be presented along with their integration in this study. As a brief introduction, the integration is based on three categories of the Anthropological Model (extrinsic, intrinsic, and prosocial motivations) applied through the Multi-Attribute Utility Theory (MAUT).

The **third objective** is focused on developing a new decision-support method that incorporates the three criteria of the Anthropological Model (AM) and the Multi-Attribute Utility Theory (MAUT). Also, comparing the performances of museums in Barcelona and the Boston area and examining whether there are clear differences in the manner in which they make decisions and schedule exhibitions every season.

The specific objectives for the development of the doctoral thesis follow the general objectives described above. The **specific objectives** of the research are:

1. Conduct a general literature review of the decision-making process in the planning of exhibitions in museums and arts institutions, as well as several interviews with a selected number of museums in Barcelona and the Boston area.
2. Conduct a general literature review of the two frameworks: the Anthropological Model (AM) and the Multi-Attribute Utility Theory (MAUT).
3. Integrate, for the first time, the three categories of the Anthropological Model (AM) and the Multi-Attribute Utility Theory (MAUT) into the selected museums in each country. The steps for its integration are definition of the criteria and subcriteria for each museum when programming exhibitions; assignment of relative weights of importance to the criteria and subcriteria (based on each participant institution's characteristics); to classify the criteria into the three categories of the Anthropological Model (AM); and to analyze the results obtained in each case.
4. Compare the results obtained in Barcelona and the Boston area.
5. Create a general list of criteria to support the museum's exhibition planning while being flexible and accessible to all types of museums worldwide.
6. Apply the method to CaixaForum, as the case study of this dissertation. Several subobjectives are defined for this application:
  - a) Make practical applications of the tool developed for the optimization of exhibition planning, as well as analyze and evaluate the exhibition programming of the eight CaixaForum centers in Spain. A set of objective criteria and indicators are used to evaluate these centers. Criteria and indicators were developed based on the quantitative and qualitative data collected by the Department of Exhibitions at *Fundació La Caixa* since 2014.
  - b) Adapt the tool to improve and advise on the exhibition season programming based on multi-criteria decision-making methods to optimally analyze and program future exhibition seasons.

- c) Develop an IT platform to facilitate the practical implementation of the method.

### 1.3 Hypothesis

From the very beginning of this study, it was observed that there was a lack of management models and decision-support methods in the arts sector.

According to the first bibliographic search and subsequent reading of articles and books, it can be noted that few studies have been conducted on this subject and object of study. Chapter 2 will present research studies regarding decision-making processes, multicriteria methods, and exhibition planning in the arts sector, and more specifically, museums.

Moreover, several interviews were conducted in different arts organizations and museums in two different countries: Spain (Barcelona) and the United States of America (Boston area). The interviews were essential in determining how the decisions were made in practice and whether or not decision-making procedures and management models were applied in each institution. Likewise, the interviews were used to understand not only the type of exhibition and season they planned; but also, the criteria and priorities they considered when designing the exhibition program.

Therefore, the **initial hypotheses** of this doctoral thesis are:

1. A method or model by which museums are able to program exhibitions is not standardized.
2. A new model, which integrates the Anthropological Model (AM) and the Multi-Attribute Utility Theory (MAUT), to analyze and improve the decision-making process in the arts sector can be developed.
3. This new model can be applied to museums and thus optimize the programming of temporary exhibitions in future seasons.

4. Similarities and differences in the decision-making process when scheduling exhibitions between museums in Barcelona and the Boston area can be determined.
5. A list of general criteria, classified under the three categories of the Anthropological Model (AM), can be defined to support decision-making in the arts sector.
6. This new model can be implemented at CaixaForum to program future exhibition seasons and enhance the programming procedures.

## 1.4 Theoretical Frameworks

The two frameworks used in this dissertation are:

1. The **Anthropological Model** (AM), proposed by Pérez López (1994), from which the three main categories are extracted are: extrinsic, intrinsic, and prosocial motivations. It will be used to classify the defined criteria for each museum under the three categories of the AM.
2. The **Multi-Attribute Utility Theory** (MAUT) was first introduced by Fishburn (1965) from the one-dimensional theory and Keeney and Raiffa (1976) developed to the multicriteria case. This method analyzes and evaluates the exhibition programs of museums by using the criteria, the indicators, and the value functions.

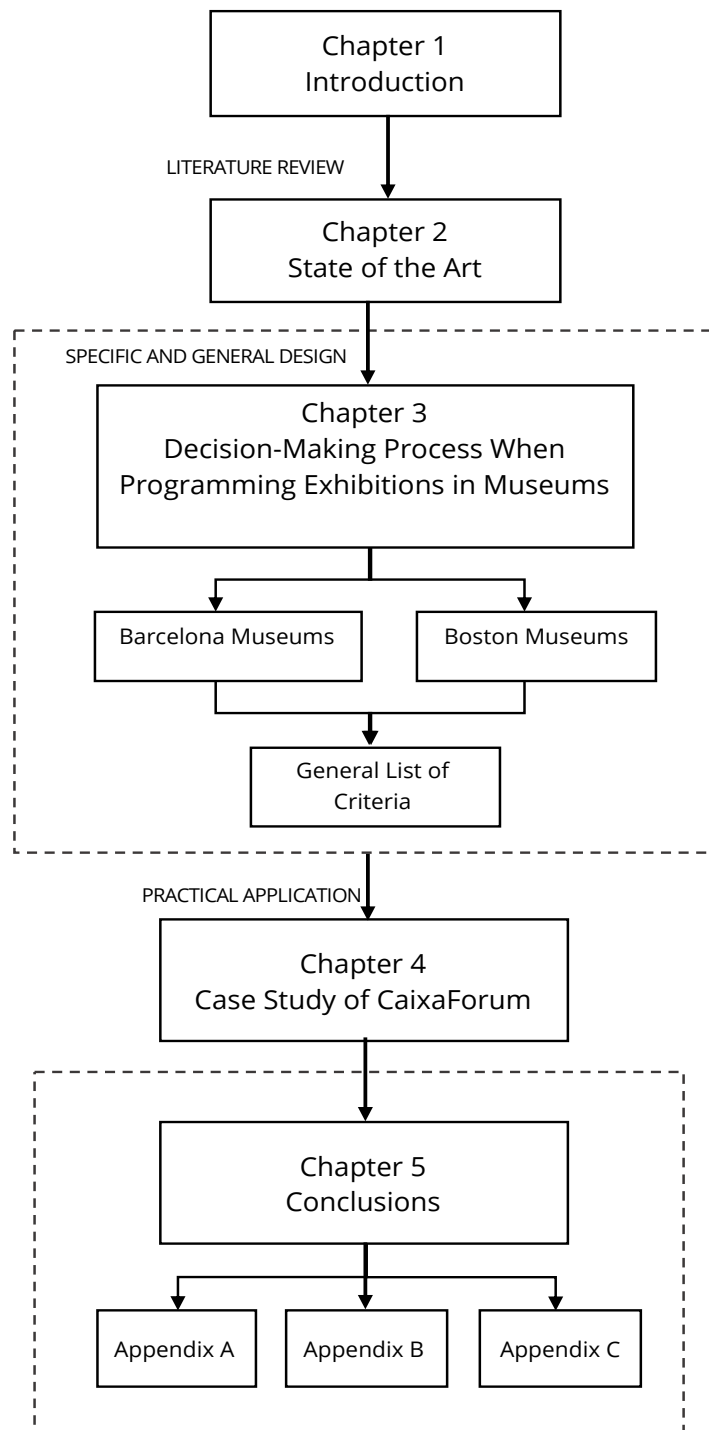
In addition, one of the most important techniques in this study is the **in-depth semi-structured interviews** conducted at 14 museums, 8 in Barcelona and 6 in the Boston area. The interviews were crucial to understanding the decision-making process in the arts sector and performing the integration of the two techniques mentioned above: AM and MAUT. Additionally, it was also necessary to define the criteria and to assign the weights of importance according to the institutions' preferences. The criteria were then classified into the three categories of the AM.

As will be explained in Chapter 4 in the Case Study of CaixaForum, to integrate the AM and MAUT at this center, two other techniques were used: the **Seminar** and the **Group Average**. The first one was used to gather different opinions from internal and external experts in the arts sector. The second one was used to determine the proportional weights assigned by each participant.

## **1.5 Structure of the Doctoral Thesis Document**

The doctoral thesis document is structured into five chapters, as shown in the figure above.

**Figure 1.1** *Dissertation Structure*





A description of each chapter of the doctoral thesis follows:

In *Chapter 1*, the main subject of the thesis is introduced, as are the objectives, hypotheses, and methods used to develop it, as well as the overall structure of the document.

In *Chapter 2*, an analysis of the decision-making process in art organizations is presented, along with a description of the methodologies employed.

*Chapter 3* provides an analysis of the decision-making process when programming exhibitions in Barcelona and the Boston area museums. This chapter outlines the criteria considered in the programming of exhibitions, the assignment of weights of importance, and their classification into the three categories of the anthropological model in every case studied. Afterwards, a comparison of results between both countries is performed, and conclusions are drawn. At the end, a generic list of criteria is proposed so that it can be of use to all types of art organizations.

*Chapter 4* presents the case study of the CaixaForum network in Spain. It includes the institution's information, the application of the method, and the results obtained.

*Chapter 5* concludes with the general findings of this study. It also drew specific results from the application of the model to several museums in Barcelona and the Boston area, which revealed some differences in decision-making preferences, and from that analysis, a list of general criteria was defined. Next, the specific conclusions for the case study of CaixaForum are presented, with successful results of the method's implementation. Finally, a few limitations of the study, as well as future directions for research, are mentioned for each section.

Finally, *Appendix A* presents the transcripts of the interviews with Barcelona museums. *Appendix B* shows the transcripts of the interviews with the Boston area museums. *And Appendix C* presents the imperatives defined by CaixaForum, which are used for the method's application in that institution.



# Chapter 2 State of the Art

*Museums are not mysteries, nor are those most closely associated with them the keepers of mysteries. Museums are, or at least ought to be, rationally organized institutions directed toward articulable purposes – institutions that, at their most excellent, both can and do accomplish those purposes with maximum effect and with minimum waste.*

(Weil, 2002. p.3)

## 2.1 From *mouseion* to new museums

### 2.1.1 Art and Culture as a Fundamental Element

Since their creation, museums have always been special places full of art, stories, belongings, and significance. The first museums, as we know them today, date from the 18<sup>th</sup> century. It is widely acknowledged that the development of private and royal collections shaped the parameters of the first institutions built around them, and later the modern museums, as well as the use of culture as a political transformation tool (Bennett, 1995).

The word “museum” comes from the Ancient Greek *mouseion*, meaning the temple of the Muses (Bazin, 1967). The earliest museum was found in Alexandria, in the 3<sup>rd</sup> century B.C., as a wing of thinking, education, preservation, and culture (Kotler et al. 2008). And it was destined as a place of contemplation for musicians, poets, philosophers, an investigation center, and a retreat. But also, an organization that encompassed what we now call a university, a zoological and botanical garden, and a museum, the latter being the exhibition of various items for the purpose of learning (Lewis, 2021), encouraging knowledge while also displaying collections. The

institution attracted academics and was overseen by some of the most prominent Greek philosophers of the period, including Euclid, the dean of the mathematics faculty.

In this regard, the Alexandria complex was more akin to a learning institution than a place for systematically conserving and exhibiting items. On the other hand, the Greek *Pinakotheke* and how the Romans publicly showed art, created a meditative relationship with the current museum concept.

During the medieval periods in the Western world, collections were an essential part of the aristocracy and the Catholic church. There is evidence of the trading of these goods beginning in the 12<sup>th</sup> century, as part of the European maritime expansion, permitting not only the interchange of objects within Europe but also the introduction of exotic materials from other areas of the world, in the form of relics, antiquities, and treasures. As a result, the growth of royal and Catholic collections was related to economic and political activities inside states. As well, the church's role as a receiver, controller, and promoter of creative production. Such collections symbolized resources, power, and prestige for their proprietors and were basically based on the quantity and quality of the artworks (Bennett, 1995).

The galleria, a long hall dedicated to displaying paintings and sculptures, and the *gabinetto*, a place dedicated to exotic, rare, and unusual specimens of animals, plants, antiques, and innovations, were established in the 16<sup>th</sup> century with the flowering of the Renaissance in Italy. During this period, learned societies were established to promote debate, experimentation, and collection, as well as the first writings on the nature of collections were published, and the need for a systematic classification method was recognized (Lewis, 1998).

Nonetheless, it was not until the 17<sup>th</sup> century that these works were made available to the general public, thanks to the state's acquisition or donation of private collections. In 1683, the University of Oxford became the first institution to accept a private collection and establish a museum to house it, which became known as the Ashmolean Museum. The bourgeoisie's entry into the phenomenon of collecting, as

well as a significant expansion of economic activity linked to the art market, marks the beginning of the 17<sup>th</sup> century. This is the hallmark of "possessive individualism," as defined by MacPherson (1979). Collecting serves as a method for the distribution of a possessive self, culture, and authenticity for the ideal man, an individualist surrounded by his property and possessions. The ruling class, standing out as a result of intense commercial activity and to consolidate its position as a noteworthy class, relies on the acquisition of goods to ensure its rise, resulting in the formation of a new group of collectors focused primarily on the purchase of furniture and pieces of art. The figure of the collector has been conflated with that of the Renaissance bourgeois in this fashion since this time, signifying the link that would be created between money power and the ability to collect (Bennett, 1995).

Luxury or not, according to capitalist whims, the larger the collection, the greater the collector's power, and the more particular the collection, the stronger the collector's identity. When art is perceived as a product, the artists no longer work under contract (Debord, 1983) The market evolves, and powerful characters such as art dealers and counterfeiters arise.

One of the most significant aspects of the 18<sup>th</sup> century in terms of collecting is the appearance of many archaeological objects unearthed in excavations around Europe and the appropriation of these artifacts by collectors. Among the development of numerous museums, the Louvre Museum in Paris was founded in 1793 to represent a new idea of property relevant to a country's cultural legacy and the people's right to possess it. The Musée du Louvre, which is based on the collections of noble families, is, therefore, a realized outcome of the French Revolution and a venue for legitimate national and global cultures (Alexander & Alexander, 2008).

The modern museum was a watershed moment in the evolution of cultural preservation and dissemination systems. The internal and external boundaries delineated by archives and collections stored and display in contemporary museums aided in the definition of Western identity and culture. Later, in the 18<sup>th</sup>

century, public museums were opened to people irrespective of their class or rank in society. While European museums were places to celebrate national culture and the state, in the United States, museums were designed by communities, families, and individuals to celebrate and commemorate traditions and practices and to delight local people (Kotler et al., 2008).

In the 19<sup>th</sup> century, the museum appears to have been a storehouse of exotic colonial treasures. Scientific trips to the colonies supplemented the collections and converted museums into research centers. As Tony Bennett (1995) describes, the entrance of research caused the museum to concentrate on fields of knowledge and rearrange collections, but the museum remained self-directed. In its place, Romanticism demolished scholastic and Neoplatonic theories, relics of previous literary and philosophical currents, in favor of a philosophy that held that all meaning change would lead to man's doom. As a result, it was essential that the establishment of museums employ tradition to ensure human existence.

With the development of new processes for reproducing artworks, the objects lost their sense of authenticity and contemplation, and the public's perception of these new forms of art shifted. Reproduction methods advanced to such a high level of technical progress in the 20<sup>th</sup> century that they were accepted as original art forms. Photography and cinema are two examples. Previously, the artworks were used to serve rituals (first magical, later religious) and a privileged class of people. The work was duplicated and disseminated across various social groups using new reproduction processes, leading to its remoteness from its ceremonial purpose. As noted, the loss of the aura undermines the very function of art and the museum (Benjamin, 2008). This dynamic is inextricably linked to the idea of cultural industry proposed by Adorno and Horkheimer (2014), which is essentially the transformation of culture into a commodity as part of a historical-universal trend that leads to the establishment of monopoly capital. In essence, the cultural industry symbolizes the extension of commercial connections to all aspects of human existence, with the intent to create and conform cultural goods for the masses and the people.

Moreover, the history of museums reflects the desire to gather and conserve for the future, completing humanity's historical process by giving components other than those found in recorded history. Museums are embedded in a world that deals with tangible and intangible culture, and they conserve and convey mankind's creative ability and knowledge by adding works of particular quality to their collections. Collections maintained in museums can convey the physical and social environment that developed and the assets that comprise them. Also, to present the concept of creation (Lewis, 1998), it was necessary to understand what functions they performed, their usage, and the sociocultural context in which they were made. Objects collected and preserved in museums are relevant documents containing data containing knowledge and practices from recent and distant periods.

### **2.1.2 New Museum's Definition and Strategies**

The study of the museum's history, function, and relationship with its collection is not the purpose of this work, which acknowledges them as initiating and relevant questions. By embracing the creative avant-garde into its space, the postmodern museum no longer bears the baton of tradition's representativeness. Instead, it produces symbolic order issues, which, in conjunction with consumer culture, transform museums into genuine spectacle houses that must be re-interpreted and managed (Debord, 1983). The digital revolution may also be significantly changing cultural consumption habits, prompting arts organizations to rethink how they engage with their audience (Bakhshi & Throsby, 2012).

The philosophical discussion surrounding the arts and cultural sector is essential to emphasize how museums' mission, vision, objectives, and functions have changed over time. Although cultural capital tends to massify, it also enhances accessibility, and the globalized world opens up new opportunities for these institutions to reinvent their roles in society. Following this vein, this historical overview and knowledge of the museum's changing role in late capitalism will serve as the

foundation of the design of an evaluation method to analyze and evaluate the decision-making process within museums.

For this reason, it is important to understand the new museums' definition in the 21<sup>st</sup> century and what new paths and strategies they are taking in a world-changing environment.

According to the International Council of Museums (2007), it defined the museum as

a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, research, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study, and enjoyment.

Almost 10 years later, in 2016, at the ICOM General Conference in Milan, the new Standing Committee proposed a review and update of the museum definition. The Committee on Museum Definition Prospects and Potentials detected that the management models, practices, and values of museums vary because of the rapid changes in the environment and society. The new alternative museum definition to be included for a vote in the ICOM Statutes was:

Museums are democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.



Since the new definition's election in Kyoto was postponed in 2019, the first definition mentioned is still the one in use.

According to World Creative (2017), based on a study conducted by the International Confederation of Societies of Authors and Composers (CISAC) and the United Nations Educational, Scientific, and Cultural Organization (UNESCO) (CISAC & UNESCO, 2015), the creative and cultural industries accounted for 3% of global GDP and employed 29.5 million people (1% of the global workforce). The visual arts industry (including galleries and museums) employed about 6 million people globally and generated roughly \$391 billion in revenue.

These figures not only highlight the relevance of museums to the economic growth of nations, but also the social influence and reputation that these institutions have in a given region. Irina Bokova, the General Director of UNESCO, stated in 2015:

Cultural and creative industries are major drivers of the economies of developed as well as developing countries. Indeed, they are among the most rapidly growing sectors worldwide. It influences income generation, job creation, and export earnings. It can forge a better future for many countries around the globe.

Assuming that the cultural and creative industries, and therefore museums, are an essential element of economic and social growth in the 21<sup>st</sup> century, their management techniques must be researched, compared, and assessed. So that future generations can learn about, appreciate, and share many cultures and artistic works in the most egalitarian possible manner.

Since there has been a decline in public attendance at museums, the museum is expanding its educational and digitalization efforts in order to connect with new audiences. The museum is focused on conserving and preserving cultural heritage with the aim of maintaining this knowledge in order to compel society to reflect and, as a result, to explain why a museum exists. Also, to create a better society.

Over the years, museums have evolved as well as society did. As Bautista (2013) describes,

Museums became more than repositories of precious objects; they were bastions of authority and tradition that represented social norms, cultural capital to be acquired by all citizens, memories to be preserved for future generations, and public displays demonstrating what society valued most (p. 1).

The rising effect of the cultural industries and museums on the dynamics of the economy has obligated creative institutions to be resilient and adaptable. The demand for qualified art managers is growing. In this fiercely competitive cultural economy, the job of art managers—defined and strengthened in the United States by legislation creating the National Endowment for the Arts and Humanities on September 15, 1965—becomes more important.

A number of factors, including the global economic crisis, social media, and alternative art forms, justify the necessity for strategic decision-making, up-to-date administrative skills, and management models without crossing the line into managerialism (Glow & Minahan, 2007).

Initially, Tony Bennett (1995) stated that “In order to attract sufficient visitors to justify continuing public funding, museums thus now often seek to imitate rather than distinguish themselves from place of popular assembly” (p. 104). However, this statement has drastically changed over the years since museums are working on building new ideas and strategies to become unique and provide a new place of experience for their audience.

Some of the new strategies adopted in recent years have been the reduction of prices, the adaptability of the exhibitions to all kinds of audiences, the opportunity to access the museum's works of art from anywhere, and the invitation to the communities to participate in the programs, among others. However, technology implementation and development have been one of the most important factors in the arts and cultural sector.

In 2013, Bautista recognized the importance of technology integration by observing how museums began to challenge the concept of community and how they served it. She also remarked that even though museums do not purposely try to disengage visitors from their facilities, they have started to embrace the constructivist idea of how people create learning and meaning within the framework of their unique origins, passions, and lives.

According to this modern museology, there's a rising understanding that access to mobile technologies enables visitors to explore and experience museums from anywhere and as much as they want. In the technological and digital era, museums (or museums in post-industrial societies) encompass a wide range of applications in their meaning-making processes (Van, D. A. C., & Legêne, S., 2016).

It is interesting to highlight how Bautista (2013) described the digital age in museums almost 10 years ago,

The new museology started museums thinking about how to best serve society and their community. Today in the digital age, museums are no longer working for their community but with their community; meaning that the participatory culture of the digital age, armed with the technology to facilitate instantaneous communication from anywhere on the globe, inspires new museum experiences including user-generated content, crowd-curated exhibitions, personalized online collections, and social media-supported affinity and membership groups (p.27-28).

Some centers are now programming exhibitions that address current issues and involve the community in the process, such as the Tate<sup>1</sup> in London, which started a project called *Circuit* to engage with those (usually young people) who would not often be attracted to museums or galleries.

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<sup>1</sup> <https://www.tate.org.uk/about-us/projects/circuit-programme>

In addition, museums have found new strategies and approaches to recycle themselves. For example: offering resources and opportunities for education; providing activities and program information online; opening the museum to all (accessibility); using mobile services to improve visitors' experience; offering high quality cross-platform experiences; engaging a variety of audiences, among others (Dobran, 2016).

And new roles have also been incorporated, such as the cultural mediator, who is in charge of providing information about the museums' collection and exhibitions and is a free service. Some examples are the *Fundació Antoni Tàpies*<sup>2</sup> and the *Museo Nacional Centro de Arte Reina Sofía*<sup>3</sup>, although it is a common practice in Spain.

In recent times, the COVID-19 pandemic has brutally impacted the arts and cultural sector, affecting its programming, budgets, teams, and organizations, among others. For more than a year, arts organizations have fought to survive in this global crisis. As a result, "in the post-pandemic era, museums must understand what it means to be in a place and represent the community. We realized we have an important role to play," Brian Ferriso stated, as cited in Krueger (2021).

### **2.1.3 Types of Museums and Ownership**

It has been previously highlighted that the focus of this research is to study and compare the decision-making process when programming exhibitions in museums in Barcelona (Spain) and the Boston area (USA). For this reason, this section presents the different types of museums in Spain regarding their content and ownership. After that, the same information is provided for the museums in the US. This would be useful to later understand the decision-making process, as Weil (2002) states,

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<sup>2</sup> <https://fundaciotapies.org/es/activitat/experiencies-de-mediacio-2-2/>

<sup>3</sup> <https://www.museoreinasofia.es/en/visit/mediators>

Museums are extraordinarily varied in their origin, discipline, scale, governance, structure, collections, sources of funding, endowment, staffing, facilities, and community setting that meaningful comparisons between one and another are rarely possible. That a particular big-city art museum is better attended or more richly endowed, has a larger facility, or is open for longer hours than a particular small-town history museum might be demonstrated by a series of one-on-one comparisons (p.5).

According to the UNESCO in the 2020 report of the Ministry of Culture and Sport, the museums and museum collections classification in Spain is as follows:

- *Fine Arts*. It mostly comprises artworks produced between Ancient and the XIX century, including architecture, sculpture, painting, drawing, etching and religious art.
- *Decorative Arts*. It consists of decorative artworks, alternatively known as industrial arts or applied arts.
- *Contemporary Art*. It primarily comprises work of art from the XX and XXI centuries. Both Cinematography and photography are covered.
- *Casa-Museo*. It is a museum placed in the famous persons childhood home or current residence.
- *Archaeological*. It contains artifacts from archaeological sites, prospecting, and excavations that have history or aesthetic worth. Encompassing numismatics, glyptics, epigraphy, and other disciplines.
- *In Situ*. It preserves some historical items such as archeological sites, monuments, live demonstrations, etc. in the original location. It includes Archaeological Interpretation Centers; however, it excludes Nature Interpretation Centers.
- *Historical*. There are museums and museum collections that highlight historic events, figures, etc., including military museums.
- *Natural Sciences and Natural History*. It includes items with a focus on biology, botany, geology, zoology, physical anthropology, paleontology, mineralogy, ecology, among others.

- *Science and Technology.* It incorporates artifacts that illustrate the development of scientific and technological history, and also spread their guiding concepts. It excludes Planetariums and scientific centers, except for the ones that have a museum or museum collection.
- *Ethnography and Anthropology.* It is dedicated to contemporary features and cultures from the pre-industrial era or from the recent times. It also includes museums of folklore, of the arts and of popular customs and traditions.
- *Specialized.* It includes certain areas of Cultural Heritage not included in other categories.
- *General.* This category includes museums or museum collections that fall under more than one of the aforementioned categories.
- *Others.* It comprises museums not covered in the aforementioned categories.

According to the same report, in Spain, the financial support of a museum or museum collection is classified into the following categories, which identify the natural person or legal entity that is the owner of the museum or museum collection heritage:

**a) Public**

- The General State Administration, which comprises the Ministry of Culture and Sport; Ministry of Defense; National Heritage; Other Ministries or Bodies of the General Administration of the State.
- The Regional Administration, which includes Ministries of Regional Governments; Other Divisions or Ministries of Regional Governments; Other Bodies (Universities, etc.).
- The Local Administration, which encompasses the Provincial Governments Bodies; Cabildo or Island Council; Town Hall; Other Entities.
- Others, which identifies (Public Foundations; Various public bodies; etc.).

**b) Private**

- Ecclesiastical
- Other, which includes (Foundations; Unipersonal; Associations; Societies; Various private bodies, etc.).

**c) Mixed**, which is characterized for encompassing diverse public and private bodies.

According to the American Alliance of Museums (AAM), the different types of museums in the U.S. are the following:

- Anthropology Museum
- Aquarium
- Arboretum/Botanical Garden/ Public Garden
- Art Museum/Center/Sculpture Garden
- Children's or Youth Museum
- Cultural Center
- Ethnical/Culturally/Tribally Specific
- General or Multi-disciplinary (several subjects)
- Hall of Fame
- Historic House/Site
- Historic Site/Landscape
- Historical Society
- History Museum
- Military Museum/Battlefield
- Natural History Museum
- Nature Center
- Other
- Other For Profit
- Other Nonprofit
- Planetarium
- Presidential Library
- Science/Technology Center/Museum

- Specialized Museum (Single Topic/Individual)
- Transportation Museum
- Visitor Center/Interpretative Center
- Zoo/Animal Park

This list suggested by the AAM could also include other types such as university, aerospace, and medical, among others found in the literature review. However, it is clear that each category has subcategories with specifications to include all types of museums.

As for the types of financial support that museums in the U.S. receive, it has been found that the majority of centers are non-profit organizations and private (Bell, 2016). According to the AAM, the main types of museum funding in this country are four:

- a) Government grants**, which come from different bodies such as federal, state, and local.
- b) Private donations**, which are made by different types of agencies such as charities, individuals, sponsors, university support, and philanthropic foundations, contribute the lion's share of the operational budget of museums.
- c) Earned revenue** includes any income derived straight from museum exhibitions, merchandising, gift shops, licensing, educational programs, or rents. This category also includes admission fees and restaurants. In order to increase revenue, several museums have included well-known chefs in their restaurants, which is a new practice in American museums.
- d) Investment income**, which incorporates the endowments of the largest American museums; for example, in the case of art museums, these are mostly focused on purchasing new artworks or pieces for the collection of the museums or art organizations.

After the literature review and the conducted interviews, it can be concluded that the majority of museums in Spain are public and mixed, and that, regarding specific



artists or foundations, they are private. In contrast, the vast majority of museums in the U.S. are private and receive most of their income from individuals, membership fees, and donations. Therefore, European museums tend to perceive far more financial backing than American museums. However, any contingencies, like the pandemic or larger cuts in funding, have a greater effect on the museums that depend on public funding.

## **2.2 Museums Impact**

The two following sections are relevant to observing the economic impact of the cultural industries in Barcelona (Spain) and in the Boston area (USA), examining the loss and the income they generate, and comparing the difference and impact of the results from one year to another. It is clear that since the pandemic, each museum has sought new management models and strategies, as well as trying to keep the situation under control in order to generate the minimum possible impact on the institution.

### **2.2.1 Analysis of the General Impact in Spain**

Cultural industries are crucially significant in Europe because they make significant contributions to more dynamic economies; encourage cultural diversity; social stability; innovative and creative reach; and solutions to the challenges of the 21<sup>st</sup> century; and have become a great chance for an exit from the economic downturn. The European Union's cultural and creative industries (CCI) have contributed to job creation, accounting for approximately 4.2% of GDP and employing over 7 million people in 2016, increasing to over 8.7 million in 2017 (Ministry of Culture and Sport of Spain, 2019).

According to the European Group of Museum Statistics (EGMUS), the total number of visitors to each of the network nations' five most frequented museums in 2015 was 25.476.366. The nations represented in these statistics are Croatia, the Czech Republic, Denmark, Estonia, Finland, Latvia, Lithuania, Poland, Spain, and Sweden.

EGMUS' mission is to gather, compare, evaluate, and disseminate statistics from Europe's museums. They next want to standardize museum definitions among member nations to get a unified understanding (EGMUS, 2016).

The EGMUS database (2020) provides information on the number of public and private museums administered in Spain. There are 97 state-managed museums in the nation; 900 locally-regionally controlled museums; 417 privately managed museums; and 60 additional public-managed museums.

Regarding the museums in Barcelona, the most visited was the *Museu Picasso*, with 954.895 visitors in 2016. The *Museu Nacional d'Art de Catalunya* attracted 820.516 visits in the same year, whereas *CaixaForum* had 753.252 visitors. With a total of 200.224 people, the *CaixaForum's* Impressionists and Moderns show was the most visited exhibition in 2016 (Playà, 2017). However, since the situation of museums and arts organizations has dramatically changed due to the pandemic, it is relevant to highlight some of the consequences.

In addition, it is important to clarify that this is data from 2016, and with the major pandemic crisis in 2020 onwards, all art institutions have suffered serious consequences. For example, taking into account the report made by the Ministry of Culture and Sports (2020) in Spain confirms that the average annual cultural employment in Spain shows a clear decrease from 2019 to 2020 due to the health crisis. In 2019, cultural employment amounted to 710,200 people, down from 668,100 people in 2020. On the other hand, the most recent data indicate that in 2019, liquid expenses on culture by the general state administration amounted to 715.9 million euros, by the autonomous administration in Spain to 1,225.8 million euros, and by the Catalan local administration to 3,711.9 million euros. Assuming a GDP of 0.06%, 0.10%, and 0.30%, respectively. There was a historic decline in cultural tourism in 2020, accounting for 72% of resident travel and 77.2% of international tourism.

The statistics estimate that the 1,510 museum institutions studied attracted 20.4 million visitors throughout 2020, a 68.9% decline from 2018, due to the effects of

the COVID-19 pandemic. The average number of visits per museum opened in 2020 was 13,817, compared to 45,929 in 2018.

Moreover, as a direct consequence of the pandemic COVID-19, just a few organizations studied, 39.2%, arranged temporary exhibitions in 2020, particularly in comparison to 67% in 2018. Contemporary Art has the highest value, at 66.2%, preceded by Archaeological, 42.6%, Specialized, 41.7%, and General Museums, 40.6%. Education initiatives are also very important in these institutions.

All these reports allow to have a generalized view of how the pandemic has affected this sector and how the museums are recovering from it. All the interviews for this doctoral thesis were conducted with museums in Barcelona between 2017 and 2020. However, the ones performed in the Boston area were in 2021. It is important to consider the repercussions.

In addition, since the participating museums and art centers from Barcelona are part of the region of Catalonia, the autonomous community of the museums in Barcelona, it is relevant to mention the report made by CONCA (2020) to better understand the situation of these organizations in Catalonia.

First, it is important to highlight the 24% loss of income of the Catalan cultural sector as a whole during 2020. It moved from 4,475 million euros invoiced in 2019 to 3,387 million euros in 2020. According to the analysis, the activities that involve attendance lose more than other activities, and the museum heritage sector loses 35% more than other sectors.

A total of 60% of the cultural organizations indicated that once the confinement was over, the recovery of activity was only partial, while 13% have not resumed activity or have closed down directly. This circumstance has a direct reflection on the sector's revenues: 82% of cultural organizations and 76% of cultural professionals and workers report having suffered revenue losses in 2020 compared to the previous year, while forecasts for 2021 were not much better: 78% of organizations

and 70% of workers still think that their revenues will be lower than those obtained in 2019.

As a result of the pandemic, about 20% of cultural workers have been laid off; 10% have been placed on ERTO (Record of Temporary Employment Regulation); and 42% have had their working hours reduced.

### **2.2.2 Analysis of the General Impact in the Boston Area**

Since this dissertation also analyzes and evaluates museums in the Boston area, it is also convenient to consider how they were affected by the pandemic and how they made decisions.

To continue, the information obtained from the studies conducted by the American Alliance of Museums (AAM) and the research firm Wilkening Consulting is presented, which evaluates the impact of COVID-19 on museums from 2020 to present. These studies have been conducted through several surveys of museums in the US.

In the report published in April 2021, the responses gathered from 1,004 museums were presented. According to this report, 76% of museums confirmed that their operating income decreased an average of 40% in 2020 compared to the previous years. Likewise, as seen in Barcelona, museums in the United States have closed their doors. In this country, they were closed for an average of 28 weeks starting in March 2020.

Considering the financial impact, the majority of the museums were unable to offset the losses by reducing spending. About 61% indicated that their net operating performance decreased, an average of 38% in 2020. The average financial loss per museum was a little over \$694,000 in revenue.

As for the staff, 46% of museums showed a decrease in the total number of staff by an average of 29% compared with the results prior to the pandemic, which supported 726,000 jobs. In the next year, 44% of the respondents said that they would intend to grow or rehire their workforce.

Additionally, as a result of financial constraints and staff reductions brought on by the pandemic, 59% of the museums were forced to cut back on spending on programming, education, and public services.

A report of the AAM of January 2022 contrasts with a survey of April 2021, which found that only 44% of museums had not laid off or furloughed any staff since the pandemic. However, 22% of museums reported layoffs of full-time employees, and 28% reported layoffs of part-time employees. Of the responding museums, 73% reported being able to keep or restore all of their staff. Funding from the government was crucial, as museums reported that federal relief funds helped retain staff.

The following is the information about COVID-19's impact in Massachusetts (the state in which Boston is located), extracted from the Massachusetts Cultural Council's June 2021 report.

After accounting for inflation, the Massachusetts arts and cultural industries contributed approximately 25 billion dollars to the U.S. GDP in 2019, representing a productivity increase of about 25% from 2001. The creative economy employs nearly 310,000 people in New England (which includes several states such as Massachusetts), with nearly half of them working in cultural institutions, which employ nearly 150,000 people in Massachusetts. In 2019, the Commonwealth's non-profit sector alone generated \$2.3 billion in economic impact and employed 71,000 people (Steiner, 2020).

As can be observed, the cultural industry represents a strong engagement for Massachusetts residents, who participate actively in monthly cultural events. As exemplified in the report, in 2019, 21 million people visited Massachusetts arts events, which was four times the number of people who attended all Red Sox, Patriots, Celtics, and Bruins games combined (Rooney et al. 2019).

Prior to the pandemic in 2019, tourism accounted for more than 3% of employment and contributed 2.5% of the Commonwealth's GDP. According to the Mass Cultural

Council, 71,000 jobs represented \$2.3 billion worth of economic activity and created more than \$128 million in additional state income. From March 2020 and on, non-profit and municipal cultural organizations reported revenue losses of \$588,334,079; personal income losses of \$30,403,616; and 67,986 cancelled shows and jobs in Massachusetts (Steiner, 2021).

As for the staff, around 30,009 individual cultural sector personnel were affected. And 65% of the organizations had laid off, furloughed, or reduced their employees' hours and/or compensation, or planned to do so.

As stated in the report, the Mass Culture Council has acted as the focal point for state-funded COVID-19 relief efforts for artists, non-profit cultural and arts institutions, and artists. State and federal funds were administered for COVID relief for cultural nonprofits and artists during Fiscal Years 2021 and 2022 (see pages 12 and 13 of the report for more information).

Furthermore, as observed through this section, museums have suffered a major impact since the pandemic, and they are dealing with those consequences as well as with other factors such as new strategies, education, technology, and social changes. However, as will be seen in the following sections and Chapter 3, museums began to address their programs to the community and to examine how to better serve the audience and create new experiences. For this reason, it is relevant to look at how decisions are made in this sector, especially when it comes to temporary exhibitions.

## **2.3 The Decision-Making Process in Arts Management**

### **2.3.1 Introduction**

As the concept of museum has evolved through time, it is equally crucial to highlight how museums' mission, objectives, vision, and function have altered. There has been a transition from traditional management, or managing by function, toward managing by objectives, which has given individuals their independence and ability

to take initiative back. However, managing by objectives is insufficient for organizing current institutions, necessitating the development of a new management method that values the individual in all his wealth and ability to make a significant contribution (Pérez-Pérez and Bastons, 2016). For this reason, the decision-making process is essential for responding to ongoing changes and making better decisions. There are four different types of cultures in the management of cultural organizations depending on how the managerial decisions are made (Pérez-Pérez and Bastons, 2016):

- a) **Paternalistic culture:** the manager makes ineffective decisions in terms of benefit but brings high levels of unity. Excessive control leads to reduced organizational effectiveness.
- b) **Aggressive culture:** the manager makes decisions that achieve consistent economic results to the detriment of unity. Organizations will only achieve good results if they are in monopoly-protected environments.
- c) **Bureaucratic culture:** the manager makes decisions that are neither effective for the unit nor profitable. Entities that make use of this type of culture are often accused of very bureaucratic management, e.g., NGOs or universities.
- d) **Competent culture:** the manager makes decisions to achieve high levels of unity and profit at the same time. Two essential features that describe it:
  - It is focused on stakeholders.
  - The manager-employee relationship is founded on leadership, which fosters trust throughout the business.

For organizations to achieve a competent culture, Bastons and Pérez-Pérez (2016) outlined three categories of managerial competencies:

- **Strategic competencies:** they refer to the institution's vision, cross-functional orientation, resource management, public orientation, effective

relationship network, and negotiation. A high level of these competencies will bring managerial and economic results.

- **Intra-strategic competencies:** these are focused on communication, people management, delegation, coaching, teamwork, and leadership. If the level is high, it will translate into employee development and commitment.
- **Personal competencies:** these include proactivity, problem-solving, self-management, people management, integrity, and personal development. These competencies refer to the relationship of trust and commitment of the employee with itself and also with the institution.

Therefore, after learning about different cultures to manage cultural organizations, the most interesting one is the competent culture, since it emphasizes the importance of the mission and transcendent leadership. It is relevant that managers are identified with the mission of the organization in order to achieve a competent culture. For this reason, it is pertinent to consider the role of the art manager and the decision-making process in each center.

According to Byrnes (2008), "in theory, at least, an arts manager should be trained to serve the needs of her particular discipline by effectively solving the problems of today and anticipating the significant changes of tomorrow" (p.57). For a long time, before the formal concept of cultural management emerged and became a research topic, artists began to organize, plan, control, and oversee their work processes, transforming themselves into artist-managers.

As William J. Byrnes (2008) explains, the artist managers' method of arranging and presenting the arts had to adapt as the industry and technology advanced. In the late 19th century, communities started to establish art institutions. Symphony orchestras and museums were the earliest leaders. Years later, management specialists began to emerge. Many cultural institutions appeared to be organized with patterns that were eerily similar to corporate structures.



As of now, each business manages its operations and personnel in a certain way, merely so that each manager stamps their particular management philosophy on the organization. As mentioned, museums are in an ever-changing environment. The internal and external environments are the starting points for establishing a realistic mission, goals, and new strategies, and thus achieving the mission.

Arts organizations may continue to learn how to successfully incorporate strategic thinking while responding to changes in the cultural milieu. Museum directors make strategic decisions that are often intuitive and subjective, founded on their knowledge and experience. Nevertheless, arts managers are also prepared to comprehend the sector's demands by resolving all existing issues while anticipating potential future developments. Also, the overarching mission of the museum must align with the broader strategic direction (Reussner, 2003). It is important to note that leadership and management in the arts industry are not uniform (Caust, 2010).

As a result, important management functions like leadership and decision-making within these organizations have received minimal attention and discussion (Cray & Inglis, 2011). The research of strategic decision-making in organizations, on the other hand, is critical because it shows if the organization's mission, vision, and objectives are indeed being achieved depending on what, how, and why decisions are made. According to Su & Teng (2018), museums nowadays are attempting to identify and comprehend their visitors, as well as move the focus away from collections and toward products and services. As a result, the connection between the institution and its audience must be reoriented.

Furthermore, the hybrid nature of museums in the 21<sup>st</sup> century prompted a demand for transparent decisions that accounted for both public and social value (Scott, 2013). According to Lynda Kelly (2006), although its administrative structure is unique, museums are viewed as legitimate sources of knowledge and learning. And their function in society has evolved towards a more participatory, double-sided social organization. Museums provide value to attendees by satisfying all their

demands for interaction and continuous learning (Siu et al., 2013). They are, however, places where people can share their stories (Sheng & Chen, 2012).

Nowadays, each firm and corporation have its own unique method of managing the institution and its workers. Management by objectives (MBO), management by competencies (MBC), and management by missions (MBM) are all multiple kinds of management models. Management by Missions (MBM) is a new concept that is premised on the notion of communicating the mission statement to all levels of the firm, right down to the specific mission of each employee (Cardona & Rey, 2006). In the 21<sup>st</sup> century, effective management of institutions requires a management model that includes individuals with their capacities to contribute (Pérez-Pérez & Bastons, 2016).

Providing new management methods and tools in the arts industry will make it easier for arts organizations to respond to change. Before presenting the new model to improve the management of museums, the following section anticipates some of the results of this study, by presenting testimonies of decision-making and exhibition programming interviews to museums directors.

### **2.3.2 Managerial Practices in Museums**

Decision-making is a practice that is used in ordinary routine and is frequently conducted unconsciously. After judging both intrinsic and extrinsic factors related to the desired outcome, a certain alternative is selected. The decision-maker will base their choice on the findings of an analysis of the relative relevance of these criteria and their qualification, which will assign relative weight to the various components. This decision-making process may be observed in a wide range of contexts, including the selection of clothing, a new job, or more complicated circumstances (Imbernon et al., 2022).

The process of scheduling exhibitions requires directors to consider all of their options in order to choose the best ones for the season. This means that, in some ways, museums' directors and curators are forced to select the best option from a

range of different possibilities. Many questions arise when thinking about making decisions, especially when it comes to scheduling exhibitions, since it is a procedure that takes place several years in advance and involves many departments.

These questions, however, could be: how are decisions made in museums or art institutions if there are more people involved? Is there any formal method or procedure to program temporary exhibitions? Do they consider historical data to program exhibitions? What factors do they take into account while scheduling exhibitions? Is there any set of criteria to consider when programming? Do certain criteria have a higher priority than others?

According to Dean (1994), through temporary exhibitions, museums may vary the subject matter, enhance the audience's interests, and increase visitor engagement. Decisions based on the subjectivity and preferences of the decision maker present concrete interests and lead to a discrepancy between the museum's purpose and what it certainly offers. As a result, the exhibitions reflect the curators' subjective and unique foundations (Baker et al., 2020).

In order to solve all these questions related to the decision-making process in exhibition programming, 14 museums were interviewed (8 in Barcelona and 6 in the Boston area) to analyze the processes followed in each center, and later, to apply the new model proposed in this thesis.

### *2.3.2.1 Museum Directors Practices in Barcelona*

In the first phase of this study, a variety of directors from artistic institutions in Barcelona were interviewed to gather more information about their decision-making processes. The participating museums in Barcelona were as follows on Table 2.1.

Table 2.1 Museums and participants interviewed in Barcelona

Museum	Participants
1 Museu Nacional d'Art de Catalunya (MNAC)	Josep Serra (Director) and Lluís Alabern (Responsible for the Mediation and Public Programs Area)
2 CaixaForum	Isabel Salgado (Director of the Exhibitions)
3 Fundació Antoni Tàpies	Carles Guerra (Former Director of the Museum), Glòria Domènech and Núria Homs (Director of Conservation and Director of the Archive)
4 Museu Marítim de Barcelona (MMB)	Mireia Mayolas (Director of Education and Activities)
5 Centre de Cultura Contemporània de Barcelona (CCCB)	Rosa Ferré (Former Head of Exhibitions) and Jordi Costa (Head of Exhibitions)
6 Museu d'Art Contemporani de Barcelona (MACBA)	Anna Borrell (Director of Production)
7 Sala Parés	Sergio Fuentes (Deputy General Director)
8 Fundació MAPFRE – Center KBr	Ignacio González (Head of Audiences) and María Pfaff (Director of Center KBr)

As a brief introduction to exhibition programming, according to the participating museums, statements are presented talking about the decision-making process in programming, and in other cases, they mention some of the most relevant criteria when programming. Later, in Chapter 3, the museums and their specific criteria are extracted and examined.

During an interview with Josep Serra, Director of the **Museu Nacional d'Art de Catalunya**, he highlighted some of the most important criteria for programming exhibitions as follows:

For example, all the programming of exhibitions, every single thing has to be related to the collection. This is the main criteria. Nothing will be programmed if it has nothing to do with the collection. Of course, our collection is huge; almost everything can be linked, but it has to be. The second thing is that it has to be new. We don't program anything that has

been made before. It makes no sense for us. So, if the artist has been presented before, the show has to be different, completely different. There's a third one, which is complicated to develop but, for me, is the most important, which is the question of the sense. There are a lot of criteria which are more technical, which are: collection related, new (added value), and sense. This is a triplet, which is at the beginning of the decision-making. Other criteria are exhibitions are made together with other organizations, mostly international; sometimes we rescue a local artist; and we are strictly focused on the idea of social responsibility.

The interviews subsequently revealed some of the criteria considered for programming that are mainly related to the collection, the content, international collaborations, local artists, and social responsibility, among others that will be examined in the next chapter. In addition, in a conversation with Lluís Alabern, Responsible for the Mediation and Public Programs Area in MNAC, he mentioned some aspects of the programming procedure.

Every week there's a meeting of the directors of each area in the museum to talk about different projects (exhibitions) and to reflect on the contributions of their teams. So, there exists a continuous dialogue with all the areas to build the programming of exhibitions, but at the end, the decision-making process of the program is made by the director, who considers the previous participation, contributions, and ideas of each area.

In several interviews with Isabel Salgado, the **CaixaForum's** Exhibitions Director, it was possible to confirm that she works together with her team to make decisions related to the program. It is relevant to note that they are based in Barcelona, and from there they program the nine CaixaForum centers around Spain. She also mentioned that even though it is her responsibility to select the exhibitions, she always discusses and analyzes the options with the staff. In Chapter 4, the case study of CaixaForum is presented, and with it, it will be possible to understand the dimensions of this institution and its unique model of organization and programming for nine centers. As a forerunner, they have established a pattern in

which they design one exhibition that, for example, is inaugurated in Barcelona and it will travel to other centers CaixaForum in Spain for at least 2 years, allowing them to minimize and optimize the production and exhibition costs.

In the interview with Carles Guerra, Former Director of the **Fundació Antoni Tàpies**, he mentioned some of the main aspects of the program.

There must be a critical component to the artists' work in the programming. Whether it is critical of the economy or of the art institutions themselves, but also of gender, ethnic, racial, political, and other issues. Another component is that we have to try to be singular, unique, and that what is experienced here is not experienced elsewhere.

And in a later conversation with Glòria Domènech and Núria Homs, Director of Conservation and Director of the Archive of the *Fundació Antoni Tàpies*, they both mentioned the importance of having at least some artworks by Tàpies in each exhibition, as well as creating a dialogue and an experience for the audience.

The next interview was with Mireia Mayolas, Director of Education and Activities at the **Museum Marítim de Barcelona** (MMB), in which she explained the programming process.

In general, lately, I've been an exhibition manager for 4 years, and from my experience, the exhibition themes come from the museum itself. And then, what do we take into account? We consider first that the exhibitions are related to the museum itself, that they explain topics of maritime history or maritime culture. Then, we try to make them interesting, either for the subject matter or for the public. We try to give them a twist so that they can be of interest to the public. I program together with the head of collections, but we have a committee with more people: the head curator, the head of the unit of educational programs, and well, sometimes we ask for more people to think about topics. It must be said that there are people in the museum who are proactive and others who are not. Then the team is made up transversally. I think that exhibitions are very transversal activities, that

they are the image of the museum, and that many people have to participate in them.

As observed through the conversation with Mireia Mayolas, it is noted that they involve several departments in the decision-making process, as they want this process to be transversal. She mentioned that they use an own and complex program named *Rym*, which includes several platforms that they use as a database, to save legal contracts, and any data related to the museum. Also, it has a shared calendar to program the exhibitions; and EUROMUS, a common program for museums used to book activities and shows. Although it is a small museum, Ms. Mayolas explained a well-organized process for programming the exhibitions, and in terms of digital platforms, it is the one using an innovative tool.

In the conversation with Rosa Ferré, Former Exhibitions' Director at the **Centre de Cultura Contemporània de Barcelona (CCCB)**, explained that,

The CCCB is not only an exhibition center because we also program other activities such as concerts, conferences, poetry slams, among others, which all together build the programming of the season. We have several lines of programming, but we program all together with common interests in order to develop the interests in different formats and activities. Every department prepares their proposals and possible exhibitions, and every Friday these are discussed.

Moreover, in the interview with Jordi Costa, Head of Exhibitions at the Centre de Cultura Contemporània de Barcelona (CCCB), he highlighted some of the most important criteria for programming as follows:

Also, in this sense, the contents of exhibitions at the CCCB become very extensive. In other words, there is a focus on literature, especially with exhibitions that also cover the scientific and humanities record and the field of science, and then what we normally do in an exhibition is to ensure that the exhibition language is innovative and imaginative. It is a center that has been very permeable to the interaction of the audiovisual and in the digital

fields as well; and in this sense, I believe that one thing is the contents, but the other is the manner in which they are served. But also, one of the main criteria is to experiment, offering a risky exhibition that provides a different experience.

As observed in the conversations with the CCCB, it is a center that is committed to the creation of interdisciplinary programs that mix different agents, languages, and media, and are experiments and innovations for the public.

The next interview was with Anna Borrell, Director of Production at the **Museum d'Art Contemporani de Barcelona** (MACBA), and similarly to the MMB interview, she mentioned the programming procedure, as well as some of the basic aspects considered.

We work transversally among all the departments that have something to say, and every week we have a general coordination meeting to organize the seasons. We have tried to work with tools that are on the market, but they don't work for us, so we have created our own tools. We have a general coordination meeting every Thursday with the participation of different departments, and we go over the calendar every week. We want to achieve a joint program, and we want education to play an important role. Therefore, we mainly consider some aspects, such as the content; the lines of research; the types of exhibitions; the moments for the public, which are the moments when each project can have more meaning for the public; and the projects that are related to university or school content (programming during school periods).

This organization also combines the inputs of different departments in order to well organize the seasons. In this conversation, she also mentioned some criteria directly linked to the topics, the audience, the collaborations with other institutions, the itinerancies of the shows, among others. These criteria are explained in detail in Chapter 3.

The case of the **Sala Parés** is completely different from the previous ones since it is an art gallery. As Sergio Fuentes explains in the interview,



Sala Parés is an art gallery with a staff of 25 artists; we plan the seasons a year in advance, and exhibitions typically last two months. At the time of programming, it is necessary to take into account the commercial factor, in which is valued the moment of the year when there is a higher consumption of painting (from November to the beginning of January, and in the spring). It is also useful to decide which artists to choose, and therefore, to have a wider range of public offering large and well-known exhibitions at times that are consumed.

Although this type of center is an art gallery, it appears that it can also establish criteria for programming exhibitions and thereby optimize the sale of art. This will be demonstrated in the next chapter.

The last organization interviewed was the **Center KBr** of Fundació MAPFRE. According to Maria de Pfaff and Ignacio Gonzalez, the programming process is as follows:

First of all, it is worth mentioning Carlos Goyonet, who is the chief curator of photography at the foundation. Carlos programs for the two spaces: KBR in Barcelona and the Recoletos Hall (Madrid). He consults and proposes the program along with the director of the cultural area of the foundation. And then, there is a team within the group, which is the photography team, that prepares the exhibitions. Basically, the decisions are taken at the level of direction, area, and conservation, and then the team executes, once the decisions have been made.

As observed, it is an organization focused on photography and has built up a large collection of photographs over the years. Some years earlier, in Barcelona, it also organized exhibitions of painting and sculpture, among others. However, it was decided to open a new center in a new building and orient it to photography. The programming criteria for this institution are also presented in the next chapter.

These circumstances should not only represent the mission, vision, and objectives of the organization, but they should also be easily analyzed, contrasted, measured, and quantified. As previously observed in Barcelona, each organization has its own

procedures and considerations for programming exhibitions. These considerations are the ones that make every organization unique and different from the others. However, to improve decision-making and exhibition programming, a general method could be applied.

According to Lord and Piacente (2014), “There is no one agreed way to organize a museum staff in order to produce exhibitions while sustaining the museum’s other functions” (p.11). For this reason, interdisciplinary developments, decision-making methods, and tools may be very helpful to improve the managing and decision-making in arts organizations.

In the following section about museum practices in the Boston area, some directors explain in detail the programming process, which seems to be improving.

### 2.3.2.2 *Museum Directors Practices in the Boston Area*

According to the interviews with Boston museums, a few organizations have already started to streamline the decision-making process for programming exhibitions. The information presented refers, in some cases, to the programming process and, in other cases, to the criteria considered for this process.

*Table 2.2. Museums and participants interviewed in Boston*

	<b>Museum</b>	<b>Participants</b>
<b>1</b>	Yale University Art Gallery	Laurence Kanter (Chief Curator and Lionel Goldfrank III Curator of European Art)
<b>2</b>	Boston University Art Galleries	Lissa Cramer (Managing Director)
<b>3</b>	MIT Museum	Ann Neuman (Director of Galleries and Exhibitions)
<b>4</b>	Fuller Craft Museum	Beth C. McLaughlin (Artistic Director and Chief Curator)
<b>5</b>	Harvard Art Museums	Jane Braun (Senior Projects and Programs Manager)
<b>6</b>	Museum of Fine Arts	Kat Bossi (Executive Assistant to the Chief of Exhibitions Strategy & Gallery Displays)

The first interviewee was Laurence Kanter, Chief Curator and Lionel Goldfrank III Curator of European Art at the **Yale University Art Gallery**. He stated,

First of all, our procedure is changing. We've only recently begun a committee to review exhibition proposals formally. It was a decision made by two people at the gallery: the chief curator and the deputy director for exhibitions. Any suggestions any curator had for something would come to one of us. We would decide between us what seemed to be the best fit for the gallery—something we could afford to do within our budgets and something we thought would be useful for our public. Now, I've asked the committee and at least four people to consider every proposal. And these people are chosen specifically so that we can get a broader perspective of topics that will be interesting content or scale size that will be feasible or manageable, and a range of topics or diversity of topics that over a 3 or 4-year period won't be all the same kind of thing. They represent many different fields, interests, and approaches.

This means that this organization has started to involve more employees in the decision-making process when programming exhibitions. This will certainly offer a greater perspective, an objective view, and improved equipment performance.

The next participant was Lissa Cramer, Managing Director at the **Boston University Art Galleries**, who talked about the criteria she prefers when making decisions about the exhibition program.

So, my criteria start with budget, number one. If I can't afford it, there's just no point in moving forward. And then, after that, I get a collection of shows that I feel are worthy of a gallery, strong shows that we can put in here. I'm looking for diversity, such as person diversity, media diversity, and diversity of theme, so those are the three things that I personally look for. I package them up and then I bring them all upstairs where they are discussed by a committee. So, the dean and the director of visual arts are on that committee, so it's not just my voice making those choices.

As observed through the interview with Lissa Cramer, she is the one thinking and planning the exhibitions. However, she discusses the program with a committee to make final decisions about it. Thus, as she mentioned, she is not the only one making decisions, and she emphasized that it is a huge responsibility.

The next participant was Ann Neuman, Director of Galleries and Exhibitions at the **MIT Museum**, and she briefly explained the programming process.

So, our process was a little bit formal in setting up a structure for what we called a "pre-proposal," so anybody who wanted to submit a proposal for an exhibition could do so. And then, there is sort of an information sheet like what would be the purpose of this, how it fits our audience, what would a preliminary cost be, where might the funding come from to support it, and that would be kind of run by the exhibitions team. So that's a committee that's made up of the management of the museum, which is six individuals: the director, me, the chief curator, and actually all of the curators were on this group, as well as the full exhibitions team, which included some exhibit developers and project managers, and we had the representative from the educational programs group in the room as well. And so, we would all reach this initial proposal, and it would usually be pretty much consensus: do we want to go forward with a little bit more information about this topic or not? It would be my job to propose, so I would sometimes actually filter proposals and only bring things to the committee that I thought might be interesting and successful, so we have some choices. It's not fully democratic; there's already a bit of a setting when it comes to a more robust conversation.

As explained by Ann Neuman, in this organization, they have a process that they follow to develop the proposals and make decisions about the program. Although she filters and selects proposals, which might not seem very objective or democratic, they have a procedure that involves several people and departments in making decisions about the program.

The interview with Beth McLaughlin, Chief Curator and Artistic Director at the **Fuller Craft Museum**, was relevant as she highlighted some of the criteria considered when scheduling exhibitions.

I would say the biggest criteria is that it has to be craft. We are a contemporary craft museum, and what that means for us is that all the artworks shown in the museum have to be made from craft media, and there are five major groups of craft media: ceramics, glass, fiber, wood, and metal. We also sometimes show things like polymers or plastics or found object sculptures, but it has to somehow be basic craft material, in some way, so we don't show paintings, photography, or printmaking, unless it's somehow related to something that is made with craft media. So that's kind of the first thing we look at, is that it doesn't fit our craft's mission. Also, we look at what we've shown in the past and what's happening in other galleries at that same time. A lot of that will be dependent on materials also. So, once we kind of look at how it fits within the larger scheme of the exhibitions, we're also thinking about quality. What is the quality and making of the object? Does the artist demonstrate technical skill and understanding of the material or an innovation in the use of the material? So, it is really as if we have a responsibility to show works that are museum quality. And in recent years have placed an emphasis on works that are socially engaged that are reflecting society that is around us that speaking to pressing issues of our time like the opioid epidemic or racial justice so that has become increasingly important to us.

As for this case, Ms. McLaughlin mentioned some of the most important criteria in the decision-making: craft media, quality, and social concern. But, through the interview, she also mentioned other criteria that are part of the exhibition programming, which will be explained in Chapter 3 in detail.

In the interview with Jane Braun, Senior Projects and Programs Manager at the **Harvard Art Museums**, she explained the process they follow when scheduling exhibitions, which reflects some of the criteria.

The first thing we consider probably is, actually, proposals first on their own, and we have a two-step process. The first step looks at the proposal, in which it would support our goals for exhibitions generally, which are facilitating meaningful encounters with the original works of art, creating new scholarship, either bringing new light to works in our collections or bringing works to Cambridge that haven't traveled there before. So we first look at that and, assuming the proposal sort of makes it through that first step and it moves on to the next step, we look at it in the context of our entire exhibition schedule, to see if it makes sense to make sure that the schedule itself is balanced in presenting an exhibition program that is varied in terms of media, in terms of types of show program, monographic or group shows, cultural year, all the things that are probably pretty standard for most museums; those are our basic process-based criteria.

Throughout the interview, Jane Braun mentioned the primary steps they take when preparing the exhibition programs and the main criteria considered. The criteria are particularly related to the audience (particularly on campus: students, faculty, and staff), their own collections, the calendar (limited to the academic year), and the budget.

The last interview was with Kat Bossi, Executive Assistant to the Chief of Exhibitions Strategy & Gallery Displays at the **Museum of Fine Arts**. She explained the decision-making process they have established to better select the exhibition programs.

At least at the MFA, we're trying to be more intentional and process-oriented as opposed to intuitive. We do have a written process. So, all curators have a due date by which they need to submit a one-page proposal. Then the director of the museum either gives an initial green light or says this needs to go back for more work or I don't want this show to happen. Then, they need to create a full proposal. So, we do have specific questions that need to be answered in the proposal about exhibition narrative, collection-based, target audience, if it contributes to our brand, the square footage, and size, among others. So those are the questions, and the group that the proposals are submitted to is called the strategic programming group, which is made

up of eight or nine people. The idea is that it's a cross-department group that analyzes the proposals through their own lens of expertise. There are colleagues from development, individual donors, and education. The curator submits the proposal, and then the strategic programming group needs to fill out a questionnaire where those questions that I just read you, they kind of rate on a scale of one to five. It's not just quantitative, it's qualitative too. And we get all those answers. I compile them. And then, we have another meeting without the curators with just the group where we talk, and then the group decides, okay, does this get a green, yellow, or red light? We kind of operate on a light system, mostly just because that's the language that our director had been using.

In the conversation with Kat Bossi, it was observed that the MFA does follow a procedure to best select the exhibition program. There is a set of questions for the curators to answer in each proposal, but there is also a strategic programming group that examines the different options.

These interviews were essential to understanding and learning the particularities and procedures of each museum. The analysis confirms that there is no standardized process to program exhibitions in museums. However, some museums are starting to establish internal procedures to optimize their internal processes.

For example, in the cases of the MIT Museum and the Harvard Art Museums, they mentioned some of the steps they follow to decide the exhibition programs. However, the museum that shows a clear formal procedure is the Museum of Fine Arts, which has designed a process involving different departments and experts to examine and decide the future exhibitions on the program.

The particularities and criteria for each center will be discussed in Chapter 3, but as a preview, it can be confirmed that, none of the museums interviewed have implemented a standardized process to program exhibitions. Moreover, each center has its own list of criteria that it unconsciously uses on a daily basis to program exhibition seasons, such as, for example, the duration of the exhibition, the topic,

the budget, and the type of public, among others. These criteria are integrated into the programming team, and in some cases, into other departments, and they serve as a guide in programming. Conversations with museum representatives have provided an opportunity to examine different decision-making processes and diverse exhibition programming criteria.

### **2.3.3 Similar Studies**

After revising the literature and performing several interviews with museum directors in Barcelona and the Boston area, no standardized methods to make decisions when programming exhibitions were found.

If methods for decision-making in the arts and culture were conceptualized, all these characteristics could be easily regulated (Paquette, 2019). It is necessary to emphasize that any techniques or methods have been found to explicitly plan temporary exhibits in museums. And given that some techniques are used in other areas such as business, construction, or engineering, these may be implemented for programming exhibitions since it would be novel and ground-breaking in the field of arts administration. It is essential to perceive organizations' functions in society as coordination forms and decision-makers with specific objectives and plans (Meyer & Höllerer, 2014).

The deployment of a technique to program exhibitions would be very beneficial for art managers since it would be a new support method to make more accurate and coherent decisions. Everyday museum operations and decisions are made by museum directors, and these are impacted by diverse factors such as finance, collection, the mission and objectives, and more (Stylianou-Lambert et al., 2014). Because, as it has been contrasted earlier, directors' viewpoints, subjectivity, intuition, and expertise have always had an impact on the decisions, especially on the exhibition program. According to Imbernon et al. (2022), the implementation of a decision-making method in the arts sector would be helpful for analyzing and



objective data from previous exhibitions while improving and minimizing subjectivity and impartiality in the programming process.

In 2002, Weil proposed some criteria of good as follows,

By what criteria then might museum people recognize a “good” museum? Not surprisingly, they are just those same criteria that one would expect to find in highly regarded public-service organizations of every kind throughout the non-profit sector. Such organizations are *purposive* (they have a clear sense of what purposes external to themselves they are seeking to accomplish), *capable* (command the means required to accomplish those purposes), *effective* (are demonstrable able to accomplish the purposes they seek to accomplish), and *efficient* (are able to accomplish those purposes in a maximally economic way). Each criterion is thus a hurdle that must be cleared before the next one is addressed.

However, they are criteria for analyzing the quality and good of a museum. On the other hand, Lord and Piacente (2014) in the *Manual of Museum Exhibitions* propose five criteria by which museums should be evaluated, and they are measured on a scale of 1-10.

- 1. Creation of New Knowledge:** This criterion is directly linked to the fact of offering new knowledge by offering research in any field (art history, archaeology, history, biology, among others). And it is measured in a manner to find out if the topic of the exhibition has something new to say.
- 2. Transformative Experience:** This criterion refers to providing a temporal-spatial high-quality and unique experience for the visitors. How well does this exhibition utilize time and space to provide the viewer with a transforming experience?
- 3. Self-Directed Experiences:** This criterion concerns the different manners in which the public can visit the exhibition, such as observing, using cell phones, tablets, an audio guide, a guide, etc. How has the exhibition been tailored to the various ways in which visitors may desire to experience it?

- 4. Engagement with the Full Diversity of Visitors:** This criterion refers to the idea of opening the doors to all kind of public, considering that all of them have different backgrounds, religions, ages, cognitive and physical abilities, etc. Does this exhibit successfully engage a diverse audience?
- 5. Transparency as to the Sources of the Viewpoint of the Exhibition:** This criterion is linked to the fact that exhibitions are representations of objects, art and ideas, which are presented in a space that is not the original. Exhibitions should provide a variety of voices and viewpoints in order to expose the roots of their opinion and promote critical thinking. By offering a variety of voices and viewpoints, to what extent has the exhibition disclosed its roots and fostered critical thinking?

The criteria proposed by Lord and Piacente (2014) are very interesting because they provoke the rethinking of the programming of exhibitions in museums and thus raise possible methods of decision support and evaluation.

However, no explicitly described criteria for scheduling exhibitions have been found, nor have methods to assist in scheduling or multicriteria methods.

After the literature review, it seems that Multi-Criteria Decision-Making (MCDM) methods are being introduced and applied in the arts sector. This facilitates and encourages the development of new approaches in this area of study. Some of the examples that have been identified are:

- Decision Support Systems in Museum Management by Truex (1984). It suggested the Museum Users Strategic Environmental Support System (MUSEESS) as a model foundation to support data gathering as well as assessment, analysis, and forecasting at various phases of the programming process.
- Yau (2009), Multi-Criteria Decision-Making for Urban Built Heritage Conservation. It is presented in a study on the MCDM model that may be used in a range of heritage conservation decision-making applications.

- SCHEMA (SCHeduling Exhibitions for Museum of Art) by Lee and Lin (2010). They presented a decision support system for scheduling exhibition programs in museums with generic algorithms to optimize the planning time, percentage of the gallery use, and number of exhibitions planned.
- Kabassi, Maravelakis, and Konstantaras (2018a) presented a model for usability evaluation of virtual environments. It deploys a fuzzy multi-criteria decision-making approach and evaluates the usability of 29 museums' websites offering virtual tours.
- Kabassi and Martinis (2018b) also presented a model for evaluating and comparing the websites of thematic museums. In this case, they used the Analytic Hierarchy Process (AHP), one of the most popular MCDM theories.
- Casanovas-Rubio et al. (2020) presented a decision-making tool for enhancing the sustainable management of *Palau De La Música Catalana*. It proposes a MCDM model to assess the sustainability of a musical institution's program. In the application, they proposed several criteria to design and evaluate the program, which are: quality, audience, attractiveness, dose of risk, singularity, locality, internationality, education, social commitment, and efficient management.
- Imbernon et al. (2022) presented a similar application of the method as in this dissertation, which used Multi-Attribute Utility Theory (MAUT) to support the exhibition program at the *CaixaForum Barcelona*. The definition of a set of criteria for that case was also provided, which are: acquired knowledge, budget ratio, conceptual accessibility, institutional visibility, internal complementarity, length of the show, local complementarity, novelty, opportunity, and touring.

All of these instances show many of the alternatives that a museum's director has for revising the institution's mission, enhancing the museum's standing in society, and introducing fresh exhibition themes by supplying details that inspire viewers to reflect and enquire. It would be useful to create a system for decision-making while

organizing exhibitions in order to enhance the decision-making process and successfully satisfy the preferences and necessities of the audience. According to a study by Greenwood et al. (2014), it is important to examine the variations among institutions in order to better comprehend the relationships between them. This strategy may be used as a way to understand each institution's decision-making process and then compare its similarities and differences.

## **2.4 Theoretical Frameworks**

Through the literature review and conducted interviews, it has been possible to confirm that there is no standard method for programming exhibitions in museums. The majority of museums have weekly or monthly meetings, as well as some forms for organizing their programming. However, the development of a new model will be of great assistance in improving decision-making processes and making exhibition planning more efficient and optimized.

For this reason, in this dissertation, it is proposed the development of a new model, which integrates the Anthropological Model (AM) and the Multi-Attribute Utility Theory (MAUT), with the aim of analyzing the programming processes of the museums as well as being a new tool to support the programming of upcoming exhibitions.

In the first place, the theoretical framework of the Anthropological Model (AM) and then the Multi-Attribute Utility Theory (MAUT) are presented. In the last section, it explains the integration of both models and the procedure to apply them to different museums in Barcelona and in the Boston area.

### **2.4.1 Anthropological Model (AM)**

The concept of organization, proposed by authors such as Barnard (1968) and Simon (1976), states that an organization is a system of interactions between people who cooperate to achieve a common goal and results.

Organizations have three basic structural elements that contain an explicit (formal) and an implicit (informal) dimension: operating systems, planning systems, and motivation systems. First, they can be explicitly categorized within the formal structure: rules (Cyert and March, 1963), standard operating procedures that give stability in the organization; objectives, the explicit part of the mission and the results that are explicitly proposed within the organization; and incentives, the compensation received for the work conducted, which are established consciously and explicitly.

Secondly, the elements that form the implicit behavior are spontaneous behavior; contributions by workers that are not explicitly foreseen in their labor contract and are not related to a formal incentive; opportunities, the results that are achieved or can be achieved and were not formally foreseen initially; and values, the satisfaction that individuals obtain from their work, which is not included in the incentives that the organization offers them.

As initially stated by Pérez López (1994), the fundamental ingredients of an organization are human actions, human needs, and a method or formula of organizing actions to satisfy needs which is called "formal organization". An organization must meet three essential conditions to be viable, exist, and function:

- Operational definition of the purpose: it identifies the outcomes to be attained by the collective action of the entire institution.
- Structuring of the purpose: the actions that each member has to perform in order for the purpose to be achieved are established and communicated to them.
- Implementing the purpose into practice, each member's motivation is ensured so that they want to perform in a professional and efficient manner what is expected of them.

This last condition leads directly to the motivations, which will be the focus for the development of the study and application of the Anthropological Model (AM) in the following chapter.

Before starting with the description of the Anthropological Method (AM), it is relevant to consider the three major theories or methods presented by Pérez López (1991) to explain the functioning of organizations.

- **Mechanical models** (as a technical system): the organization has the appearance of a somewhat complex machine that creates and consumes. The productive-distributive system, which consists of a collection of procedures, determines how it produces. As can be realized, a technical system does not take into account human motivations, needs, or relationships that are not part of the productive-distributive process. This kind of system considers the formal organization but excludes all the non-formalized elements that are part of the real organization.
- **Organic models** (as an organism): an organism aims to describe how actions are coordinated to satisfy present motivations or the motivations that the individuals who are part of the organization are now experiencing. The organism naturally has a technical system, using its formal organization to coordinate items' interchanges; but also, it has other functionalities that go beyond. For example, as it is well explained by Pérez López (1991), formal organization is expressly considered as a component feature of the productive-distributive and incentive systems. But also, informal organization is a key component clearly considered in the model used to represent the organization.

The main distinction between an organism and a technical system lies in the fact that the latter does not transcend the level of objects. Whereas the former reaches the level of subjects, in terms of people's existing motivations for collaborating with the organization.

- **Anthropological models** (as an institution): an anthropological reality is a human organization, which is a collection of individuals working together to accomplish a common goal. An institution examines how individuals coordinate their behavior to meet the actual demands (possible motivations)

of the organization's members. In addition to a technical system, an institution also consists of an organism that organizes actual motivations, such as what people desire at any particular moment. The distinction between an organism and an organization is that the latter elevates the organization above the level of straightforward present motives.

The distinguishing traits of an institution are the open examination of values to identify individuals (enhancing the motivations behind their behavior and teaching them); and the organization is perceived as a social unit that operates as a collective in accordance with certain values. As a result, while it is a requirement for operation, the level of present satisfaction is not the intended outcome of its actions.

All these theories that have been studied over the years in the areas of psychology and organizational theory have driven the importance of extrinsic and intrinsic motivations in organizational management (Pérez-Pérez et al., 2015).

The Anthropological Model proposed by Pérez López (1991) provides the necessary factors for the organization to obtain its good and be balanced and satisfy the needs of others. However, in many institutions, this last premise is not fulfilled, and when the manager perceives economic benefits, he forgets about the trust placed in the employees and their satisfaction.

This framework is based on the existence of three types of relevant motivation in the organizations' management: **extrinsic**, **intrinsic**, and **prosocial** (Pérez López, 1991). From them, it results in three qualities or aspects of an organization: effectiveness, efficiency, and consistency. Effectiveness (extrinsic motivations) refers to the capacity of an organization to achieve results, the most economic or specific purpose of the action. Efficiency (intrinsic motivations) refers to the capacity of the organization to satisfy the internal needs of the employees, normally referring to learning. Finally, consistency (transcendent motivations) is directly related to the organization's ability to meet the needs of others (Pin & Susaeta, 2003), or indicates

the importance that the well-being of others (the environment) has on the decisions of the organization's members (Pérez-Pérez et al., 2015).

After examining the most basic definition of the Anthropological Model (AM) motivations, an adapted use of these motivations in the field of museums and the arts sector is presented. As seen in the previous section, most museums and art organizations take into account their annual budget, preferably, and the themes to be exhibited when programming exhibitions and making decisions. In order to understand their decision-making process and to classify the criteria they use when it comes to programming, the following are the definitions of the motivations of the Anthropological Model.

- **Extrinsic motivation:** is mainly related to the economic benefit that the organization can obtain through the actions it carries out. If we apply it to the organization and planning of exhibitions in museums, we could confirm that it has to do with all those actions that have a direct relationship with the budget. However, the majority of museums receive profits from the entrance fees of the public that visits them. However, this motivation is not only related to the economic benefit; it also refers to all the external benefits that can be obtained, for example, a greater number of visitors, greater recognition by the public, experts, and other organizations, among others. Therefore, this motivation is related to all those external benefits obtained by the organization as a result of the exhibitions planned.
- **Intrinsic motivation:** is closely related to the internal benefit obtained by the organization and its workers from the actions they perform. If applied to the programming of seasonal exhibitions in museums, it refers to all those objectives achieved, learning, research, and internal recognition of the organization and its workers. For example, the learning, research, and recognition that programming exhibitions related to the collection entails for the team. There are institutions that have very extensive collections, as is the



case of Yale Art Galleries, where programming exhibitions related to the collection generates great internal benefits.

- **Prosocial motivation:** is closely linked to the actions that the organization and the staff take to satisfy the needs of others. If we apply it to exhibition programming, it refers to all those actions that the team takes to satisfy the preferences and needs of the public. For example, inviting specific communities to participate in the design of exhibitions that deal with sensitive topics, as in the case of the Museum of Fine Arts Boston (MFA). Also, the fact of programming exhibitions related to current issues such as social, political, sustainable, etc.

The so-called **transcendent leadership** or **mission-centered leadership** focuses on the why of the objective, analyzing the purpose of development (Cardona and Rey, 2009). In other words, the worker is not only concerned with the economic benefit and the attractiveness of the work to be done. But this model also seeks the commitment and trust of the workers with the leader to carry out a **joint mission**, which over time will guarantee effectiveness in the organization (Cardona & Rey, 2008, p. 5).

Apart from the internal evaluation of the institution, it is also very important to carry out an external evaluation since the mission is mostly directed at some external value. Likewise, it is relevant to differentiate between the value in use that can be measured by the economic or financial value and the non-use value that refers to the cultural value either by its history, authenticity, aesthetic, and/or social, among others. Thus, in reference to transcendent leadership, the value of non-use stands out because it ends up defining the institution as something more than an organization or company, giving it a social or cultural weight (Pérez-Pérez & Bastons, 2016, p. 30).

According to the literature review and the interviews, most of the research criteria or models are oriented to effectiveness, i.e., performance, and in contrast, few studies have attempted to align with the organization's mission. And in the case of

museums, they initially did not give importance to the participation of the public and the different communities in the programming.

Finally, it can be noted that, beyond the experience, intuition, and knowledge of the decision-maker, referring to the Anthropological Model (Pérez López, 1991), there could be an application process or methodology based on the three categories: extrinsic, intrinsic, and prosocial motivations. Currently, this model is a theoretical framework that has neither a tool nor a specific method to be put into practice. For this reason, after the introduction of the Multi-Attribute Utility Theory (MAUT), the integration of the conceptual framework (AM) and methodology (MAUT) is presented.

#### **2.4.2 Multi-Attribute Utility Theory (MAUT)**

The second method selected for this doctoral thesis is particularly noteworthy since the author has already conducted several research studies about it, which have led to the publication of scientific papers. The first application the author carried out was in the master's thesis in 2017, which resulted in the publication of the paper: *A decision-making method for planning exhibitions in arts organizations: A case study of CaixaForum Barcelona* (Imbernon et al., 2022). In addition, she was also able to apply the method to the Museu Nacional d'Art de Catalunya, in an upcoming paper. As presented in Chapter 4 of this dissertation, it has also been implemented in *CaixaForum* (to all centers of CaixaForum in Spain), and also as a forthcoming paper. Considering the implementation of Multi-Attribute Utility Theory (MAUT) in these case studies, and after conducting the literature review and interviews, it is observed that it has not yet been applied in the arts sector. As mentioned in the previous section, there is some research that is already starting to implement Multi-Criteria Decision-Making (MCDM) methods in this sector, which contributes to the development of innovative approaches in this sector of research. However, no application of MCDM has been carried out in museums to help improve the programming of temporary exhibitions.

First, different theories and methods of multi-criteria decision support were reviewed to propose the most appropriate for this research. Multi-Criteria Decision Analysis (MCDA) or Multi-Criteria Decision Making (MCDM) can be of great help to decision makers when making decisions. Through a series of filters, MCDA methods help the decision maker to make decisions among complex alternatives, reducing intuition and subjectivity in the decision-making process (Muñoz and Romana, 2016). The literature of MCDMs has been reviewed and mainly five different groups have been identified (Casanovas-Rubio, 2014):

- 1. Ordinal multicriteria methods.** These were the first methods that were studied, and which introduced theoretical elements. However, they can perform non-transitive orders. This means that when adding or excluding one or more alternatives, the order of preference of the rest of the alternatives can be affected. (Barba-Romero & Pomerol, 1997).
- 2. Multiobjective Mathematical Programming.** This theory corresponds to the resolution of continuous problems (Ferrís, 2008, as cited in Casanovas-Rubio, 2014).
- 3. Outranking Relation Theory.** The concept of Overcoming or Overclassification was introduced by Roy (1968). This theory is subject to the conditions of agreement and discordance. This consists of adding the alternatives in pairs and defining if each pair of alternatives surpasses the other. At the same time, this process provides a ranking of the best classified alternatives (Muñoz and Romana, 2016).
- 4. Preference Disaggregation Analysis.** This method questions the decision maker about his real decisions and, from his response, stems the research into the creation of a method that identifies with his preferences. The application of this method is very useful when the decision makers do not have a lot of time, and when they provide scarce information about the shape and reasons behind their decisions (Ferrís, 2008, as cited in Casanovas-Rubio, 2014).

**5. Multi-Attribute Utility Theory.** This method offers an approach and is particularly helpful since it allows for the consideration of both quantitative and qualitative criteria. It considers the preferences of the decision-maker in the utility function, which is established over a number of attributes (San Cristóbal Mateo, 2012).

The method selected for the study and application in this doctoral thesis, as mentioned above, is the Multi-Attribute Utility Theory (MAUT). This method arises from the unidimensional theory of Von Neumann and Morgenstern (1944), extended by Fishburn in 1965 to the multicriteria case and developed by Keeney and Raiffa in 1976.

MAUT has been selected for several reasons, as follows:

1. As a result of the value analysis, the best possible option among discrete alternatives is chosen. The attractiveness of an alternative is determined by its score in each of the attribute values, as well as the relative significance of these attributes (Sarin 2013).
2. It has a solid theoretical foundation.
3. It is intuitively understandable (considering it is applied for the first time in museums).
4. The preferences of the decision maker are coherent with the value function, and all pairs of alternatives can be compared to each other.
5. To use an efficient method to optimize the decision-making process when programming exhibitions.

Before proceeding with the description and application of the method, it is useful to highlight, as an example, the simple paradigm of decision analysis (Keeney and Raiffa, 1976), which is very similar to the steps that will be followed to apply MAUT and serves as an introduction to the method. As observed in the book, there exist formal techniques that can be helpful in the decision-making process. As summarized in the book, the paradigm of decision analysis proposes five steps to follow:

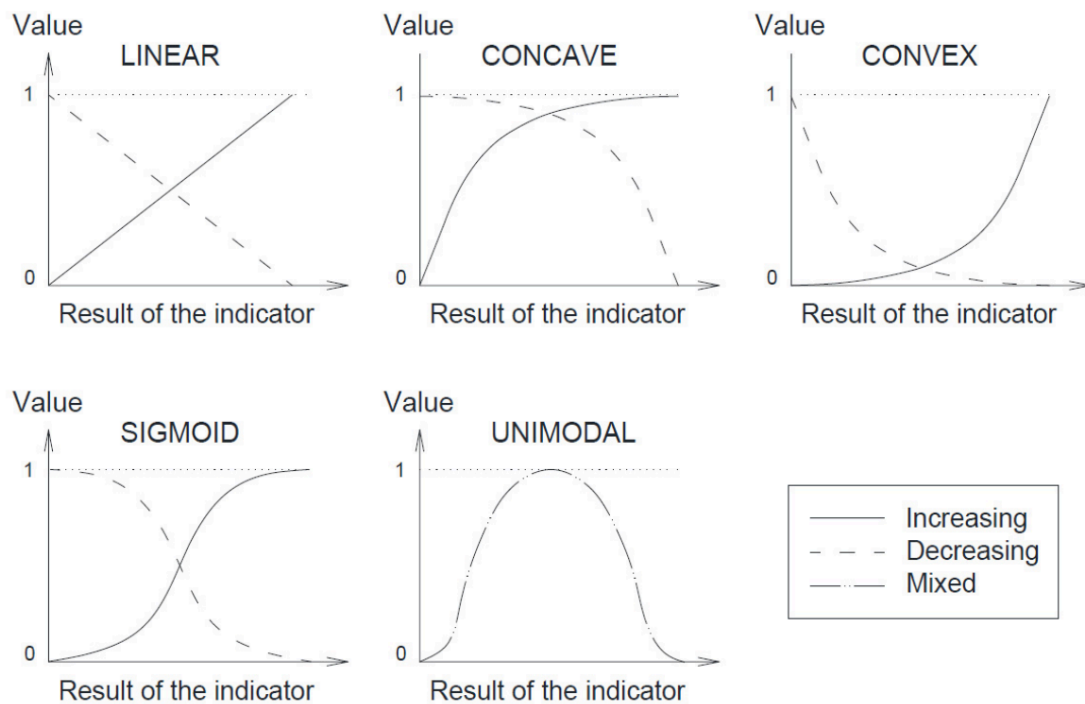
1. **Prealanalysis:** there is an identified problem and possible action alternatives are given.
2. **Structural analysis:** the decision maker structures the qualitative anatomy of his or her problem following a set of questions, that are put together in a decision tree.
3. **Uncertainty analysis:** the assignments are performed by mixing various techniques and processes based on past empirical data, results from statistics, dynamic models, expert testimonies, and the subjective judgments of the decision maker.
4. **Utility or value analysis:** the decision maker assigns utility values to outcomes connected to the tree paths. He or she should then encode his preferences for these consequences in terms of cardinal utility numbers. This measurement not only reflects the decision maker's ordinal rankings for different consequences, but it also indicates his relative preferences for lotteries over these consequences.
5. **Optimization analysis:** once the decision-maker defines his or her problems, assigns probabilities, and assigns utilities, it is possible to calculate the optimal strategy. The strategy outlines the actions that he or she should take at the starting point of the decision tree and what to choose at each decision along the path.

Afterwards, the steps to be followed for the implementation of MAUT are defined, which are somewhat similar to the previous ones. After having asked the pertinent questions and considering the possible attributes, it continues with,

1. Definition of the categories, criteria, and subcriteria along with their arrangement in the value tree.
2. Assignment of a weight to each category, criterion, and subcriterion in order to establish preferences among them by the decision-maker.

3. Definition of the indicators (qualitative or quantitative) that will be used to measure each category, criterion, and subcriterion according to their specificity. The magnitudes of the responses of the different indicators cannot be compared directly because, in most cases, each indicator measures in different units (Casanovas-Rubio, 2014).
4. Description of a value function for each indicator that will transform the different units of the indicators into units of value or satisfaction (between 0 and 1) and reflect the level of importance in the achievement of that attribute (San Cristóbal Mateo, 2012). According to Casanovas-Rubio et al. (2020), the value functions can adopt different tendencies, whether they are increasing, mixed, or decreasing, and forms: linear, concave, convex, unimodal, or in s. As shown in Fig. 2.1, the indicator is represented on the abscissa axis, and the value is represented on the ordinate axis.

**Figure 2.1** Several types of value functions combining different trends and forms.



*Note: Representation of several types of value functions combining different trends and forms (Retrieved from: Casanovas-Rubio, 2020)*

According to San Cristóbal Mateo (2012), a utility function is a device which quantifies the preferences of a decision maker by assigning a numerical index to varying levels of satisfaction with a particular criterion.

It should be noted that applying this method to a sector such as the art sector presents initial difficulties such as the definition of criteria (which can be confused with the objectives of an organization), especially the assignment of weights (because many decision-makers do not want to score numerically), but the main difficulty also lies in the definition of the value function (because it must be defined how to measure and reflect the criteria). The definition of the value functions, being a novel implementation in the industry, could be defined using the linear value function, which is the simplest. As will be observed in Chapter 4, most of the value functions chosen for the *CaixaForum* case study were piecewise linear functions, except for one specific indicator where the MIVES tool expression (Alarcon et al. 2010) was used.

It is also important to explain step 2) of the MAUT application. The weighting methods of the different variables help to represent the level of importance that the decision-maker gives to each criterion.

Casanovas-Rubio (2014) presents the possible weight assignment methods that can be used, which are:

- Equal weight method
- Direct allocation method
- Rank Ordering Methods
  - Rank reciprocal or inverse method
  - Allocation method
  - Rank-order centroid method
  - Geometric ranking method
  - Rank Exponent method
- Single reference correlation methods
  - Proportions method and allocation method by ratios

- Simple appraisal method
- Successive comparisons method
- Comparison of alternatives methods
  - Tradeoff method
  - Pricing-out method
  - Swing method
- Measure-valued differentiation for each criterion
  - Entropy method
  - CRITIC method
- Matrix of domination or oppression
- Methods based on the pairwise comparison matrix or ratio-scale matrix
  - Arithmetic mean
  - Geometric mean by rows
  - Eigenvector methods
  - Extremal methods

From the list presented above, the following are the weight assignment methods that will be used for the Barcelona and Boston museums in the next Chapter.

- **Direct assignment method:** the participant directly enters the relative importance of each criterion. The cases that have used it in Chapter 4 have assigned the weights between 0% and 100%.
- **Ranking methods. Importance factor:** the participant ranks the criteria from most important to least important or vice versa. For the rest of the cases in Chapter 4, participants use a five-level scale (Highest, High, Medium, Low, Very Low).



Table 2.3 Simple Scale used for the Simple Appraisal Method

Qualitative Value	Simple Scale
Very low	1
Low	2
Medium	3
High	4
Very high	5

Next, as will be seen in Chapter 3, two methods are applied in this dissertation to transform the results obtained from the five-level scale into a numerical scale.

- **The Rank Reciprocal Method** is a weighting technique that numerically orders the criteria as a set, in which the weights of the criteria are derived from the normalized reciprocals of the criteria's rank. For this dissertation, it is only used for the Museu Nacional d'Art de Catalunya (more information, see section 3.2.1.3), but finally, the Simple Appraisal Method is used.
- **The Simple Appraisal Method** is a weighting technique that transforms the five-level scale into a numerical scale. In order to convert the qualitative assessment of five levels to numerical weights, the following steps must be followed: Each qualitative assessment in the previous table is assigned a numerical assessment, i.e., the criterion that has been assigned a High is assigned a 4, the one with a Low is assigned a 2, and so on consecutively. And then it is normalized to sum 100 that is, the proportional weights to those assigned under the simple scale are calculated so that they add up to 100. This process will be presented in Chapter 3.

Chapter 3 presents the assignment of weights made by each director of the different participating museums in Barcelona and the Boston area. It should be noted that in these cases, the assignment of weights was performed by a single decision-maker in each case.

However, in the case study of CaixaForum, it was decided to improve this practice and to have the participation of internal members from seven different departments of the organization and four external experts. Each group or member conducted the direct assignment of weights (between 0% and 100%) and, at the end, the weights were aggregated to obtain the final weights. A variety of methods were proposed to aggregate the preferences of the various experts in order to determine the final weight:

- **Seminar:** a meeting of experts in the field who discuss the proposed topic to reach a consensual result.
- **Group Average:** each expert assigns weights individually, and the total average is computed.
- **Delphi Method** is a technique for collecting qualitative information that allows obtaining the opinion of a group of experts through repeated consultation (Reguant-Álvarez & Torrado-Fonseca, 2016). The Delphi method may incorporate some control techniques in surveys to reduce and prevent bias (Hallowell & Gambatese, 2010).

In Chapter 3, the first two steps of MAUT are implemented: (1) definition of the criteria and subcriteria of the value tree and (2) assignment of the weights. In the definition of some criteria, ideas about the definition of indicators and value functions are proposed. And subsequently, as an integration with the Anthropological Model (AM), previously explained, the criteria and weights are defined and classified into the three categories of the AM (extrinsic, intrinsic, and prosocial motivations).

However, in Chapter 4, referring to the case study of CaixaForum, the four steps of the MAUT are entirely implemented, which are: definition of criteria; assignment of

weights; definition of indicators; and definition of value functions. For this reason, it is important to explain how the results obtained from the different value functions (step 4) will be aggregated. According to Casanovas-Rubio (2014), five different methods of preference aggregation could be applied, which are:

- Weighted sum
- Weighted product
- PRES and PRES II multiexpert method
- Analytic Hierarchy Process (AHP) (Saaty, 1980)
- Analytic Network Process (ANP)

As will be presented in Chapter 4, the weighted summation has been preferred because it can be applied intuitively, simply, and rapidly. For a detailed explanation of the application, see section 5.2.5.

### **2.4.3 The Integration of the AM and the MAUT**

This section explains the procedure followed in the next chapter to apply the integrated models in the selected museums in Barcelona and the Boston area.

First, a selection of museums of different types in each city was made in order to study diverse arts organizations. Next, the exhibition programming directors or members of the programming team of each selected museum were contacted. A set of questions was sent to them, and an interview was scheduled in order to analyze the decision-making process in exhibition programming and the criteria or aspects considered for it.

Through the interviews, it was possible to identify if they followed any programming method or if they had a list of criteria defined to do so. In addition, a set of criteria, and in some cases, subcriteria, were considered when programming the exhibitions for each season were jointly defined. After that, the author reviewed and analyzed the conversations with the members and formally wrote the list of criteria for each case. The author would then contact the representatives of each center again to conduct the assignment of weights. For this step, it was proposed to each participant

to use the five-level scale or the direct assignment of weight from a range of 0% to 100%.

The next step refers to the integration of both models, in which the criteria and weights of each museum are classified individually within the three categories of the Anthropological Model (AM), which are extrinsic, intrinsic, and prosocial motivations. The classification of the criteria in each category is based on the definitions provided and the similarities and differences established with other organizations. This classification, as will be discussed in Chapter 3, facilitates the analysis of the practices of each center as well as the obtaining of results for each city and comparing them with each other. In addition, it is possible to examine the category percentages from each center and conclude with a comparison of them.

It is important to emphasize, as previously mentioned, that in Chapter 4 of the case study of CaixaForum, two more steps are followed, which consist of the definition of indicators for each criterion and the definition of value functions for each indicator. These steps are followed in order to obtain the Season Value Index, which is key to analyzing and planning the exhibition program.

It should be noted that after the interviews and the application of the integrated model, at the end of Chapter 3, a generic list of criteria and the approximate weights for exhibition programming is presented. This list can be applied to any type of museum in the world. However, the criteria and subcriteria presented need to be adapted to the particularities of each museum to successfully implement the method.

# Chapter 3 Decision-Making Process

## When Programming Exhibitions

*Exhibitions are the principal means by which museums can be of service to us. They can confirm, question, or shake our beliefs. They may arouse a new interest or deepen our understanding of ourselves or the world we live in.*

(Lord & Piacente, 2014)

### 3.1 Introduction

This chapter presents the research sample of the method for 14 museums: 8 in Barcelona (Spain) and 6 in the Boston area (USA). The study shows the analysis and evaluation of the criteria and weights of each museum; an overall view for each country; and, at the end, a comparison of both countries.

The selection of the museums located in Barcelona is based on the three most outstanding categories: public museums, private foundations, and art galleries. In addition, it has also been considered the size of the museums (large, medium, or small). As a result, it can be determined whether or not the selected museums have similar criteria. This section examines four public museums, three private foundations, and one art gallery.

In the case of the museums selected in the Boston area, their size (large, medium, or small) has been the main factor considered. Also, whether they were university museums, art museums, galleries, or specialized museums, among others. This section presents three large museums with extensive collections, two medium-large museums, and a small and specialized museum.

The main objective of this sample is to thoroughly investigate a wide range of museums and art organizations, to better observe and analyze the decision-making process when programming exhibitions in each museum and country. This is possible by first analyzing and describing the criteria for each museum and then assigning their weights of preference. Second, by examining the results for Barcelona and the Boston area separately. Lastly, by developing a general list of criteria to support and guide the decision-making when programming exhibitions.

To undertake these analyses, several interviews with museum directors were conducted, as will be shown below, first in Barcelona and then in the Boston area. The steps followed in this chapter are as follows:

1. Conduct interviews with exhibition department directors or employees of selected museums.
2. Define the criteria for each museum and, in some cases, subcriteria.
3. Assign a weight to each criterion and, in some cases, subcriteria.
4. Classify the criteria within the three categories of the Anthropological Model.
5. Analyze the results obtained in Barcelona and, separately, in the Boston area:
  - The seven most significant criteria.
  - The category results per center.
  - The global category results.
6. Compare the results obtained between the two cities:
  - Contrast the seven most significant criteria per area.
  - Evaluate the overview of museums.
  - Compare and conclude the global category results.
7. Create a general list of criteria for museums.

This list of criteria is presented as a collection of criteria from all interviewed museums. It is useful to help the directors and curators make better decisions, as it can also be adapted to the characteristics and needs of each organization.

### **3.2 Barcelona Museums' Analysis**

In the city of Barcelona, a variety of interviews were conducted at selected museums and art centers, which are: Museu Nacional d'Art de Catalunya (MNAC), CaixaForum, Fundació Antoni Tàpies, Museu Marítim de Barcelona (MMB), Centre de Cultura Contemporània de Barcelona (CCCB), Museu d'Art Contemporani de Barcelona (MACBA), Sala Parés and Centre KBr (Fundació MAPFRE). These organizations are characterized by being public institutions with public funding; private museums; cultural centers; and art galleries. As explained below, each institution has its own mission, vision, and objectives, as well as its own budget and managerial performance. As the organizational performance is clearly different for each organization, as a result, criteria and weight assignments are performed for each organization separately, based on its manner of planning exhibitions.

In Table 3.1, it is shown the museums and participants interviewed through this research in Barcelona. As it can be observed, the interviews were conducted during the development of the doctoral thesis, and from them the criteria and weights for each institution were obtained. Also, in some specific cases, a little information was extracted from previous interviews conducted for the master's thesis (Imbernon et al., 2017).

Table 3.1 Museums and participants interviewed in Barcelona

<b>Museum</b>	<b>Participants</b>	<b>Position</b>	<b>Retrieved from</b>
<b>1</b> Museu Nacional d'Art de Catalunya (MNAC)	Josep Serra / Lluís Alabern	Director of the Museum/ Responsible for the Mediation and Public Programs Area	Master's thesis (2017)
<b>2</b> CaixaForum	Isabel Salgado / Elena Mansergas	Director of the Exhibitions Department/ Director Assistant	CaixaForum Project (2018 – 2020) and master's thesis (2017)
<b>3</b> Fundació Antoni Tàpies	Glòria Domènech and Núria Homs / Carles Guerra (until 2021)	Director of Conservation and Director of the Archive / Former Director of the Museum	Interview (2021) and master's thesis (2017)
<b>4</b> Museu Marítim de Barcelona (MMB)	Mireia Mayolas	Director of Education and Activities	Interview (2021)
<b>5</b> Centre de Cultura Contemporània de Barcelona (CCCB)	Jordi Costa (from 2019) / Rosa Ferré (until 2018)	Head of Exhibitions / Former Head of Exhibitions	Interview (2021) and master's thesis (2017)
<b>6</b> Museu d'Art Contemporani de Barcelona (MACBA)	Anna Borrell / Antònia Maria Perelló	Director of Production / Director of the Collection	Interview (2021) and master's thesis (2017)
<b>7</b> Sala Parés	Sergio Fuentes	Deputy General Director	Interview (2021)
<b>8</b> Fundació MAPFRE – Centre KBr	Ignacio González / María de Pfaff	Head of Audiences of Fundació MAPFRE / Director of Center KBr Fundació MAPFRE	Interview (2021) and master's thesis (2017)

In this section, first a brief description of each museum is presented, considering its characteristics as well as its type of exhibition program. After that, the definition of the criteria and weights of each institution follows. Ultimately, each organization's criteria are classified into the three categories of the Anthropological Model.



The criteria are set by each institution, considering its operational and performance practices. As a result, the names of the criteria may vary from center to center. **It has been decided to create generic names for the criteria in order to link these names with the particular names that each center gave to their criteria.** For this reason, **the first name in the definitions is the generic one, and in parentheses, the name chosen by the organization.**

In the final section, the conclusions are presented for the application of the method in Barcelona's museums.

### **3.2.1 Museu Nacional d'Art de Catalunya (MNAC)**

#### *3.2.1.1 Introduction*

The Museu Nacional d'Art de Catalunya (MNAC) is a public institution located in *Montjuïc*, in the *Palau Nacional of Montjuïc* built for the International Exposition of Barcelona in 1929. It is a public organization operated by the Government of Catalonia, Barcelona City Council, and the Ministry of Culture (Spanish Government). The Board of Trustees is the maximum governing body of the museum. It includes representatives from the consortium members, administrations, and the museum's management, as well as individuals and corporate entities. The organizational structure is composed of a director, an administration-manager, a head of collections, and nine organizational areas: Restoration and Preventive Conservation; Registration and Exhibitions; Research and Knowledge Centre; Museography; Community Action; Public Programmes and Communication; Development; Legal Services and General Secretariat; Infrastructure and General Services; Management. In addition to Press, Social Responsibility, Project Coordination and Security (Museu Nacional d'Art de Catalunya [MNAC], 2019a).

The Museu Nacional d'Art de Catalunya was first opened in 1934, gathering the medieval collection. However, it was in 1995 that it opened with the current name and a bigger collection, with new rooms dedicated to Romanesque art. As Josep

Serra, Director of the Museum, stated, a modern art wing was opened in 2004, enriching the collection, which now numbers more than 100,000 pieces.

**Illustration 3.1** *Museu Nacional d'Art de Catalunya*



Note. *Museu Nacional d'Art de Catalunya* (MNAC) [Photograph], by Ivan Mlinaric, 2010, Flickr, (<https://flic.kr/p/7Rse1K>). CC BY 2.0.

The collection spans ten centuries and contains one-of-a-kind Romanesque sets and Gothic art, masterpieces of Renaissance and Baroque art, a numismatic cabinet, drawings and engravings, an outstanding photographic collection, and a remarkable collection of modern art. This collection ranges from *Modernisme* (Catalan Art Nouveau) to the Spanish Civil War, and now it is being extended into the 1970s. As it is well known, today the museum offers the best collection of Romanesque mural paintings in the world and the most representative artists of Catalan Modernism, including names like Ramon Casas and Antoni Gaudí; Gothic Art; great painters of the Renaissance and Baroque like Velázquez and Titian; and a photography collection (Idem).

In addition, it is noteworthy that the temporary exhibitions, the collection itself, and the multiple activities enrich the approach to art, turning the museum into a place of dialogue and artistic debate, as in the new museum models of the 21st century.

The MNAC is working to become a space of knowledge, debate, social participation, and interaction, as well as to put its collection and resources at the disposal of visitors. As Mr. Serra mentioned in an interview in 2017, the mission of the institution was as follows:

The mission of the museum, of course, is established around the collection. It is [for the museum] to become a place of knowledge, a place for participation, for discussion. [...] The discussion right now in the museum is that [it has] to become a social place, to become a useful place, to become a used place, in the best sense of the word used. I like the idea of participation “against” the idea of consuming. We don’t want consumers; we want people that participate, people that have something to tell.

Following this line, the museum’s program, along with its commitment to public service, is focused on reaching new audiences, boosting research and knowledge, as well as focusing on improving its international and national projection. In 2019, Mr. Serra approved a new Strategy and Action Plan 2019–2022 (Museu Nacional d’Art de Catalunya, 2019b), which defined the strategic planning to implement these programs in the forthcoming years until 2022.

In the new Strategic and Action Plan, the MNAC proposes a new mission with a clearer and more explicit definition, which is:

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 main points covered by the document are:

- Social dimension
- The museum’s collection
- Knowledge, education, and experiences
- Relevance and impact

- Governance, organization, and funding

As a summary of the museum's key figures presented in the Strategy and Action Plan 2019–2022, in 2018, the museum received nearly 900,000 visitors. The collection comprises over 180,000 works of art, from Romanesque (11<sup>th</sup> century) to Modern Art (20<sup>th</sup> century) and approximately 155,000 coins in the Numismatic Cabinet of Catalonia. A team of 300 people, including staff and recruits from external sources (69% women), was formed. The museum has 48,000 m<sup>2</sup> of surface area, 13,000 m<sup>2</sup> of which is dedicated to the collection and 2,300 m<sup>2</sup> which are exhibition spaces. There is also a library with more than 150,000 bibliographic materials and an archive with over 500,000 documents. The operational budget was 15.5 million euros in 2018. And it counted on the Friends of the Museum National Foundation, with approximately 3,000 members.

Despite the strategic management document, MNAC does not follow a set methodology when it comes to the decision-making process for exhibition programming. The suggestions for exhibitions arrive at the museum in a variety of different ways, but the director has the final word and is responsible for the decisions made. Ideas may originate from curators inside the museum or from curators outside the museum who have requested the museum to explore a certain subject. All the alternatives are discussed at the programming table, and many points of view are considered before deciding whether to include an exhibition in the schedule. As Mr. Serra describes it,

So finally, you have a complexity and, of course, the decisions of programming are made in a long process. It's not a question of minutes. You have an idea, you can ask for more details about the idea, there can be a debate, so that, maybe, they can be changed, and then another proposal arrives. So, usually, it is a long process in terms of exhibitions.

The following section describes the criteria and subcriteria related to MNAC. After that, the weight assignments of the criteria and subcriteria are presented. These two

sections for the MNAC were developed in the master's final thesis in 2016-17 together with Carolina Monteiro and Laura del Portillo.

And finally, the criteria are organized within the Anthropological Model to better understand their function in the decision-making process.

### *3.2.1.2 Definition of the Criteria and Subcriteria*

Throughout the interviews with Mr. Serra and Mr. Alabern, the set of criteria and subcriteria for this museum are as follows:

- 1. Cost Efficiency:** This criterion responds to the cost of the exhibitions, which should be balanced in the program, so the total budget is not exceeded.
- 2. Coherence:** This criterion refers to the need for a connection between the exhibitions and the mission of the museum, while also respecting the museum's values and building ties between the collection and the present.
- 3. Collaboration:** This criterion corresponds to the possibility of collaborating on the program with other institutions, so boosting the added value by incorporating the name and experience of another institution.
- 4. Collection:** This criterion relies on the need for exhibitions to be intrinsically tied to the collection. As this is a broad criterion that encompasses a wide range of variations, it is separated into four subcriteria as follows:
  - a) Collection Content: This subcriterion refers to the need to incorporate all the collection's main areas within the season's programming, balancing its content and narratives. As per the information provided, the institution's main areas of collection are:
    - Medieval Romanesque art
    - Medieval Gothic art
    - Renaissance and Baroque art
    - Modern art

- Drawing, Prints and Posters
- Photography
- Numismatics

b) Collection Complementarity: This subcriterion corresponds to an exhibition's ability to fill gaps in the collection and so complement it. Shows may include components that are not part of the institution's collection, but they must be exhibited since they help to deepen the concept of a specific exhibition.

c) Collection Visibility: This subcriterion refers to the necessity of the museum to promote less showcased artistic periods and curated topics within the collection.

d) Artist's Visibility: This subcriterion corresponds to the museum's need to disseminate artists who are present in the collection but are somehow overlooked.

**5. Cyclicity**: This criterion refers to the amount of time it should take for comparable topics and concepts to be displayed again.

**6. Experience**: This criterion relates to the museum's capacity to promote cultural exchange via art, the potential for a show to engage in a broader public debate. According to Mr. Serra, exhibitions with a greater impact on experience, frequently receive a stronger reaction on social media and inspire additional conversation.

**7. Novelty**: This criterion concerns the singularity of the concept of the exhibition, the degree to which the topic or concept is authentic and innovative.

**8. Social Concern**: This criterion refers to the responsibility of the museum in proposing shows that are strongly tied to modern social concerns while being authentic to the museum's collection's history.

**9. Opportunity:** This criterion considers external facts such as collaboration and affiliation opportunities, as well as others that may have an impact on programming but are also significant for the museum's visibility.

**10. Touring:** This criterion corresponds to the show's potential to travel to other institutions inside and outside of Spain. The number of times the exhibition has been or will be on display.

### 3.2.1.3 *Weights Assignment*

As will be seen throughout this section, all the criteria above received specific weighting according to their level of importance in the decision-making process. Generally, the criteria are rated on a scale of percentages between 0 and 100%. The weights of all the criteria add up to 100%. The subcriteria, which are in the same criteria, should receive specific weights following the same logic, adding up to 100%.

As well as noted in the criteria, the assignment of weights was performed by Mr. Serra in 2016-2017.

Nevertheless, Mr. Serra preferred to use levels of importance instead of assigning numerical values to the criteria and subcriteria defined. For this reason, he rated them using levels of importance by classifying the criteria into five groups as follows:

- **Highest:** Coherence, Collection and Novelty
- **High:** Opportunity
- **Medium:** Collaboration, Cyclicity, Touring and Social Concern
- **Low:** Cost Efficiency and Experience
- **Very Low**

Mr. Serra insisted that the subcriteria (Collection Content, Collection Complementarity, Collection Visibility, and Artist's Visibility) all have the same importance within the criterion Collection and hence should be given the same weight.

This classification system was converted to a numerical scale using the Rank Reciprocal formula (Stillwell et al., 1981) to apply the method and compare the weights' results with other museums. The Rank Reciprocal is a weighting technique that numerically orders the criteria as a set, in which the weights of the criteria are derived from the normalized reciprocals of the criteria's rank. With the information taken from the group types that Mr. Serra provided (Highest, High, Medium, Low, and Very Low), it was then possible to give weights to the attributes obtained by applying Equation 3.1, as follows:

$$W_j = \frac{1}{r_j} \div \sum_{i=1}^n \frac{1}{r_i} \quad (3.1)$$

where  $W_j$  is the normalized weight for criterion  $j$ ,  $r_j$  is the rank for criterion  $j$ , and  $n$  is the number of criteria. The third column of Table 3.2 provides the results of the weights applied to Rank Reciprocal, translating into the following weights: Highest: 20.9%, High: 8.5%, Medium: 5.4%, and Low: 3.6%. As well as the fifth column of Table 3.2, which reflects the weights of the subcriteria, 25.0%.

As can be noted, the criteria with the most significant weight are Coherence, Collection, and Novelty, with 20.9%. The next criterion with an intermediate weight is Opportunity, with 8.5%. The following criteria, with 5.4% each, are: Collaboration, Cyclicity, Social Concern and Touring. And the criteria with the lowest weight are Cost Efficiency and Experience, with a combined 3.6%. As for the subcriteria (Collection Content, Collection Complementarity, Collection Visibility, and Artist's Visibility), they all share the same weight, 25%.



Table 3.2. Results of the Weights Assignment of MNAC

	<b>Criteria</b>	<b>Weight of the Criteria</b>	<b>Subcriteria</b>	<b>Weight of the Subcriteria</b>
<b>1</b>	Cost Efficiency	3.6%		
<b>2</b>	Coherence	20.9%		
<b>3</b>	Collaboration	5.4%		
<b>4</b>	Collection	20.9%	Collection Content	25.0%
			Collection Complementarity	25.0%
			Collection Visibility	25.0%
			Artist's Visibility	25.0%
<b>5</b>	Cyclicity	5.4%		
<b>6</b>	Experience	3.6%		
<b>7</b>	Novelty	20.9%		
<b>8</b>	Social Concern	5.4%		
<b>9</b>	Opportunity	8.5%		
<b>10</b>	Touring	5.4%		
	<b>Total</b>	<b>100%</b>		<b>100%</b>

Although the Rank Reciprocal was used for the master's final thesis, for the doctoral thesis, the Simple Appraisal Method was preferred, since the Rank Reciprocal is more difficult to apply, and it has not been demonstrated that the weights obtained are more in line with the preferences of the decision maker than with the Simple Appraisal method. As will be shown for other museums, some of them assigned numerical weights directly (direct assignment), but some others used the five-level qualitative scale. In these cases, the Simple Appraisal Method was used. Since this is

the method used in the rest of the organizations, the weighted results from Table 3.3 will be used in the following section, the Anthropological Model.

*Table 3.3. Results of Weights Assignment of MNAC*

	<b>Criteria</b>	<b>Five Levels</b>	<b>Weight of the Criteria</b>	<b>Subcriteria</b>	<b>Five Levels</b>	<b>Weight of the Subcriteria</b>
<b>1</b>	Cost Efficiency	Low	5.7 %			
<b>2</b>	Coherence	Highest	14.3%			
<b>3</b>	Collaboration	Medium	8.6%			
<b>4</b>	Collection	Highest	14.3%	Collection Content	Highest	25.0%
				Collection Complementarity	Highest	25.0%
				Collection Visibility	Highest	25.0%
				Artist's Visibility	Highest	25.0%
<b>5</b>	Cyclicity	Medium	8.6%			
<b>6</b>	Experience	Low	5.7%			
<b>7</b>	Novelty	Highest	14.3%			
<b>8</b>	Social Concern	Medium	8.6%			
<b>9</b>	Opportunity	High	11.3%			
<b>10</b>	Touring	Medium	8.6%			
	<b>Total</b>		<b>100%</b>			<b>100%</b>

The previous Table 3.3 presents the weight results using the five-level scale. As observed, the criteria with the most significant weight are Coherence, Collection, and Novelty, with 14.3%. The next criterion with an intermediate weight is Opportunity, with 11.4%. The following criteria, with 8.6% each, are: Collaboration, Cyclicity, Social Concern, and Touring. And the criteria with the lowest weight are

Cost Efficiency and Experience, with a combined 5.7%. As for the subcriteria (Collection Content, Collection Complementarity, Collection Visibility, and Artist's Visibility), they all share the same weight, 25%. The level of importance of the criteria is the same using one method or the other, but the numeric values change. As for the classification in the Anthropological Method, the weight results of Table 3.3 (five-level scale) will be used.

#### *3.2.1.4 Anthropological Model: Three Categories Classification*

The next step, after defining the criteria and assigning weight to each one, is to classify each criterion into one of the three categories of the Anthropological Model (Pérez López, 1991).

As outlined in Chapter 2, the Anthropological Model is based on the existence of three motivations relevant to the organizations' management and programming:

- Extrinsic motivation is defined as the impulse that propels people to undertake actions in exchange for something in return, such as a paycheck, incentives, rewards, or prizes. It also refers to an organization's ability to achieve results, mostly economic ones.
- Intrinsic motivation is defined as the impulse that drives an agent to execute an action. The activity provides with value, such as knowledge, self-realization, and so on, both of which are frequently associated with learning.
- Prosocial motivation is closely tied to the organization's ability to meet its own needs while also contributing to the satisfaction of others' needs.

As can be seen, Table 3.4 presents the classification of the MNAC criteria within the three categories of the Anthropological Model. After the justification of the classification of the criteria in each category, the weighted results for the categories are obtained. It follows that motivation is a key factor in defining an institution's performance, management, and programming.

Table 3.4. Anthropological Model Classification for MNAC

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Cost Efficiency	5.7%	<b>34.3%</b>
	Touring	8.6%	
	Opportunity	11.4%	
	Collaboration	8.6%	
<b>INTRINSIC</b>	Collection	14.3%	<b>37.1%</b>
	Cyclicity	8.6%	
	Novelty	14.3%	
<b>PROSOCIAL</b>	Experience	5.7%	<b>28.6%</b>
	Social Concern	8.6%	
	Coherence	14.3%	
<b>Total</b>			<b>100%</b>

First, the **extrinsic motivation** is presented, which, in this case, includes the following criteria:

- **Cost Efficiency:** This criterion is classified in this category as it is closely related to the economic factors of the organization. Thus, exhibitions are programmed taking into account all that can be obtained in return, including economic benefits through entrance fees, number of visitors, impact on the press and media, and impact on the museum sector itself.
- **Touring:** This criterion is classified in this category as it refers to the potential of the exhibition to be exhibited in other museums either inside or outside Spain. This type of action provides a clear economic benefit by renting or ceding the exhibitions to other centers, as well as the recognition of the exhibition by both experts and visitors from all over the world.

- **Opportunity:** This criterion is classified in this category due to the programming of some exhibitions that are clearly an opportunity for this museum. This center perceives economic benefits from receiving more visitors, as well as greater recognition and visibility for the museum.
- **Collaboration:** This criterion is classified in this category as, in some cases, the benefit is not only economic, with higher expenses. According to the criterion, however, collaborations with other museums provide added value to the institution, including increased numbers of visitors, greater press coverage, and network opportunities.

Secondly, the criteria that comprise the **intrinsic motivation** category are presented:

- **Collection:** This criterion fits into this category since it is part of the mission and purpose of this museum, with more than 180,000 works of art, thus achieving self-realization and self-directed learning.
- **Cyclicality:** This criterion is part of the internal organization of the exhibitions. Comparing subjects and concepts and deciding if they need to be repeated in the program provides knowledge and experience for employees.
- **Novelty:** This criterion constitutes a clear internal benefit by programming unprecedented and distinctive exhibitions. In the same way, it is not part of the extrinsic motivation because novelty is part of the program, so this criterion, more than the return benefits, refers to the internal benefit of the organization by offering a content not previously covered and that surely provides knowledge and learning for employees in their preparation.

Third, the criteria corresponding to the category of **prosocial motivation** are presented.

- **Experience:** This criterion directs exhibitions toward provoking a reaction and subsequent debate in the public. As a result, by including additional dialogue that may be useful to the visitor.

- **Social Concern:** This criterion is closely focused on prosocial motivation due to its approach to everyday social issues and problems, highlighting the figure of society and current situations in the programmed exhibitions.
- **Coherence:** This criterion is part of this category due to the fact that it is directly related to the institution's mission, mentioned above, which was intended to connect art with the public, facilitating access to it.

Therefore, in this institution, there is a clear tendency towards **intrinsic** motivation (37.1%), i.e., decision-making in the programming of expositions is focused on the internal benefit of the team, in order to achieve greater objectives, receive more learning and experience, and gain greater recognition. The criteria which are part of this category are: Collection (14.3%), Cyclicity (8.6%), and Novelty (14.3%).

**Extrinsic** motivation (34.3%) is in second place, highlighting the balance in the budget, the itinerancy of the exhibitions, and the strategic vision of the exhibitions to achieve greater economic benefits and global recognition. The four criteria included in this category are: Cost Efficiency (5.7%), Touring (8.6%), Opportunity (11.4%), and Collaboration (8.6%).

And **prosocial** motivation (28.6%) is in third place, which is focused on thinking about the experience of the public, the topics related to social or current issues, and the coherence offered in the program. The criteria classified under this category are Experience (5.7%), Social Concern (8.6%), and Coherence (14.3%).

In summary, these results show that this museum first bases its decision-making process on the intrinsic category, above all because of the great importance of its collection. Although the extrinsic category is very close due to the fact that it is a public museum with a very limited budget and is dependent on the state and local bodies that financially support it. The lowest category is prosocial motivation, audience-focused. However, the museum grapples with finances, its content, and internal work to offer high-quality programs to the public.

## 3.2.2 CaixaForum

### 3.1.1.1 Introduction

The *CaixaForum* is an arts and cultural organization that is part of the cultural section of *La Caixa Foundation* dedicated to the promotion of visual arts, together with its contemporary art collection and touring exhibitions. The foundation manages its business assets through its subsidiary, *CriteriaCaixa*, in order to conserve and increase them for the purpose of financing social actions and ensuring the durability of its initiatives in social welfare, culture, research, and education, according to the *Fundació La Caixa* annual report (2021). The *La Caixa Foundation* is one of the largest foundations in Europe with a social investment of 494 million euros annually (*Fundació La Caixa*, 2022), which is allocated in the following areas: social programs (295 million euros), culture and science (108 million euros), education and scholarships (44 million euros), and research and health (47 million euros). This means that each area received 60%, 22%, 9%, and 10% of the total budget to organize its activities.

The *CaixaForum* provides a diverse cultural offer to all types of audiences in eight cities in Spain (Barcelona, Madrid, Zaragoza, Sevilla, Palma de Mallorca, Tarragona, Lleida, and Girona), and a new ninth center, Valencia.

1. **CaixaForum Barcelona** is based in the old *Casaramona* textile factory, which was designed by *Josep Puig i Cadafalch* and is one of the most spectacular instances of Catalan industrial modernist architecture from the early 20<sup>th</sup> century. Prior to its inauguration, the structure was renovated, and a new entrance was created, designed by Japanese architect *Arata Isozaki*. In 2002, the *CaixaForum Barcelona* opened its doors (*CaixaForum Barcelona*, 2022).

**Illustration 3.2** *CaixaForum Barcelona*



*Note. CaixaForum Barcelona.* [Photograph], by Miriam Lozano, 2009, *Flickr*, (<https://flic.kr/p/7biem2>). CC BY-NC-ND 2.0.

**2. CaixaForum Madrid** is located in *Central del Mediodía*, a historic power station from the 1900s, which was remodeled by *Herzog and De Meuron* in 2002. This building is in the heart of the city, near to the so-called art triangle comprised of the *Museo Nacional del Prado*, the *Museo Nacional Thyssen-Bornemisza*, and the *Museo Nacional Centro de Arte Reina Sofía*. CaixaForum Madrid was launched as a new cultural center in 2008 (CaixaForum Madrid, 2022).

**Illustration 3.3** *CaixaForum Madrid*



*Note. CaixaForum Madrid.* [Photograph], by Edmund Gall, 2013, *Flickr*, (<https://flic.kr/p/npAJ7>). CC BY-SA 2.0.



3. **CaixaForum Zaragoza** was built on the site of the former *El Portillo* railroad station. This avant-garde structure, designed by architect *Carme Pinós Desplat* is slated to be one of the most contemporary structures in the Aragonese capital. CaixaForum Zaragoza was inaugurated in 2009 (CaixaForum Zaragoza, 2022).

**Illustration 3.4** *CaixaForum Zaragoza*



*Note.* *CaixaForum Zaragoza.* [Photograph], by Zaragoza Turismo, 2014, *Flickr*, (<https://flic.kr/p/oZK3GS>). CC BY-NC-ND 2.0.

4. **CaixaForum Sevilla** proposal was launched in May 2014 with the goal of rejuvenating *Puerta Triana*, which hosted the 1992 Universal Exposition. The building was designed by the Sevillian architect, *Guillermo Vázquez Consuegra*. CaixaForum Sevilla was opened in 2017 (CaixaForum Sevilla, 2022).

**Illustration 3.5** *CaixaForum Sevilla*



*Note.* *CaixaForum Sevilla.* [Photograph], by Jaime Silva, 2017, *Flickr*, (<https://flic.kr/p/2hYpSsF>). CC BY-NC-ND 2.0.

5. **CaixaForum Palma de Mallorca** is housed in the former Gran Hotel, which was conceived by *Joan Palmer* and designed by *Lluís Domènech i Montaner*. This architectural gem is Palma's most evocative example of early 20<sup>th</sup> century Catalan modernism. It first opened its doors in 1903 and has since become an integral part of Palma's urban landscape. Finally, CaixaForum Palma was established in 1993. In 2003, the Ministry of Culture declared it an Asset of Cultural Interest (CaixaForum Palma de Mallorca, 2022).

**Illustration 3.6** *CaixaForum Palma*



*Note.* *CaixaForum Palma*. [Photograph], by Mark Wordy, 2007, *Flickr*, (<https://flic.kr/p/3d1Yde>). CC BY 2.0.

6. **CaixaForum Tarragona** is established in one of the city's most iconic buildings, a neoclassical structure designed by architect *Antoni Pujol i Sevil* in 1950. This center was inaugurated in 2008 (CaixaForum Tarragona, 2022).

**Illustration 3.7** *CaixaForum Tarragona*



*Note.* *CaixaForum Tarragona.* [Photograph], by Calafellvalo, 2017, *Flickr*, (<https://flic.kr/p/YwiHv4>). CC BY-NC-ND 2.0.

**7. CaixaForum Lleida** is located in the historic *Cinema Viñes*, a modernist structure designed by *Francesc de Paula Morera Gatell*. The building that housed the old cinema became the Cultural Center of the La Caixa Foundation in 1989, so it has always been associated with culture. In 2008, it changed its name to match other similar facilities owned by the Foundation, as it is known, CaixaForum (CaixaForum Lleida, 2022).

**Illustration 3.8** *CaixaForum Lleida*



*Note. CaixaForum Lleida. [Photograph], by Rubrum19, 2019, Wikimedia Commons, ([https://commons.wikimedia.org/wiki/File:Ficha\\_Lleida.jpg](https://commons.wikimedia.org/wiki/File:Ficha_Lleida.jpg) ). CC-BY-SA-4.0.*

- 8. CaixaForum Girona** is established in the city's historic center and is housed in the *Fontana d'Or*, an important example of Catalan civil architecture from the medieval period. In October 1973, the *Fontana d'Or* reopened as a cultural center after seven years of restoration work. In the spring of 2011, the building began a new chapter as CaixaForum Girona (CaixaForum Girona, 2022).

**Illustration 3.9** *CaixaForum Girona*



*Note. CaixaForum Girona. [Photograph], by Enric Monté, 2011, Wikimedia Commons, ([https://commons.wikimedia.org/wiki/File:Fachada\\_CaixaForum\\_Girona.jpg](https://commons.wikimedia.org/wiki/File:Fachada_CaixaForum_Girona.jpg)). CC-BY-SA-4.0.*

9. **CaixaForum Valencia** will be inaugurated in summer 2022 and will be located inside the Agora building of the *Ciutat de les Arts i les Ciències*. The construction work for CaixaForum Valencia began in 2018 inside the Agora building, a vast covered plaza designed by Santiago Calatrava. The project is the work of the Cloud 9 studio and is led by architect *Enric Ruiz-Geli* (CaixaForum Valencia, 2022).

**Illustration 3.10** *CaixaForum Valencia*



*Note. CaixaForum Valencia.* [Photograph], by Ajuntament de València, 2022, *Flickr*, (<https://flic.kr/p/2nuFTvH>). CC BY-ND 2.0.

This foundation offers a vast cultural activity for all types of visitors, such as: films, concerts, debates, conferences, cycles of literature, multimedia art, and both, guided tours, school and family-oriented educational programs, and exhibitions, among others. The exhibition program of the institution is varied and is composed of shows on Archeology and the Ancient World, Classical Art, Modern Art, Contemporary Art, Photography, Cinema, Architecture and Design and Science. Moreover, since 1985, the Contemporary Art Collection (CAC) of *La Caixa* has gathered more than 1,000 works of art, which have been displayed in temporary exhibitions and loans to other institutions.

Ms. Isabel Salgado is the Director of the Exhibitions department of all the centers and oversees the programming seasons of all nine centers simultaneously. As a

result, she and the exhibition department staff organize all the exhibitions for all the centers in such a way that the shows rotate between the facilities, saving time and reducing the overall cost. An exhibition that begins in Barcelona may travel for two or more years to the other centers. Thus, many of the upcoming exhibitions in Spain will be accessible to a diverse range of visitors, a strategy that reduces costs as well.

Furthermore, *CaixaForum* also builds an international network, establishing strong alliances with other museums and developing agreements for exhibition staging. As a result, it has formed partnerships with renowned institutions such as the *Musée du Louvre*, *Museo Nacional del Prado*, *Museo Nacional de Arte Reina Sofía*, The British Museum, *Fundació Joan Miró*, and *Museu Nacional d'Art de Catalunya*, among others.

The collaboration of Ms. Salgado, the director of exhibitions at *CaixaForum*, was crucial to understanding the mission, vision, and objectives of the institution. And, to define the criteria for developing an optimal season program, during one of the interviews, she described the objectives of *CaixaForum* as:

Our first goal is to be accessible; the second, which is also very important, is to be complementary. We are a private institution, and our intention and goal are to complement the programming of the cities in which our *CaixaForums* are. That is, if we are going to make an exhibition on the Romanesque, having the MNAC here on the same mountain, we will do it in collaboration with them. But most often, we open lines of programming that are away from our neighbors, or away from the programming of our neighbors. [...] The most important aspect is accessibility; our centers are open to all types of publics. It seems like something normal, but in reality, it is not, and getting accessibility for all audiences leads you to a type of accompaniment, special didactics, or a type of support for family complementary activities.

The criteria, assignment of weights, and ranking in the categories of this institution are presented below. In addition, the complete application of the method is



presented in depth in Chapter 4, as this institution is the case study of this dissertation.

### *3.2.2.1 Definition of the Criteria and Subcriteria*

The following categories, criteria, and subcriteria were created in different meetings with Ms. Salgado, and the team headed by her, taking into consideration the center's characteristics and needs. There are two categories: Content and Efficient Management, each consisting of a set of criteria. The definitions of the categories, criteria, and subcriteria are as follows:

#### **Content**

**1. Internal Complementarity** (Thematic Variety): This criterion reflects the need for each center and each season to offer exhibitions on a wide variety of themes, periods, and artists. This means that the thematic diversity allows the visitors of each CaixaForum to access a wide and varied range of content, making it more attractive to audiences with different interests and backgrounds. The main thematic areas offered by this institution are:

- Archeology and the Ancient World
- Classical Art
- Modern Art
- Contemporary Art (does not belong to the own collection)
- Contemporary Art Collection (CAC) (belongs to the own collection)
- Photography
- Cinema
- Architecture and Design
- Science

**2. Impact:** This criterion refers to the amount of interest and effect that the exhibition may have on external factors such as visitors and the media. The following subcriteria are considered to assess the impact:

- % School Visits
- No. of Visitors
- Press Impact
- Digital Impact
- % New Public

After reviewing Caixa Forum's objective data, it's important to note that although historical data for any of these subcriteria is accessible, future data is unknown. To plan the exhibition's seasonal program, CaixaForum estimates the number of visitors and the % of expected school visits, so these two subcriteria will be used for planning the exhibitions prior to the decision-making process. The other subcriteria cannot be evaluated until the exhibition has finished, hence they are not considered in the decision-making process when programming.

**3. Quality:** This criterion refers to a qualitative evaluation of each exhibition, considering its quality and innovation, and providing a type of exhibition with a unique and different character to the institution's programming. This criterion also offers the possibility of collaborating with other prominent art institutions: the Louvre Museum, the British Museum, the Center Pompidou, the Prado Museum, and the MNAC, among others, which contribute high-quality pieces and works. The four subcriteria identified are:

- Digital Mentions
- Engagement
- Experts
- Net Promoter Score (NPS) o 0 to 10



As a result, only the Quality criterion is used to program the season's exhibitions rather than the subcriteria presented, because their data is obtained later, after the exhibitions have concluded, as an a posteriori procedure.

### **Efficient Management**

- 4. Touring** (Itinerancy): This criterion refers to the number of centers CaixaForum to which the same exhibition is displayed, thus generating the most efficient use of resources. As mentioned earlier, this institution owns nine centers, which means that exhibiting the same show in different cities causes a significant reduction in costs and time. While also expanding the spectrum of people who can benefit from the exhibition by reaching out to new cities and audiences. For example, an exhibition may travel around Spain for two years, stopping at various centers.
- 5. Cost per Visitor:** This criterion is based on the cost of the exhibition in relation to the number of visitors. This ratio is estimated by the institution based on previous season data for each exhibition and the entire season. Furthermore, once the exhibitions are over, it is possible to calculate the real cost per visitor.

As will be explained below, in this institution, the weights' assignment was performed with the participation of a group of external experts in the field of arts and cultural management as well as by a varied group of internal employees involved in the exhibition program of the *CaixaForum's* centers. The technique used to conduct the weight assignment is outlined in depth in Chapter 4, together with the votes of each participant.

#### *3.2.2.2 Weights Assignment*

Table 3.5 shows the results of the weights assigned to the categories, the criteria, and the subcriteria of *CaixaForum*. The weight assignment was performed by

internal staff and a group of external experts (as will be detailed in Chapter 4), using a direct assignment with a numeric scale from 0% to 100%.

*Table 3.5. Results of the Weights Assignment of CaixaForum*

Categories	Weights	Criteria	Weights	Subcriteria	Weights	Global Weights
<b>Content</b>	64.5%	Internal Complementarity	25.0%			<b>16.1%</b>
		Impact	40.6%	% School Visits	30.5%	<b>8.0%</b>
				Nº of Visitors	69.5%	<b>18.2%</b>
		Quality	34.4%			<b>22.2%</b>
<b>Efficient Management</b>	35.5%	Touring	37.5%			<b>13.3%</b>
		Cost per Visitor	62.5%			<b>22.2%</b>
<b>Total</b>	<b>100%</b>				100%	<b>100%</b>

As presented in this institution, there are two categories (content: 64.5% and Efficient Management: 35.5%) that classify the criteria. The criterion with the highest weight is the Cost per Visitor, at 62.5%. This is followed by Impact with 40.6%, Itinerancy with 37.5%, Quality with 34.4%, and finally Thematic Variety with 25.0%. As for the weights of the subcriteria, they are very different. The most significant subcriterion is the Number of Visitors (69.5%) and the percentage of School Visits (30.5%).

See Chapter 4., for further information about the criteria and the weight assignment.

### *3.2.2.3 Anthropological Model: Three Categories Classification*

As already presented in the MNAC analysis, the following step is to classify each criterion into one of the Anthropological Model's three categories. And then, the justification and the weight of the categories are presented.

Table 3.6. Anthropological Model Classification for CaixaForum

Categories	Criteria	Global Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Cost per Visitor	22.2%	<b>61.7%</b>
	Impact	26.2%	
	Touring	13.3%	
<b>INTRINSIC</b>	Quality	22.2%	<b>22.2%</b>
<b>PROSOCIAL</b>	Internal Complementarity	16.1%	<b>16.1%</b>
Total			<b>100%</b>

In the first place, the criteria that are part of the **extrinsic motivation** category are presented:

- **Cost per Visitor:** This criterion is included in this category since the exhibitions are programmed with the intention of achieving the recovery of their costs through increased visitor attendance. In some cases, exhibitions have been programmed with a very elevated cost because their success is already foreseen (either because it is a well-known artist, a current theme, or because the artworks are of high quality, etc.). These are exhibitions with a higher cost, but probably with a higher number of visitors. Therefore, a return is obtained both economically and in terms of the number of visitors.
- **Impact:** This criterion is related to extrinsic motivation as the exhibition seasons are planned, expecting in return a clear external impact on both visitors and the media. For this reason, this institution uses qualitative and quantitative tools to measure the impact of the exhibitions and, for example, to measure the percentage of school visits, the number of visitors, the digital impact, the impact on the press, and the percentage of new visitors to each programmed exhibition.

- **Touring:** This criterion is part of this category as the possibility of the exhibitions being displayed in other CaixaForum centers in Spain provides a significant reduction in costs and programming time. And internally, it is possible to reach and offer the same exhibition to a greater number of visitors and cities.

It is important to highlight that this criterion was defined as Itinerancy by the Fundació La Caixa team. However, in order to compare the results with other institutions, in sections 3.2.9 and 3.4 it will be used as Touring.

Secondly, the criteria that comprise the **intrinsic motivation** category are presented.

- **Quality:** This criterion is included in this category since all exhibitions seek to achieve the highest quality, although this is not always possible. However, upon closing the exhibition, the institution measures the digital mentions and the engagement that the exhibition has provoked, as well as the opinion of experts and the Net Promoter Score (NPS), which shows whether visitors would recommend the exhibition or not. The results obtained provide learning and self-accomplishment and improve the quality of future exhibitions.

Third, it is noteworthy to highlight the only criterion that constitutes **the prosocial motivation** category:

- **Internal Complementarity:** This criterion stands out for offering a wide variety of topics, periods, and artists in each exhibition season. This action allows the audience to have access to a wider range of content. But also, it makes the programming more attractive and satisfying to the different interests of visitors.

It is relevant to point out that this criterion was defined as Thematic Variety by the Fundació La Caixa team. However, in order to compare the results with other institutions, in sections 3.2.9 and 3.4 it will be used as Internal

Complementarity. Also, it is important to mention that this criterion is classified into this category as an exceptional basis, considering the characteristics of the foundation. However, as will be seen, the other centers included it in the intrinsic motivation category.

As can be observed in Table 3.6, the most significant category is **extrinsic** motivation, with a score of 61.7%. As this category is tied to the economic benefits and all those factors related to the budget, reduction of costs, and increasing the number of visitors, the criteria that are part of it are: Cost per Visitor (22.2%), Impact (26.2%), and Touring (13.3%).

The following category is **intrinsic** motivation, with a score of 22.2%, which is focused on the internal benefits for the organization and the staff in achieving goals, knowledge, learning, research, and self-accomplishment. The criterion included in this category is: Quality (22.2%).

And the **prosocial** motivation category is the one with the lowest score, 16.1%, which is tied to contributing to the visitors, mostly satisfying their preferences and demands. The criterion classified under this category is: Internal Complementarity (16.1%).

In conclusion, these results indicate that this organization bases its program on the budget balance and controls all the expenses, income, and visitors to the exhibitions. It makes sense, as this institution is part of a bank foundation, and it has at its disposal all the necessary tools to manage the economic areas of the centers. Although the economic factors are important, it is necessary to highlight that the entrance fee for this institution is 5 €, and it is free for the bank members. This means that it focuses its program on the budget to offer high-quality exhibitions, which tend to be more expensive, and to be able to offer all the exhibitions to different kinds of local audiences.

In Chapter 4, the case study of CaixaForum will be explained in depth in order to understand how the process of applying the method was performed and to present the evaluation and results obtained.

### **3.2.3 Fundació Antoni Tàpies**

#### *3.2.3.1 Introduction*

The *Fundació Antoni Tàpies* is a space conceived by the Spanish artist himself in 1984, with the aim of facilitating the study and knowledge of modern and contemporary art. The center opened its doors in June 1990 at the old *Editorial Montaner y Simón* publishing house, designed by *Lluís Domènech i Montaner*, a Modernist architect. The building is "hemmed in" by the neighboring buildings' two side walls. *Antoni Tàpies* constructed the artwork *Núvol i Cadira* (Cloud and Chair, 1990) atop the structure to emphasize its new character and enhance its height. In 1997, the building of *Fundació Antoni Tàpies* was recognized as a historical monument (Fundació Antoni Tàpies, 2022).

According to the information on its website, it is renowned worldwide for its important publications and breakthrough exhibitions since its opening. Its interdisciplinary and critical approach towards artistic creation is a model for other institutions around the globe, aiming to promote discussion and a better understanding of contemporary art. The museum now houses one of the most complete collections of *Antoni Tàpies*, which was donated to the foundation, and organizes exhibitions that combine *Tàpies* temporary shows with temporary shows of other artists.

**Illustration 3.11** *Fundació Antoni Tàpies*



*Note. Fundació Antoni Tàpies.* [Photograph], by Josep Panadero, 2005, *Wikimedia Commons*, (<https://commons.wikimedia.org/wiki/File:Dom%C3%A8nech.i.Montaner.Editorial.Montaner.i.Sim%C3%B3n.1.Barcelona.JPG>). CC BY 2.5.

The library of the institution is housed in the historic *Editorial Montaner y Simón* warehouse, which has been preserved in its original condition. It specializes in modern and contemporary art. Thus, it also includes the world's biggest archives of the artist, a collection of Asian and Pre-Columbian arts and culture, and the arts of Africa and Oceania, which had a significant effect on the evolution of the 20<sup>th</sup> century. Other areas covered include architecture, design, decorative arts, photography, cinema, and video. The initial core, contributed by *Antoni Tàpies*, has been supplemented with new and historical publications, as well as international recordings and journals, which contribute to the collection's ever-growing size.

During the interview with the Former Director, Carles Guerra, questions related to the mission and vision of the institution were raised, along with some of the crucial points to be considered when planning an exhibition's season. In *Fundació Antoni Tàpies*, the criteria definition was carried out by Mr. Guerra, the former director, who ceased his employment position in January 2021, during the pandemic. The participation of Glòria Domènech and Núria Homs, Conservation and Archive

Directors, was crucial to revising the criteria and assigning weights and to the exercise's completion.

The information extracted from the interviews reveals that the institution is currently planning its seasons two years in advance. The planning process is considered to be flat, with propositions for shows coming from inside the institution, from the outside (artists and the general public) and from other museums. Mr. Guerra identified the critique as the first essential component of an exhibition at *Fundació Antoni Tàpies*, as he states: "The artist or show to be exhibited must have a critical component that can be explored in depth, such as (...) contemporary art that defines itself as such, being critical in relation to contemporaneity, the economy, and the current art institutions themselves." In the critique, the objective is to emphasize the uniqueness of the institution, thus making it distinct from the city's offerings and relevant to the director.

### 3.2.3.2 *Definition of the Criteria*

Herein, the criteria defined by Mr. Guerra and revised by Ms. Domènech and Ms. Homs are presented as follows:

- 1. Critique:** This criterion refers to the fact that the exhibitions must include a critical component in the artists' work. It is characterized as art that is critical of the economy, of the art institutions themselves, and of other factors. Simultaneously, it is possible to be critical in a more targeted manner, such as with regard to gender, ethnic or racial concerns, political issues, urban difficulties, and so on. As a result, most of the exhibitions should have a critical component that is closely related to the environment's ongoing changes and demands.
- 2. Local Complementarity:** This criterion entails taking into consideration all that has happened and is happening in Barcelona to avoid duplicating projects, exhibitions, or activities scheduled at other institutions. And at the



same time, strive to be singular and unique and ensure that the experience at the *Fundació Antoni Tàpies* is unlike any other.

- 3. Collection:** This criterion refers to the necessity to program exhibitions that are related to *Antoni Tàpies*. Every year, at least one exhibition of the artist is scheduled.
- 4. Experience:** This criterion consists of the museum's ability to promote cultural exchange through art. This can be achieved by allowing visitors to engage in a dialogue with the exhibition through their visit experience. Exhibitions with a stronger impact on the visitor experience tend to receive a higher response on social media, inspiring more conversation.
- 5. Cost Efficiency:** This criterion corresponds to the balance that must be achieved in the cost of the exhibitions so that it does not exceed the season's overall budget. However, when selecting the different options for the program, there are some more expensive exhibitions, which may have an impact on the program.
- 6. Collaboration:** This criterion refers to collaborations or co-productions with national or international organizations to produce joint exhibitions and reduce expenses. Collaboration with international organizations has been particularly challenging as a result of the pandemic and its aftermath.
- 7. Touring:** This criterion applies to programmed exhibitions that travel to other international and domestic institutions. The exhibitions should ideally be able to itinerate to share manufacturing expenses. However, if the itinerancy is not possible, this does not exclude the exhibition from taking place.
- 8. Artist's Visibility:** This criterion relies on the need to support initiatives of artists who need outlets and commissions in order to contribute to the building and development of their curriculum and provide opportunities for growth. This institution considers the artist's interests and the suitability of

displaying his or her work, and normally programs at least four exhibitions of this type every year. The provenance of the artist is not a deciding factor.

**9. Duration:** This criterion corresponds to the number of days or months that an exhibition is on display, to amortize the costs and time invested, and to make it available to the public for a longer duration of time. There is a growing awareness of the environmental impact of setting an exhibition (travel, construction of boxes, production of architectural materials that are destroyed once the exhibition is over, among others). As a result of these factors, exhibitions now last longer than they did a few years ago.

**10. Opportunity:** This criterion relates to the museum's need to program exhibitions that provide opportunities for the museum, whether due to the subject, context, type of reflection provided, or other factors. These are exhibitions that would typically be more expensive, but are of interest to the museum, and present a clear opportunity. With the chance to take a risk, this institution searches for that added challenge to drive it beyond the possibilities and make it a worthwhile experience.

**11. Novelty:** This criterion considers what has previously been displayed at the institution and how it has been exhibited. The rotation of artwork and the planning of unique, novel, and authentic exhibitions enhance the distinctiveness of the exhibition concept.

**12. Conceptual Accessibility:** This criterion refers to the public's conceptual comprehension of and accessibility to the exhibition. The *Fundació Antoni Tàpies* makes every effort to guarantee that there are posters, brochures, and that the works are presented in such a manner that, while many things are not understood, certain things are grasped, providing some clues and indications. In all cases, the institution ensures conceptual accessibility. As a result, the exhibitions must be understandable, and the institution must be capable of explaining them to the audience.

### 3.2.3.3 Weights Assignment

As previously mentioned, Mr. Guerra resigned from his position at this institution. For this reason, Ms. Domènech and Ms. Homs proceeded by using a direct assignment of the weights with a numeric scale from 0% to 100%, which resulted in the following.

Table 3.7. Results of the Weights Assignment of Fundació A. Tàpies

	<b>Criteria</b>	<b>Weight of the Criteria</b>
<b>1</b>	Critique	5%
<b>2</b>	Local Complementarity	5%
<b>3</b>	Collection	15%
<b>4</b>	Experience	10%
<b>5</b>	Cost Efficiency	10%
<b>6</b>	Collaboration	5%
<b>7</b>	Touring	5%
<b>8</b>	Artist's Visibility	5%
<b>9</b>	Duration	5%
<b>10</b>	Opportunity	15%
<b>11</b>	Novelty	10%
<b>12</b>	Conceptual Accessibility	10%
	<b>Total</b>	<b>100%</b>

The results of the weights' assignment of the *Fundació Antoni Tàpies* are discussed below, which are divided equally into three percentages: 15%, 10%, and 5%, from the highest to the lowest weight of importance. The criteria classified as having the most significant weight, with 15%, are: Collection and Opportunity. The criteria with

10% are: Experience, Cost Efficiency, Novelty and Conceptual Accessibility. And the criteria ranked with the least significant weight (5%) are: Critique, Local Complementarity, Collaboration, Touring, Artist's Visibility and Duration. When the criteria have been classified into the three categories of the anthropological model, it will be possible to evaluate the type of performance in the programming of this institution.

### 3.2.3.4 Anthropological Model: Three Categories Classification

As earlier stated in the previous sections, this section classifies the criteria defined in each category of the Anthropological Model and then analyzes the results. The following table shows the classification of the *Fundació Antoni Tàpies* criteria:

Table 3.8. Anthropological Model Classification for Fundació Antoni Tàpies

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Cost Efficiency	10%	<b>45%</b>
	Collaboration	5%	
	Touring	5%	
	Opportunity	15%	
	Duration	5%	
	Local Complementarity	5%	
<b>INTRINSIC</b>	Collection	15%	<b>25%</b>
	Novelty	10%	
<b>PROSOCIAL</b>	Critique	5%	<b>30%</b>
	Experience	10%	
	Conceptual Accessibility	10%	
	Artist's Visibility	5%	
<b>Total</b>			<b>100%</b>

First, the **extrinsic motivation** category is presented, in which the following criteria are classified:

- **Cost Efficiency:** This criterion is classified in this category as it is closely linked to the economic factor. Exhibitions are planned, considering all those elements that can be obtained in return, such as economic benefits through tickets, number of visitors, impact on the press and media, impact on the museum sector, etc.
- **Collaboration:** This criterion is included in this category as producing collaborative exhibitions provides recognition as well as a reduction in joint expenses. However, with the pandemic, international collaborations have suffered a rise in costs and major difficulties in their production.
- **Touring:** This criterion is included in this category since it refers to the exhibition's potential to be displayed in other museums both within and outside of Spain. This type of action provides a clear economic benefit by renting or lending the exhibitions to other institutions, thereby enhancing the exhibition's recognition by both professionals and visitors from all over the world.
- **Opportunity:** This criterion is part of this category since the programming of exhibitions is a clear opportunity for the museum, resulting in greater economic benefits, a higher number of visitors, as well as greater recognition and visibility for the museum.
- **Duration:** This criterion is part of this category as it proposes to balance the days of exhibition. In order to amortize the costs and time invested and to offer it to the public for a longer period of time, which also provides more income.
- **Local Complementarity:** This criterion is included in this category since it considers the programming of other centers in the city in order to be innovative and not duplicate other offers and projects. This allows them to

offer unique and particular content, as well as to achieve a major number of visitors and generate more income.

Below, the criteria referring to the **intrinsic motivation** category are classified:

- **Collection:** This criterion is part of this category since it conforms to the mission and sense of this museum, which is to offer exhibitions related to the artist and his predecessors, thus achieving self-realization, and learning for the employees.
- **Novelty:** This criterion constitutes a clear internal benefit by programming unprecedented and different exhibits. In turn, it is not part of the extrinsic motivation as novelty is part of the program, so this criterion, rather than the return benefits, refers to the internal benefit of the organization by offering a content not previously covered and that surely provides knowledge and learning for employees in their preparation.

And finally, the criteria conforming to the prosocial motivation category are presented:

- **Critique:** This criterion is classified in this category since it aims to cover critical topics based on current issues and topics while offering updated content and satisfying the public's needs.
- **Experience:** This criterion is included in this category because it is clearly focused on creating and providing a better conversation with the public, resulting in a greater impact on their experience in the exhibition.
- **Conceptual Accessibility:** This criterion is clearly classified in this category since it is based on providing tools for the public to access and understand the content displayed, thus ensuring that they have conceptual accessibility and contribute to their needs.
- **Artist's Visibility:** This criterion is part of this category since it focuses on contributing and assisting in the artists' visibility. Therefore, to meet the demands of both the artists and the visitors.

As can be noted in the results of the classification in Table 3.8, there is an established balance in this institution when planning exhibitions. The most important category, with a 45% share, is the **extrinsic** motivation, which is focused on the budget, collaborations with other centers, exhibition itineraries, show duration, and opportunities that may arise. The specific criteria included in this category are Cost Efficiency (10%), Collaboration (5%), Touring (5%), Opportunity (15%), Duration (5%), and Local Complementarity (5%).

The following category is **prosocial** motivation, with a 30% increase. The criteria classified under this category, are Critique (5%), Experience (10%), Conceptual Accessibility (10%), and Artist's Visibility (5%).

The last category is **intrinsic** motivation, with a 25% share. As shown in the table, the criteria for this category are Collection (15%) and Novelty (10%).

Overall, these results indicate that this organization centers its programming on the balance of the budget, expenses, income, and all those operational actions. Although the economic part is important, it also shows great interest in the public to offer an experience characterized by critique and accessibility. And finally, the intrinsic category, which is associated with offering the collection and legacy of Antoni Tàpies. This institution should establish a balance between categories to improve the decision-making process and, thus, the programming.

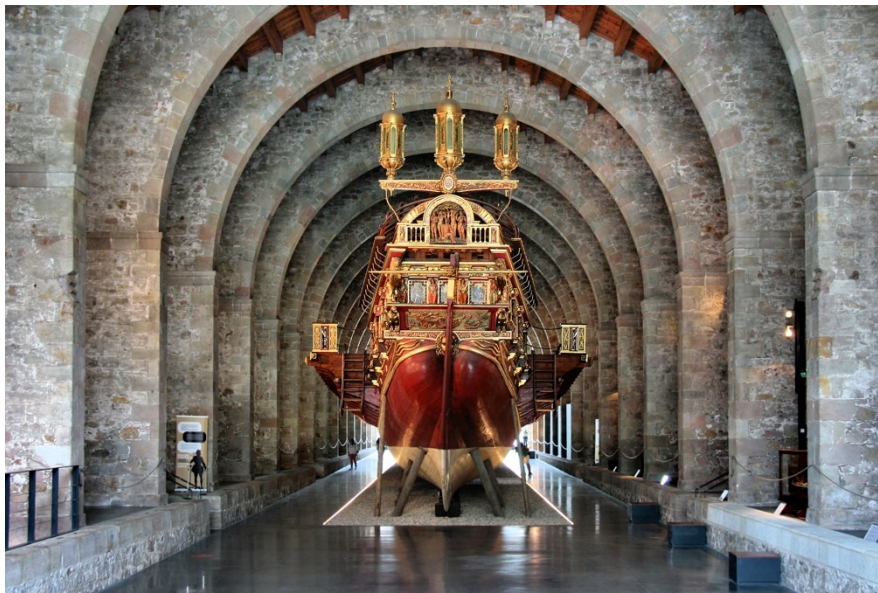
### **3.2.4 Museu Marítim de Barcelona (MMB)**

#### *3.2.4.1 Introduction*

The *Museu Marítim of Barcelona* (MMB) is a space dedicated to the interpretation and sharing of the Catalan maritime culture through the research and conservation of topics, materials, and tangible and intangible works. Its mission is focused on promoting social progress locally. In particular, the relationship between Catalonia, the sea, and its people.

As stated on its website (Museu Marítim de Barcelona [MMB], 2022a), due to the Spanish Civil War, the Catalan Government expropriated the *Drassanes Reials* to conserve its legacy. The 23<sup>rd</sup> of October of 1936, the *Museum Marítim de Catalunya* was established by order together with the Nautical Institute of the Mediterranean collections. With the conclusion of the war, the museum was reopened as the *Museum Marítim de Barcelona* in January 1941. Between the 1941 and the 1993 the museum was administered by the provincial Council of Barcelona. Later on, in 1993 it changed its managerial model and established the Consortium of the *Drassanes Reials* and the *Museu Marítim de Barcelona*, created in 1993. It is a public institution made up of the Barcelona Provincial Council (owner of the museum), the Port Authority of Barcelona, and the Barcelona City Council (owner of the building) (MMB, 2022a).

**Illustration 3.12** *Museu Marítim de Barcelona (MMB)*



*Note. Museu Marítim de Barcelona.* [Photograph], by Jorge Franganillo, 2016, Flickr, (<https://flic.kr/p/HYb7N7>). CC BY 2.0.

The museum is placed in the *Drassanes Reials* (Royal Shipyards), old structures with more than seven centuries of history. At mid-13<sup>th</sup> century it was an open space used to sail the ships, afterwards it was expanding its sized becoming a potent medieval armament. Later on, in the early 16<sup>th</sup> century it was one of the primary weapons of



the Royal Crown, as its condition worsened, they decided to rehabilitate the old edifice and build a new one. Until the middle of the 18<sup>th</sup> century, the *Drassanes Reials* were a massive naval factory, the hub of a sector that employed thousands of individuals and propelled the economy of the city and the country. As the navies lost popularity in the naval battles, this place was increasingly utilized for non-maritime purposes. During the 19<sup>th</sup> and early 20<sup>th</sup> century, it was a military facility. And finally, at the beginning of the 20<sup>th</sup> century, the *Drassanes Reials* were almost demolished due to the city urban reconstruction, but they finally were preserved. *The Museum Maritim of Barcelona* was founded in 1936, and it was quickly agreed that its location would be the *Drassanes* edifice with centuries of historical events. Finally, in 1976 the *Drassanes Reials* were declared a Historic Monument, with the protection of a Cultural Asset of National Interest (MMB, 2022b)

Throughout the interviews with Mireia Mayolas, Director of Education and Activities, it was possible to understand that the decisions are made together with the team, and even more so now that they have no director. Ms. Mayolas highlights that “We are a transversal team. I consider that the exhibitions are very transversal activities, that they are the image of the museum, and that many people have to participate in them.” (Full interview transcript is presented in Appendix A)

At this institution, the exhibition program is normally planned between two and three years in advance because of the preparation of the templates, exhibitions, educational activities, etc. This museum offers a wide range of educational activities aimed at introducing the maritime heritage to the youngest visitors. However, the main difference between the MMB and a conventional museum is that it does not always have pieces of art. The exhibitions are composed of photographs, intangible materials, stories, etcetera. It is a museum designed to promote maritime heritage in a unique manner.

### 3.2.4.2 *Definition of the Criteria*

As performed with other museums, the interviews with Ms. Mayolas have contributed to the definition of the museum's criteria when programming exhibitions, linked to the mission, vision, and objectives of the museum. These criteria are as follows:

- 1. Internal Complementarity:** This criterion refers to the variety of topics or formats that are programmed in the museum to produce harmony, balance, and variety during the season. There are always exhibitions from a historical, ethnographic, or heritage (material or immaterial) line of marine exhibits at these institutions. Photography, educational projects, museum research, and collections are just a few examples of these subjects or formats.
- 2. Space:** This criterion pertains to how the exhibitions are distributed among the museum's many rooms. They make sure the current rooms are never vacant. The large space receives the most investment and is typically used to produce their own works inspired by maritime heritage. The medium space frequently hosts external projects. And the small space is intended to rotate exhibitions regularly, showcasing the achievements of initiatives from several museum departments.
- 3. Duration:** This criterion corresponds to the number of months that an exhibition should last (depending on its format: large, medium, or small) to amortize the costs and time invested, as well as to provide the audience with as much time as possible. At the MMB, large exhibitions endure for 8 to 12 months, medium exhibitions for 6 to 8 months, and small exhibitions for 4 to 8 months.
- 4. Conceptual Accessibility:** This criterion relates to the exhibition's physical accessibility as well as the public's knowledge and comprehension of it. Certainly, some exhibitions will appeal to a specific audience, but the MMB team strives to make them accessible to all. Ms. Mayolas emphasizes that: "It

is a criterion that I would like to have as a value. I will try to turn it into a value." (Full interview transcripts are presented in Appendix A)

- 5. Cost Efficiency:** This criterion refers to the cost balance that must be established for the season's overall budget to not be exceeded. However, there are some more expensive exhibitions, which might have an impact on the other scheduled exhibitions.
- 6. Social Concern:** This criterion responds to the museum's need to build and maintain a dialogue with the public, detecting global trends, as well as social and local dynamics. In addition, the exhibitions may be of public interest.
- 7. Touring:** This criterion responds to the MMB's intention and need to begin organizing touring exhibitions among the museums that are part of the Catalan coast's network of maritime museums, which the MMB leads.
- 8. Collaboration:** This criterion refers to the MMB's collaboration with other institutions to produce exhibitions. This type of collaboration is occasionally undertaken with some organizations or other museums, such as the *Antoni Benages* exhibition, which was held in collaboration with the *Memorial Democràtic de Catalunya*.
- 9. Opportunity:** This criterion relates to the museum's desire to program exhibitions that are significant, whether for the subject matter, the context, the type of reflection provided, or other factors. These types of exhibitions tend to be more expensive but are of interest to the museum and present a clear opportunity.
- 10. Collection:** This criterion refers to the need for the exhibitions to be related to the museum's collection. However, it is primarily concerned with maritime heritage, both tangible and intangible.

### 3.2.4.3 Weights Assignment

After presenting the criteria, Ms. Mayolas proceeded with the weight assignments using a direct assignment with a numeric scale from 0% to 100%, as presented below. Table 3.9 shows the importance of each criterion in the MMB decision-making process.

*Table 3.9. Results of the Weights Assignment of MMB*

	<b>Criteria</b>	<b>Weight of the Criteria</b>
<b>1</b>	Internal Complementarity	20%
<b>2</b>	Space	5%
<b>3</b>	Duration	5%
<b>4</b>	Conceptual Accessibility	10%
<b>5</b>	Cost Efficiency	10%
<b>6</b>	Social Concern	20%
<b>7</b>	Touring	5%
<b>8</b>	Collaboration	5%
<b>9</b>	Opportunity	10%
<b>10</b>	Collection	10%
	<b>Total</b>	<b>100%</b>

Table 3.9 above shows the weight assignment of this center, where Social Concern and Internal Complementarity represent 20% each, being the most outstanding ones. The criteria with a weight of 10% are: Conceptual Accessibility, Cost Efficiency, Opportunity, and Collection. And those with the lowest weight of importance, 5%, are: Space, Duration, Touring, and Collaboration.

### 3.2.4.4 Anthropological Model: Three Categories Classification

In the following Table 3.10, the criteria are classified into each category. Moreover, a justification for this classification is provided as follows.

Table 3.10. Anthropological Model Classification for MMB

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Cost Efficiency	10%	<b>40%</b>
	Collaboration	5%	
	Touring	5%	
	Opportunity	10%	
	Duration	5%	
	Space	5%	
<b>INTRINSIC</b>	Collection	10%	<b>30%</b>
	Internal Complementarity	20%	
<b>PROSOCIAL</b>	Conceptual Accessibility	10%	<b>30%</b>
	Social Concern	20%	
<b>Total</b>			<b>100%</b>

Thereafter, the motivations related to each criterion in MMB are presented below. As previously seen in Table 3.10, the criteria classified as **extrinsic motivation** category are:

- **Cost Efficiency:** This criterion is included in this category for its relation to the economic factor and for achieving a balance between the total cost and the overall budget for the season. As previously stated in other institutions, it considers the costs that may be reduced, as well as the benefits gained in return.

- **Collaboration:** This criterion is classified in this category since programming exhibitions with other institutions means, in the majority of cases, greater recognition for the museum and, in turn, a reduction in overall expenses. This center tends to program a few collaborative exhibitions.
- **Touring:** This criterion is part of this category so that the itinerancy generates a higher economic benefit for the organization, as well as a recovery of the initial touring costs. This center only programs touring exhibitions on an exceptional basis.
- **Opportunity:** This criterion is part of this category, as it can sometimes lead to unexpected changes in the programming or in the budget. However, displaying a show that is an opportunity for the museum automatically generates higher economic benefit, an increase in the number of visitors, and greater recognition and visibility.
- **Duration:** This criterion is classified in this category since the more days or months an exhibition is on display, the more visitors it is likely to attract, as well as cost amortization and higher income, will be achieved. At this institution, the most expensive exhibitions last 8 - 12 months, the medium 6 - 8 months, and the smallest 4 - 8 months, since they all move for a similar duration considering their costs.
- **Space:** This criterion is part of this category as through space they manage to distribute the exhibitions strategically. The exhibitions with the greatest investment are in the large hall; the external projects are in the medium; and the small hall hosts exhibitions that rotate regularly, allowing the institution to benefit from the income and reduce costs.

The criteria classified in the **intrinsic motivation** category are:

- **Collection:** This criterion is related to this category because the collection defines the meaning and programming of the institution, offering content on tangible and intangible maritime heritage and also, from the collection, thus acquiring its objectives and self-realization as a center.

- **Internal Complementarity:** This criterion is included in this category as it shapes the internal organization of the exhibitions' content. Combining different themes and exhibitions generates learning and experience for the employees in charge of programming and preparing the exhibition seasons.

And the criteria included in the **prosocial motivation** category are as follows:

- **Conceptual Accessibility:** This criterion is clearly linked to serving and offering the public the physical accessibility of the exhibition, as well as sufficient tools and information to understand the exhibitions.
- **Social Concern:** This criterion is closely linked to the prosocial motivation due to the intention of covering current issues that meet the preferences and needs of the public, which is the one attending the exhibitions.

In addition, as previously observed on Table 3.10, the MMB shows a balance in its organizational performance. **Extrinsic** motivation is clearly the most important category, accounting for 40% of the total. The criteria englobing the extrinsic motivation are the ones related to external benefits, such as: Cost Efficiency (10%), Collaboration (5%), Touring (5%), Opportunity (10%), Duration (5%), and Space (5%).

The **intrinsic** and **prosocial** motivation categories share 30%, showing a balance between internal achievements and learning and actions addressed to the audience. The three criteria included in the intrinsic motivation category are focused on internal profit, which are: Collection (10%), and Internal Complementarity (20%). And the criteria that are part of the prosocial motivation category as the ones contributing to the public's desires are: Conceptual Accessibility (10%) and Social Concern (20%).

Together, these results provide important insights into the decision-making process at this museum. As can be appreciated, the most prominent category is the extrinsic category related to the budget balance and includes all those criteria related to profit and economic expenses. However, the intrinsic and prosocial categories receive the same weight of importance, demonstrating that the museum is trying to

showcase its collection and vary its content while at the same time satisfying the needs and preferences of its audience.

### **3.2.5 Centre de Cultura Contemporània de Barcelona (CCCB)**

#### *3.2.5.1 Introduction*

The *Centre de Cultura Contemporània de Barcelona* (CCCB) is a multidisciplinary cultural center that deals with the key challenges of contemporary society through different languages and formats, with an extensive program that includes major thematic exhibitions, series of conferences and literary meetups, film screenings, and festivals (Centre de Cultura Contemporània de Barcelona [CCCB], 2022).

It is a local consortium comprised of the Barcelona Provincial Council and the Barcelona City Council, which the first one contributes 75% and the second one 25% of the operating costs incurred by the center and its activities.

From information retrieved from its website, the overarching goal of these programs is to stimulate discussion, thinking, and reflection on the topic of the city and public space, as well as other current concerns. It covers issues with the purpose of bridging the gap between academia and creative processes, as well as with citizens in general. The CCCB is also a gathering place for artists, organizations, and freelance programmers with whom it has developed relationships over time. The CCCB's activities are presented at venues across the country as well as internationally, and some of its projects have been shown at museums and centers around the world.



**Illustration 3.13** *Centre de Cultura Contemporània de Barcelona (CCCB)*



*Note.* *Centre de Cultura Contemporània de Barcelona.* [Photograph], by Enric Martínez, 2015, Flickr, (<https://flic.kr/p/BiszNm>). CC BY-NC-SA 2.0.

The CCCB is not considered a museum in strict terms since it does not present a collection. However, its status as a cultural center gives it more freedom to plan and execute exhibitions in accordance with what is being developed in the other areas of the center. A local consortium founded it in 1989 in order to house a complex for contemporary culture in the former *Casa de Caritat* as part of a project to restore the *Raval* neighborhood and its historic buildings.

Building work started in 1991, and the CCCB was formally opened on February 24, 1994, under the direction of *Josep Ramoneda*, who led the Center from 1989 to 2011. According to the project design completed by architects *Helio Pión* and *Albert Viaplana*, the building has a total floor area of 15,000 m<sup>2</sup> and was awarded the FAD and Ciutat de Barcelona Architecture prizes in 1993. The CCCB includes a new facility, the *Teatre CCCB*, the old *Casa de Caritat* theatre, which was renovated by architects *Elías Torres* and *Martínez Lapeña*, in 2011. The CCCB obtained a 3,164 m<sup>2</sup> area with the Theatre, which provided the center with greater functional conditions for implementing its programming (Idem).

Since the beginning, the CCCB has taken on the task of providing a location where everyone may have access to culture. In this context, the Alzheimer's and *Apropa Cultura* (Bring Culture Closer) programs, as well as the Museums and Accessibility blog, are part of the center's social program.

According to Rosa Ferré, Former Exhibitions Director at CCCB, each season is planned based on central ideas to be explored, such as: architecture, gender issues, technology, and science, among others. And Jordi Costa, Head of Exhibitions at CCCB, also confirmed (2021):

The CCCB's exhibition subjects are quite diverse. In other words, there is also thinking with literature, and more recently, with exhibitions that combine the scientific and humanities, and then, as is often in an exhibition, the expository language is innovative and imaginative. This implies that hanging a painting at a CCCB exhibition is not forbidden, but it is a center that has been particularly permeable to the interplay of the audiovisual and digital spheres as well. In that sense, I believe the content is one thing, but the manner in which it is presented is another. (Full interview transcript is presented in Appendix A)

### 3.2.5.2 *Definition of the Criteria and Subcriteria*

Hereafter, the definition of the criteria and subcriteria of the CCCB are presented. They were all defined by Rosa Ferré and revised and modified by Jordi Costa. The list presented below is formed by thirteen criteria and three subcriteria.

1. **Internal Interdisciplinarity:** This criterion refers to the capacity of the exhibition to organically integrate agents from different fields, content lines, and media. Within this criterion, there are three subcriteria classified:
  - a) Agents Interdisciplinarity: This subcriterion refers to how many people from different cultural and professional backgrounds are present in the development of the exhibitions.

- b) Content Interdisciplinarity: This subcriterion refers to how different themes, formats, and experiences are combined within the same exhibition, according to the center's main interests: architecture, literature, urbanism, social issues, technology, and science.
- c) Media Interdisciplinarity: This subcriterion entails including a variety of languages and media in exhibitions. This means integrating different objects, media, and elements. For example, different archeological objects combined with bibliographical works in the same exhibition, and so on.
2. **Experiment**: This criterion consists of the possibility and obligation of the center to take risks in content and format, since it does not have its own collection of works based on internal and collaborative lines of research. These lines must promote the unexplored in an innovative and risky manner.
  3. **Novelty**: This criterion refers to the uniqueness of the exhibition concept. The approach and/or concept must be authentic and innovative, which cannot always be achieved.
  4. **Cost Efficiency**: This criterion consists of establishing a balance between the program and the cost of the exhibitions so as not to exceed the total budget for the season. However, some exhibitions may have a higher cost than others, which could have repercussions on the other programmed exhibitions.
  5. **Touring**: This criterion refers to programmed exhibitions traveling to other international and local institutions.
  6. **Collaboration** (Coproduction): This criterion refers to the possibility of the exhibition being carried out in collaboration or co-production with other partners and institutions to make it more sustainable and enriching.
  7. **Community Cocreation**: This criterion refers to the degree of participation of society in the development of the exhibition together with the center.

- 8. Target Audience:** This criterion refers to the design of exhibitions considering the different types of audiences designated by the center. In this criterion, the target audience is defined as young people.
- 9. Internal Complementarity (Production Balance):** This criterion consists of establishing a balance in the exhibition program. For the sake of the team's profitability and productivity, the objective is to produce one external exhibition for every two internal exhibitions.
- 10. Opportunity:** This criterion responds to the center's need to program exhibitions that come from external events and collaborative opportunities that may affect the program. But they are also important for the center's visibility and communication opportunities. These are exhibitions that normally have a higher cost but are of interest to the team and the center and represent a clear opportunity.
- 11. Social Concern:** This criterion refers to the center's obligation to propose exhibitions related to the questions, dynamics, and social trends of contemporary society while remaining faithful to its mission. It refers to the power of exhibitions to penetrate society and to be a propellant of change, addressing specific issues that are rarely discussed institutionally through the arts.
- 12. Coherence:** This criterion refers to the fact that the exhibitions must be connected to the center's mission, respecting its values, and developing links between its exploratory lines and current themes.
- 13. Local Complementarity:** This criterion refers to the need to complement the artistic panorama of the city together with other institutions. All the exhibitions on display must be integrated into the city's panorama and must not compete with the offerings of other institutions. This criterion was developed considering Barcelona's museums program for the season, in alliance with the city's other museums and centers. It aims to diversify the

artistic offerings through the collaborative work of the institutions that share their upcoming projects and to broaden the range of themes presented by the city's museums and centers during the same period of time.

### 3.2.5.3 Weights Assignment

This section presents the weights assignment of CCCB. It was performed by Mr. Costa, who preferred to use the five-level scale (Highest, High, Medium, Low and Very Low) rather than the numeric scale. After the weights assignment, as shown on Table 3.11, the results were transformed into numeric values by using the Simple Appraisal method.

Table 3.11. Results of the Weights Assignment of CCCB

Criteria	Five Levels	Weights of the Criteria	Subcriteria	Five Levels	Weights of the Subcriteria
1 Internal Interdisciplinarity	Highest	10%	Agents Interdisciplinarity	Highest	33.3%
			Content Interdisciplinarity	Highest	33.3%
			Media Interdisciplinarity	Highest	33.3%
2 Experiment	High	8%			
3 Novelty	High	8%			
4 Cost Efficiency	High	8%			
5 Touring	Medium	6%			
6 Collaboration	High	8%			
7 Community Cocreation	High	8%			
8 Target Audience	High	8%			
9 Internal Complementarity	Medium	6%			
10 Opportunity	Low	4%			
11 Social Concern	High	8%			
12 Coherence	Highest	10%			
13 Local Complementarity	High	8%			
<b>Total</b>		<b>100%</b>			<b>100%</b>

As can be noted, the criteria with the most significant weight, 10% (Highest), are: Internal Interdisciplinarity and Coherence. Following the order of importance, with an 8% (High), are: Experiment, Novelty, Cost Efficiency, Collaboration, Community Cocrecreation, Target Audience, Social Concern and Local Complementarity. There are two criteria with a 6% (Medium): Touring and Internal Complementarity. And one criterion with the least level of importance, 4% (Low). The decision maker decided not to use the lowest level (Very Low), as it was considered too drastic on the ranking. For the subcriteria, he decided to establish the same weight for all of them with a 33.33% (Highest).

#### *3.2.5.4 Anthropological Model: Three Categories Classification*

The classification of the CCCB criteria into the three aforementioned categories is presented below.

Table 3.12. Anthropological Model Classification for CCCB

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Cost Efficiency	8%	<b>34%</b>
	Touring	6%	
	Collaboration	8%	
	Opportunity	4%	
	Local Complementarity	8%	
<b>INTRINSIC</b>	Internal Interdisciplinarity	10%	<b>24%</b>
	Novelty	8%	
	Internal Complementarity	6%	
<b>PROSOCIAL</b>	Community Cocreation	8%	<b>42%</b>
	Target Audience	8%	
	Social Concern	8%	
	Coherence	10%	
	Experiment	8%	
<b>Total</b>			<b>100%</b>

Firstly, the criteria classified under the category of **extrinsic motivation** are shown:

- **Cost Efficiency:** As mentioned above, the fact of establishing a balance between total program cost and total budget places this criterion in the category related to economic benefit.
- **Touring:** This criterion is part of this category since the itinerancies generate a higher economic benefit for the organization, with a recovery of the initial costs of the exhibition.
- **Collaboration:** This criterion could be divided into two categories: intrinsic motivation for enrichment and internal learning generated by co-

productions with other institutions. However, given that this center prefers to produce its own exhibitions and share them with other centers, it is more related to extrinsic motivation for the economic benefit as well as the recognition that these co-productions provide.

- **Opportunity:** As in other cases, this criterion is classified in this category because programming exhibitions that are an opportunity generates not only significant economic benefits, but also increased visibility and recognition of the center.
- **Local Complementarity:** This criterion, as mentioned above, considers the exhibition programs of other local institutions in order to diversify the content displayed. It is evident that the fact of programming different contents, bearing in mind the city's panorama, means major economic profit, activity, and recognition.

The criteria classified in the second category, **intrinsic motivation**, are as follows:

- **Internal Interdisciplinarity:** This criterion is linked to this category, as it seeks to integrate different actors and to vary the content and the fields of the program. It refers to the internal organization, referring to the interdisciplinarity of the agents involved, the content presented, and the media used. This interdisciplinarity produces greater learning, self-accomplishment, and experience in the internal team.
- **Novelty:** Also, as mentioned in the previous criterion, when new and unprecedented exhibitions are scheduled, they generate new knowledge and experiences for the employees.
- **Internal Complementarity:** This criterion is classified in this category as it is linked to the internal organization of the program content. Combining different themes, exhibitions, and activities generates learning and experience for the employees in charge of programming and preparing the program.

And finally, the last category, **prosocial motivation**, included the following criteria:



- **Community Cocreation:** This criterion is placed in this category as it focuses on considering the degree of participation of the public in the development of the exhibition. This is a practice that is increasingly being implemented, since centers and museums are designed to meet the needs and preferences of visitors and involving them is a great way to obtain different insights.
- **Target Audience:** This criterion is related to the creation of exhibitions that consider the public to whom they are addressed in order to adapt them, to achieve the objectives set, and to fulfill the center's mission.
- **Social Concern:** This criterion is linked to the institution's demand for and necessity to program contemporary topics that have an influence on society.
- **Coherence:** This criterion is directly related to the institution's mission, mentioned above, which was intended to offer different formats and content to the public in a way to fulfill visitors' expectations.
- **Experiment:** This criterion is included in this category as it refers to experimenting in different areas enriches the audience. As it is focused on making research and innovation accessible to all audiences, thus contributing to the demands and necessities of the visitors.

As stated in the previous institutions, there are some centers that have a balance in their organizational structure and performance when programming. Table 3.12 shows that the most notable category when planning exhibitions at CCCB is **prosocial** motivation, with 42%. The criteria classified under the prosocial motivation category are Community Cocreation (8%), Target Audience (8%), Social Concern (8%), Coherence (10%), and Experiment (8%).

The following category is extrinsic motivation, with 34%. The criteria included in the extrinsic motivation category are Cost Efficiency (8%), Touring (6%), Collaboration (8%), Opportunity (4%), and Local Complementarity (8%).

Finally, the **intrinsic** motivation score was 24%. The criteria that are part of the intrinsic motivation category are: Internal Interdisciplinarity (10%), Novelty (8%), and Internal Complementarity (6%).

Taken together, these results suggest that there is an association between the extrinsic and prosocial categories. It is clear that this cultural center depends on other local and state bodies to plan its program and, therefore, its relevance to the economic category. Even so, it shows a strong interest in offering exhibitions and activities oriented to the public with social and current themes and is counting on the opinion of the community. As mentioned, the intrinsic category is close to the other categories in order to complement the public's experience with experimental and novel exhibitions and activities with varied content. It can be confirmed that, among the institutions studied, it is one that shows an obvious and greatest relevance to the prosocial motivation category in the decision-making process.

### **3.2.6 Museu d'Art Contemporani de Barcelona (MACBA)**

#### *3.2.6.1 Introduction*

The *Museu d'Art Contemporani de Barcelona* (MACBA) is a public institution located in the *Raval* district next to the CCCB. It is based on a consortium formed by three public authorities: the Barcelona City Council, the Autonomous Government of Catalonia, and the Ministry of Culture (Spanish Government). And it also counts on the MACBA Foundation, a private non-profit organization. The three governmental administrations provide funding for the museum's daily activities, while the foundation is responsible for earning revenues to build the permanent collection. The Board of Trustees is the maximum governing organ of the center, which includes representatives of the consortium members as well as administrators, museum managers, and individuals and corporations (Museu d'Art Contemporani de Barcelona [MACBA], 2022).

The MACBA was officially opened in November 1995, but the history of this museum dates back to 1959, when the art critic *Alexandre Cirici Pellicer* advocated for the establishment of a museum of contemporary art in Barcelona. With the help of *Cirici* and *Cesáreo Rodríguez-Aguilera*, among other artists, they began amassing a collection that would serve as the cornerstone for the future museum.

It was not until 1986, when the Barcelona City Council recommended Richard Meier & Partners (1987–95), an American architectural company, to begin the construction of the museum. The museum's mission statement was defined by *Francesc Miralles* and *Rosa Queralt*. In 1987, the MACBA Foundation was established, and the following year, the Foundation formed the MACBA Consortium with the institutions previously mentioned, which founded the new museum in 1988. The MACBA consists of three buildings: the Meier Building (designed by Richard Meier in 1990 and constructed between 1991 and 1995), the MACBA Auditorium (located in the basement of the building and created in 2004, the first refurbishment of the center), and the *Convent dels Àngels* (a 16<sup>th</sup> century church and convent complex).

**Illustration 3.14** *Museu d'Art Contemporani de Barcelona*



*Note. Museu d'Art Contemporani de Barcelona.* [Photograph], by Richie Diesterheft, 2007, *Flickr*, (<https://flic.kr/p/F9c6y>). CC BY 2.0.

According to the Budgetary Report 2021 (MACBA, 2020), the annual budget for 2021 was around 10 million euros, of which 7% of it was specifically allocated to exhibitions. Nevertheless, the total operating budget for exhibitions is 2.5 million

euros, covering a wide variety of areas including: public programs, publications, collection maintenance, the center for documentation and archive, the website, customer service, space rentals, and communication.

Differently from CCCB, the previous institution, Antònia Perelló, Director of Conservation, suggests that the MACBA “is not a place to do experiments, but rather is a place to research and create reflections, debates, and questionings about contemporaneity” (2017). As stated on its website (Museu d’Art Contemporani de Barcelona, n.d.-b) the mission is as follows:

The MACBA mission is to bring contemporary art to life, with a particular focus on Catalan production. Through research, the generation of knowledge and dissemination, it aims to encourage enjoyment and interest in art and contemporary culture through a transformative impact and aspiration among individuals and society. The MACBA wishes to play its part in building a freer society with a sense of critique.

From presenting temporary exhibitions, some of which have become iconic, to building the MACBA Collection, which now houses over 6,000 works of art, the MACBA has established itself as a global reference. At this point, it is important to highlight one of the intentions of the center, which is to be more accessible to diverse audiences, as stated in Strategy Plan 2022 (MACBA, 2017):

The museum’s intention is to place audiences at the heart of everything it does, with a horizontal vision of all activities and rethinking how to “open up” the museum by redefining its focuses and adopting strategies in an effort to establish lasting relationships with its audiences.

It is relevant to mention that Anna Borrell, Director of Production, highlighted that since COVID-19 occurred, it was necessary to revise and readjust the protocols of the exhibition planning (full interview transcript is presented in Appendix A). This means that the period between exhibitions is longer, and the processes are slower due to the quarantine and disinfection of the artworks and spaces.

As a result of this situation, the staff attempts to prepare the program while considering the public, education, and major events, among other things. Likewise, the museum pretends to continue adapting and modifying its organization during the next few years in line with the principles of social responsibility and economics and environmental sustainability.

This exercise is possible because of the participation of Ms. Perelló and Ms. Borrell, who have explained the decision-making process when programming exhibitions in this museum.

### *3.2.6.2 Definition of the Criteria*

Throughout the interviews performed for both, Ms. Perelló and Ms. Borrell, the resulting criteria for MACBA are as follows:

- 1. Internal Complementarity** (Thematic Variety): This criterion considers various aspects, such as the lines of research and the topics to be covered. The contents must be consistent with the general programming of the museum. The topics considered are thesis exhibitions, group exhibitions, individual exhibitions, retrospectives of historical artists, genre exhibitions, exhibitions of artists from the museum's sphere of influence, etc.
- 2. Cost Efficiency** (Budget): This criterion is relevant because it determines the number of exhibitions that can be programmed depending on the type and cost. Sometimes there are projects that have a higher budget and require co-producers, income from grants, scholarships, etc. Exhibitions with a significant cost in the annual budget may be conveniently scheduled to take place between two successive years.
- 3. Space** (Spaces): This criterion refers not only to the story to be told over time, but also to how the exhibition program is linked to each space in the center and how it relates to the collection, to new acquisitions, and to what the public will find when they visit the museum. Each space is related to a type of exhibition by considering its presentation needs and the characteristics of

the art works and materials to be displayed. Therefore, an attempt is made to create a certain balance between the various exhibition spaces, which are: the three floors of the Meier building, the ground floor of the CED building, the exhibition hall of the *Convent dels Àngels* and the *Capella*.

- 4. Target Audience (Public):** This criterion refers to the suitability of the timing of exhibition programming, i.e., considering the times when a project may have more sense for the public. It consists of considering public activity according to the season (spring, summer, fall and winter), for example, programming during the school year, and taking into consideration events of international relevance.
- 5. External Complementarity:** This criterion refers to the activities that happen in the city, the country, or abroad; that is, considering everything that happens to choose the dates of the most suitable exhibitions. MACBA always takes into consideration the major international events, but also those at the state level and in Catalonia.
- 6. Local Complementarity:** This criterion considers the program of the other institutions not in terms of content, since each one has its own specificities, but in terms of the dates of inaugurations and press conferences.
- 7. Collaboration:** This criterion refers to the different ways of programming exhibitions collectively: collaborations (in the form of co-productions) with other museums or institutions in which work is done together (the contents and production can be worked on jointly). And in-house production, in which MACBA is the producer and seeks alliances with other institutions and centers in the form of itinerancy.
- 8. Touring:** This criterion is key to establishing institutional relationships through itinerancies and to achieving the projection of MACBA's artists and projects, and it is also a way to reduce costs. Each co-production should travel about 2 times, although 3 is considered perfect, and 4 and 5 itinerancies are

complicated due to the organization, the preservation of the works of art, and if the loans are international, among others.

### 3.2.6.3 Weights Assignment

In this case, Ms. Borrell preferred to assign the weights using the five-level scale (Highest, High, Medium, Low and Very Low) rather than the numeric scale. Likewise, as mentioned above in the cases of MNAC and CCCB, to apply the method and compare the weighted results with other museums, it is necessary to use the five-level scale and then transform them to a numeric scale, which has been performed by the Simple Appraisal method. As shown in Table 3.13:

*Table 3.13. Results of the Weights Assignment of MACBA*

	<b>Criteria</b>	<b>Five levels</b>	<b>Weights of the Criteria</b>
<b>1</b>	Internal Complementarity	Highest	15.6%
<b>2</b>	Cost Efficiency	Highest	15.6%
<b>3</b>	Space	Medium	9.4%
<b>4</b>	Target Audience	High	12.5%
<b>5</b>	External Complementarity	Medium	9.4%
<b>6</b>	Local Complementarity	High	12.5%
<b>7</b>	Collaboration	High	12.5%
<b>8</b>	Touring	High	12.5%
	<b>Total</b>		<b>100%</b>

As can be observed in Table 3.13, the criteria with the highest level of importance, 15.6%, are Internal Complementarity and Cost Efficiency. Following the scale, the criteria that share a 12.5% (High) are: Target Audience, Local Complementarity, Collaboration and Touring. And the last level assigned is 9.4% (Medium) for the criteria: Space and External Complementarity.

Ms. Borrell decided not to use the Low and Very Low levels, as she considered that all the criteria had at least some importance between Highest, High, and Medium.

### 3.2.6.4 Anthropological Model: Three Categories Classification

In this section, the following table shows the classification of the criteria in each category, as well as the final weighted result for the categories.

Table 3.14. Anthropological Model Classification for MACBA

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Cost Efficiency	15.6%	<b>71.9%</b>
	External Complementarity	9.4%	
	Local Complementarity	12.5%	
	Collaboration	12.5%	
	Touring	12.5%	
	Space	9.4%	
<b>INTRINSIC</b>	Internal Complementarity	15.6%	<b>15.6%</b>
<b>PROSOCIAL</b>	Target Audience	12.5%	<b>12.5%</b>
<b>Total</b>			<b>100%</b>

The following section presents the justification for the classification presented. Regarding the category of **extrinsic motivation**, the criteria classified are as follows:

- **Cost Efficiency:** This criterion is included in this category because of its direct relationship to the economic factor. The center tries to establish a balance in the program but at the same time must consider the co-producers, income from grants and scholarships, and other economic factors.
- **External Complementarity:** This criterion considers the activities that are programmed in the city, as well as international activities, to be considered



in its exhibition program and to be able to generate relationships with other institutions or sectors, which in turn generate a higher number of visits.

- **Local Complementarity:** This criterion considers the programs of other museums or art centers in order not only to avoid overlap in content but also in dates and press conferences. Thus, it generates an economic profit for all the organizations as the programs are not related.
- **Collaboration:** This criterion is classified in this category since programming exhibitions with other institutions means, in many cases, greater recognition for the museum and, in turn, a reduction in overall expenses. This center is the producer and seeks alliances with other centers for touring.
- **Touring:** This criterion is part of this category because the tours are focused on generating institutional relations, but above all, to reduce costs.
- **Space:** This criterion is classified in this category as it aims to balance the exhibition program with the different rooms in the center in such a manner as to connect the room and the exhibition's content to the collection, new acquisitions, and the audience's experience when visiting the museum. As a result of this connection, the staff can properly plan both the program and the rooms and try to strategically distribute the costs and increase the number of visitors.

The following criterion is classified in the category of **intrinsic motivation**:

- **Internal Complementarity:** This criterion is linked to this category because of the variety of exhibits in the institution, considering different topics and areas of research. This benefits the internal team in its development by learning about new areas of study and being able to prepare a variety of options.

The category **prosocial motivation** includes one criterion:

- **Target Audience:** This criterion is the only one directly connected to the public. It is focused on considering when the best time for the public to

program the exhibitions is, mainly considering public activity and lifestyle according to the season.

In this institution, there is a clear category that shares the most significant result, which is **extrinsic** motivation, with a score of 71.9%. The criteria included in this group are Cost Efficiency (15.6%), External Complementarity (9.4%), Local Complementarity (12.5%), Collaboration (12.5%), Touring (12.5%), and Space (9.4%).

**Intrinsic** motivation, with a score of 15.6%, is constrained by one criterion: Internal Complementarity (15.6%). This category is tied to employee internal growth, self-achievement, and learning, as well as the institution's evolution.

The following category, with a very decreased weight compared with the previous ones, is **prosocial** motivation. It is the category, with a score of 12.5%, which includes one criterion: Target Audience (12.5%). As mentioned, this category is linked to the public's needs and demands.

These results suggest that this center primarily focuses its organizational performance and management on all those facts related to the budget and economic profits. It is a museum that also relies on local and state bodies for its funding. The other two categories show considerably lower weights, although some criteria related to content and audience are taken into account with a very low percentage. However, it is shown that there is a certain disequilibrium in the decision-making process when scheduling exhibitions.

### **3.2.7 Sala Parés**

#### *3.2.7.1 Introduction*

The *Sala Parés* is one of the earliest art galleries in the world, boasting a long and illustrious history. It was first established as an art store by *Joan Baptista Parés* in 1840, which gradually evolved into a gallery before becoming one in 1877. In the shop he sold prints, picture frames, and supplies for artists, located on *Petritxol*

Street in the Gothic District of Barcelona. Its activities started in 1877, which have been followed by a detailed selection of artists displayed (Sala Parés, 2022).

**Illustration 3.15** *Sala Parés*



*Note.* *Sala Parés.* [Photograph], 2007, Wikimedia Commons, ([https://commons.wikimedia.org/wiki/File:Sala\\_Pares\\_-\\_Barcelona\\_\(Catalunya\).jpg](https://commons.wikimedia.org/wiki/File:Sala_Pares_-_Barcelona_(Catalunya).jpg)). Public Domain.

According to *Sala Parés* (2022) website, for more than 140 years, long-standing connections and the steady inclusion of new artists have been a consistent element in illustrating the progression of the arts. The first exhibition room was held at *Sala Parés*. Renowned local artists participated in this opening, such as *Lluís Rigalt*, *Ramon Martí Alsina*, *Modest Urgell*, *Francesc Torrecassana*, and *Joaquim Vayreda*. It was a very popular event, with prominent members of the Catalan bourgeoisie attending it.

After that, in 1884, a larger exhibition was inaugurated with 237 pieces by well-known artists of the time. The gallery's layout in 1884 was identical to that of today.

In 1890, the first three-man exhibition was presented, with paintings by *Santiago Rusiñol* and *Ramon Casas* and sculptures by *Enric Clarasó*. Furthermore, since *Rusiñol* and *Casas* produced in Paris, the exhibition of their paintings at Sala Parés would

represent a watershed moment in the history of contemporary Catalan painting. They presented together numerous times until *Rusiñol's* death in 1931.

In the following years, well-known artists would exhibit their art. The magazine *Pèl & Ploma* presented a third solo show by *Casas*, which also included a showcase of *Picasso's* pastel drawings. It was the first time that *Picasso* presented his work in a commercial art gallery in Barcelona.

Nowadays, the *Sala Parés* mostly represents painters working in contemporary figuration and realism, while it occasionally represents abstract artists. It also includes sculpture, photography, and video art, and artists working in a variety of materials, methods, and techniques. Moreover, the gallery collaborates with several institutions, museums, foundations, and international art fairs. An annual contest for young artists is organized, and the jury includes museum directors, curators, and artists from the local contemporary art world.

According to Sergio Fuentes, Deputy General Director, the decision-making process in the gallery is “improvised depending on events: the results of the exhibition and of the artist, the demand from clients and collectors, and the needs of the gallery” (2021).

But also, one of the most significant factors for the gallery when making decisions is, as Dr. Fuentes states (2021),

When planning the exhibitions, one must consider the business factor, which involves what time of year there is the most painting consumption (November to January and in spring). In addition, it also allows us to see which artists are most liked, and therefore, to have a wider public, offering large and well-known exhibitions in periods when there is a high consumption of art.

The following section presents the criteria considered when planning exhibitions at the *Sala Parés*.

### 3.2.7.2 Definition of the Criteria

This section presents the criteria and their definitions, as performed by Dr. Fuentes, which are the following:

- 1. Artist Variety:** This criterion refers to a workforce of 25 artists who stand out for their importance and professional careers. Every staff artist that works for this institution is programmed every 2 and a half years. The artists are local, national, and, for example, they are selected from Madrid or other places where they do not have representation. Occasionally, there are international artists.
- 2. Space (Exhibition Room):** This criterion refers to the types of rooms and their sizes when choosing the exhibitions and the artists. There are three different types of rooms: large, medium, and small. In the large hall, 6 exhibitions a year are planned, 5 to 6 in the medium hall, and 4 in the small hall.
- 3. Internal Complementarity (Thematic Variety):** This criterion considers three main exhibition themes: individual exhibitions (free topic and creation of the artist); collective/group exhibitions (various artists on display with a common topic or a specific expository theme); and historical nature/monograph exhibitions (special exhibitions on historical episodes of the gallery or on historical artists who have been linked to the gallery in the past). It is also a way to reinforce and make visible the history of the *Sala Parés* as the oldest art gallery in Spain (through anniversaries).
- 4. Operability:** This criterion concerns the chance to extend some exhibitions from the large room to the small room, making them longer and more effective, for example, by artists such as *Magí Puig* and *Marcos Cárdenas*. The decisions are improvised according to the results of the artist and the exhibition, and the needs of the institution.
- 5. Collaboration:** This criterion corresponds to the joint participation with other institutions to carry out exhibitions. This type of collaboration is punctual depending on the year, with 1 to 4 collaborations per year. For

example, Spanish Modern Landscape at *Colnaghi* (London), *Magi Puig*, *Artur Ramon*.

6. **Business Factor:** This criterion considers the time of the year when painting consumption is highest (November to January and spring). Due to the fact that this center is a gallery, they carefully plan when to program in order to maximize sales. Also, it serves to choose the artists that the public likes the most, thus expanding the range of the public and offering large and well-known exhibitions in times of high consumption.
7. **Cost Efficiency** (Budget): This criterion refers to the amount of money used to program the exhibitions. However, programming does not have a high cost in this institution, and it is not taken into consideration much, except for special exhibitions of art and historical artists.
8. **Touring:** This criterion refers to the number of exhibition trips to other centers. This occurs on a very exceptional basis, such as at the *Centre Jujol Can Negre 2021*.
9. **Accessibility:** This criterion refers to how the gallery is accessed, whether in person or via digital platforms such as *Artland and Artsy*. In addition to this, there are also cycles of concerts, conferences, and lectures.

### 3.2.7.3 *Weights Assignment*

In this section, the criteria are assessed considering their level of importance. This exercise was performed by Dr. Fuentes, using a direct assignment with a numeric scale from 0% to 100%.

Table 3.15. Results of the Weights Assignment of Sala Parés

	<b>Criteria</b>	<b>Weights of the Criteria</b>
<b>1</b>	Artist Variety	15%
<b>2</b>	Space	15%
<b>3</b>	Internal Complementarity	15%
<b>4</b>	Operability	5%
<b>5</b>	Collaboration	10%
<b>6</b>	Business Factor	18%
<b>7</b>	Cost Efficiency	5%
<b>8</b>	Touring	2%
<b>9</b>	Accessibility	15%
	<b>Total</b>	<b>100%</b>

As shown in Table 3.15, the level of importance scale for the criteria is presented. There is a noteworthy criterion, Business Factor, with a weight of 18%. The following weight with a closer score is 15% for the criteria: Artist Variety, Space, Internal Complementarity, and Accessibility. The criterion Collaboration receives a score of 10%, and the criteria Operability and Cost Efficiency have a score of 5% in decreasing order. Touring is the least important criterion in this center, accounting for 2% of the total.

#### 3.2.7.4 Anthropological Model: Three Categories Classification

The classification of the criteria in each category of the model is presented below.

Table 3.16. Anthropological Model Classification for Sala Parés

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Collaboration	10%	<b>50%</b>
	Business Factor	18%	
	Cost Efficiency	5%	
	Touring	2%	
	Space	15%	
<b>INTRINSIC</b>	Operability	5%	<b>35%</b>
	Artist Variety	15%	
	Internal Complementarity	15%	
<b>PROSOCIAL</b>	Accessibility	15%	<b>15%</b>
<b>Total</b>			<b>100%</b>

The first category, **extrinsic motivation**, includes the following criteria:

- **Collaboration:** This criterion is part of this category because collaborations with other institutions always result in different types of benefits: economic, assistance, visibility, and recognition, among others.
- **Business Factor:** This criterion is closely related to paint consumption in order to choose artists that the public prefers and to offer larger exhibitions in a high consumption season, generating more economic efficiency.
- **Cost Efficiency:** This criterion is classified in this category because of its direct link with the economic factor. However, it is relevant to highlight that the exhibition program doesn't have a high cost in this gallery. They prefer to consider special exhibitions of art and historical artists.
- **Touring:** This criterion is classified in this category since touring to other centers generates higher incomes, amortization of costs, institutional



relations, and greater visibility. However, in this gallery, the itinerancies are very punctual.

- **Space:** This criterion is classified under this category as the rooms are considered when choosing the artists and exhibitions. This generates greater internal organization as well as increased learning and team development.

The following criteria have been classified in the **intrinsic motivation** category as follows:

- **Operability:** This criterion, in contrast to other centers, is classified as intrinsic motivation as it is focused on internal benefit and learning. That is, offer an exhibition in the large room and then move it to the small room to offer it longer. These facts depend on the results obtained and the needs of the gallery.
- **Artist Variety:** This criterion is formed by the workforce of 25 artists (local, national, and sometimes international) that make up the artist team of the gallery. Depending on the needs of the moment, one artist or another is scheduled, even though each one is programmed every two and a half years. This benefits the internal team of artists in their professional careers, and also the gallery's internal work team.
- **Internal Complementarity:** This criterion is included in this category for considering the different topics of the exhibitions: individual, collective, historical, or monographic. This variety of topics provides a reinforcement of the gallery and also gives recognition to the gallery's history.

And finally, the last category, **prosocial motivation**, has just one criterion:

- **Accessibility:** This criterion is part of this category as it considers how the public accesses the gallery, whether in person, through digital platforms, concerts, conferences, among others, in order to offer its services through different media and thus cover their preferences and needs.

An evaluation is provided after classifying and justifying the criteria in each category. As can be noted in Table 3.16, the most influential category in this center is **extrinsic** motivation, with the highest score, a 50%, and is linked to the external benefits obtained, whether financial, recognition, collaboration, among others. The criteria classified under this category are Collaboration (10%), Business Factor (18%), Cost Efficiency (5%), Touring (2%), and Space (15%).

The second highest category is **intrinsic** motivation, with a 35% tie to the internal benefits of the employees and the organization, as aforementioned in other institutions. The criteria included in this category are Operability (5%), Artist Variety (15%), and Internal Complementarity (15%).

Finally, **prosocial** motivation is the category with the lowest score, at 15%, and is directly related to the contributions and actions of the center that address the public's needs and demands. The Accessibility (15%) criterion is the one included in this category.

For the informants in this study, this organization shows great importance in the extrinsic category as it is an art gallery, which is dedicated to exhibiting art works for the purpose of selling them. The intrinsic category is also relevant in that it would vary the content and artists of the exhibitions and would allow a greater variety of works to be offered to potential buyers. Although the prosocial category is the lowest, with only one criterion, the result of this institution may seem unbalanced. It is pertinent to note that it is a gallery in order to have a differentiated understanding of its decision-making and programming process.

### **3.2.8 Fundació MAPFRE – KBr**

#### *3.2.8.1 Introduction*

KBr is the new photography center from the *Fundación MAPFRE*, which was inaugurated on the 9<sup>th</sup> of October 2020. With this opening, the foundation enters a

new phase in artistic photography, which has been one of its primary cultural activity areas since 2009.

The KBr is located at the foot of the *MAPFRE* Tower in Barcelona, and it is a large, street-level venue with a total of 1400 m<sup>2</sup> and two exhibition rooms, an educational activity area, an auditorium, and a bookstore. And it is a national and international reference in the photography area (Fundación MAPFRE - KBr, 2022).

**Illustration 3.16** *Center KBr - Fundación MAPFRE*



Note. *KBr Center – Fundación MAPFRE*. [Photograph], by Jordi Payà, 2008, *Flickr*, (<https://flic.kr/p/5qK9pZ>). CC BY-SA 2.0.

The name of the center is connected to the world of photography, since KBr corresponds to the chemical symbol for potassium bromide, which is a type of salt used in photo development.

As Maria Pfaff mentioned, it is a center that opened recently, in 2020, but it reflects all the previous work done by *Fundación MAPFRE* in the field of photography since the collection began in 2007. And shortly after that, the programming of photography exhibitions began, first in Madrid until 2015, and later in the first space opened in Barcelona.

### 3.2.8.2 Definition of the Criteria

This section presents the criteria and their definitions, which are the following:

- 1. Internal Complementarity** (Thematic Variety): This criterion reflects the need for the center to offer exhibitions on a wide variety of themes, periods, and photographs. This criterion is also linked to the center's spaces: *Espai 1* (with 3 exhibitions a year) is the main hall where large retrospective exhibitions of authors are programmed. That is, exhibitions of great masters of photography from the 20<sup>th</sup> century or contemporary photographers with a very solid career. And in *Espai 2* (with 3 exhibitions a year), three types of exhibitions are presented: exhibitions of its own photography collection; the *KBr Flama* exhibition in collaboration with four photography schools in Barcelona; and an archive exhibition in collaboration with a Catalan photographic archive, which houses a rich heritage that has not been shown well because the archive does not have exhibition space. A total of 6 annual exhibitions with a varied artistic proposal.
- 2. Touring** (Itinerancy): This criterion refers to those exhibitions that travel to other centers, both in Spain and abroad. This aspect does not condition the programming; that is, it is a complementary action. They normally travel to a Spanish venue and to one or two European ones. It is also possible for exhibitions to travel to the United States or Latin America, although that happens less frequently these days.
- 3. Collaboration:** This criterion refers to the scheduling of collaborative exhibitions. Although most of the exhibitions are their own productions, there are also some collaborations. For example, the *KBr Flama* exhibitions, which are carried out in collaboration with four photography schools in the city: *Elisava*, *IDEP*, *Grisart*, and *Institut d'Estudis Fotogràfics*, or also, exhibitions in collaboration with archives such as *CRDI* or the *Amatller Institute of Hispanic*

*Art.* In some cases, Fundación Mapfre joins a project already underway or co-produces with prestigious international entities.

- 4. Local Complementarity:** This criterion takes into account everything that has happened and is happening in Barcelona in order to avoid duplicating projects, exhibitions, or activities programmed in other centers and to offer unique content. In most cases, it does not contain anything from a significant proposal or organization within the past 10 years.
- 5. Novelty:** This criterion considers what and how it has previously been exhibited at the institution in order to present unique, novel, and authentic programming.
- 6. Cost Efficiency:** This criterion refers to the balance to be achieved between the cost of the exhibitions and the annual budget. However, some exhibitions may be more expensive than others, a fact that will have a clear impact on the programming and the choice of the exhibition. As Ms. Pfaff stated, "Cost is always considered among the decision criteria. It is not frequent, but some projects may be discarded because of their high cost in fees, transportation, etc."

### *3.2.8.3 Weights Assignment*

After defining the criteria for the KBr, Ms. Pfaff and Mr. Gonzalez proceeded with the weight assignments using a direct assignment with a numeric scale from 0% to 100%. The results are shown in Table 3.17.

Table 3.17. Results of the Weights Assignment of Fundació MAPFRE - KPI

	<b>Criteria</b>	<b>Weights of the Criteria</b>
<b>1</b>	Internal Complementarity	40%
<b>2</b>	Touring	5%
<b>3</b>	Collaboration	5%
<b>4</b>	Local Complementarity	20%
<b>5</b>	Novelty	10%
<b>6</b>	Cost Efficiency	20%
	<b>Total</b>	<b>100%</b>

As can be observed, the most significant criterion is Internal Complementarity, with a weight of 40%. The following weight with a closer score is 20% for the criteria: Local Complementarity and Cost Efficiency. The criterion Novelty receives a weight of 10%, and the criteria Touring and Collaboration represent 5%.

#### 3.2.8.4 Anthropological Model: Three Categories Classification

In this section, the criteria are categorized under the three categories of the Anthropological Model. In Table 3.18, the classification is provided, and so the justification below.

Table 3.18. Anthropological Model Classification for Fundació Mapfre

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Touring	5%	<b>50%</b>
	Collaboration	5%	
	Local Complementarity	20%	
	Cost Efficiency	20%	
<b>INTRINSIC</b>	Internal Complementarity	40%	<b>50%</b>
	Novelty	10%	
<b>PROSOCIAL</b>	-	-	<b>0%</b>
Total			<b>100%</b>

Thereafter, the motivations related to each criterion in the Center KBr are presented below. As previously seen in Table 3.18, the criteria classified as the **extrinsic motivation** category are:

- **Touring:** This criterion is part of this category so that the itinerancy generates a higher economic benefit for the organization, as well as a recovery of the initial touring costs.
- **Collaboration:** This criterion is classified in this category since programming exhibitions with other institutions means, in the majority of cases, greater recognition for the museum and, in turn, a reduction in overall expenses. This center tends to program a few collaborative exhibitions.
- **Local Complementarity:** This criterion is included in this category since it considers the programming of other centers in the city in order to be innovative and not duplicate other offers and projects. This allows them to offer unique and particular content, as well as to achieve a large number of visitors and generate more income.

- **Cost Efficiency:** This criterion is included in this category for its relationship to the economic factor and for achieving a balance between the total cost and the overall budget for the season. As previously stated in other institutions, it considers the costs that may be reduced as well as the benefits gained in return.

The criteria classified in the **intrinsic motivation** category are:

- **Internal Complementarity:** This criterion is included in this category as it shapes the internal organization of the exhibition's content. Combining different themes and exhibitions generates learning and experience for the employees in charge of programming and preparing the exhibition seasons.
- **Novelty:** This criterion constitutes a clear internal benefit by programming unprecedented and different exhibits. In turn, this criterion refers to the internal benefit of the organization by offering a previously uncovered topic that surely provides knowledge and learning for employees in their preparation.

There are no criteria included in the **prosocial motivation** category.

As can be noted in the results of the classification in Table 3.18, there is an established balance between two categories, the extrinsic and intrinsic motivations, both sharing 50%. The extrinsic motivation is focused on exhibition travel, collaborations with others, local exhibitions, and the budget. The criteria listed in this category are Touring (5%), Collaboration (5%), Local Complementarity (20%) and Cost Efficiency (20%). The intrinsic motivation is based on the variety and innovation of topics. This category only includes two criteria, but one of those has the highest weight of all, Internal Complementarity (40%) and Novelty (10%).

### **3.2.9 Results of Practical Applications in Barcelona Museums**

This last section on museums in Barcelona presents the findings of the analysis of the criteria, weights, and classification in the Anthropological Model. First, the most



significant criteria are presented. Then, the results obtained in each center are shown. And finally, the overall result of all the participating museums is provided.

### 3.2.9.1 The Most Significant Criteria for the Participating Museums

In the first place, it should be noted that after applying the method in each center, it was possible to extract the most significant criteria for the museums selected. This was possible by calculating the average of the common criteria of the institutions and analyzing those with the highest weights. The list of criteria collected in the Barcelona museums is more extensive. However, these were the ten most mentioned criteria with the highest weights, as follows:

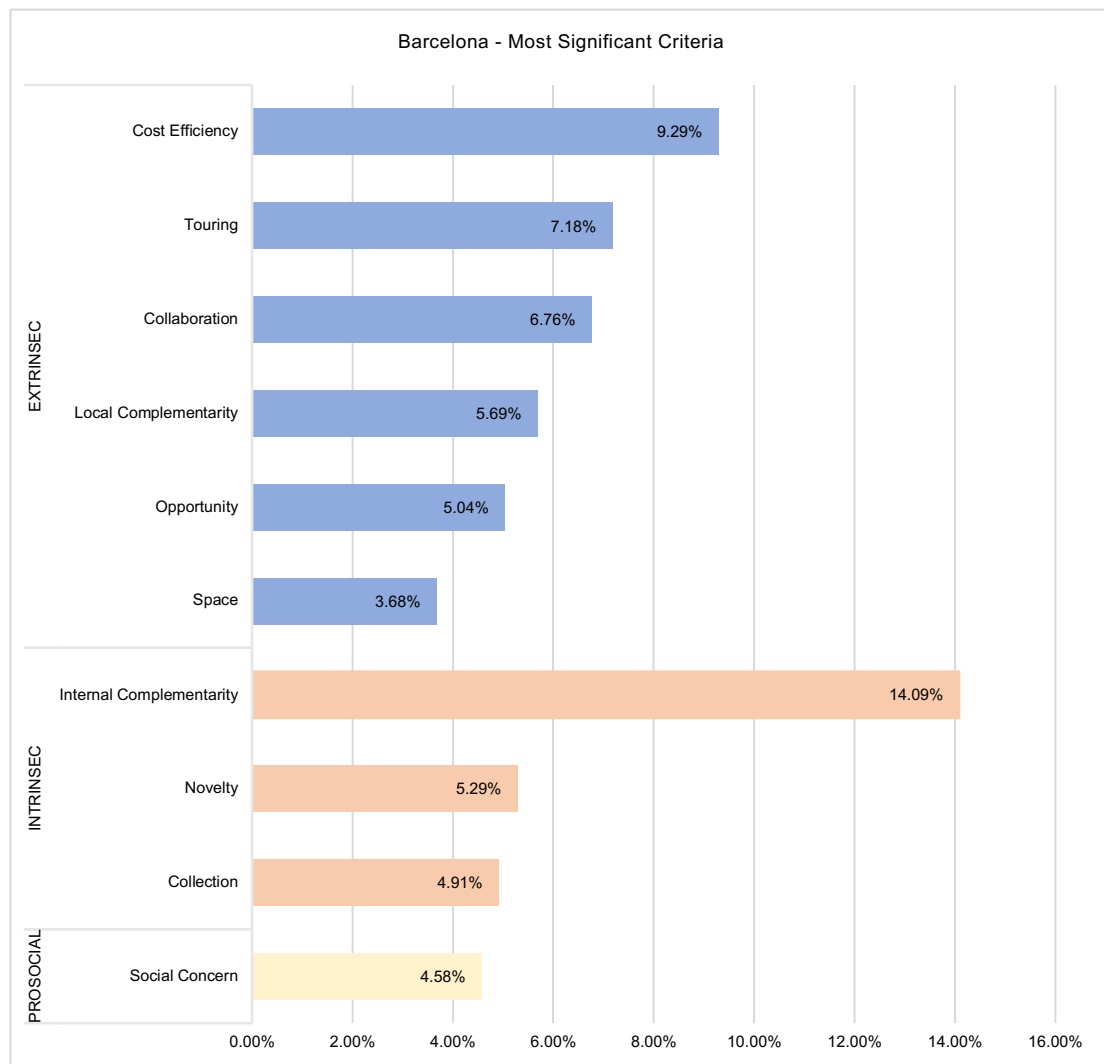


Figure 3.1 Most Significant Criteria in Barcelona Museums

As observed in Fig. 3.1, the criteria are classified into the three categories of the Anthropological Model: extrinsic, intrinsic, and prosocial motivations. The results of the criteria presented in the graph are the arithmetic mean of the weight given in each institution in Barcelona, which presents an overall weight. The most significant criterion is **Internal Complementarity**, which receives a weight of **14.09%** and is part of the intrinsic motivation category. It refers to the variety of topics, content, and activities offered by the organization and the benefits that the organization and the staff will perceive internally from these actions.

The second highest criterion is **Cost Efficiency**, with a weight of **9.29%**, which is classified in the extrinsic motivation category for its relationship with the economic benefits: income, number of visitors, major recognition, etc. The third criterion is **Touring**, with **7.18%**, and close to it, **Collaboration**, with a weight of **6.76%**, and **Local Complementarity**, with a weight of **5.69%**. They are part of the extrinsic motivation category.

The following criterion is **Novelty** with a **5.29%**, which refers to innovation and uniqueness in the topics, and it is classified under the intrinsic motivation category.

Following these scores, **Opportunity**, with a **5.05%**, it is included in the extrinsic motivation category.

Next, **Collection** stands out with a weight of **4.91%** in the intrinsic motivation category, which corresponds to the internal achievements, goals, and objectives but also to the learning and research that the collection provides to the staff and the organization.

Then, one of the lowest criteria is **Social Concern**, with a weight of **4.58%**, classified under the prosocial motivation category. It is important to highlight this criterion in the analysis since it is considered to be part of the category addressed to the public. And the lowest is **Space**, with a weight of **3.68%**, which is classified under the extrinsic motivation category.

### 3.2.9.2 Category Weights per Center

In second place, the results obtained in the classification of the criteria in the Anthropological Model in each center are presented. Figure 3.2 displays the results and weights obtained for each category: extrinsic, intrinsic, and prosocial motivations.

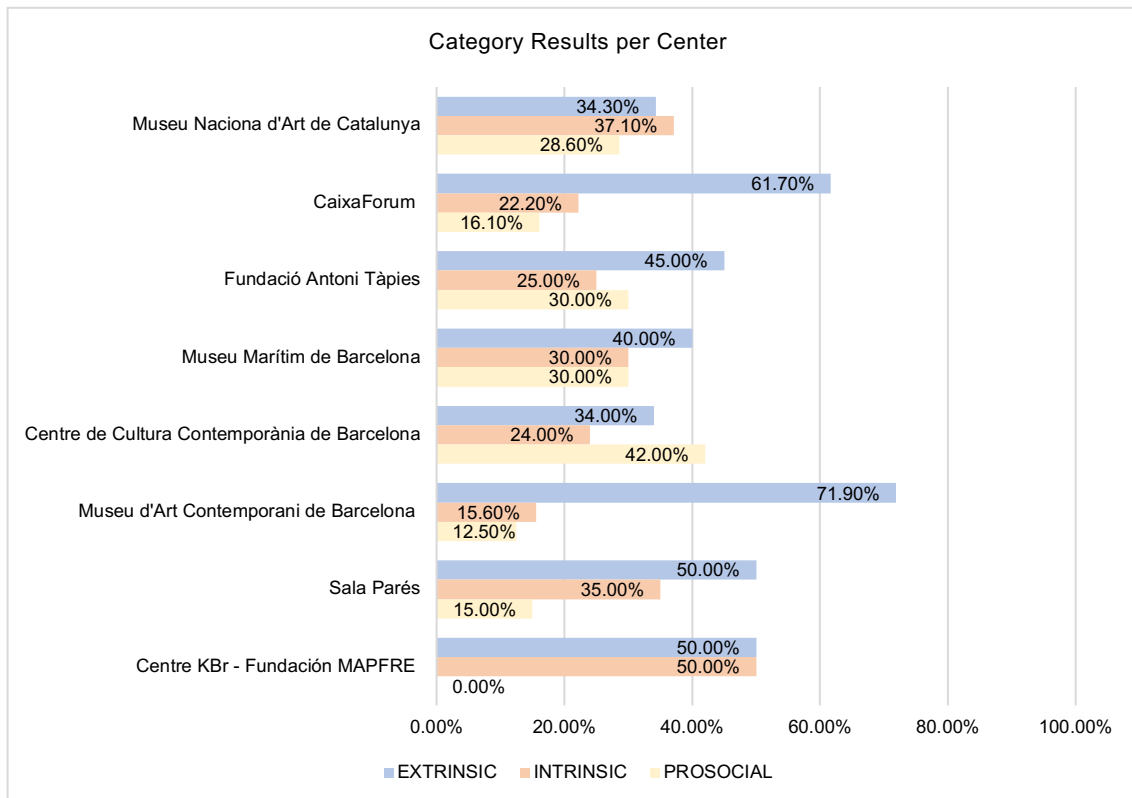


Figure 3.2. Category Weights per Center in Barcelona

This analysis begins with the **Museu Nacional d'Art de Catalunya** (MNAC) and follows the same order of the museums' analysis. As can be observed, the most significant category is intrinsic, with 37.1%. Very close to this score is the extrinsic category, with a 34.3%. And the lowest score, 28.6%, is for the prosocial category.

A clear relationship can be noted between intrinsic and extrinsic categories. Thus, the staff work internally in order to achieve objectives not only related to knowledge and internal development of the institution but also to obtain economic benefits, a

higher number of visitors, and major recognition. Considering that the prosocial category is the lowest, this museum may engage the public with more actions, understanding their preferences and needs firsthand.

The next organization is the **CaixaForum**, in which the extrinsic motivation category stands out with 61.7%, demonstrating a clear advantage compared to the other two categories. It is an institution that, as mentioned, is a private foundation that, economically, has a larger budget compared to other centers, and until a few years ago, did not charge entrance fees at its art centers. The following score is in the intrinsic category with a 22.2%, and the lowest category is the prosocial with a 16.1%.

Due to the investments made in most of its shows, in most exhibitions it achieves a large number of visitors and national and international recognition. In addition, many temporary exhibitions travel between their own centers, a fact that helps cover costs.

The **Fundació Antoni Tàpies** shows its highest score, 45%, in the extrinsic motivation category. However, in this center, the prosocial category stands out with 30%, emphasizing actions aimed at the general public. At close to this score, there is the intrinsic category with a 25%. In spite of some categories being more prominent than others, in this case they are evenly distributed. This balance is necessary to ensure an effective and coherent decision-making process.

The **Museum Marítim de Barcelona** (MMB) presents the highest score in extrinsic motivation, with a 40% share. However, the intrinsic and prosocial categories are very close to this number, with 30%. As mentioned in the previous center, it shows a balance in the exhibition programming and in the performance of the work team.

The **Centre de Cultura Contemporània de Barcelona** (CCCB) shows the most outstanding weight for the prosocial motivation category with a 42%, evenly distributed results among all the centers analyzed. The extrinsic category is the second higher with 34%. And the intrinsic category is not that far from them, with 24%. Although the director and staff try to dedicate the program to the public, it is

clear that they also make decisions considering the extrinsic category, and respectively the intrinsic to a lesser extent. It is noteworthy that this center, as already mentioned, is not a museum. The center offers interdisciplinary activities and exhibitions, especially in the arts and sciences, in an effort to provide the most engaging experience for the public.

The following museum is the ***Museu d'Art Contemporani de Barcelona*** (MACBA). Its case is similar to that of CaixaForum, in which there is a vast disparity in the results obtained in the categories. The extrinsic category has the highest value at 71.9%, while the other two categories have very low values: intrinsic at 15.6% and prosocial at 12.5%. It should be noted that this institution is public, and its budget depends on different agencies, as explained above. Therefore, through their program, they need to distribute their budget well in order to attract a large number of visitors and obtain greater national and international recognition. To increase the value of intrinsic and prosocial categories, it is necessary to create a balance in the decision-making process.

The gallery ***Sala Parés***, which presents very different results from those analyzed. In this case, the most significant category is the intrinsic category, with a score of 50%. After this, the extrinsic category continues with 35%. And the lowest category is the prosocial category, with just over 15%. It is essential to note that this center is an art gallery, which is dedicated to organizing temporary exhibitions and then managing the sale of the art pieces to visitors. This is due to the fact that the center programs the exhibitions and is managed differently from a museum or art center.

The last organization is ***Center KBr*** (*Fundación MAPFRE*), which presents a tie between the extrinsic and intrinsic motivation categories with a weight of 50%. The prosocial motivation category does not receive any weight since there are no criteria classified under it.

### 3.2.9.3 Global Category Weights

In the third place, the global result of the weights of the categories or motivations of the AM is presented. It is based on the classification of the criteria of each center into the three categories of the AM and the arithmetic mean of the weights assigned by all museums.

As can be observed in Fig. 3.3, the global category results show a small disparity between the categories. The highest score is for the extrinsic category, with a 48.36%. The intrinsic category has a weight of 29.86%, and the lowest score is for the prosocial category, with a weight of 21.78%. The ranges in the figure refer to the highest and lowest weights for each category among the centers.

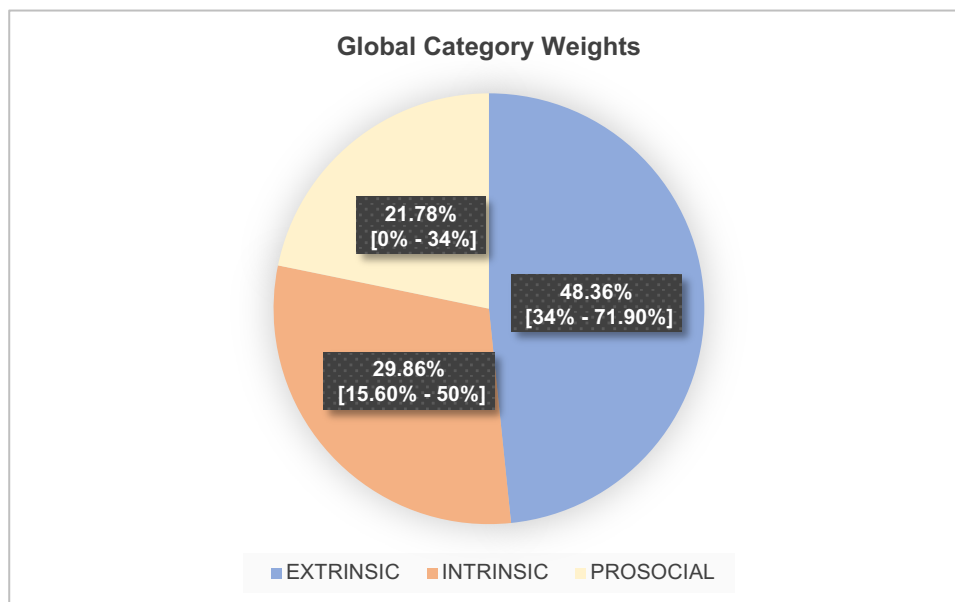


Figure 3.3. Global Category Weights in Barcelona Museums

For example, the museum with the highest weight in the extrinsic category is the *Museu Nacional d'Art de Catalunya*, with a 71.90%. And the one with the lowest weight in this category is the *Centre de Cultura Contemporània de Barcelona*, with 34%.

In the case of the intrinsic motivation category, the organization with the highest weight corresponds to the *Center KBr*, with a 50%. And the lowest weight is for the *Museu d'Art Contemporani de Barcelona*, with a 15.60%.

Finally, with regard to the prosocial motivation category, the highest weight corresponds to the *Centre de Cultura Contemporània de Barcelona*, with a weight of 42%. However, the lowest weight is for the *Center KBr* since any criteria are classified under this category.

Most institutions give greater importance to the extrinsic category when making decisions. This is because it is directly associated with economic benefits, visitors, and external recognition.

There is a relatively large disparity between the extrinsic and intrinsic categories of 18.5%, since each institution also makes decisions considering the internal organization. And above all, everything that the actions carried out will contribute to the staff and to the organization. Moreover, the deviation between the intrinsic and prosocial categories is of 8.08%, which is less than the previous mentioned. And the most outstanding deviation is the one between the extrinsic and prosocial categories, with a 26.58%.

From the author's point of view, the prosocial category should be one of the most fundamental when it comes to making decisions since it is the public that attends the exhibitions and activities programmed by the organizations. For this reason, it is important to give relevance to the role that visitors play in art organizations and to be open to satisfying their needs and preferences. Because in the end, without the public, these organizations could not survive, and art would lose its meaning.

Finally, it should be noted that due to the pandemic, museums had to improve digital systems and have begun to approach the meaning of the museum and its way of interacting with the public from another point of view. It remains to be seen what will happen in the future.

The following is a table which presents a summary of the number of criteria defined by each museum in Barcelona and the weights of the categories.

Table 3.19 Summary Results of Barcelona Museums

<b>Museums</b>	<b>Number of Criteria</b>	<b>Weights of the Categories</b>
<b>1</b> Museu Nacional d'Art de Catalunya (MNAC)	10	Extrinsic (34.3%) Intrinsic (37.1%) Prosocial (28.6%)
<b>2</b> CaixaForum	5	Extrinsic (61.7%) Intrinsic (22.2%) Prosocial (16.1%)
<b>3</b> Fundació Antoni Tàpies	12	Extrinsic (45%) Intrinsic (25%) Prosocial (30%)
<b>4</b> Museu Marítim de Barcelona (MMB)	10	Extrinsic (40%) Intrinsic (30%) Prosocial (30%)
<b>5</b> Centre de Cultura Contemporània de Barcelona (CCCB)	13	Extrinsic (34%) Intrinsic (24%) Prosocial (42%)
<b>6</b> Museu d'Art Contemporani de Barcelona (MACBA)	8	Extrinsic (71.9%) Intrinsic (15.6%) Prosocial (12.5%)
<b>7</b> Sala Parés	9	Extrinsic (50%) Intrinsic (35%) Prosocial (15%)
<b>8</b> Fundació MAPFRE – Centre KBr	6	Extrinsic (50%) Intrinsic (50%) Prosocial (0%)

As can be seen, it can be confirmed that each center has chosen the number of criteria necessary for its decision-making process. This is why it is so varied since some centers consider some aspects while others prefer to consider different ones. The museum with a major number of criteria is CCCB, with 13, and the one with fewer is CaixaForum, with 5. The average number of criteria used by museums in Barcelona to program exhibitions is 9.



The following section analyzes the participating museums in the Boston area. And then, a comparison of the two cities is conducted.

### 3.3 Boston Area: Museums' Analyses

This chapter presents the evaluation and interviews conducted at museums, arts organizations, and art galleries in the Boston area (United States of America).

This section follows the same structure as the one followed in Barcelona museums. Each institution is preceded by information about the center, the participation of directors and employees in charge of the exhibition program, the criteria definition and assignment of weights, and finally, the classification of the criteria under the categories of the Anthropological Model.

Table 3.20 shows the participants and museums interviewed to develop this research in the Boston area:

*Table 3.20. Museums and participants interviewed in Boston*

	<b>Museum</b>	<b>Participants</b>	<b>Position</b>	<b>Retrieved from</b>
<b>1</b>	Yale University Art Gallery	Laurence Kanter	Chief Curator and Lionel Goldfrank III Curator of European Art	Interview (2021)
<b>2</b>	Boston University Art Galleries	Lissa Cramer	Managing director	Interview (2021)
<b>3</b>	MIT Museum	Ann Neuman	Director of Galleries and Exhibitions	Interview (2021)
<b>4</b>	Fuller Craft Museum	Beth C. McLaughlin	Artistic Director and Chief Curator	Interview (2021)
<b>5</b>	Harvard Art Museums	Jane Braun	Senior Projects and Programs Manager	Interview (2021)
<b>6</b>	Museum of Fine Arts	Kat Bossi	Executive Assistant to the Chief of Exhibitions Strategy & Gallery Displays	Interview (2021)

As in the previous section, a brief description of the characteristics of each museum is presented, as well as its defined criteria and its respective weights. Then, the criteria of each organization are classified into the three categories of the Anthropological Model.

As stated earlier in the Barcelona section, the names of the criteria may vary from center to center. **For as long as generic names have been devised to link the common criteria of the centers** and their outcomes, for this reason, in some centers, **the first name in the definitions is the generic one, and in parentheses, the name chosen by the organization.**

Finally, conclusions and discussions are presented to close the section on the decision-making process and the application of the method to the museum participants in the Boston area.

### **3.3.1 Yale University Art Gallery**

#### *3.3.1.1 Introduction*

The Yale University Art Gallery is the oldest university art museum in America, located in New Haven, Connecticut. It houses an extensive encyclopedic collection of artworks in multiple buildings.

In research from Yale University Art Gallery (2022a), the history of the gallery develops as follows. The gallery was established in 1832, when *John Trumbull*, a history painter and portrait artist, sold 28 paintings and 60 miniature portraits to the University. Trumbull created a neoclassical edifice in order to display the artworks. The Trumbull Gallery became the first collegiate art museum in the United States when it was inaugurated on October 25, 1832. However, in place of the Trumbull Gallery, the Yale University Art Gallery now occupies three historic buildings constructed by four different architects.

The Street Hall was erected by *Peter Bonnett Wight* and opened in 1866 as the Yale School of the Fine Arts (the very first art school on an American college campus). The

building was designed in the neo-gothic style that would typify the campus by the early twentieth century. The building's angular form and polychromatic masonry are reminiscent of palaces built in Venice in the 13<sup>th</sup> century.

The construction of the Old Yale Art Gallery (formerly named the Gallery of Fine Arts) started in 1926, with the intention of uniting the university's art collections. This building was designed by a recognized architect, *Egerton Swartwout*, who drew aspects from Florentine architecture such as the *Bargello* and the *Davanzati* Palace. A bridge was built over High Street in order to connect this building to Street Hall.

The notable modernist building next to the two neo-gothic towers was created by *Louis Kahn*, which was his first important assignment, and is generally acknowledged as his first masterpiece. When it first opened in 1953, the edifice contained open rooms for exhibitions as well as studio facilities for architecture and art students. The *Kahn* building was constructed of brick, concrete, glass, and steel, with a windowless wall on its most prominent front, and was the first modernist building on Yale's campus. In addition, Kahn's design has been highly acclaimed for its structural and technological innovations, including its tetrahedral ceiling and circular main staircase, as well as its beauty, geometry, and light.

It was in 2004, when the Gallery undertook a substantial refurbishment of its three buildings. *Ennaed Architects* concluded the restoration in 2012, which incorporated an expansion to the Old Yale Art Gallery's upper floor to make room for a rooftop sculpture patio. Also, to allow teachers to work from the collection, eight new classrooms were constructed, and the Nolen Center for Art and Education was built as a key resource for learning and teaching. Renovations and enlargements strengthened the gallery's reputation as a national educational institution.

It is now a hub for learning, teaching, and study as well as a major cultural attraction for Yale University. The museum is free and accessible to the public, and it is dedicated to engaging audiences via insightful, innovative, and timely exhibitions, activities, and publications.

### Illustration 3.17 Yale University Art Gallery



*Note.* Yale University Art Gallery. [Photograph], by Thomas Nemeskeri, 2014, Flickr, (<https://flic.kr/p/ousut6>). CC BY-NC-ND 2.0.

The museum's outstanding collection, which includes almost 300,000 items, is at the heart of its identity. According to its website (Yale University Art Gallery, 2022b), among the many themes represented in the collection are:

- African Art
- American Decorative Arts
- American Paintings and Sculpture
- Ancient Art
- Art of the Ancient Americas
- Asian Art
- European Art
- Indo-Pacific Art
- Modern and Contemporary Art
- Numismatics
- Photography
- Prints and Drawings

Furthermore, each year, the gallery receives new pieces as gifts, purchases, and endowments. Its acquisitions listings keep academics, students, and the public up to date on the expanding collections and help them find new artworks for their tasks. The gallery bought nearly 1,200 artworks between July 2020 and June 2021. As Laurence Kanter, Chief Curator of Yale University Art Gallery, stated (2021):

Recently, we tried to do exhibitions that are mostly based on our own collections because it's a cost-saving measure and our collections are so deep that it's easy to do that. (Full interview transcript is presented in Appendix B)

As noted in the museum description, this institution is an exception compared to the management and performance of most American museums. And Mr. Kanter highlighted (2021),

We don't charge admission, we don't require attendance to support our activities, so the exhibitions we do are not designed to increase attendance. They're designed to answer what we think is our mission, which is educational, research, exploring aspects of art that other museums can't afford to do, or won't do, or aren't in a position to be able to do, that sort of thing. (Full interview transcript is presented in Appendix B)

Throughout the interview with Mr. Kanter, he also noted that the COVID-19 pandemic had a greater impact on the schedule than the criteria for selection, which is different than most museums that depend on revenue from exhibitions.

The following section describes the criteria defined for the Yale University Art Gallery. Mr. Kanter verified the criteria description and, afterward, assigned the weights to each of them. This step is similar to the one conducted in the Barcelona museums, where the criteria are organized within the three categories of the Anthropological Model.

### 3.3.1.2 *Definition of the Criteria*

This section presents the definitions of the criteria established as a result of the interview with Laurence Kanter of the Yale University Art Gallery. Mr. Kanter's participation has led to the definition of the museum's criteria when scheduling exhibitions for a season. The criteria are as follows:

- 1. Internal Complementarity** (Variety of Topics): This criterion corresponds to a broader perspective of topics that will be interesting in content or scale size and a diversity of topics that over a 3–4-year period will not be the same. This institution is an encyclopedic collection that could be from any theme, or any period, or any place on the globe, any culture, and represents many different fields and interests and approaches, in a way that is a regular change in different kinds of menu.
- 2. Collaboration:** This criterion corresponds to the joint participation with other institutions to carry out exhibitions. They have regular international and national collaborations, for example, a photography exhibition with MAPFRE Madrid, or another with the National Gallery London. And, usually, they do not program more than one collaboration per year.
- 3. Cost Efficiency** (Budget): This criterion refers to the amount of money used to program the exhibitions. This museum has a limited budget each year, which needs to be balanced with the programming. At the same time, this institution does not generate income from the exhibitions; therefore, it needs to be able to pay for them out of existing endowment funds.
- 4. Opportunity:** This criterion responds to the museum's need to program exhibitions that are an opportunity, either because of the subject matter, the context, the type of reflection that they provide, a collaboration, etc. These are exhibitions that sometimes have a higher cost but are of interest to the museum and represent a clear opportunity.

- 5. Touring:** This criterion refers to the number of exhibitions that travel to other centers. This occurs on a very exceptional basis, when there's a strong reason to do it, or to help a colleague institution or university. As Kanter stated, "It requires greater infrastructure commitment, especially for registrars and conservators, for packing, insurance, transportation, etc."
- 6. Community:** This criterion is focused on the participation of the community in designing the exhibitions. So, it is a way to present relevant topics nowadays while at the same time inviting the visitors to have such a participatory experience. They are doing it more frequently now, and the various audiences they are addressing seem to respond very positively. This institution often does student exhibitions, where students organize shows about the collection.
- 7. Duration:** This criterion corresponds to the number of days or months that each show is on display. This art gallery has defined three months as the minimum, but six months is the ideal for them. However, many exhibitions include light-sensitive materials like books and paper textiles, and they cannot stand for more than three months. But, if possible, the staff would like to do it longer so the general public, faculty, and students can take advantage of it.
- 8. Space on the Calendar:** This criterion refers to the moment and period of the year the exhibitions are on display. Most of their audience is the students at Yale University, so it's restricted in time during the school year, avoiding summer exhibitions.
- 9. Collection:** This criterion relies on the relevance to its permanent collection. The staff like to program exhibitions that make sense at Yale University Art Gallery because of its collecting strengths rather than exhibitions that could reasonably be shown anywhere but for which Yale is not an obvious venue.

### 3.3.1.3 Weights Assignment

As previously observed in Barcelona museums, all the criteria above received specific weight according to their level of importance in the decision-making process when scheduling exhibitions. Most of the institutions have rated the criteria on a scale of percentages between 0 and 100%. However, some institutions preferred to use the five-level scale (Highest, High, Medium, Low, Very Low) instead of assigning numeric values.

Once the weights are assigned using the five-level scale, the results are transformed into numeric values in order to be able to compare them both internally and with other institutions. The Simple Appraisal Method was applied to transform the five-level scale into numeric values from 0 to 100%. Mr. Kanter rated the following criteria on a five-level scale:

*Table 3.21. Results of Weights Assignment of Yale University Art Galleries*

	<b>Criteria</b>	<b>Five Levels</b>	<b>Weights of the Criteria</b>
<b>1</b>	Internal Complementarity	Highest	19.2%
<b>2</b>	Collaboration	Very Low	3.9%
<b>3</b>	Cost Efficiency	Medium	11.5%
<b>4</b>	Opportunity	Low	7.7%
<b>5</b>	Touring	Very Low	3.9%
<b>6</b>	Community	High	15.4%
<b>7</b>	Duration	Low	7.7%
<b>8</b>	Space on the Calendar	High	15.4%
<b>9</b>	Collection	High	15.4%
	<b>Total</b>		<b>100%</b>

As can be noted in Table 3.21, the criterion with the highest weight (19.2%) is Internal Complementarity. Following the scale, the criteria that share a 15.4% (High) are: Community, Space on the Calendar, and Collection. The Cost Efficiency criterion has



a medium weight (11.5%). Decreasing on the scale, the criteria with a lower weight (7.7%) are: Opportunity and Duration. And the criteria of the last level assigned, Very Low (3.9%), are: Collaboration and Touring.

### 3.3.1.4 Anthropological Model: Three Categories Classification

As already seen in the first part of the chapter with Barcelona museums, the criteria are classified into the three categories of the Anthropological Model as follows:

Table 3.22. Anthropological Model Classification for Yale University Art Galleries

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Cost Efficiency	11.5%	<b>27%</b>
	Opportunity	7.7%	
	Touring	3.9%	
	Collaboration	3.9%	
<b>INTRINSIC</b>	Internal Complementarity	19.1%	<b>34.5%</b>
	Collection	15.4%	
<b>PROSOCIAL</b>	Community	15.4%	<b>38.5%</b>
	Duration	7.7%	
	Space on the Calendar	15.4%	
Total			<b>100%</b>

The first category presented is **extrinsic motivation**, which includes the following criteria:

- **Cost Efficiency:** This criterion is classified in this category for its relation to the economic factor of trying to balance the overall budget of the exhibition program. In this case, the external profit is relevant, as this institution does

not generate income from the exhibitions; therefore, it needs to pay for them out of existing endowment funds.

- **Opportunity:** This criterion is part of this category, as it leads to unpredictable changes in the budget or calendar. Accepting this type of exhibition instantly generates a significant economic profit, also in terms of the number of visitors and better visibility and recognition for the museum.
- **Touring:** This criterion is listed in this category since it refers to the possibility for the exhibition to be shown in other organizations and museums. In most cases, this action generates economic benefit (renting or lending exhibitions and workpieces) and at the same time improves the exhibition's promotion all over the world.
- **Collaboration:** This criterion is classified in this category since this organization has regular international and national collaboration once a year. This kind of participation provides different kind of benefit for the institution in terms of economics, number of visitors, recognition, and network.

The following category is **intrinsic motivation**, which classifies these criteria:

- **Internal Complementarity:** This criterion is included in this category as it seeks to vary the content and topics of the program. The fact that varying the topics produces significant learning and self-achievement for the internal team, as well attracts major audiences.
- **Collection:** Differently from other centers, this criterion is part of this category as the staff seeks to program exhibitions that show their collecting strengths instead of other exhibition aspects. As mentioned, this kind of action generates better team participation as well as learning, objective accomplishment, and experience.

Finally, the criteria classified into **prosocial motivation** category are:

- **Community:** This criterion is part of this category as it is clearly linked to the audience and its participation in the exhibition design. It is a way to start focusing on the public's contributions as well as its preferences and needs as visitors to the center.
- **Duration:** This criterion, in contrast with the previous institutions, is included in this category because it considers not only the sensibility of the materials exposed but also the fact of having the exhibition on display and accessible to the public for more days, bearing in mind the necessity for the institution to offer the content to as large an audience as possible.
- **Space on the Calendar:** This criterion is included in this list because it refers to the moment of the year the shows are presented. To do so, they consider running the program during the school year as the majority of its audience is students and faculty.

After classifying and justifying each criterion into the categories, an analysis is provided.

As can be observed in Table 3.22, the most significant category in this institution is **prosocial** motivation, with a score of 38.5%. This category is clearly linked to addressing the actions that contributed to the audience's preferences and needs. The criteria classified in this category are Community (15.4%), Duration (7.7%), and Space on the Calendar (15.4%).

In this museum, the classification of two criteria in the prosocial category is exceptionally noted: Duration and Space on the Calendar. Because of their specific characteristics in this organization, they are classified in the prosocial category. Both criteria are designed and focused on the university community so that they have greater access to content and knowledge. In addition, it is a center that does not have an entrance fee and therefore does not seek economic benefit from its exhibitions. As will be seen in the other museums, these two criteria are usually classified in the extrinsic category.

The second highest category is **intrinsic** motivation, at 34.6%, which is tied to the internal benefits of the employees and the institution. The two criteria included in this category are Internal Complementarity (19.2%) and Collection (15.4%).

And the **extrinsic** motivation category has the lowest score of 27%, which, as aforementioned, refers to the relationship between economic profit and external benefits. The criteria that are part of this category are: Cost Efficiency (11.5%), Opportunity (7.7%), Touring (3.9%), and Collaboration (15.4%).

Together, these results provide important insights into the value of the prosocial motivation category as it is focused on satisfying and listening to the audience's needs and desires. This result shows that the institution works on the internal organization and the team's growth. It also focuses on offering the exhibitions in an available frame for the public and for a major period of time, frequently counting on the students' help in designing the exhibitions as a community activity.

### **3.3.2 Boston University Art Galleries**

#### *3.3.2.1 Introduction*

Boston University Art Galleries (BUAG) is a non-profit art gallery that belongs to Boston University. It was first opened in 1958 and is currently part of the College of Fine Arts. The exhibition programs are located on the University Charles River campus, the Faye G., Jo, and James Stone Gallery and 808 Gallery.

The programs offered are international, national, and local contemporary art exhibitions from the twentieth century, and they integrate interdisciplinary art and cultural interpretations, as well as an inclusive view of the art (Boston University Art Gallery, 2022). This center aims to give a cultural and historical context to art through its exhibitions and educational programs. As well as recognize the creative achievements of unrecognized segments of the community.

**Illustration 3.18** *Boston University Art Galleries*



*Note: Boston University Art Galleries. [Photograph], by Josephine Halvorson, 2021, (<https://www.bu.edu/art/mfa-painting-exhibition/>).*

Each year, this organization hosts four to five exhibitions. The shows are curated by the internal team and frequently use the vast talent and resources on campus and in the Boston area or borrowed from outside organizations. As Lissa Cramer, Managing Director, states (2021):

We're open to the public so after we target BU community which is 18- to 26-year-old, then we also want to make sure that we target our neighbors, and we are good stewards, and you know participate in the arts in Boston. (Full interview transcript is presented in Appendix B)

As it is part of a university campus, this center serves as a resource for cultural learning and engagement for the Boston University community and the nearby neighborhoods. The exhibitions are free and accessible to the general public. The galleries have continuing temporary exhibitions that showcase a diverse spectrum of work from a variety of media and artists. Moreover, the exhibitions are frequently accompanied by organized symposia, panel discussions, and lectures (mostly co-

sponsored with other area centers and university departments). In spring (when the season finishes), exhibitions take place to honor the accomplishments of School of Visual Arts students with the MFA Graphic Design and Senior Thesis exhibitions.

Ms. Cramer was the representative interviewed in this organization, and she highlighted various points on decision-making and programming during the interview. Regarding the decision-making when planning the exhibitions, Ms. Cramer stated (2021):

Decisions are often made by what exhibitions are available. However, we do consider our exhibition history when making decisions for the future. For example, I do ask myself: "when was the last time we promoted an exhibition of just women, LGBTQ, a certain religion, etc.?" (Full interview transcript is presented in Appendix B)

Also, Ms. Cramer mentioned that the exhibition program is planned two to three years in advance. And referring to the budget and the exhibitions highlighted:

We just can't move forward without forward-thinking planning. My budget is this big, I get this smallest budget, so I have to also try to figure out how to balance how to pay for these bigger shows through fiscal years, and the planning is the only way I can do it. Currently, in this fiscal year, I'm already paying some funds out for a show that we're going to do in the fall of 2022, and that's the only way I can balance having bigger exhibitions. (Full interview transcript is presented in Appendix B)

### *3.3.2.2 Definition of the Criteria*

Throughout the interview and conversations performed together with Lissa Cramer, managing director of Boston University Art Galleries, the following criteria were defined, considering the mission of Boston University and the vision and objectives of the art galleries itself. These are the criteria considered for making decisions when scheduling the exhibition program.

The definitions of the criteria are as follows:

- 1. Person Diversity:** This criterion refers to the fact of considering the history of exhibitions to make decisions for future ones regarding the content exhibited, thus promoting the diversity of people. For example, when was the last time a women's, LGBTQ, or religious-themed exhibition was scheduled, and so on?
- 2. Medium Diversity:** This criterion corresponds to the variety of artworks on display, not only showing paintings all the time but offering different types of artworks: sculpture, animation, graphic design, innovation, etc.
- 3. Internal Complementarity (Variety of Topics):** This criterion corresponds to providing a broader perspective of topics that will be interesting and diverse to the audience by offering different topics and exhibitions of content.
- 4. Cost Efficiency (Budget Balance):** This criterion refers to the amount of money used to program the exhibitions. It is necessary to balance the budget to well organize the payments of the bigger shows through fiscal years. A way to do so is by anticipating the payment of future shows in fiscal years in advance. The fiscal year runs from July 1 to June 30.
- 5. Opportunity:** This criterion responds to the museum's need to program exhibitions that are an opportunity, either because of the subject matter, the context, the type of reflection that they provide, a collaboration, etc. These are exhibitions that normally have a higher cost but are of interest to the museum and represent a clear opportunity. The BU Art Galleries need to find a way to balance the budget, while also applying for grants and additional funding when programming these opportunities.
- 6. Collaboration:** This criterion relies on the joint participation with other institutions to carry out exhibitions. However, this occurs on a very exceptional basis because BU Art Galleries remarks that to collaborate with an institution, there has to be a mutual benefit to both of them.

- 7. Touring:** This criterion refers to the number of exhibitions that travel to other centers. This occurs on a very exceptional basis, depending on the exhibition and the institution.
- 8. Duration:** This criterion corresponds to the number of days or months that each show is on display. It makes no difference whether the duration of the show is longer or shorter because the cost remains the same in this institution, so the more shows there are, the more expensive they become. So, one of the strategies to amortize costs and to avoid programming more shows (which cannot be afforded) is to have some of the exhibitions last the entire semester, somewhere between 8 and 12 weeks.
- 9. Community:** This criterion is focused on the participation of the community to help guide the design of some exhibitions. So, it is a way to present relevant topics nowadays while at the same time inviting the visitors to have such a participatory experience. The purpose is to bring in select BU community members to help guide and give their perspective on what they're looking for from this exhibition. It has not been done yet with select community members outside of BU.

### *3.3.2.3 Weights Assignment*

As previously observed, after reviewing and verifying the criteria, the assignment of the weights has been completed to indicate the level of importance of each criterion in the decision-making process at Boston University Art Galleries. Differently from the previous institution, Ms. Cramer preferred to rate the criteria with a scale of percentages from 0 to 100% (direct assignment). Table 3.23 shows the result of the weights assigned:



Table 3.23. Results of the Weights Assignment of BU Art Galleries

	<b>Criteria</b>	<b>Weight of the Criteria</b>
<b>1</b>	Person Diversity	15%
<b>2</b>	Medium Diversity	15%
<b>3</b>	Internal Complementarity	15%
<b>4</b>	Cost Efficiency	20%
<b>5</b>	Opportunity	10%
<b>6</b>	Collaboration	5%
<b>7</b>	Touring	5%
<b>8</b>	Duration	10%
<b>9</b>	Community	5%
	<b>Total</b>	<b>100%</b>

As can be observed on Table 3.23, the most significant criterion in this organization is the Cost Efficiency, with a score of 20%. Following the scale, the criteria with a 15% are: Person Diversity, Medium Diversity, and Internal Complementarity. The criteria that share 10% of the total score are: Opportunity and Duration. And finally, the criteria with the lowest percentage (5%) on the level of importance evaluation are Collaboration, Touring and Community.

#### 3.3.2.4 Anthropological Model: Three Categories Classification

As preciously shown, in this section the criteria are classified into the three categories of the Anthropological Model with an accurate justification. After that, an evaluation of the results is provided.

Table 3.24. Anthropological Model Classification for Boston University Art Galleries

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Cost Efficiency	20%	<b>50%</b>
	Opportunity	10%	
	Collaboration	5%	
	Touring	5%	
	Duration	10%	
<b>INTRINSIC</b>	Medium Diversity	15%	<b>30%</b>
	Internal Complementarity	15%	
<b>PROSOCIAL</b>	Person Diversity	15%	<b>20%</b>
	Community	5%	
<b>Total</b>			<b>100%</b>

First, the criteria included in the **extrinsic motivation** category are:

- **Cost Efficiency:** This criterion is included in this category as it is directly related to the overall budget and the balance to organize the payments for the bigger exhibitions throughout the fiscal year.
- **Opportunity:** This criterion is part of this category since this type of exhibition always has a higher cost in the overall budget. These exhibitions generate a higher cost, as well as more visitors and visibility.
- **Collaboration:** This criterion, as mentioned in other museums, is strongly tied to this category because, in this institution, collaborating with other organizations must provide mutual economic profit for both of them. It is also classified in it because it is a method of cost amortization, increased visitors, and increased recognition and reputation for the center.

- **Touring:** This criterion is part of this category as it occurs on a very exceptional basis. But if the exhibitions are on tour, they generate an economic benefit and amortization of costs in most cases.
- **Duration:** This criterion is classified in this category as it has some strategies to amortize costs and avoid planning more exhibitions, which is to program some of the shows for the entire semester. The cost of the exhibition is the same even if it is shorter or longer, but if it is longer, they omit programming more shows.

The following criteria are the ones classified in the **intrinsic motivation** category:

- **Medium Diversity:** This criterion is classified in this category because varying the artworks on display automatically provides deep learning, self-achievement, and more experience for the employees because they can research and learn from different types of artworks.
- **Internal Complementarity:** This criterion is part of this category, and it is similar to the previous one by offering broader topics and content that could be of interest to the audience, the staff, and the organization. As mentioned before, this variety brings new learning, goals, and accomplishments to the staff and the organization.

And the three criteria included in the **prosocial motivation** category are:

- **Person Diversity:** This criterion is included in this category because it considers the history of exhibitions as well as promoting the diversity of people by contributing to different types of audience.
- **Community:** This criterion is classified in this category because it leads to the participation of the community in helping guide the exhibition's design. This action contributes to satisfying the preferences and needs of the audience. But it is also a way to involve them in the exhibition-making process.

After the classification and justification of the criteria, the result is provided. As can be noted in Table 3.24, the most elevated category is **extrinsic** motivation, with a score of 50%. This category is tied to the economic benefits and all those facts related to the budget. The criteria which are part of this group are: Cost Efficiency (20%), Opportunity (10%), Collaboration (5%), Touring (5%), and Duration (10%).

The following category is the **intrinsic** motivation category at 30%, which is related to the internal benefits for the organization and staff in achieving goals, learning, self-accomplishment, and knowledge, and includes two criteria: Medium Diversity (15%), and Internal Complementarity (15%).

And **prosocial** motivation is the one with the lowest score, with a 20%, which is focused on contributing to the audience's needs and preferences. The category includes the criteria of Person Diversity (15%), and Community (5%).

In conclusion, these results suggest that, although economic benefit is the most important value, to be able to program quality exhibitions that are also aimed at the public, the overall budget and all those that generate higher expenses must be considered in the decision-making process. However, it can be affirmed that this institution is trying to focus its programming on the audience. Hence, some institutions are already making a conscious effort to think about their audiences and how to better serve them.

### **3.3.3 MIT Museum**

#### *3.3.3.1 Introduction*

The Massachusetts Institute of Technology (MIT) Museum originated from a project between the Office of the President and the Department of Humanities for President Jerome Wiesner's inauguration in 1971. In June 1973, *Warren Seamans*, a fellow of the Department of Humanities' faculty, cleared out to become the full-time head of the Historical Collections, the predecessor to the museum. The Historical Collections, under his supervision, gathered and maintained MIT's historical relics

from all over the campus. It was officially called the MIT Museum in 1980 after a vote of the MIT Corporation, and it continued to produce exhibitions and instructive programs for the MIT community and the general public. In 1996, Warren Seamans ventured was succeeded by Jane Pickering (1998-2002) and then by John Durant (2005-present) (MIT Museum, 2022a).

Since its founding in 1861, the MIT History Collection (2022b) has chronicled the university's social and cultural history, including students' and faculty life, and MIT's part in the headway of science, innovation, and building. As detailed on the museum website (2022c), the main collection highlights are Technology; MIT History; Architecture; Nautical; Science; Photography; Art; Edgerton Digital Collections Project Website; and John G. Alden Naval Architects Collection Website. The MIT Museum owns more than 1.5 million pieces, such as prints, books, drawings, films, photographs, and films, among others, and around 72,000 pieces of the collection are digitized on the website (MIT Museum, 2022d).

**Illustration 3.19** *MIT Museum*



*Note.* MIT Museum [Photograph], by John Phelan, 2011, *Wikimedia Commons*, ([https://commons.wikimedia.org/wiki/File:MIT Museum, Cambridge MA.jpg](https://commons.wikimedia.org/wiki/File:MIT_Museum,_Cambridge_MA.jpg)). CC-BY- 3.0.

As contrasted on its website, the mission of the MIT Museum (2022e) is to “engage the wider community with MIT’s science, technology, and other areas of scholarship in ways that will best serve the nation and the world in the 21<sup>st</sup> century”. Currently, the museum building has been permanently closed since 2020, as the new MIT Museum at Kendall will open in fall 2022 (MIT Museum, 2022f). As John Durant, Director of the MIT Museum, stated (MIT Museum, 2017):

The new museum will be an experimental place. We are committed to the idea that the MIT Museum can operate along the same principles as the Institute as a whole. We want to try new ideas, test them, and report our findings.

The research performed on MIT Museum for this doctoral thesis is based on the exhibition program until 2020 and has been conducted through interviews with Ann Neumann, Director of Galleries and Exhibitions at MIT Museum. In the interview, she noted (2021):

We define the museum’s role as that of a public museum, whose mission is, to make research and innovation accessible to all. For us, these are not mere words; they are also an appeal to core values and thus a call to action, to be a forum for innovative ideas. (Full interview transcript is presented in Appendix B)

According to Ms. Neumann, the museum is partially supported by MIT to help support the facility and the actual cost of some of the museum infrastructure. But it is dependent on some revenue, whether it’s their own fund raising with donors, an event rental business to support the operations, or a smaller percentage of ticket fee revenues. The percentage is small as the museum keeps on being free to Cambridge residents and the MIT community.

### 3.3.3.2 *Definition of the Criteria*

In light of the interview with Ms. Neumann and all the information collected, as well as the museum's mission, vision, and objectives, the following criteria were established for this center:

- 1. Target Audience:** This criterion relies on the importance of accommodating its key target audiences, which are:
  - Members of the MIT community (faculty, staff, students, and alumni)
  - Adults (including college students and scholars)
  - MIT visitors from around the world
  - Middle and high school students and teachers
  - Local communities (including traditional underserved audiences)

Also, this center aims to be a reference for the neighbors in Cambridge, young and older adults, who are quite international in scope, so there is a huge sort of tourist audience as well.

- 2. Experiment:** This criterion consists of the possibility and obligation of the center to take risks in content and format, making use of data exploration and visualization. The idea of bringing in exhibitions that are innovative, experimental and a little bit more provocative. Ms. Neumann stated, "The mission is to make research and innovation accessible to all."
- 3. Collaboration:** This criterion refers to the possibility of the exhibition being carried out in collaboration or co-production with other partners and institutions to make it more sustainable and enriching. One of the centers that actually works with the MIT Museum, and it is a good fit, is the CCCB in Barcelona.
- 4. Cost Efficiency (Budget):** This criterion refers to the amount of money used to program the exhibitions for a season. The museum is partially supported by MIT but also by the revenue from tickets and the donors. Although the budget is not limited or fixed, the director must organize the season

exhibitions well in order to operate effectively and submit a proper budget to the committee.

- 5. Opportunity:** This criterion responds to the museum's need to program exhibitions that are an opportunity, either because of the subject matter, the context, the type of reflection that they provide, or a collaboration with other centers, and it is curatorially aligned with its goals. These are exhibitions that sometimes may have a higher cost but are of interest to the museum and represent a clear opportunity. The MIT Museum experienced this opportunity during an exhibition with technology, where intensive collaboration allowed them to customize content decisions for their audience and source technology locally for a low-cost outcome.
- 6. Community:** This criterion is focused on the participation of the community to help guide the design of some exhibitions. Thus, it is a way to present relevant topics of nowadays while at the same time inviting the visitors to have such a participatory experience. The MIT Museum collaborate with the community in many ways, including Advisory Groups, inviting community members to prototype exhibits concepts and interactivity, and through co-curation when appropriate. According to Ms. Neumann (2021): "For example, all of these methods of engagement are in use in developing an exhibition on black identity at MIT, a topic that must include the voices of the community that is being represented".
- 7. Intellectual Accessibility:** This criterion refers to the intellectual accessibility and understanding of the exhibition by the general public. Ms. Neumann stated: "The strategic initiative of the new museum is to start to break down the walls because the MIT Museum can be very intimidating to many people." This museum aims to serve the general public and strive to be accessible and informative to all.
- 8. Novelty:** This criterion concerns the singularity of the concept of the exhibits at the MIT Museum, which have a unique MIT component when creating and presenting exhibitions. It is a term used to describe experiences that cross



the boundaries of research, experimentation, computation, and art. And also, bring forward the unique qualities of MIT, distinctive of the place and the set of interests.

- 9. Social Concern:** This criterion refers to the center's obligation to propose exhibitions related to the questions, dynamics, and social trends of contemporary society while remaining faithful to its mission. The museum pretends to bring relevant concepts forward and be a forum for the social discourse its visitors can engender. As Ms. Neumann mentioned, "they want to be conveners of ideas, a test bed and a catalyst for change."
- 10. Collection:** This criterion is tied to the exhibition's need to be intrinsically related to the collection. As in other centers, at the MIT Museum, the collection is one possible source of exhibitions. The museum, for example, had some longer-term galleries with shows themed around the collection, as well as galleries that could showcase contemporary research and ideas.
- 11. Space on the Calendar:** This criterion refers to strategically distributing the exhibitions. In this museum, they try to look for a good fit with the calendar and when there are openings in the schedule, with the idea of better organizing the exhibition planning.

### *3.3.3.3 Weights Assignment*

This section presents the weight assignment performed by Ms. Neumann, who used a direct assignment with a numeric scale from 0% to 100%, as follows:

Table 3.25. Results of Weights Assignment of MIT Museum

	<b>Criteria</b>	<b>Weight of the Criteria</b>
<b>1</b>	Target Audience	10%
<b>2</b>	Experiment	15%
<b>3</b>	Collaboration	5%
<b>4</b>	Cost Efficiency	10%
<b>5</b>	Opportunity	15%
<b>6</b>	Community	10%
<b>7</b>	Intellectual Accessibility	5%
<b>8</b>	Novelty	10%
<b>9</b>	Social Concern	10%
<b>10</b>	Collection	5%
<b>11</b>	Space on the Calendar	5%
	<b>Total</b>	<b>100%</b>

As noted in Table 3.25, the weights for this organization are equally distributed. The criteria with the highest scores (15%) are Experiment and Opportunity. Following this order, the criteria that share 10% are Target Audience, Cost Efficiency, Community, Novelty, and Social Concern. And the criteria with a less representative rate (5%) are Collaboration, Intellectual Accessibility, Collection, and Space on the Calendar.

#### 3.3.3.4 Anthropological Model: Three Categories Classification

The criteria are classified into the three motivation categories (extrinsic, intrinsic, and prosocial) of the Anthropological Model to better analyze and evaluate the performance of the institution when scheduling exhibitions.

Table 3.26. Anthropological Model Classification for MIT Museum

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Collaboration	5%	<b>35%</b>
	Cost Efficiency	10%	
	Opportunity	15%	
	Space on the Calendar	5%	
<b>INTRINSIC</b>	Novelty	10%	<b>15%</b>
	Collection	5%	
<b>PROSOCIAL</b>	Experiment	15%	<b>50%</b>
	Target Audience	10%	
	Community	10%	
	Intellectual Accessibility	5%	
	Social Concern	10%	
<b>Total</b>			<b>100%</b>

The first category, **extrinsic motivation**, includes the following criteria:

- **Collaboration:** This criterion is part of this category since collaborations with other organizations result in economic profit, an increase in the number of visitors, and greater visibility and recognition of the museum. It is also a way to share costs and reduce expenses.
- **Cost Efficiency:** This criterion is classified under this category as it has a strong link with the economic factor. As explained above, this museum does not have a limited budget, but they organize it strategically to better take advantage of it. And it is backed up by revenue and donations.
- **Opportunity:** This criterion is included in this category because these exhibitions are an opportunity to not only generate higher income, a large

number of visitors, and greater recognition, but they can also provide new technology sources.

- **Space on the Calendar:** This criterion is classified under this group since the internal staff and the museum can adapt the exhibition on the calendar when there are good fits. As a result, the coordination in the exhibitions planning provides economic profit, as well as a greater number of visitors they gain experience in planning exhibitions, research new areas of study, and learn how to design the calendar taking into consideration all exhibitions.

The following category is **intrinsic motivation**, which classifies the following criteria:

- **Novelty:** This criterion is included in this category as it provides a unique component when preparing exhibitions. Allowing interaction between the boundaries of research, experimentation, computation, and art allows for new learning, self-achievement, and knowledge to be gained by the internal staff and organization.
- **Collection:** This criterion is part of this category as it is one of the main sources for the museum, and the exhibitions need to be intrinsically connected to it. Programming exhibitions related to the collection allows the staff and the museum to better focus on the mission and objectives, as well as experiment, learn, and research in new areas.

The last category is **prosocial motivation**, which allocates the criteria as follows:

- **Experiment:** This criterion is part of this group as it is focused on making research and innovation accessible to all audiences, thus contributing to the demands and necessities of the visitors.
- **Target Audience:** This criterion is included in this category since it is related to accommodating the key target audiences means of satisfying the preferences and needs of the public.
- **Community:** This criterion is classified under this category because the museum invites different community members to participate in the design

and preparation of the exhibition in a manner that includes the voices of the community being represented.

- **Intellectual Accessibility:** This criterion is part of this group as it pretends to break down the walls and make the exhibitions accessible and informative to the public.
- **Social Concern:** This criterion is included in this category because it is related to bringing topics and social trends of contemporary society into the exhibitions in such a manner to create a forum with the visitors.

As shown in the previous table, **prosocial** motivation is the most significant category, accounting for 50% of the total. The criteria which are part of this category are: Experiment (15%), Target Audience (10%), Community (10%), Intellectual Accessibility (5%) and Social Concern (10%).

The following category is **extrinsic** motivation with a 35%, and the classified criteria are: Collaboration (5%), Cost Efficiency (10%), Opportunity (15%), and Space on the Calendar (5%).

And the last category is **intrinsic** motivation, with a 15% score and including the following criteria: Novelty (10%), and Collection (5%).

In summary, these results show that this institution centers its program on the audience and community with a high percentage and aims to listen to the preferences and necessities of the community. It also shows a particular interest in the extrinsic category based on the economic benefits and related operations. And finally, it has a lower weight in the intrinsic category, which refers to the organization and internal benefit of the institution. What stands out is that it prioritizes the role of the audience in the decision-making process, which many institutions do not recognize to such extent. However, it needs to establish a balance with the other two categories so that the decision-making process in programming is even more efficient.

### 3.3.4 Fuller Craft Museum

#### 3.3.4.1 Introduction

The Fuller Craft Museum is an arts and crafts museum located in Brockton, Massachusetts. This institution was created by Myron Fuller, who established a trust fund for an educational art center in nature. Fuller was a native of Brockton, a geologist, and a hydrologist. From his gathered wealth, Fuller allocated 1 million dollars to create the art museum and cultural center in commemoration of his family. At that time, there was no collection, but there were exhibitions and lectures scheduled for an annual membership of \$10.

**Illustration 3.20** *Fuller Craft Museum*



*Note.* Fuller Craft Museum [Photograph], by John Phelan, 2011, *Wikimedia Commons*, ([https://commons.wikimedia.org/wiki/File:Fuller\\_Craft\\_Museum,\\_Brockton\\_MA.jpg](https://commons.wikimedia.org/wiki/File:Fuller_Craft_Museum,_Brockton_MA.jpg)) CC-BY- 3.0.

It was first opened in 1969, named as the new Brockton Art Center-Fuller Memorial. First, the museum changed its name to the Fuller Museum of Art and started collecting artwork from every type of medium. In 2004, the museum turned into the Fuller Craft Museum and concentrated only on its collection of contemporary craft

(Fuller Craft Museum, 2022a). Its collection includes furniture, ceramics, glass, fibers, wood, and metal.

As detailed on its website (Fuller Craft Museum, 2022b), the museum's mission is:

To offer expansive opportunities to discover the world of contemporary craft. By exploring the leading edge of craft through exhibitions, collections, education, and public programs, we challenge perceptions and build appreciation of the material world. Our purpose is to inspire, stimulate, and enrich an ever-expanding community.

Through the interview with Beth McLaughlin, Artist Director and Chief Curator, it was possible to find out where the museum's budget comes from. According to the interview with Ms. McLaughlin (2021):

The budget is very important, very important. I mean, we are a small museum with a small budget, always trying to do big things, so we have to be pretty creative with our budget. It comes out of the museum's operating expenses. We also have a few restricted funds, meaning that there are some funds that were set up years ago just for exhibitions, and there are other grant foundations to help support those as well. (Full interview transcript is presented in Appendix B)

#### *3.3.4.2 Definition of the Criteria and Subcriteria*

Through the interview conducted with Ms. McLaughlin, it was possible to define the criteria and subcriteria for this museum, which are described as follows:

- 1. Craft Media:** This criterion refers to the importance that artworks shown in the museum should vary in craft media or relate in some way to craft. In this museum, there are five major groups of craft media: ceramics, glass, fiber, wood, and metal. Sometimes, they do also present polymers, plastics, or found objects as sculptures, which somehow have to be basic craft materially. In this contemporary craft museum, they do not show paintings or photography, unless it is related to or made with craft media.

2. **Internal Complementarity:** This criterion relies on considering what museums have shown in the past, the complete landscape of exhibitions at any given time across museum galleries, and what is happening in society in general, offering a variety of topics, content, and crafts for the visitor.
3. **Local Complementarity:** This criterion consists of considering everything that has happened and is happening in the artistic panorama of the city together with other galleries and museums at the same time, so as not to duplicate proposals, exhibitions, or activities programmed, at least within the New England area.
4. **Impact:** This criterion relies on the interest and impact that the show will generate on the audience, if the exhibition will resonate in the community, or the number of people that will visit it. There are exhibitions scheduled that are not going to have mass appeal, but it is important to program them from a scholarly perspective and with the artists.
5. **Quality:** This criterion refers to the responsibility of the museum to show works that are of museum quality. This means the quality and making of the object, in which the artist demonstrates technical skills, understanding of the material, and innovation in the use of the material. However, there are times when quality is less important than the message or the significance of the movement, such as when craft activism is effective.
6. **Novelty:** This criterion concerns the singularity and uniqueness of the concept of the exhibit, and it aims to offer topics that haven't been programmed in museum exhibitions before.
7. **Social Concern (Social Engagement):** This criterion relies on the emphasis on works that are socially engaged, proposing exhibitions related to the questions, dynamics, and social trends of contemporary society as well as issues of our time like the opioid epidemic or racial justice. Likewise, the need to address specific issues that are rarely discussed institutionally through the



arts. Also, the exhibitions' power to penetrate society and be a propellant for change.

- 8. Collaboration:** This criterion refers to the different ways of programming exhibitions collectively. This criterion is divided into three subcriteria:
  - a. Traveling Exhibitions: This subcriterion refers to the exhibitions produced by other organizations, which need to be aligned with the exhibition program.
  - b. Coproduction: This subcriterion relies on shows that are coproduced with other institutions, or guest curators that help in curating the exhibitions.
  - c. Community Groups: This subcriterion refers to the collaboration and enhancement of exhibitions by various community groups, artists, and organizations.
- 9. Collection:** This criterion relies on the relevance of showing the museum's collection. There's a gallery for the permanent collection, and it rotates about once a year, and a small gallery, which shows a collection exhibition every two years. The collection shows are important to facilitate the program but also to avoid extra costs.
- 10. Cost Efficiency (Budget):** This criterion refers to the amount of money used to program the exhibitions for a season. The budget of this museum is small, and it comes from operating expenses, a few restricted funds, and grants from foundations to help support those.
- 11. Opportunity:** This criterion responds to the museum's need to program exhibitions that are an opportunity, either because of the subject matter, the context, the type of reflection that they provide, a collaboration, etc. These are exhibitions that normally have a higher cost but are of interest to the museum and represent a clear opportunity. To carry out these opportunities, it is important to balance the different offers with the budget of the season.

**12. Emerging Artists:** This criterion relies on the need to support the initiatives of new and emerging artists and thus contribute to their growth, giving them a space to show their work. This institution considers national artists and New England artists. International artists are more complicated because the museum has to deal with shipping and customs, which are normally more expensive, and more staff is needed for logistics.

**13. Duration:** This criterion corresponds to the number of days or months that each show is on display. In the main gallery, exhibitions last at least 6 months. However, travelling exhibitions normally have a very strict schedule, so they can just be on display for 3 to 4 months, which is relevant to trying to negotiate for a longer run of at least 6 months.

**14. Space on the Calendar:** This criterion refers to the moment and period of the year the exhibitions are on display. As a result, this museum sometimes avoids scheduling heavy exhibitions during the summer because the audience is on vacation and prefers to go to the beach or the coast.

#### *3.3.4.3 Weights Assignment*

As with previous organizations, after defining the criteria, the process continues to assign the weight of importance to each criterion. Ms. McLaughlin assigned the weights for the Fuller Craft Museum in this case. For this assignment, she decided to use direct assignment with weights ranging from 0% to 100% as follows.

As can be noted in Table 3.27, this institution has a very complete list of criteria, subcriteria, and weights. The most significant criterion is Craft Media, with a score of 17%. Internal Complementarity comes in at 15%, which is close to this result. The next one is Cost Efficiency, with a score of 12%. Following the scale, the criteria with a 10% are: Impact, Quality, and Social Concern. There are three criteria that share 5% of the total score, which are: Local Complementarity, Novelty, and Emerging Artists. A criterion close to this value is Collection, with a score of 3%. And finally, the criteria with 2%, the lowest percentage, are: Collaboration, Opportunity, Duration,

and Space on the Calendar. The Collaboration criterion has three subcriteria, two of which have the same 40% score: Travelling Exhibitions and Coproduction, and the lowest one, Community Groups, has a 20% score.

*Table 3.27. Results of Weights Assignment of Fuller Craft Museum*

<b>Criteria</b>	<b>Weights of the Criteria</b>	<b>Subcriteria</b>	<b>Weights of the Subcriteria</b>
<b>1</b> Craft Media	17%		
<b>2</b> Internal Complementarity	15%		
<b>3</b> Local Complementarity	5%		
<b>4</b> Impact	10%		
<b>5</b> Quality	10%		
<b>6</b> Novelty	5%		
<b>7</b> Social Concern	10%		
<b>8</b> Collaboration	2%	Travelling Exhibitions	40%
		Coproduction	40%
		Community Groups	20%
<b>9</b> Collection	3%		
<b>10</b> Cost Efficiency	12%		
<b>11</b> Opportunity	2%		
<b>12</b> Emerging Artists	5%		
<b>13</b> Duration	2%		
<b>14</b> Space on the Calendar	2%		
Total	<b>100%</b>	<b>Total</b>	<b>100%</b>

#### *3.3.4.4 Anthropological Model: Three Categories Classification*

The classification of the Fuller Craft Museum criteria into the three motivation categories (extrinsic, intrinsic, and prosocial) is presented below.

Table 3.28. Anthropological Model Classification for Fuller Craft Museum

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Cost Efficiency	12%	<b>20%</b>
	Opportunity	2%	
	Duration	2%	
	Space on the Calendar	2%	
	Collaboration	2%	
<b>INTRINSIC</b>	Collection	3%	<b>55%</b>
	Craft Media	17%	
	Local Complementarity	5%	
	Quality	10%	
	Novelty	5%	
	Internal Complementarity	15%	
<b>PROSOCIAL</b>	Impact	10%	<b>25%</b>
	Social Concern	10%	
	Emerging Artists	5%	
<b>Total</b>			<b>100%</b>

First, the criteria classified under the category of **extrinsic motivation** are presented:

- **Collection:** This criterion, in other cases, was part of intrinsic motivation. However, this institution must showcase its collections to facilitate the program and avoid additional costs.
- **Cost Efficiency:** This criterion is directly related to this category for the economic benefits and balance. As mentioned above, this institution is small

and generates income from operating expenses, restricted funds, and grants.

- **Opportunity:** This criterion is part of this category because this kind of show normally causes a higher investment in the budget. These exhibitions are an opportunity, but they are also a way of increasing visitors and recognition for the center.
- **Duration:** This criterion is included in this category as it considers the number of days and months an exhibition is on display. To generate a balance in the programming and the overall budget, the shows should last at least 6 months. In the case of traveling exhibitions, they try to negotiate for a long run (6 months) so as to amortize costs and generate higher income.
- **Space on the Calendar:** This criterion is part of this category as it chooses the best period of time on the calendar to program the exhibitions in order to receive more visitors and generate more economic profit, for example, avoiding relevant exhibition in the summer.

The criteria included in the second category, **intrinsic motivation**, are:

- **Craft Media:** This criterion is classified in this group since it refers to the relevance of the craft media (ceramics, glass, fiber, wood, and metal) artworks shown in the center. With this variety of media and content, the staff can learn, research, and achieve major goals.
- **Local Complementarity:** This criterion is part of this category as it considers the programs of other organizations in New England not to duplicate shows and activities. Through these actions, the institution can produce original content and achieve internal objectives.
- **Quality:** This criterion is included in this category because all the shows seek to achieve the highest quality, demonstrating the technical skills, understanding of the material and innovation in the material used by the

artist. The experience gained in this process, as well as the research and learning, will provide improvements in future exhibitions.

- **Novelty:** This criterion is classified in this category since it offers singular and unique exhibitions, provides new knowledge, education, and research for staff, allowing them to develop new content.
- **Collaboration:** This criterion is different from some organizations presented above. This criterion includes three subcriteria (travelling exhibitions, coproduction, and community groups), which focus on designing and promoting exhibitions. The preparation of these exhibitions enables employees to gain new experience, knowledge, and self-achievement.

The last category, **prosocial motivation**, includes the criteria as follows:

- **Internal Complementarity:** This criterion is classified under this group since it considers what the museum has presented in the past and what is going on in society today, allowing the museum to offer visitors different topics, content, and media crafts, a direct relation with prosocial motivation, focused on satisfying the preferences and demands of the audience.
- **Impact:** This criterion is included in this category as it has a strong relationship with the exhibition's interest and the impact that it will cause on the audience (resonating in the community or number of visitors).
- **Social Concern:** This criterion is directly linked to this category since the exhibitions are focused primarily on contemporary society, in a way to penetrate society and offer opportunities for change.
- **Emerging Artists:** This criterion is part of this category because it aims to contribute to and support the initiatives of new and emerging artists in a way that meets the demands of the artists as well as the audience.

As can be noted in the results of the classification in Table 3.28, the most significant category is the **intrinsic** motivation, at 55%, which is focused on working in different aspects to not only benefit the staff but also the organization. The criteria classified

in intrinsic motivation are Collection (3%), Craft Media (17%), Local Complementarity (5%), Quality (10%), Novelty (5%), and Internal Complementarity (15%).

The second highest category is **prosocial** motivation, with a score of 40%, and **intrinsic** motivation, with a score of 39%. The criteria included in the prosocial motivation category are Impact (10%), Social Concern (10%), and Emerging Artists (5%), which are primarily related to contributing to and meeting the preferences and needs of the audience and artists.

Finally, the **extrinsic** motivation category ranks last with 20%, which includes five criteria: Cost Efficiency (12%), Opportunity (2%), Duration (2%), Space on the Calendar (2%), and Collaboration (2%). As previously explained in other cases, this category is focused on economic factors such as profit, more visitors, and major recognition and visibility.

In conclusion, it can be stated that this organization primarily designs the exhibition programs by considering the objectives, learning, and research of its staff and organization. But very close to this value is the prosocial category, which is addressed to the audience. However, establishing a balance in the calendar and being coherent with the museum's mission also requires the consideration of economic factors and a program design strategy. It makes sense for this institution to emphasize the intrinsic category for its goal of offering different art crafts and varying the content. Even so, it is important to improve the value of the other categories in the decision-making process when programming in order to have a more balanced program and make decisions more effectively.

### **3.3.5 Harvard Art Museums**

#### *3.3.5.1 Introduction*

The Harvard Art Museums are part of Harvard University and are made up of three separate museums: the Fogg Museum, Busch-Reisinger Museum, and the Arthur M. Sackler Museum.

According to its website information (Harvard Art Museums, 2022), the Fogg Museum was first opened in 1895. This was possible with the donation of Mrs. Elizabeth Fogg, in memory of her husband, in 1891. This museum relocated to 32 Quincy Street in 1927. The building is a hybrid art museum and teaching center, designed by architects Coolidge, Shepley, Bulfinch, and Abbott of Boston. The Fogg Museum, which began with a collection of mostly plaster casts and photos, is today known for its Western paintings, sculpture, decorative arts, photographs, prints, and drawings spanning the Middle Ages to the present day.

**Illustration 3.21** *Harvard Art Museums*



*Note.* *Harvard Art Museums* [Photograph], by Ken Schwarz, 2015, Flickr, (<https://flic.kr/p/rNkEbS>) CC BY-NC-ND 2.0.

According to its website (Harvard Art Museums, 2022), the Busch-Reisinger Museum was created in 1901 as the Germanic Museum. This museum is the only one in North America devoted to studying all types and eras of art from central and northern Europe, with an emphasis on German-speaking nations. The Germanic Museum was relocated to Adolphus Busch Hall in 1921 and was established as the Busch-Reisinger Museum in 1950. Then, in 1991, the museum moved to Werner Otto Hall at 32 Quincy Street, which was designed by *Gwathmey Siegel & Associates*.



The Arthur M. Sackler Museum opened in 1985 and was located at 485 Broadway, a building designed by James Stirling. The history of this museum can be traced back to the collection of Asian, Ancient, Islamic, and Indian art, which had grown in size by 1977, necessitating a larger space for study and display. This museum was established and devoted to art pieces from Asia, the Middle East, and the Mediterranean thanks to the donations of Dr. Arthur M. Sackler (psychiatrist, entrepreneur, art collector, and philanthropist).

The recent renovation and expansion of the Harvard Art Museums brings their spectacular collections together under the same roof for the very first time. These museums specialize in a variety of activities, including academic and public programs, art study centers, research (Materials Lab and Research Centers), and curatorial divisions.

As verified on the website, the mission of these museums' states:

The Harvard Art Museums—the Fogg Museum, the Busch-Reisinger Museum, and the Arthur M. Sackler Museum—advance knowledge about and appreciation of art and art museums. The museums are committed to preserving, documenting, presenting, interpreting, and strengthening the collections and resources in their care. The Harvard Art Museums bring to light the intrinsic power of art and promote critical looking and thinking for students, faculty, and the public. Through research, teaching, professional training, and public education, the museums encourage close study of original works of art, enhance access to the collections, support the production of original scholarship, and foster university-wide collaboration across disciplines.

The study of this institution was carried out with the participation of Jane Braun, Senior Projects and Programs Manager at Harvard Art Museums. In reference to the budget, she stated (2021):

Our funding is a mix, we don't receive a lot of support from the university. Harvard as the university: the phrase of the university is "Every tub sits on its

own bottom”, which essentially means every unit of the university is kind of on its own. So, we don't receive the kind of unlimited university support that I think a lot of people think we do. Every function is a lot more like a typical museum. We have to budget from year to year and stay within our amounts, and if we go over in one place, we usually have to cut in another place to make up for it. A lot of it comes from endowments. We do a lot of fundraising, and there's some sort of minor that comes from the university.

As will be noted throughout this case, it is an institution focused on its community (students, faculty, and staff) and Cambridge residents, willing to step forward to establish dialogue. As Ms. Braun noted (2021),

Appealing to our audience and connecting with their audiences has always been very important, but I think recently we have fairly started to think about what the ways are we can emphasize. A dialogue does not just mean bringing something to the audiences, but how can we be in dialogue with audiences today? The local community can impact what we're working on, so it's in the nation's previous work.

### *3.3.5.2 Definition of the Criteria*

Presented in this section are the defined criteria as they were described in the interview with Ms. Braun, who also subsequently assigned the weights of the criteria.

- 1. Internal Complementarity** (Programmatic Balance): This criterion consists of verifying that the exhibition program is balanced and varied in terms of content, subject matter, media, types of show program, monographic or group shows, a cultural year, etc. Also, it considers the exhibition concepts, what the museums have shown in the past, and what is happening in society in general, offering a variety of topics, content, single artist exhibitions, or, for example, a project based on art in a specific era, etc. At the same time, being novel and innovative, and balancing showcasing museum collections with bringing new works to Cambridge.

- 2. Social Concern:** This criterion relies on the emphasis on works that are socially engaged, proposing exhibitions related to the questions, dynamics, and social trends of contemporary society and issues of our time. It answers the question, "Why here? Why now?". The need to appeal to their audiences but also to emphasize dialogue.
- 3. Collection:** This criterion refers to the need to program exhibitions that are in some way related to the collection, which is sometimes limited in eras or the time that the artworks were acquired, but the collection has supported every exhibition project, solo show, or group show. Furthermore, it is a means of shedding new light on works in the collection as well as showcasing new research on collection objects.
- 4. Collaboration:** This criterion relies on the joint participation with other institutions to carry out exhibitions. However, this occurs on a very exceptional basis nowadays, and they try to partner not only with national and international museums, but academic museums and campus-focused museums.
- 5. Touring:** This criterion refers to the number of exhibitions that travel to other centers. This occurs on a selective basis, depending on the partner and the exhibition. The last tour of this institution was in 2018.
- 6. Duration:** This criterion corresponds to the number of days or months that each show is on display. Regularly, the exhibitions in the Harvard Art Museums are on display for 4-6 months and are based on the academic year. They prefer not to have a show on display for a period of time shorter than a semester.
- 7. Cost Efficiency (Budget):** This criterion refers to the amount of money used to program the exhibitions. At this museum, the budget is limited, and funding comes from a mix of internal funds and fundraising.

**8. Opportunity:** This criterion responds to the museum's need to program exhibitions that are an opportunity, either because of the subject matter, the context, the type of reflection that they provide, a collaboration, etc. These are exhibitions that normally have a higher cost but are of interest to the museum and represent a clear opportunity.

The Harvard Art Museums need to find a way to balance the budget, and also look for fundraising and external funds when programming these special exhibitions.

**9. Target Audience:** This criterion relies on the importance of accommodating both the campus audience (students, faculty, and staff) and the local Cambridge/Boston community.

But also, to be a reference for the neighbors, trying to reach out to new areas. Moreover, the museum is making sure to not only produce exhibition programming that targets or is of interest to a community but will also have value and be uphill for the general public.

**10. Accessibility:** This criterion is based on providing meaningful experiences and encounters with original art works to their audience, so when choosing the exhibitions, this museum needs to provide accessibility to its audience. As it is a resource on campus for all the community, especially students, offering them physical and conceptual access and being close to original art. Additionally, it is a way of promoting new knowledge and scholarships in the field.

### *3.3.5.3 Weights Assignment*

Based on the same scale used by other organizations, Ms. Braun also rated the Harvard Art Museums' following criteria from the highest to the lowest levels (Highest, High, Medium Low, Very Low). The following criteria received a specific weight, considering their level of importance in the decision-making process as follows:

Table 3.29. Results of Weights Assignment of Harvard Art Museums

	<b>Criteria</b>	<b>Five Levels</b>	<b>Weights of the Criteria</b>
<b>1</b>	Internal Complementarity	Highest	13.9%
<b>2</b>	Social Concern	Highest	13.9%
<b>3</b>	Collection	Highest	13.9%
<b>4</b>	Collaboration	Low	5.6%
<b>5</b>	Touring	Low	5.6%
<b>6</b>	Duration	Medium	8.3%
<b>7</b>	Cost Efficiency	Medium	8.3%
<b>8</b>	Opportunity	Medium	8.3%
<b>9</b>	Target Audience	High	11.1%
<b>10</b>	Accessibility	High	11.1%
	<b>Total</b>		<b>100%</b>

As explained previously, the weights obtained with the five-level scale are transformed into numerical values. As can be observed in Table 3.29, the criteria that share the highest weight (13.9%) are Internal Complementarity, Social Concern, and Collection. Following the scale, the criteria with a high weight (11.1%) are: Target Audience and Accessibility. The criteria with a medium weight (8.3%) are: Duration, Cost Efficiency, and Opportunity. The last level assigned, low (5.6%), has the following criteria: Collaboration and Touring. In this assessment, the lowest level (Very Low) was not used.

#### 3.3.5.4 Anthropological Model: Three Categories Classification

Under this section, the criteria are categorized according to the Anthropological Model.

Table 3.30. Anthropological Model Classification for Harvard Art Museums

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Collaboration	5.6%	<b>36.1%</b>
	Touring	5.6%	
	Duration	8.3%	
	Cost Efficiency	8.3%	
	Opportunity	8.3%	
<b>INTRINSIC</b>	Internal Complementarity	13.9%	<b>27.8%</b>
	Collection	13.9%	
<b>PROSOCIAL</b>	Social Concern	13.9%	<b>36.1%</b>
	Target Audience	11.1%	
	Accessibility	11.1%	
<b>Total</b>			<b>100%</b>

The first category is **extrinsic motivation**, which classifies the criteria as follows:

- **Collaboration:** This criterion is part of this category as the participation, together with national and international academic museums, provides a revenue stream for the organizations since it is shared between them and increases their recognition and visitor numbers.
- **Touring:** This criterion is included in this category because it takes into account the number of exhibitions that travel to other institutions. It occurs very rarely. However, when it happens, it generates major income and economic benefits.
- **Duration:** This criterion is under this category as the duration of the exhibitions is no shorter than a semester, both in order to generate more

income and recover from costs as well as provide the exhibitions to the audience for a longer period of time, increasing the number of visitors.

- **Cost Efficiency:** This criterion is part of this category as it is related to the economic factors considered for programming exhibitions, which are: a limited budget, internal funds, and fundraising.
- **Opportunity:** This criterion is included in this category since to program these exhibitions they need to balance the budget and look for fundraising and external funds, being the economic factor very important. Thus, these exhibitions generate a higher cost, and increase visitors and recognition.

The second category is **intrinsic motivation**, which includes these criteria:

- **Internal Complementarity:** This criterion is included in this category because it seeks to balance and vary the content, media, and types of shows shown in the program according to what is currently on display and what is happening in society at large. Offering this variety of programs internally contributes to the staff's growth in new learning, self-achievement, and study of upcoming research areas.
- **Collection:** This criterion is part of this category since the collection describes the meaning and programming of the centers, which contributes to self-realization, learning, and experience for the employees and the organization, as well as learning how to approach new light on work and new research with fresh perspectives.

Finally, the third category is **prosocial motivation**, which includes the following criteria:

- **Social Concern:** This criterion is included in this category as it is linked to offering exhibitions explaining contemporary issues, appealing to the audience, and providing a dialogue.

- **Target Audience:** This criterion is classified under this category as the museum is ensuring that it produces exhibitions that are of interest and value to the campus audience and the local community.
- **Accessibility:** This criterion is part of this category as it pretends to offer relevant experiences for the audience with original artworks, in order to promote new knowledge and scholarships to visitors.

After the classification of the criteria, the results are provided. As can be observed in Table 3.30, there is a balance in the organization's performance when planning exhibitions. Table 3.30 shows that the most significant categories at Harvard Art Museums are extrinsic and prosocial motivations, each with 36.1%. The criteria included in the **extrinsic** motivation category are Collaboration (5.6%), Touring (5.6%), Duration (8.3%), Cost Efficiency (8.3%), and Opportunity (8.3%). The criteria classified in the **prosocial** motivation category are: Social Concern (13.9%), Target Audience (11.1%), and Accessibility (11.1%).

And not far to those categories, the **intrinsic** motivation score was 27.8%, which confirms a coherence and balance between the program and the collection in this center. The criteria that are part of this category are: Internal Complementarity (13.9%) and Collection (13.9%).

Taken together, these results suggest that there is an association between the extrinsic and prosocial categories. Although the intrinsic category shows a value closely related to the other categories. This institution confirms a coherent decision-making process, balancing the economic factor with the audience-related factor. However, it should try to improve the intrinsic category and establish a more evident balance in its programming.



### 3.3.6 Museum of Fine Arts

#### 3.3.6.1 Introduction

The Museum of Fine Arts (MFA) is an art museum in Boston. It was founded in 1870 in a location that has long served as a point of assembly and trade among distinctive nationalities. The MFA first opened to the public on July 4<sup>th</sup>, 1876, built in Copley Square and housing 5,600 artworks at the time. Through the following years, both the collection and the number of visitors increased significantly, so the museum was relocated to its present location on Huntington Avenue, designed by Boston architect *Guy Lowell* in 1909. It is also affiliated with the School of the Museum of Fine Arts at Tufts (Museum of Fine Arts Boston, 2022a).

**Illustration 3.22** *Museum of Fine Arts*



*Note.* *Museum of Fine Arts* [Photograph], by Jim Forest, 2011, *Flickr*, (<https://flic.kr/p/9G4Bm2>) CC BY-NC-ND 2.0.

The MFA is now one of the world's largest art museums, with almost 500,000 pieces of art in its collection, which possesses materials from a wide range of artistic movements and civilizations. The main collection areas are Art of Africa and

Oceania; Art of the Americas; Art of Ancient Egypt, Nubia, and the Near East; Art of Ancient Greece and Rome; Art of Asia; Contemporary Art; Art of Europe; Jewelry; Judaica; Photography; Prints and Drawings; Musical Instruments; and the David and Roberts Logie Department of Textile and Fashion Arts (Museum of Fine Arts Boston, 2022b).

The mission statement was adopted by the Board of Trustees on February 28, 1991 and is available on the website (Museum of Fine Arts Boston, 2022c). It is a very extensive and detailed mission, but briefly focuses on serving a diverse range of individuals; aspiring towards the highest quality standards; being a resource for individuals familiar with art and those who are discovering it; prioritizing conservation of the collection, but also uncovering and investigating new areas of art; welcoming new and broader cultures as well as stimulating the visitors to improve cultural awareness and judgment; creating educational opportunities; and finally, inspiring curiosity and increasing audience understanding and appreciation of the visual word.

While talking about budget, in the interview with Kat Bossi, Executive Assistant to the Chief of Exhibitions Strategy & Gallery Displays, she stated (2021): “The budget for exhibitions is part of our operating budget. There are endowment funds, as well as funds from individual donors, corporate sponsors, and foundations, grants that go towards relieving those costs.” (Full transcript is presented in Appendix B)

This institution is continuously working to approach and establish dialogue with its audience. Ms. Bossi confirmed the creation of the table of voices (2021):

We launched a program a couple of years ago. With this show actually gender bending fashion, I think it was the first show we used it on, and it's called Table of Voices, and it is a mechanism by which we invite outside community members. Some of them are scholars, some of them are students. Just people from various fields of knowledge to have roundtable discussions about the show. But it's not like it's very specific. This program has a guidebook that I think we're sharing with other museums, for them to

start similar programs. And it's something that we're really proud of because outside voices is like a phrase, we use all the time. And the table of voices is kind of a way by which we can make sure we have outside voices. (Full transcript is presented in Appendix B).

### 3.3.6.2 *Definition of the Criteria*

This section presents the criteria defined together with Ms. Bossi, and strongly related to the mission, vision, and objectives of the MFA and its performance.

- 1. Internal Complementarity (Variety of Topics):** This criterion entails ensuring that the exhibition program in any given year and over the next 3-5 years is balanced and diverse in terms of content, artist, subject matter, media, show types, monographic or group shows, and so on. Simultaneously, being novel and innovative, as well as diversifying their offerings, directly correlates to diversifying their audience.
- 2. Collection:** This criterion refers to the need to program exhibitions that are in some way related to the collection. Furthermore, it is a means of shedding new light on works in the collection as well as showcasing new research on collection objects.
- 3. Target Audience:** This criterion relies on the importance of accommodating the core audience: multigenerational families (kids, parents, and grandparents). But also, besides tourists, the MFA is trying to bring in new, diversified audiences from the city and the area of Boston and is focusing on attracting new audiences from the closest neighborhoods, such as Roxbury.
- 4. Duration:** This criterion corresponds to the number of days or months that each show is on display. Exhibitions at the MFA are typically on display for 3-4 months in order to help amortize the cost and attract as many visitors as possible. The MFA organizes approximately 25 exhibitions per year, which are spread across several galleries.
- 5. Space on the calendar (Time of the show):** This criterion refers to the moment and period of the year the exhibitions are on display. It is important

to consider the best seasonal moment to program the exhibitions, considering holidays and days of local, national, or international importance.

- 6. Cost Efficiency (Budget):** This criterion refers to the overall budget used to program the exhibitions and to find a balance in the program. Every exhibition has a budget assigned to it. And for example, the larger exhibition basis, a criterion for those bases, is that they need to be attendance-driving, so they cannot put a show and invest all this time and money in it, unless it is positive that it is going to incrementally increase our attendance above what it would be if we did not have that show.
- 7. Collaboration:** This criterion relies on the joint participation with other national and international institutions to coproduce exhibitions. However, this occurs on a very exceptional basis because, when it happens, the MFA often coproduces with smaller institutions, so it frequently takes the lead in the loans and big expenses. In any given year, on average, there are 2-3 exhibitions that are coproduced with other organizations.
- 8. Touring:** This criterion refers to the number of exhibitions that travel to other centers. This occurs on a selective basis, depending on the partner and the exhibition. The MFA normally has between 5 and 6 shows traveling within a season. About 2-3 of those shows are also shown at the MFA, and the other 2-3 are purely traveling exhibitions that have not been shown at the MFA.
- 9. Local Complementarity:** This criterion consists of considering everything that has happened and is happening in the artistic panorama of the city together with other local and national galleries and museums simultaneously. And not to duplicate proposals, exhibitions, or activities already planned, particularly within the northeastern United States.
- 10. Opportunity:** This criterion responds to the museum's need to program exhibitions that are an opportunity, either because of the subject matter, the context, the type of reflection that they provide, a collaboration, etc. These are exhibitions that may have a higher cost, but are of interest to the museum, and represent a clear opportunity. To carry out these

opportunities, it is important to balance the different offers with the budget of the season.

**11. Social Concern:** This criterion relies on the emphasis on works that are socially engaged, proposing exhibitions related to the questions, dynamics, and social trends of contemporary society and issues of our time. It answers the question, “Why here? Why now?” The need to appeal to their audiences but also to emphasize dialogue.

**12. Community (Outside Voices):** This criterion refers to the participation of outside communities’ members, an advisor or group of advisors when working on a show related to a representative topic. These selective groups offer a concrete meaning of the material, ensuring the proper sense and meaning of the exhibition. For example, *Gender Bending Fashion* (Museum of Fine Arts. (2022d)), an exhibition that proposed redefining the relationship between gender and dress.

### 3.3.6.3 *Weights Assignment*

In this institution, Ms. Bossi preferred to assign the weights using the five-level scale (Highest, High, Medium, Low and Very Low) rather than the numeric scale. As mentioned in previous cases like MACBA, CCCB, or MNAC, once the results are obtained, they are transformed to a numeric scale from 1% to 100%.

As presented in Table 3.31, the criteria with the most significant level of importance, 10.3% (High), are: Internal Complementarity, Target Audience, Cost Efficiency, Local Complementarity, Social Concern and Community. Following the scale, the following criteria received a 7.63% (Medium): Collection, Collaboration, and Opportunity. And the criteria with the least score, 5.1% (Low) are: Duration, Space on the Calendar, and Touring.

Table 3.31. Results of Weights Assignment of MFA

	<b>Criteria</b>	<b>Five Levels</b>	<b>Weights of the Criteria</b>
<b>1</b>	Internal Complementarity	High	10.3%
<b>2</b>	Collection	Medium	7.64%
<b>3</b>	Target Audience	High	10.3%
<b>4</b>	Duration	Low	5.1%
<b>5</b>	Space on the Calendar	Low	5.1%
<b>6</b>	Cost Efficiency	High	10.3%
<b>7</b>	Collaboration	Medium	7.63%
<b>8</b>	Touring	Low	5.1%
<b>9</b>	Local Complementarity	High	10.3%
<b>10</b>	Opportunity	Medium	7.63%
<b>11</b>	Social Concern	High	10.3%
<b>12</b>	Community	High	10.3%
	<b>Total</b>		<b>100%</b>

In this case, Ms. Bossi preferred not to use the Highest and Very Low levels, as they seem to be on the extreme sides of the decision-making process.

#### 3.3.6.4 Anthropological Model: Three Categories Classification

In this section, the criteria are classified under the three categories of the Anthropological Model as presented above.

Table 3.32. Anthropological Model Classification for Museum of Fine Arts

Categories	Criteria	Weight of the Criteria	Weight of the Categories
<b>EXTRINSIC</b>	Duration	5.1%	<b>40.9%</b>
	Space on the Calendar	5.1%	
	Cost Efficiency	10.3%	
	Collaboration	7.63%	
	Touring	5.1%	
	Opportunity	7.63%	
<b>INTRINSIC</b>	Local Complementarity	10.3%	<b>28.2%</b>
	Collection	7.64%	
	Internal Complementarity	10.3%	
<b>PROSOCIAL</b>	Target Audience	10.3%	<b>30.9%</b>
	Social Concern	10.3%	
	Community	10.3%	
<b>Total</b>			<b>100%</b>

The following section presents the criteria and justification in each category. The first category is **extrinsic motivation**, which includes the following criteria:

- **Duration:** This criterion is part of this category as it considers the number of days or months an exhibition is on display to recover costs as well as increase the number of visitors.
- **Space on the Calendar:** This criterion is included in this group since it is tied to the best seasonal period for programming exhibitions, which generate substantial income and attract substantial visitors.
- **Cost Efficiency:** This criterion is part of this category as it is directly related to the economic factor. In its programming, the center aims to maintain a

balance, for example, by offering larger exhibitions in which it invests more money and time. However, these exhibitions result in higher attendance. In this regard, it considers the potential income and attendance it might achieve.

- **Collaboration:** This criterion is included in this category since the fact of programing, together with other centers, mostly generates major recognition and a high number of visitors, and this center frequently take the lead in the loans and big expenses.
- **Touring:** This criterion is part of this category because organizing the itinerancies provides institutional relations, a reduction in costs and major income.
- **Opportunity:** This criterion is linked to this category as these types of exhibitions generate a higher cost for the institution, as well as increase the number of visitors and the institution's recognition for programming an exceptional show.

The second category is the **intrinsic motivation**, which classified the criteria as follows:

- **Collection:** This criterion is part of this category since it aims to shedding new light on artworks in the collection. With this, the internal staff can achieve new goals, learning and researching in new areas of study and work on collection objects.
- **Local Complementarity:** This criterion is included in this category because the internal staff need to consider everything that happens around the center in order to prepare the programming. This allows them to be novel and innovate in new areas of study, learning and gaining new experiences as well as achieving new objectives.
- **Internal Complementarity:** This criterion is tied to this category as this institution tries to balance and vary the exhibitions in order to diversify the content, subjects, shows, and media to the visitors. As mentioned in the



previous criterion, the staff is able to learn from new topics and content, and to achieve new goals for the organization.

And the last category is the **prosocial motivation**, which includes:

- **Target Audience:** This criterion is related to accommodating the audience: multigenerational families, tourists, and a new and diversified audience from closer neighborhoods such as Roxbury. Thus, the center is focusing its work on contributing to the public.
- **Social Concern:** This criterion is classified under this category as proposed exhibitions related to social topics and issues, and it is related on establishing a direct dialogue with the audience.
- **Community:** This criterion is part of this category as it considers outside voices from communities or advisory groups to prepare the shows. In fact, it complements the preferences and necessities of the audience and communities.

It has previously been observed in other organizations that there may be a balance in the organization's performance when scheduling exhibitions. As noted in Table 3.32, the most outstanding category is **extrinsic** motivation, with a score of 40.9%. The extrinsic motivation category includes the following criteria: Duration (5.1%), Space on the Calendar (5.1%), Cost Efficiency (10.3%), Collaboration (7.7%), Touring (5.1%), and Opportunity (7.7%).

The following highest category is **prosocial** motivation at 30.9%. The criteria classified in this category are Target Audience (10.3%), Social Concern (10.3%), and Community (10.3%).

The lowest category, but very close to the previous one, is **intrinsic** motivation, with a score of 28.2%, which shows an attachment to the collection of the center, the diversity of topics and content, and the local activities. The criteria that are part of this category are: Local Complementarity (10.3%), Collection (7.7%), and Internal Complementarity (10.3%).

Overall, these results indicate that this institution tries to remain consistent with its economic and organizational strategies, the collection, and local activities while increasingly focusing on addressing its activities to its audience. The most significant category is extrinsic motivation, even though prosocial and intrinsic motivation present a balance between them. This institution not only programs high-quality exhibitions at great expense but also focuses its programming on the public and collaborates with communities. It should work on balancing the categories to improve the decision-making process and, consequently, its programming, which is increasingly linked to the audience.

### **3.3.7 Results of Practical Applications in the Boston Area Museums**

This section, as explained in Barcelona, presents the results and findings of the analysis of the criteria, weights, and their classification in the Anthropological Model. Firstly, the most significant criteria for the Boston area museums are presented. Afterwards, the results obtained in each museum are provided. Then, the overall results from all the participating museums are shown.

#### *3.3.7.1 The Most Significant Criteria for the Participating Museums*

In the first place, it should be emphasized that after using the method in each center, the most important criteria for the museums considered may be extracted. Fig. 3.5 presents the ten most significant criteria as a result of the analysis.

The criteria are classified under the three categories of the Anthropological Model: extrinsic, intrinsic, and prosocial motivations. As previously explained, the results of the criteria presented in the graph are the arithmetic mean of the weight given by each center to each criterion.

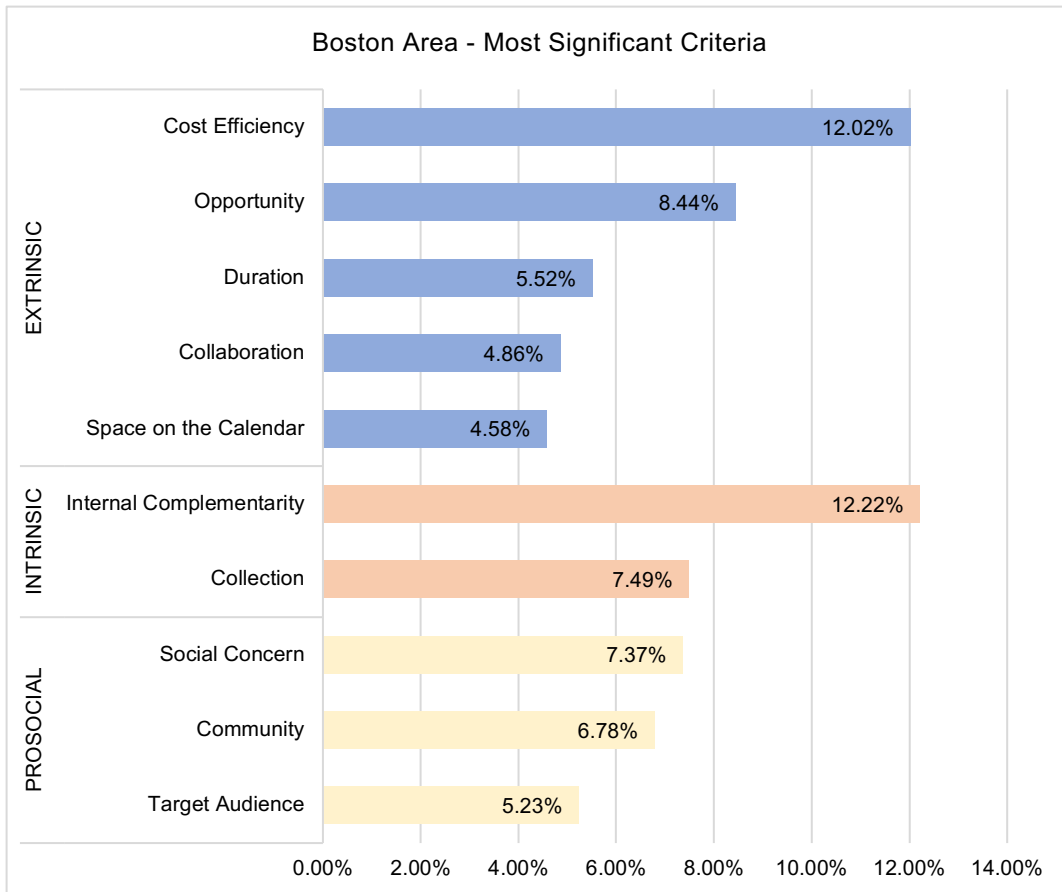


Figure 3.4. Most Significant Criteria in Boston Area Museums

As noted in Fig. 3.5, the most significant criterion is **Internal Complementarity**, with a weight of **12.22%**, which is included in the intrinsic motivation category and corresponds to the diversity of topics, content, shows, and activities programmed by the organization.

The second highest criterion, and very close to the previous criterion, is **Cost Efficiency**, with a **12.02%**, which is part of the extrinsic motivation category, and it has a clear relationship with the economic benefits such as income, number of visitors, and major recognition, but also, to establish a balance in the budget to have a balanced exhibition program.

The third criterion is **Opportunity**, with a weight of **8.45%**, which is also classified in the extrinsic motivation category, following the same characteristics as the previous one.

The following criteria have similar weights but are part of different categories. The first one is included in the intrinsic motivation category, which is **Collection**, at **7.50%**, and it is related to the internal accomplishments of the staff and the organization. The second one is part of the prosocial motivation category, **Social Concern**, with a score of **7.37%**, and it is addressed to the audience's needs and desires.

Next, **Community** has a weight of **6.78%** and, like the previous one, is classified under the prosocial motivation category.

Following these weights, **Duration** has a weight of **5.52%**, which is included in the extrinsic motivation category. Then, it follows **Target Audience**, with a **5.23%**, which is part of the prosocial motivation category.

The lowest criteria presented in Figure 3.5 are two: **Collaboration**, with a weight of **4.87%**, and **Space on the Calendar**, with a **4.58%**. The rest of the criteria have a weight lower than 4.6%.

In addition, as in the Barcelona analysis, these are the ten most mentioned criteria with the highest weights for the Boston art museums; however, the list of criteria is more extensive.

### *3.3.7.2 Category Weights per Center*

In second place, after the analysis of each center, the results of the criteria classification in the Anthropological Model are provided. Fig. 3.6 presents the results obtained for each participating museum. This section follows the same museum order as used in the application of the method.

The **Yale University Art Galleries** present a balanced result between the three categories. However, the highest category is prosocial motivation with 38.50%, demonstrating a slight advantage over the rest. The following score is the intrinsic motivation category, with a 34.50%, very close to the previous score, and the lowest one is the extrinsic category, at 27%.

As previously stated, this organization presents these results because it is a university center that offers free admission to all exhibitions, focuses its exhibitions program on students, faculty, and the university community, and the exhibitions are built from collection art pieces, allowing for cost savings. It is relevant to highlight that it focuses on offering as much knowledge, learning, and research about art to the audience as possible.

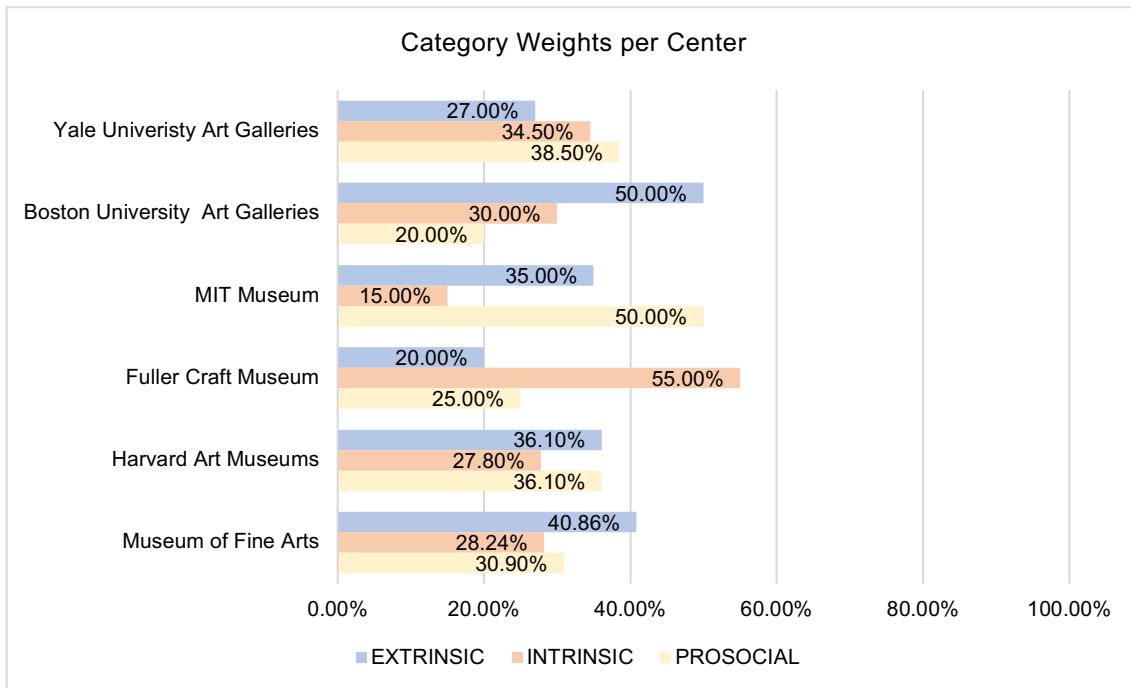


Figure 3.5. Category Weights per Center in the Boston Area

The **Boston University Art Galleries** show its highest score, 50%, in the extrinsic motivation category. Following this result, but decreasing, the intrinsic motivation category has a 30%, and very close to this value, there is the prosocial motivation category, at 20%. The extrinsic category is the highest as Cost Efficiency, Opportunity, and Duration criteria with a high score are included in this category, but the rest of the criteria in this category have a lower score. In contrast, the prosocial motivation category has a 20% but only includes two criteria: Person Diversity and Community, both of which are important for the director to consider when making exhibition program decisions.

The **MIT Museum** presents the highest score in the prosocial motivation category, with a 50%, a clear advantage over the rest. Following this score, the extrinsic motivation category, receives a 35%, and the intrinsic motivation category receives only 15%, the lowest one. It is noteworthy that this center offers different kinds of exhibitions and activities with the idea of providing and addressing them to the audience as the main character, but also give importance to the economic factors when programming.

The **Fuller Craft Museum** shows the highest score in the intrinsic motivation category, at 55%. There is a tie with a 25% in the prosocial motivation category and a 20% in the extrinsic motivation category. As evidenced by the conducted interview, this institution strives to offer a diverse range of crafts media to various types of audiences. This score shows a focus on internal organization and performance, and a balance in the prosocial and extrinsic motivation categories.

The next museum is the **Harvard Art Museums**, which presents a very tight result. The prosocial and extrinsic motivation categories both receive a weight of 36.10%, and the intrinsic motivation category has a weight of 27.80%. This museum shows a noticeable balance in the manner of programming exhibitions. Most categories are balanced, with no one category predominating over the other, which provides coherence and consistency in decision-making in this museum.

The last museum is the **Museum of Fine Arts**, which presents a similar result as the previous institution. In this museum, the highest score is for the extrinsic motivation category, at 40.86%. Following this weight very closely, there is the prosocial category with a 30.90% and the intrinsic category with a 28.24%. As earlier mentioned, the balance between these three categories is key to improving decision-making and programming the best exhibitions. This museum is highly recognized, and the extrinsic category stands out because of the investments made for the exhibitions in order to offer the highest quality program. Even so, this museum gives a lot of importance to the audience, especially by involving communities and inviting new audiences from nearby neighborhoods.

### 3.3.7.3 Global Category Weights

In the third place, the global result of the weights of the categories of the AM is provided. It is based on each centers' classification of the criteria into the three categories of the AM, and the arithmetic mean of the weights assigned by all museums.

As noted in Fig. 3.7, the categories show a balanced result. The highest score is for the extrinsic category, at 34.83%. Very close to this score, the prosocial category has a 33.42%, and the lowest score is for the intrinsic category, with a 31.76%.

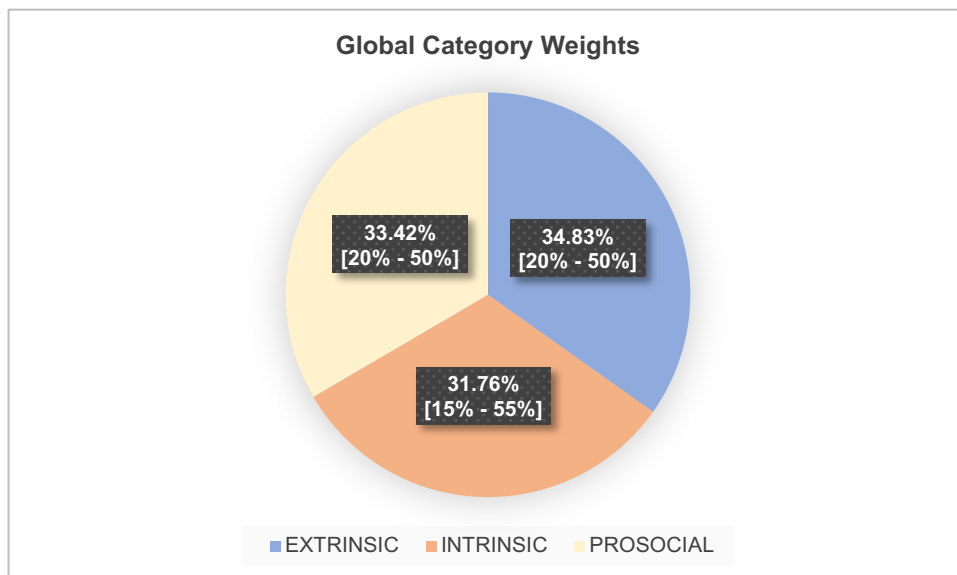


Figure 3.6. Global Category Weights in the Boston Area Museums

For example, the museum with the highest weight in the extrinsic category is the *Boston University Art Galleries*, with a 50%. And the one with the lowest weight in this category is the *Fuller Craft Museum*, with 20%.

As for the intrinsic motivation category, the museum with the highest weight corresponds to the *Fuller Craft Museum*, with a 55%. And the lowest weight is for the *MIT Museum*, with a 15%.

Finally, regarding the prosocial motivation category, the highest weight is for the Yale University Art Galleries, with a weight of 38.50%. And the lowest weight is for the *Boston University Art Galleries*, with a 20%.

The results of the weights of the categories are very similar. The disparity between the extrinsic and intrinsic categories is of 3.07%, which are close. Moreover, the deviation between the prosocial and intrinsic categories is of 1.66%, which is less than the previous one. But as observed, the least disparity is between the prosocial and extrinsic categories with a 1.41%.

As presented above in the previous section, each center has presented its priorities when programming. Even so, the results are varied. A possible explanation for these results may be that most museums give relevance to the extrinsic category as it has a closer connection to the economic benefits. Also, most of the organizations aim to improve their internal organization in order to obtain better results for the staff and the center. It is almost certain that museums are trying to offer better exhibition programs by involving the community with their participation, offering topics of nowadays, and being aware of the needs and preferences of society.

Finally, as well as in the Barcelona museums analysis, the following table presents the number of criteria considered for each center and the results obtained in the Anthropological Model classification.



Table 3.33 Summary Results of Boston Museums

<b>Museums</b>	<b>Number of Criteria</b>	<b>Weights of the Categories</b>
<b>1</b> Yale University Art Gallery	9	Extrinsic (27%) Intrinsic (34.5%) Prosocial (38.5%)
<b>2</b> Boston University Art Galleries	9	Extrinsic (50%) Intrinsic (30%) Prosocial (20%)
<b>3</b> MIT Museum	11	Extrinsic (35%) Intrinsic (15%) Prosocial (50%)
<b>4</b> Fuller Craft Museum	14	Extrinsic (20%) Intrinsic (55%) Prosocial (25%)
<b>5</b> Harvard Art Museums	10	Extrinsic (36.1%) Intrinsic (27.8%) Prosocial (36.1%)
<b>6</b> Museum of Fine Arts	12	Extrinsic (40.86%) Intrinsic (28.24%) Prosocial (30.9%)

As can be observed, the museum with the highest number of criteria is the Fuller Craft Museum, with 14. And the ones with fewer criteria are Yale University Art Gallery and Boston University Art Galleries, with 9. In contrast with the Barcelona museums, the average number of criteria used by museums in the Boston area to program exhibitions is 10.

In this case, the museums chose many criteria to consider in the decision-making process when programming exhibitions. And it can be confirmed that the museums analyzed in the Boston area consider more criteria than some museums in Barcelona. For this reason, it is very worthwhile to continue with a comparative analysis of the two cities since each center and country plans and manages in different ways.

The following section compares some of the results obtained in the Barcelona and Boston area museums to see if there are more similarities or differences.

### **3.4 Comparison and Contrast Results of Barcelona and the Boston Area Museums**

After the conducted interviews with 14 museums in Spain and the U.S., there is some evidence to suggest that the exhibition programs are based primarily on the director and the budget, and they do not follow any multicriteria method or guideline to do so.

The purpose of this last section of the chapter is to compare the results obtained in the analysis conducted for each city. First, the ten most significant criteria will be compared in each case. Next, a generic observation of all the centers will be performed. And finally, the global category results for each area studied will be compared.

#### **3.4.1 Contrast Results of the Most Significant Criteria in Each Area**

In this section, Fig. 3.8 shows the ten most significant criteria in the analysis of each area studied. Each of the criteria is discussed in detail in the sections on each country.

In the first place, and starting with Barcelona, the most significant criterion is included in the intrinsic category, with a 14.09% and refers to **Internal Complementarity**. The graph of the Boston area shows a similarity, and the most important criterion is also Internal Complementarity, with a 12.22%. This criterion refers to the themes, contents, and variety of periods, eras, and artists offered in the exhibition program. As a result, both parties place emphasis on the variety of the exhibition programs.

In second place, they also coincide with the same criterion, **Cost Efficiency** with a 9.29% in Barcelona and a 12.02% in the Boston area. In the vast majority of centers,

this criterion refers to the balance that must be established in the costs of the exhibition program in order to carry it out. However, there are some centers that name it Budget or Budget Balance. Therefore, some initial similarities can be observed between the two cities; directors and teams care for the variety and diversity of topics (intrinsic) as well as for the budget (extrinsic) to program exhibitions.

At this point in the analysis of the results, it is worth noting that, surprisingly, the most important criteria for both cities are: Internal Complementarity and Cost Efficiency.

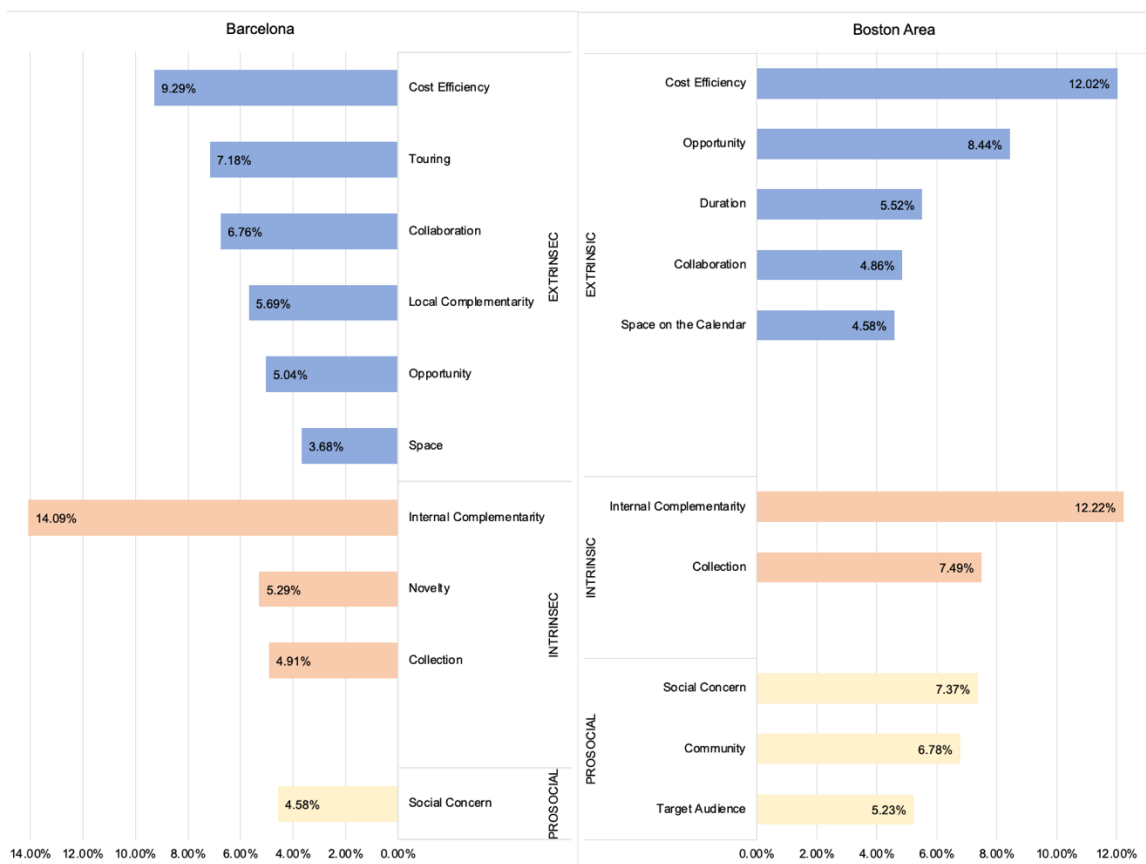


Figure 3.7. Comparison of Most Significant Criteria

Following the decreasing scale of the charts, it can be observed that the following criteria are also part of the extrinsic category. In the case of Barcelona, it refers to

the criterion **Touring** with 7.18%, **Collaboration** with a weight of 6.76%, **Local Complementarity** with 5.69%, and **Opportunity** with 5.05%.

In the case of Barcelona, as can be seen, the criteria continue to decrease within the extrinsic category, such as **Space** with a 3.68% and in the intrinsic category, **Novelty** with a 5.29% and **Collection** with a 4.91%. It concludes its analysis of 10 criteria, with the lowest criterion, **Social Concern** (from the prosocial category), at 4.58%.

In the case of the Boston area, the higher weights follow, with **Opportunity** at 8.45%. That refers to all those exhibition opportunities that arise and that favor the institution. It is followed by **Collection**, which has a 7.50% weight in the intrinsic motivation category. And it continues with the criteria classified under the prosocial category with: **Social Concern** with a 7.37%, **Community** with a 6.76%, and **Target Audience** with a 5.23%. And close to this one, but from the extrinsic category, **Duration** with a 5.52%. The two lowest criteria for the Boston area museums are: **Collaboration** (4.87%) and **Space on the Calendar** (4.58%).

It may be the case, therefore, that Barcelona and Boston area museums share the most significant criteria, which are: Internal Complementarity and Cost Efficiency. However, the latter criteria have allowed to observe certain differences in decision-making in the programming of exhibitions. It can be confirmed that in both cases, the primary considerations are the variety of themes and content in the exhibition program and the budget available for programming.

However, it can be observed that in Barcelona, the three categories of the Anthropological Model are not so balanced. The extrinsic motivation category is the one with more criteria and the highest weight, and it is followed by the intrinsic motivation category. And in this case, the prosocial category is the least valued, with just one of the ten most important criteria.

In contrast, in the museums of the Boston area, the relevance of the three categories is quite balanced. Even though, the extrinsic category is still outstanding, the prosocial category presents two more criteria than in Barcelona: Social Concern,

Community, and Target Audience, which are focused on including and involving the public and adjacent communities in the exhibition program, slightly predominate.

To improve the decision-making process in institutions and their programming, it would be interesting for them to observe how they and others manage themselves in order to acquire knowledge and new forms of organization. In a way, to share the different processes and criteria to be taken into account in each case.

### **3.4.2 General Overview of Museums in Both Areas of Study**

This section does not intend to compare the centers of each city, since their characteristics are very diverse, and the comparison would not be fair or consistent. In the case of Barcelona, there are four public museums (Museu Nacional d'Art de Catalunya, Museu Marítim de Barcelona, Centre de Cultura Contemporània de Barcelona, and Museu d'Art Contemporani de Barcelona), three private foundations (CaixaForum, Fundació Antoni Tàpies, and Fundació MAPFRE), and an art gallery (Sala Parés). It is relevant to highlight that public organizations depend on public bodies and income for their finances, which is usually quite limited. In the case of private museums or foundations, they do count on endowments and donations. And the art gallery's income depends primarily on the sale of works of art, in which commissions from sales are variable.

On the other hand, the study of the Boston area analyzes four university museums (Yale University Art Galleries, Boston University Art Galleries, MIT Museum, and Harvard Art Museums) and two non-profit museums (Fuller Craft Museum, and Museum of Fine Arts). University museums are financially dependent on the university, and in most cases, the budget is limited. And non-profit museums depend primarily on endowments, private donations, and earned revenue.

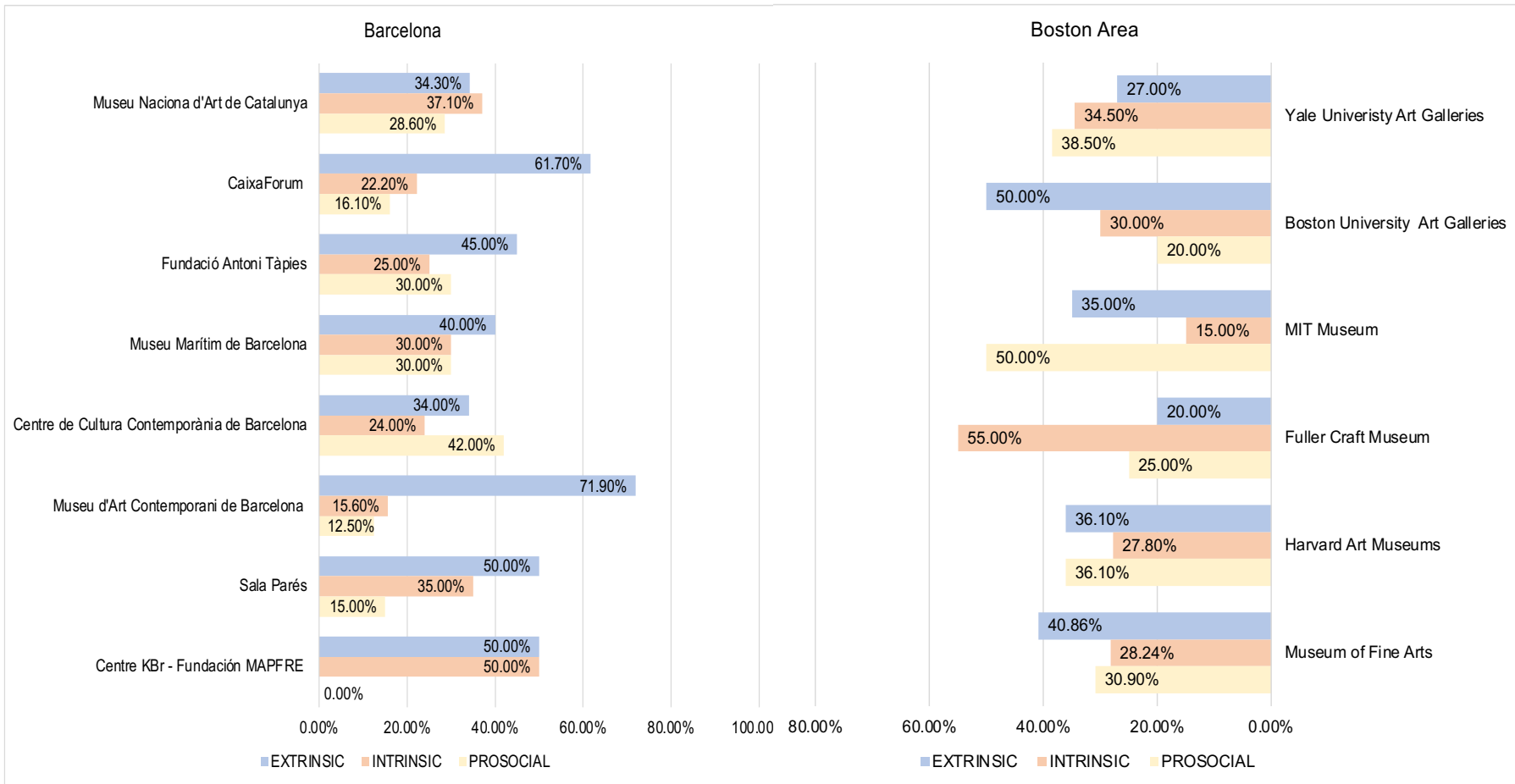


Figure 3.8. General Overview of Each Center

As a result, the trends observed in the graphs presented will be discussed. In Barcelona, in four museums (CaixaForum, Fundació Antoni Tàpies, MMB, and MACBA), the highest category is extrinsic motivation. The intrinsic category is highlighted in the MNAC and Sala Parés, while the prosocial category stands out in the CCCB. There is a balance in the categories, with 34% in the intrinsic and extrinsic and 32% in the prosocial.

In contrast, in the Boston area, there is no clear trend toward a specific category, and these are more balanced. Only two museums, BU Art Galleries and MFA, achieved a higher score in the extrinsic motivation category. Following that, the Fuller Craft Museum is the only institution with the intrinsic category of outstanding. The prosocial category with the highest weight is in the MIT Museum and Yale University Art Galleries. And finally, Harvard Arts Museums has a balance between the extrinsic and prosocial categories with 36.10%, and the intrinsic category is very close with 27.80%.

Taken together, these findings indicate that the extrinsic category predominates in Barcelona, but there is a shift in the decision-making process in the Boston area, which is more balanced. These differences between cities could be due to several factors in their contexts:

- The economy
- The financing methods as well as the annual budgets
- The legal, social, and cultural policies
- New and different programming approaches
- Mission, vision, and objectives of the institutions
- Hierarchical structure of museum departments and employees
- Types of audiences

As lines of future research, it would be valuable to study how all these factors, and others, impact on the definition of the criteria and their weights.

### 3.4.3 Conclusions of the Global Category Weights

In this last section, the conclusions of the global category results are presented. The single most striking observation to emerge from the data comparison is that the overall results in the Boston area are more balanced than in Barcelona museums.

These results in Fig. 3.10 suggest that in Barcelona museums there is a clear tendency to make decisions based primarily on the extrinsic motivation category (48.36%), related to economic factors. Then, their performance is related to the intrinsic motivation category (30.86%), which refers to the variety of content, the collection, and those actions related to improving the staff and organization actions through new knowledge, research, and self-accomplishment, among others. And finally, they consider the prosocial motivation category (20.78%), which is strongly linked to the audience and how to satisfy and contribute to the public's preferences and needs.

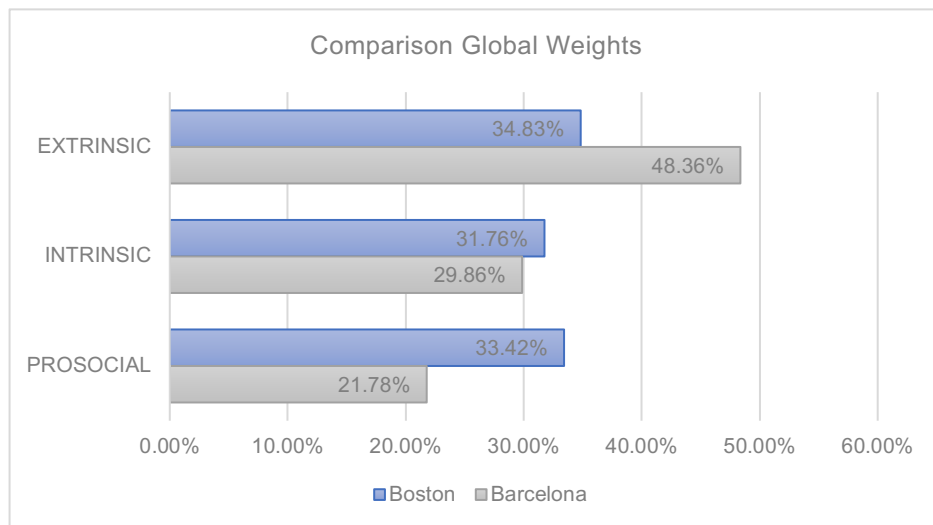


Figure 3.9. Global Category Weights

In contrast, in the Boston area, there exists a balance between the categories. As observed in Fig. 3.16, the most significant category is the extrinsic motivation (34.83%). However, very close to this number, is the prosocial motivation category (33.42%). And the last one, is the intrinsic motivation category (31.76%), not so far from the previous one.



This study confirms a great differentiation between the two countries and the manner in which decisions are made when scheduling exhibitions. As mentioned above, this could be due to different organizational, economic, cultural, audience, and other factors. However, after the interviews and the literature review, a lack of research in museum management was detected. There is also a lack of multicriteria tools, methods, or manuals to help and assist museum directors and staff to make better decisions and optimize the exhibition programming process.

It has been very helpful to discuss with directors and their teams the decision-making process they use to decide what exhibitions to program, what criteria they consider for programming, and how much importance each one holds. It has been revealed that not only are there no theories for doing so, but that these types of methods or manuals are crucial not only to improving decision-making but also to making programming more efficient.

### **3.5 List of General Criteria for Arts Organizations and Museums**

The last section presents a general list of criteria that could be of great use to museums when making decisions about exhibition programs. This list includes the criteria discussed with each participating museum in this dissertation.

The list of criteria could be used by museums and art organizations all over the world to program exhibitions. It is arranged by similarity in the definition under each category (extrinsic, intrinsic, and prosocial motivations). Additionally, each criterion includes the possible names by which it can be designated.

It is relevant to highlight that these are general definitions of the criteria, and they may be adapted to each museum or arts organization. This makes it possible to consider all the characteristics and constraints of each institution.

The names of the criteria for the Barcelona museums and the common ones are marked in bold, those new for the Boston museums in bold and italics. As presented

in this chapter, the criteria are distributed among the three categories of the Anthropological Model (AM).

A general list of criteria is provided below; however, changes may be made based on particular circumstances.

### **Extrinsic Motivation Category**

This category includes all those criteria that, as a result of what they offer, provide some sort of benefit to the organization, whether economic, material, compensatory, tangible, or intangible.

- 1. Business Factor:** This criterion was originally defined for the Sala Parés art gallery, as it considers the time of year when painting consumption is highest when planning exhibitions in order to maximize sales. This could also suit museums and art organizations, which could consider when the best time is to program exhibitions that are blockbusters and will have the greatest economic and visitor impact.
- 2. Collaboration – Coproduction:** This criterion corresponds to co-productions or collaborations that museums conduct together with national or international organizations. This participation boosts added value by incorporating the name and experience of another institution, and it allows them to share expenses. However, international collaborations have been challenging as a result of the pandemic and its aftermath. Depending on the museums or art organizations, this criterion gets one name or another, and the definition is more specific in relation to its performance.
- 3. Cost Efficiency – Budget – Budget Balance:** This criterion consists of achieving a balance between the exhibition program and its cost, so that the season's overall budget is not exceeded. However, some exhibitions may have a higher cost than others, which could have repercussions on the program. For this reason, some museums that program expensive projects require co-producers, grants, scholarships, donors, etc. Or there are some art organizations that

strategically organize the exhibition payments over several fiscal years so that the budget is well-balanced. Each institution will adapt the definition to its circumstances and payment practices.

- 4. Cost per Visitor:** This criterion is based on the cost of the exhibition in relation to the number of visitors. For the moment, this criterion has only been defined in one organization (CaixaForum), but it would be of great use for the rest of the art organizations. This ratio is estimated by the institution (prior and posteriori to the exhibition) according to the data of previous seasons of each exhibition and for the entire one. Once the exhibit is complete, the real cost per visitor can also be calculated by dividing the total cost by the number of visitors. Moreover, this criterion is the composition of two criteria from this list: Cost Efficiency (3) and Impact (7), based on the number of visitors.
- 5. Duration:** This criterion corresponds to the number of days or months that each exhibition is on display. Depending on the museum or arts organization, it will make a difference if the duration is longer or shorter, or in some cases, it will not, as the cost will remain the same.
- 6. External Complementarity:** This criterion refers to the activities that are scheduled in the country as well as international events to be considered in the exhibition programs in order to choose the most suitable exhibition date and topic. Additionally, by forming relationships with other institutions and sectors, this generates a higher number of visits.
- 7. Impact:** This criterion relies on the interest and effect that the exhibition may generate on external factors such as the visitors and the media. The following metrics can be used to assess this criterion: the number of visitors, the percentage of school visits, and the impact on the media.
- 8. Local Complementarity:** This criterion entails examining the artistic panorama of the city in the context of other galleries, museums, and arts organizations to prevent duplication of proposals, exhibitions, or activities, as well as to avoid

conflicting dates and press conferences. This criterion is similar to External Complementarity (6) but specifically focused on local organizations from the city.

**9. *Space on the Calendar - Time of the Show:*** This criterion refers to the moment and period of the year the exhibitions are on display. It is important to consider the best seasonal moment to program the exhibitions, taking into consideration holidays and days of local, national, or international importance. There are some museums that prefer not to program in the summer, such as university museums that prioritize the scholar year. The difference between the previous criteria and this one is that it focuses on the season or timeframe in which exhibitions are presented.

**10. *Opportunity:*** This criterion relates to the museum's need to program exhibitions that provide opportunities for the museum, whether due to the subject, context, type of reflection, or other external factors. These are exhibitions that would have an impact on the program (expenses, organization, logistics) but are also significant for the museum's visibility. For example, an international or museum offers artworks to be displayed in a specific museum exhibition; in the majority of cases, it is more expensive, but it brings benefits such as an increased number of visitors, major recognition, etc.

**11. *Space - Spaces - Exhibition Room:*** This criterion refers to the types of rooms and their sizes when choosing the exhibitions. Based on its presentation requirements and artworks or materials to be displayed, each space is assigned to a specific type of exhibition.

**12. *Touring - Itinerancy:*** This criterion corresponds to the show's potential to travel to other international and domestic institutions. The exhibitions should ideally be able to travel to share manufacturing expenses. There's one institution, CaixaForum, which calls this criterion differently, Itinerancy, since its exhibitions travel within their own centers in Spain, and it is a network of distributed exhibitions.

## **Intrinsic Motivation Category**

This category includes those criteria and subcriteria that generate internal benefits within the organization, either through greater learning, experience, new knowledge, or self-accomplishment, among others.

**13. Artist Variety:** This criterion concerns varying the artists proposed in the exhibition program in order to offer as much variety as possible. Furthermore, this criterion is particular to organizations that program artist-based exhibitions, such as galleries.

**14. Collection:** This criterion relies on the need for the exhibition programs to be intrinsically tied to the collection. There are foundations that own a specific artist's collection, for example, or museums that own collections of works from various eras and historical periods. There are some museums that own broader collections, so they also define some subcriterion to consider in the decision-making process in the need to well-balance the program. Some of the subcriteria could be:

- a. Collection Content, which consists of filling all the collection's main areas.
- b. Collection Complementarity, which fills the gaps that are not part of the collection, helps deepen the concept exhibited.
- c. Collection Visibility, which refers to the necessity to promote less showcased artistic periods, artists, and curated themes.

**15. Craft Media:** This criterion refers to the relevance that artworks presented in the museum should be based on craft media or related in some way to craft. This criterion has only been found in the Fuller Craft Museum, which programs exhibitions considering different types of craft such as ceramics, glass, fiber, wood, and metal. Although it could be applied to other institutions that use different techniques or other craft media.

**16. Cyclicity:** This criterion concerns the amount of time (days, months, or years) that must elapse for similar topics and concepts to reappear in the program. This criterion is very similar to the one below, but it is more oriented to the collection's rotation. As proposed in the case of MNAC, it has so far only been found at this center, which is an institution with a large collection that rotates both its content and its art pieces.

**17. Internal Complementarity - Production Balance - Thematic Variety - Variety of Topics - Programmatic Balance:** This criterion can be named differently, considering the preferences of the organization. These were the names proposed by the museums' participants in this study. The definition of this criterion relies on establishing a balance in the exhibition program by offering different topics, artists, periods, and crafts, among others, depending on the specifications of each center. Some museums are focused on historical or monograph exhibitions, others on artist exhibitions, and others on a variety of topics, so each one will define its particularities. This is very closely related to the previous one but must be adjusted according to the particular circumstances.

**18. Internal Interdisciplinarity:** This criterion has only been found in one institution at the CCCB. It refers to the exhibition's capacity to organically integrate agents from different fields, content lines, and media. Three subcriteria are included in this criterion, but depending on the institution's characteristics, they may or may not be considered:

- a. Agents Interdisciplinarity, which refers to how many people from different cultural and professional backgrounds are involved in the exhibition's development.
- b. Content Interdisciplinarity, which refers to how different themes, formats, and experiences are combined within the same exhibition.

- c. Media Interdisciplinarity entails including a variety of languages and media in the shows by integrating different objects, media, and elements.

**19. Medium Diversity:** This criterion corresponds to the variety of artworks on display, not only showing paintings but offering different types of art pieces such as sculptures, animation, graphic design, photographs, etc. However, it is similar to the Media Interdisciplinarity subcriterion.

**20. Novelty:** This criterion refers to the uniqueness and singularity of the exhibition's concept. The exhibition's approach must be authentic and innovative.

**21. Operability:** This criterion has only been detected at the *Sala Parés* art gallery, and it concerns the chance to extend some exhibitions from one room to another, in order to make them last longer and obtain better results for the institution and its artists. It is defined for a gallery since the longer the exhibition is, the more buyers it can have. However, it could be adapted to museums since the longer the exhibition is on display, the greater the number of visitors it can have access to.

**22. Quality:** This criterion refers to the responsibility of the museum to show works that are of museum quality. This means the quality and making of the object, in which the artist demonstrates technical skills, understanding of the material, and innovation in the use of the material. As observed in CaixaForum, it has been assessed through qualitative evaluations before and after the exhibition is completed, as well as by participating experts in the field.

### **Prosocial Motivation Category**

This category refers to the criteria that are related to the fulfillment of the mission and that contribute directly to satisfying the needs and preferences of the public.

**23. Accessibility:** This criterion refers to how the organization is accessed, whether in person or digitally, based on providing meaningful experiences and

encounters with original art works to the audience. Depending on the museum's preferences, needs, and objectives, they will specify and better describe this criterion. For example, for a university museum, it is addressed as a resource on campus for all the community, offering them access and being closed to original art. Some museums titled this criterion with specifications, which can also be described as:

- a. Physical Accessibility: This criterion relates to the public's physical and conceptual understanding of and accessibility to the exhibition. Sometimes the museum focuses on a specific audience, but it strives to make exhibitions accessible to everyone.
- b. Intellectual / Conceptual Accessibility: This criterion refers to the audience's understanding and intellectual accessibility to the exhibition. Both definitions are quite similar, and they are just proposed definitions. However, the definition can be adapted to each museum or organization's characteristics by being more specific in the description.

**24. Artist's Visibility - *Emerging Artists***: In some cases, this criterion has also been selected as a subcriterion. However, each museum or art organization can choose how it adapts within its organization. Regarding its definition, this criterion relies on the need to support artists' initiatives, who need opportunities and commissions to develop their curriculum, and thus, contribute to their growth, giving them a space to show their work. But also, artists that are emerging, or that are part of a workforce such as a gallery, or artists from a museum's collection that are somehow overlooked.

**25. Coherence**: This criterion refers to the exhibition program's connection to the institution's mission and its engagement with the collection (when applicable), its exploratory lines, and its current themes.

**26. Community Cocreation - *Community***: This criterion relies on community participation to help guide and design concrete exhibitions together with the institution. In this way, current and relevant topics are presented, and at the



same time, visitors are invited to have such a participatory experience. In reference to the characteristics of the museum or art organization, some involve advisory groups, others bring in outside community groups as experts, and in some cases, they are staffed by students, faculty, or professionals.

**27. Critique:** This criterion refers to the fact that the exhibitions must include a critical component of the artist's work. It could be art critical of the economy, of the art institutions themselves, of gender, ethnic or racial concerns, among other factors. It has only been detected for the *Fundació Antoni Tàpies*, even though other museums may also consider this criterion. It could be similar to Social Concern (30).

**28. Experience:** This criterion consists of the museum's ability to promote cultural exchange through art. This can be achieved by allowing visitors to engage in a dialogue with the exhibition through their visit experience. Exhibitions with a stronger impact on the visitors' experience, tend to receive a higher response on social media, inspiring additional conversation.

**29. Experiment:** This criterion consists of the possibility and obligation of the institution to take risks in content and format, making use of data exploration or by promoting the unexplored in innovative and risky approaches.

**30. Person Diversity:** This criterion has only been found in the Boston University Art Galleries, and it refers to the fact of considering the exhibitions' history to make decisions for future ones regarding the content exhibited, thus promoting the diversity of people. For example, exhibitions related to specific person-topics like women, LGBTQ, religion, etc. This criterion has a direct correlation with the criteria: Thematic Variety (17), Critique (27) and Social Concern (31).

**31. Social Concern – Social Engagement:** This criterion responds to the museum's responsibility and need to emphasize works that are socially engaged by proposing exhibitions related to the questions, dynamics, and social trends of

contemporary society while remaining faithful to its mission. As well as appealing to their audiences, it is also important to emphasize dialogue.

**32. Target Audience – Public:** This criterion is related to the exhibition’s design that considers the public to be its key point. And also, accommodating the key target audiences means satisfying the preferences and needs of the public through the programming.

These are the general criteria gathered from the analysis of 14 museums and arts organizations in Barcelona and the Boston area.

Table 3.34. General List of Criteria

Categories	General Criteria	Weights of Barcelona Museums	Weights of Boston Museums	Global Weights
EXTRINSIC (46.01%)	1. Business Factor	2.25%	-	1.29%
	2. Collaboration - Coproduction	6.76%	4.86%	5.95%
	3. Cost Efficiency – Budget – Budget Balance	9.29%	12.02%	10.46%
	4. Cost per Visitor	2.78%	-	1.59%
	5. Duration	1.25%	5.52%	3.08%
	6. External Complementarity	1.18%	-	0.67%
	7. Local Complementarity	5.69%	2.55%	4.34%
	8. Space on the Calendar - Time of the Show	-	4.58%	1.96%
	9. Impact	3.28%	1.67%	2.59%
	10. Opportunity	5.04%	8.44%	6.50%
	11. Space – Spaces – Exhibition Room	3.68%	-	2.10%
	12. Touring – Itinerary	7.18%	3.27%	5.50%
INTRINSIC (30.74%)	13. Artist Variety	1.88%	-	1.07%
	14. Collection	4.91%	7.49%	6.02%
	15. Craft Media	-	2.83%	1.21%
	16. Cyclicity	1.08%	-	0.61%
	17. Internal Complementarity – Production Balance - Thematic Variety – Variety of Topics – Programmatic Balance	14.09%	12.22%	13.29%
	18. Internal Interdisciplinarity	1.25%	-	0.71%
	19. Medium Diversity	-	2.50%	1.07%
	20. Novelty	5.29%	2.50%	4.09%
	21. Operability	0.63%	-	0.36%
	22. Quality	2.78%	1.67%	2.30%
PROSOCIAL (23.25%)	23. Accessibility (Physical/Conceptual/Intellectual)	4.38%	2.68%	3.65%
	24. Artist's Visibility - Emerging Artists	0.63%	0.83%	0.71%
	25. Coherence	3.04%	-	1.74%
	26. Community Cocreation - Community	1.00%	6.78%	3.48%
	27. Critique	0.63%	-	0.36%
	28. Experience	1.96%	-	1.12%
	29. Experiment	1.00%	2.50%	1.64%
	30. Person Diversity	-	2.50%	1.07%
	31. Social Concern – Social Engagement	4.58%	7.37%	5.77%
	32. Target Audience - Public	2.56%	5.23%	3.71%
<b>TOTAL</b>		<b>100%</b>	<b>100%</b>	<b>100%</b>

Several points should be noted before these criteria are used by organizations, which follow:

- These criteria and subcriteria are focused on assisting the directors and curators in the decision-making process when programming exhibitions. They should not be confused with the objectives of an organization.
- Criteria or subcriteria from the aforementioned list can be chosen for the museums, but the definitions must be detailed, taking into account their particular attributes.
- It is possible that, in some specific cases, the classification of the criteria in the categories may change due to the characteristics of the specific center. If applicable, it is important to justify the change of category to avoid confusion.
- This general list of criteria is not limited; there are certainly more criteria that could be considered. However, no further criteria or subcriteria have emerged from the museums analyzed in this chapter.
- This list should be reviewed every 1 – 2 years to modify existing definitions and incorporate new criteria as they emerge, thus offering more possibilities to organizations.
- The weights are only indicative and need to be adapted according to each institution. In addition, in the case of selecting some criteria from the list, they have to be normalized to sum 100%.



# Chapter 4 Case Study of CaixaForum: Application of MAUT

## 4.1 Introduction

This chapter of the thesis presents the case study of CaixaForum, which was part of a research project. It was entitled: "Analysis, evaluation of the temporary exhibitions of CaixaForum 2008–2018 and the creation of a computer program." **This research project aimed to support the dissertation and implement the method in a real-world problem application.** For this reason, a collaboration contract was established between the *Fundació La Caixa* (FLC) and the *Universitat Internacional de Catalunya* (UIC). Its purpose was to develop a method to support the planning of exhibition seasons of the eight CaixaForum centers in Spain (Barcelona, Madrid, Zaragoza, Palma de Mallorca, Seville, Girona, Tarragona, and Lleida—Valencia was not yet operating). Objective and measurable criteria were defined based on historical data from previous seasons.

As previously mentioned, the Multi-Attribute Utility Theory (MAUT) was used to develop this case study as a method to improve the decision-making process when scheduling exhibitions. This application is significant in that it makes pioneering and innovative contributions.

This research project started the same year that the author, Úrsula Imbernon, began her doctoral studies, with the goal of integrating and applying the proposed methods to CaixaForum as a new tool for assisting with exhibition programming. Analysis of quantitative and qualitative data collected from 2008 to 2018 was required to conduct this study. To be able to develop the project in depth, which had a predetermined duration of 18 months (from November 2018 to April 2020), two work groups were formed.

The research project was jointly developed by two teams: the *Fundació La Caixa* (FLC) and the *Universitat Internacional de Catalunya* (UIC). The first team was formed and coordinated by the Exhibitions Department of the Foundation's Culture Area: Isabel Salgado (head of the Exhibitions Department), who was the person leading the project on behalf of FLC, while Elena Mansergas (Exhibitions Assistant Director) was in charge of interlocution and more functional issues. Additionally, as the project developed and progressed, other teams of the foundation were brought in, such as the Commercial and Educational Action Area, Organization and Systems Department, Territorial Management and Center Department, Department of Media Relations, and Department of Digital Marketing.

The UIC team was comprised of Dr. Marta Crispí, PhD in Art History and former director of the official master's degree in arts and cultural management at the UIC; Dr. Maria del Mar Casanovas-Rubio, at that moment, PhD researcher at the UPC; Dr. Jaume Armengou, PhD from the UPC and general secretary of the IESE Business School, both specialized in multi-criteria decision-making methodologies; Ms. Ursula Imbernon, a PhD student at UIC, expert in museum decision-making processes; Dr. David Roche and Josep Arrufat, specialized in the analysis and exploitation of statistical data as well as the programming of computer tools; and an employee of the company Sibilare, skilled in the statistical analysis of the impact of social networks.

Section 4.4 explains how the tasks were distributed, in addition to numerous meetings and discussions among the teams to develop the program. First, it was necessary to analyze and evaluate data from previous years to establish patterns and observe the programmatic model of the institution, an exercise that Úrsula Imbernon carried out jointly with Dr. Roche. Then, under the supervision of Dr. Casanovas-Rubio and Dr. Armengou, Úrsula Imbernon applied the method chosen for this case, MAUT, in its entirety. This application consists of the following components: the definition of the value tree, categories, criteria, and subcriteria; the assignment of weights; the definition of the indicators and value functions; and the

calculation of the Season Value Index (SVI). After these steps were completed, Dr. Roche and Mr. Arrufat could design the digital platform.

The tasks were completed collaboratively. However, it should be noted that tasks related to MAUT application and implementation were completed by Úrsula Imbernon (and supervised by Dr. Casanovas-Rubio and Dr. Armengou) in order to present the case study and results in this doctoral thesis.

As mentioned earlier, this research study as well as the doctoral thesis started in 2018. However, the concept and topic of this research emerged as a result of the master's final project, "Planning a season. MAUT for evaluating and planning museum's exhibitions programmes in Barcelona", performed by Úrsula Imbernon, Carolina Pereira, and Laura del Portillo and directed by Dr. Jaume Armengou and Dr. Maria del Mar Casanovas, as part of the UIC's official master's degree in arts and cultural management (academic year 2016-2017). The purpose of the master's thesis was to evaluate the seasons of the *CaixaForum Barcelona*, while the research project studied all the CaixaForum centers. As Ms. Salgado (CaixaForum Exhibition's Director) was part of the master's thesis committee, she showed interest in starting a collaboration and supporting the development of this doctoral thesis.

## **4.2 Objectives**

The main objective of this case study was to evaluate the exhibition seasons between 2008 and 2018 of the eight CaixaForum centers in Spain (Barcelona, Madrid, Zaragoza, Palma de Mallorca, Sevilla, Girona, Tarragona, and Lleida) and to create a decision support method and software for the exhibition programming. This digital platform works from the exploitation of the database of past exhibitions and the application of the value calculation that provides a value for each programmed season (Season Value Index). In addition, it allows the formulation of predictions about future exhibitions through algorithms based on the history of past exhibitions. It is, therefore, a method and a software tool that provides substantial information for programmers' decision-making. However, as will be observed in the



results, the analysis and evaluation of this organization were performed considering the data gathered from 2008 to 2018. But finally, as mentioned above, the FLC team decided to start the analysis from 2014 to 2018, as it was the first year with an entrance fee in the CaixaForum centers.

The objectives of the research project were as follows:

1. To analyze and evaluate the exhibition seasons of the eight CaixaForum centers from 2014 to 2018.
2. To establish correlations and patterns of success in the exhibitions based on the statistical exploitation of exhibition data (a previous analysis was performed considering the seasons since 2008).
3. To define a basic predictive model for future exhibitions.
4. To develop a method to assist in the programming of exhibition seasons in the eight CaixaForum centers in Spain in a coordinated manner, taking into consideration relevant criteria, imperatives, and available information. The method is based on the Multi-Attribute Utility Theory (MAUT).
5. To create and develop an IT platform to facilitate the implementation of the method developed in Point 2 that can include the predictions developed in Point 1. This platform will allow the optimization of the planning of the exhibition seasons in all the centers according to the typology and characteristics of each one of them.

### **4.3 Method**

The research started with the precise study of the different existing multi-criteria decision support theories and methods to propose the most appropriate one for this case. Multi-Criteria Decision Analysis (MCDA) or Multi-Criteria Decision Making (MCDM) can be of great help to the decision maker in the decision-making process. Therefore, the existing methods within the MCDA reduce subjectivity and intuition in the decision process through a series of filters that help the decision maker in the choice between complex alternatives (Muñoz & Romana, 2016). The method used

for the development of this project was the Multi-Attribute Utility Theory (MAUT), which was first introduced by Fishburn (1965) from the one-dimensional theory and developed by Keeney and Raiffa (1976) towards the multicriteria case. As previously mentioned in chapter 2, it was chosen to develop the method to assist in the scheduling of exhibition seasons. This tool, as mentioned above, serves to:

- To choose the best possible option among different alternatives as a result of the value analysis (Casanovas-Rubio et al., 2020).
- To optimize the decision-making process through an efficient method.

This method has the particularity of being adaptable and flexible to all types of institutions. In addition to being used in construction, it can also be used in museums, art centers, and other cultural institutions.

The application of the method to CaixaForum follows the following steps:

1. Definition of the categories, criteria, and subcriteria to be taken into consideration in the programming of exhibitions and their arrangement in a value tree.
2. Assigning a weight to each category, criterion, and subcriterion according to the level of importance attributed to them by the decision-maker. The weights are assigned between 1 and 100% for each category, criterion, and subcriterion.
3. Definition of the indicators that will be considered to measure each criterion, either qualitative or quantitative.
4. Definition of a value function for each indicator, which transforms the different units of the indicators into units of value or satisfaction (between 0 and 1).
5. The Season Value Index is obtained as the aggregation of values, i.e., the sum of the values obtained for each indicator after applying the value function, weighted by the corresponding weight.
6. Design of a digital platform to optimize and automatize the process of planning exhibitions.

## 4.4 Chronological Method Application in CaixaForum

The research was organized into five work phases during which the CaixaForum and UIC teams held regular meetings to analyze the data collected by the Exhibitions Department on which the research would be based; to define the criteria for evaluating the exhibition seasons; and to consider other important programming imperatives. In addition, the meetings served to discuss the statistical analysis and other aspects of the project.

Moreover, the five phases of research in CaixaForum are shown here:

### (1) First Phase: Organization of the Database

The first phase corresponds to the organization and systematization of the database on the CaixaForum exhibitions, undertaken by the Exhibitions Department of the FLC. As already noted, the data collected was:

- Basic exhibition data (code, title, theme, center, room, start and end dates, season).
- Attendance data (total number of visitors per exhibition, visitors per day, coverage and city penetration, school visits, guided visits, special visits).
- Data on the exhibition's impact on the media (press impacts, engagement, digital impacts, NPS).
- Cost data (total cost, cost per visitor, production department cost).
- Set-up logistics (installation and dismantling days).

In parallel to the data collection, the UIC team, in conversations with the CaixaForum team, raised the value tree with possible categories and criteria, and what would be the steps to follow in the application of the method.

### (2) Second Phase: Data Analysis

In the second phase of the study, the UIC team carried out the data analysis. Initially, it worked with the compilation of 252 exhibition records, corresponding to the exhibitions held between September 2008 and December 2018 in the eight

CaixaForum centers in Spain. After the statistical analyses were initially performed, the CaixaForum team decided to analyze only the exhibitions produced from 2014 onwards, the year in which the entrance fee was introduced in the CaixaForums. A total of 126 exhibitions were held between 2014 and 2018.

### **(3) Third Phase: Definition of Categories and Criteria in the Value Tree and Assignment of Weights**

This exercise was undertaken in parallel to the statistical analysis of the data. After several working meetings between the CaixaForum and UIC teams, a decision tree was constructed, consisting of categories, criteria, and subcriteria. A meeting was scheduled with internal CaixaForum employees and external experts in order to reach a consensus on the value tree and assign weights to the categories and criteria. As internal experts, representatives of the various CaixaForums, technicians from various departments linked to the exhibitions and those responsible for the Exhibitions Department were included. As external experts, several personalities linked to the visual arts and culture sector participated. The weights were assigned directly by the working groups, as described in section 4.6.2.3 of this document.

This phase was led by the author, Úrsula Imbernón, but supervised by Dr. Casanovas-Rubio and Dr. Armengou.

### **(4) Fourth Phase: Definition of Indicators and Value Functions**

In this fourth phase, the indicators and value functions were defined and will be specified in section 4.6.2.4. The information available about the exhibitions, as well as the data analyzed for them, were taken into account in the development of the indicators and value functions. This was one of the most important phases of the process because it made it possible to develop the predictive model and the digital platform through the value functions and indicators.

### **(5) Fifth Phase: Implementation of the IT Platform**

The fifth and last phase of the research consisted of the implementation of the IT platform. Some of its functionalities are based on indicators and value functions.

First, the software was created, to which the data concerning the 126 exhibitions from 2014 to 2018 was added. Once the indicators and value functions were defined, they were implemented in the software platform. Finally, the imperatives, requirements, and standards for each center established by the Exhibitions Department were added. These are a series of mandatory compliance parameters that must be taken into consideration when scheduling exhibitions, as they limit certain dates.

This final phase consisted of the development of the exhibition platform and the implementation of the indicators, value functions, and imperatives. i.e., of the method to assist the exhibition schedule.

## **4.5 Data Analysis**

As part of the analysis of the quantitative and qualitative exhibition data collected by the FLC, the company *Sibilare* examined the exhibitions' influence on media coverage, and *Math Strategy* (Dr. Roche and Mr. Arrufat) developed a statistical model and a computer program to help plan the exhibition.

### **4.5.1 Impact Analysis in Social Networks (*Sibilare*)**

*Sibilare* performed the statistical analysis of the influx and conversation on social networks of the CaixaForum exhibitions. This research has started from the analysis of 287,909 online and social media impacts such as Twitter, Facebook, Instagram, YouTube, Tumblr, comments, forums, and blogs, with a total of 123,438 authors analyzed from November 1, 2016, to February 17, 2019. November 2016 was taken as the post-burn date since this is the maximum period that the traces of an event on social networks can be reliably analyzed.

An approximation of the results obtained was:

- There was a positive and significant relationship between the two variables: social conversation data and exhibition attendance. The relationship

between the reach with 7 days of margin and the number of visitors to each exhibition was noted. In order to attract an increased number of visitors, CaixaForum might be interested in searching for influential authors in networks to spearhead campaigns ahead of the most important exhibitions.

- No relationship was observed between the number of visitors and the duration of the exhibition. It was not known whether the longer or shorter duration of the exhibitions influenced the number of visitors. The duration of the sample examined was within a range that FLC considered adequate, which meant that this was not the case.
- There was no relationship between the number of visitors and the month of the year of the exhibition. There was no evidence that the organization of exhibitions responded to any specific seasonality in terms of when they began or ended.

#### **4.5.2 Statistical Analysis (Dr. Roche)**

The results obtained from the statistical analysis were presented in the interim report. Three successive statistical studies have been conducted in order to determine a correlation between exhibition seasons and centers.

- First analysis and evaluation of data obtained by the Exhibitions Department from 2008 to 2018. Based on the data analysis, this is a preliminary study of the data to obtain an overview of the programming.
- Second analysis and evaluation with a new Excel offered by the FLC team with the data sorted by centers. Review of the first data analyzed and correction of errors.
- Third analysis and evaluation of data obtained by the Exhibits Department from January 2014 to 2018 by means of user surveys, data, and various exhibition data and computations. The last statistical analysis was performed according to the FLC report in July 2019, in which significant correlations and patterns of interest were identified.

### **4.5.3 Creation and Design of the Digital Platform (*Math Strategy*: Mr. Arrufat)**

The software platform was created by Mr. Arrufat at the beginning of the project with the support of Dr. Roche. The design and implementation process of this software tool was divided into four phases:

1. Creation of the IT platform. The design and implementation of the program is based on the database of exhibitions from 2014 to 2018. Additionally, the platform was enhanced with features such as the Calendar, New Exhibition, or Chronogram.
2. Implementation of the method in the eight centers *CaixaForum* to aid in the coordinated programming of exhibition seasons. This step includes the introduction of the value tree with its categories, criteria, and subcriteria, the corresponding weights, and the value indicators and functions. Its application allows, from the introduction of data from future exhibitions, to calculate the value of past seasons as well as future seasons. For the calculation of the value of these, the model predictions can be used, or the estimated value can be entered manually.
3. Implementation of the imperatives of each center. In parallel to the implementation of the indicators and value functions, the imperatives established by the FLC team were also introduced to the platform. The imperatives are listed in Appendix C of this document.
4. Review of errors and improvements to check the proper functioning of the computer platform. Exhibition programming tests were performed, and several internal work meetings were held. A coordination meeting has been held with the FLC team to determine the link that the computer platform will

establish with MATER<sup>4</sup> and other FLC programs. Thus, the exhibition code will be generated by MATER and will be transferred to SUMMA, the exhibition platform. For the programming of exhibitions, the person in charge must enter a series of basic fields: short title, center, theme, team evaluation, collaboration, and opening and closing dates. The rest of the data will be calculated automatically using the prediction system, although this can be modified manually. After the meeting to present the computer tool, the Exhibitions Department was given access to the platform so that they could get to know it, familiarize themselves with it, detect improvements, and implement them. This final phase involves testing the tool for proper operation and making some changes that facilitate error identification and resolution.

## **4.6 Application of the Method: Multi-Attribute Utility Theory**

### **4.6.1 CaixaForum: The Largest Arts and Culture Network in Spain**

As previously mentioned in Chapter 3, CaixaForum is a cultural and arts organization that is part of the *Fundació La Caixa*, a foundation dedicated to offering and promoting culture, arts, and science to different cities and audiences. *CaixaForum* centers are located in nine Spanish cities: Barcelona, Madrid, Zaragoza, Sevilla, Palma de Mallorca, Tarragona, Lleida, Girona, and Valencia.

The description of the institution is presented in Chapter 3. However, the application process will be explained in depth in this section. All the information concerning the exhibitions and criteria comes from *CaixaForum's* data evidence from prior seasons (2008 to 2018). The data gathered is based on a huge quantity of quantitative and qualitative analysis, statistics, patterns, and trends from the exhibitions and seasons

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<sup>4</sup> MATER is the core program of *La Caixa*, which is a type of intranet that allows to connect and coordinate all the departments from the same computer application.



under consideration. All this data and information has enabled the construction of this case study.

It is important to clarify that all the tasks for this case study were distributed among the UIC team members. With the participation of the members in different parts of the case study, the author, Úrsula Imbernon, was able to build up all the study and coordinate, analyze, and evaluate the results.

## **4.6.2 Development of the method for CaixaForum**

### *4.6.2.1 Value tree, categories, criteria and subcriteria*

As previously mentioned, the first step to applying the method is the definition of the value tree formed by the categories, the criteria, and the subcriteria. The value tree is constructed hierarchically to allow for the measurement of the value of each exhibition season, which may be determined by the institution's mission, vision, and objectives. The value tree structure evolved over several meetings with the exhibitions department before the categories and final criteria were determined.

The value tree defined by the categories, criteria, and subcriteria is shown in Fig. 4.1:

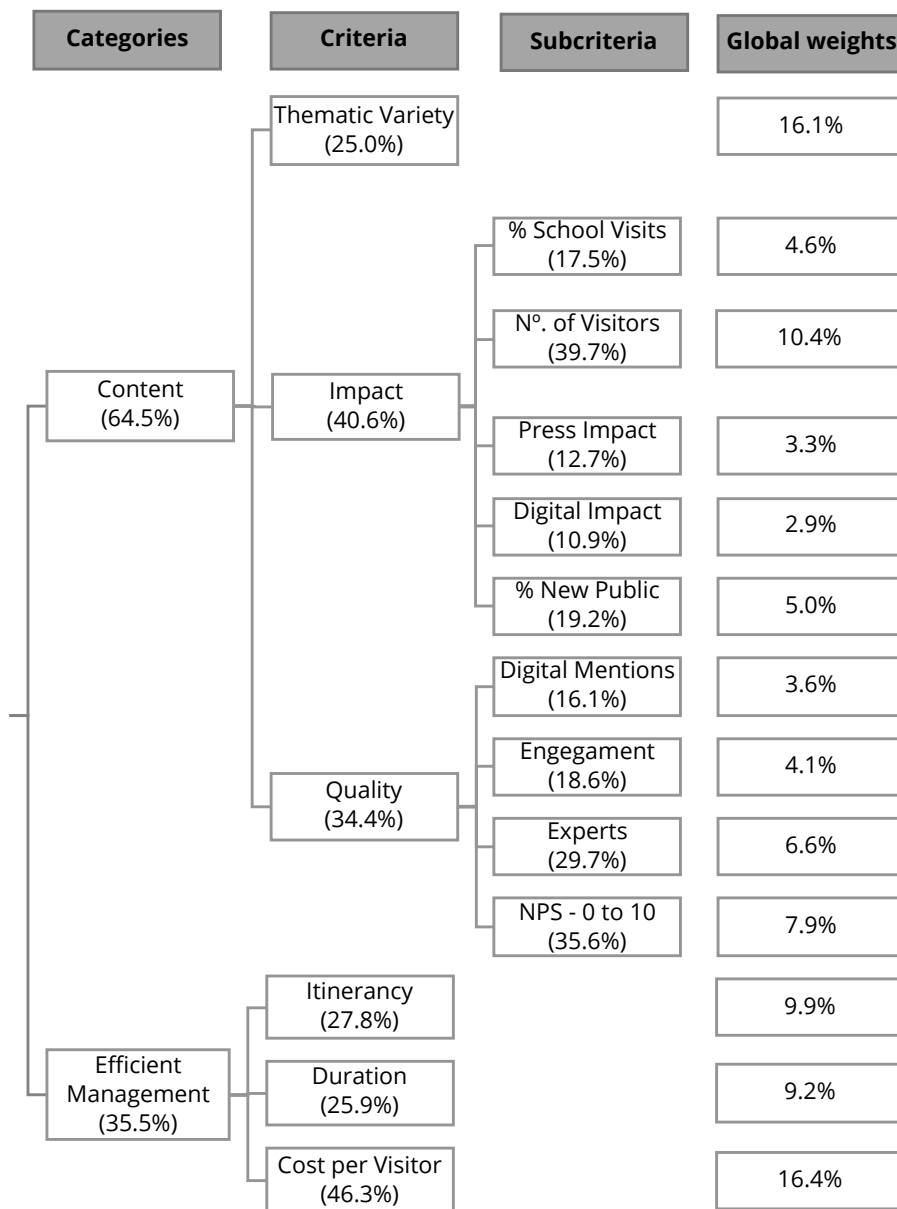


Figure 4.1 Value Tree

The value tree consists of three levels: categories, criteria, and subcriteria. On the first level, there are two categories that represent the fundamental aspects upon which the seasons are built: Content and Efficient Management of the exhibitions. On the second level of the tree, and within each category, the criteria that must be considered in exhibition planning are listed. The three criteria corresponding to the Content category are: Thematic Variety, Impact, and Quality; the criteria within the Efficient Management are: Itinerancy, Duration, and Cost per Visitor. It was

considered appropriate that the criteria Impact and Quality include a third level with the subcriteria. The following subcriteria are defined within the Impact criterion: % School Visits; No. of Visitors; Press Impact; Digital Impact; and % New Public. In the Quality criterion, the subcriteria are: Digital Mentions, Engagement, Experts, and NPS (or 0 to 10).

The section that follows goes into greater detail about the CaixaForum Network's criteria and subcriteria in Spain.

#### *4.6.2.2 Definition of the Criteria*

In the previous section, the value tree formed by the categories, criteria, and subcriteria was shown. In Chapter 3, a description of the CaixaForum criteria was introduced. The definition of the criteria and subcriteria is as follows:

Content

**1. Thematic Variety:** This criterion reflects the need for each center and season to provide exhibitions on a wide range of topics, periods, and artists. This means that, the thematic diversity allows the visitors of each CaixaForum to access a wide and varied range of content, making it more attractive to audiences with different interests. Thematic Variety is a criterion that historiography has valued as a fundamental element and within it contemplates: “to produce some important thematic exhibitions from the museum's collections, complemented with works or objects on loan, which can travel to other museums” (Lord & Lord, 1997). The institution's thematic areas are distinguished by the themes' uniqueness. As mentioned above, the main thematic areas offered by the institution are:

- (1) Archeology and the Ancient World
- (2) Classical Art
- (3) Modern Art
- (4) Contemporary Art (does not belong to its own collection)
- (5) Contemporary Art Collection (CAC) (belongs to its own collection)

- (6) Photography
- (7) Cinema
- (8) Architecture and Design
- (9) Science

**2. Impact:** This criterion refers to the amount of interest and effect that the exhibition may have on external factors such as visitors and the media. The following subcriteria are considered to assess the impact:

- % School Visits
- Number of Visitors
- Press Impact
- Digital Impact
- % New Public

After reviewing Caixa Forum's objective data, it's important to note that although historical data for any of these subcriteria is accessible, future data is unknown. To plan the exhibitions' seasonal program, CaixaForum estimates the number of visitors and the percentage of expected school visits, so these two subcriteria will be used for planning the exhibitions prior to the decision-making process. Alternatively, these two data points can be predicted using the predictive model that has also been developed based on data from previous seasons. The other three subcriteria, together with these two, will be used to analyze the exhibition program posteriori, once they have concluded. For this reason, they are not listed as subcriteria in the following sections.

**3. Quality:** This criterion refers to a qualitative evaluation of each exhibition, considering its quality and innovation, and providing a type of exhibition with a unique and different character to the institution's programming. This criterion also offers the possibility of collaborating with the prominent art institutions mentioned in section 4, which contribute high-quality pieces and works. The four subcriteria identified are:

- Digital Mentions

- Engagement
- Experts
- Net Promoter Score (NPS) or 0 to 10

As a result, only the Quality criterion is used to program the season's exhibitions. Rather than the subcriteria presented, their data is obtained later, after the exhibitions have concluded, as an a posteriori procedure. The evaluation of the Quality criterion for programming is performed by the team of the Department of Exhibitions of CaixaForum, which assesses each exhibition in the qualities already mentioned as a whole on a scale of 0 to 5, with 0 being the minimum and 5 being the maximum.

#### Efficient Management

- 4. Itinerancy:** This criterion refers to the number of centers CaixaForum visits in which the same exhibition is displayed, thus generating the most efficient use of resources. Currently, the institution has eight centers in Spain, so exhibiting the same show in different cities means a significant reduction in costs and time, while also expanding the spectrum of people who can benefit from the exhibition by reaching out to new cities and audiences. For example, an exhibition may travel around Spain for two to three years, stopping at different centers along the way.
- 5. Duration:** This criterion was used to observe whether a longer or shorter duration of the exhibition would result in more or less satisfaction. As a result, duration and public satisfaction were not correlated in the data analysis, so this criterion was not included in the subsequent steps. All the exhibitions have a duration of between a minimum and a maximum number of days. Based on historical exhibition statistics, no correlation was found between public satisfaction and exhibition duration (for historical programs over a range of durations).

**6. Cost per Visitor:** This criterion is based on the cost of the exhibition in relation to the number of visitors. This ratio is estimated by the institution based on previous season data for each exhibition and the entire season. Furthermore, once the exhibitions are over, they will be able to calculate the real cost per visitor.

During the elaboration of the value tree, there were potential criteria and subcriteria to be considered in the scheduling. However, they were not included in the value tree since they are not used to decide the programming of the seasons. These aspects were described as follows:

- **Economic - Total Cost:** The criterion refers to the economic part that determines the total budget of the exhibitions programmed for the season. The cost of the exhibitions should be balanced over the season so as not to exceed the total budget. While certain exhibitions will have a higher cost than others, the overall budget will always be respected. The budget, or total cost of the exhibitions for the season, is given and must be fulfilled. For this reason, it was not considered as a criterion.
- **External Complementarity:** This criterion refers to the need for CaixaForum exhibitions to complement the artistic panorama of the city where the CaixaForum center is located, so that the proposals of the different museums, art centers, and other cultural institutions enrich each other, avoiding overlapping or repetition. The aim is to integrate, complement and enrich the artistic offerings of the city, never competing with the permanent exhibitions or with the temporary exhibitions of other institutions, nor with their lines of research. The fact of considering the artistic panorama of its surroundings allows the CaixaForum network to propose an original, unique, and innovative program that distinguishes itself from other local cultural institutions and, in addition, complements them. Its purpose is to diversify the artistic offerings and offer themes, periods, and/or artists that are not presented in other institutions in the same city. An example would be the

case of the city of Madrid, where it is a success to exhibit architecture and design since other institutions do not resort to this thematic area. There is an imperative to take this into account, but in many cases, the future programming of other institutions cannot be accessed. External Complementarity was not considered as a criterion in the decision-making process, and so it did not have to be part of the process, because they did not consider the exhibition programs of other museums.

- **Collaboration:** This criterion aims to assess the organization of exhibitions produced by another museum, by a consortium of museums, by a private institution, or by a governmental organization (Lord & Dexter, p. 109), or collaborations with other relevant cultural institutions that are important for the visibility of the museum and for the centers CaixaForum. Among the major institutions with which collaborations are formed are the *Musée du Louvre*, the British Museum, the *Museo Nacional del Prado*, the *Museo Nacional Thyssen-Bornemisza*, and the Centre Pompidou. There are four types of collaboration in terms of exhibitions, depending on whether it is a museum's own production or is in participation with other institutions.

The different types are:

- Alliance: This subcriterion consists of a long-term agreement between two institutions with the objective of making both institutions more efficient in the management of exhibitions, simplifying important aspects of the exhibition, such as, for example, the transport of the works, thus making their management more efficient.
- Co-production: This subcriterion refers to the relationship between cultural institutions or museums, which implies that the production of the exhibition, as well as the costs, is shared. The two institutions work at the same level.

- Own Production: This subcriterion refers to the production of exhibitions with the institution's own resources without any type of collaboration, co-production, or alliance.

Collaboration is a very variable criterion that depends on external factors, so since it does not follow a specific pattern, it was thought to be ruled out in the process.

- **Mediation or Transformative Experience**: This criterion refers to the fact that the exhibition has to reach and be intelligible to as many people as possible. Mediation seeks to create a bridge between art and its audience, to minimize the existing gap and lack of understanding. As a result, it is the ability to make the exhibition understandable and interesting for the public, while combining universality with clarity in the transmission of ideas. In this case, it was discarded because it is not a criterion to decide the schedule, but, once the exhibitions are chosen and defined, it makes the exhibitions intelligible.

The museum experience involves reading, but it is different from reading a book or a blog because it is kinesthetic, occurring in both space and time. This temporal-spatial quality leads to surprise and the discovery of new attitudes, new values, and new ideas. Given the human desire to reinforce old ideas, the unique temporal-spatial experience of an exhibition places pre-existing ideas in a new context. The challenge is to create an effective staging for the communication of new knowledge. (Lord & Piacente, 2014, p. 49)

- **Target Public**: This criterion refers to considering the interests and preferences of the institution's target audience (taking into account that it is broad). In a way, to be able to program the seasons in a balanced and diverse manner, and in turn, to be able to increase and diversify the audience at CaixaForum.
- **Education**: This criterion refers to providing opportunities for people to learn about cultural activities through educational activities such as school visits,



family gatherings, conferences, and concerts, among others. In a manner that complements the understanding of the exhibition and the presentation model, “the way in which the museum uses the medium of the exhibition to communicate with the public” (Lord et al., 2012, p. 90).

- **Attractiveness:** This criterion refers to the prior knowledge that the audience already has about a topic and how attractive the exhibition may be to them.
- **Accessibility:** This criterion refers to the public's accessibility to the exhibitions. Accessibility can be of different types:
  - Economic: This subcriterion refers to the possibility of offering discounts, promotions, offers, and free tickets. So, all audiences have access to exhibitions, and thus to art and culture.
  - Inclusive: This subcriterion refers to the possibility of opening the doors of the institution to groups at risk of social exclusion and offering all kinds of visits and/or activities.

Museums are institutions “for the public benefit” and their doors are open (at more or less cost) to everyone. An exhibition needs to be meaningful to scholars, students, collectors, escapists, tourists, first-time visitors, diligent autodidacts, leisure seekers, families, and people of varying cognitive and physical abilities. It needs to be intelligible and enjoyable to people with very different cultural backgrounds or religious beliefs, especially in the many countries where recent immigrants are a significant part of the population. (Lord B & Piacente M, 2014, p. 50)

- Physical: This concept could have two possible descriptions:
  - The ability to have mediation tools for people with physical, sensory, intellectual, psychic, visceral, or multiple disabilities to access and enjoy the exhibits. There are various types of

resources available, including duplicates, copies, Braille signs, etc.

- Give access and space for people with reduced mobility.

The last four aspects (Mediation, Target Public, Education, Attractiveness, and Accessibility) were also discarded for the same reason — they are requisites that must always be met and are indispensable in the decision-making process. Therefore, it does not allow discrimination between alternative programming. They were finally discarded because they did not meet the criteria for inclusion in the decision-making process when scheduling exhibitions.

#### 4.6.2.3 *Weight Assignments*

When it comes to season planning, the categories, criteria, and subcriteria are not all equally important to the director and team. As a matter of fact, weights must be assigned to represent the relative relevance of the categories, criteria, and subcriteria. Weights can be assigned using a variety of methods, including the Analytic Hierarchy Process (AHP) or direct assignment. After consulting with CaixaForum's team, direct assignment was determined to be a more streamlined exercise.

Different methods for aggregating the preferences of the different experts were proposed to determine the final weight.

- **Seminar:** a meeting of experts in the field who discuss the proposed topic to reach a consensual result.
- **Group Average:** each expert assigns weights individually, and the total average is computed.
- **Delphi Method** is a technique for collecting qualitative information that allows obtaining the opinion of a group of experts through repeated consultation (Reguant-Álvarez & Torrado-Fonseca, 2016). The Delphi method may incorporate some control techniques in surveys to reduce and prevent bias (Hallowell & Gambatese, 2010).

Following CaixaForum's consideration of the three possibilities for gathering weight assignments, it was agreed to use both the Seminar and the Group Average. In this approach, a seminar can be used to collect viewpoints and conversations from internal and external specialists in the arts sector, and the group average can be used to calculate weights that are equitable and proportionate for all participants.



*Illustration 4.1 Experts Seminar (2019)*

In addition to the internal experts, it was considered convenient to choose four external ones to participate in this process because they provided an outside perspective on the institution and its exhibition program, as well as their own expertise in the cultural sector. The professionals' backgrounds include administration, consulting, teaching, and experience in training programs related to the arts and culture in general.

The following table lists the participants and their votes in the weight-assignment process:

Table 4.1 Participants in the Weights Assignment

Internal/External	Department or Expert and Position	Number of Votes
Internal	Exhibitions	1
	Content and Activities	2
	Production	1
	Territorial Management and Centers	2
	Communication – Media Relations	
	Marketing – Digital Marketing	1
	Information Systems	
External	<b>Expert 1:</b> Artist and art and design teacher.	
	<b>Expert 2:</b> Doctor in Architecture and curator of exhibitions.	
	<b>Expert 3:</b> Economist and founding partner and director of an arts and cultural service consultancy.	1
	<b>Expert 4:</b> Doctor in Art History and professor of the bachelor’s degree in Humanities and the master’s degree in Arts and Cultural Management.	

Thus, the CaixaForum internal experts made the assignment of the weights by groups (each group corresponds to a department), and the external experts made the assignment individually, thus attributing a weight to each category, criteria, and subcriteria. The weights of all the categories (Content and Efficient Management) add up to 100%, as do the weights assigned to the criteria and the subcriteria belonging to the same criterion as shown in Table 4.2:

Table 4.2. Weights Assignment Scheme

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight	
Content	$\alpha_1$	Thematic Variety	$\beta_1$			
		Impact	$\beta_2$	% School Visits	$\gamma_1$	
				No. of Visitors	$\gamma_2$	
				Press Impact	$\gamma_3$	
				Digital Impact	$\gamma_4$	
				% New Public	$\gamma_5$	
		$\gamma_1 + \gamma_2 + \gamma_3 + \gamma_4 + \gamma_5 = 100\%$				
		Quality	$\beta_3$	Digital Mentions	$\gamma_6$	
				Engagement	$\gamma_7$	
				Experts	$\gamma_8$	
NPS	$\gamma_9$					
			$\beta_1 + \beta_2 + \beta_3 = 100\%$	$\gamma_6 + \gamma_7 + \gamma_8 + \gamma_9 = 100\%$		
Efficient Management	$\alpha_2$	Itinerancy	$\beta_4$			
		Duration	$\beta_5$			
		Cost/Visitor	$\beta_6$			
$\alpha_1 + \alpha_2 = 100\%$		$\beta_4 + \beta_5 + \beta_6 = 100\%$				

The following is the assignment of weights performed by each group:

- **Exhibitions Department:** This department is in charge of organizing, planning, and deciding the exhibition programs for all the centers. Isabel Salgado, director of the department, and Elena Mansergas, assistant director of the same department, attributed the different weights to each category, criterion, and

subcriterion. The assignment of weights counts as a single vote in the final average. The following table shows the weights assigned:

Table 4.3. Exhibitions Department: Weights Assignment

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight	
<b>Content</b>	60%	<b>Thematic Variety</b>	40%	<b>% School Visits</b>	20%	
				<b>No. of Visitors</b>	40%	
		<b>Impact</b>	35%		<b>Press Impact</b>	20%
					<b>Digital Impact</b>	10%
					<b>% New Public</b>	10%
					<b>100%</b>	
		<b>Quality</b>	25%		<b>Digital Mentions</b>	20%
					<b>Engagement</b>	20%
					<b>Experts</b>	30%
					<b>NPS</b>	30%
			<b>100%</b>		<b>100%</b>	
<b>Efficient Management</b>	40%	<b>Itinerancy</b>	20%			
		<b>Duration</b>	20%			
		<b>Cost per Visitor</b>	60%			
	<b>100%</b>		<b>100%</b>			

As can be observed in Table 4.3, this department prioritizes the Content (60%) over the Efficient Management (40%). And under the Content category, the Thematic Variety criterion (40%) stands out and is a little below the Impact (35%). Under the Efficient Management category, Cost per Visitor is the most significant criterion (60%). Under the Impact criterion, the subcriterion with the highest importance is the No. of Visitors, with a 40%.

- **Content and Activities Department:** This department is responsible for deciding the content and activities related to the exhibition programs and

collaborates with the previous department to develop and execute the program. Since this is a very relevant department for the programming of seasons, it was decided that it would count as 2 votes in the final average. The following table shows the weights assigned to each department.

Table 4.4 below shows the preferences of this department. In the categories, the one outstanding is the Content, with a 68% over the Efficient Management, with a 32%. Within the Content category, Quality is the criterion that stands out with a score of 50%. Following the example of the previous department, Cost per Visitor (50%) is still the most important criteria within the Efficient Management category. All subcriteria have similar weights, with the exception of the Experts subcriteria under the Quality Criterion, which has 60% importance.

Table 4.4. Content and Activities Department: Weights Assignment

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight
Content	68%	Thematic Variety	30%		
				% School Visits	20%
		Impact	20%	No. of Visitors	30%
				Press Impact	10%
				Digital Impact	10%
				% New Public	30%
				<b>100%</b>	
		Quality	50%	Digital Mentions	10%
				Engagement	15%
				Experts	60%
NPS	15%				
		<b>100%</b>	<b>100%</b>		
Efficient Management	32%	Itinerancy	30%		
		Duration	20%		
		Cost per Visitor	50%		
		<b>100%</b>	<b>100%</b>		

- **Production Department:** This department is in charge of organizing the assembly and disassembly of the exhibitions and of producing and organizing all the materials (including the days, etc.) for the preparation of the exhibition program for each center. From the programming management, it was decided that the value of its attribution in the final average is 1 vote. The following table shows the exercise carried out:

Table 4.5. Production Department: Weights Assignment

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight	
Content	60%	Thematic Variety	10%	% School Visits	5%	
				No. of Visitors	65%	
	Impact	60%			Press Impact	5%
					Digital Impact	10%
					% New Public	15%
					<b>100%</b>	
	Quality	30%			Digital Mentions	30%
					Engagement	20%
					Experts	10%
					NPS	40%
			<b>100%</b>		<b>100%</b>	
Efficient Management	40%	Itinerancy	25%			
		Duration	25%			
		Cost per Visitor	50%			
	<b>100%</b>		<b>100%</b>			

This department also considers the Content (60%) over the Efficient Management (40%) category. Under the Content category, the most significant criterion is Impact, with a clear 60%. However, as with the previous departments, within Efficient Management, the Cost per Visitor criterion is the one outstanding with a 50%. As shown, the No. of Visitors is the most outstanding subcriterion



within the Impact criterion, with a score of 65%, and within the Quality criterion, it is the NPS subcriterion, with a score of 40%.

- **Territorial Management and Centers:** This department is formed by the directors of each CaixaForum center, who manage and organize their center for the development of the program's exhibitions. This team was made up of CaixaForum members from all over Spain who came to represent their respective centers. From the programming management, it was decided that, being closely linked to programming and centers, the assignment should count as 2 votes in the final result. The following table shows the result of the assignment of weights for this team:

*Table 4.6. Territorial Management and Centers: Weights Assignment*

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight		
<b>Content</b>	75%	<b>Thematic Variety</b>	25%				
				<b>% School Visits</b>	20%		
		<b>Impact</b>	50%			<b>No. of Visitors</b>	40%
						<b>Press Impact</b>	15%
						<b>Digital Impact</b>	10%
						<b>% New Public</b>	15%
						<b>100%</b>	
		<b>Quality</b>	25%			<b>Digital Mentions</b>	10%
						<b>Engagement</b>	20%
						<b>Experts</b>	20%
<b>NPS</b>	50%						
			<b>100%</b>		<b>100%</b>		
<b>Efficient Management</b>	25%			<b>Itinerancy</b>	20%		
				<b>Duration</b>	30%		
				<b>Cost per Visitor</b>	50%		
	<b>100%</b>		<b>100%</b>				

Table 4.6 presents the results of this department. The Content category is the most important one, with a score of 75%, the highest one compared with the previous departments. Within the Content category, the Impact criterion has the highest result with a 50%, and under the Efficient Management category, it still

outstrips the Cost per Visitor criterion with a 50%. As earlier noted, the No. of Visitors is the highest subcriterion under the Impact criterion, with a score of 40%. Similarly, in the Quality criterion, the most important subcriterion is the NPS, with a score of 50%.

- **Communication, Marketing, and Systems:** This group was formed by a representative of each department mentioned. The Communication Department is in charge of all those actions and tasks related to social media, the press, corporate branding, etc. The Marketing department is in charge of promotion, dissemination, results evaluation, and the creation of services and products for visitors and potential visitors. The Systems department is responsible for maintaining the software, hardware, data storage, and networks, among others. From the programming management, it was decided that the exercise carried out by this group counts as 1 vote in the final result. The following table shows the allocation of weights:

*Table 4.7. Communication, Marketing and Systems: Weights Assignment*

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight
Content	50%	<b>Thematic Variety</b>	20%		
				<b>% School Visits</b>	12%
		<b>Impact</b>	45%	<b>No. of Visitors</b>	40%
				<b>Press Impact</b>	8%
				<b>Digital Impact</b>	15%
				<b>% New Public</b>	25%
				<b>100%</b>	
		<b>Quality</b>	35%	<b>Digital Mentions</b>	25%
				<b>Engagement</b>	25%
				<b>Experts</b>	10%
<b>NPS</b>	40%				
		<b>100%</b>	<b>100%</b>		
Efficient Management	50%	<b>Itinerancy</b>	45%		
		<b>Duration</b>	35%		
		<b>Cost per Visitor</b>	20%		
	<b>100%</b>	<b>100%</b>			

In contrast with the previous departments, this one gives the same importance to the categories with a score of 50%. Under the Content category, the most significant criterion is Impact (45%), and in the Efficient Management category, the Itinerancy criterion with a score of 45%. However, following the previous results, the highest subcriterion under the Impact criterion is the No. of visitors, with a score of 40%, and within the Quality criterion, the NPS, with a score of 40% too.

- **External Experts:** The assignment of weights by four experts external to the institution is shown below. The exercise was initially conducted independently by each expert, but the average weight of four experts was calculated.

Table 4.8. Expert 1: Weights Assignment

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight
Content	40%	Thematic Variety	10%	% School Visits	30%
				No. of Visitors	30%
		Impact	60%	Press Impact	15%
				Digital Impact	15%
				% New Public	10%
				<b>100%</b>	
		Quality	30%	Digital Mentions	20%
				Engagement	20%
				Experts	30%
				NPS	30%
		<b>100%</b>	<b>100%</b>		
Efficient Management	60%	Itinerancy	30%		
		Duration	10%		
		Cost per Visitor	60%		
	<b>100%</b>		<b>100%</b>		

Expert 1 ranks the Efficient Management (60%) higher than the Content (40%). Within the Content category, the most significant criterion is Impact, with a 60%, and

in the Efficient Management category, it's the Cost per Visitor, with a clear 60%. In this case, the subcriteria receive similar weights of importance.

Table 4.9. Expert 2: Weights Assignment

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight
Content	60%	Thematic Variety	15%	% School Visits	15%
				No. of Visitors	20%
				Press Impact	30%
		Impact	35%	Digital Impact	20%
				% New Public	15%
				<b>100%</b>	
		Quality	50%	Digital Mentions	15%
				Engagement	15%
				Experts	40%
				NPS	30%
		<b>100%</b>		<b>100%</b>	
Efficient Management	40%	Itinerancy	40%		
		Duration	40%		
		Cost per Visitor	20%		
	<b>100%</b>		<b>100%</b>		

In contrast with the previous expert, Expert 2, gives a higher value to the Content category with a 60%, which is outstanding over the Efficient Management (40%). Within the Content category, the most important criterion is Quality, with a 50%, and in the Efficient Management category, the Itinerancy and Duration criteria receive the same weight, 40%. In this case, the subcriteria also receive similar weights. However, within the Quality criterion, the Experts subcriterion outstands with a 40%.

Table 4.10. Expert 3: Weights Assignment

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight
Content	80%	Thematic Variety	25%	% School Visits	25%
				No. of Visitors	40%
		Impact	50%	Press Impact	10%
				Digital Impact	5%
				% New Public	20%
				<b>100%</b>	
		Quality	25%	Digital Mentions	10%
				Engagement	10%
				Experts	20%
				NPS	60%
			<b>100%</b>	<b>100%</b>	
Efficient Management	20%	Itinerancy	30%		
		Duration	30%		
		Cost per Visitor	40%		
	<b>100%</b>		<b>100%</b>		

In this case, Expert 3 gives clear importance to the Content category, with an 80% over the 20% of the Efficient Management category. Under the Content category, the most significant criterion is Impact (50%), and within the Efficient Management, the highest value is for the Cost per Visitor (40%). Considering the subcriteria results, the most important one under the Impact criterion is the No. of Visitors with a 40%, and within the Quality criterion, the NPS subcriterion, with a 60%.

Table 4.11. Expert 4: Weights Assignment

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight	
Content	60%	Thematic Variety	30%	% School Visits	20%	
				No. of Visitors	40%	
		Impact	35%		Press Impact	20%
					Digital Impact	10%
					% New Public	10%
					<b>100%</b>	
		Quality	35%		Digital Mentions	10%
					Engagement	20%
					Experts	30%
					NPS	40%
			<b>100%</b>		<b>100%</b>	
Efficient Management	40%	Itinerancy	30%			
		Duration	30%			
		Cost per Visitor	40%			
	<b>100%</b>		<b>100%</b>			

Finally, Expert 4 gives the highest score to the Content with a 60%, and the Efficient Management stands at 40%. In this case, the criterion within Content receives similar weights, and under the Efficient Management category, it outscores the Cost per Visitor criterion with a score of 40%. As noted with the previous results, the highest subcriterion under the Impact criterion is the No. of Visitors with a score of 40%, and within the Quality criterion, the highest one is the NPS with a score of 40%.

The vote of each expert had the same value, so the arithmetic mean of the experts was calculated. The total expert weight assignments are as follows in Table 4.12:

Table 4.12. External Experts: Average Results

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight
Content	60%	Thematic Variety	20%	% School Visits	22.5%
				No. of Visitors	32.5%
		Impact	45%	Press Impact	18.75%
				Digital Impact	12.5%
				% New Public	13.75%
				<b>100%</b>	
		Quality	35%	Digital Mentions	13.75%
				Engagement	13.75%
				Experts	27.5%
				NPS	45%
			<b>100%</b>	<b>100%</b>	
Efficient Management	40%	Itinerancy	32.5%		
		Duration	27.5%		
		Cost per Visitor	40%		
	<b>100%</b>		<b>100%</b>		

As observed, the overall result of the experts is similar to their votes. The category with the highest level of importance is the Content, with 60%, over the 40% of the Efficient Management. In the first category, the criterion that outstands is the Impact (45%), and in the second category, it is the Cost per Visitor (40%). The subcriteria receive similar weights, although the No. of Visitors (32.5%) and the NPS (45%) are the ones with the highest scores.

The results of the weight assignments are shown in Table 4.13 as follows:

Table 4.13. Results of the Weights Assignment

Categories	Local Weight	Criteria	Local Weight	Subcriteria	Local Weight
Content	64.5%	Thematic Variety	25%	% School Visits	17.4%
				No. of Visitors	39.7%
		Impact	40.6%	Press Impact	12.7%
				Digital Impact	10.9%
				% New Public	19.2%
				<b>100%</b>	
		Quality	34.4%	Digital Mentions	16.1%
				Engagement	18.6%
				Experts	29.7%
				NPS	35.6%
		<b>100%</b>		<b>100%</b>	
Efficient Management	35.5%	Itinerancy	27.8%		
		Duration	25.9%		
		Cost per Visitor	46.3%		
	<b>100%</b>	<b>100%</b>			

he overall results of all the departments and experts show, as previously observed, that the category that receives the highest score is the Content (64.5%) over the Efficient Management (35.5%). In reference to the criteria, the ones that stand out are the Impact (40.6%) within the Content category and the Cost per Visitor (46.3%) under the Efficient Management. For the subcriteria, the most significant ones are the No. of Visitors (39.7%) within the Impact criteria and the NPS (35.6%) under the Quality criterion.

For the time being, after calculating the weighted average of the direct assignment of the weights of all the categories, criteria, and subcriteria, it was concluded that some established subcriteria were part of the subsequent evaluation and that they were not known or could not be predicted with the predictive model. In other words, when the team makes decisions regarding the future program, it does not consider



some of the subcriteria listed since it does not have the information. Although these will serve to evaluate the functioning of the exhibitions programmed posterior.

Therefore, as already stated, the Duration criterion and the subcriteria mentioned previously were excluded in the next steps. The % of School Visits and the N° of Visitors are the only subcriteria that are kept. For this reason, it was necessary to redistribute the weights assigned, considering only the categories, criteria, and subcriteria used when programming exhibitions. The weights were redistributed so that they maintain the same proportions as the assigned weights and that the weights of the subcriteria within a criterion add up to 100% and the weights of the criteria within the same category add up to 100%. The resulting value tree and weights after redistributing the assignment of the weights is as shown in Fig. 4.2:

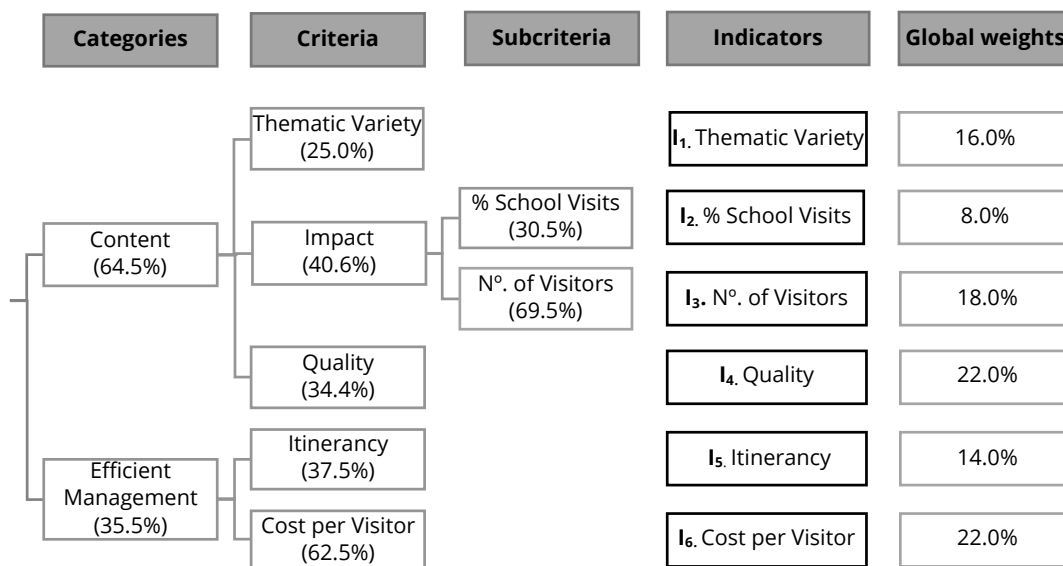


Figure 4.2. Value Tree and Weights for Programming Exhibitions

#### 4.6.2.4 Definition of the Indicators and the Value Functions

As previously explained, two categories have been established (Content and Efficient Management). The criteria for the first category are: Thematic Variety, Impact, and

Quality. The criteria linked to Efficient Management are Itinerancy and Cost per Visitor. After the criteria and weights are defined, the indicators and value functions are developed.

The indicators should be defined in light of the objective data available to the institution. CaixaForum may be one of the art institutions in Spain with the most data on its exhibition program. The objective data used was the number of visitors and the total cost per season from 2014 to 2018. This data has contributed to the validity and robustness of the research procedures.

The indicators are frequently measured in different units (% , € , etc.) and, therefore, they cannot be directly compared. For this reason, after defining the indicators for each criterion, it is necessary to establish the value functions to estimate the value of each exhibition season.

As a result, the value functions are in charge of converting the units of the indicators into units of value or satisfaction. The indicator is represented on the abscissa axis, and the value is represented on the ordinate axis. The ranges are from 0 to 1, with 0 representing no satisfaction and 1 representing the maximum possible satisfaction. In addition, as explained in Chapter 2. (Fig. 3.3), the value functions can adopt different trends, whether increasing, mixed, or decreasing, and forms: linear, concave, convex, unimodal, or in s.

The following section of this paper delves deeper into the indicators and value functions of the Content and Efficient Management categories, in that order. Whereas some of the subcriteria have a global indicator and value function that includes the valuation of all the centers, other indicators are first calculated for each center, using a specific value function for the center, and then the whole value for all the centers is calculated as an aggregation of the values of all the centers. The aggregation technique is discussed in the following Section 5.4.

**(1)** I1: Thematic Variety

The first indicator ( $I_1$ ) is the Thematic Variety, which refers to the different artists, periods, and works programmed and is defined in Equation (4.1) as the number of thematic areas covered by the exhibitions of the season in a center ( $ci$ ).

$$I_{1ci} = \text{No. of thematic areas displayed in the center } i \text{ during a season} \quad (4.1)$$

It is crucial to vary the themes in the program to provide the visitor with a wide range of topics. As previously stated, this institution is capable of hosting exhibitions on up to nine different themes. According to *CaixaForum*, as illustrated in Fig. 4.3, it is considered that the greater thematic variety, the greater satisfaction. If all the exhibitions of the season were on the same subject, the satisfaction would be null. It is important to remember, however, that programming nine different topics in the same season and center is extremely difficult due to a lack of time, space, or resources. In addition, it is significant to note that there are no science exhibitions scheduled in *CaixaForum Barcelona*, as the *CosmoCaixa*, a science-focused facility, is in this city. For the same reason as in Barcelona, there are currently no science exhibitions scheduled at *CaixaForum Madrid*.

On the one hand, the indicator of Thematic Variety has common characteristics for all centers, which are as follows: for a thematic variety of 1, all centers have a value of 0, and it is assumed that the maximum satisfaction (1) is achieved with the maximum historical number of thematic varieties of the center. However, each center has a different number of exhibitions planned for each season, as well as a different maximum historical number of topics per center and season.

For this reason, the number of exhibitions per season and the various topics planned for each center have been determined to define the most appropriate value function for each, as shown in Fig. 4.3. Table 4.2 presents the number of exhibitions

scheduled in each center throughout a season as well as the maximum number of different topics offered in each center per season.

Table 4.14. Historical number of Exhibitions and Topics per Center 2014 – 2018

<b>Centers</b>	<b>Historical number of exhibitions per season</b>	<b>Historical maximum number of topics per season</b>
<b>Barcelona</b>	8 - 9	6
<b>Madrid</b>	5 - 6	5
<b>Palma de Mallorca</b>	3	3
<b>Zaragoza</b>	4 - 5	4
<b>Sevilla</b>	5 - 6	5
<b>Girona</b>	1 - 3	3
<b>Lleida</b>	1 - 2	2
<b>Tarragona</b>	1 - 3	3

An analysis of data from exhibitions presented at *CaixaForum Barcelona* reveals that the center hosts a minimum of 8 and a maximum of 9 exhibitions per year. However, the thematic variety has ranged between 5 and 6 different themes per season, with 3 to 4 CAC exhibitions on average. As seen in Fig. 4.3 (a), in this *CaixaForum*, increasing the thematic variety over 6 does no longer increase satisfaction.

Similarly, it can be seen at *CaixaForum Madrid* that a minimum of 5 and a maximum of 6 exhibitions have been scheduled per year. However, each season displays between 3 and 5 different themes. Thus, for a variety of 5 topics, the value reaches a maximum of 1, which is the maximum variety of topics covered by Madrid between 2014 and 2018.

*CaixaForum Sevilla* follows the same pattern as *CaixaForum Madrid*. Due to the fact that this center was inaugurated in 2017, the information presented is only from a single exhibition season.

It can be observed that the *CaixaForum Zaragoza* programs between 4 and 5 exhibitions per year and schedules a maximum of 4 different topics per season. From this value, it reaches its maximum satisfaction.

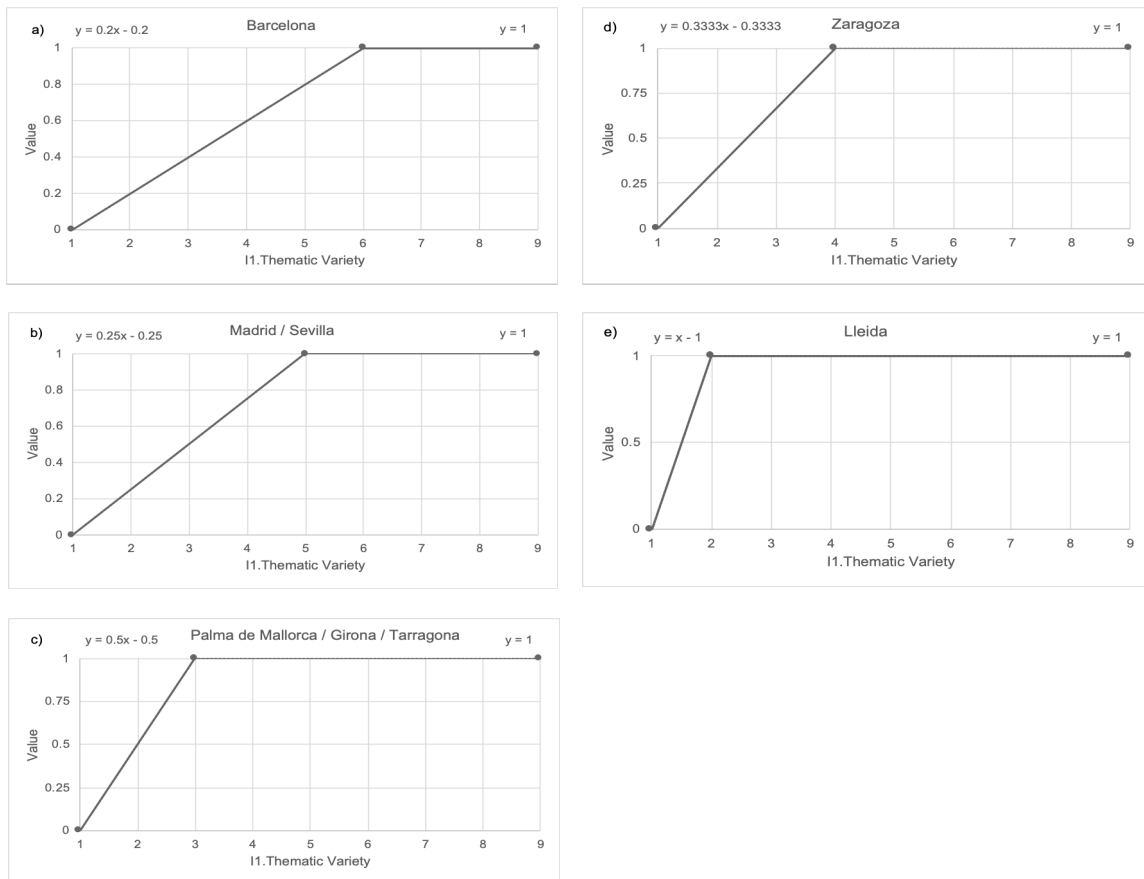


Figure 4.3. Value functions for I1. Thematic Variety

As for *CaixaForum Palma de Mallorca, Girona, and Tarragona*, they schedule between 1 and 3 exhibitions per season, and for a variety of topics of 3, they all reach maximum satisfaction.

*CaixaForum Lleida* is the one with the lowest results due to its characteristics. At this center, between 1 and 2 exhibitions are scheduled each season, and clearly, the topics on display are different.

This explanation applies to all the centers when each of the thematic varieties described above is considered. Accordingly, a value function has been defined for

each center. In order to obtain the value for all centers, the aggregation will be performed according to section 5.4.

**(2)** I2. School Visits

The second indicator ( $I_2$ ) is the School Visits, which is defined in Equation (4.2) as the percentage of total visits to all the centers during the season made or expected by schoolchildren.

$$I_2 = \% \text{ of expected school visits to all centers during the season} = \frac{\text{No. of visitors from schools}}{\text{No. of total visitors}} \times 100 \quad (4.2)$$

As the indicator includes the whole set of centers, only one single value function is necessary. Table 4.15 summarizes the historical minimum and maximum % of school visits in each center between the 2014/15 and 2017/18 seasons.

*Table 4.15. Historical minimum and maximum % of School Visits in all the centers between 2014 and 2018*

Center	% School Visits	
	Minimum	Maximum
<b>Barcelona</b>	3.3%	6.2%
<b>Madrid</b>	2.2%	4.5%
<b>Palma de Mallorca</b>	2.6%	3.1%
<b>Zaragoza</b>	4.1%	6.5%
<b>Sevilla</b>	2.3%	8.3%
<b>Girona</b>	0.5%	7.1%
<b>Lleida</b>	1.6%	8.3%
<b>Tarragona</b>	3.9%	10.9%

The higher the percentage of school visits, the greater the satisfaction for the *CaixaForum* team. The minimum value corresponding to *CaixaForum Girona* skews

the results, as it is relatively low in comparison to the others. For this reason, as shown in Fig. 4.4, the value function is defined in such a way that, taking into account the minimum of all the centers, it is considered that 1% of school visits provides 0.5 of satisfaction, while values equal to or greater than 8% provide the maximum satisfaction, 1. However, it should be emphasized that this data may vary in the future depending on school visits to the centers and the release of new *CaixaForum* centers. In the next platform's revision, each center would have its own value function, allowing for a more thorough analysis.

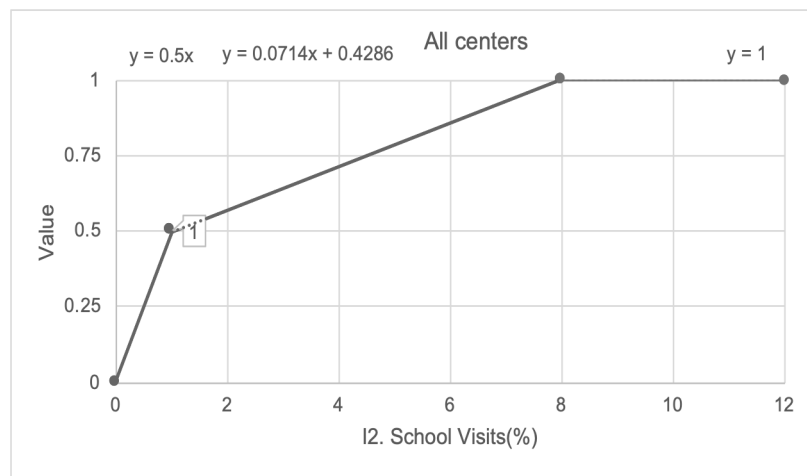


Figure 4.4. Value function for I2. School Visits (%)

### (3) I3. N°. of Visitors

The third indicator ( $I_3$ ) is the N° of Visitors and is defined in Equation (4.3) as the number of visitors covered by the exhibitions of the season in a center ( $ci$ ). As can be seen in Table 4.16, it varies depending on the type of exhibition presented or, most importantly, the population of the city where it is on display. Table 4.16 shows the number of visitors to each center per season from 2014/15 to 2017/18. For this reason, each center has its own value function, as shown in Fig. 4.5.

$$I_{3ci} = \text{No. of expected visitors to the center } i \text{ during the season} \quad (4.3)$$

Table 4.16. Historical No. of Visitors for each center per season

Seasons	2014/15	2015/16	2016/17	2017/18
<b>Barcelona</b>	601,011	632,141	<b>466,784</b>	<b>719,665</b>
<b>Madrid</b>	<b>285,903</b>	499,845	546,823	<b>799,223</b>
<b>Palma de Mallorca</b>	<b>164,498</b>	119,121	<b>100,313</b>	139,934
<b>Zaragoza</b>	<b>482,264</b>	224,321	<b>219,173</b>	264,032
<b>Sevilla</b>	–	–	<b>155,868</b>	<b>238,425</b>
<b>Girona</b>	<b>14,792</b>	77,355	74,148	<b>82,379</b>
<b>Lleida</b>	<b>16,380</b>	<b>37,045</b>	22,762	29,266
<b>Tarragona</b>	<b>31,086</b>	52,152	<b>68,782</b>	53,977

The minimum and the maximum historical number of visitors for each center were used to define the value function for each center, as shown in Fig. 4.5. Therefore, a satisfaction level of 0.5 is assigned to approximately the minimum number of visitors, while a maximum satisfaction level of 1 is obtained for approximately the maximum number of visitors or a higher number.

As an example, at *CaixaForum Barcelona*, Fig. 4.5 (a), the minimum number of visitors was 466,784 in season 2016/17 and the maximum was 719,665 in season 2017/2018. As presented, the maximum satisfaction will be achieved from 970,000 to beyond.

At *CaixaForum Madrid*, Fig. 4.5 (b), the minimum number of visitors was 285,903 in season 2014/15 and the maximum was 799,223 in season 2017/18. This implies that maximum satisfaction will be achieved from 750,000 and on.



At *CaixaForum Palma de Mallorca*, the maximum satisfaction is fulfilled by 140,000 and over (Fig. 4.5 (c)). The minimum number of visitors was 100,313 (2016/17) and the maximum was 164,498.

This exercise can be applied to each center and value function. At *CaixaForum Zaragoza* (Fig. 4.5 (d)), the maximum satisfaction is achieved from 270,000. As shown, the minimum number of visitors was 219,173 in season 2016/17, and the maximum was 482,264 in season 2014/15.

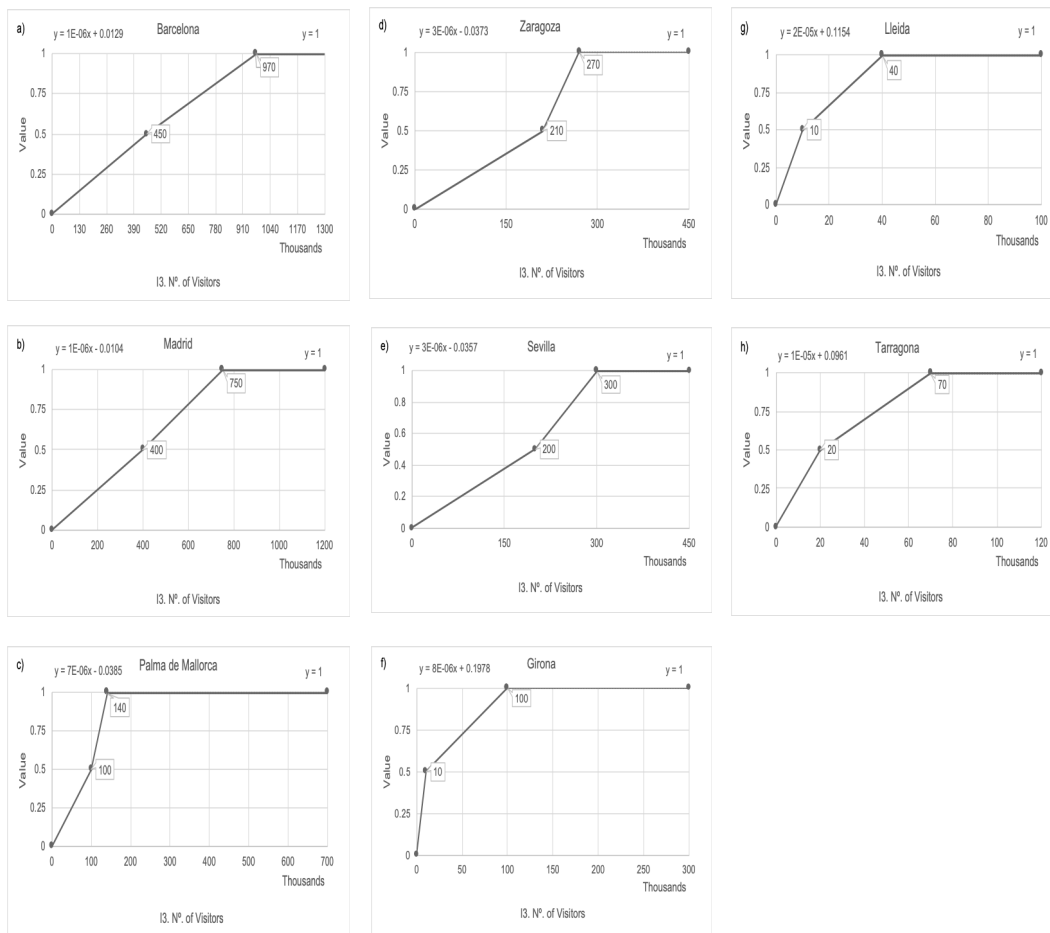


Figure 4.5. Value functions for I3 N° of Visitors

Following the figures, at *CaixaForum Sevilla*, the maximum number of visitors was 238,425 in 2017/2018 and the minimum was 155,868 in 2016/2017. Maximum satisfaction is achieved in this center when it reaches 300,000, as shown in Fig. 4.5 (e).

As for the smaller centers, at *CaixaForum Girona*, the minimum number of visitors was 14,792 in 2014/15 and the maximum was 82,379 in 2017/18. As a result, the maximum satisfaction is obtained from 100,000 (Fig. 4.5 (f)).

At *CaixaForum Lleida*, the minimum number of visitors was 16,380 in season 2014/15, and the maximum was 37,045 in season 2015/16. The maximum satisfaction is achieved at 40,000, which is the lowest compared with the other centers.

Finally, at *CaixaForum Tarragona*, the minimum number of visitors was 31,086 in 2014/15 and the maximum was 68,782 in 2016/17. This implies that the maximum satisfaction is fulfilled when it hits 70,000.

As previously mentioned in  $I_1$ , the indicator is calculated per center, therefore a value function has been defined for each center. All centers will be aggregated as described in section 5.4.

**(4)**  $I_4$ : Quality

The fourth indicator ( $I_4$ ) is Quality, which assesses the level of innovation, uniqueness, and quality of the scheduled exhibition. This evaluation is conducted by a team from the CaixaForum Exhibitions Department, which rates each exhibition on a scale of 0 to 5, with 0 being the lowest and 5 being the highest. The indicator is calculated from the mean rating of all the events at all the centers for the season (Equation (4.4)).

$$I_4 = \frac{\sum_i \text{Rating of event } i}{\text{Number of events}} \quad (4.4)$$

*Event i* refers to an exhibition exhibited in a center during a season. Notice that if an exhibition is exhibited in various centers during the same season, the rating will be counted as many times as the number of centers in which it is exhibited. The number of events is the sum of the exhibitions in all the centers. As the indicator is

based on an average, it will fall within the previously defined range of 0 to 5, with 0 representing the minimum quality, innovation, and collaboration and 5 representing the maximum.

Then, as shown in Fig. 4.6, the linear value function transforms the 0—5 scale to the 0—1 range of values, which means that satisfaction increases as the season's exhibition rating increases.

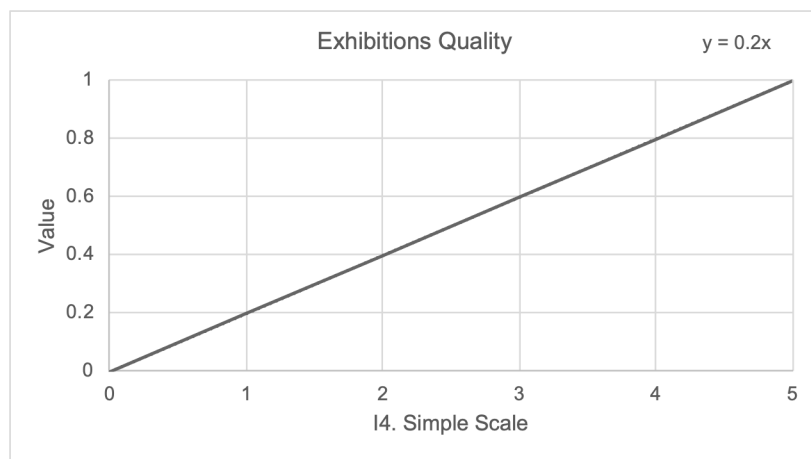


Figure 4.6. Value function for I4. Quality

#### (5) 15. Itinerancy

The fifth indicator ( $I_5$ ) is Itinerancy, which refers to an exhibition that travels to different CaixaForum centers throughout Spain, maximizing the resources available in the first exhibition. As shown in Equation (4.5), the indicator is defined as the mean of the number of centers in which all the exhibitions of the year are expected to be exhibited. The itineraries of the exhibition planned for the year of study may be completed in the same year of study or in previous or subsequent years. ' $i$ ' refers to an exhibition that may be displayed in several centers.

$$I_5 = \frac{\sum_i \text{Total no. of centers in which the exhibition } i \text{ will be exhibited}}{\text{No. of exhibitions of the year}} \quad (4.5)$$

Table 4.17 shows the average number of centers in which the exhibitions held from 2008/9 to 2017/18 were exhibited, as well as from 2014/15 to 2017/18. An “Event” refers to an exhibition being displayed in a center. “Exhibitions” refers to the total number of exhibitions, regardless of how many centers each exhibition is presented at. For consistency with the data used in the other indicators, the Itinerancy indicator is defined using only data from 2014 to 2018, even if data from previous years is available.

*Table 4.17. Historical average of all the centers' itinerancies*

<b>Years</b>	<b>Events</b>	<b>Exhibitions</b>	<b>Average of Itinerancy</b>
<b>2008 to 2018</b>	252 events	137 exhibitions	<b>1.84</b>
<b>2014 to 2018</b>	135 events	60 exhibitions	<b>2.25</b>

As can be observed, the average number of centers in which an exhibition is exhibited has increased over time, rising from 1.84 in the period 2008—2018 to 2.25 in the period 2014—2018. Even so, it is still a long way off from the theoretical maximum, which is 8. The maximum would be reached only if all the exhibitions scheduled in one season traveled through all the centers.

A growing value function is defined, implying that the greater the number of itinerancies, the greater the satisfaction. It is assumed that a satisfaction of 0.6 arises for a number of itinerancies equal to 3 (slightly higher than the average). It is expected that no matter how little the average number of trips increases, there will be a significant improvement in satisfaction, which is why a growing value function

with a concave shape was chosen in this case, as shown in Fig. 4.7 The MIVES method equation was used to define the value function (Alarcon et al. 2010).

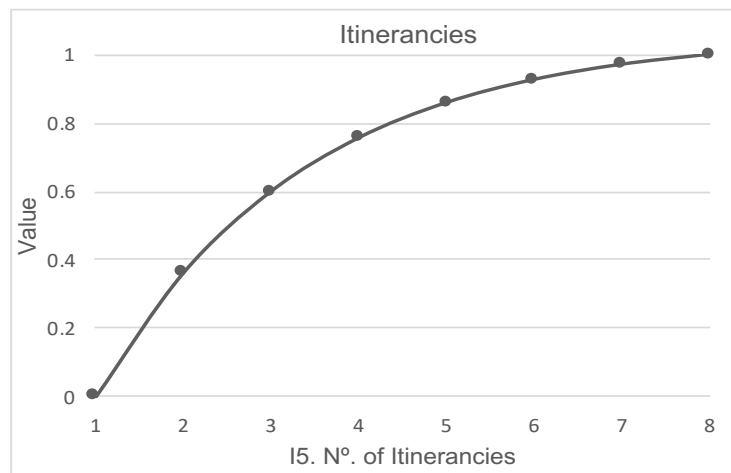


Figure 4.7. Value function for I5. Itinerancies

#### (6) I6. Cost per Visitor

The sixth indicator ( $I_6$ ) is the Cost per Visitor, which relates to the cost of the exhibition in relation to the number of visitors. The minimum and maximum cost per visitor for each center between the 2014/15 and 2017/18 seasons were analyzed. Table 4.18 presents the minimum and maximum Cost per Visitor according to each CaixaForum.

Table 4.18. Historical minimum and maximum cost per visitor of all the centers.

Center	Cost per Visitor (€)	
	Minimum	Maximum
<b>Barcelona</b>	1.40€	9.36€
<b>Madrid</b>	2.31€	11.31€
<b>Palma de Mallorca</b>	3.45€	17.80€
<b>Zaragoza</b>	3.20€	14.17€
<b>Sevilla</b>	5.01€	17.75€
<b>Girona</b>	4.36€	19.63€
<b>Lleida</b>	6.09€	28.54€
<b>Tarragona</b>	6.27€	19.69€

As the cost per visitor varies considerably between the centers, it is necessary to examine each center individually to define the value functions of the cost per visitor in CaixaForum. Therefore, the indicator is also defined for each center ( $ci$ ) as shown in Equation (4.6).

$$I_{6ci} = \text{Cost per visitor to the center } i \text{ during the season} \quad (4.6)$$

Figure 4.8 shows the value functions per center and the maximum satisfaction in every case. The value functions of each center are based on the minimums and maximums of costs per visitor during the analyzed period. The lower the cost per visitor, the more satisfied the institution will be. Thus, the optimal satisfaction, or value of 1, is provided by the historical minimum cost per visitor of each center. However, it is also assumed that the maximum cost per visitor yields a value of 0.5 and that, as the cost per visitor rises, the value will decrease.

At *CaixaForum Barcelona*, the minimum cost per visitor is 1.40€ and the maximum is 9.36€. It is considered that, for costs less than or equal to the minimum cost per visitor at *CaixaForum Barcelona*, i.e., 1.40€, the maximum satisfaction is 1. From this value, satisfaction decreases as the cost per visitor increases. The highest cost per visitor, 9.36€, is considered to provide a value or satisfaction of 0.5 for the institution.

In the case of *CaixaForum Madrid*, the minimum cost per visitor is 2.31€ and the maximum cost per visitor is 11.31€. The value function of the cost per visitor to *CaixaForum Madrid* is presented. As already mentioned, the lower the cost per visitor, the higher the satisfaction. It is considered that, for costs less than or equal to the minimum cost per visitor in *CaixaForum Madrid*, i.e., 2.31€, the maximum satisfaction is 1. From this value, satisfaction decreases as the cost per visitor increases. The highest cost per visitor, 11.31€, is considered to provide a value or satisfaction of 0.5.

Analyzing the objective data of *CaixaForum Palma de Mallorca*, it is concluded that the minimum cost per visitor is 3.45€ and the maximum cost per visitor is 17.80€. It is assumed that at *CaixaForum Palma de Mallorca*, i.e., 3.45€, the maximum satisfaction is 1. From this point onwards, satisfaction decreases as the cost per visitor increases. The highest cost per visitor, 17.80€, is considered to provide a value or satisfaction of 0.5.

At *CaixaForum Zaragoza*, the minimum cost per visitor is 3.20€ and the maximum cost per visitor is 14.17€. This means that the maximum satisfaction of 1 is obtained at a cost of 3.20€ per visitor. From this value onwards, satisfaction decreases as the cost per visitor increases. The highest cost per visitor, 14.17€, is considered to provide a value or satisfaction of 0.5.

Next, *CaixaForum Sevilla* presents the minimum cost per visitor of 5.01€ and a maximum of 17.75€. Like the previous ones, the lower the cost per visitor, the higher the satisfaction. In this center, the maximum satisfaction level of 1 is achieved with 5.01€. The maximum cost per visitor provides a value or satisfaction of 0.5.

In the territorial centers, the results are as follows: First, *CaixaForum Girona*, with a minimum of 4.36€ and a maximum cost per visitor of 19.63€. This means that, at the minimum, it accomplished the maximum satisfaction of 1. Beyond this value, satisfaction diminishes as the cost per visitor increases. The highest cost per visitor, 19.63€, is considered to provide a value or satisfaction of 0.5.

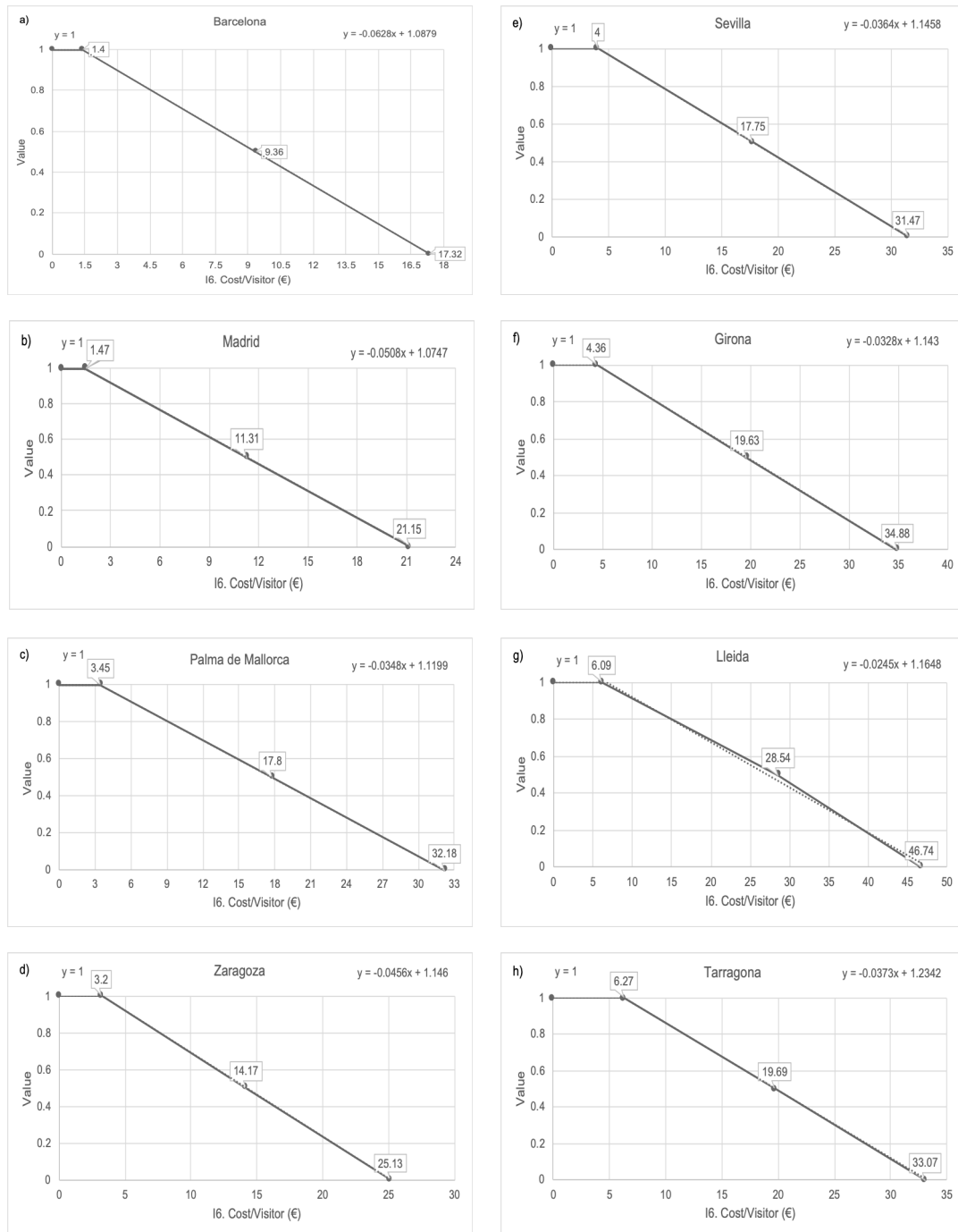


Figure 4.8. Figure 8. Value functions for I6. Cost per Visitor



*CaixaForum Lleida* presents a minimum of 6.09€ and a maximum of 28.54€. As in the other centers, the maximum satisfaction is obtained with the minimum cost per visitor. And the maximum cost per visitor represents a value or satisfaction of 0.5.

Similarly, to the previous one, *CaixaForum Tarragona* presents a minimum of 6.27€ and a maximum of 19.69€, meaning that the maximum satisfaction of 1 is fulfilled with 6.27€, and 19.69€ represents a value or satisfaction of 0.5. It has been shown in previous cases that the lower the cost per visitor, the higher the satisfaction level.

### 4.6.3 Aggregation of the Centers

For the indicators  $I_1$  Thematic Variety,  $I_2$  No. Visitors, and  $I_6$  Cost per Visitor, an initial indicator and value function were defined per center. Thus, the value obtained for each center must be aggregated into a single value encompassing all the centers ( $V$ ). The aggregation is made by means of the weighted arithmetic mean (Equation (4.7)), i.e., the mean weighted by the mean budget and the mean number of visitors of the center between the 2014/15 and 2017/18 seasons. Values for the costs are excluded for the sake of confidentiality.

$$V = \frac{\sum_{i=1}^8 b_i n_i v_i}{\sum_{i=1}^8 b_i n_i} \quad (4.7)$$

Where:

$i$  = number of the center

$b_i$  = mean of the budget of the center  $i$  between the 2014/15 and 2017/18 seasons (confidential)

$n_i$  = mean of the number of visitors to the center  $i$  between the 2014/15 and 2017/18 seasons (Table 4.19)

$v_i$  = value obtained for the center  $i$

Table 4.19. Mean annual number of visitors per center (between 2014/15 and 2017/18)

Centers	Mean of the number of visitors of a season by center
<b>Barcelona</b>	604,900
<b>Madrid</b>	532,949
<b>Palma de Mallorca</b>	130,967
<b>Zaragoza</b>	297,448
<b>Sevilla</b>	197,147
<b>Girona</b>	62,169
<b>Lleida</b>	26,363
<b>Tarragona</b>	51,499
<b>Global mean</b>	<b>237,930</b>

#### 4.6.3.1 Results: Season Value Index

After developing the method based on MAUT, the Season Value Index (SVI) is obtained in this section. The SVI result is stated as a numeric index ranging from 0 to 1, with 0 indicating the least acceptable outcome and 1 indicating the most satisfactory result. This enables the director to make better decisions or to revise and enhance those that have already been made.

Table 4.20 shows the SVI for the entire institution of *CaixaForum* for seasons from 2014-15 to 2018-19.

Table 4.20. Season Value Index for each season

	2014-15	2015-16	2016-17	2017-18	2018-19
<b>Season Value Index (SVI)</b>	0.652	0.662	0.663	0.758	0.761

The global SVI depicts the institution's overall performance in relation to its mission, vision, and objectives. For the five seasons evaluated, the SVI was over 0.650, which means a satisfactory result, and, moreover, it has increased season after season. It only slightly increased initially (from 0.652 to 0.662), but, recently, it has risen markedly, up to 0.761. It appears that the institution's performance will vary based on the programming of each center, either increasing or decreasing. This demonstrates that tiny adjustments can result in benefits or deterioration, depending on how decisions are made.

## 4.7 Design of a Digital Platform

After the implementation of the method, a digital platform was designed for the *CaixaForum* centers in order to automatize the processes and discontinue using Excel as a planning tool. The digital platform offers different functionalities that correspond to the four tabs of its main menu. In summary, they are:

- **Calendar.** This corresponds to the first tab of the platform and presents the schedule of exhibitions by center and year. The selection of one of the exhibitions allows the visualization of the complete information of each exhibition already produced, obtaining the data of the centers in which it was held, costs, duration, etc. Therefore, it provides the calendar and gives access to all the information about the exhibitions; it is similar to a database, from 2014 to 2018. In addition, in the calendar it is possible to preview the future exhibitions scheduled for each *CaixaForum* center.

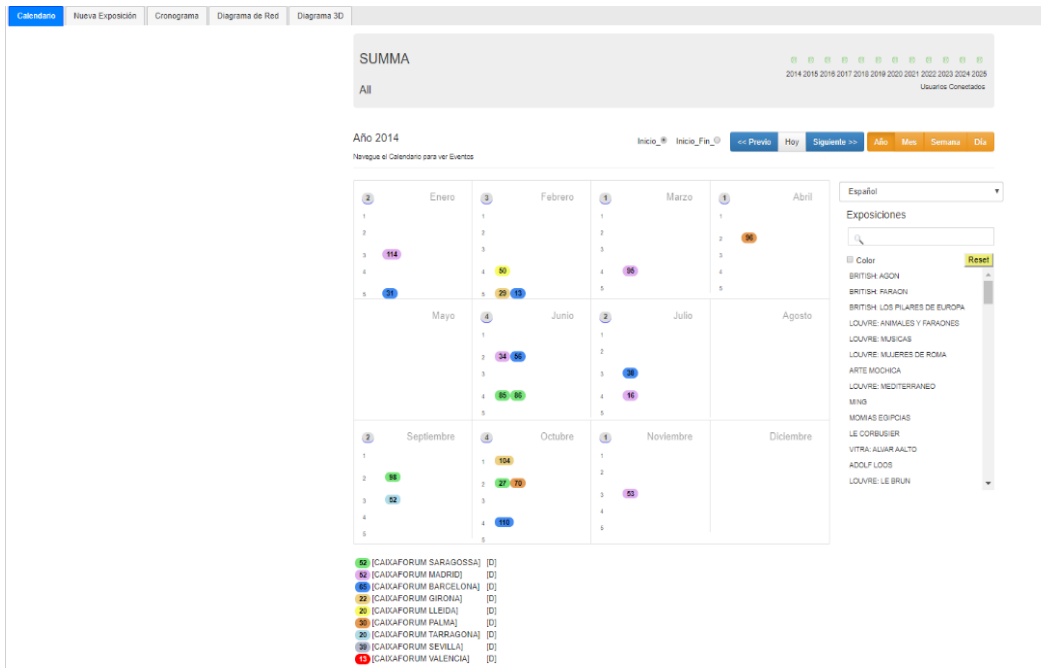


Illustration 4.2. Calendar

- New Exhibition Planning.** The second tab of the platform is the most innovative because it allows the *CaixaForum* team to program the exhibitions of all the centers and years, being able to consult those that have already taken place in previous years. In order to schedule each exhibition, it is necessary to fill in some mandatory fields (established with the criteria) that will allow the program to predict various parameters of future exhibitions. The basic predictive statistical model incorporated into the program is based on data from previous seasons. Specifically, the software allows predicting the following parameters: number of visitors, attraction, coverage, % penetration, % NPS, impact, €, reach, engagement, production cost, exploitation cost, agreement cost (if applicable), production and exploitation cost of the production department, days of assembly of the hall and works, days of disassembly of the hall and works, guided visits, school visits, and special visits.

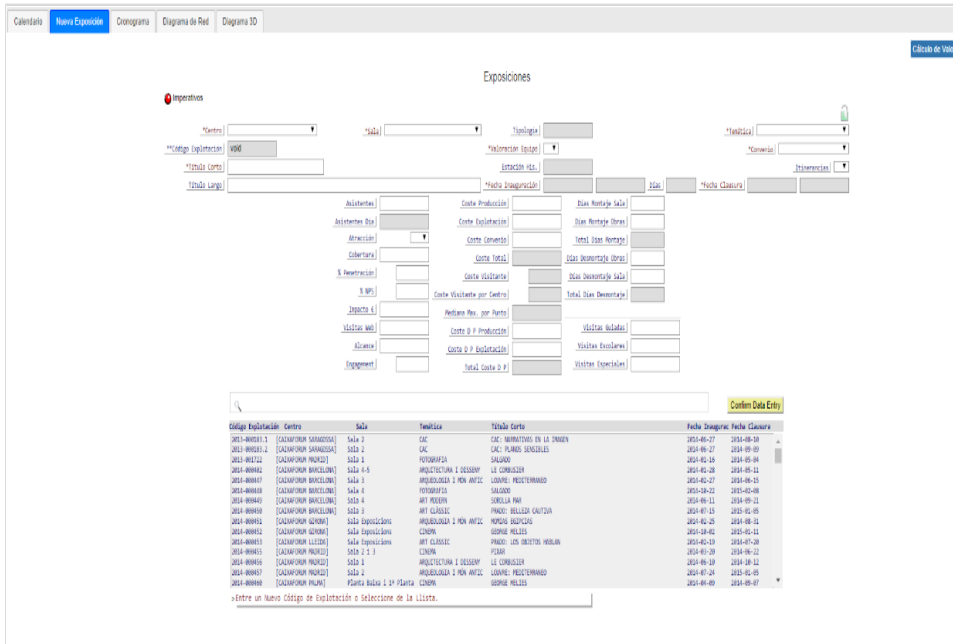


Illustration 4.3. New Exhibition Planning

Apart from predicting, this section provides the Value Calculation of each center and season, as well as the overall value of all the centers (both past and future seasons). The graph of each season/center is a visual resource that helps to understand the behavior of each season based on the valuation criteria and allows one to compare the evolution of each CaixaForum.

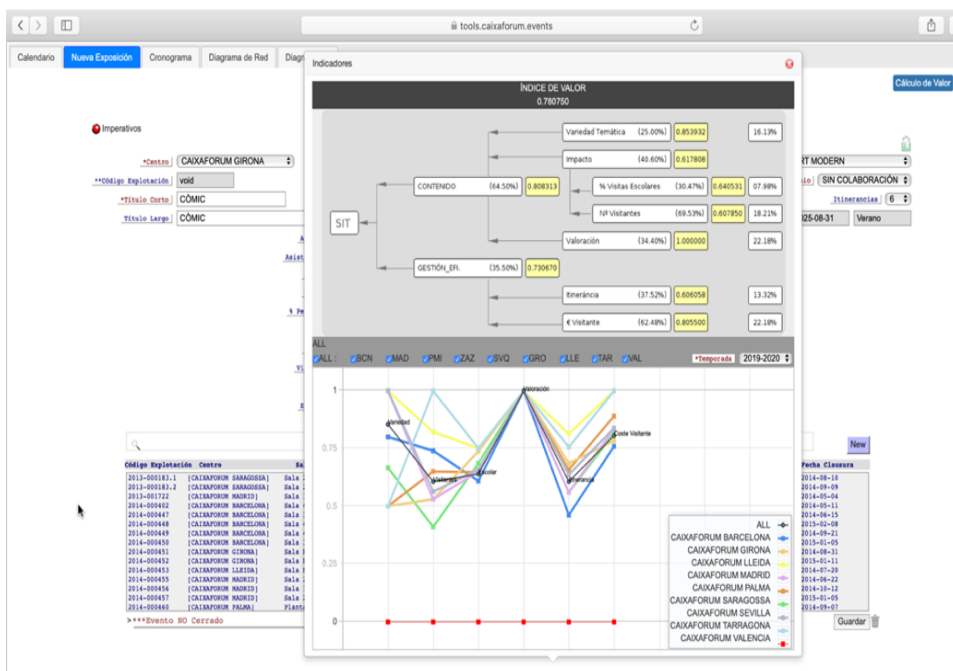


Illustration 4.4. Value Calculation

These functions help to optimize the decision-making in the exhibition programming. On the other hand, this section applies the imperatives defined by the *CaixaForum* team to each programmed exhibition and indicates those that do not comply with them. Observing the results of the indicators will allow us to improve the exhibition seasons.

The screenshot shows a web application interface for managing exhibition imperatives. The main window is titled 'Imperativos' and contains a table with the following columns: ID, Centro, Título, Imperativo, In, Fin, and CHK. The table lists various imperatives for different CaixaForum centers, such as 'BRITISH FARAO' at CaixaForum Lleida and 'PIVAR' at CaixaForum Sevilla. The interface also includes a sidebar with filters for 'Centro' (set to CAIXAFORUM GIRONA), 'Código Exhibición' (set to void), 'Título Corto' (set to CÓMIC), and 'Título Largo' (set to CÓMIC). At the bottom, there is a section for 'Código Exhibición Centro Sala' with a list of exhibition codes and their corresponding center and room details.

ID	Centro	Título	Imperativo	In	Fin	CHK
-188	CAIXAFORUM LLEIDA	BRITISH FARAO	Se esta inaugurando en el periodo de 15 julio - 15 septiembre.	08-09-2022	14-02-2021	
-188	CAIXAFORUM LLEIDA	BRITISH FARAO	Centro cerrado en verano.	08-09-2022	14-02-2021	
-188	CAIXAFORUM LLEIDA	BRITISH FARAO	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	08-09-2022	14-02-2021	
-189	CAIXAFORUM SEVILLA	PIVAR	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	15-09-2022	31-01-2021	
-189	CAIXAFORUM SEVILLA	PIVAR	Se esta inaugurando en el periodo de 15 julio - 15 septiembre.	15-09-2022	31-01-2021	
-312	CAIXAFORUM SEVILLA	NON FINITO	Se esta inaugurando durante la Feria de Abril.	21-04-2021	25-09-2021	
-318	CAIXAFORUM LLEIDA	CALLUNA	Se esta inaugurando en el periodo de 15 julio - 15 septiembre.	08-09-2021	13-02-2022	
-318	CAIXAFORUM LLEIDA	CALLUNA	Centro cerrado en verano.	08-09-2021	13-02-2022	
-318	CAIXAFORUM LLEIDA	CALLUNA	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	08-09-2021	13-02-2022	
-317	CAIXAFORUM BARCELONA	PRADO BOROLLA	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	08-09-2021	16-01-2022	
-317	CAIXAFORUM BARCELONA	PRADO BOROLLA	Se esta inaugurando en el periodo de 15 julio - 15 septiembre.	08-09-2021	16-01-2022	
-344	CAIXAFORUM SEVILLA	QUAN BRALY TATTOO	Se esta dejando alguna sala sin exposicion durante el periodo de la noche de los museos.	12-05-2022	04-09-2022	
-356	CAIXAFORUM LLEIDA	PIVAR	Se esta inaugurando en el periodo de 15 julio - 15 septiembre.	08-09-2022	05-03-2023	
-356	CAIXAFORUM LLEIDA	PIVAR	Centro cerrado en verano.	08-09-2022	05-03-2023	
-356	CAIXAFORUM LLEIDA	PIVAR	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	08-09-2022	05-03-2023	
-352	CAIXAFORUM MADRID	COMFICOU BOMORFISME	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	13-09-2022	08-01-2023	
-352	CAIXAFORUM MADRID	COMFICOU BOMORFISME	Se esta inaugurando en el periodo de 15 julio - 15 septiembre.	13-09-2022	08-01-2023	
-353	CAIXAFORUM BARCELONA	FREDA	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	14-09-2022	08-01-2023	
-353	CAIXAFORUM BARCELONA	FREDA	Se esta inaugurando en el periodo de 15 julio - 15 septiembre.	14-09-2022	08-01-2023	
-353	CAIXAFORUM GIRONA	IMPRESION 3D	Para inaugurar el mes de septiembre hay preferencia de que sea después del 20.	21-09-2022	12-02-2023	

Illustration 4.5. Imperatives

- **Chronogram.** It corresponds to the third tab of the platform and shows, in a linear way, in time, the past and future exhibitions in each *CaixaForum* center. In fact, it reflects, in a more efficient and orderly way, the programming of Excel that the *CaixaForum* team used previously. This makes it easy to visualize the center and the room, the name of the exhibition, its duration, and all the exhibition seasons.

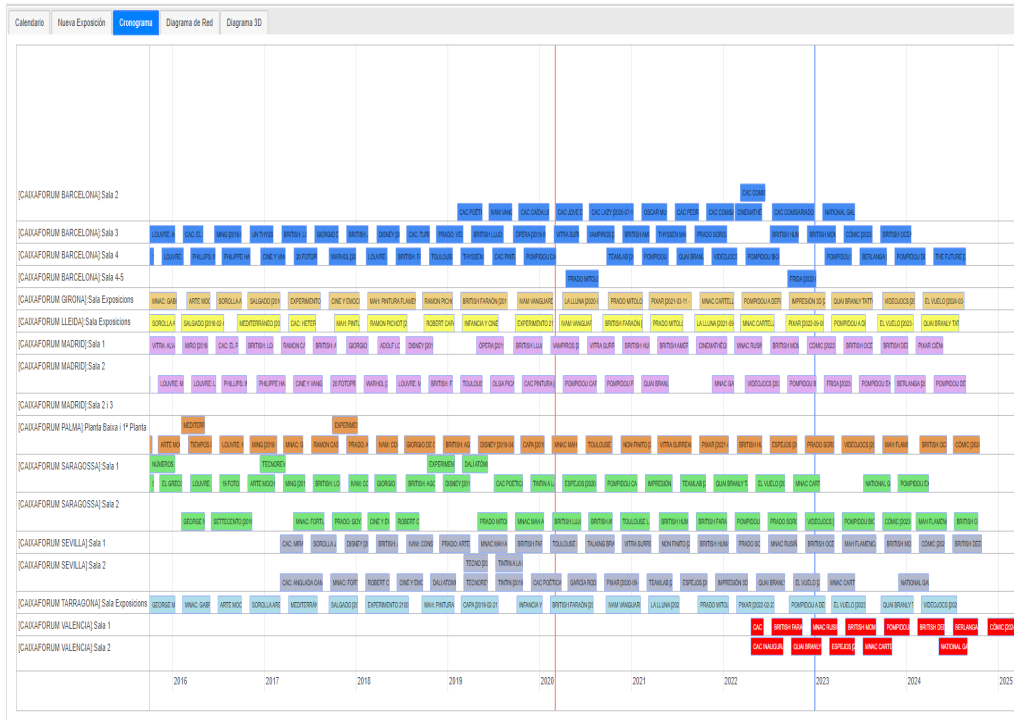


Illustration 4.6. Chronogram

- **Network Diagram.** The fourth tab is used to preview the flow and itinerancy of the exhibitions and how they travel from one center to another, and to see how the work of the *CaixaForum* expands.





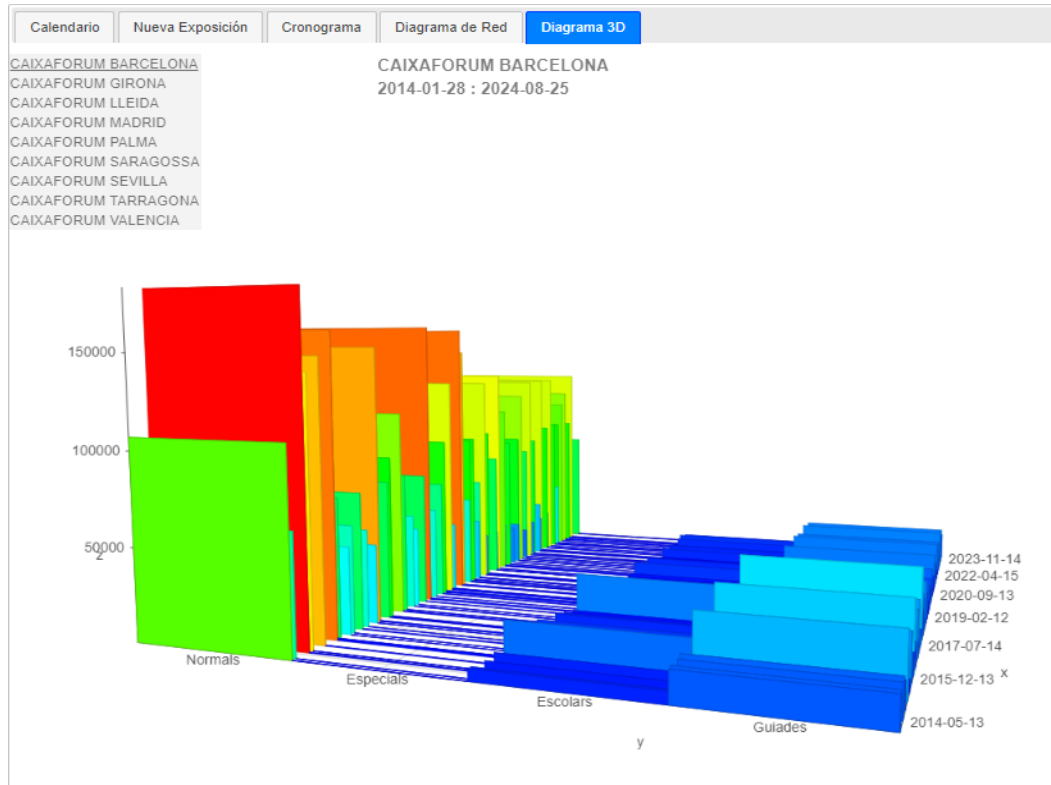


Illustration 4.8. 3D Diagram

## 4.8 Conclusions of the Application

First, to conclude the case study of this thesis, it is important to highlight that this research is a **pioneering initiative applying the multicriteria decision-making method to the arts and cultural sector**. Several experts from the fields of engineering, art, and technology participated in the study.

As earlier mentioned in the first section, the main purpose of this case study was to provide a tool and a method to support the optimization of exhibition programs by collecting and using analytical exploitation data. In addition, a digital platform was developed to ensure the exhibition's planning by utilizing past data from prior shows and predictions to streamline the decision-making process. This tool is based on objective and accurate data provided by the institution. However, **it is not designed to give precise exhibition titles or a full season program**. On the contrary, **it was**

**meant to guide the director in making the best possible decisions about the program using a standardized method.**

Although it is intended to apply this method to other art organizations in the future, **this tool was first developed and applied to *CaixaForum***, an organization with a distinctive exhibition program model. As explained throughout the chapters of this thesis, the multicriteria decision-making tool was Multi Attribute Utility Theory (MAUT)-based, in order to streamline the coordinated exhibition programs of the eight CaixaForum centers around Spain. The steps followed for its application were: (1) the definition of the value tree, including in hierarchal levels the categories, criteria, and subcriteria considered in the decision-making process; (2) the weights assignment, which shows the level of importance of each category, criterion, and subcriterion; (3) the definition of the indicators and value functions to assess them. As presented in the case study, the two categories are: Content and Efficient Management. The first category's criteria are Thematic Variety, Impact, and Quality, while the second category's criteria are Itinerancy and Cost per Visitor. The method's application was accomplished with genuine data, which allowed to compute the Season Value Index (SVI) for five prior seasons. This reveals a positive trend in the findings.

The model developed can be used to schedule future exhibition seasons, as it enables prediction of what could occur in future programs. It outlines the potential scenarios when programming one or the other in accordance with previous exhibition results. This data allows the director to make decisions that lead to a more efficient program. This is achieved by strict adherence to the organization's specific criteria that are in line with its mission, objectives, and values.

A run-in time is essential in order to test, check, and guarantee the usability of the digital platform for several exhibition seasons. This procedure is also conducted in projects that employ multicriteria processes that have been used in other fields of research. Following the testing phase, it is possible to adjust the data, perform a more sophisticated analysis, and implement a more accurate prediction algorithm.

It has been proven that Multi-Criteria Decision Making (MCDM) and Multi-Attribute Utility Theory (MAUT), which are commonly employed in other sectors, are applicable to the arts and cultural sector. This clearly indicates substantial innovation and growth for the sector.

It is widely known that there are museums that have subsidiaries all over the world, such as the Musée du Louvre, with facilities in Paris, Lens, and Abu Dhabi, and the Guggenheim Museum, with sites in Bilbao, New York, Venice, and Abu Dhabi. However, as far as the author is concerned, none of them run on the same format as CaixaForum, which oversees nine facilities with temporary exhibitions and activities at the same time.

In relation to the doctoral thesis, it is confirmed that the method applied to CaixaForum is adaptable and customizable to the specific needs of other museums and art organizations, whether they are large, small, medium, public, or private, galleries or museums with subsidiaries. Other institutions can adopt and apply the method to help them plan their exhibition programs efficiently and optimize them in coherence with their mission. Museums and art organizations could use some of the criteria, indicators, and value functions as an example to explore how they could be developed and applied in their institutions. Just as they have adapted to changes in technology, the environment, and society, it is time to adapt to changes in their programming.

## Chapter 5 Conclusions

This last chapter of the dissertation includes the general and specific conclusions of this study, as well as suggested future research lines. First, the general conclusions of the study are presented. Second, the findings in the decision-making process when programming exhibitions found in the literature review and in the interviews conducted in Barcelona and the Boston area museums are determined, as well as a general list of criteria. Next, the conclusions of the application of the method to CaixaForum are presented. And finally, possible future lines of research are suggested.

It should be noted that in order to conduct this research, literature on art exhibition planning, the Multi-Criteria Decision Method (MCDM), and the Anthropological Model (AM) was reviewed, including papers, books, conferences, etc. As of now, an objective and standardized method for the analysis of museums' decision-making procedures for the exhibition program, which is a challenging task, has not been found in the industry. For this reason, additionally, 14 museums and art organizations in Barcelona (Spain) and the Boston area (USA) were interviewed and participated in the criteria definitions and weight assignments. For the case study of this dissertation, the *Fundació La Caixa* collaborated with the *Universitat Internacional de Catalunya* to test and verify the feasibility of the method.

As earlier noted in Chapter 2, a literature review has been conducted, and a few studies that implemented improvement measures in museum management and technology while adopting multicriteria approaches have been identified. Some actual examples are decision support systems in museum management (Truex, 1984); multi-criteria decision-making for urban built heritage conservation (Yau, 2009); a decision support model for scheduling exhibition projects in art museums (Lee & Lin, 2010); a fuzzy multi-criteria decision-making approach of 29 museums' websites (Kabassi, et al. 2018); and a decision-making tool for enhancing the

sustainable management of Palau de La Música Catalana (Casanovas-Rubio, et al. 2020). Even so, in this dissertation it has been possible to apply and integrate the Multi-Attribute Utility Theory (MAUT) and the Anthropological Model (AM) with the aim of supporting the decision-making process when scheduling exhibition programs. The integrated methods have been applied to several museums, concluding with the application to the CaixaForum with successful results.

To briefly introduce the methods, on the one hand, the Multi-Attribute Utility Theory (MAUT) is a Multi-Criteria Decision Method (MCDM), which is implemented in engineering and some other fields and helps in choosing the best possible option among different alternatives. In this study, it was useful to establish a list of criteria and weights per museum in order to understand the decision-making processes and examine the preferences and practices of each center. Finally, Chapter 4 presents the complete application of the method to CaixaForum, an arts organization with more than eight centers around Spain, which includes the definition of criteria, weight assignments, definition of indicators and value functions, and analysis of the Season Value Index (SVI). The case study confirmed the method's adaptability and flexibility to all kinds of organizations, as well as a pioneering implementation in the arts sector.

On the other hand, the Anthropological Model (AM) is a model which is based on the existence of three relevant motivations in the organization's management: extrinsic, intrinsic, and prosocial motivations. As seen in Chapter 2, these three aspects are primarily used in the business sector. However, in Chapters 2 and 3, their definitions are adapted to the arts sector to provide an analytical and evaluation approach to museums. As a result of this approach, the Anthropological Model is applied to classify the criteria and weights defined using MAUT.

Finally, after the integration of these two methods, a general list of criteria was created, which can be applied to all types of museums and art organizations.

## 5.1 General Conclusions

In conclusion, as the literature review and interviews revealed, the decision-making processes in the arts sector are intricate. As previously stated, all the organization respondents agreed, to a certain extent, on the lack of decision-making tools within their organizations. Similarly, the conversations have indeed been valuable in learning decision-making processes, what criteria are used to choose exhibits, as well as how the institutions are managed.

Most museum decisions are mainly influenced by the directors' intuition and knowledge gained over years of expertise development. And there is no evidence of a systematic plan that could otherwise be communicated within the organization, while avoiding considering the planning of an entire season solely on the subjective knowledge of the planner. As a result, the method offered in this research serves as a primary approach as well as a framework for directors to use in making better decisions, objectifying, and optimizing exhibition programming. The development of a method for analyzing seasonal programs in arts organizations emphasizes the need to establish measurable managerial approaches in the arts and creative sectors.

It is concluded that the hypotheses outlined in Chapter 1 are fulfilled on the basis of the following explanation:

**(H.1) A method or model by which museums are able to program exhibitions is not standardized.**

To begin with, there was no standard, formal method, or guidelines for programming exhibitions in museums after the literature review was completed. In order to better understand the procedures followed in the sector, interviews were conducted with 14 museums, 8 in Barcelona and 6 in the Boston area. As a result, it was observed that museums do not have a standardized theoretical process and

that each center has created its own steps or processes for making programming decisions.

As presented in Chapters 2 and 3, some centers, especially in the Boston area, already have formalized internal systems in place to improve their organizational practices. However, they all confirm that they have not yet found any system in the literature or in the sector to do so.

**(H.2) A new model, which integrates the Anthropological Model (AM) and the Multi-Attribute Utility Theory (MAUT), to analyze and improve the decision-making process in the arts sector can be developed.**

First, the multi-criteria methods to be used and the Anthropological Model (AM) were studied in detail, as the multi-criteria methods had already been applied in some similar studies. Subsequently, interviews were conducted to understand the decision-making process in exhibition programming, and then the two methods were analyzed and applied in 14 museums in Barcelona and the Boston area. Finally, the case study of CaixaForum was performed in detail as a research project, completing all the methods applications.

The findings from this study make several contributions to the current literature. First, it is possible to design a method or tool to support decision-makers when making decisions and planning exhibitions for several seasons, as observed in the case study of CaixaForum. Second, this new model (integrating the AM and the MAUT) confirms its flexibility, adaptability, and customization for different kinds of art organizations and museums, since it is able to consider the particularities of each center. Third, it allows museums to consider their own criteria and priorities when programming exhibitions and how to improve the decision-making process (bearing in mind that they did not use any theoretical method).

Finally, it is concluded that the fusion of these two methods allows the analysis and evaluation of the decision-making process of each museum in particular. In addition, it allows the design of indicators and value functions to evaluate data from previous exhibitions and thus be able to predict data from future exhibitions, as performed for CaixaForum. The decision-maker, while using the data predicted, will need to determine possible scenarios that will assist him in selecting one exhibition over another.

**(H.3) This new model can be applied to museums and thus optimize the programming of temporary exhibitions in future seasons.**

This hypothesis has provided a deeper insight into the programming of temporary exhibitions since it is a process that is carried out several years in advance while museums arrange several seasons at the same time. The first three steps, which are criteria definition, weight assignments, and criteria classification (carried out in Chapter 3 for 14 museums), have demonstrated that a primary application of the model is useful for museums to define their criteria and priorities. But at the same time, the study of their classification in the Anthropological Model and whether they focus their programs on the public (prosocial motivation) or on the organization's internal (intrinsic) or external (extrinsic) benefit is also useful to make improvement. Likewise, the complete application of the model (criteria definition, weight assignments, criteria classification, indicators and value functions definitions, Season Value Index calculation) has confirmed the success of this tool. With the definition and use of criteria and weights, as well as the collection of data from previous exhibitions, it allows the prediction of the results of future exhibitions. And the result of the Season Value Index for each season helps the manager to improve decisions and to observe which criteria to enhance and re-address.



**(H.4) Differences in the decision-making process when scheduling exhibitions between museums in Barcelona and the Boston area can be determined.**

This hypothesis is confirmed by the comparison in Chapter 3, which shows the results of the criteria and categories for each country.

It is observed that in the museums of Barcelona, the criteria for programming exhibitions are more influenced by the extrinsic motivation category, which provides external benefits, followed by the intrinsic motivation category, which sources internal benefits, and finally by the prosocial category, which is the one that contributes to the public.

In the Boston area, on the other hand, there is a very clear balance between these three categories. Although the extrinsic category is still the most highly regarded, the prosocial category is only 0.1% behind.

In addition, it is worth mentioning that the interviews also revealed different practices when it comes to making decisions regarding the programming of exhibitions. Some detailed examples of the decision-making process have been presented in Chapter 2, such as Harvard Art Museums and the Museum of Fine Arts.

**(H.5) A list of general criteria, classified under the three categories of the Anthropological Model (AM), can be defined to support decision-making in the arts sector.**

This hypothesis has also been fulfilled as a result of the analysis of the 14 museums in the two areas; it has been possible to create a generic list of criteria. The list includes all the criteria considered in the institutions studied, as well as the possible names offered for each. In addition, the criteria have been classified into the three categories of the Anthropological Model (AM). This allows museums to choose the programming criteria based on the established categories.

This list is a starting point in the industry to improve the decision-making process and to have a theoretical system to schedule exhibitions on an accurate and efficient basis.

**(H.6) This new model can be implemented to museums or arts institutions to program future exhibition seasons and enhance the programming procedures.**

This last hypothesis has also been demonstrated in Chapter 4. With the collaboration of the *Fundación La Caixa* (FLC) and the *Universitat Internacional de Catalunya* (UIC), it has been possible to apply this method in a center with more than eight museums in Spain, thus confirming its practical implementation. This application serves as a model for new museums and art institutions to use in making better decisions and programming exhibitions by using historical data from the center.

The most obvious findings to emerge from this study are as follows:

1. The development of a new method for improving and optimizing decision-making in exhibition programming. It draws on the Anthropological Model (AM) and Multi-Attribute Utility Theory (MAUT).
2. It is a new system to evaluate and measure the degree of consistency of the decisions made in line with the museum's mission.
3. The new model, which included AM and MAUT, was successfully implemented in 14 museums.
4. It has been possible to design a general list of criteria to consider when programming exhibitions. Although, each museum needs to readapt them to their peculiarities.
5. This method has been specifically adapted for the optimal and coordinated scheduling of exhibition seasons at the eight CaixaForum centers in Spain (including Madrid, Barcelona, Tarragona, Lleida, Girona, Zaragoza, Palma de Mallorca, and Sevilla).

6. A digital platform has been developed to facilitate the exhibition programming process for CaixaForum.
7. The implementation of this method has prompted (in some cases) a broad rethinking and reorganizing of some museums' management and organizational practices.

## 5.2 Specific Conclusions

### 5.2.1 Countries' Results

The study of the decision-making process for programming exhibitions in museums and arts organizations concludes that, in both the Barcelona and the Boston areas, there is a lack of formal methods for programming exhibitions; no software or tools have been used to effectively program exhibition seasons; and, in some cases, no data has been collected from previous years. In both cities, two factors are very important to these organizations: the role of the director (who is the decision-maker) and the budget for programming exhibitions.

#### 5.2.1.1 *Barcelona Museums' Results*

In terms of specific conclusions for each city, in the case of Barcelona, it is found that the most significant criteria for the participating museums when making decisions in the programming process are:

1. **Internal Complementarity** (14.09%-intrinsic): This criterion refers to the variety of topics, content, and activities offered by the organization. It falls under the intrinsic motivation category, as it relates to the internal benefits that the organization and its staff will perceive as a result of these actions.
2. **Cost Efficiency** (9.29%-extrinsic): This criterion consists of achieving a balance between the exhibition program and its cost, so that the season's overall budget is not exceeded. However, some exhibitions may have a higher cost than others, which could have repercussions on the program. It

is classified in the extrinsic motivation category for its direct relationship with the organization's economic benefits such as income, number of visitors, and major recognition, among others.

- 3. Touring** (7.18%-extrinsic): This criterion corresponds to the show's potential to travel to other international and domestic institutions. It is part of the extrinsic motivation category since traveling exhibitions from one place to another provide different kinds of external benefits for the organization.
- 4. Collaboration** (6.76%-extrinsic): This criterion corresponds to co-productions or collaborations that museums conduct together with national or international organizations. This participation boosts added value by incorporating the name and experience of another institution, and it allows them to share expenses. It is part of the extrinsic motivation category as it is for the benefits and major recognition it perceives of collaborating with other institutions.
- 5. Local Complementarity** (5.69%-extrinsic): This criterion refers to examining the artistic panorama of the city in the context of other museums and art organizations to avoid duplicating exhibitions or programs.
- 6. Novelty** (5.29%-intrinsic): This criterion refers to innovation and uniqueness in the topics exhibited.
- 7. Opportunity** (5.05%-extrinsic): This criterion relates to the museum's need to program exhibitions that provide opportunities for the museum, whether due to the subject, context, type of reflection, or other external factors. These are exhibitions that would have an impact on the program (expenses, organization, logistics) but are also significant for the museum's visibility. It is included in the extrinsic motivation category since scheduling this type of exhibition normally contributes to external benefits.
- 8. Collection** (4.91%-intrinsic): This criterion relies on the need for the exhibition programs to be intrinsically tied to the collection. It is part of the internal motivation category as it corresponds to the internal achievements,

goals, and objectives as well as the learning and research that the collection provides to the staff and the organization.

- 9. Social Concern** (4.58%-prosocial): This criterion responds to the museum's responsibility and need to emphasize works that are socially engaged by proposing exhibitions related to the questions, dynamics, and social trends of contemporary society while remaining faithful to its mission. It is classified under the prosocial motivation category since it is considered to be part of the category specifically addressed to the public's preferences and needs.
- 10. Space** (3.68%-extrinsic): This criterion refers to the types of rooms and sizes when selecting the shows. Normally, each space is dedicated to a type of exhibition.

These results show a greater tendency in the extrinsic motivation category, followed by intrinsic motivation, and with a lower value for prosocial motivation. This means that in the extrinsic motivation category, organizations first prioritize the external benefits (economic results, number of visitors, greater recognition, etc.) when programming. Then, in the intrinsic motivation category, they consider the internal benefits (objectives achieved, learning, research, among others) that they bring to the organization and staff. And finally, in the prosocial motivation category, they take into account the prosocial motivation that contributes to the public's satisfaction.

Of the participating museums, the result of the categories by center concludes that most of them make decisions by giving more relevance to the extrinsic motivation category. However, two institutions stand out for their balanced results in this section: the *Museu Nacional d'Art de Catalunya*, the *Museu Marítim de Barcelona*, and the *Centre de Cultura Contemporània de Barcelona*.

As for the overall results of the categories, as mentioned above, there is a strong tendency for extrinsic motivation (48.36%), followed by intrinsic motivation (29.86%), and finally prosocial motivation (21.78%). These results suggest that the decisions related to exhibition programming need to be reoriented towards prosocial motivation, which means focusing on public needs and preferences.

### 5.2.1.2 *Boston Museums' Results*

In the case of the Boston area, it is concluded that the most relevant criteria are:

1. **Internal Complementarity** (12.22%-intrinsic): This criterion relies on establishing a balance in the exhibition program by offering different topics, artists, periods, and crafts, among others, depending on the specifications of each center. It is part of the intrinsic motivation category since it corresponds to the diversity of topics, content, shows, and activities. And this is linked to the internal benefits obtained by the organization and staff.
2. **Cost Efficiency** (12.02%-extrinsic): This criterion consists of achieving a balance between the exhibition program and its cost, so that the season's overall budget is not exceeded. It is classified into the extrinsic motivation category, and it has a clear relationship with the external benefits such as income, number of visitors, and major recognition, among others.
3. **Opportunity** (8.45%-extrinsic): This criterion, as previously explained, relates to the museum's need to program exhibitions that provide opportunities for the museum, whether due to the subject, context, type of reflection, or other external factors. This criterion falls under the extrinsic motivation category for the same reason as the previous one, and its definition is related to programming exhibitions, as it represents a clear opportunity for the organization.
4. **Collection** (7.50%-intrinsic): This criterion refers to the need for the exhibition programs to be intrinsically tied to the collection. It is included in the intrinsic motivation category since it corresponds to the internal benefits obtained by the staff and the organization when exhibitions about the collection are programmed.
5. **Social Concern** (7.37%-prosocial): This criterion responds to the museum's responsibility and need to emphasize works that are socially engaged by proposing exhibitions related to the questions, dynamics, and social trends of contemporary society while remaining faithful to its mission. It is classified

under the prosocial motivation category since it is addressed to the audience's needs and desires. And it includes topics of today in the exhibition program.

- 6. Community** (6.78%-prosocial): This criterion relies on community participation to help guide and design concrete exhibitions together with the institution. In this way, current and relevant topics are presented, and at the same time, visitors are invited to have such a participatory experience. It is part of the prosocial motivation category since it considers outside voices from communities, advisory groups, or experts to prepare the shows.
- 7. Duration** (5.52%-extrinsic): This criterion corresponds to the number of days or months that each exhibition is on display. It is part of the extrinsic motivation category for the external benefits that the organization can obtain due to the duration of the show.
- 8. Target Audience** (5.23%-prosocial): This criterion is related to the exhibition's design that considers the public to be its key point, by considering their preferences and needs.
- 9. Collaboration** (4.87%-extrinsic): This criterion refers to the co-productions and collaborations that museums conduct together with local or international organizations. It allows them to share expenses and to obtain higher recognition, as well as increase the number of visitors.
- 10. Space on the Calendar** (4.58%-extrinsic): This criterion corresponds to the moment and period of the year the exhibitions are on display. In some cases, such as university museums, they prefer not to program in the summer since their community is on vacation.

Based on the results achieved from the museums, a great variety has been observed. But in most of them, the prosocial motivation category is getting better value and greater weight for the organizations. For this reason, the overall results of the categories show a clear balance between the categories: extrinsic motivation of 34.83%, intrinsic motivation of 31.76%, and prosocial motivation of 33.42%.

Although the extrinsic category is still the highest, the prosocial category is only 1.41% below. The results observed confirm the need to refocus decision-making and the importance of involving audiences in the exhibition programming, although they are already starting to do so.

### *5.2.1.3 Contrast Results of Barcelona and the Boston Area*

After the conclusion obtained for each area, it can be seen that there are the greatest disparities in the decision-making in the programming of exhibitions between them. In both cases, the most significant criteria are those related to the variety of topics, content, and activities in the exhibition programs and also those that consider the budget available for programming the exhibitions. Nevertheless, museums in the Boston area meet some criteria classified under the prosocial motivation category since they focus on including and involving the audience and adjacent communities in the exhibition programs. In contrast, in Barcelona museums, this category is the one that receives the lowest value.

The one most remarkable finding from the data comparison is that the global category results in the Boston area are now more evenly distributed than in Barcelona museums. The extrinsic motivation category result in each case is 48.36% in Barcelona and 34.83% in the Boston area. As for the intrinsic motivation category, the results are 29.86% and 31.78%, respectively. And finally, the prosocial motivation category represents 21.78% and 33.42, respectively.

This comparison reveals that there are significant differences between the two countries in terms of how decisions about the exhibition schedule are made. This may be due to several organizational, economic, cultural, audience, and other considerations. However, after the literature review and the interviews, a formal method was not found. Thus, preparing the criteria and weights for each organization has shown the importance of having manuals or methods for improving decision-making and exhibition programming.



From the analysis and evaluation of the museums in Barcelona and the Boston area, it has been possible to design a general list of criteria that could be of great use to museums when making decisions about exhibition programs. This list of criteria can be used by museums and art organizations worldwide to program exhibitions. Each criterion is classified under one of the three categories of the Anthropological Model (AM): extrinsic, intrinsic, or prosocial motivation. Furthermore, the list includes different possible names for the criterion.

As stated in Chapter 3, the criteria on the list receive general definitions that then must be adapted to the particularities of each museum or art organization. Moreover, it is important to highlight that the list of criteria proposed is not limited; there are certainly more criteria that could be considered. However, no further criteria have emerged from the analysis performed in this study. And finally, the list should be reviewed every 1-2 years to modify existing criteria and incorporate new ones, thus providing more possibilities to museums.

#### 5.2.1.4 *Limitations of the Study*

In this chapter of the dissertation, first, interviews with museum directors were carried out, followed by two parts. In the first part, an interview for each museum was conducted to observe how they make decisions on the program and if they use any method or tool to do so. From this point, the conclusions were as follows: the exhibition program receives a lot of influence from the museum director; the directors and teams do not follow a formal method and do not use any specific method or tool.

In the second part of this process, and after the interviews, it was possible to define the criteria for each museum, and then, each museum director assigned weights of importance to each criterion. After that, it was possible to analyze the results of each museum and classify the criteria under the categories of the Anthropological Model (AM).

However, this procedure and the methods used present certain limitations and weaknesses, which are as follows:

1. The criteria definitions and weight assignments were based on the exhibitions director or employees interviewed for each museum being the sole representative, except in the case of the *CaixaForum*. This procedure could be improved by including more workers from the center and sector experts to contribute their viewpoints. But also, by using other techniques to gather expert opinions, such as experts' seminars or the Delphi method, which are designed to provide more accurate and precise data.
2. The definition of the criteria and subcriteria was based on the participants' interviews and website information. These definitions would be improved if data from previous seasons, such as budget, type of exhibition, and number of visitors, were collected.
3. In the case of the weight assignment, the participating museums have used direct assignment and the five-level scale. They have not used any of these methods before, so two methods were proposed for them to choose the one they felt most comfortable with. However, other techniques such as AHP could be used.

In light of the fact that some of the interviews were conducted before the pandemic, it would be appropriate to review the definitions of the specific criteria and weights of the museums in Barcelona.

In the near future, it would be interesting to observe the changes produced as a result of COVID-19, as well as to see if, after 1-2 years, the criteria and their weights have also varied and changed, and also to compare general factors between these two countries, such as the economy, legal, cultural, and social policies, as well as new management and programming approaches. If it is available for future research lines, the museums may offer unbiased data collected from previous seasons. With this information, it would be useful to better define the criteria while considering the future application of the whole method with indicators and value functions for

each museum. Finally, in a constantly changing world, it is important to stay on top of new methodologies and practices, especially for those working in this field.

### **5.3 CaixaForum Application**

The application of the method was first designed and developed for the CaixaForum Network (an organization with nine centers around Spain and a unique program model). The multi-criteria method was applied in order to support and facilitate the exhibition programming of the eight centers (at the moment, nine), which is carried out by a team based in Barcelona. The entire process, which used real data, allows to program different exhibition seasons as well as calculate the Season Value Index (SVI) for five previous seasons, demonstrating a clear improvement in the outcomes.

By applying the method to CaixaForum, it is possible to conclude that interdisciplinary collaboration is very effective for this type of project, as it has enabled the creation of a new method to effectively program exhibitions and thus improve the decision-making process as well as the organization's practices. In light of this, this research represents a groundbreaking initiative to introduce Multi-Criteria Decision-Making (MCDM) to the arts and cultural sector.

The objective of this case study was to provide a tool and a method to support the optimization of exhibitions designed by collecting and utilizing analytical exploitation data. As observed previously, a digital platform was also created to facilitate the exhibition programming based on historical data from prior exhibitions and predictions. It is relevant to emphasize that the tool is based on unbiased and trustworthy data and that it is not meant to supply particular exhibition content or a full season schedule. It is a support system for the commissioner and the team. However, due to confidentiality purposes, relevant data for the indicators and calculations is omitted. This information refers to the financial budgets of each center.

The case study application showed successful results. By using the method and the digital platform, it is concluded that:

1. This tool facilitates the planning of exhibitions since it includes a calendar to look at past and future exhibitions; a new exhibition planner to schedule exhibition seasons; and a chronogram to keep track of exhibitions and rooms in the calendar.
2. Future seasons' exhibition satisfaction can be predicted by using the exhibitions database embracing from 2014 to 2018. Moreover, it highlights the potential possibilities that may be attained by scheduling one exhibition or another in a consistent manner with previous seasons' patterns.
3. The exhibition season programming of the eight CaixaForums is synchronized using the same calendar.
4. The imperatives of each center are fully automated to avoid errors and similarities in the calendar.
5. A run-in period is necessary to test and assure its functionality for several seasons. After the experimentation period, errors and adjustments can be made.

Finally, the major limitations of this study are that:

1. In order to improve future use of the platform, all exhibition data needs to be revised to include the missing ones from Sevilla and Valencia. The first one was inaugurated in March 2017, and the second one in June 2022.
2. The predictions of the digital platform are based on data gathered until the completion of the project (2020). However, as more data becomes available, predictions may become more accurate.

This case confirms the usability and innovation of the application of the method. Furthermore, it serves as a sample to be implemented in other museums or art organizations since it can be adapted and customized to each case.

In future research, it would be worth reviewing the criteria and their weights to verify whether they change or remain the same. Also, it would be beneficial to improve the platform design, offering a more modern and updated version. In addition, the method could be used to streamline the tasks of other departments within the company, such as marketing, communication, and education ones.

## **5.4 Future Research Lines**

As previously stated in each section, future research lines may focus on different areas.

First of all, considering the general conclusions, future research lines could be the application of the integrated methods to new museums and art institutions to support their exhibition programs. The implementation could be carried out while taking into account the general list of criteria proposed in Chapter 3, so that each organization could choose the most appropriate criteria for their center. And then, it would be necessary to implement the tool in new cases in order to validate it. To do so, it would be key to the use of historical data from each center to objectify the process and aid in making more accurate and estimated proposals.

In addition, once the method is tested in several arts organizations, one of the most interesting research lines would be to create a standard digital platform to offer in the arts sector. It would be tailored to each museum or center in particular, whether it be for larger institutions like the Museo Nacional del Prado, Musée du Louvre, British Museum, Metropolitan Museum, etc., or for small museums. It would be relevant to study and compare the different case studies. This could help in finding museums' adjustments and improvements and solve a management problem while improving the public experience.

In regard to the specific conclusions, it would be interesting to observe if the criteria and weights change for the participant museums after 1-2 years. Also, it would be relevant to complete the application of the method by describing indicators and

value functions for each museum using data collected from previous seasons. Next, it would be worthwhile to compare in-depth both countries to study and understand new management and programming practices.

Also, it would be interesting to review the criteria and weights of the CaixaForum case by adding updated data and adapting the method to other departments.

In conclusion, any kind of theoretical or practical advance will be of great help to improve day-to-day decisions in the arts and cultural sector. As a result, the fact of involving the audience in the exhibition programming process.

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# Appendices

## Appendix A.

In some cases, there is information in bold, as it is important and is related to the definition of the criteria of each institution.

### **Interview with Mireia Mayolas - Museu Marítim de Barcelona (MMB) – 24/02/2021**

**Úrsula:** ¿Vosaltres, de qui depeneu?

**Mireia:** De la Diputació, perquè de fet el museu històricament era de la Diputació. Depenem de l'Ajuntament de Barcelona també, perquè una part de l'edifici és de l'Ajuntament de Barcelona, i del Port de Barcelona.

**Úrsula:** Llavors el finançament, de qui ve?

**Mireia:** Sobretot en gran mesura ve de la Diputació, hi ha un % de l'Ajuntament, i un % molt baix del Port, que ara mateix no sé. Igual que la pregunta del pressupost, m'ho he mirat aquest matí i hauria de parlar amb el gerent. T'ho confirmaré.

**Úrsula:** D'acord, ni que sigui aproximat. Llavors, potser et faig preguntes obvies, però te les faig perquè així ho tinc corroborat. **De quantes exposicions anuals parlem?** O sigui, en una temporada, contant la de col·lecció i les temporals que pugueu fer, quantes? Sense contar època Covid.

**Mireia:** Primer et volia dir que nosaltres estem en un període, no sé si ho has llegit en el diari, sense direcció, hi ha una directora en funcions. El director que es va jubilar, que es va jubilar al 2018 i ell feia moltes exposicions, moltes. A pare meu en accés, perquè moltes no tenien massa sentit. En canvi, **amb la direcció actual doncs n'hem estat fent poques però més vinculades en els objectius del**

**museu.** Bàsicament fem **una exposició gran** (d'uns 400m<sup>2</sup>) a l'any, i en fem **una o dues de mitjanes** (uns 300m<sup>2</sup>), i llavors en fem unes tres, que són set parets molt petites.

**Úrsula:** Són bastantes, vull dir jo potser pensava que en faríeu tres, però veig que en feu més.

**Mireia:** **Bé en fem això, entre 2 i 3 petites, entre 1 i 2 mitjanes, i una gran.** L'objectiu era que durés uns 8 mesos, però bé amb els anys s'ha anat complicant molt el tema de contractació i el que ens hem trobat és que **per fer una exposició, ara necessitem entre 2 any i 2 anys i mig.** Et puc explicar aquest termini.

**Úrsula:** d'organitzar-la et refereixes, de programar, de dir vindrà això vindrà allò...

**Mireia:** Sí, sí. Mira necessitem 3 mesos per fer un guió, que l'encarreguem fora. Després quan tenim el guió, encarreguem el disseny museogràfic i necessitem uns 3 mesos més, i a partir d'aquí fem una licitació, tot el concurs de licitació, i amb això necessitem entre 6 i 7 mesos, es va allargant, és a dir, cada vegada es necessita més temps. I a partir que la licitació al cap de 6 mesos l'ha guanyat una empresa per la construcció, es necessita com 2 mesos, 2 mesos i mig per la producció. Si t'hi fixes són: **15 mesos**, per tant, solem **necessitar un any i mig bo, per programar una exposició per tirar-la endavant.**

**Úrsula:** Normalment, els museus, bé amb els que jo he parlat, si que programen a dos o tres anys vista, vull dir que també sembla lògic, no?

**Mireia:** Sí. Tots ens trobem amb el mateix, jo vaig fer un petit estudi i vaig estar preguntant a altres museus, tothom necessita uns dos/tres mesos per fer un guió. Això no vol dir que una exposició la facis amb un guió amb 15 dies o amb un mes, perquè és menys complexa, perquè és de la teva col·lecció, però moltes vegades els guions necessiten això 2/3 mesos. El disseny també, a vegades això ho pots escorçar molt, però no sempre.

**Úrsula:** I llavors, **la durada de l'exposició en sí, quant sol ser?**

**Mireia:** Estan durant entre **8 mesos i un any les més grans, entre 6 i 8 mesos les mitjanes.**

**Úrsula:** I les feu durar perquè així optimitzeu els costos, o perquè creieu que vindrà més gent? O sigui, té algun sentit fer-la de 8 mesos i no de 3?

**Mireia:** A veure d'una banda, darrere d'una exposició hi ha molta feina, aleshores és veritat que fer-la per 3 mesos sembla una mica absurd, sobretot aquestes que porten tanta feina. Una altra cosa és una de petit, però si la produeixes tu, porta molta feina. Una exposició val molts diners també, nosaltres estem destinant sobre **120-140.000 € per les grans, tot, sobre 60.000€ per les mitjanes,** i les **petites** fins ara eren **3.500€ de producció,** però ara no tenim dissenyador, i l'última em va costar 3.500€ més de disseny, és a dir, se me'n va anar sobre els 6.000 i pic d'€. Per tant, si una exposició costa 40.000€, o 50.000€, no fer-ho només per 3 mesos, no som tant rics ni com a museu ni com a societat.

**Úrsula:** Llavors allargar, també podria ser que vingués més gent...

**Mireia:** Sí, també, també. I la capacitat de fer feina nosaltres també, clar és a dir, podríem fer exposicions de 3 mesos i llogar-ne d'altres, produir exposicions també és molt car, i també porta feina. **Les plantilles dels museus són limitades, no donem a l'abast per fer un ritme més alt.**

**Úrsula:** I llavors a l'hora de programar, és a dir, quan voleu programar una exposició per d'aquí a dos anys, clar què considereu, **a l'hora de triar els temes, de dir què fem, us envien propostes, trieu? Com funciona aquest procés?**

**Mireia:** En general, últimament, jo sóc cap d'exposicions des de fa 4 anys, i des de la meva experiència, **els temes els estem treient del propi museu,** en general no estem fent cas a propostes de fora. I llavors, què tenim en compte? Tenim en compte primer, que **tingui a veure amb el propi museu, que expliquin temes d'història marítima o de cultura marítima.** Després, cada vegada intentem que **puguin ser d'interès, per la temàtica o pel públic, donar-li una volta perquè puguis tenir un interès pel públic.** I solem programar doncs en parlem jo, i el cap de col·leccions,

tenim un comitè amb més gent, que hi ha la conservadora en cap, hi ha el cap d'unitat de programes educatius, i bé a vegades cridem més gent per pensar temes. Cal dir que hi ha persones en el museu que són proactives, i altres que no. Per tant, ara en farem una, o n'estem fent bastantes sobre fotografia perquè la cap de les col·leccions fotogràfiques és molt proactiva i constantment té propostes, i per això es fan d'aquests temes. També és força proactiu el cap d'unitat de programes educatius, que porta tot el tema escolar, i llavors també fem moltes activitats d'això perquè hi ha aquesta persona darrere que ho impulsa. És a dir que a vegades temes de la programació venen també per l'entusiasme de personal de la casa per fer una exposició.

**Úrsula:** Però està bé, perquè així és divers també. Però llavors no tindríeu una llista tancada de dir doncs mira el temes, per exemple CaixaForum programa amb diversitat: arquitectura, fotografia, arqueologia...

**Mireia:** No, però d'alguna manera sí, el que intentem és com que hi ha moltes propostes de **temes fotogràfics**, bé intentem d'anar-ho compensant entre la programació. Jo sóc la cap de l'àrea de programació i activitats, jo vinc d'educació i per tant, tots els temes educatius m'interessen. I llavors també de tant en tant, intentem que hi hagi una activitat sobre **projectes educatius**, almenys una a l'any, a vegades petiteta i a vegades més gran. I llavors l'Enric, que és el cap de col·leccions i de recerca, ell és el que porta els temes més vinculats a la **recerca del museu**, o de les **col·leccions**, i llavors si que intentem una mica compensar, doncs de sobte en tenim una gran molt més educativa, i llavors una més mitjana d'altres temes... està bé compensar-ho.

**Úrsula:** Perquè les d'altres temes no feu programes educatius? És a dir, si en feu 5 en un any, només n'hi haurà 1 o 2 del programa educatiu?

**Mireia:** Sí, quan dic programa educatiu et vull dir, per exemple ara mateix n'hi ha una sobra una regata, sobre aquesta s'ha fet tot un projecte educatiu. I llavors el que s'explica és, i aquesta l'ha comissariat el cap de programes educatius, és explicar què és la regata, i explicar tots els projectes educatius que hi ha darrere d'aquesta

regata, com l'hem enfocat des del punt de vista pedagògic i per poder explotar-la pedagògicament. O una altra vegada i va haver un projecte educatiu de llarga durada amb escolars, i d'aquest projecte de llarga durada se'n va fer una exposició. Això, d'altra costat, quan fem una exposició com hi ha hagut de Cant de Sirena, evidentment totes les exposicions tenen un programa educatiu darrere, però intentem també, en aquest últim, que hi hagués un àmbit infantil, que amb la pandèmia va quedar anul·lat. Però sí que el que et vull dir, és que quan et dic programa educatiu és que és sobra un programa educatiu, no relacionat amb l'exposició.

**Úrsula:** Sí, ja ho entenc. I llavors, **teniu un públic objectiu, o esteu oberts a tot tipus de públic?**

**Mireia:** **Estem oberts a tot tipus de públic, de totes maneres sabem que cada exposició portarà un tipus de públic diferent.** Cada departament té una mica com els seus públics, tots són públics del museu però la noia de l'arxiu fotogràfic té molta relació amb gent que està interessada per la fotografia, i quan fas una exposició de fotografia saps que aquest és un dels públics objectius. **Però intentem que sigui bastant per tots els públics.**

**Úrsula:** Intenteu fer exposicions variades perquè puguin venir diferents públics?

**Mireia:** Sí, sí.

**Úrsula:** És que així jo em vaig muntant els criteris sense dir-te'ls. Llavors hem quedat per una banda, **la varietat de temes, evidentment que sigui sobre algo marítim però que vagi variant**, el tema de **la durada de la exposició també és important**, però és un criteri? És a dir, esteu programant i penseu, o ja és per fet que duraran X temps?

**Mireia:** És un criteri, sí.

**Úrsula:** Perquè depenent de quina, durarà més o menys, sigui 6 o 8 mesos.

**Mireia:** Sí. Nosaltres intentem que siguin de 8 mesos i les acabem allargant per problemes diversos, aquesta és la veritat.

**Úrsula:** Llavors, **el tema del pressupost, creus que és un criteri?** Moltes institucions diuen que sí i moltes que no, però clar en realitat si és un pressupost tancat i en molts casos, és just, condiciona a programar perquè algunes temporades ha de ser una temporada més reduïda d'altres més extensa.

**Mireia: És un criteri.** De totes maneres, no ho veig com un mal criteri, t'ho diré perquè. La meva experiència amb els dissenyadors és que si tu no els dones un pressupost tancat, l'exposició pot costar però vaja... infinitat. Jo crec que no deixa de ser una manera de centrar al dissenyador i de dir, escolta no. Però clar **aquest criteri a la vegada et suposa diverses coses**, per exemple, quan tu programes una exposició si vols portar objectes de fora, el pressupost ha de ser més alt. Si el pressupost és aquest, vol dir que tu ja preveus que d'objectes de fora en portarà poquets, i nosaltres fem poques exposicions amb objectes de fora, de fet quasi no en fem. Bàsicament utilitzem les nostres col·leccions i alguna peça d'algun altre museu, però no estem fent en aquests museus exposicions com científiques i que hi hagi aquest objecte, l'altre i l'altre.

**Úrsula:** Però per tema econòmic o perquè no està en les vostres...? O una mica de tot?

**Mireia:** Sí, una mica de tot. **També, jo crec que és molt diferent un museu d'art que un museu marítim.** El tipus de col·leccions d'un museu marítim són molt diferents, i no estem programant gaire art, podríem fer marines d'exposicions artístiques, però no en fem. **Estem molt més centrats en un línia d'exposicions més històriques o més etnogràfiques.**

**Úrsula:** Patrimonials?

**Mireia:** Sí, sobretot també bastant etnogràfiques. I llavors no estem fent exposicions artístiques. Per què no les fem? També pel motiu econòmic, és a dir, si diguéssim doncs una exposició sobre la visió del mar amb la pintura, i demanem a aquest museu i a l'altre... No, no... és molt car, i no ha entrat dins de la nostra línia.

**Úrsula:** Per mi, fer exposicions de ni que sigui part de la col·lecció, o sigui és art, però un altre tipus d'art. Però al ser patrimoni, ja és cultura, vull dir que cadascú té la seva particularitat, no cal que hi hagi coses d'arts visuals per poder-ho avaluar.

**Mireia:** Sí, nosaltres hem renunciat una mica, o en aquests moments a fer exposicions d'art. Hauràs llegit en el diari que farem exposicions al Museu Marítim d'art, que no tenen res a veure amb el tema marítim. I això és **perquè hi ha una oferta sobre la taula econòmica per llogar l'espai, que nosaltres estàvem llogant per altres coses**, per fer ara la fira de la cervesa, el dia de la gent gran, doncs de sobte ens ha arribat aquesta oferta per fer aquestes exposicions que no tenen res a veure amb patrimoni marítim.

**Úrsula:** I que no les controleu vosaltres?

**Mireia:** No, el que fem és un lloguer, no deixa de ser un lloguer. **Per nosaltres d'exposicions d'art ni entra dins del patrimoni marítim, ni en tenim ni idea, no. Però les nostres són més de tipo patrimonial, i molt més patrimoni material i fins i tot immaterial, estem treballant molt temes de patrimoni de creences**, que vam fer aquesta de Cants de Sirena, vam fer una exposició, que va tenir el Premi Barcelona, sobre un mestre que es deia Antoni Benages que treballava amb els nens al mar en un poble a prop de Soria, i el tema és el concepte del mar. El mar com a espai, nens que no havien vist mai el mar, què s'imaginaven del mar, com a espai de llibertat, etc. És a dir estem treballant, amb aquest tipus de concepte, molt sovint.

**Úrsula:** És molt interessant, la veritat. **I llavors la col·lecció, perdó que torni, està present a totes les exposicions o no?**

**Mireia:** **No, no necessàriament.** En la majoria sí, però no necessàriament. Per exemple, aquesta del mestre de Benages, no hi havia col·lecció del museu.

**Úrsula:** I llavors diguéssim, el material de l'exposició, d'on el va treure?

**Mireia:** Doncs, és que no hi havia quasi material, fins i tot et diré. Hi havia uns objectes, uns llibrets de la tècnica freinet, que és la manera que tenia aquest professor de treballar, hi havia tots uns pupitres escolars antics, que ens els va

deixar un home d'una col·lecció particular, sobre la taula hi havia una impremta que utilitzaven els nens que també ens ho va deixar un col·leccionista, per exemple. Ara mateix n'hi ha una petita que es diu: Mestres de d'aixa de butxaca, de vaixells de joguina, de com es feien tradicionalment, com la gent jugava antigament, i el que fem és una reflexió sobre el joc, que abans la gent jugava al carrer, que es feia la joguina amb el que trobava l'entorn, i que jugava amb colla, i que a partir de determinat moment a causa del tràfic els nens es van tancant a dins les cases, que és el moment en que la indústria de joguines explota amb les joguines de plàstic. I llavors, quins objectes tenim? Tenim rèpliques actuals d'aquests vaixells que es feia la gent, hem entrevistat a gent gran, i un ens ha dit jo m'ho feia d'escorxa, i m'ho feia mes o menys així, a vegades ens ho han fet actualment tal i com s'ho feien antigament, o a vegades amb les explicacions ho hem fet nosaltres. Doncs jo me'ls feia amb avellana, doncs aquests els hem fet nosaltres, o no me'ls feia amb unes pinces de la roba fet d'aquesta manera, aquest senyor gran ens ho va portar. I per tant, no és col·lecció del museu i potser ho acabarà sent, però és que lo important d'aquesta exposició no és l'objecte, si no tota la part que hi ha darrere, i això és patrimoni immaterial. Per tant, treballem d'una manera molt diferent com et deia, dels museus d'art, i a vegades hi ha col·lecció, i a vegades nou, però no és una condició sine qua non.

**Úrsula:** També em recorda una mica al cas de CCCB, que no sempre tiren d'art, i sí que tenen el lloc de creació, i de reflexió...

**Mireia:** Però ells no tenen col·lecció eh, nosaltres sí, és la diferència.

**Úrsula:** Clar és que no és comparable, mai vull comparar els museus, per això faig preguntes, i cadascú m'explica del seu cas, què hi ha.

**Mireia:** Aquí també jugo amb que la persona d'exposicions és el primer de dir: doncs no caldria, no és una persona conservadora, com a conservador clàssic, sinó que amb això és molt obert. I després, jo t'he de dir **que he fet una gran reflexió**, perquè ja et dic arribo del camp dels públics, d'educació i d'activitats, de com haurien de ser les exposicions. Rebo bastants pals, justament amb el cap de recerca que



som els que fem de motor, perquè **per mi una exposició és una presentació d'alguna cosa, però ha d'entendre-ho tothom,estic bastant allunyada de que es vulgui fer una exposició d'una teoria científica, que hagi d'haver-hi un investigador darrere, un gran conservador, jo crec que m'agrada molt, i utilitzo molt escenògrafs que facin el projecte museogràfic, i considero que t'ha d'entrar molt pel porus, ha de ser molt emotiva una exposició, i després busques informació tu a casa teva.** Perquè és que si no el que veiem des de feia uns anys eren un llibres impresos sobre parets, i unes teories que només hi podien arribar els experts en aquella matèria. No m'interessa gens això, i tinc la sort que el cap de recerca i de col·leccions està amb mi en aquest tema, jo penso que una cosa és un llibre on tu pots explicar tot el que vulguis i pots dir aquest és un llibre científic, i una altra exposició que penso que sí que ha de ser per tots els públics i ha de poder venir-hi públic familiar, públic invident, públic de molts tipus. **Certament unes exposicions seran més per un públic que per un altre, així sí, però les pensem per tots els públics, i molt des de l'accessibilitat.**

**Úrsula:** Val, o sigui que **un altre criteri seria l'accessibilitat.**

**Mireia:** Bàsic!

**Úrsula:** O sigui, és igual que sigui una exposició que una altra que l'accessibilitat sempre hi ha de ser?

**Mireia:** Sí, ho intentem, a vegades surt millor a vegades surt pitjor.

**Úrsula:** Perquè m'entenguis, els criteris els diferencio, perquè si no em diries que tot això són valors, objectius, però no, **els criteris és important que no hi siguin sempre, o sigui que variïn perquè si és una cosa que és sempre,** ja no és un criteri, és un objectiu, és un valor, que sempre hi és, que el compleixes sempre. Llavors a la mínima que pot variar, que no sempre es compleixi, ja és un criteri, i tu li dones la importància segons el que... però sempre procuraràs que hi sigui.

**Mireia:** Jo et diria en aquests moments que és un criteri, que m'agradaria que fos un valor, ho intento convertir en un valor.

**Úrsula:** Que de fet ho he llegit en el pla d'actuació.

**Mireia:** Però no sempre puc, perquè tinc molts problemes a vegades amb els comissaris, cada vegada estic intentant també, agafar menys gent de la universitat, i més periodistes, ara mateix la propera que fem, en vam fer una sobre el port com a territori de frontera, era el concepte també, Barcelona és una ciutat que té port, com que té port és molt diferent d'una ciutat que no en té, quina és la diferència? Que el port és un espai que fa de frontera entre la terra i el mar, per on entren les idees, per tant, aquest era el concepte de l'exposició, imagina't en quin tipus d'exposició ens estem posant. Hi havia molta fotografia, era fotogràfica bàsicament, i vam fer com una gran escullera que les fotos estaven impreses sobre aquestes cares de l'escullera. Al comissari vam agafar al Xavier Theros, que és un periodista i cronista de la ciutat, i va anar molt bé, el treball va ser molt fluid. En canvi, tinc molts conflictes quan treballem amb gent de la universitat, perquè ells estan treballant per un públic, i jo no vull treballar per aquest públic, vull baixar. Llavors hi ha una gran por, que quan tu democratizes els continguts, els professors d'universitat es posen amb tensió, els tensions perquè pensen que estàs baixant el nivell, i no ho estàs fent, jo no et dic que no. Però, jo penso que ha de ser així, i llavors clar, hem arribat a tenir articles sobre des de plassos ens han dit a l'Enric i a mi, fins a que fem exposicions absolutament superficials. Potser sí, no et dic que no, ara en farem una sobre el tràfic d'esclaus, de la visió de com tràfic, i sobretot l'esclavitud a Amèrica, per nosaltres a Catalunya com repercutia. I llavors hem cridat, tinc reunió després, li hem proposat al Antoni Tortajada, estic agafant periodistes de difusió, m'interessen aquests temes, no m'interessa explicar l'esclavitud a Amèrica, m'interessa fins i tot un tema, igual la fem doble, quan tu compres roba barata que compres al Zara, ¿qui hi ha darrere perquè aquesta roba et surti a un preu determinat? Ho dic perquè em sembla interessant el tema de reflexionar sobre que nosaltres som culpables de determinades coses a la nostra societat, o Catalunya va tirar endavant gràcies a que hi havia un esclau a Amèrica que estaven treballant per res, i llavors els diners arribaven aquí, i ens permetien crear escoles, crear el

tren, crear indústria, és a dir, **reflexionar una mica. Una altra de les coses que intentem és que les exposicions no parlin només del passat, si no veure com poden parlar del futur.** El que passa que tot això és lent, en cert punt...

**Úrsula:** Llavors, he vist que al Pla d'Actuació, que fica: **exposicions itinerants, què vol dir exposicions itinerants?**

**Mireia:** Fins ara nosaltres **no en fèiem d'exposicions itinerants pràcticament,** alguna... **Però ara volem començar, nosaltres tenim una xarxa,** el Museu Marítim lidera una xarxa de museus marítims de la costa catalana, sobretot. **I llavors, tenim una exposició que la farem per itinerar, per aquests museus.** En vam fer una sobre dones i mar, una recerca que va fer una periodista també sobre quin era el paper de la dona al mar, i fruit d'aquesta recerca vam veure que el museu no tenia imatges de dones treballant al mar, no tenia documentació, i vam fer una crida a les dones que treballaven al mar si ens volien enviar material. I ens van enviar un centenar de fotografies treballant al mar, per sortir de la dona pescadora, de la dona que sorgeix, i vam tenir fotos de dones pescant, de dones capitanes de la marina, de dones navegants de l'elit, que van regates, etc. I a partir d'aquí vam fer una exposició, i ens l'han demanat altres centres, sobretot la Generalitat ens ho va demanar per centres de dones, i llavors això va quedar truncat per la pandèmia, però és una altra de les exposicions itinerants que volem fer. Aquestes de petit format, doncs de veure com les poden portar a altres museus.

**Úrsula:** I qui assumeix el cost d'aquestes itineràncies?

**Mireia:** Nosaltres. A veure de l'exposició, jo crec, ja et dic que l'estic treballant eh, suposo que el transport del museu a allà, ells.

**Úrsula:** Clar, és que és nou per tu també, suposo.

**Mireia:** Sí, ja et dic eh, jo era la cap de d'activitats i de sobte el director va dir ara portaràs exposicions, i em va caure un marró a sobre, que ni tan sols havia reflexionat massa.

**Úrsula:** Però per reinventar-te és com una oportunitat.

**Mireia:** Sí, sí. Sempre demanàvem des de educació, poder estar present en els equips que formen exposicions, i de sobte ens va caure a sobre la coordinació total d'això. I és molt interessant, però m'està obligant a reflexionar molt. Quan tu fas activitats, i l'activitat dura molt poquet, de Nadal, o igual et dura un curs, però com que les exposicions són tant llargues, la reflexió és com molt.... abans no ho poses en pràctica i veus els fallos d'una exposició perquè a la propera no et passi, ja han passat dos anys, no? O sigui que el meu aprenentatge està en procés.

**Úrsula:** Però això és bo, sempre s'aprèn. I llavors, perdó que torni, **les exposicions itinerants, seran puntuals, és a dir, no les fareu sempre i seran d'exposicions concretes?**

**Mireia:** Exacte, de moment aquesta és la idea. **No ens podem tampoc posar a sobre moltes exposicions itinerants perquè vol dir molta gestió, i tampoc no tenim personal per fer tanta gestió.**

**Úrsula:** I del que has dit, costa catalana, no? O sigui si es fan itinerants seran així de la costa catalana?

**Mireia:** En principi si a veure, si ho demana algú altre potser es valorarà, però en principi sol ser així. **Les nostres exposicions, i això sí que és un dels seus requisits és que són en català, castellà i anglès.** Per tant, si ens ho demanessin d'un altre punt d'Espanya podria ser.

**Úrsula:** Però són sempre en castellà, català i anglès?

**Mireia:** Sí, sí, sí, això ho vam determinar així, i són en tres idiomes.

**Úrsula:** **Heu fet alguna col·laboració amb algun altre museu?**

**Mireia:** Per fer exposicions?

**Úrsula:** Sí.

**Mireia:** Vam fer aquesta del mestre Benages amb el Memorial Democràtic de Catalunya.

**Úrsula:** Però és puntual?

**Mireia:** És puntual, de moment és puntual.

**Úrsula:** Hi ha museus que fan això de fer alguna col·laboració per intentar suplir costos entre les dues...

**Mireia:** De moment ha sigut puntual, però jo crec que **és una via a explotar**.

**Úrsula:** Ah sí, una altra pregunta, **durant la temporada d'exposicions hi ha alguna exposició que digueu mira ens costa més diners però és una oportunitat la volem fer, i la fem. O intento que sigui més o menys totes del mateix pressupost, o sigui que no us condicioni?**

**Mireia:** No, no. A veure en principi això ho podem fer però mai per la temporada aquesta, sinó per una futura.

**Úrsula:** Sí, sí, jo em refereixo en programacions futures, em ve una proposta boníssima, em costa més diners, potser he de reduir alguna cosa d'una altra, però és una oportunitat i l'agafo.

**Mireia:** Sí, sí. Ho fem. Per exemple aquesta que farem del tràfic negrer, **ja se sap que costarà més diners, però com a Museu es va dir m'interessa, ho tirem endavant**.

**Úrsula:** Perfecte. Llavors, vosaltres com treballeu? A l'hora de programar, teniu alguna eina, feu reunions, com us organitzeu?

**Mireia:** Mira, tenim un comitè d'exposicions, en aquest comitè com et deia hi ha, el cap de recerca i col·leccions, una tècnica d'exposicions, de fet només n'hi ha una, estic jo com a cap d'educació i activitats, i està una altra noia que és muntadora, bé és la que s'ocupa de tota la part tècnica.

**Úrsula:** Sí, de producció diguéssim?

**Mireia:** Exacte. I després hi ha, la responsable de col·leccions, la conservadora en cap. Aquest és el nucli, llavors diem hem de buscar una exposició hauríem de pensar-ne una per d'aquí dos anys, o per la propera, i llavors entre nosaltres pensem, o tenim propostes d'altra gent. La manera com estic intentant que

treballem és que hi hagi un equip motor per aquell exposició, conformat per una persona de l'àrea de col·leccions, i una persona de l'àrea de col·lecció, i llavors aquestes dues persones s'encarregaran de conduir el projecte. Es busca un comissari, i això es parla conjuntament, a qui li podríem dir, es fa una proposta que es deriva entre tots i llavors quan ja tens la persona externa que farà de comissari, generalment eh no sempre, a vegades és intern. A vegades si es de fotografia la comissaria serà la cap de fotografia, o serà el cap educatiu, etc. Moltes vegades som nosaltres, o a vegades és algú de fora. Sí és algú de fora, se li posen aquestes dues persones, una d'educació i una d'activitats, i llavors aquesta persona presenta un projecte, i llavors se li "machaca" molt.

**Úrsula:** És un procés més casolà, vull dir no utilitzeu ningun mètode, ninguna eina més automàtic, és més reunions i discussions.

**Mireia:** Sí, sí. Quin mètode utilitzes?

**Úrsula:** És això que he aconseguit aplicar a CaixaForum, i que és això establir uns criteris i anar movent la decisió o el programa, considerant els criteris que tu has establert. És a dir, és més genèric, és més en el moment de dir quines exposicions tries, com que vosaltres trieu més internament us envien propostes o vosaltres mateixos penseu el tema, potser ho enfocaria diferent.

**Mireia:** Això ha sigut en aquests últim anys que també no hi ha una direcció. **És possible que el proper director...** Ara n'obrirem una d'un fotògraf perquè el museu va comprar un fons que es va trobar en unes escombraries, tota una història que va sortir en els diaris, i això ho ha volgut liderar la directora en funcions. **Vull dir que cada vegada hi ha una persona del museu que lidera.**

**Úrsula:** Però està bé, perquè així també és com que **l'essència es manté entre tots.**

**Mireia:** Sí, i que jo penso que les exposicions, no hi ha un departament fort de molta gent, de fet només hi ha un tècnic, que es dedica doncs a les assegurances, amb els convenis, però la resta, no hi ha un equip. Llavors **l'equip el conformem**

**transversalment. Considero que les exposicions són unes activitats molt transversals, que són la imatge del museu, i que hi ha de participar sí o sí molta gent.**

**Úrsula:** Estic contenta, perquè això no passa. Als que jo he entrevistat no passa.

**Mireia:** Jo ho intento, que igual et dic estem a l'espera d'un director o directora que arribarà d'aquí a dos o tres mesos, igual ho canvia de dalt a baix, i d'aquí a un any et dic ha canviat.

**Úrsula:** Però si vosaltres també esteu acostumats a treballar així en grup, jo tampoc crec que s'hi fiqui.

**Mireia:** Estem intentant això. Ara per exemple, un cop tenim el projecte ja molt rodó, inclús el projecte museogràfic, fem una reunió que convidem a tots els tècnics que hi vulguin assistir, de tota la casa. És a dir, restauradors, la gent de comunicació, educació, col·leccions, d'arxiu... jo convido a tothom fins i tot als caps d'assistents de sala, qui vulgui venir tal dia presentem això. Perquè després si no em trobava, és que no ens expliqueu res, és que jo no sabia això, i així ara explicarem unes exposicions que està previst que inaugurem al desembre, i diré, l'exposició anirà així, us la presentem, aquest és el tema, el disseny, l'objectiu, a partir d'aquí, qui necessitis més informació que m'ho digui o preguntis a qui li sembli. Posem en marxa una exposició que porta una persona de l'àrea d'educació sobre els plàstics al mar, i un tema de medi ambient, i una altra exposició fotogràfica, que porta la cap de col·leccions fotogràfiques. Per tant, necessito més informació de la temàtica, parleu amb la comissaria, etc.

**Úrsula:** Teniu alguna eina interna per compartir-vos documents, què utilitzeu?

**Mireia:** Sí, utilitzem un programa propi molt complex, i que a més crec que està servint de model a altres, que es diu RYM. Bé aquest Rym utilitza diverses plataformes, 1. Engloba Alfresco que és una sèrie de carpetes on guardem tots els arxius, cada vegada que s'obra un expedient, s'obra una carpeta, i allà hi ha tots els arxius vinculats a aquell expedient. Per exemple d'una exposició, jo

obriria el de la exposició, i les advocadesses del museu obriran una altra carpeta amb tota la documentació legal, de tots els concursos, i els de comunicació una altra carpeta, i a la vegada es vincula. Però també tenim un calendari comú, de cada activitat que fem obrim una fitxa, aquesta fitxa dóna la informació a un calendari comú, dóna la informació per la pàgina web, fins i tot, la pàgina web xupa d'aquí, comunicació "xuparà" d'aquí tota la informació per la pàgina web. **I també tenim un programa que tenen diversos museus, que és un programa que es diu EUROMUS, pel tema de les reserves d'activitats que a la vegada també xupen d'aquí.** Tenim un sistema bastant complex, que si un dia vols te l'explicaria l'arxivera, perquè jo en sóc usuari però no te'l sabré explicar com ella. **Perquè engloba diversos programes, el Rym és un sistema que engloba diversos programes.**

**Úrsula:** Sí, perquè hi ha molts museus que la majoria és tot molt casolà.

**Mireia:** És una cosa super sofisticada que ens ha costat un ull de la cara a nivell econòmic, però funciona bé. I llavors això, ho tenim tot com molt regulat. Quan jo començo una activitat obro un expedient, i a partir d'aquí, obro una fitxa, aquesta fitxa me l'ha d'aprovar la cap d'activitats, un cop està aprovada, tu pots fer una proposta de despesa. Aquesta proposta de despesa ha d'anar vinculada, i es vincula en aquesta activitat, i aquesta fitxa, i tot va vinculat, i tot té uns passos.

**Úrsula:** Seria com un ERP museístic. Però està molt bé, perquè mira sense anar més lluny CaixaForum utilitza un Excel. Jo hi vaig anar fa 4 anys a fer les primeres entrevistes, i la Isabel Salgado, que és la directora de programació, em va aparèixer amb un Excel DIN-A3, que portava en paper, amb totes les exposicions de cada CaixaForum d'Espanya.

**Mireia:** Tenim una plataforma molt complexa i que funciona bé. I això permet, per exemple, que la gent de taquilles puguin saber cada dia, quines activitats hi ha o no hi ha. Tot està vinculat, és complexa, perquè tot està vinculat.

**Úrsula:** Però està bé, perquè teniu control absolut, ho podeu veure tot.



**Mireia:** I ara a més a més, estem muntant un intranet que “xuparà” d’aquí també. Així tu al dia, des del teu mòbil sabrem tot. Ara ens ha donat mòbils a tots i ens han tret els telèfons fixos, com que tothom treballa mig presencial, mig a casa...

**Úrsula:** En la programació futura, en la que heu programat per pròxims anys, us ha afectat lo del Covid, és a dir, en la que fareu? En la d’aquest any és evident que en algunes coses haurà afectat...

**Mireia:** No, no ens ha afectat.

**Úrsula:** O sigui es manté tot igual...

**Mireia:** Sí, sí, mantenim tot igual. Hem retardat les exposicions, això sí. És a dir, les que hi havia les hem allargat donat que durant tres mesos no s’han pogut veure, i llavors a més a més després i encara ara també hi ha hagut un confinament parcial. Jo ara tinc ganes d’anar a veure dues exposicions, una a Vilafranca i una al Museu de les Terres de l’Ebre i no em puc moure. I espero que les allarguin per aquesta raó. Nosaltres sí que hem allargat les nostres un mica, fora d’això, podem continuar la programació que ja teníem.

Tornant a abans, el pressupost, em sembla que les temporals aquest any són 160.000€, temporals i itinerants. I per la permanent tenim sobre 90.000€ perquè volem fer uns canvis, però no en tenim tants. Aquí, què hi va, per exemple a la permanent? Doncs el contracte de manteniment de tots els audiovisuals, també hi van coses d’aquestes, vull dir...

**Úrsula:** I renovació d’algunes coses?

**Mireia:** Sí, tot, des de cartel·les, tot va aquí. L’any passat era 50, aquest any és més alt perquè es volen fer uns canvis. I varia d’un any a un altre, sobretot va això, 150-160, les temporals.

## **Interview with Jordi Costa – Centre de Cultura Contemporània de Barcelona – 09/07/2021**

**Ursula:** Estic estudiant la presa de decisions quan programeu exposicions; normalment en institucions d'exposicions temporals no en col·leccions, perquè considero que les temporals són les que hi ha més canvis, on es necessiten més criteris a l'hora de decidir, de programar les temporades. Llavors el que he fet he estudiat 8 museus a Barcelona, ara estic a Boston també estudiant 8 museus i he aplicat un mètode que s'utilitza en enginyeria per veure quins criteris decidir i com fer-ho; i ho vaig fer també a Caixa Fòrum, vaig fer un projecte amb Caixa Fòrum i sí que a ells vam dissenyar una web especial per programar Bé, més elaborat. Però per la tesi jo només necessito que revisem això i que jo després ho faré servir i poc més.

Quan jo parlo de criteris es refereix a l'hora de programar, és a dir, quan us assenteu a programar; què penseu a l'hora de decidir si feu una exposició o una altra? I llavors amb la Rosa vam construir aquesta llista de criteris que clar, alguns són més genèrics i alguns no tant, veure si continuen així o no. El primer era la interdisciplinarietat que dins d'aquest criteri l'havíem dividit en dos: 1- Els agents: que es refereix al fet que sou diverses persones de diferents àmbits que us ajunteu per fer les exposicions 2- El contingut: que és molt divers, que intentareu combinar diferents temes, formats, experiències...

**Jordi:** Si, jo no se si aquí a part de agents i continguts, també tindria sentit parlar de **interdisciplinarietat de llenguatges; llenguatges o de registre expositiu**. On vosaltres feu com els que hem dit, que som una **institució sense col·lecció permanent**, que d'alguna manera també la interdisciplinarietat forma part de la (3:19) però des del mateix origen del centre; tot i que en el origen sigui en el històric del CCCB al principi del (3:25-3:28) estel·lar del tema urbanístic a la ciutat que li segueix i segueix estant, però diguem que a partir d'aquest eix, de la cultura urbana i la reflexió entorn l'espai públic i a la ciutat hem anat ampliant molt l'espectre.

També en aquest sentit **els temes d'exposicions del CCCB acaben sent molt amples**. O sigui hi ha amb el pensament amb literatura també, amb darrerament amb **les exposicions que barreja també el registre científic i humanitats i l'àmbit de la ciència** i després el que normalment hi ha dins **una exposició** el que intentem es que justament el **llenguatge expositiu sigui innovador i sigui imaginatiu**, això vol dir que en una exposició del CCCB no està exclòs penjar una quadre, però es un centre que en aquest sentit ha sigut molt permeable a la interacció de l'audiovisual i en els àmbits digitals també; **i en aquest sentit jo crec que una cosa son els continguts, però l'altre la manera en que es serveixen?**

**Ursula:** Et refereixes més a l'accessibilitat, o sigui, ¿que el que exposes sigui accessible?

**Jordi:** No, em referia mes aviat a que en una exposició sobre, per exemple, com la que ara tenim que es diu Ciència fricció que és a partir de les idees de (5:16-5:18) que dintre d'aquella exposició el que seria l'objecte que podria estar en un museu de la ciència com un tapis microbià o una columna (5:30) està exposada a compartir la mateixa jerarquia respecte les peces de instauracions del contemporani que hi ha i en aquella mateixa exposició hi ha coses de registre mes periodístic o sigui hi ha una sèrie de (5:46) repartida en tota l'exposició, hi ha creació audiovisual, hi ha una pel·lícula que hem produït amb producció amb el centre (5:56) especialment per aquesta exposició. **En una exposició no nomes hi ha la interdisciplinarietat d'agents** que en aquest cas ha estat així, perquè vull dir hi ha hagut una comissària (6:10) que ha creat (6:14), però ho ha fet parlant amb gent de entorn científic i parlant amb artistes contemporanis. I al mateix temps fent una recerca que ha tingut molt de periodístic, el que **intentem és que no hi hagi un únic llenguatge dintre d'un discurs expositiu; això que hem fet de Mart hi ha des de un objecte arqueològic fins a una peça bibliogràfica.**

**Ursula:** Combinar mitjans podríem dir?

**Jordi:** Si, **combinar mitjans i llenguatges.**

**Ursula:** O sigui, combinar mitjans d'aquests dos que hi ha: **d'agents i de contingut**, afegir un tercer que sigui interdisciplinarietat de mitjans?

**Jordi:** De mitjans, de llenguatges, de registre.

**Ursula:** Vale, l'afegeixo. Llavors, l'altre que hi havia era l'**experiment** que era **la possibilitat i la obligació de CCCB d'arriscar i oferir un contingut més format** que ja que no te col·lecció pròpia treballi en línies d'investigació internes i col·laboratives. Que sigui **molt innovador, que arrisqui, que creï una experiència** no?

**Jordi:** Sí, això ara mateix també es un **criteri que tenim bastant central**, està en el capdavant. Nosaltres acabem d'inaugurar una exposició que probablement no es pot anomenar exposició perquè es un projecte que hem fet amb una companyia de teatre alemanya que es diu (7:58) el projecte es diu (8:03), i en realitat és un projecte que barreja els llenguatges de l'exposició i el teatre, o sigui el que hem fet: l'espai de l'exposició és com si fos un gran escenari o una successió d'escenaris teatrals o un gran plató, on el públic entra en grups. Dintre de cada grup hi ha una persona que ha d'estar amb una Tablet o un Ipad i d'alguna manera la persona aquella anirà calmant successivament els 7 personatges, que son 7 personatges reals perquè el grup de teatre ha buscat a Barcelona doncs que grava material audiovisual. El que ho fa funcionar justament són interaccions molt bàsiques i molt primàries; el públic que entra (9:08) cada 8 minuts entra un grup, o sigui quan hi ha idealment, quan hi ha més de 8 grups a dins que estan d'alguna manera fent servir **l'espai interactuant** es quan la instal·lació cobra el seu veritable sentit. En aquest cas, és una cosa que **no havíem fet mai com a centre** també ens ha costat una mica perquè ha sigut molt difícil (9:40) clar ha sigut molt complicat **perquè no havíem provat mai aquest llenguatge i evidentment**, o sigui l'exposició està sempre i això és un objectiu de sempre, o sigui si no ens agrada igual en algun cas doncs diem: "mira aquí, en aquest tram de l'exposició és mes raonable i el que respecta mes el llenguatge del artista que està implicat en aquest espai és pujar una sèrie de fotografies emmarcades a la paret", però que sempre que hi ha una oportunitat de donar un salt de llenguatge

ho intentem; i evidentment ho van modulant, o sigui **no podríem estar sempre innovant mètodes perquè no es una qüestió de buscar la novetat per la novetat. Si que és veritat que ara a Barcelona i a tot arreu imagino, que també hi ha una mica d'aquesta moda de convertir les exposicions en experiències, estan aquest tip de exposicions digitals immersives de pintura clàssica, ara mateix hi ha una a Barcelona hi ha una sobre (10:55), però fa poc hi havia una de (10:59), n'hi ha hagut una molt popular sobre Van Gogh. Clar, aquest tip de convertir l'art en una atracció turística, nosaltres no ho veiem com un canvi possible, però si que és cert que tots els centres estan intentant buscar maneres espectaculars de seduir al públic. Nosaltres també tenim el neguit de la innovació, però no ens agrada tampoc una innovació a qualsevol preu; i crec que a vegades també el trobar l'equilibri dintre d'una mateixa exposició poden conviure registres més clàssics i registres mes experimentals.**

**Ursula:** Sí, jo crec que és un centre que està molt relacionat amb MIT aquí, que de fet els vaig entrevistar i també em van dir que crec que van agafant col·laboracions amb vosaltres a l'exposició de Big Data i jo crec que és la gràcia de investigar, veure com ho podeu fer. Per a mi CCCB és un dels millors centres que hi ha a Barcelona, la veritat. Sobretot, **l'experiment, la novetat i la forma diferent de demostrar que hi ha moltes formes d'oferir art i que no cal ser la clàssica.**

**Jordi:** Sí

**Ursula:** L'experiment és que aquest criteri era com fonamental i després hi ha la novetat, que no sé si és un criteri per si sol o si va vinculat a l'experiment. No sé com ho veus...

**Jordi:** Sí, jo crec que esta estretament relacionat.

**Ursula:** O sigui que el podríem convertir en un...?

**Jordi:** Si, el que passa és que clar sempre hi ha exposicions que t'exigeixen un registre més clàssic, hi ha exposicions que t'exigeixen, per exemple, nosaltres no acostumem a fer monogràfiques d'artista, però si que per exemple hem fet una

(12:55). En aquest cas jo crec que el deure nostre era ser el més invisible possible, o sigui el no interferir i fer que la comunicació entre la obra i l'espectador tingués les menors intervencions possibles per part de (13:15-13:20). Bueno una exposició que es basava en les pel·lícules d'animació de (13:24) i directament va ser casi una successió de sales de projecció que realment el protagonista eren les imatges. I després també clar el tema de la novetat també té a veure amb interessos a vegades temàtics, o sigui evidentment nosaltres no volem ser una institució que es desentengui de les preocupacions del contemporani (13:58) més immediata; això vol dir que també hem de trobar l'equilibri entre no ser oportunistes, o sigui per exemple jo crec que si ara mateix se'ns hagués acudit fer una exposició sobre una pandèmia o la COVID seria un gest oportunista, però també es cert que totes les exposicions que teníem prèvies programades abans del confinament que era la de mart, la de Ciència fricció (14:23) i després unes son de les mascarees (14:28) totes donaven peu a incloure d'alguna manera una reflexió sobre que ens ha passat, des de diferents perspectives i punts de vistes. Llavors en aquest sentit o sigui que en els nostres exposicions tinguin quelcom a dir sobre la (14:46).

**Ursula:** O sigui, jo havia afegit un criteri que està més a baix, que sí que era impacte i canvi o també altres llocs li diuen **social concern** que es refereix **a la tendència social, als problemes que tenim**, i no nomes problemes o sigui **també temes de sostenibilitat, que engloba una mica tot lo social i lo sostenible i els temes que ens envolten una mica, des de qüestionaments fins a diàlegs socials**. Però aquest l'havia ficat com un criteri a part del que fos novetat. No sé el que et sembla...

**Jordi:** Vale, tens raó. En aquest cas sent amb el **tema social** jo crec que és una tercera part, sí.

**Ursula:** I després hi ha el tema del **budget** que el nom és relatiu. Primer havíem dit de cost eficient o de budget, que al final les exposicions teniu un budget, no us podeu sobrepassar d'aquest budget i que us intenteu buscar un equilibri per intentar programar equilibradament.

**Jordi:** Nosaltres tenim un **pressupost anual i l'hem de respectar**, llavor **dintre d'aquest respectar-ho evidentment hi ha exposicions més cares que altres;** però **el que intentem es no fer un gest súper espectacular en un sol projecte que es mengi els recursos de la resta.** I això és totalment fonamental, o sigui que **directament intentem que un caprici massa car no repercuteixi en la sortida d'altres projectes** que venen després o que estan (16:24)

**Ursula:** I després, un altre tema que són les **itineràncies**, que són les **exposicions que** teniu que **viatgin a altres centres;** com el que jo et deia ara de MIT, però no se si és exactament una itinerància o que ha sigut una coproducció. No sé si és diferent.

**Jordi:** Bueno si, o sigui a veure, fa uns anys era **itinerància** que **era directament (16:51) una exposició d'altres plantes a un altre lloc tal qual.** Això també, **en els darrers anys, per qüestions de cost, també ara mateix amb el post COVID també clar, el viatge es considera una despesa;** llavors ara mateix també **estem treballant amb itineràncies parcials, o sigui hi ha vegades que no es tota la exposició** (17:16). Hi ha altres casos com a l'exposició que és sobre física quàntica que es deia "quàntica", que en aquest cas van a ser varies institucions europees que amb col·laboració amb el (17:32), van fer exposicions que no eren exactament la mateixa, si contàvem amb una sèrie d'instal·lacions artístiques i després segons la institució decidia acompanyar-ho de un dispositiu vocatiu sobre el que es la física quàntica com vam fer nosaltres, altres només mostraven les obres artístiques. I en aquest cas el repte era fer que la obra artística (17:59) científic i fer una exposició accessible i entenedora; i en aquest cas també et diré que no sé si ho vam aconseguir, perquè la física quàntica és un terreny molt difícil a vegades de transmetre. És un projecte que ens va funcionar bé però no vam aconseguir lliurar (18:22) tot el discurs.

**Ursula:** Però llavors, seguiu fent itineràncies completes o nomes parcials ara?

**Jordi:** No, últimament la exposició que vam fer sobre Lull ha seguit viatjant i ara mateix la de ciència fricció sabem que tindrà una itinerància parcial a la zona centre

de Bilbao; **diguem que aquests darrers any i mig- dos anys han sigut uns anys difícils per itineràncies perquè també moltes institucions estrangeres han estat tancades, o sigui aquí a Espanya hem tingut la sort de que els museus es van obrir relativament aviat; però això ha trastocat molt les exposicions de propagació. No és un bon moment per itineràncies complertes, però evidentment és una cosa a la que nosaltres no estem tancats**, sinó que ens encantaria que hi hagués més fluïdesa amb les itineràncies. Però és un moment difícil que ens obliga a no (19:20)

**Ursula:** Bueno tothom em diu el mateix. També hi ha molts que ho diuen amb el tema sostenible i així, però bé al final ni que facis una exposició pròpia, també estàs agafant obres i coses d'altres llocs.

**Jordi:** Clar, ara per exemple una de les del any que ve és una exposició en que de fet la coproduïm amb (19:45) i amb el Reina Sofia de Madrid. Una exposició que aquesta si que girarà completament; comença des de el Museu Reina Sofia i després potser se'n va a Nova York.

**Ursula:** Però llavors això es una **coproducció**? És a dir, entre tots la heu creat?

**Jordi:** Sí. Es una **coproducció** que el CCCB (20:11) **participant de moment tres institucions i probablement una quarta.**

**Ursula:** Perquè llavors això si que és un altre criteri: que es el sisè que és una coproducció que són un **tipus de col·laboracions en les que treballem conjuntament amb altres institucions per crear exposicions i que siguin més enriquidores i sostenibles no?**

**Jordi:** I a la generació també hi ha matisos, o sigui a veure que també **les institucions a vegades són una mica reticents que la coproducció sigui realment una coproducció equitativa.** Nosaltres per exemple, ara quan t'he dit que hem coproduït una pel·lícula de ciència fricció amb el Pompidou, en realitat el Pompidou ha pagat una petita part, hem pagat una proporció més gran; o sigui és un terreny difícil que igual si vols saber més sobre aquest terreny, si t'interessa, si



encara tens temps, però igual estaria bé que parlessis amb la Carlota (21:11) que és la nostra responsable del departament d'exposicions, és la nostra responsable de itineràncies i de (21:19); o sigui és l'encarregada de relacions internacionals per dir-ho d'alguna manera i ella et pot parlar amb més especificitat que jo d'aquest punt concret.

**Ursula:** Vale, però bé que és un criteri al final, no? I perdo, una pregunta: **quan feu les exposicions intenteu que hi hagin algunes que siguin pròpies, algunes coproduccions; o sigui intenteu trobar un equilibri també en això?**

**Jordi:** Si, és important perquè coproduir una exposició de zero és una cosa que realment suposa una carga per a tot el departament brutal. I sí, intentem anar alternant; ara portem un temps que sí que estem produint, el estem inaugurant ara són exposicions des de zero i estem ara mateix amb la necessitat gairebé de trobar un projecte que puguem programar per, d'alguna manera, alleugerir aquesta carrega de projectes que parteixen de zero. Hi ha temporades de CCCB que s'equilibren més, s'engloba com un millor equilibri, i altres trams ja et dic, el tram aquest de COVID i confinament doncs ens obliga a tota la institució a (22:40)

**Ursula:** Llavors hi ha un criteri que m'interessa molt que he vist que a Barcelona ningú l'aplica excepte vosaltres potser i que a Boston està molt de moda ara a EEUU, el tema de les coproduccions amb la comunitat, aquí es diuen "**community participations**" que vol dir que agafen grups o comunitats i els ajuden a construir les exposicions, és a dir, si fas una exposició sobre transgenere o sobre el tema del *Black Matters*, doncs que agafen comunitats concretes perquè els ajudin com a contribuir una mica, com el que s'està dient a l'exposició sigui real, que no s'equivoquin no?

**Jordi:** Sí, això més que coproduir el que fem és implicar o sigui que d'alguna manera nosaltres ara que estem preparant una exposició sobre el servei per exemple, el que si fem és tota la comunitat neurocientífica que a Catalunya diem que està realment molt activa, hi ha molta investigació el que volem és que se senti d'alguna manera o sigui el que creiem que són exposicions participades.

**Ursula:** I això ho feu amb totes o només amb algunes?

**Jordi:** Ho fem amb totes, o sigui sempre intentem evidentment o sigui no creiem o sigui que posa en crisis el que és el discurs prescriptiu, que (24:29), que d'una sola font, no? Jo crec que és més important cada cop més el considerar l'exposició, el projecte expositiu com la manera en que (24:45) una conversa molt ample entre (24:48) molt diferents.

**Ursula:** Després hi ha el tema **del públic objectiu**, que no se si quan programeu realment penseu en que us dirigiu a un públic o esta més obert no?

**Jordi:** Sí, a veure nosaltres realment aquí, **el desig és fer les coses pel públic més ampli possible, evidentment i aquí també has de trobar un equilibri o sigui si fas una exposició sobre Mart tota la gent que esta en el camp de la investigació espacial que aquí a Catalunya també hi ha molta es senti que evidentment no estàs fent (25:30) però a tu t'interessa explicar Mart al nen de 7 anys i a l'àvia de 80**, i els has de seduir o sigui que intentem no fer exposicions per cercles molt tancats, o sigui intentem no fer exposicions per a iniciats o no fer exposicions de (25:52) en aquests sentits sí que és important tot i que també és inevitable o sigui ara estem preparant una exposició que serà pel 2023 que aquella exposició no podrà ser per a tots el públics, però ens interessa molt fer-la; una exposició de pensament sobre una figura controvertida i no serà una exposició familiar. Evidentment aquest projecte necessitarà estar equilibrat en aquella mateixa temporada per una cosa més democràtica i més oberta.

**Ursula:** Vale, hi ha un altre criteri que és l'equilibri que Bueno hem anat parlat que buscar un equilibri tant econòmic, tant de temàtica, tant de públic i llavors ara que comentaves això de oportunitats, hi ha un criteri que es l'oportunitat que és refereix a quan el centre programa una exposició que es una gran oportunitat pot ser pel centre ja sigui una col·laboració o una creació pròpia, però que té una carrega econòmica més alta o que per vosaltres és més complicat fer-ho. O sigui si us heu trobat de dir: doncs mira tenim una súper **oportunitat** que la volem fer, però potser hem de retallar altres coses per poder fer-la.

**Jordi:** Sí, a veure jo ara amb això si que no recordo ara cap exemple recent que et pugui posar. Però ja et dic, hi ha projectes més aparatosos q altres no? Intentem també que no hi hagi desequilibris d'escala massa manifestos, o sigui hi ha una cosa també hi ha un (27:36) important també que és el nombre d'expectatives que té el visitant del centre. O sigui el visitant del centre està acostumat a una sèrie de maneres de fer, no? I llavors seria d'escala (27:46) això fa que a vegades quan també experimentes, que és (27:53) o sigui Mart és una exposició típica de CCCB (27:58) sencera, molt ambiciosa i que respon bastant al que el públic s'espera del que (28:06) aquí; en canvi les altres dues són molt mes experimentals, són exposicions també més una barreja de teatre i exposició, l'altre és de més petita escala i aborda una basant molt específica de (28:30) llavors en aquestes estem notant que els grups de públic és menor, complica més la cosa però d'alguna manera al intentar satisfer aquest horitzó d'expectatives, el que has d'intentar també és que això no et lligui, llavors experimentes però aquesta experimentació si et surt millor o pitjor també acabaràs traient conclusions, i igual d'aquí a dos anys jo estic programant d'una manera més conservadora de la que programo ara. **Em forço a canviar la vista del públic però primer és una cosa que com a mínim s'ha d'intentar.**

**Ursula:** Queden dues; una és la **coherència** que no sé si va lligat al que estaves dient ara, o sigui de ser una mica coherent de programar exposicions connectades a la missió, al centre, respectant els valor, desenvolupant-ho, vincles entre línies exploratòries i temes actuals .

**Jordi:** Si, (29:38) del centre hi ha uns ajusts temàtics que intentem que d'alguna manera o una altre estiguin sempre presents, però al mateix temps, al ser coherents, no volem que ens porti a ser previsibles no? Llavors hi ha a vegades, jo fa molts anys aquí vaig (30:06) una exposició de basures que era (30:08) En aquell moment clar va ser una cosa que va ser molt (30:13) pel director del centre i és va revelar una cosa, realment va ser una exposició molt popular, va funcionar realment be. Però el visitant, (30:27) del centre on estàvem acostumats a que fessin reflexions sobre els (20:32) que de cop hi hagués una exposició sobre un fenomen basat una

mica en la lletjor (30:40) podria resultar com sorprenent, però clar al mateix temps tenia a veure amb un fenomen cultural de la contemporaneïtat i amb els símptomes de la culturitzat de la contemporaneïtat; llavors això si, o sigui ser coherent si, i no programar fins que no estàs convençut de que el nou projecte per sorprenent que sigui pot entrar i pot ser justificat dintre de les línies del centre però sobretot també no ser previsibles no? Perquè per això hi ha també (31:12) ara aquí quan hem descobert no m'agrada dir-li filó, però de repent aquest model de exposicions que parlen de ciència i d'humanitats estan funcionant molt bé a nivell de públic, però a mi no m'agrada programar-les seguides; i crec que quan una cosa et surt bé no l'has de convertir en una mena de (31:40-21:44) a mi m'agrada una frase que ens va dir, no és confidencial perquè ho va dir en un acte públic, però una persona del Cosmocaixa, va dir: *"Nosaltres quan de cop tenim un projecte que no ens ha funcionat molt be de públic, tenim la fórmula per fer un altre que realment té molt èxit que és programar una exposició de dinosaures"* Quan creaven una exposició sobre dinosaures clar, se'ls hi va muntar clar perquè és un tema molt espectacular i sobretot per els joves i nens és molt (32:23). Doncs nosaltres no tenim, tan debò tinguéssim el comodí de l'exposició de dinosaures.

**Ursula:** Bueno i que també tenen molt de budget com per permetre's repetir, com que també estan com a una altre lliga al ser privats.

**Jordi:** Sí, exacte

**Ursula:** Si, o sigui jo treballant amb CaixaForum ho tenen tot bastant calculat la veritat. I l'últim criteri és la **complementarietat local** que no sé si s'aplica. Però vol dir que, **teniu en compte el que passa a altres institucions per com no solapar el mateix**. Bueno que el CCCB jo crec que poques vegades us arribareu a solapar amb altres institucions, però considerar una mica el que passa al voltant per intentar fer coses diferents, no coincidir, o si coincidiu que sigui perquè realment us heu posat d'acord en fer un tema x amb un altre no?

**Jordi:** Si, això esta clar. **Nosaltres tenim molta curiositat**, o sigui a part tot el centre i sobretot en el meu cas, la meva directora, la meva jefa o la Judit Carrera i jo que

séc el cap de programació **som consumidors molt actius del que estan fent els altres centres i estem molt encuriosits amb el que programaran a l'any següent no? i saber sobretot si ara per exemple o sigui nosaltres tenim una proposta de projecte molt maca i que ens agradaria molt, però es toca una mica temàticament, es toca poquet, no es la mateixa expressió, amb una cosa que programarà el MACBA en aquesta temporada; i evidentment quina decisió hem pres?** Doncs **tornar-ho a la nevera** i dir: això ens agradarà fer-ho però no es el moment de fer-ho ara. Evidentment no té sentit i també és cert que jo per exemple, quan jo vaig programar l'exposició de (34:26) que està molt bé i ens va anar molt bé però jo també tenia una mica el neguit de dir: ostres aquesta exposició del contemporani potser és més territori MACBA que CCCB; o sigui que de cop a vegades jo crec que això, que si intentes ser molt fidel a aquesta identitat que els seus fonaments s'han anat (34:52) i amb el tema de la innovació i de la interpretació, això per qüestions i preocupacions socials, doncs (35:04) hi ha temes que estan a l'aire. I per exemple el mateix temps que nosaltres estem programant l'exposició de ciència fricció a Caja Encendida de Madrid s'està programant una exposició sobre botànica art botànica amb col·laboració de (35:18) evidentment hi ha una afinitat. Per què? Perquè la necessitat de aquest gir biocentric en el pensament de (35:29) està molt enlaire, llavors són temes que van reapareixent sobre varies formes; però evidentment no ens agrada contraprogramar. Com més diferents som, més enriquidor per l'entorn.

**Ursula:** Vale. Doncs ara el que necessito i així ja et deixaré en pau és: de l'última pàgina veuràs que hi ha un quadre que és com el més complicat? O sigui a moltes institucions els costa; que és pensar dels 13 criteris que hi ha, bé no vull dir nota però quin grau d'importància té cadascun a l'hora de programar. Llavors li hauríem de donar un tant per cent a cadascun i que el totals, quan els sumi fos 100 %.

**Jordi:** Ja, ostres això m'ho poses difícil eh. A veure...

**Ursula:** Hi ha uns, si no ho vols fer així, hi ha molts que en una escala de cinc m'han dit: doncs molt important, important, mitjà, baix o molt baix. Si et serveix saps?

**Jordi:** Si, a veure, mira jo et diria...

**Ursula:** Sé que és complicat eh.

**Jordi:** En realitat tots són importants...

**Ursula:** O si prefereixes fer-ho sol i m'ho envies després. O sigui jo ho dic per estalviar-te més temps

**Jordi:** Si, és que no sé. Jo et diria que:

**Ursula:** Hi ha gent que si no em vol ficar números, això, em fica: molt alt, alt, mitja, baix o molt baix.

**Jordi:** Vale, doncs mira fem això. **Interdisciplinarietat: molt alt;**

**Ursula:** L'experiment?

**Jordi:** **Experiment i novetat:** podríem dir **alt**

**Ursula:** Després, diguéssim el budget?

**Jordi:** **Budget, alt**

**Ursula:** Les itineràncies?

**Jordi:** **Itineràncies** a veure, és important, però en el moment que hi ha punts més alts i més baixos et podria dir baix

**Ursula:** Vale, també hi ha mitjà eh, o sigui son com del u al cinc

**Jordi:** No, doncs itineràncies posa-li **mitjà. Coproducció i cocreació** de comunitat **alt.**

**Ursula:** O sigui un és la coproducció que feu amb museus i l'altre les de la comunitat.

**Jordi:** Si, en els dos casos alta.

**Ursula:** Vale, després el **públic**, o sigui el que parlàvem de buscar un equilibri entre el públic, de intentar que estigui obert a tot, a tothom tot i que a vegades no es pot. Vale això es el balanç no? O sigui trobar un balanç general en tota la producció no? O sigui trobar un equilibri

**Jordi: Mitjà**

**Ursula:** Vale, la **oportunitat** que és el que et deia a vegades has de triar una exposició que és més costosa...

**Jordi:** Vale aquesta posa-li **baix**

**Ursula:** Aquest que ve ara és el **Social Concern**, que és el que us interesseu pels temes que hi ha al voltant, els temes socials, de sostenibilitat, de problemes de diàleg...

**Jordi: Alt**

**Ursula:** Alt, la coherència?

**Jordi:** La **coherència molt alt**

**Ursula:** Vale, i la **complementarietat local**, l'últim que dèiem no? De tenir en compte què passa.

**Jordi: Alt**

**Ursula:** Vale, i llavors, perdo eh; al costat de **interdisciplinarietat**, n'hi ha dos que eren els **agent**, el **contingut** i jo ara he afegit al meu quadre els mitjans o sigui el **llenguatge**. Quin li donaríem a cada un?

**Jordi:** No, jo crec que si li pots donar equitatiu

**Ursula:** O sigui **molt alt** tot

**Jordi:** Sí

**Ursula:** Vale, pues així ja no et molesto més.

**Jordi:** Vale, no em molestes; fes una cosa: Si vols parlar amb la Carlota del tema que hem dit d'itineràncies i tal, si no et fa res, si m'escrives un Mail per recordar-m'ho jo em posaré en contacte la setmana vinent, vale?

**Ursula:** Vale i ja està. Bé, primer donar-te les gràcies, després jo això ho posaré a la meva tesi, igualment jo us avisaré quan dipositi la tesi que suposo que serà d'aquí sis mesos aprox.; jo us enviaré la tesi, inclús us convidaré si voleu a la

defensa, però que sàpigues que això que hem parlat jo ho posaré i ja està; i que moltes gràcies i que encantada de que per fi ens haguem trobat i que estic molt contenta, la veritat.

## **Interview with Anna Borrell - Museu d'Art Contemporani de Barcelona (MACBA) - 18/01/2021**

**Úrsula:** Bon dia Anna.

**Anna:** Bon dia.

**Úrsula:** Us he contactat perquè estic estudiant el procés de presa de decisions als museus quan es programen exposicions. I voldria conèixer si utilitzeu algun tipus d'eina, i quin serien els criteris més rellevants per a vosaltres.

**Anna:** Tenim en compte varies coses: primer tenim unes línies d'investigació que són les que ens regeixen una mica, les **temàtiques** que nosaltres volem abordar. Són unes línies de treball que són de **continguts** i que són les que t'han de donar coherència en la programació general del museu, és a dir, que en línies generals, totes tenen un cert sentit.

Nosaltres treballem per anys pressupostàriament el que passa que sí, que hi ha projectes que tenen s'inaugura en un any i s'acabaran un altre que, per tant, l'activitat pública que generen aquelles activitats aquelles exposicions, pues a vegades tenen lloc en un any o tenen lloc en el següent. Però treballem per anys, per anys naturals i per tant pressupostàriament també treballem per anys naturals. Per, doncs sí que ens veiem al calendari de d'exposicions sí que el pensem amb el que volem explicar al llarg de tot aquell any.

També és veritat que té a veure amb el que després seguirem amb els següents, és a dir, clar, nosaltres treballem normalment a 3 anys vista, per tant, tot ha de tenir una certa coherència.



Què ens mana molt? Ens mana molt les línies aquestes de treball i per tant, les línies aquestes d'investigació. La part aquesta més de contingut.

El fet pressupostari, evidentment. Ens mana també el fet de que en la programació sempre tenim en compte exposicions de tesi, exposicions col·lectives, exposicions individuals, exposicions retrospectives d'artistes històrics, exposicions de dones, és a dir, la part també de gènere que també la tenim en compte, i la part local també la tenim en compte. És a dir, sempre hi ha una certa combinació perquè no tot siguin col·lectives perquè no tot siguin individuals, perquè no tot sigui només no tot siguin dones, no tot sigui... Vull dir que si tenim cura de tenir una certa diversitat també mirem molt el que seria el vertical en el sentit de que després et compartiré. No sé, et vaig enviar un calendari què fem d'exposicions, després ho podem compartir i també veus una mica com treballem?

Nosaltres treballem molt en vertical en el sentit de que veiem el museu, no només en tot el que tu, el relat que tu vols explicar al llarg del temps i com es connecta el programa d'exposicions amb les, amb la col·lecció i amb les noves adquisicions que això té sempre té un sentit.

Sinó, que també mirem en vertical en el sentit de que quan tu entres el museu que et trobaràs, és a dir, per tant, és important que com que nosaltres tenim 3 plantes d'exposició més un edifici del 7 més la capella, més a vegades el convent, sí que ens interessa molt veure aquesta visió vertical per tenir en compte què es trobarà el públic en un moment determinat, i que això tingui un cert equilibri i per tant tenim totes aquestes coses. També depèn del projecte pot requerir d'un espai més adequat que un altre.

Quan va arribar el Ferran una de les coses que de fet ja teníem, però que va com voler potenciar és la permanència de la col·lecció de la planta primera. Això vol dir que la planta u sempre hi ha l'exposició de connexió, que no vol dir que sigui inamovible, perquè no, perquè hi ha petits canvis, però sí que hi ha un relat únic que és aquell que anomena història breu. Llavors en aquest relat que és cronològic, pot ser que hi hagi modificacions a dins de la part de quines són les obres que

s'exposen, però sempre és des pues comença amb un any determinat, que és on comença la nostra col·lecció. I a partir d'aquí ha arribat fins a l'actualitat. No? I això sempre és així.

S'alterarà una miqueta ara amb Tous, eh, però sempre és així.

Llavors la planta baixa, és a dir, nosaltres a l'edifici Meier que ara estem en fase de tenir un nou edifici, però en els edificis que ara estem gestionant que seria l'edifici Meier que en diem, el centre d'estudis i documentació que la part expositiva és la planta baixa. La capella i el convent són espais que tenen unes característiques molt diferents, és a dir, la planta baixa del museu té unes característiques de un sostre, una determinada alçada, unes columnes al mig quan no tens parets té jocs amb les columnes al mig, la sala del final que tots en diem l'adet té una connexió directa amb l'exterior que si no protegeix té molta llum que, a vegades et pot combinar, et pot interessar tenir obert a vegades no... La planta primera té la torre, que té uns condicionants molt específics i t'ho explico això també, després passarem als continguts, però vull dir, t'ho explico perquè és molt important i la planta segona és una planta que té 7 metres i mig d'alçada, més de 7 metres, i molt diàfana i amb un lluernari.

Llavors que et vull dir amb això, doncs que la programació a vegades també depenent de quin tipus de projecte es pot ser més adequat per un espai o per un altre. I en projectes que requereixen un espai molt més alt, més lluminós, més obert i més gran, que aquesta seria una planta segona. Però n'hi han d'altres, per exemple, com la fina Miralles, que ens pot funcionar amb un espai més petit, més acultat, on hi hagi una circulació més controlada i més tancat no? Llavors, aquí sí que també creuem amb el que seria la part dels continguts amb la part del que seria la formalització i com això en quin és la l'espai més adequat. Per tant, això també ens serveix de guia de quins són els projectes que s'encadenen un darrere l'altre perquè el que intentem és tenir una certa sostenibilitat en el que són els canvis. Per tant que els canvis d'arquitectura en vagin tenint unes certes lògiques, que no sigui obrir, tancar, obrir, tancar, obrir, tancar, treure tot i tornar a posar.

Per tant sí que es treballa de manera endreçada el que seria la part dels continguts, les línies d'investigació, les tipologies d'exposicions, pesos que han de tenir els moments dels públics. Quins són els moments que cada projecte pot tenir més sentit per públic també.

Els projectes que potser s'enllacen més amb una part més històrica, més que pot ser enllaçar ho més amb la part universitària o de treball amb les escoles es procura en programar en moments en què hi hagi escola, no sigui l'estiu, i altres projectes... Bueno, pues perquè sabem que el pes o la o l'activitat pública que es pot generar a l'estiu és una, a la tardor és un altre, i a la primavera un altre.

Sí què hi ha, com els 3 grans blocs dels 3 grans llumins. Hi ha com 3 puntes. Les exposicions, per exemple, el centre d'estudis, que són exposicions que sempre tenen a veure amb l'arxiu, amb el fons històric amb tenim una que sobre el fons històric, o sobre l'arxiu i la biblioteca, aquestes que normalment en fem 3, no sempre dues que són les que les que s'inauguren durant l'any, és clar, aquestes tenen unes altres tipologies. És un espai que és d'accés directe, que és l'accés cap a la biblioteca. És d'obertura sense pagament. És d'accés lliure. És un espai que és una entrada que és complexa en termes de conservació preventiva i això també ens fa pues que hi ha unes certes, no limitacions, però condicionants que això també ens fa que el que programes allà, pues saps que ho has de programar amb una certes condicions. La capella, per exemple, és un espai, pues que també és un espai de programació, l'hem fet de diverses maneres, des de hem tingut moments en què han sigut espais de producció pròpia, d'encàrrec directe, un artista que li encarrega un projecte específic per a aquell espai. Perquè és un espai molt significatiu i molt especial, o amb l'època del Ferran ha sigut més a vegades l'hem utilitzat incorporant lo com apèndix a com a més a més d'altres projectes com el mirall de que, per exemple, vam fer l'exposició planta segona, però després hi havia una gran instal·lació a la capella.

Ara, per exemple, l'exposició del Tous, que veurem el 13 de Maig i que fem una exposició sobre la connexió del tous, d'aquest gran dipòsit que ens entrarà i ocupa

molts espais, i ocupa la planta baixa de l'edifici Meier, ocupa part de la primera de la col·lecció, la capella.

**Úrsula:** El de Miralles va ser brutal, eh? Jo me'n recordo que hi havia aquells plats. Era brutal, era brutal.

**Anna:** Sí, sí, sí, sí, sí, sí, sí, sí, sí, però clar, Miralles requeria tota la planta segona, i a més a més, la gran instal·lació que la vam posar a la capella.

Per tant, sí que també tenim, és a dir, tenim en compte els continguts, tenim en compte el pressupost evidentment, que al final qui mana són els diners.

Tenim en compte els preus el pressupost perquè hi ha projectes que potser són molt cars i s'han de traslladar en el temps perquè les conjectures, doncs, hi ha moments en què no.

Això també tenim en compte que hi ha projectes que són molt cars econòmicament i ens pot convenir que siguin entre dos anys i, per tant, el pressupost el pots dividir entre un any i l'altre, i això ens va molt bé, si projectes que són molt cars, normalment acostumen a inaugurar la tardor i així tenim una part del pressupost amb un any i un altre amb un altre, això també ho tenim en compte. També tenim molt en compte el que són les activitats que passen tant a la ciutat, al país, o a fora.

És a dir, per posar les dates, eh, és a dir, com ho fem per posar les dates? pues per posar les dates tenim en compte que sempre hi hagi dos exposicions obertes i una tancada. És a dir, que quan tu arribis al Museu com a públic no et trobis que mig museu està tancat, cosa que ara no està passant, però que no, perquè clar, aquesta exposició de tous ocupa també la planta primera, per tant, aquí tenim més dificultats, però normalment si podem intentem fer els canvis entre exposició només amb una planta i tenir les altres dues obertes. Tenim en compte, per exemple, biennals de Venècia, dates de biennals de Venècia. No tant pel que ens pot impactar nosaltres aquí al públic, però sí que ens pot impactar perquè les persones que estan treballant en això estiguin treballant en un altre lloc.

Doncs les dates d'inauguració, i sempre tenim en compte aquestes aquests grans esdeveniments internacionals, com pot ser la biennial de Venècia, la documenta kassel, tots aquests grans de internacionals, el manifest, etcètera.

Però també tenim en compte el que pot passar aquí. ARCO ho tenim en compte com a nivell estatal i després a nivell de Catalunya, pues tenim en compte, doncs, el món llibre.... ara ha generat tot una mica amb els aires, perquè tot això del covid, pues se'ns han alterat les dates de tothom.

Però tenim en compte, per exemple, el Sónar teníem en compte. El primavera Sound havia fins i tot programat coses que a vegades tenien a veure per un públic més de que enllacés també el món de la música, en aquesta part de festivals de l'estiu.

Per tant sí que tenim en compte tota una sèrie d'activitats que passen a la ciutat i que a nosaltres ens convé programar en que això sumi i no resti.

També tenim en compte la programació dels altres instituts. No tant en termes de continguts, perquè en principi cadascuna té bastant els seus temes que diguem, però sí amb pel que fa a les dates, és a dir, estem coordinats per no coincidir en rodes de premsa d'inauguracions, perquè al final tots som els mateixos. És un sector que tampoc és molt gran i que també ens convé que puguem treballar de manera coordinada, no? No tindria sentit que no ens coordinéssim.

**Úrsula:** I temes socials, quan parles d'això, o sigui, a part del que passa a la ciutat, temes de què passen, però a nivell social?

**Anna:** En quin sentit?

**Úrsula:** Per, per exemple, l'altra entrevista no comentava temes del Raval, no? Doncs fer alguna exposició tenint en compte temes socials o de gènere o no?

**Anna:** Nosaltres en la nostra programació sempre està, és a dir, d'una manera o d'una altra, ja no només la programació d'exposicions, sinó molt la programació de programes públics, està estretament relacionada amb tot el que seria un anàlisi crític de la societat, en termes generals. Per tant, tot el que són temàtiques que poden ser socials estan absolutament dins, vale, és a dir, no només de les

exposicions, sinó també de les publicacions, són temes que ens interessin molt. Tant el tema de l'emergència climàtica, com el tema del gènere, com el tema de la crisi econòmica..., per això et dic que no només exposicions, les publicacions i també l'activitat pública. Amb això, sí, completament. Ara tenim un projecte de responsabilitat social que fa un parell d'anys que el tenim en marxa i que hi creiem molt i que hi estem treballant molt perquè és el que ens dona també la connexió amb el que seria amb els diferents grups d'influències, com podria ser, doncs bueno, al barri, per exemple, o pot ser el sector, o potser, pues en les empreses que treballen per nosaltres o... Sí que tenim molta cura treballar de manera molt intensa en tot el que és la part de responsabilitat social, tots els nivells, la part de sostenibilitat també és un tema que ens preocupa molt i que estem dins treballant a tots els nivells i en termes de continguts, tenir molt en compte aquestes temàtiques.

Hi ha un repte que és que el barri vingui al museu. Aquest és un repte, i no és tant un problema econòmic, sinó que potser no em cap sigut prou capaços de captar los més del que voldríem no? Perquè econòmicament, a veure vull dir que, hi ha moltes ajudes i hi ha moltes maneres... El que sí que va canviar moltíssim ha estat que, no me'n recordo quin dia va ser, perquè igual va ser el 17, un 18, ja fa un temps, vam posar que els dissabtes a la tarda fossin gratuïts i això vulguis o no, a ajudat molt. Que sigui gratuït pot venir tothom, que no hi ha una barrera de econòmica i per tant, és molt més accessible. I aquesta part la tenim coberta.

Llavors el fet de la captació de generar interès perquè el barri vingui, pues, ja són altres... Bueno, estem allà, estem allà intentant construir això i jo crec que pas a pas anem aconseguint.

**Úrsula:** En tema col·laboracions, jo crec que hi ha diferència entre col·laboració i coproducció...

**Anna:** Tenim varies maneres de col·laborar, és a dir, per una part tenim, et parlo en general de l'activitat, doncs tenim activitats en col·laboració. Que és una activitat en les que nosaltres i hi algú altre ens ajuntem i fem conjuntament un projecte, que a

vegades pot ser proposat per nosaltres i captar-los o proposat pels altres i que nosaltres ens hi sumem. Aquest seria un acord de col·laboració entre institucions, entre col·lectius, etcètera.

L'altre serien activitats d'acollida que serien institucions que ens venen i ens diuen mira necessitem un espai per fer X, i que nosaltres per la nostra missió pensem que està bé acollir-los, que no els fem en col·laboració, perquè potser no són temàtiques que nosaltres tractem de manera directa, però que fem un acompanyament. Per tant, no sé, cobrem per l'espai, i a més els hi cobrem les despeses que generin.

També passa que hi ha a vegades coproducció o coorganització, es a dir, que comparteixen i també comparteixen tots els nivells. De la part expositiva tenim diverses maneres de treballar. Mai tenim, mai tenim exposicions d'acollida mai. Per tant nosaltres no tots cedim espais per fer exposicions. Això no ho fem mai ni pagant ni no pagant. És a dir, tot el que programen és perquè nosaltres assumim la programació com a pròpia.

Sí que és veritat que a vegades pot ser que vingui un museu i ens proposi un projecte que nosaltres diguem a pues ens hi sumem. Això ens ha passat algunes vegades i per tant sí que això, acollim. Treballem amb aquella institució, tot i que és un projecte que inicia la institució que ens proposa. Nosaltres normalment aquí intentem tenir una persona de continguts que treballi aquest projecte i que per tant ho lligui al que seria una activitat més nostra i, per tant, que tingui un sentit i no és un bolet que comprem i que ve, sinó que sempre té un sentit.

I després tenim les activitats que nosaltres ens agrada més o funciona més? Això no vol dir que no acollim exposicions d'altres. Però que el que ens agrada és produir. Som un model productor i un museu que busca aliances cap a fora. És a dir, això sí que ho fem moltíssim.

Per exemple, ara estem en un projecte que és amb la Teresea Nanceta, És un projecte en el que l'artista és la Teresa Nanceta, llavors tenim una exposició amb ella, la comissaria és la Nuria Enguita que la convidem a participar en el projecte en

el camí entre com a directora de l'IVAM, i ara això s'ha convertit en una coproducció amb l'IVAM, que totes, per tant, estem fent contractes de coproducció, viatjarem als projectes junts, buscarem parts, tercers partners, però què serà que nosaltres controlem el projecte i el venem a altres. Per tant, agafem aquest projecte i el viatgem o per exemple, de la Fina Miralles. Ara estem intentant tancar un projecte, una itinerància, que això en diem itineràncies. La coproducció seria amb Digám, per exemple. En aquest cas, però itinerància seria cobraríem uns fils d'itinerància amb altres institucions que presentaríem això, però les comissaries continuaria sent la Nuria Enguita.

**Úrsula:** I de itineràncies en feu moltes?

**Anna:** Fem, intentem fer-ne moltes, però amb el covid tot això s'ha explotat una mica, però sí, sí.

**Úrsula:** Però vull dir fora de covid, o sigui lo normal?

**Anna:** Sí, sí, sí, intentem, és a dir tots els projectes els intentem viatjar, tots.

**Úrsula:** Perquè, quantes expos feu en una temporada? Aproximadament?

**Anna:** Bueno, clar estàvem al ritme entre 5 i 7.

**Úrsula:** Vale precovid. I perquè suposo que quan això passi intentarem tornar a la normalitat?

**Anna:** Sí, sí, la normalitat, per exemple, clar, sempre tenim ara et parlo del 21 d exemple no i sempre tenim això, la col·lecció a la planta primera. Llavors tenim, vam fer-hi Torres, el tous, el panorama més dues exposicions del 7, per tant serien, una dues... clar en aquest cas si 1, 2, 3, 4 5 estaríem entre 5 i 7 en una situació normal estaríem més de 7 que 5.

Perquè, per exemple, ara el tous s'inaugura al maig. Però com que és un projecte que té a veure també amb la col·lecció i amb un gran dipòsit i econòmicament és un any molt difícil, ens anirem fins al 22.

Llavors al 22 que tenim? Tenim 1, 2, 3 4, 5 i 6 exemple. Això estaria entre 5 i 7.



**Úrsula:** I d'aquestes 5 i 7 quantes itineràncies?

**Anna:** Ara de les itineràncies et podria mirar...

**Úrsula:** Aproximat. És per fer-me donar idea de sigui si per vosaltres és important itinerar o no?

**Anna:** Molt.

**Úrsula:** I és una forma d'amortitzar costos?

**Anna:** També. És a dir, és una forma. Nosaltres, el nostre pressupost funciona de despeses i ingressos. És a dir, nosaltres tenim ingressos de les administracions, ingressos propis i la suma de tot això fa que paguis estructura i paguis la programació. Els ingressos tenen per una part, tenen els ingressos que rebem de les administracions, però per l'altra, tenim els ingressos que sabem generar nosaltres que són a través del públic que ve i que paguen entrada, dels sponsors, etcètera. Però per l'altra també hi ha que seria coproduccions i itineràncies i també la part d'explotació dels espais. És a dir, tenim un departament que es dedica, pues això fer-ho, a llogar espais disponibles i que per tant ens dona això un ingrés que serveix després per poder fer la programació, eh? Per nosaltres, nosaltres les itineràncies, les coproduccions són fonamentals en el sentit, és a dir, en el sentit clau que és la relació institucional i la projecció dels nostres artistes i dels nostres projectes.

**Úrsula:** I teniu museus i centres fixos o alguns que intenteu sempre itinerar, o són diferents sempre?

**Anna:** Depèn també de l'època, del moment en què s'ha trobat el museu. Hem tingut uns partners uns altres, perquè potser teníem uns altres, en època de Ferran hem treballat molt amb Sud-Amèrica. Vull dir que cadascú també té les seves aliances, això, llavors, bueno, la nova direcció de continguts que vinguin, veurem també quines són les seves aliances i cap a on orientem. Nosaltres estem a un nivell mitjà alt. Per tant, els nostres partners han de ser de mitjà alt. Perquè si no hi ha vegades el que ens passa és que ens surten nivells més baixos que no vol dir de

contingut, eh? Estic parlant de capacitat econòmica i que a vegades clar, pues no no arriben a poder donar cobertura d'acollida i el projecte que els hi proposem i en aquí, a vegades entren per exemple, l'institut Ramon Llull que ens donen, que ajuden a aquesta projecció. Per exemple, ara amb la Fina Miralles estem intentant viatjar l'exposició a Itàlia i a Suècia.

**Úrsula:** I a on de Suècia perdó? Que l'altre dia vaig entrevistar a un senyor de la Norrbottens Museum. Vaig entrevistar un senyor d'allà. Era per curiositat.

**Anna:** Estocolm. Em sembla que es diu Nexe o algo així. Coneixes el Martí Manen? bueno, pues és el director, el director és un noi català.

**Úrsula:** Sí, o sigui que intenteu que una mateixa exposició no itineri a un sinó que a més llocs

**Anna:** Sí, sí, a veure una coproducció, en termes, dos és imprescindible sinó no hi ha coproducció, tres està perfecte. Quatre i 5 es complicadíssim organitzativament, perquè a més a més pots estar 3 anys viatjant aquest projecte i arriba un moment que es fa molt... És que és molt complex, eh, això.

**Úrsula:** Clar no, és que m'imagino que en logística pot ser...

**Anna:** Sí sí, es a dir en un món ideal, jo que sé. Dos està molt bé perquè és molt manejable. 3 està perfecte. A mi més de 3 trobo que és una mica... És massa, sobretot també les obres tenen un patiment en termes de subvenció preventiva. A vegades enmig del procés has de canviar obres, perquè depèn de les obres, de quines característiques té si no descansen i tot aquest rotllo que sinó això i per tant dos és perfecte, 3 a vegades en préstecs internacionals, a vegades no te les deixen. I més de tres ja ni t'ho dic. Perquè a vegades deixar una obra més d'un any...

I també després clar tens aquesta part de conservació preventiva que és complexa si vols et puc ensenyar un dels nostres calendaris.

**Úrsula:** Vale per curiositat.

**Anna:** Ho dic perquè vegis com treballem.

**Úrsula:** Això sí, sí, perquè m'he trobat de tot. Quan vaig parlar amb tu, em semblava que éreu dels més, o sigui dels més organitzats en tema tecnològic. Bueno, la del museu marítim també, eh, una passada, una passada, o sigui com un museu tan petit estan tan ben organitzat.

**Anna:** Bueno clar, el que passa que, és veritat que, mira ara t'ensenyo aquest, a veure t'ensenyaré... A veure és que la coordinació general es brutal, eh? Nosaltres tenim, bueno, nosaltres estem, jo crec que estem bastant organitzats.

**Úrsula:** L'únic que producció en realitat, sou els que més patiu també? Perquè els timings deu ser, de muntatge i desmuntatge ja deu ser tela.

**Anna:** Bueno, bueno és una locura a part de cara... Nosaltres clar hem hagut d'aplicar uns protocols nous.

**Úrsula:** Perquè allò que vau implementar de les càmeres no, que ens explicaves de no què feu.. Això ho heu mantingut o ara, quan ja es pugui diguéssim, fer vida normal es traurà?

**Anna:** I bueno, això intentarem, per exemple, ara clar ens trobem, per exemple, amb el Gonzalez Torres... mira et compartiré el d'aquest any. Que no sé, potser podria compartir un més anterior perquè veiessis una miqueta més les dinàmiques d'abans del covid. Igual me'n vaig al 19.

Vale nosaltres treballem amb aquest calendari, que quan tinguem el nou edifici potser això es farà més complex. Però bueno, aquest calendari ens serveix per tenir per una part tot el que és l'edifici Meier, vale perquè això és com si entressis, entres aquí al museu i et trobes pues la planta baixa, planta primera, planta segona i a dalt tens el anys.

Aquí dalt de tot el que tens és aquestes activitats que no són del museu, però que ens interessa tenir-les controlades: el Mobile World Congress, ARCO, la Setmana Santa amb un llibre, la biennial de Venècia, la nit dels museus, el dia dels museus, la primavera Sound, el Sónar, la Mercè...

Totes aquestes activitats que nosaltres sabem que passen i que per tant ens interessa a nosaltres tenir aquesta visió perquè ens convé saber que en un moment determinat que tinguis obert el museu en un moment determinat quan hi hagi la Mercè, o sigui jornada de portes obertes t'interessa que estiguis obert perquè puguis ensenyar, perquè si no també es una llàstima, perquè si estàs en muntatge, no? Per exemple, la nit dels museus i el dia dels museus gairebé sempre procurem que hi hagi les 3 plantes obertes.

Llavors aquí sota el que tenim, és activitat pública amb Mobile és un lloguer, però l'activitat pública important, grans esdeveniments que et trobes, doncs, per exemple el món llibre o la ideortimias... projectes que nosaltres sabem que els hi hem de tenir... que ens interessa tenir aquí referenciats perquè coincideixen en el temps.

Aquí a les exposicions que tenen lloc al centre d'estudis i després aquí sota el que posem, són les activitats, les accions itinerants. Per exemple, el 2019 vam tenir una exposició que viatjava que es deia Entusiasme que viatjava per Catalunya.

Vam tenir vam posar aquí un projecte que vam fer nosaltres. D'aquells que et deia que ens van proposar i que nosaltres vam acollir, per tant ens interessa aquí marcar-les amb aquest color.

El 2019 vam tenir dos projectes que ens van venir de fora. Això és una mica estrany, però en aquell moment va passar que van coincidir les dues.

Després vam tenir, per exemple, l'exposició Domènech que va anar a Manila, una exposició que va anar a Mèxic, coincidint amb Puebla, una exposició també que es va desdoblar.

Un projecte que havíem fet el 18 que vam presentar els Emirats Àrabs, i Brossa que la vam presentar al Museu de Buenos Aires. I estava amb un projecte de Gego amb una súper coproducció a 5 museus que al final se'n va anar pels aires el 2020 i que de moment...

Que mirem aquí quan programem? pues això que et deia. El Jaume Plensa a planta baixa, aquí vam tenir canvis de col·lecció i vam fer un projecte amb un col·lectiu que es diu Rax.

Veus en aquí, entre les exposicions vam canviar aquí, però vam procurar fer que la gent, els visitants tinguessin plens a la planta primera mentre fèiem el canvi cap a Markley.

Aquí exactament igual. Bueno territoris indefinits igual, pues un projecte, per exemple, veus aquí és una exposició individual, Markley i una col·lectiva, territoris indefinits.

Aquí en canvi, bueno, pues vam tenir dues exposicions individuals i la col·lectiva i la col·lecció.

**Úrsula:** Vale, o sigui que hi hagi coherència no?

**Anna:** Sí, aquí hem bueno, pues nosaltres treballem, aquest Excel una mica ens mana molt perquè ens dona a nosaltres el... quan això està fixat, pues ja tens la programació fixada. Ens ajuda a que quan gestionem les itineràncies, clar l'equip és el que és i la major, els mateixos equips de conservació, restauració de registre que estan muntant les sales també estan viatjant els projecte. Llavors les dates també les posem en funció de les dates de les itineràncies, en funció de que el comissari no estigui... Imagina't que hi ha un comissari que està inaugurant una exposició fora i a més a més inaugurant una exposició dintre i això ho hem de tenir en compte, per tant no ens podem contraprogramar nosaltres mateixos. Ni podem contraprogramar- nos, no només en termes de contingut, sinó contraprogramar nos en termes de producció, perquè si no, no podríem viatjar a les persones que han de controlar els projectes.

La programació és complexe, has de tenir en compte moltes coses i ara quadrar tot molt. Quan tinguem el nou edifici a més a més, ho mirem aquí, bueno, aquí tenim, també hi tenim la capella i el convent dels Àngels, eh veus la capella, que també està marcada. Per exemple, Christian Markley va tenir un projecte a la capella també. I a

la sala d'exposicions del Convent a vegades també l'hem utilitzat per exposició. És un espai molt difícil, ara amb el nou edifici hi haurà una remodelació i és integrada com a espais expositius normals.

**Úrsula:** Súper ben organitzat la veritat no, no jo a mi em fa patir la la producció, i la logística que deu ser...

**Anna:** Sí, sí no logística bestial, Tenim un equip de coordinació general. Bueno, la Lourdes és la que té la responsabilitat de la coordinació general, però treballem en transversal amb tots els departaments que tenen algú a dir, diguem. O que controlen perdó. Llavors cada setmana tenim una reunió de coordinació general on tenim un Outlook , es que hem intentat treballar amb eines que existeixen en el mercat i no ens han funcionat i ens ha creat les nostres pròpies eines, en el que veus ara te l'ensenyaré i que també és interessant.

Pues tenim aquest Outlook que va per data i llavors es fan reserves. I es fan reserves, és a dir, hi ha una sèrie de persones que tenen accés en això per fer les reserves llavors es fa una reserva, es posa l'espai que ocupa i qui és el responsable. Llavors tenim la mirada de la Lourdes, que és la que té una mirada general de dir uy que tenim aquest problema, tenim l'altre de logística.

En equip només posem, en principi, les activitats que tenen a veure amb els espais comuns amb els espais públics, però tenim també internament, una logística molt complexa amb els espais que no són públics: d'entrades, sortides, circulacions... però aquest serveix pels espais públics.

Llavors aquí aquest Outlook no només ens serveix per poder fer la reserva i que, per tant, per exemple, que la sala d'exposicions del convent no estigui reservada per dues persones que estan coordinant projectes diferents, és a dir, dos projectes al mateix lloc, perquè es trobaria que arribarien allà i no, i hi coincidiria tot, però també ens serveix per poder fer els encàrrecs, per exemple, si obro aquí, no sé si ho veus.

**Úrsula:** No, o sigui, ara només veig el calendari.

**Anna:** Buenos és igual. Que sàpigues que aquí dins hi ha una fitxa amb tot el que es necessita i això s'envia a, de la sol licitud dels requeriments i dels serveis s'envia a partir d'aquest Outlook i arriba a les persones que han de fer algun tipus d'activitats, però a més a més tenim una reunió cada dijous de coordinació general on hi participen, doncs, des de audiovisuals, serveis generals, públics, comunicació, producció evidentment, perquè som els que convoquem. I tota una sèrie de persones dels lloguers, la gent que està a creació d'espai, i els de activitats públiques. I repassem el calendari totes les setmanes.

**Úrsula:** És clar, però està molt bé. Aquest no sabia que l' Outlook tenia tanta cosa, eh? La veritat que està molt bé. No sabia que tenia tantes funcions.

**Anna:** Però vam trobar aquest sistema i ens funciona molt bé perquè a partir d'aquí, bueno, clar, tothom arriba i mira el calendari general va allà i diu a veure que tinc avui que tinc demà demà tinc això...

Llavors aquesta reunió es té cada dijous ens permet dir ostres mira, això ens falta, no està prou determinat, pues hi ha coses de producció que no estan prou definides i es crearà l'alerta de dir has de tancar això, tancar allò no sé què ... també per programes d'equips.

**Úrsula:** Que xulo bueno, no sabia que Outlook estava tant bé la veritat pensava que no.

**Anna:** Ja t'ho explicava, no, però un dia nosaltres vam intentàvem conèixer el project, intentar treballar amb la Lourdes amb un altre lloc perquè ella és enginyera, i venia d'un altre lloc que feia producció diferent. No tenia res a veure amb la producció cultural. Vam intentar-ho i no.

Nosaltres ens fem els nostres propis Excels de control , de procés de seguiment de projectes. Llavors tots els projectes tenen unes fitxes. Cada projecte té una fitxa, té una fitxa on hi ha un calendari de producció, que ens marca totes les altes i les que hem d'entregar. Tenim una guia de reunions, que són totes les reunions que s'han de fer de tancament de coses.

I hi ha una fitxa genèrica, hi pot accedir tothom on hi ha tots els links amb les fotos.... I ho tenim tot centralitzat en un únic lloc.

Però també són documents que generem nosaltres amb els coordinadors, i que allà hi té accés, tothom. Hi ha gent que hi entra més, hi ha gent que menys. Hi ha el que està més acostumat a demanar-ho. I hi ha gent que està més acostumat a buscar-ho directament.

**Úrsula:** I dades de temporades passades les teniu guardades?

**Anna:** En quin sentit? Dades de que?

**Úrsula:** Per exemple del cos de producció, el cost total de l'exposició, número de visitants...

**Anna:** Sí, nosaltres tenim un canal de transparència que allà hi ha les memòries de tot. Pots entrar en el web i mirar-ho.

**Úrsula:** Vale, és que nosaltres, per a fer la web de la caixa, però jo així explicar-te, sí que una part era un calendari que ells poguessin programar per no anar amb l'Excel, perquè clar, ells tenien com 8 centres i a cada centre 7 o 8 exposicions. Llavors allò era un caos. Llavors sí que els hi vam fer una part de calendari perquè ells poguessin teclejar les exposicions que sortís com a calendari visual a diguéssim al web, però amb un model predictiu, el que fèiem era que ells poguessin escriure diguéssim el títol de l'exposició, tipus de sala: si sala gran per metres quadrats, no és a dir, seria que a la capella o la primera planta, segona..., tipologia de diguéssim, si en el teu cas, col·lectiva o individual. O sigui que segons uns criteris fixes que havíem establert, fèiem un model predictiu i els hi sortia, per exemple, el número de visitants que podrien tenir o el cost que podria ocasionar aquella exposició pels tipus de bueno, no sé, és una mica complexa, eh? Potser m'explico malament. Però per això et preguntava, no, perquè si hi ha dades històriques anteriors sí que utilitzem un model predictiu que va bé per anticipar a costos o a veure com funcionaria aquella exposició, aquelles exposicions en temporades futures.

**Anna:** No ho sé, és que nosaltres clar, cada el projecte és tan.



**Úrsula:** Clar no, no també passa eh, que són molt particulars clar. Per això no pot passar, eh?

**Anna:** En aquest sentit La Caixa són molt més clàssics. Tenen unes obres que els venen de no sé on, que les demanen en préstec... I no sé, són exposicions que podrien ser, per exemple, jo, què sé podria ser com un Takis, o com un posenenske no que són exposicions que són més clàssiques.

Clar, nosaltres, per exemple, ara estem treballant un projecte de panorama 21 que té un munt d'artistes, cada un té un projecte de producció nova. Clar, els hi assignem, una base de pressupostos i després vas construint amb ells.

**Úrsula:** No, el que fèiem, sinó amb altres centres, no, per exemple, amb el museu marítim, clar es que també et parlo d'escales diferents, eh? Perquè tots sou molt diferents. Llavors clar mai pots fer una cosa igual per l'altra, t'adaptes al que et demana no? Clar, el museu marítim em deia a mi això tampoc perquè jo faig les expos que tinc com les tinc molt petites o molt grans, però em faig el que puc i llavors clar no, no els hi pots fer un model predictiu perquè no encaixa. I en el cas vostre que també igual que el CDCB, són exposicions potser molt diferents en temàtiques en contingut en...

**Anna:** Clar comença a agradar. A nosaltres ens agradaria més que no pas funcioni també t'he de dir.

**Úrsula:** No clar, a vegades és més funcional fer això. Fer un calendari virtual veure.

**Anna:** No, dic que nosaltres ens agrada més construir la programació junts, és a dir, les prediccions i tot això poden servir per un model d'institució, no sé, potser com La Caixa. Clar, nosaltres què volem arribar a aconseguir? que no hem no hem aconseguit relativament, eh, que estem massa al servei dels continguts per dir-te d'una manera, vull dir que en aquest sentit manen molt no, de dir, volem fer això això i això. Nosaltres el que volem aconseguir, de fet, tenim una taula de programació organitzada, eh? Però a la taula de programació on hi ha comunicació, públic, serveis generals, arquitectura, producció... És a dir, que tots tinguem veu allà

i que un moment determinat puguis programar de manera conjunta, perquè no només pesin els continguts, sinó que pesi l'educació, el no sé què... Sí que es fa, és a dir, ho fem, però d'una manera, potser encara això ens costa una mica estar tan endreçats. També és veritat que ara estem en un canvi de direcció, eh?

Tenim una taula de programació, que ara fa temps que no es reuneix, sobretot perquè se'ns va tirar, bueno perquè amb el covid va saltar tot pels aires. Únicament el que vam poder fer, que de fet no hem parat de treballar, eh? Però clar va ser just, ara era mesures covid, normalment de fer protocols covid: de muntatges, de moviments, etcètera. Treballar perquè la gent no es posi malalta.

Per tant, els temps entre exposicions s'han dilatat. Tenim més temps perquè també les coses són més lentes, perquè tot es desinfecta, tot de quarantenes...

Que, per tant, pel covid deixa tot una mica enlaire, però sí que la idea aquesta d'asseure i veure-ho, veure el programa en termes de públics, mesos, educació, moments clau, això sí que es fa.

I clar un programa, això no tothom, perquè al final és treballar conjuntament, no?

**Úrsula:** Sí, bueno , o sigui els que hem fet nosaltres no, o sigui, no són eh? Per substituir ni molt menys els programadors. Són d'ajudes, eh? O sigui, són ajudes, perquè ja et dic, que evidentment tu ets el que tria no? I al final són ajudes que et donen les dades que tu vols. Ara hi ha mil formes d'obtenir les dades no? Al final no és que tu fiquis una paraula i et programi lo que seria ideal.

Sinó que t'ajuda i et diu, mira, doncs, per exemple, no això que et deia, La Caixa, pues ostres a Sevilla a nosaltres no ens va bé programar per la feria de abril, llavors ja fèiem que al calendari, si ells volien clicar una exposició saltés una alerta de que en l'any 2025 la feria d'abril serà aquest dia.

**Anna:** Bueno clar, jo ho faig, ho faig jo això, ho faig jo manual.

És a dir, jo soc la que construeixo i jo soc la que poso a dalt totes aquestes alertes.

És a dir, jo soc la del alerta, l' alerta aquesta que et surt a la màquina, soc jo.

I sí, podria ajudar el programa. No sé , bueno, a mi m'agradaria conèixer-lo, conèixer el programa. Un dia quedar i amb la Lourdes que ens l'ensenyassis.

**Úrsula:** Sí, jo també. Ha estat perfecte la veritat.

Si jo vull Bueno, escriure tot això i llavors no sé si enviar-te els criteris que jo escriuré dels que hem comentat avui perquè els corroboris.

**Anna:** Bueno, t'ho envia'm-ho molt perquè no sigui que no ens haguem atès i està.

Que sigui així vale.

**Úrsula:** Vale vale perfecte, vale perfecte doncs gràcies Anna.

**Anna:** Pues molt bé.

**Úrsula:** doncs gràcies.

**Anna:** Molt bé, i anem parlant. Bé que vagi tot molt bé. Adéu.

**Úrsula:** Vale gràcies.

## **Interview with Ignacio González and María Pfaff - Fundación MAPFRE (Center KBr) – 10/11/2021**

**Maria:** Buenos días.

**Ignacio:** ¿Cuál? ¿Cuál es el tema general cuál es?

**Úrsula:** O sea, yo estoy estudiando la toma de decisiones en instituciones culturales, más en museos o centros, pues de exposiciones, entonces lo que hice durante este tiempo, bueno, cuando acabé el máster estuve en contacto con Isabel Salgado, de CaixaForum y entonces ellos sí que nos contrataron a bueno a mí y a la UIC, mi Universidad, para hacer un proyecto de investigación sobre esto. Entonces les diseñamos como una herramienta para tomar decisiones y ayudarles como a programar más rápido porque ella tenía un Excel en dina 3 y ahí ponía todas las exposiciones de los 8 centros CaixaForum de España. Entonces decíamos, es que

esto no puede ser porque es que como vas con un Excel, un DIN A 3, no, entonces les pedimos pues datos de desde 2008 hasta 2018 los analizamos, los cómo evaluamos los distribuimos con criterios, Y les construimos como una plataforma que lo que hace es como cuando están intentando programar una exposición, es decir, pues quiero esta fecha este tema no, pues arte moderno y en este sitio pues les calcula, pues el número de visitantes que tendrían o el coste que podría llegar a tener, considerando los datos del pasado.

Entonces, bueno, pues estuvimos ahí, probando, así como como Trail la plataforma esta y bueno, fue bastante bien, la verdad.

**Ignacio:** ¿Fue bien?

**Úrsula:** Fue bien, lo que pasa que claro, dejar un Excel a pasarte a una, a un sistema de ordenador es, es heavy. Y también que muchos se piensan que es una herramienta que te lo hace todo y en realidad no, es como una ayuda que te ofrecemos para que te complemente, ¿porque en realidad tu posición como director seguirá siendo la misma no?, tendrás que decidir, o sea, que al final no es una herramienta que te quite tu trabajo.

**María:** Pero hace unas predicciones.

**Úrsula:** O sea, en esa en la que hicimos de CaixaForum, sí. O sea, cogimos todos los datos de 10 años y entonces pues seleccionamos unos cuantos y lo que hace, pues según el tema el CaixaForum, la sala que fuese a exposición y tal, pues hace como. O sea, haces un modelo predictivo, y les calcula lo que podría ser.

**Ignacio:** ¿Bueno, un algoritmo no?

**Úrsula:** Sí, sí, sí, sí, sí, sí,

Sí, entonces, lo que yo he hecho después de eso fue entrevistar a 8 o 9 museos en Barcelona y luego en Boston y comparar un poco cada 1 qué criterios tiene la hora de programar, porque evidentemente cada plataforma sería distinta. sí que queremos hacer como una lista general y que cada museo pueda elegir Pues mira, quiero esta, esta esta.

Pero cada 1 tiene sus criterios, sus, o sea, su forma de decidir a cada criterio le da un valor distinto.

Entonces, cuando te hablaba de criterios María era como, pues cuando programáis que tenéis en cuenta, pues hay algunos que dicen, pues el tema, las fechas, pues varios criterios, y cuando los tienen ya definidos, les pido que pongan un peso de importancia, algunos lo hacen de 1 a 100 y otros lo hacen, pues de mucho, o sea, ¿como es en catalán o sea en castellano, poco medio alto, muy alto, no?

**Ignacio:** con tramos, digamos.

**Úrsula:** Sí, entonces con eso he ido construyendo, de cada de cada centro, sus criterios y sus pesos, y al final estoy construyendo como una lista genérica. Pero, pero bueno, es curioso.

**Ignacio:** ¿Vamos a ver dónde nos metes a todos?

**Úrsula:** Sí, porque como bueno vuestro centro es muy nuevo también, ¿no? Entonces.

**María:** ¿Bueno, KBr, pero Fundación?

**Ignacio:** Claro, esa sería la primera pregunta. Si queréis entrando en materia, no, porque si no me acuerdo la .si no recuerdo mal la primera pregunta, Úrsula.

**María:** Tenemos las Preguntas que nos pasaste Úrsula.

**Úrsula:** Sí, más o menos sí.

**Ignacio:** Si la misión y la apertura no.

Entonces, ahí María sí que iba a señalar la que en el fondo es una continuidad, no María.

**María:** Espera que estoy viendo las preguntas, has dicho misión y apertura, pero ahora no estoy. A ver. Déjame que vaya a ellas.

**Ignacio:** Yo no sé si querías grabar la sesión Úrsula o.

**Úrsula:** Sí, bueno, grabar en audio.

**María:** ¿Vale, vale, pero lo haces tú sola?

**Úrsula:** ¿Sí, bueno, bueno, si queréis grabar en video creo que tiene que ser vosotros, no?

**María:** Vale, pues yo misma ahora pruebo.

**Úrsula:** Y si no grabo, grabo.

**María:** Y lo puedo hacer.

¿Bien vale, perdona entonces ¿Úrsula está circunscrito al KBR o a la Fundación Mapfre?

**Úrsula:** Al KBR.

**María:** ¿Ah, vale, ¿vale? Bueno, pues ya lo sabes. KBR es un centro, bueno, ya lo sabes, perdona digo ya lo sabes, porque ya lo Hemos hablado esto tu y yo. Es un centro de fotografía Abierto hace, pues, justo un año en Barcelona, pero que recoge la estela de todo un trabajo previo realizado por parte de Fundación Mapfre en el entorno o en el ámbito de la fotografía desde que se inicia la colección en el año 2007 y poco después se inicia la programación de exposiciones de fotografía en Fundación Mapfre, que se desarrollan en la sala de Madrid hasta que en el 2015 también pasan a desarrollarse en el espacio que Fundación Mapfre abre en Barcelona, en la calle Diputación.

**Úrsula:** Vale, en Garriga.

**María:** Sí, entonces, toda esa estela y todo es y todo la...Todo el deseo que hay internamente de ir a más en fotografía de poder profundizar y de poder abarcar más. Todo eso se traduce en la apertura del KBR el año pasado en octubre del 2020.

Que .... o sea, contextualizamos, porque no, que no, que no es una cosa de nueva creación que surge de la nada, ¿no? O sea, que surge de todo este pasado previo que te comentábamos. Entonces la misión del centro es esa, o sea es profundizar, divulgar y promocionar el lenguaje de la fotografía artística a través de un programa de exposiciones. Hay fundamentalmente cuatro tipos de exposiciones que

hacemos, que ahora si quieres, te lo contamos, a través de un programa de exposiciones, pero también de una serie de cosas que giran en torno a las exposiciones, que es la columna vertebral, pero una serie de cosas, como, por ejemplo, ciclos de conferencias, o sea, cosas más relacionadas con pensamiento, ciclos de conferencias, actividades educativas, un premio de fotografía que acabamos de lanzar y de fallar la semana pasada. O sea, hacer el proyecto más más completo añadiéndole piezas.

**Úrsula:** Entonces ¿cuántas exposiciones se programan al año?

**Ignacio:** Perdóname antes de pasar así, quizás a la siguiente, creo que sí es importante puesto, o sea reforzar lo que señalaba María, porque yo no sé hasta qué punto la fecha de Fundación del centro puede desvirtuar o no tu análisis Porque realmente Si es si es claramente, o sea, dices, ¿qué sentido tiene? Pues tiene sentido de dar con la continuidad y desarrollar todavía más toda una tradición de 15 años, o de 12 años o 13 de exposiciones de fotografía. Entonces el limitar a la fecha de Fundación, desde mi punto de vista podría desvirtuar verdad porque claramente el centro recoge esa herencia, ¿no? claramente.

**Úrsula:** ¿Has dicho 2015, no? O sea, que empezó ya en Garriga en 2015.

**Ignacio:** No, pero previamente en Madrid.

**María:** No, no en Madrid, creo que es 2009 que empiezan las expos de foto.

Sí, es decir, o sea, es que, cualquier decisión, cualquier respuesta sobre cualquier previsión se remite a toda a toda esa trayectoria.

**Úrsula:** Vale, bueno, yo lo específico y ya está, sí, porque sino parece que es como nuevo, no, que es como se acaba de abrir y vale.

**María:** La andadura empieza con el inicio de una colección de fotografía.

**Úrsula:** ¿Bueno que también pienso que si se hacía en Garriga es como una continuidad ¿no? porque allí se hacían de fotografía, entonces...

**Ignacio:** De hecho, se hacía de las 3 exposiciones que había en el año, dos eran de foto. O sea, que digamos que ha ido aumentando un poco la bola. Primero es Madrid, después sale de Madrid a Barcelona. En Barcelona comparte un espacio con la pintura hasta que se convierte en un centro propio con una identidad fotográfica exclusivamente, lo que ha contado María.

**María:** De hecho, tan continuista es en algún en algún aspecto, como que, y ahora ya entrando en las expos. En el espai 1, en el KBR tenemos dos espacios, Úrsula, espai 1 y espai 2. ¿Vale? En el espai u es donde se siguen haciendo el tipo de exposiciones que ya veníamos haciendo, ¿vale?

Exposiciones de grandes maestros de la fotografía del siglo 20 o de fotógrafos contemporáneos de trayectoria muy sólida. Porque el tipo de exposiciones que hacemos son grandes retrospectivas en el espai u. Entonces digo fotógrafos contemporáneos de trayectoria amplia y sólida, porque son esos, son grandes retrospectivas, como ahora, Paulo Gasparini que es una exposición que recoge décadas de trabajo.

Entonces se programan en el espai u 3 exposiciones al año. Y en el espai dos 3 más.

En el espai dos se hacen 3 tipos de exposiciones: Exposiciones de nuestra colección de fotografía está que te decía que es el principio de todo, es el inicio de una colección hasta que luego llegan las expos. Entonces, una vez al año, exposiciones de nuestra colección como pudieron ser las hermanas Brown o la exposición de Polestran con la que inauguramos, O cómo será en la próxima primavera una exposición de nuestra colección Pista por Joan Fontcuberta... por ejemplo, ¿vale?, o sea, todas las posibilidades que nuestra colección admite: lecturas de los demás sobre nuestra colección, cosas de este tipo, ¿no?

Luego, una vez al año, la exposición KBR Flama que es una exposición en colaboración, es bueno, es una exposición consagrada a los jóvenes talentos de la fotografía y lo hacemos a través de la colaboración con cuatro escuelas de fotografía de Barcelona, ELISAVA, idep, grisart y el Institut de Estudis fotogràfics.



Y una vez al año también una exposición en colaboración con algún archivo fotográfico catalán que llamamos las exposiciones de archivo, que simplemente son exposiciones en colaboración. con un archivo de territorio catalán que albergue un patrimonio rico que no se ha mostrado bien porque el archivo no tiene espacio expositivo, que suele ser así, y entonces hacemos esta esta colaboración y de ejemplos de esto, pues la exposición que hicimos con el CRDI, que se llamaba la mirada cautiva, o la que inauguraremos en febrero con el Instituto Amatller de Arte hispánico de Barcelona sobre Adolf Mas.

Entonces son estas 6 expos al año.

Que te las hemos explicado por tipologías, pero es que las tipologías son bastante, son bastante rígidas. ¿No? Iñaki, o sea, realmente trabajamos dentro de estos marcos.

**Ignacio:** Sí, de hecho, estamos saltando a lo mejor de la pregunta, otra, pero, por ejemplo volviendo a las 8 ¿no? ¿Qué temas artistas soléis presentar, disponéis de una lista de temas que queréis abarcar? Lo que ha señalado María, se es muy estricto en el criterio. Es decir, están esos 3 espacios, digamos esas 3 exposiciones en el espai dos, que son regulares. Y en el espai u, es decir en la sala principal, por decirlo de alguna manera, solo hay grandes exposiciones respectivas de autor. Quiero decir, no hay temáticas, no las ha habido hasta ahora y no están contempladas, no hay temáticas, y no hay colectivas. Ni siquiera hay temáticas de bueno de un autor, tampoco se podría decir que son porque, aunque a veces tengan un tema aparente, en el fondo son grandes retrospectivas.

**Úrsula:** ¿Cuándo dices colectivas, a qué te refieres?

**Ignacio:** Pues, por ejemplo, imagínate fotógrafos españoles de la segunda mitad del siglo 20.

**Úrsula:** ¿Bueno, o sea que son temas definidos entonces de colección solo hacéis una al año?

**Ignacio:** De colección si una al año sí.

**Úrsula:** ¿Y exposiciones en colaboración?

**Ignacio:** En principio sí, sí y no, y si a ver.

**Úrsula:** O sea, me refiero con otros museos o centros.

**Ignacio:** A ver, en principio son prácticamente todas o un porcentaje muy alto, producciones propias, ideas propias, en su mayoría de producciones propias que, eso sí, luego se ofrecen para compartir a instituciones, en general, de primera relevancia del panorama fotográfico internacional. O sea, pues Marcel Winterthur, a veces lo hemos hecho con el MoMA, con la public library de New York.

En general, la iniciativa es nuestra. A veces surgen de entrada compartidas, como por ejemplo con la Pauli, que fue una exposición de Peter, que incluso venía de ellos y nosotros la compartimos, pero lo normal es que sean producciones nuestras que en el mismo momento de plantearlo así que decidimos llevarlo adelante, ya se ofrecen muchas veces a alguna de estas instituciones.

Y luego, pues por ejemplo en foros internacionales como París foto, etcétera, pues se hacen

contactos y... las instituciones, en general, valoran bastante, está mal que lo digamos nosotros, pero valoran bastante las propuestas nuestras.

**Úrsula:** A mí me impactó porque entrevisté a un señor de la Universidad de Yale. Y me dijo, Nosotros hacemos colaboraciones con Mapfre y Madrid, o sea, mira que me esperaba, no sé, muchos nombres, no lo conozco más. Mapfre en Madrid y yo ah pues mira esto.

**Ignacio:** Sí ahí, pues desde 2005, que es el origen que señalaba María, pues yo diría que gracias a una persona que evidentemente tienes que mencionar que es Carlos Goyonet, que es el conservador jefe de fotografía, que es quien tiene, quien realmente el proyecto está diseñado por él. Y claro, con la claridad de ideas y la amplitud de sus contactos y la solidez de sus criterios ha conseguido que en apenas 15 años tengamos una posición privilegiada en el panorama fotográfico internacional.

**Úrsula:** Qué interesante.

**María:** ¿Y esto Iñaki, nos vamos a la 3 no? Que dice ¿La programación se realiza desde Barcelona desde Madrid, quien?

Carlos programa para los dos espacios, para cada KBR y para la sala de Recoletos.

**Úrsula:** ¿Y lo hace él solo o en equipo o como?

Es decir, él dice, quiero hacer esto, esto es.

**Ignacio:** Si la programación vamos, primer la consensua, la propone y con la directora del centro del área de Cultura de la Fundación.

Y luego hay un equipo dentro del conjunto del equipo de trabajo de la Fundación hay un equipo de fotografía.

**Úrsula:** ¿Vale, va?

**María:** Que esto responde un poco a la 3 y a la 4 Úrsula. Entonces el proceso de toma de decisiones ¿si seguimos algún método o proceso establecido?

**Úrsula:** ¿El suyo no? O sea, la mayoría, es como sus ideas.

Son sus ideas y luego ¿si lo comparte con el equipo? ¿como funciona?

**Ignacio:** Bueno con la con la dirección lo primero no, y luego ya, pues el equipo ejecuta una vez que se toman las decisiones. Las decisiones se toman a nivel de dirección, de área y de conservación.

**Úrsula:** Es que como me he encontrado de todo, o sea, como cada museo o centro es un mundo... Es súper interesante no ver cómo cada uno se lo se lo organiza.

**Ignacio:** ¿Podremos ver el trabajo cuando...?

**Úrsula:** Sí, sí, sí.

Yo cuando vaya a depositar la tesis, o sea, cuando la defienda, yo invitaré a todo el mundo, entonces quien quiera venir está invitado, y si no, cuando ya la publiquen yo ya la envío.

**María:** ¿La defiendes en Boston o lo haces en la UIC?

**Úrsula:** No, no en Barcelona.

**Ignacio:** Yo ya estaba pensando en el viaje, el viaje a Boston.

**María:** A ver si lo pagaba Mapfre Iñaki, yo estaba pensando.

**Ignacio:** Seguro, ya sabes.

**María:** Es broma Úrsula.

**Úrsula:** ¿Te imaginas?

**María:** Iremos a la calle escuelas pías a verte encantada.

**Ignacio:** Eso que es ¿la UB?

**Úrsula:** No, no, la UIC. A ver si acabo ya porque... es que son muchos años ya.

**Ignacio:** Las tesis es lo que tienen, o sea que.

**María:** Entiendo que en las 5, aquí lo que te interesa es la jerarquía, ¿no?.

**Úrsula:** Bueno, no, también, o sea, no, porque eso es como un... O sea, yo cuando acabemos la esta charla entrevista, yo voy a intentar definir un poco como los criterios. Entonces yo os lo mandaré normalmente, son como dos páginas de Word o sea no es mucho trabajo.

Os lo mandaré para que verifiquéis que es correcto lo que digo y os pediré que lo puntuéis ¿no?

Entonces en ese momento sí que es la jerarquía de decir, pues María vota esto o lo hacéis conjuntamente, ¿no?

Cada uno o conjunto y entonces sí que os pido que le deis peso, pero ahora no, ahora es más como decir, pues cuando se programa, ¿que consideraréis, o sea, qué criterios os vienen a la mente o sea que priorizáis?

**Ignacio:** ¿Es un poco todo no? O sea, eso lo primero es la línea expositiva. Y luego, pues evidentemente claro, el presupuesto también, claro. El calendario pues si de

repente Carlos tiene idea de hacer una exposición estupenda, pero resulta que no encaja, pues no encaja por calendario.

**María:** Artísticos, de calidad, de lo que de lo que se haya visto se haya dejado de ver en España también poco.

**Ignacio:** Claro, sí. Eso es una cosa que se tiene muy en cuenta, por ejemplo:

Que, si hay precedentes que sean remotos, y remotos para Carlos suele ser muy remotos, yo diría que mínimo 15 años.

**Úrsula:** ¿Y si, por ejemplo, ese año es el año de x autor y se hace un bueno no se un centenario no creo, pero una celebración consideráis también presentar algo? ¿O es más?

**Ignacio:** No sabemos, si si si estamos en algo de eso es por casualidad, pero no se tiene nunca en cuenta.

**Úrsula:** Está bien, la complementariedad local es es un criterio que muchos tienen en cuenta, no de ver qué pasa en la ciudad para no coincidir básicamente...

**Ignacio:** Nosotros esa complementariedad la tenemos en parte con lo que decía María antes, por ejemplo, de que hay una programación fija de una colección patrimonial catalana. Es una manera de estar, de hacer un tributo, digamos local.

**María:** Sí, porque esta pequeña. Bueno, digo pequeña porque es el espacio pequeña Úrsula, pero está cuidada, mimada igual en la exposición anual que hay en colaboración con archivo tiene también una modesta ambición de poder impactar un poco en el ecosistema, pues además de haciendo esa publicación para visibilizar ese patrimonio, también siempre una pequeña contribución para restauración de patrimonio, no.

En el caso del archivo de Girona, pues tenían unos cuantos TIPOS en mal estado y entonces, Fundación Mapfre asumió la restauración de ese patrimonio que estaba en malas condiciones. En la exposición de Adolf Mas sucede lo mismo. Hay una

maleta y una cámara que tienen ellos que no tienen en buen estado, entonces, Fundación Mapfre entra también a jugar un poco este papel.

### **ÚRSULA**

Y, por ejemplo, si tenéis el calendario cerrado, no debemos hacer estas exposiciones, pero recibís una oferta, una oportunidad, una exposición de fuera. ¿No estáis dispuestos a aceptarla o es un calendario cerrado y ya?

**Ignacio:** No se ha dado el caso hasta ahora.

Claro, no se puede decir. Depende de qué oferta sea, pero vamos, en principio. Tendría que ser una oferta que no se puede decir que no.

**María:** Sí, yo creo que la línea es muy fuerte y está muy clara y además decidida con años de antelación.

Se programa casi para el 25 ahora. Entonces yo creo que es lo que dice Iñaki, es una cosa muy sólida que en principio no se tambalea con cualquier oferta, Iñaki, tiene que ser lo que tu dices.

**Úrsula:** No, no cambias.

**Ignacio:** Tiene que ser, pero qué sé, no sé. Pero no se me ocurre que la verdad, porque hemos hecho de todo, la verdad. Es que es Cartier Bresson o sea que es que no sé qué podemos, nos pueden traer, que no que no esté de alguna manera esbozado y no haya pasado por aquí con estos criterios.

Es decir, por ejemplo, o sea nos ofrecen 3 fotos, todo ese tipo de cosas, por mucha gente que lleve no se hacen.

**Úrsula:** ¿Pero no se hacen porque internamente, no...?

**Ignacio:** Porque no encajan, porque no encaja, no es el criterio.

Te decía antes que no hay disposiciones, ni temáticas, ni colectivas.

Y el criterio artístico siempre es importante, o sea, no solo no es solo fotoperiodismo, tiene que ser fotografía artística aunque sea de carácter documental.

**Úrsula:** Bueno, y el CCCB siempre hacen las de WordPress ¿no?.

**María:** No bueno no las hace, o sea a ver, sí exacto las acoge desde CCCB y mira me están grabando y no me gusta decirlo, pero creo que es la exposición más visitada en el CCCB

**Úrsula:** Lo es lo es, porque también trabajé ahí, lo es.

**María:** Sí vale, o sea, es que es un dato que lo sabe todo el mundo, pero ahora, pues no sé el dato de este último año, pero suele ser la Expo más visitada de CCCB. La Word Press photo lo trae a Barcelona Photographic Social Vision. Es holandés, es un proyecto holandés WordPress.

**Ignacio:** Sí, estos sacan pasta de todo.

Llevan así, desde el siglo XVII.

**Úrsula:** ¿Y exposiciones que producís vosotros las itinerarais a otros centros?

**Ignacio:** Sí, sí, lo que te comentaba antes. O sea, lo más frecuente es que si muy raro que no se itínere en España, en España y en el extranjero.

**Úrsula:** ¿Y esto lo definís? ¿Lo decidís cuando programa, o sea, cuando se programa de decir pues está, la intentaremos que itinere en tal sitio o es ya si surge?

**Ignacio:** No, no condiciona la programación.

**Úrsula:** Vale, o sea, programáis, y si luego se da el caso de que itinera.

**Ignacio:** Sí, porque sabemos que se va a dar por lo que te decía antes. El de Yale, porque esa es un poco la actitud que tiene la mayoría de la gente con nuestras producciones.

Pues se ha dado, se ha dado en una o dos ocasiones que al final no. No ha salido itinerancias, pero en una o dos en una o dos. En todos estos años.

O sea, lo normal es que vayan con normalmente a una sede española y una o dos europeas. Estados Unidos pueden ir también. Hace años que no, pero en una época sí se ha ido bastante América Latina, como hasta hace dos o 3 años, yo creo que sí, de América Latina.

**Úrsula:** A ver.

El tema de los de que habéis dicho de jóvenes talentos. Es claro, jóvenes talentos, pero ¿a que os referís? en fotografía Evidentemente entiendo.

**María:** Sí, o sea, en realidad, yo creo que, si ves el global de la programación de KBR, llegamos con la exposición de las exposiciones que nos definen del espai 1. La de jóvenes talentos y el premio cubrimos un poco, pues eso, los segmentos de la media carrera del emergente y del consagrado.

Esa es mi visión, es mi manera de entenderlo, pero creo que es correcto.

**Ignacio:** Sí, jóvenes talentos es una etiqueta un poco si quieres de difusión, barra comercial, que hemos buscado para dar el concepto de este tipo de exposiciones y responde a lo que es. Es una antológica, una antológica de las promociones anuales de las mejores escuelas de foto de Barcelona. Bueno, una antología de un autor o autora por escuela.

**María:** La validez Úrsula bueno, con la validez... sí con el aval de un proceso de visionado previo riguroso y con un jurado de, pues de excelencia.

**Ignacio:** Y de todas las instituciones también.

**María:** Si primero, claro, con la validez que decía Iñaki de las mejores escuelas de foto y después el proceso de selección, que son cuatro fotógrafos o fotógrafas que se exponen anualmente en KBReclama. 1 por cada escuela y escogidos mediante un visionado, pues, por ejemplo, el año pasado el jurado fue gente de la talla de Marta Gili, Sergio, Omar, Ramón, Reverté o Arianna Rinaldo. Y este año son Arianna Rinaldo el que repite, Carlos Guerra, Horacio Fernández y Joana Hurtado, la directora de Fabra i Coats.



Ahora Carles Guerra desarrolla su carrera de manera independiente, continúa siendo profesor de la Pompeu y hace comisionados en el ámbito Nacional e Internacional.

**Úrsula:** Si. Hay una pregunta que es el tema este de sí, bueno, yo creo que ya me habéis contestado, ¿Eh? ¿Pero sí con los cambios que está habiendo, tanto sociales, pandemia, justicia, de ecología... si consideráis acoger exposiciones que se relacionen con temas así, de actualidad o no?, queda como apartado, ¿no?

**Ignacio:** No, no hay intención, no, María.

**María:** No, lo que yo iba a decir justo que no hay intención, pero que a veces se producen, o sea, la exposición por ejemplo de Claudia Andújar nos conectó de manera directa, pues con temas como la deforestación del Amazonas, las minorías étnicas... Todo ese tipo de cuestiones medioambientales si quieres que son de máxima actualidad y esa Expo, pues, por ejemplo, nos conectó con estos temas luego....

**Ignacio:** ¿Sí, pero, pero si me permites María? se eligió esa Expo no por esos temas, sino por la autora.

Sabiendo que la autora trata esos temas, pero lo que el criterio no fue que la autora trata esos temas, sino que esta autora es interesante y no se ha visto.

**María:** claro.

**Úrsula:** O sea que no fue habla de este tema y cogemos a esta autora, fue cogemos esta autora y se da el caso no...

**Ignacio:** Porque sus fotos, porque su trabajo es interesante, pero no es interesante por lo que habla, sino por las fotos que hace. Probablemente esta autora si tiene otros temas también sería interesante.

**María:** Claro, y es que, o sea, conexiones con el presente se pueden producir.

**Ignacio:** Hay una de la revolución cubana, no, sobre todo fundamentalmente, pero menos mal que era nicaragüense.

**María:** Tenemos a Susan Meiselas. Fotoperiodista súper reconocida por haber cubierto precisamente temas sociales en Nicaragua, la tenemos de ponente en diciembre.

O sea, que no. Pues las conferencias puntualmente también nos pueden conectar con estos temas, no, claro, de más actualidad, pero lo que decía Iñaki, va después, es colateral. O sea, si acaso.

**Úrsula:** ¿Y tenéis un público objetivo o es o más público general? ¿O sea, cómo enfocáis el tema del público, por ejemplo?

**Ignacio:** Si al principio tenemos todavía al final más, pero bueno si tenemos un público objetivo yo diría que es de 20 a 45 mayoritariamente, a partes iguales en género fundamentalmente. Muy diferente que, eso no te dice nada, pero a nosotros sí, al pulido de pintura o bastante diferente al pulido de pintura. Eso era un problema en Garriga. Aquí lo es menos, curiosamente, pero en Garriga, aunque están mezcladas. Pero en Garriga, cuando tienes que poner un espacio nuevo en funcionamiento, eso así se demostró que es un problema cuando tienes un espacio que función hace muchos años y le añades otra cosa, no es un problema.

Si no diría que es un público general. De hecho, público general puede ser a lo mejor el de WordPress Photo. Sí que tampoco es muy general. O el de Sebastián Salgado, por ejemplo.

Pero esas son algunas exposiciones, gente que va a esas exposiciones, no siempre te diría que el porcentaje es sorprendentemente reducido, va a haber luego exposiciones que podemos hacer nosotros o..., no diría yo de que no más de la mitad de la gente iba a ver fotos, nada puede ir luego a ver o no se María lo que piensas.

**María:** No, esto lo mismo.

**Ignacio:** O sea, es un público de exposiciones de fotografía artística.

**Úrsula:** ¿Y expertos, creéis que hay un, como una parte de demás, o sea, expertos, expertos en el en el sector de fotografía que estén interesados? ¿O pensáis, por

ejemplo, en programar y decir, pues todas las exposiciones que hacemos una más como enfocada a la, la gente experta?, no porque al final, o sea, hay. ¿Yo creo que hay como dos puntos, ¿no? Los interesados en fotografía y los que son expertos.

**Ignacio:** Sí, pero yo creo que nosotros llegamos a los dos. Sí realmente el otro día, por ejemplo, María no sé si era tú o alguien, que me decía que había estado viendo la exposición Cristina García Rodero, Por ejemplo, no se quiere decir es más experta imposible. O sea, la única española en Reiter, en ¿????? Perdón, entonces, o sea, yo creo que llegamos a los dos. A donde no llegamos y son públicos muy generalistas, podemos llegar o no pero eso depende de la Exposición pero al público conocedor y al público experto sí. si están identificados, sabemos más o menos entre comillas, cuántos son, Porque si que ves que hay exposiciones que fluctúan, que cuando haces un fotógrafo, iba a decir una palabra horrorosa, amable, como por ejemplo Brassai, subes un 40% la afluencia normal.

Pero en general, sí que hay un núcleo, hay un cor de visitantes constantes que son esos.

**María:** Yo creo que todo el esfuerzo que hacemos Porque la mediación nos ayude a llegar a público no tan experto, yo creo que es ese esfuerzo o esa, divulgación tampoco me gusta, pero ese ese gesto no nos hace perder interés entre el sector más profesional y académico que vienen todos.

**Ignacio:** María se refiere a que no tenemos puesto ¿no? No tenemos visitas guiadas. Que es una de las cosas, productos habituales de las exposiciones, pero sí tenemos Servicio de mediación.

**Úrsula:** Sí, está bien, mediación. A mí me gusta más mediación porque te dan la opción a si quieres o no.

**Ignacio:** ¿Si te dan menos la lata?

**María:** Sí, y también me refería a la manera en que bueno sí, a como son nuestros textos, cómo son nuestros folletos, como son nuestros catálogos... No son inasumibles para un público no excesivamente especializado, pero son

estimulantes para un público especializado también. O sea, yo creo que están en un buen, en un buen equilibrio.

**Úrsula:** ¿Y hacéis alguna actividad para escuelas o familias? ¿O eso es un tipo de público que se...?

**María:** Esto por el COVID. El KBr no arrancó con todas sus patas o todas sus piezas, no.

Pero esto se ha ido pudiendo incorporar conforme avanzaba el año y la pandemia no. Entonces, ahora octubre han arrancado las actividades familiares, que son semanales cada sábado a las 11 sale una actividad para familias. Un taller que dura aproximadamente dos horas y que se estructura en dos partes: una que tiene que discurre más en la sala, visitando la exposición con la guía que acompaña a las familias y después una parte muy práctica abajo en el taller y en la calle también porque hay una parte de coger cámaras y convertirse en un fotógrafo y poner en práctica un poco las cuatro cosas de las que te ha hablado la guía no que es el encuadre, la luz, el contraste.

Son unas actividades que no se basan el cien por cien en el contenido de la exposición, sino que se basan en el lenguaje fotográfico y pretenden acercarte al lenguaje fotográfico, explicártelo y hacerlo comprensible y luego, evidentemente, hay una parte de esa visita que cambia con cada con cada exposición porque estás viendo. Claudia Andújar o Bill Brandt, o Grant, no, pero en realidad la base fuerte es que los talleres se construyen sobre el trabajo, sobre el lenguaje fotográfico.

**Ignacio:** La idea es generar públicos que entiendan que es la foto.

O sea, un poco, como dijo una vez un profesor que estaba por allí por Garriga con un grupo de bachillerato y me puse a hablar con él y dijo, los he traído para que vean que se puede hacer más cosas aparte de selfies.

Bueno, desarrollándose mucho, la idea es generar el conocimiento de la fotografía como experiencia artística y cultural, más allá de la fotografía solo como un testimonio, etcétera, sino que sepan identificar, tener criterio.

Todo el mundo se plantea que un cuadro es una obra de arte, pero no necesariamente se plantea que una foto es una obra de arte.

Por lo que queremos enseñar a los niños y jóvenes y papás y mamás que la foto puede ser una obra de arte. Es eso un poco.

**Úrsula:** Y otra pregunta, la colección ¿cómo se organiza la colección?

**Ignacio:** Con los mismos criterios que las exposiciones, es decir, se trata de que haya representaciones de autores cuya obra responde a los mismos criterios que son los que reflejamos en el programa expositivo. De hecho, muchos de los autores que han sido expuestos están presentes en la colección, no todos.

**Úrsula:** ¿De cuántos autores, o sea, la colección de cuántos autores hablamos?

**Ignacio:** Esto no sé ahora mismo.

**Úrsula:** O sea, si me los podéis para que yo lo explique bien, así como extra...

**Ignacio:** Sí eso te lo podremos, te lo podremos.

Deben tener unas 2000 fotos, creo que hay ahora mismo.

¿No, María, ¿te suena 2000?

**María:** No sé Iñaki, porque con lo de Gasparini que es la última compra grande.

**Úrsula:** Bueno es para que yo luego lo pueda explicar un poco así, bien...

**Ignacio:** Si te pasamos ese dato porque no lo tenemos a mano, pero está.

**Úrsula:** Y la última pregunta, y acabo, ¿cuántos centros de Mapfre tenéis?

dos en Madrid y Barcelona. Vale, estaba dudando.

¿Y tenéis intención de extenderlo o dejar, así como Madrid Barcelona?

**Ignacio:** Bueno, a ver, ahí hay una de ahí, no nos puedes interpelar con la segunda persona. El problema nosotros, porque eso es Mapfre y es la Fundación. Que va más allá del área de Cultura. Pero en principio te diría que no, que no hay voluntad de abrir nuevos espacios de la Fundación.

Porque por encima de Diputación de Garriga, por encima de KBR, por encima de lo que hay en Madrid, está la Fundación, que es que es una entidad con otras áreas de actividad, una de las cuales es esta.

**Úrsula:** Bueno, un poco como Fundación bancaria La Caixa. ¿No, que?

**Ignacio:** Como Caixa, sí, exacto.

**Úrsula:** Vale, pues bueno, yo creo que más o menos ya tengo una idea de todo lo que me habéis ido diciendo. Entonces mi idea es, nada, lo describo, lo defino y os lo reboto.

Y nada será como dos paginitas. No, no, no os haré trabajar mucho.

**Ignacio:** Si quieres nos volvemos a ver en una sesión más corta para cualquier cosa que necesites.

**Úrsula:** Sí, sí, o sea yo, yo intentaré que nada, que lo que sí lo podéis hacer en Word, así vosotros no haceros perder más de vuestro tiempo.

**Ignacio:** No, no, si lo decía porque ya sé, no porque haya sido larga esta, sino porque supongo que sería la Otra más corta por la propia materia, sí.

**Úrsula:** Sí, solo es verificar que es correcto lo que pone y ya está.

Vale, pues por mi parte, ya está.

**Ignacio:** Muy bien, pues nada.

**Úrsula:** Muchas gracias.

**Ignacio:** Que vaya todo muy bien.

**Úrsula:** Igualmente, gracias a los dos.

**María:** Gracias Chao.

## **Appendix B.**

### **Interview with Laurence Kanter – Yale University Art Gallery 05/26/21**

**Úrsula:** Nice to meet you too. I would like to briefly explain you what my PhD is about. I'm studying the decision- making process when programming exhibitions in museums. I did some interviews in Barcelona (I'm from Barcelona), so I interviewed 7 museums there and now I'm trying to do the same here in Massachusetts and in Boston and all the area. You are my first interview; and I would like to do some questions like if you follow any process when you make decisions, if it's a team decision making when planning exhibitions, if you consider any aspects or criteria to do so, etc. A conversation to see how you program exhibitions in the Art Gallery.

**Laurence:** There are some documents that I can send you that describe our decision-making structure and some of the process that goes into it. But they may

not a lot of sense, at least we talk about that background or context. First let me try to think of just my head of things that would be useful for you and then I'll look for these papers for you and send them off. First of all, If I'm your first interview in this **country you will discover that museums in America**, if you don't already know museums in America, **operate very differently than they do in Europe. Not just by their internal structure, but by their economics. The museums in America are more of a business, more of a commercial to price and depend upon income, as well as endowment or to maintain themselves, that there are very few that have for example public subsidies.** Generally, **the exhibitions are the source of most income for most museums so the process of deciding what exhibitions to mount will be very definitely flavored or colored by whether or not it's profitable**, whether they can get more people to come to see it then it will cost them to mount it, or whether they can find a sponsor to pay for the exhibition so that all increase in attendance is net profit. And those calculations are not usually part of the curatorial decision making, that happened on the director's level. But it all factors together to decide what shows museums will put on. Here in Boston, Museum of Fine Arts is one of the major examples of how that works, the Museum of Modern Art in New York is the same, the MET has become more that way, but almost all-American Museums need to do that. **For that reason, you find a number of topics repeated year after year and place after place, because people know that they are guaranteed to draw and willing to buy tickets.** Frankly, Europe is getting to be more and more the same, it was very different many years ago but now, it's more of the same in Europe then that it was for us. **Yale is an exception to this**, and Harvard might also be an exception to this, **so because we don't charge admission, we don't require attendance to support our activities, so the exhibitions we do are not designed to increase attendance.** They're designed to answer we think is our **mission** which is **educational, research, exploring aspects of arts that other museums can't afford to do, or won't do or aren't in a position to be able to do, that sort of thing.** So, to start with we have different criteria and really your interview with me might be very different from



your interview of anyone else on your list. But as long as you understand that I'm happy to share with you what we do.

**Úrsula:** For me, as much different better. The method I apply on my thesis and I'm developing can be adapted and it's flexible to each museum and each characteristic. And I will see here in Boston, but in Barcelona the museums are quite different and their budgets and the topics of the exhibition, so I think that that diversity is also a plus in the art world because it makes difference.

**Laurence:** Well then let me just tell you some of the things we do. First of all, our procedure is changing, **we've only recently begun a committee to review exhibition proposals formerly.** It was a decision made by two people at the gallery, the chief curator, and the deputy director for exhibitions, so any proposals any curator had with something come to one of us, we would decide between us what seemed to be the best fit for the gallery, something we could afford to do within our budgets, and something we thought would be useful for our public. Now, I've asked the committee and at least four people to consider every proposal. **And these people are chosen specifically so that we can get a broader perspective of topics, that will be interesting content or scale size that will be feasible or manageable, and a range of topics or diversity of topics that over 3- or 4-year period,** won't be all the same kind of a thing. **Represent many different fields and interests and approaches.**

**Úrsula:** And do you have like a list of topics? or it's just like the proposals as they come in.

**Laurence:** We don't buy any exhibitions; **we only do exhibitions that we've organized ourselves which is also different from most museums.**

**Úrsula:** Do you mean like a self-production?

**Laurence:** Well, many museums in Boston just by way of example again, the curators possible originate some museum exhibitions, but they will also accept exhibitions that were planned and organized by another museum. So, it come to

Boston as one of the values of the stops. We don't do that; we are only sure on exhibitions. **Recently, we tried to do exhibitions that are mostly based on our own collections because it's a cost saving measure and our collections are so deep, that it's easy to do that.** But that's not a rule, it's just that happen, and **we do loan exhibitions as well we borrow a lot.**

What happens is any curator who has a topic they would like to work out will bring it through this committee of four people, a template that they can write up a little proposal and we will debate the merits of the proposal, and decide if we think the curator has, first of all, **proposal that will work as an exhibition**, as opposed to just a book or an argument, two: **whether the exhibition as it's conceived is too big or too small for its topic**, it is appropriate, and three: **whatever the answer to that last question who would fit in our museum.**

Our gallery's big enough, our audience pool big enough if it's going to be a major international show, maybe we're not the people who ought to be doing it, but maybe we are. These are decisions all that we have to be considering, if that committee decides this is worth investigating that is a positive opportunity, we ask the curator to refine the proposal for them or do little more work on it, and send it to a second committee, which is comprised maybe of 10-12 people representing each of the different aspects of the museum that would have to be involved with the exhibition: design, installations publicity, education, conservation, registrar...

Each of these representatives of that community will be able to ask the curators specific questions, **that will enable us to come up with a budget or a general estimate budget, on what would such an exhibition cost.** And also enable our facilities manager to decide what **space the museum would be best for it, and what place in a calendar would be best for it.** If you can't have too many exhibitions at the same time, you don't have another personal to mount of all, you want to make sure that the overlap between two different exhibitions is good for your audience pool, and for your in-house working staff. And since most of our audiences is captive it's the student body in Yale, if it's restricted in time, the school

year, so we try not to do summer exhibitions. If there is going to be an exhibition of the summer, it should also be an event this frame of the order.

**Úrsula:** And one question, do you program the exhibitions in 1-2 years in advance?

**Laurence:** It is usually in **4-3 years in advance**. We have had some periods where we've had to program an exhibition only three months away because of 1 accident or another, something was cancelled, or we get deliberately left the space free. But we try to work 4 years in advance, it's not always possible to keep that steady but that's our goal. Certainly not less than two years in advance, you need that much time to prepare.

**Úrsula:** And normally, do you have like an established or regular period for an exhibition to last? For example, minimum 3 months and maximum 6 months, or it depends on the show?

**Laurence:** It depends on the show. We like to do things longer, if possible, again our education division wants to use every exhibition, not just for the general public, but also for the university with student body. So, the longer it's available, the more faculty can take advantage of it, work with their students. Many exhibitions however include light sensitive materials books and paper textiles they cannot stand longer than three months. So, **we'd like to think three months is a minimum, but six months is ideal**. We had some explanations go for full year; I will try not to do that too often.

**Úrsula:** And well, I understand that it's like self-productions, but do you do collaborations with other institutions?

**Laurence:** Oh, yes. We frequently organize exhibition then send that error or we will collaborate with other institutions to organize an exhibition together.

**Úrsula:** And national or international?

**Laurence:** Both, **international and national**. Right now, we're organizing a photography exhibition with MAPFRE Madrid.

**Úrsula:** Oh, I interviewed MAPFRE.

**Laurence:** So, **we have regular collaborations** with them. We'll land generously all around the world, so we have a good network of connections. And frequently, colleague institutions will contact us to see we were interested in organizing an exhibition together. We're doing one with the National Gallery London at the moment, the exhibition MAPFRE I mentioned, there was a proposal from the Musée d'Art Moderne de Paris, but I think we can't do that for a number of reasons it just gives me work. **There have been many over the years.**

**Úrsula:** And how many exhibitions do you usually program within a season?

**Laurence:** We have enough gallery space, that technically we could do up to 12 exhibitions a year. We try not to do that; many we try to do **about five or six a year.** That can be overlapping, but if there was a compelling reason, if we had enough projects that needed to be done, we could fit as many as got.

**Úrsula:** **And of these 5 or 6 exhibitions, how many of them are collaborations?**

**Laurence:** **Usually no more than one.**

**Úrsula:** And more questions, these exhibitions, do you **try to tour, travel** to other places?

**Laurence:** **We do sometimes. It's a lot of trouble to do, that's a lot of work.** And our collections are very deep, there much bigger than most American museums, they're very very simple times larger than the Museum of Fine Arts in Boston. But our staff is very much smaller, so the infrastructure to support major undertakings, like sending an exhibition traveling is simply not there. We do it when there's a strong reason to do it or for trying to help us a colleague institution especially a university or college, **but we don't do it as a regular matter, of course.**

**Úrsula:** So, if we had like to list some of the criteria, they could be the budget, the topic of the proposals you received. But sorry one question: do you receive proposals from different topics, but you also have like self-proposals?

**Laurence:** No, we have I think 11 curatorial departments, and I simply ask every curator. There are 14 curators, I ask if they have any projects they want to see. **Because we're encyclopedia collection that could be from any theme, or any period, or any place on the globe, any culture.** What we've been trying to do is mix them so that not every exhibition of modern or not every exhibition is works on paper, we want there to be a regular change in different kind of menu all the time.

**Úrsula:** And have you ever done or thought about doing **community** participation?

**Laurence:** Yes, we do student exhibitions often, where students organize shows out about collection. We recently did an exhibition of Native American art from the collections of the Peabody Museum, and three students organized it, but in higher community American representatives formulate and articulate the exhibition. We don't reach out general said as an open call, because anyone want to do an exhibition at the gallery. But if someone were to come to us with truly compelling idea that we were interested in, and one of our curators wanted to be involved in it we would certainly do it. Generally, we have more curators than we have space for doing exhibitions, so we don't have a problem finding topics, many aspects of the collection that have never been seen.

**Úrsula:** I don't know if these are correct question, but have you ever tried to **take pieces or parts of the collection related to social topics or social movements** that are happening nowadays like maybe Black Lives Matters for example, or something like that?

**Laurence:** Well, we never did very much in the past, but **we're increasingly doing so in the present.** And certainly, the various publics that we address, respond very positively to that. **Once upon a time the art museum was very passive institution it viewed itself as a preserver culture, and people are very welcome to come, everything we could do to make people feel comfortable we would do. But we never took that forward step to reach out to, and now it's becoming more and more a part of the process, especially with exhibitions but also with permanent collection installations, with publications, with programming. I**

**don't know that we'll ever get to point where that's our exclusive interests, but certainly much more active than it ever was passed.**

**Úrsula:** That's great. I mean there's always placed to improve and to consider new incomes or ideas.

**Laurence:** We were very keen to do that even with adding to the collection with acquisitions. **I personally have many of us as a group still clean belief that a museum has a responsibility for discriminating innocence of adjudicating quality, that I look at large is a train quality but that's the museum's job, it's to filter the whole wide range of things that are made and present the best to the public.** So, the public has an opportunity to see what the best is, but quality is such a movable topic. **I mean how you define it? how you recognize that? how you work with? it is not an absolute fixed single point, we learn as we go along, we have the public teaching us as much as we're teaching the public. I think it's a happy mixture what's going on.**

**Úrsula:** Yes, I think that for me all the questions I made were answered. The following steps are to define the criteria and assign weights. So, I will ask you to revise the criteria and to assign a weight of importance to each of them.

**Laurence:** For example, with questions of **budget**, in our case budget matters at one point only is it yes or no, it is not: can we make it a little bit smaller so we can afford it a little bit bigger. **If the thesis is good and we want it, we'll do it unless it's so expensive that out of the question, but it doesn't matter.**

**Úrsula:** But sometimes, for example, you have like a big **opportunity** to exhibit, and the cost is more expensive than in other cases. So, would you consider doing the show?

**Laurence:** **If it is a 2 million dollars show we can't do it.** Whereas someone in New York might be able to do it because they're awesome all they will find a corporation in New York that would sponsor it, New Haven is too small an area for corporations to think of this as an advertising. That only happens in a major

metropolitan area like Chicago, New York, Boston, Washington, Los Angeles. **So yes, to that extent, because it's very expensive we can't do it, but we have endowed budgets for exhibitions for assuming it's a reasonable cost the only thing we worry about is the fee.**

**Úrsula:** I will try to define everything as good as I can, and if that's OK I will send it to you, so you can revise it.

**Laurence:** Feel free also if you want, if you like or useful to you after you send it to me and I return, hold on to it. Once you've done a number of other interviews the questions might change because as I said we're so different.

**Úrsula:** yes, well it depends on the institution I make some questions or others, depends on how the interview is going.

**Laurence:** I say that if your question is if you are finished or if you've gone further and you wish you had asked a different question to feel free.

**Úrsula:** Thank you very much.

### **Interview with Lissa Cramer - Art Gallery Boston University - 05/27/21**

**Úrsula:** Nice to meet you too. I'm studying the decision-making process in galleries and arts institution, museums: how the process to choose exhibitions goes. I mean in Spain I found out that they don't follow any procedure, any process, any method. In some cases, they don't even share that part with the team. So, I'm applying a method used in engineering, which is called multicriteria, and I ask the museums or art gallery's directors to define some criteria they consider when planning. And for example, they mention, the variety of topics and sometimes they list the topics, the budget or the length of the show or if they do collaborations with other institutions or not. Finally, I try to define these criteria and then I usually send you an email with the defined criteria and you have to assign weights of importance to each of them. I know it's really new in arts management, sometimes curators and directors don't

really like my research, but it's innovative and it's a way to let you improve and help you in making better decisions.

**Lissa:** Now, it's actually really interesting because I developed in my career, I do curated shows, but it's not my interest, I prefer the more directorial side, which is the much more boring so height, but I prefer that. What I've noticed as I progressed, is that there are not a lot of rules that dictate what I do, there's no oversight I get guidelines from the American Alliance of Museums, a nonprofit organization, but it's kind of the big one here in the United States where if you are a gallery or a museum you have to pay to be a part of, but it's big collective and we all can work together. And I use that very loosely because we don't actually work together but, it provides guidelines on how museums and galleries should ethically operate and how they should care for artwork and the best practices. But they're just guidelines, they're not rules, they're not lost, and no one is overseeing these guidelines. So, what I've noticed as I've progressed in my group is like I said, I started at the bottom and work my way up its, whoever is at the top is the one who dictates the ethics and the morals and the rules that the gallery follows, and that is scary that is super scary because the people at the top are sometimes not the best people. So, I do think that it's interesting that you're doing this project.

**Úrsula:** And I always ask the curators and directors to define the criteria considering the mission of the museum, because sometimes they don't even remember, or they told me you can check it out on the website. And it's shocking because maybe the mission is to understand and made the art accessible to the public, and then they don't know the mission and then they don't even ask the public what they want to see.

**Lissa:** For example, and also the mission is also depending on the institution is so broad that it's kind of moot or worthless in a way, because it's so broad that it doesn't really guide you, anybody reading the mission on what the museum actually does. For example, here at BU I do believe the gallery itself has a very outdated mission, but it's not a real mission because we are housed under Boston University



and Boston University has a mission. And if you've read Boston University's mission it's like this fistic because it has to be eating you know it encompass, is physics and straw astronomy and you know mathematics, as well as the arts and in science you know other scientists. So, it's this one big broad mission to kind of get all of us in there but it doesn't necessarily say what art gallery here does. So, when we at the art gallery tried to come up with our own mission it's kind of a point of contention with university because the universities say: "no, you already have a mission, you don't need your own mission". So, this becomes more of an administrative kind of a political issue than an actual.

**Úrsula:** But it could be like a mission for you to work internally...

**Lissa:** Right, it has to be an internal division, but it's not something that we could even make public.

**Úrsula:** yes, I mean there are some museums that they don't even have a mission. So, when I ask them it's like the mission that almost or the majority of the team have in mind. When you're working in a company or in a university you more or less know the mission, vision and objectives, the environment you know what's happening around. I don't need you to share the mission, but the question is: when you program exhibitions what do you consider?

**Lissa:** Well, it's funny that you bring them out because I've only been in this job for a year, so the way that this gallery was divided we had a managing director which is me, and then we had an artistic director who did the exhibition and she did the exhibition schedule, but she was cut during the pandemic. And so now, it's just me so I've had my very first year of doing an exhibition schedule and it has been a very big learning curve. So, this past year, we had nothing on the wall, the 1st and most important thing in my past year has been just getting anything on the walls. I did not care who made it, what the message was, I just needed work on the walls because I was so desperate. So, once I got that plan now which we did a thesis show back in October, we did a show about black graphic designers, and then we did this shows at the end of the semester too. Once my schedule was full, I was able to then start

planning out. So, my criteria start with **budget**, number one **if I can't afford it there's just no point in moving forward**, and then after that I get a collection of shows that I feel are worthy of a gallery, strong shows that we can put in here and I'm looking for diversity, and person diversity and media diversity, and diversity and theme so those are the three things that I personally look for. I package them up and then I kicked them all upstairs where they are discussed it with a committee, so the Dean is on that committee, the director of visual arts is on that committee, so **it's not just my voice making those choices**. But those are the things I do look for and those are the things that I definitely advocate for shows that I put in this package and from there it's kind of out of my hands.

**Úrsula:** And the exhibitions do you receive proposals, or do you look for artist or students, how do you do that?

**Lissa:** I don't solicit outside proposals, so when somebody just blindly sends me a giant envelope with photographs of their work, I hate it, I absolutely hate when they do that, because I'm not going to take it, it's not what we do. We go through gallery's there's an insurance process, protection air with loan forms all that stuff, so I don't take those blind proposals that people just email me: "hey look at my work". I have asked trusted people from my past, that I've worked with in the past and have said: "hey submit a proposal". I know them, I trust them. I think they're good curators, so I will reach out and say if you got something in mind please submit a proposal, and that's when I solicit for that how I do it. But mostly, I get approached by galleries or a faculty member has a show that they want to teach from, those are the best because if we could incorporate any sort of exhibition in with curriculum that's how I got the show with bright graphic designers, I just happened to have a hole in the schedule and professor approached me. So, it was perfect timing it was actually pretty timely when she proposed it was right after the George Floyd murder, so it was definitely we want **to be supportive of diversity** especially in our communities, so it was perfect show to have here. But I have to say so, that's how so far, it's been mostly gallery's trustee curators and professors that have been proposing. Anyway,

I don't think that's a sustainable way to move forward getting proposals, at some point I'm going to need to have some sort of fair system, but I don't have it figured out yet. I cannot receive proposals blindly from artists, that's a tremendous time stuff. It's just being in the gallery now and going through 80 proposals and I actually do, every single one that comes in, every single catalog that comes in, that was the very first job I had, when I worked at the Nelson Atkins in Kansas City is a large-scale museum. My very first job was going through all of these proposals that would come in and writing the decline letter. We never once accepted one of those proposals never once did it cross the curator's eyesight, it always went to me and always was a decline. And it's a tremendous amount of work it's also heartbreaking to be the one to break an artist heart, but that's just not how we operate I don't want to say it's just not help anybody operates maybe there is some place that does accept those, but it's just not it wasn't us it's not a safe way for us to do our exhibitions nor is it particularly fair in a way.

But it's just I will say, we don't have a set rubric here that we follow, right now it's those three components of: **can I afford it, how diverse is it, and not just diverse in race** but **how many people will this interest is**. This you know, it's not this is going to be more geared towards women or you know it there's so many factors when I say diverse, it's not just a racial diversity. And then also something that's important to me and not necessarily important to a lot of people who make the decisions on the shows that we have, but a **diversity of medium** is pretty important to me because **we can't just show paintings all the time** there's all kinds of different types of artworks: sculpture, and graphic design, animation... So, we've got all these different genres which we really don't capitalize on, we don't show that outside of painting, so I say that as we're putting in a photography show. But so those are the things that just this year have popped up, and like I said I only been at this for a year. I think I kinda gotta hang on it, I got in exhibition schedule on my plate, but like I said, it's not sustainable I don't know how I'm going to continually diversify going forward coming forward and it's not so much this is going to make

sense and that speaking so much is diversifying as far as the artist as much as the curators once you get this talk of trusted curators that you know, how do I bring it out from there and start including other curators, I don't know how to do that yet major in all the time to come out. But I'll find, so that's so far that's what I've got an I have to say **it's not ideal that I'm not the one who gets the final say but I do prefer it.**

**Úrsula:** Well, at the end it's better because it's like you can propose and try to plan, and they normally trust in you because they chose you. So, at the end, it's like you make the decision and they just reconfirm your work.

**Lissa:** Yes, I put together shows that I feel are really strong, and I definitely advocate for shows over others. I prefer having an outside opinion, my boss currently, I actually really respect him, this is the first time that I have really respected a boss, but I really respect him. But he's got his PhD in theater theory I mean it's something super actor, so he's not a visual artist so when I propose something to him, he doesn't see it with this same focus that a visual artist would. So, his opinion is actually really helpful because he has this broader sense of what artists and not know he doesn't care about the nitty gritty art historical, I mean sometimes he does, and then but I think of him more like an outside visitor how would an outside visitor look at this work.

So, I and then at the end of the day there is a sense of protection for me if we put in an exhibition that just bombs, I can always say well you know the committee, but so far it hasn't been the case. We've done this for just this year, I cannot speak to how it was in the past, I don't think it was very orderly in the past or organized, I think it was **whatever the curator preferred is what was shown.** I do carry jobs, but I don't label myself as a curator, I don't want to, I feel horrible saying this, but **I think that word is so charged with ego** and it's not my job, this is not my personal gallery **we cannot have exhibitions that are just my personal taste.**

**Úrsula:** I feel relieved because it isn't not the normal answer I usually get, and I think that the ego and the opinion of the curators and the directors is always there. I mean

you have your type of making decisions and trying some things, but it's shocking and it's really positive to see that. I'm really worried about the ego and what they program, because they need to see like further off on that.

**Lissa:** I have to say it's very hard to keep your ego out of it, I mean you really can't divorce your person from your ego. Yeah, it's hard but I didn't come up on the curatorial track, I did arts administration, I worked as an assistant for two curators as I was coming up into my career, and **I think having that perspective I've seen how the ego can really exclude people.** It's not about my personal glory, I mean I get praise all the time, I don't need to also get praise for discovering this unknown artist that's not the bigger picture of my job. So, I do think that my opinion comes from the fact that I didn't come up the curatorial track that I came up with different track, **I know I'm in the minority with my opinion as well...**

**Úrsula:** Do you plan in advance or how many like months or years in advance?

**Lissa:** Yes, I just got a **three-year schedule**, so two to three years we had a schedule. So, we were under construction for two years and then the pandemic kicked, and then our artistic director was cut. So, all of a sudden this all just fell in my lap, so my main goal was like I said: first thing, I don't care what art it was, I needed to get on the walls, and it turned out that it all was wonderful, a wonderful year of exhibitions. But this year has been my focus has been locking in and getting two to three years of exhibitions planned and scheduled in which we now have. I did it we just can't move forward without the forward thinking planning my budget is this big, I get this smallest budget so I have to also try to figure out **how to balance, how to pay for these bigger shows through fiscal years** and the planning out is the only way I can do it, you know currently I'm paying for in this fiscal year I'm already paying some funds out for a show that we're going to do in fall of 22 and **that's the only way I can balance having bigger exhibitions.**

**Úrsula:** Because the budget goes like from September to August, I mean a scholar year?

**Lissa:** Yes, July to June, that's our fiscal year and so if I don't use all of my budget that money goes away. So instead of having the money go away and now that I'm at the end of my fiscal year, **I'm collecting all this extra money that I have and I'm paying forward.** Yes, and that's how technically it should work for us but because we didn't have this exhibition schedule in place, I found myself scrambling and trying to pay for things. It's just, it wasn't great but now that we have the exhibition schedule, things are working as they should.

**Úrsula:** And if you, for example, have like a big **opportunity** but it's expensive, do you think you will take that opportunity? The thing is you want to exhibit something that's expensive and you have to balance the budget would you consider exhibiting that or because of the budget you won't?

**Lissa:** I will find a way; **I'll find a way to do it.** So that if it's something I really think is worthwhile I'll do, I'll find a way to do it and so this is how I balanced it is paying across fiscal years. So sometimes I pay for like right now in when is spring of 21, I'm now paying for something that we're going to do in fall of 22, so when fall of 22 rolls around I still have a pool of money that I can then use for other things. So that's a more expensive show so I just have to find a way to balance it and then also since I know what's coming, I can also apply for grants or additional funding, if I don't know until the last minute of what show is coming in, grants are just not possible any sort of collaboration. It's just not possible so now we're in this schedule so hopefully, I have more of an idea of what things are going to cost and it is working, so that's the good news this year it is working out the way it's supposed to.

**Úrsula:** And the budget is from BU?

**Lissa:** Yes.

**Úrsula:** Do you try to do **collaborations** with other centers or institutions?

**Lissa:** Our previous curator tried to do a little bit of collaboration, it's little bit tricky because sometimes it appears as though BU is footing the majority of the bill and then the other place that we're collaborating with is just jumping on cocktails and

taking some of the glory. So, from the person, me, who does the budget that part bothers me when we talk about collaborations.

**Úrsula:** Some institutions think that collaborating is a way of reducing costs and as well as to do alliances.

**Lissa:** You know that's the thing, if it were a true collaboration, I am 100% on board and not just cost but both institutions need to have some sort of benefit to it. And I can't, in our past collaborations as the budget person, I can't find out I couldn't see what our benefit was. In fact, it was more of an annoyance to collaborate if we aren't being there any sort of benefit out of it, so I am all for collaborations, **but it needs to be a mutual benefit to both institutions.**

**Úrsula:** Do you usually produce yourself I mean the exhibitions do you prepare everything?

**Lissa:** That's how it's been so far, so the past collaborations there was actually a point of contention between me and the former curator here, she wanted to do a collaboration with another university here in Boston, and I said no because I felt as though so the other university actually proposed the exhibition, they just didn't have the space for it. But it didn't benefit us in any way even though the majority of the cost would be from this other institution the ways that the work was divided was unfair so we would have gotten part of the show that was not strong because it was add such a large exhibition that they wanted to separate it to the two institutions. But we would have gotten the weaker side because we didn't have the financial, we wouldn't be paid as much into it. But still, that doesn't benefit us, why would we show a lesser show even now I know why it's cheap, it's a cheaper show but it's not what you are looking for. She was it's a collaboration, we've got to collaborate, and it'll be better for us. No, it didn't happen, it just doesn't work.

**Úrsula:** Have you ever thought of **touring** the exhibitions you have produced?

**Lissa:** Yes, so we have a good one that's coming in fall of 22, it's going to be a big show currently now working with a brand-new curator I never worked with her

before. Like I said: I have a collection of people I've worked with in the past, and so you always kind of go back to these people that you know and trust, but these people aren't diverse and it's important we just had this new movement. Then it's important to **diversify** I can hear the calls, the problem I had is I didn't know how to hire people outside of the people I already know, how do I get these new voices in the mix, so I reached out. And I did I had an interview with a lady she's fantastic and so she's curating a show for us for fall of 22 and we just started. We are meant to travel it, I'm hoping **at least to one other institution, I don't call that collaboration but there will be a loan fee so they will help support some of the curatorial costs that we incur.** They're still getting a better deal like we're still going out I have the majority of the costs on our end, but we put all this work and energy and creating this great show. Yes, I really do think it's worth the effort to try and travel it. Here's hoping that something comes out.

**Úrsula:** I think I'm finishing but, do you have like an established period of time that the exhibition must last, I mean minimum three months maximum 6?

**Lissa:** No, however that being said, show costs a lot of money I then can't afford to put another show up right afterwards, so **I need it to last the entire semester.** So, we're spending a lot of money for this show let's say for fall of 22, so it needs to last from September to December because I can't afford to put another show up right after. I find that is a long period of time to have shown up, but again, **the more shows we have the more expensive they get,** so it doesn't really matter how long the show stays up or how short the show stays at the expense is still the same. That's really wet block session too that timeframe, it's just budget.

**Úrsula:** Normally they told me six months. Yesterday I interviewed Yale University Art Gallery, and he told me that for them the ideal is 6 months and minimum three, so it depends on what you want to probably have.

**Lissa:** And they probably have a bigger budget, so their show is probably bigger as well...



**Úrsula:** And they have a collection

**Lissa:** so, and they have a collection so I'm guessing that they probably have to take six months to get the bang out of their buck.

**Úrsula:** That's for like big exhibitions, but it's smaller you consider less than 3 three months?

**Lissa:** Right, I had when I worked at museums with collections: "Oh no problem, it will rotate out, a six-week show, or eight-week show because we have work here and it cost nothing to hang your own work it's just you know patching repair no big deal". I don't have a collection so every time I rotate a show in, that's me getting are transported here or are created at such a big deal. So yes, if I had my own collection, I'm guessing we would swap out shows a lot quicker.

**Úrsula:** This is why I chose temporary exhibitions...

**Lissa: O really? I will say it's really exciting.**

**Úrsula:** My thesis is about the decision making when planning temporary exhibitions, because when you have a collection, I mean normally as we mentioned the ego, they don't usually try to change or renew the collection so sometimes it's like stuck. And with the temporary exhibitions you need to rethink and decide and readapt the topics and see what happens.

**Lissa:** And you know, so I worked at this large museum in Kansas City and the curators that I had worked for 2-3 years and one of them was a bit crazier than the other, I feel comfortable saying that now that she's retired. And she decided to that she wanted to do a rotation of our permanent collection and my God the phone calls from the public because the collection was stagnant for so long, so when visitors came in and they weren't seeing their piece that they know and love in the spot that they know about: what happened? where did it go? you've moved it! how dare you? So, it is really important to keep things moving or else people get set in their ways and they you know they get really attached to the piece has to be here in this space going forward forever and ever and that's just not the case. Things need to move,

you need to see in new lights, paired with new artwork we just see it from a new perspective that way, but yeah, the public can get really upset.

**Úrsula:** Do you have a **target public**?

**Lissa:** That's a huge question that we have discussed over and over and over. My opinion is what I'm going to tell you, our target audience is our **BU students** that's where my budget comes from, that's BU we accommodate the students there's that. We also are good stewards to the **community**, so we also welcome the community any other time except COVID, that's different story. But normally, we're open to the public so after we **target BU community** which is 18- to 26-year-old, then we also want to make sure that we target our **neighbors**, and we are good stewards, and you know participate in the arts in Boston. It's a broad topic, I think all museums if you ask who's your target audience, they're going to say everyone but at least with me and this institution, I don't have to target children and adults, so we just target **adults**. At least that leaves the children part out so that's the good thing, where like the MFA over there had to do the Winnie the Pooh show they had to do child focusing. I don't have that pressure, but it is extremely hard getting an 18-year-old super excited to come in and see painting show when there's so many other things to do in Boston especially when you are brand new in the city, there's so much to see here. So, it's a challenge, it is hard but at least it's slightly more targeted than that it could be.

**Úrsula:** I know you are not a curator, but have you ever considered **a participatory or community creation of the exhibition** or if you have experience in another museum.

**Lissa:** I'm trying to think so, I do remember in past being a part of surveys from the community, so we haven't done it here to my knowledge at least not while I was working here. We haven't done any sort of community participation, but I have been a part of other institutions that have done it and they've done it one in surveys and saying: what do you want to see here. And let me tell you what everyone wants to see is Picasso, they always write in like these big names I remember doing one at

the Nelson and I think we did wind at the art institute of Chicago. They always want to do these grand like Van Gogh, I mean if there was an exhibition of an we could afford it absolutely we would do that. So, I have been a part of those surveys and I do think that there is value to those for sure because some people take it very seriously and they say we need to see more sculpture, you are focusing more on painting, I'd like to see some more installation work. That's when you find out what about the Jewish artists you know we have a large Jewish community and I had seen any sort of representation, that's where those surveys come in handy. I've also been in parts where we bring in **select community members**, they come in and help. They don't curate but they help guide, they help give their perspective on what they're looking for from this exhibition. And I'm speaking mostly to one I work for an exhibition for six years about spirituality, and so we brought in community members, and it was a gigantic table and all of these community leaders in spirituality sat and talked about the community needs and what they would like to see from an exhibition. And it was actually very helpful and the way that it was presented was also very helpful, so it wasn't these community members say no this work stays in this work doesn't it was much broader. But the sad part about that, is nothing really came out at the end the show ended up not going forward but it was valuable it was actually valuable to sit there and, in that meeting, specifically.

**Úrsula:** I think that MFA did something about the transgender, I talked to Brook Evans, and she told me they did something like that with an exhibition about transgender.

**Lissa:** I should probably talk to her about this. This is something that I'm going forward when I said like I'm going to run out of my curators the way I have approached to getting my schedule going now is not sustainable. For example, I had an exhibition come in, I'm not gay, and it was a gay art show and it's just not my area of expertise and so how could I be the judge on if it's good and worthy from my perspective? and I didn't judge it, I kicked it upstairs and said this is going to have to be one that we discussed as a group because I can't make those judgment calls for

these select groups, I just can't. And no one should know one person should have that on their shoulders, one person should have the ego to say. "Oh yeah that's me I should be the only one to make decisions on Muslim art or you know what whatever... NO".

**Úrsula:** And to reassure their meaning, because imagine you choose a piece that it's the contrary and you don't even know that right...

**Lissa:** Right, I remember earlier we were well I worked at Tufts University before I worked here, and there was a piece by an African American artist, and I found it to be extremely offensive towards African American people. And I have the hardest time agreeing to put it in the show but at the end of the day it wasn't my call. The person who was training the show was a white lady, I just didn't think that it was appropriate but again it's my opinion and it's a work that was beloved. People loved it and I was happy that I was wrong that, I thought it you know it should have been in the show, because people did like it and they were drawn to it. It's tough and having you know I can't help the fact that I come from my background, that's why I need help and I'm happy to ask for help and I'm happy to receive it and it's actually working so far that's the good news, it's working.

**I think we have set up a pretty good system, but we have no guidelines, there's no lubrication rules kind out here, on my own again were so now that I am at the top of this pyramid this gallery operates under my ethics and my rules of right and wrong and that is so scary.** I trust myself; the university trusts me, but in the grand scheme of things am I doing the right thing? you know for the world and what's going to happen 50 years down the line? because you know currently, we're dealing with things that happened 50 years ago that were unethical you know with that illegal collecting all this stuff... What am I doing now that's going to impact 50 years down the line and it's just mind-blowing and I think who might be at this position? But then again who is to be in a position like this, it's big picture stuff... I have thought about it and not especially this past year was so much going on, so I am more than happy to take any recommendations when you get your thesis.

**Úrsula:** I will write everything down and I will define the things we talk some criteria, and I will send it to you. I think it will take just one page or two, so just to check it out and confirm that what I said is it's really what you assume. And then I will ask you to assign a weight of importance between 0 and 100% to each criterion. And hopefully, in one year I will send you, my thesis.

**Lissa:** You are from Barcelona?

**Úrsula:** I'm from Barcelona and I'm doing the PhD there, but I came here to do a research stay and I'm comparing decision making in Barcelona museums with Boston.

**Lissa:** I don't see myself in this position forever what I would like to do is work more on policy in the United States because I've realized that other countries are a lot more advanced in their policy and art collecting guidelines and support. Then we are here it's kind of like a Wild West out here we just don't have the rules.

**Úrsula:** But it's funny in Spain they don't like when I ask this type of question because of the ego and because they're being the director for 20 years in the same institution so they're like a stuck in what they say, and they don't let you get in. I mean I just make question to let them think and rethink what they did and what they tried to do, so it's shocking and it's funny... The Picasso Museum in Barcelona it was really suffering a lot this year because their public is the international tourists so as the city was closed, we were in lockdown and then for six months we couldn't leave the city, they had to rebuild the institution, to redefine the mission and now they are trying to call out the local people.

It was shocking, and then there's another foundation: Miró, I think they are probable closing. I went there before coming and I mean I love Miró, and that's because they depend on the international tourists... This is why I ask you the target public because if you did just depend on one type, they don't even try to call to the local... So, this can happen, and you don't expect a pandemic...

**Lissa:** Let me tell you that this pandemic the things that have come out, what I was doing when you just when you arrived, I was playing with here's my new 3D camera. I have a I have two gallery and one of my gallery's has been closed all year because we're using it as a Covid testing site, so I have some extra money and my budget, so I bought this expensive camera because I don't know if we're going to have another pandemic, it happened once if it happened again. So, what happens if we have to close again, I want to be able to at least have these online tours available so I got this fancy hand camera, so we can still stay open to the public. But oh my gosh never before did I ever imagine that this would be a problem of mine in those places that have collections if they close...

**Úrsula:** The same will happen in NY, if they don't reopen... mean it can be a big disaster

**Lissa:** Yes, I think this pandemic has got people really thinking about the future and sustainability and I mean in one hand that's great we should all be thinking about that. But we should've been thinking about that 20 years ago, we were also in our own, their own little tunnels... but yeah this is a real thing that's so sad.

### **Interview with Ann Neuman - MIT Museum - 05/28/21**

**Ann:** I'm glad to meet you.

**Úrsula:** Nice to meet you too. Well just to introduce myself, I'm a PhD student and I come from Barcelona. Now, I'm in BU trying to complete my PhD, in which I study the decision-making process when planning exhibitions in museums. Well, actually temporary exhibitions because the ones from the collection are quite different, I think. So, I interviewed around 7-8 museums in Barcelona and now I'm trying to do the same here in Boston. So, when I interview other directors and curators, I usually try to understand which is your decision-making process, if you follow a procedure or a method or not, which normally the answer is not. And then, I ask you if you have an established list of criteria or aspects that you consider when programming. I can

give you some examples, but I don't want to influence your answers, so some of them said: "for me when I'm planning, I considered the topic of the show because we normally like to plan archaeological, cinema and photography exhibitions, we also consider the budget, and we consider that we need to do collaborations".

So, I will ask you these questions: **What do you consider when you are programming or planning the exhibitions at the MIT museum?**

**Ann:** Sure, so I can just start talking as if you don't have structured questions, we're a smaller museum which I think gives us a different kind of flexibility. I've been in this role for five almost six years now, and **I came to the museum specifically to help rethink the museum, because we're building the new one.** So, we've had five years to use the museum as a bit of a testbed for our process, for our thinking, for some experiments so we had very specific motivation sometimes, that weren't you know so it wasn't a general application of a process had specific goals, that it was kind of using exhibit installations to kind of propel or provoke those and learn something from those little experiments and then, we have the new museum. So our process was a little bit formal in setting up a structure for we have something called like a pre proposal, so anybody who wanted to submit a proposal for an exhibition, whether it was traveling exhibition that you know I or curators heard about or someone from the staff even just an exhibit idea for something we might want to develop as an exhibit at this early from our collections, but potentially with faculty at the institute or with some other collaboration would be to do like a one page write up. And then, links so that there is sort of an information sheet like what would be the purpose of this, how does it fit our audience, what would a preliminary cost be, where might the funding come from to support it, and that would be kind of run and exhibitions team. So that's a committee that's made up of the management of the museum, which are six individuals, it's the director, me the chief curator, actually all of the curators were on this group as well as the full exhibitions team, which were some exhibit developers project managers, and we had the representative from the educational programs group in the room as well. And so,

we would all reach this initial proposal, and it would be just usually pretty much consensus, do we want to go forward with a little bit more information about this topic or not. It would be my job to propose so I would sometimes actually filter proposals and only bring things to the committee that I thought might be interesting and successful, so we have some choices so we're not wasting all of our time. It's not fully democratic, there's already a bit of a setting and then when it came to a more robust conversation for do, we actually bring something in, it would be with more detail you know is it for us the question was: is it MIT worthy?

Because MIT Museum is very specific, **is very few places that we can actually bring in traveling exhibitions from that are a good fit for our audience, which is sort of young adults and all older are often very highly educated, also often quite international in scope and so we had a huge sort of tourism audience.** And one of my goals was to start building **a greater presence within the MIT community as well as locally.** As the museum was sort of them at his best kept secret in people that even other museum existed, we've raised that profile, but it took a fair amount of work. So, if we were going to do that **one of the criteria** was to actually **bring in exhibitions that would be experimental and a little bit more provocative** and create an excitement had a buzz that they would track the biggest number of people, because that wasn't the most important thing for us but would accomplish particular goal. So that's why we brought the enemy in which was a media presentation about intractable conflict and sort of the psychology of opposing conflict partners but there was a science component of this biofeedback into the visitors for the VR headsets and that contributed to some MIT research. So, I was trying to create this interesting collaboration and we only have 12,000 people who could actually do the throughput through that exhibit, that we got great press you know, all of a sudden people I can't possibly were you know so that goals can sometimes be very specific that they often had to do with an audience.

**Úrsula:** And have you ever tried to do collaborations with other museums or institutions?



**Ann:** So, what about more successful was one of the few places we can actually work with, and I think their exit is a good fit for us, is actually the CCCB in Barcelona.

**Úrsula:** yes, I interviewed them, they really like to experiment.

**Ann:** yeah so, I love them, so we collaborated and brought in one of their exhibitions: **Big Bang Data and brought it a core component of that work, but then added some of our own specific research to it to make the story a little bit more local.** But worked with their designer and that was a particular one because there's sometimes to bring in work from Petra 'cause it's more of a design.

**Úrsula:** And do you program in advance like months, years in advance?

**Ann:** I usually have a calendar, that's **at least three years in advance.**

**Úrsula:** And then, do you experiment with like a list of topics already established or do you try innovative things?

**Ann:** Because I can work two or three years out, before this whole new museum started, I could try to think of like what larger organizing idea for a is given year so that things weren't so random. I think we could you know is here is most of the work you know around whether **it was sort of data exploration, data visualizations** and so we had an exhibit that was a lot of the data processing and the biology of the brain. Yeah, Big Bang data we had a couple of things that felt like thematically we were doing explorations in different places through thematic lands.

**Úrsula:** And do your exhibition tour or travel to other places?

**Ann:** **Very few are small because I think traveling our work will be hugely difficult,** as **built and traveled exhibitions before so it's a lot of work.** So that's you know and **we're small team, and we're building this new museum decisions for want to bring in,** as the first installation are not traveling exhibitions those are we're developing all of those exhibitions ourselves. But the question came up would be travel any of those afterwards, and **I think we would be opened to basically licensing the intellectual property of here's the curatorial point of view,** here

is **the sort of look and feel the design, these are the kinds of objects that we could loan you or you might need to create this presentation, but then you could go do it on your own.** So, we just we **wouldn't want to build something containers and ship that just seems not very sustainable these days.** And even when we collaborate with CCCB, we built to all of the equipment and the fixtures that they shipped the artwork to us, and we license the software.

**Úrsula:** And do you call this type of sharing a collaboration or touring? because for me, it's quite different for example, for me a collaboration is when you coproduce an exhibition with someone, and touring is that you borrow the exhibition to someone.

**Ann:** So, with CCCB it was both, so we definitely borrowed and paid them a fee for the exhibition, for the concept they had created, for the design had created for, and have them actually select the core components that would fit into our space. And then, we told them well fears for other things we wanted to add, and so how does that fit and it worked. So that was the collaboration part on top of the touring, but yes sometimes we just bring in full.

**Úrsula:** And well, I understand that now with the pandemic obviously everything changed...I think you're closed.

**Ann:** But closed because we're building the new museum, so we were going to be closed well anyway.

**Úrsula:** how many exhibitions do you plan in a season?

**Ann:** In a season, **we have eight galleries** so we're going into a period that's going to be unusual, because **usually I would try to have at least one major exhibition maybe open in the spring, one in the fall, and maybe have a smaller installation of our gallery** so these 1 1/2 or two move things that we could promote. And seasonally for us it's always sort of the late winter early spring and the fall.

**Úrsula:** Do you have like a minimum or maximum days that the exhibition we should last, I mean the ideal that you think that is a way to reduce costs and optimize the visitors to come more...

**Ann:** **It depends on the size of the investment in the gallery and what we're exhibiting**, so to your point we have sometimes traveled photographic exhibitions, so anything that has **photography** is a much shorter window because the objects are fragile so they can only be **on display for four to six months**. I think, most exhibitions in the US worked on a business model of a three-month exhibition. And then there's a couple of weeks of installation on either time so you know someone who's building and promoting a traveling exhibition wants to book that exhibition three times a year. The ones from Europe are usually twice because shipping is longer so you can have a four month on view period and the shipping on either end, so it's a slightly different financial model. But when we have all done because they get smaller, and we don't have the ability to be quickly change out or to afford that any changes, we have sometimes negotiated for a double booking or four, so **it's that not fragile can we have it for eight months, six or eight months**. Well, **the new exhibitions that we're building now might be on display for two years to five years because the investment is so enormous**.

**Úrsula:** And the budget is from MIT, or do you have different inputs?

**Ann:** So, where **we are partially supported by MIT**, but we have our own operating budget, so we're sort of a little bit of an independent unit, so **the institute help support our facility the actual cost of some of the museum the infrastructure**. **But we are dependent also on some revenue** whether it's our own **fund raising with donors**, and a **smaller percentage is people coming through the door**, because we keep going to be free to Cambridge residents, were free to MIT students, and we weren't charging very much to begin with. But we have revenue generation from our store and from an event rental business to support our operations.

**Úrsula:** So, the **budget** is important for you when planning?

**Ann:** Yes, **every year I submit a budget to MIT saying: this is how much we need or I need to operate by exhibitions for the next year, and in that I include: maintenance of existing exhibitions, the cost of one or two traveling new exhibitions, that I might bring in so well with those fees be the cost of shipping, and potentially the cost of an exhibit that we might be developing ourselves from our own collection.** So, for all of those galleries depending on the schedule of rotation, I build out that budget and then I would say maybe 50 or 60% comes from our own revenues easily.

**Úrsula:** But the budget is not the same every year? it depends on what you want to plan...

**Ann:** No.

**Úrsula:** OK, I've never experienced that!

**Ann:** It is fine, and I try to raise it, so that we can start professional at some point.

**Úrsula:** That's really good, I mean that's not usually what happens. I mean they have a closed budget and they tried to balance and plan everything.

**Ann:** Well, it is within the year so if I submit a budget and I could prove that I work with that amount of money, and I will sometimes within my budget move things around you know I create those projections.

**Úrsula:** And for example, if you receive or you plan to have a big exhibition which is super expensive but it's a big **opportunity** for you as a museum, do you think you would program it or at least consider it?

**Ann:** Like is your question, **could we sometimes reach for something that's beyond what our budget would have been, if we'd have that flexibility?**

**Úrsula:** Well, I mean when you choose to do this that I call opportunity you need to cut on other things that you want to exhibit to make a balance and be able at the end to do that.

**Ann:** Sometimes, yes it could be. Or we have so for instance when we brought the technology was so expensive, we actually then put an extra cost onto that. So, it's sort of a premier fee we had never done that before, so you could charge a little bit more for that one exhibit experience.

**Úrsula:** And about topics, well I mean planning in advance it's quite difficult because my question is: have you ever thought of planning exhibitions about **topics of what's happening nowadays, socially or in the environment** or have you ever considered to do a participatory exhibition with a community?

**Ann:** I mean, **always I, in particular, want to choose topics that are meaningful and relevant**, so historically were curatorial model, that the curators it's like whatever their research interest is would come forward. **But actually, the conversation is shifting, is like you know why is this relevant? why is it of interest?** Because the museum is intrapersonal research vehicle, it's really a form of public communication. So how will we have service in that conversation? So, the entire museum new museum is very much premised on what is an interest that we started our process with like community interviews, of what are people interested in, and evaluations and surveys of different topics. From that we made sort of a master planning selection balancing what we think the instituted in MIT needed to see because they're supporting us to a great extent, but also what would be of interest. But we have a component within is that we work with so apart from like typical advisors were doing a unit within our collection gallery on the black identity at MIT, and so that is a whole advisor sort of collaboration community group with sort of the black community at MIT. We have another one that is because of Covid19 they built a whole Minecraft installation of campus virtually, so that's a group of students were working with on those exhibits so there are certain components we do reach out for different pieces of the community.

**Úrsula:** That's really nice because in the interviews that I made it's curious because if you ask them: do you consider the public or the public's opinions or recommendations of the public they always say no, and it's curious because it's the

public, the people who comes to visit the exhibition... So, I'm super glad that you consider communities to start planning.

**Ann:** There's two reasons we have the strategic plan of the museum, so we have the lead curator and director of collections that did the exhibitions and the decisions for galleries, and there's four or other six of us on this management team but **the strategic initiative of the new museum is to start to break down the wall 'cause MIT can be very intimidating to many people in the community** that we live in and feel like well it's not for us, you know it's too high a bar. So, we're making very concerted efforts to be more welcoming, not come down the topics, but be of used to this larger community as well and little bit inspiring to people.

**Úrsula:** But do you mean **accessibility**?

**Ann:** I mean **physical accessibility, but also intellectual like the voice of the museum.** So whole first floor is going to be free, be some small installations, but like at least the people feel like: Oh well maybe I am curious about what else I could see here.

**Úrsula:** So, to finish, I will explain the following steps for my thesis. What I do is now, I will listen again everything we talk about, and I will define the criteria with the questions I made and your answers. I think I have them clearly on my mind so I will write them down and if that's OK with you I will send them to send you, so you can revise them. And once you check the list, I will ask you to assign a weight to each criterion from 0 to 100% considering the level of importance of each criterion for you and for your team when making decisions.

**Ann:** I was wondering how you're going to make it qualitative and qualitative.

**Úrsula:** Yes, it's quantitative but also qualitative. I'm doing that to each museum so I can see which are the most important criteria for you and the others. I will define them, and I will ask you to check that the description is what we talk about or if you miss some criteria or not, and then I will ask you to do the weight assignment.

**Ann:** I'll be happy to help. Perfect!

**Úrsula:** Thank you very much.

**Ann:** Nice to meet you. So, send me your next pieces and I'll be happy to help you with your research.

**Úrsula:** Thank you very much.

### **Interview with Beth McLaughlin - Fuller Craft Museum - 06/10/21**

**Ursula:** Thank you for meeting me. I am a visiting researcher at Boston University, and I'm completing my thesis about the decision-making process when programming exhibitions in museums. I interviewed 8 museums in Barcelona, and now, I will do the same here in Boston. I'm trying to find out if there are similarities between the institutions here and in Barcelona, and how you make decisions, how you plan the seasons, what do you consider when you do so... It will be like a conversation, to see how you do that and which are the most important criteria for you when planning.

The general question is: which are the most important criteria for you when you are planning the exhibitions program? this is the main question and then we can discuss.

**Beth:** yes, I mean it's a great topic and **I get asked that a lot, and my big answer is it depends, it really depends on what gallery that we're working with it, depends on what's showing in the other galleries of that same time.** So, I can kind of give you a little bit of background about the museum and our program and then, we can go from there, so you know we don't necessarily have like a set of criteria it's more fluid and subjective the but feel free to interrupt you.

**Ursula:** I can give you some examples just to let you know what some museums already told me and then once we finish this conversation, I will work on those criteria I will define them and then you will have to revise that everything I wrote down it's OK. I ask you to assign a weight to each criterion, so it's not only for my

work but it's also like a way to make you rethink which your process is. For example, in Barcelona one of the most important criteria is the budget, or they also consider a lot the collaborations, so they try to do some collaborations with other institutions, or then the topic... It depends on the museum...

**Beth:** That's helpful to know, I would say the biggest criteria is that it has to be **craft**, we are a **contemporary craft museum** and what that means for us is: **all the artworks are shown in the museum have to be made from craft media** which we have **five major groups of craft media**: ceramics, glass, fiber, wood, and metal. We also sometimes show things like polymers or plastics or found object sculptures, but it has to somehow be basic craft material, in some way, so we don't show paintings, **we don't show photography or printmaking unless it's somehow related to something that is made with craft media**. So that's kind of the biggest thing we look at first is it doesn't fit our mission of craft. Within that, you know when I said we look at other, **what we've shown in the past, what's happening in other galleries at that same time, a lot of that will be dependent on material also**. So, this past year we had two ceramic exhibitions, one was paper clear which is more kind of contemporary and innovative, and the other was focus on the traditions in class so we're kind of looking to balance all the different. We have formatting galleries were kind of thinking about the visitor experience and shows of the experience going through and what that journey... So, once you know we kind of look at how it fits within the larger scheme of the exhibitions we're also thinking about **quality**, so you know **what is the quality and making of the object does the artist demonstrate technical skill and understanding of the material or an innovation** in the use of the material, so it was really as it easier we have **a responsibility to show works that are museum quality**.

**Ursula:** How do you evaluate or value the quality?

**Beth:** That's just me as a curator and experience that I've had an understanding what it takes for them to articulate an object using their chosen media does it demonstrate technical skill. And you know I look at the point of view of the artist,



what are they trying to say with the object, is it something that is innovative point of view or fresh point of view, or they are saying something that I haven't seen before... I'm thinking about the content, **in recent years have placed an emphasis on works that are socially engaged that are reflecting society that is around us that speaking to pressing issues of our time like the opioid epidemic or racial justice so that has become increasingly important to us.** It will last two years having shown that really to speak to these issues of our time and into this social.

**Ursula:** These social exhibitions that you mentioned, do you consider letting people collaborate with you to do that, or it's just there like the topic?

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**Beth:** Well, there's a couple different ways so we have **traveling exhibitions** that come to us than other **organizations were produced** and then, I would make the decision if that's something that aligns with our exhibitions program. Or if their shows that originate with the museum on either curate that myself or will hire a guest curator to do that so there's **collaboration** in the sense of **the guest curator or working with other institutions**, we do have public programs support the exhibitions, and that's I think we're really trying to hit on **collaboration working with different community groups**, different **artists**, different **organizations**, as a way to collaborate to enhance exhibitions that are there. We also are working more and more with different organizations on the origination of the shows were opening show in a couple of weeks on the Mayflower, and we've been working with two organizations in the UK for four or five years on those, so I think increasingly collaboration is something that were embracing in that program.

**Ursula:** But when you say collaboration there's like two types, the one that you coproduce, and then the touring exhibitions that you lend some exhibition.

Do you lend some exhibition to other institutions?

**Beth:** We haven't and that's to just not the staff capability. I don't undertake that because the marketing and the shipping of the work and the scheduling of the

traveling exhibitions that really requires like a part time staff person just to manage that. And I would love to, and we're hoping to in the future, but haven't really gone through yet.

**Ursula:** But have you borrowed, right?

**Beth:** Yes, so we really have borrowed exhibitions from other institutions. We have to because we have such a small staff and we do about 12 to 15 exhibitions each year, so if we were to originate all of those that our museum and we would need a much bigger staff.

**Ursula:** Within a year, how many **exhibitions do you normally program?**

**Beth:** Oh, that we usually produce ourselves? I would say that probably about 10, **between 8 to 10...**

**Ursula:** And then the other ones **are collaborations?**

**Beth: Maybe 1 to 2...**

**Ursula:** So, in total, I mean it's like quite a lot you program a lot of exhibitions.

**Beth:** Varying sizes so one our biggest gallery is about 1600 square feet those were our main shows and we do about two shows in there each year. We also have smaller exhibition spaces that no six objects and really it seems like a lot but because the gallery spaces are such fair reason it's somehow manageable. **And we also try to use our collection and that makes it easier too.**

**Ursula:** So I mean, do you try that the collection is at least in one or two exhibitions for example in a year?

**Beth:** Yeah, so we have a gallery that's **only our permanent collection and we rotate that about once a year.** There is also another small gallery that I would say we show maybe probably do a collection show on there about maybe one every two years roughly, if you looked at like a 10-year span it would fluctuate but maybe like every other year.

Usually that's related to like the main gallery show so for doing like a glass exhibition that's traveling in the main gallery's will try to do a smaller show in an adjacent space that's glass from our collection....

**Ursula:** What about the **budget**? Is it important for you? Is it closed?

**Beth:** **It's very important, very important** I should have probably said that first. I mean budget we are a small museum with a small budget, always trying to do big things so we have to be pretty creative with our budget, trying to do top not chosen and not a lot of funding so...

**Ursula:** In Spain we work like differently about the budget but how we jump the incomes of the budget, where do you get the money for that?

**Beth:** Something that just comes out of the museum **operating expenses**, we have a few **restricted funds**, so these are funds that were set up years ago just for exhibitions, we also have **grants foundations** to help support those as well.

**Ursula:** There are two types of criteria, the **internal complementarity**, that you program considering what has happened inside the museum: different topics or different craft. And then, the **local complementarity** that I should say probably you consider what happened **around in the city or in the in other museums...**

**Beth:** Not so much other museums, I think we're looking at **what's happening in society** in general we're trying to hit on those.

**Ursula:** So, I mean **you don't consider if they program something similar?** it doesn't usually happen, but sometimes may be.

**Beth:** Oh, that's a good question. That's a good question I mean we will not have a traveling show come to us if it's shown in the area. We made one exception to that with a quilt show that's called *Threads Resistance*, so it was all quilts made in resistance to the trump administration and it was shown maybe about an hour from the museum... So not in the like immediate neighborhood because we felt like the show is really important to have the museum. **We made an exception but typically we won't take into show that issue within like the New England area.**

**Ursula:** What else, when we talk about like **novelty**: Do you consider programming things that you haven't already done before, and they're novel and unique?

**Beth:** Yeah, absolutely for the ones that accurate **I'm always trying to think sitting on a topic that I haven't seen in museum exhibitions before**. I also think it's really important for us to show **emerging artists** and that's big criteria from me because I think we are small, and we are nimble, and we can be flexible, and I have a lot of freedom. We don't have a lot of like you know committees after committees, so I like to think that we're really great platform to show **new and emerging artists and to give them a space to show their work**.

**Ursula:** But local or international?

**Beth:** **Local and national** not international, just because the cost you know we would have to occur with shipping and customs, and it just gets really complicated but I think you know definitely, New England and also national.

**Ursula:** Another criterion I'm thinking of, it's like for example, do you receive proposals? I don't know if you do receive proposals...

**Beth:** Yes, we're not accepting them now programmed out so far, but we have in the past, and I've actually done exhibitions based on proposals...

**Ursula:** So, imagine you receive a proposal or a collaboration, which is like a big **opportunity** for you because of the topic, the collaboration, but it's super expensive. Would you consider doing like a balance and try to modify it or to cut some other exhibitions to program that?

**Beth:** Definitely. We had that come away and what I have done is just looked at some of the other projects that I have planned and thought about how I can cut back on those, so how can I you know maybe we plan to do a catalog and now we want to the catalog or maybe we try to get extra funding for it... But **yes, it's all a balance and looking at the different opportunities, and how we can try to do all the things that we want to do with the money that we have in hand**.

**Ursula:** As I interviewed in Barcelona, they received opportunities that sometimes it's out of your possibilities.

**Beth:** We've done that before, or sometimes I go to my director to say... the Mayflower show that we're doing is a good example, going in that it was going to be more than we've ever spent on any exhibition before and really just believed that the sponsorship would come through, which it didn't... So, we had to accept that we thought it would. So, what we have to do is go back and cut back on you know things that we had planned to do, and you know the programs that we have planned, or we scale back the catalog so sometimes we'll take our project knowing that the budget beginning is a lot that we can kind of modify it as we go.

**Ursula:** I don't know how it works but is it most important for you like to borrow an exhibition or to like coproduce it yourself?

**Beth:** They're so different, two different things. I think the most important thing to me is that both options are there, and it really comes down to how we put those two components together year after year depends a lot on how much money we have and the workload that each of the projects is bringing to us. So, **if I have a show that includes 50 artists from all over the world that's going to be a lot more work for me and for my staff, then a solo show one artists and New England artists so it's really you know the traveling shows great way to have everything just packaged for us.** I need to do it is really a wonderful way to kind of save resources eating staff time but, they also have to be a great quality and there's one group that we've worked with over the years that we know whatever we get from them is going to be like aligned with we see is quality museum exhibitions, their visitor, shipping, our visitor ship is similar so we know that if this program there it's going to also work for us.

**Ursula: Do you think that the way of making decisions before the pandemic and after has changed?**

**Beth:** I mean not so much in terms of budget, but **I think in terms of racial justice so everything that happened last year with George Floyd, I think it really made us take a hard look at.** Even though we have been doing social justice programming already that made us look specifically black America, black artists, and how many black artists, how we've been showing and what can we do in the future to improve on that. I've actually secure 2 shows one traveling, one originates of two black artists that will come to us 2024 so it's a little bit of ways out because of the time horizon that we have for programs but yeah so, I think in that way it's definitely made us change our approach for sure.

**Ursula:** I think I have asked you everything I wanted, and you know, I have all the criteria written down. But anyway, I will revise the recording and I don't know if I have more questions, but I think it's awesome.

**Beth:** That's great to say to you know talking about balance the other thing I look at is **group shows versus solo exhibitions** because 1 artist shows is just less work for the staff, some ways less money than the thematic shows. But I think the group exhibition bring in more people because a lot of times they're based on a theme that people really are interested in so that's the other thing that I look at is exhibitions versus solo and try to make sure there's a good balance.

**Ursula:** When you think of topics, do you think about attracting more visitors?

**Beth:** Absolutely I mean I think not always but I think most of the time I'm thinking about how people respond to this show, how does it resonate in our community, will people come and see it? **There are times where I program an exhibition that I know most people are not going to, maybe it's not going to have mass appeal but it's really important from a scholarly perspective and the artists.** Supporting that platform to further the work that they're doing, and not only do we have to cater to our community, but we also have to think about the larger craft field and being a thought leader what we do so sometimes. I know nobody's going to get this right, know that the average person is going to come in and not really understand, it's going to take a little bit of this kind of deeper engagement to really

get what the artist is saying, is not going to be into them on a silver platter, but I think it's important that we have room in our schedule for those shows.

**Ursula:** is it important for you the **duration of the show**? I mean do you have like a minimum days or maximum months of the show that they should last?

**Beth:** We do try to do **at least six months exhibition for this particular for like the main gallery's**, purely from a workflow perspective so that we're not just constantly installing shows, in the selling shows and you know so **I aim for at least 6 months**. But when you are working with travelling shows sometimes, they have very strict schedule, they only want to have flown out the show for three to four months so there are times where we either have to modify our schedule or I have to try to negotiate with them for a longer run, so six months.

**Ursula:** The ideal is 6 months?

**Beth:** 6 months right.

**Ursula:** **Is there a concrete period of the year like summer, winter, fall, that is better for you to program?**

**Beth:** Yeah, I mean I would say **summer it's tough to get people to come inside**, I don't know that it impacts the shows programs that we do to support the exhibitions were we don't schedule a lot this summer because everybody is at the beach.

**Ursula:** So, **do you consider the season when programming or not?**

**Beth:** I would say yeah, I mean sometimes the summer show you want like fun, and you know something that's not too heavy. I mean this summer aside because we're doing the Mayflower Crossing, which is really pretty powerful and strong, and definitely not like content. But we've done colorful cool shows in the past, we've done exhibitions with some play in this summer, because we know that people are going to be in a lighthearted mood.

**Ursula:** Perfect, so I think that I'm done! The following step is that I will write everything down, and I will ask to revise a document and assign a weight to each criterion.

Thank you very much!

**Beth:** Thank you very much and let me know if you need anything a part of this.

### **Interview with Jane Braun - Harvard Arts Museum - 06/16/21**

**Ursula:** Good morning, nice to meet you. I'm Ursula and thank you for meeting me and participating in my thesis.

**Jane:** It is my pleasure it's a great topic!

**Ursula:** I'll briefly explain the topic of the thesis, I am studying the decision-making process when planning and programming exhibitions in museums, normally temporary exhibitions because the ones that changed more often. I already carried out 8 interviews in Barcelona, so I could check how they make decisions there, and now I'm trying to do the same here.

To do so, I'm using a method, which is normally used in engineering, and it's called *multiattribute*. In engineering they normally use it to for example to build a building, so they check maybe the sustainability, the budget... so I'm trying to provide this kind of method into arts.

I will ask you some questions, and I will build after our talk, a definition of a set of criteria and the following step, it would be to send you that list of criteria to revise that they are related and link to the mission of the museum.

So well first, thank you for participating. Well as I made a lot of interviews now, the first question I always make is: which are the criteria you would consider when you sit and plan a future season? so when you are like planning exhibitions which are the first things that come to you first.



**Jane:** The first thing we consider probably is, actually, we look at proposals first on their own, and we have a two-step process. **The first step looks at the proposal** just doesn't sell about the ways in which **it would support our goals for exhibitions generally**, which are **facilitating meaningful encounters** but the **original works art, creating new scholarship**, either **bringing new light to works in our collections** or **bringing works to Cambridge** that haven't traveled there before. I think those are probably primary connecting with their **audiences**. So we first look at that and assuming the proposal sort of makes it through that first step and everyone is feeling better about it when it moves on to a step from step where we look at it in the **context of our entire exhibition schedule**, to see if **it makes sense to make sure that the schedule itself is balanced** is presenting an exhibition program that is varied in **terms of media, in terms of types of show program, monographic or group shows, culture year** who's working on it all you know all the things that are probably pretty standard for most of museums, those are our basic process based criteria.

**Ursula:** But don't you have a list of topics? Or is it open topics?

**Jane:** It is open to happens, the idea is to start from curatorial and we trust her curatorial, we trust that our curatorial team will have sort of this finger on the pulse of where scholarship is going in their perspective their respective fields, so we really trust that we do at times that first group it looks like **exhibition concepts**, will **at times look at the schedule** instead of you know **it's been a long time since we've done a single artist exhibition, or** it's been a long time **since we've had a project based on art after 1960** or something like that. And so will sometimes issue more targeted calls for proposals that we really trust our curatorial colleagues to be at the forefront of local scholarship is doing their own field and bring that.

**Ursula:** Do you consider the audience opinions or topics of nowadays, a social concern of what is happening, do you consider that?

**Jane:** **We're starting to, there's definitely been a shift, especially in the last year...** I see you're smiling I'm wondering if other museums and given that response

too... because I think we all are kind of shifting that way. **Appealing to our audience and connecting with their audiences always been very important, but I think recently new fairly started to think about what are the ways we can emphasize a dialogue** not just us bring something to audiences, but how can we be in dialogue with audiences today **power local community can impact**, what we're working on so it's in the nation previous word.

**Ursula:** How many exhibitions do you program in a year under normal circumstances?

**Jane:** I mean the normal we have 2 large exhibitions and anywhere from 3 to 5 smaller exhibitions that's an addition to regular changes in our gallery's, which sometimes sort of amount to little mini exhibitions...

**Ursula:** And these exhibitions must be from the collection, they need to be connected to the collection or can be artworks from the outside?

**Jane:** We try to **straight a balance**, we do try we have a very large collection that was unseen or about six or seven years when we were closed for renovation, just be open in 2014 so **we do really try to rely on our collection**, but **we also recognize that our collection can't do everything, and the collection is characterized by the time in which all the works were acquired.** We're living in a very different time, **also we understand our collection had support every exhibition project solo show, how one or two at least one or two loans you know even if it's from across the street at one of the libraries might have a great archival collection row boxes in from them, sometimes friends but being part of our diversity.** And then we do have huge you know primarily loans face shows that maybe have a few works for my collection that are largely from outside of museum.

**Ursula:** And do you do **collaborations** with other institutions?

**Jane:** We **have in the past, we haven't recently** but not because we don't want to have any ruling about it, we just started. It just hasn't come up yet, but we're interested in doing that.

**Ursula:** But **national or international**, or both?

**Jane:** Both probably, we really try to be souflle about our partner institutions since we are in academic museum, **we try to partner also with other academic museums** or at least to campus focused museums. So that's our primary criteria about.

**Ursula:** Actually, you have a lot of academic museums here... And the exhibitions that you produce, do you try to **tour** them I mean to let them travel to other places?

**Jane:** On a **selective basis** again, **it depends on the partner**, based on what the partner situation would be, and we haven't done it from last tour was probably in 2018.

**Ursula:** I mean when you program it's not a criterion for you, you are not thinking if that exhibition will travel or not?

**Jane:** it's not usually...

**Ursula:** There are some museums when they're programming, they think I will produce this exhibition and will travel to these places and so...

**Jane:** Not that important, not at this time...

**Ursula:** And then, when you program which is the **duration** or the perfect duration for an exhibition to last?

**Jane:** Some a little bit longer, but our **schedule is very tied to academic year** because we are campus institution, so our shows in the fall open around early September usually or late August align with started classes. And they go through the second or third week in January, and then this is our larger shows, and then those spring shows start up in March and they go a little bit longer **they're like 4 - 6 months.**

**Ursula:** But there's a minimum or maximum that a show needs to be on display to amortize costs or let people come more?

**Jane:** It's not based on cost, is based on the academic calendar. We don't like to have a show up for time period of shorter than a semester.

**Ursula:** For example, at BU they told me it's ideal to have the exhibition 8 month, or so in Yale University they told me six months will be maximum, and you know so depends on the institution...

**Jane:** No, **eight months would be far too long for us, longing for us it's 4 to 6 months general along there.**

**Ursula:** I already asked about the topics, but if for example there's a centenary or annual artist here, do you try to do that?

**Jane:** Certainly, something that the review team is interested in knowing, especially that second team that looks at the proposal in light at the best of the schedule, is with that information they might lose some other names **around scheduled to hit the Centenario, the anniversary here.**

**Ursula:** And, for example, **a museum nearby you, programs an exhibition which is quite similar to one of yours,** would you consider keeping that on display? For example, in Barcelona they share what they will program, to do not program the same...

**Jane:** Now we do come keep an ear to the ground for what other institutions are doing, we haven't had that issue to yet I think a lot of the times you know when we look around at other really local to Boston institutions were thinking about them using: MFA, Isabella Stewart Gardner and ICA, our biggest ones and then we're also looking person list center a little further out of DeCordova, but each of those institutions has a very different sort of exhibition program goal than we do so. **It hasn't happened yet that there's been such strong overlap that we would have to.**

**Ursula:** Your **budget** comes from Harvard University?

**Jane:** Our funding is a mix, we don't receive a lot of support from the university, it's not as much as you might think. A lot of it comes from induments, we do a lot of fundraising and there's some sort of minor that comes from the university.

**Ursula:** And do you have a limited budget or is open?

**Jane:** I know **it's very little because it's not an unlimited Harvard budget.**

**Ursula:** Normally, some museums they told me I have a limited budget and I need to program everything within that. But for example, MIT, I don't know why, she told me: no, I prepare the season and I ask for the budget. I mean I was shocked because I haven't found anyone that has this open budget.

**Jane:** The budget, we asked for it, **but we don't get it you know they review it and they said they wanted this much you can have.**

**Ursula:** So, you need to work and have a balance with your budget...

**Jane:** Absolutely. Harvard as the university: the phrase of the university is every tub sits on its own bottom, which essentially means every unit of the university is kind of on its own. So, we don't receive the kind of unlimited university support that I think a lot of people think we do, every function a lot more like a typical museum we have to budget year to year and stay within our amounts, and if we go over in one place, we usually have to cut in another place to make up for it.

**Ursula:** For example, you receive like a big **opportunity**, or you plan to have like a big exhibition, which will be awesome but it's out of your budget, or it's like super high. Would you consider having that exhibition but having to cut in others?

**Jane:** That's a big question. It hasn't come up yet and I don't know in a general situation I think **the first thing we look at is it possible to fundraise for it and bring in some external funds.** Even that is a decision because if we decide to fundraise really hard for one exhibition that's time that our institutional advancement team has announced I'm in another project so it's always a little bit of a...

**Ursula:** And sometimes you need to make decisions in which the institution is first than the money, but it's money... so, this kind of exhibition will give you more public, knowledge, but it's expensive...

**Jane:** We haven't been in that situation yet, but I so I can't answer what we would do but it's interesting you think about...

**Ursula:** And do you have a **target audience**?

**Jane:** We do. That's also been in flux taken the last year to really define grow target audience in the past, I think if you would ask me that question last year, we would have said yes, our targeted audience is twofold it's our **campus audience people** you know **students, faculty, staff, and it's also the local Cambridge Boston community**. And now we're in the process of getting much more specific about what that means, **really who are reaching out to Allston, very diverse area and just saying that it's locally, so we're working with.**

**Ursula:** So, you are opened to different types of audience. And more questions: Do you think that all your exhibitions are **accessible** to all kind of audiences?

I mean the concept of the exhibitions you know it's not contemporary obviously, but sometimes you go to some museums and there's people that they don't usually go, so they are like lost... Have you considered like the accessibility to try to explain better?

**Jane:** It's always been a factor for us, especially since a lot of our exhibition topics do tend toward the academic because of the type of institution regarding something voice sensitive to, but I would say again specially in the last year it's something we're really pushing to make sure that we're not producing exhibition programming that **is only targeting or would only be interesting for a community, but will also have value worth and uphill for the general public.**

**Ursula:** I mean there are some institutions that they try to program exhibitions but trying to avoid some issues like the climate change, reducing collaborations but they're trying to diversify topics, trying to promote social issues and sustainability...

**Jane:** Are asking are we trying to bring those **social issues** in? We do, **I think it's not necessarily the number one goal of our exhibition program**, but we have been very happy when students projects to do that so for example we're opening the show and we plan, we are hoping to open a show in near future about it's called *Devour the land* and it's about sort of images of America and what the military industrial complex has done to different parts of the world. So, it's obviously first and foremost an art show but the topics in the works of art I can only speak to what you were saying so it's been we've been really happy about it, they going to sound are at the moment it's not one of our primary exhibition program strikes that change.

**Ursula:** I think I made all the questions I wanted, but the last one is it would be so the things that we already talked about, which would be your most important criteria when planning?

**Jane:** The most important criteria would be very exhibition launch certain that **meaningful experience with original works of art that looking at original works of art an advancing appreciation for art is for from that our mission**. I think being a campus art institution you know we're thinking about our **student audiences and press the local population and thinking that you know where a resource on campus** where one of the few **at Harvard there are a lot of opportunities** but so we're one of the relatively few opportunities on campus where **students can come in and look at its original work of art very closed**. We have an art study center that operates on normal circumstances operates five days a week and it's open to anybody inside and outside the Harvard community and anybody can appointment, so looking to work hard we need paper out of it seemingly believed in. And I think that really comes through in our exhibition program as well you really want to facilitate those experiences and close second to that, **I think would be to promote new knowledge and scholarship in the field**. **The budget, the exhibition review process is designed so that we look at concept first when we get really excited about it and say we want to know like**

**yes this is something we want to invest magistral our money,** but our time, our staff resources and we don't do regard to other museums, we don't do a ton of exhibitions a year. Anything compared to the size of our program our staff is relatively small, not including and from myself like security attendants over their services, is only about 100 people since it's a relatively small workforce and we want to be very we would love to be able to work on everything as possible, everything that comes along but president trump also because release issues. And so we want to make sure that when we're going to have a big project that will take up sort of a lot of staff financial, time resources want to know that working really good about it, so we do that first, and then yes there's a very very deep cell budgetary review we find out that can we do this, or if we can't how do we tweak it and make it possible so that this idea that we all go even can still happen but in a way that fits in with the financial realities of the time.

**Ursula:** I'm happy because I haven't found yet a museum which considers the students, staff, the public... getting to know new knowledge, to involve the audience in the exhibition, which I mean is the public you have you know... So, I haven't found it, but in my thesis, I was really concerned about it. How can you program exhibitions not considering the public and not focusing the main points in that? because after all they are the people that is coming. The topics and the budget, everything is important, but they are the people that comes in...

**Jane:** Well, that's good to hear, I mean we haven't figured out exactly how to do it yet, but we are while working on it, working on program that in our process.

**Ursula:** There are some museums that they do like community participatory exhibitions... They select some members of some communities and they tried to build exhibition and just check and revise that all the information on the walls is correct, and the story is well explained. So that's a step because I mean imagine you do an exhibition about transgender, and you put a artwork that has no sense there... I will write everything down and send it to you to revise the criteria and to assign weights to them.



**Jane:** Thank you! It's an interesting thesis topic.

**Ursula:** Thank you for your participation.

### **Interview with Kat Bossi – MFA – 09/20/2021**

**Ursula:** Hi Kat, I'm a visiting researcher at Boston University. Currently, I'm studying the decision-making process when programming exhibitions in museums. In a manner to see if there exists any methods or procedures you follow, and which the most important criteria are.

**Kat:** Yeah, no, it's super interesting. Cause, and you know, after, you know, I'm done sharing, I would love to hear like, just overall thoughts on like what you found so far and like you know, how the institutions in Boston or in the U.S. Have been different from the ones in Barcelona. And it's funny cuz everywhere does things a little different and it seems that at least like in the five years I've been in the museum field, I mean, it hasn't been that long, but at least at the MFA, like we're trying to be more like intentional and process oriented as opposed to intuitive. But aren't always successful. But yeah, happy to, happy to share what I can and answer any questions. Cause it's a really interesting topic.

**Ursula:** Yeah. Well, the process is I will make you some questions. It will be like a semi-interview. And then once we finish, I will write down some criteria that I consider we have spoken and then I will send it back to you. It's normally one or two pages just to revise that everything I wrote down it's okay. And then I will ask you to assign weights to each criterion.

**Kat:** Hmm.

**Ursula:** So, it's kinda, you'll see, I can also show you examples, but it's the procedure I've been making for all the institutions. Like I make you some questions. I describe the criteria I seek and feed you when you decide, and you organize the exhibitions and then yeah. I ask you to assign a weight to each criterion. I mean, how do you PR

prioritize some of them in your decision making? Because it's, it's always on the, on the mind. And normally when the teams have been working together for a while, it's like a team idea and they don't, I mean, you normally don't know that, but once you see the criteria and talk about it and it seems like you have already a model or a mm-hmm, a thing together. So yeah. So, well the first question is, I don't know if you'll, you'll find the criteria to tell me, but which are the criteria or aspects do you consider when you program exhibitions? Like when you see, I don't know if you have any procedure to do so, but when you see it or when you talk to the director or, or what do you think first?

**Kat:** Yeah, so I can explain the criteria is both like there's specific criteria. We do have a process, it's a written process. And as a matter of fact, like it was on hold over the pandemic and then a new chief of, like the exhibitions department, started. And she came up with like a sort of revised process. And like, we, we are just in the midst of like starting that first cycle. So, it's a quarterly process basically. So, all quarter curators have sort of, a due date by which they need to submit a one-page proposal, very high overview, with just specific high-level information, on, you know, the topic who they want their audience to be, things like that. And, as long as the chair of their department is in agreement, they meet, or their chair of their department meets with the director of the museum.

Then the director of the museum either gives an initial green light or says like this needs to go back for more work or I don't want this show to happen. That's sort of like the first step then if they get the green light from the director to proceed, they need to create a full proposal. So, this is where like the actual work comes in. And we do have specific questions that need to be answered in the proposal that I'd be happy to share after, but okay. There's seven of them. So, the questions are, you know, what narrative does the exhibition tell? You know if it's a collection-based exhibition, okay. You know, why is this a story only we can tell or that we can tell with particular strength who are, who's our target

audience? Like we, our target targeted audiences for this exhibition, how does the exhibition contribute to our brand?

And we did this whole big brand study just before the pandemic about like our brand goals and our four brand goals are earning trust, forging community, putting you at ease and facing forward. So, it's very like visitor focused. And then how do you envision outside voices working with you on the project, whether that's individuals, whether that's other institutions that is a very important part of the process. Six is what do you imagine in the exhibition's legacy and contribution will be, and then seven is more of a technical question. It's just, you know, what is the approximate square footage needed? So, like what size is the show? And then, you know, we have sort of square footage for small, medium, and large shows. So those are the questions and the group that the proposals are submitted to is called the strategic programming group it's made up of, I think, eight or nine people.

The idea is that it's a cross-department group that you're getting, you know, a manager or director from each area of the museum more or less to sort of, you know, analyze the proposals through their own lens of expertise. So, you know, we have colleagues from development who can say, you know, yeah, this would be really a really great application for this grant from X foundation. Or, oh, I have this individual donor who, you know, I know might be really interested in this. Or, you know, we have people from education thinking about school groups coming in, whether, you know, the show is good for college age kids, or if it's good for younger kids. So that's the group judging, the curator submits their proposal. And then there's an in-person meeting with this cross-department strategic programming group, they pitch their proposal, and they have 15 minutes, 10 minutes to go over their proposal, five minutes for Q and it's very quick.

And then the strategic programming group needs to fill out a questionnaire where those questions that I just read you, they kind of rate on a scale of one to five. Okay. How strongly the exhibition responded to each question. So, there is sort of like a, yeah, I'm unhappy a numerical component. I, I kind of force my boss into this

because I'm a little frustrated with like the lack of data. And I feel like, you know, when you have numbers or averages, you know, it makes things easier. It's not a full proof system, but at the end of them sort of grading the shows, we also have, you know, an opportunity for them to sort of write in why they think the show should move forward, why it shouldn't move forward. If it performs well in their area of expertise or not.

And why, so there is, it's not just quantitative, it's qualitative too. And we get all those answers. I compile them. And then we have another meeting without the curators with just the group where we talk and then the group decides, okay, does this get a green, yellow, or red light? We kind of operate on a light system mostly just because that's the language that our director had been using. So, we kind of were trying to match what he was putting out. So, if they give the green light you know, that green light along with kind of a summary of all their feedback is wrapped up and given to the director the chief of exhibitions goes to the director and says, this is their recommendation. If they give it a red light, they, and, and just think that the show shouldn't happen um, then they try to recommend you know, another avenue for it, you know, could this be a good program?

Could this be a, a talk, you know, we, we have so many different like donor events or public programs. So, trying to think about ways that the curator can still, you know, use their idea. And then if it's given a yellow light, that means they need to go back to work on it more they're allowed to return one more time. Basically, we found that we set a limit because the problem with the old process is that curators often felt that they were sort of stuck in this purgatory where, you know, their show wasn't getting approved, and they couldn't get a final answer. And it was, you know, maybe a yes, maybe a no, so they can return one time. And then if after that time, you know, the show still doesn't pass, then it's a no after the director gives his final approval, then you know, it's, it's put on the calendar.

The entire leadership team kind of looks at the calendar to see you know, if, if it fits well wherever it's been assigned, and this is kind of like one of those intuitive

pieces is I find with the exhibition calendar we talk a lot about having the right balance, quote unquote. But there's no definition to what that means, you know? So, I think like the main questions we're asking is, you know, is it diverse enough diversity of topics, diversity of artists, diversity of era diversity of gender. But it, it's based more on a feeling than any sort of actual you know, hard numbers or guidelines. You know, we don't have any guidelines. Like there must be, you know, two shows by black artists a year. There must be like half the shows must be by women are like, we don't have anything like that. I don't know if that's a good thing or a bad thing. But that's, that's how it is. I'm going to stop there and let you ask questions. I just tried to give like a group over.

**Ursula:** Yeah, I see. Because actually they are criteria. I mean, you ask some criteria and I guess they are important to each curator as the topic, the collection, the audience. I mean, these are the kind of criteria I described when once I, we finish and yeah, about the, you were mentioning the diversity of topics and artists and well, in the CA in the museum, I told you I did my case study. We analyzed like 12 years of data, and we found out that at the end, they were like, kind of following criteria. And they tried to program, for example, one architecture, one modern, a one ancient art each year. And they didn't know that. So, mm-hmm, sometimes if you really analyze at that time and check what you have program already, maybe you can find patterns. So, mm-hmm, that's a good idea. But anyway, about topics, do you have like close areas or close artists or specific topics, or it just open to anything...

**Kat:** It's truly open to anything. And it's, I mean, really the only limit is like our curator's expertise, right? Like I mean, we're an encyclopedic museum, so technically, you know, art curator's knowledge should cover okay. The breadth of art history, you know, whether that's actually true. It's probably not the case because, you know, art, history's so rich and deep. And of course, there's a huge focus, more on Eurocentric cultures, you know, art of Europe and art of the America's departments, you know, there's a lot more focus on that art. So, and, and just like in

terms of sheer real estate of like the permanent galleries too you know, a lot more of it is European.

**Ursula:** How many exhibitions do you program within a season?

**Kat:** That's a good question. I actually just

**Ursula:** Like approximately

**Kat:** Did this not per season, but per year. Hold on one second. Let me just bring it up.

**Ursula:** Well, for me season it's what you consider a year. Okay. But it depends because a museum is from September to August and some from January to December. So, it depends.

**Kat:** We're July 1st to June 30th. That's our fiscal year. So let me see, I actually did this as like a fun project for my boss, like where I looked at, like just the sheer number of exhibitions we have versus like the MET, our Institute, Chicago, Luckman like all those other big museums, just cuz I was curious. I was like, what if, you know, we have twice as many as these other places, ultimately, we fell somewhere in the middle. So, I analyzed data from 2011 and averaged over the last 10 years and it looks like we do 24.7. So, say 25 shows a year.

**Ursula:** Over last 25. Wow. That's a lot. I think it's a museum that I found that they have 25 exhibitions a year.

**Kat:** Oh yeah.

**Ursula:** Wow. I'm really shocked.

**Kat:** Yeah. So, looking at like, like the met for example has 50 makes sense. Like it's, you know, it's the met art Institute, Chicago averaged 42.

**Ursula:** Cause how many rooms do you have?

**Kat:** I actually have no idea.

**Ursula:** So, you program wow. But 25 exhibitions did it a lot.

**Kat:** Yeah. In terms of exhibition spaces, we we're constantly changing what we consider an exhibition space versus like a permanent collection gallery, but we have approximately 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 between like 10 and 15.

**Ursula:** Wow.

**Kat:** Depending on gallery spaces.

**Ursula:** And how, how, how many days each exhibition last

**Kat:** It depends. Lately and especially over the pandemic, like we had to extend things. An average show will be, let me see how long we're doing now, like three, four months.

**Ursula:** And are they from, I mean the materials and our pieces are from the collection

**Kat:** That varies. So, over the pandemic we really had to scramble to try to do collection-based shows or at least plan those because we weren't really sure what the status of loans would be. Obviously, that's changing, but also, you know, as a lot of museums are, we're kind of operating in a deficit right now. So, we're trying to not be as lone heavy as we used to be. But no, a lot of our shows, particularly the larger shows they're always at least some loans if not majority loans yeah.

**Ursula:** Cause do you think that if the exhibition is, I mean lasts more days, you are moralized like cost and reduce the cost is and you know,

**Kat:** Yeah. So interestingly where, because of the pandemic and now even after the pandemic, we're starting to see what spaces we can do sort of longer stretches in. So, like I would say an average show and like, especially our big shows, you know, they still follow like the average timeline of like a big museum exhibition, you know, it's what two and a half, three and a half, four months maybe. But for shows that are more collection based and that we have more control over, maybe they have a few loans, will, some of them would like to stand out to like nine months or 10 months. So that means that we only need to do one rotation a year or one show and up space per year, which is a lot less than two. So, you know, it's cost savings and not only

cost savings, but like human resource savings because we also have a lot less people than we used to. Yeah. Cuz we had to do layoffs and early retirements. So, we're operating with at least a third less staff now, I think. Wow. Yeah.

**Ursula:** That's interesting. Yeah, because some museums, they say minimum three, four months, but maximum six, but we need to reduce cost, or we want to get more people. But if you say more than five months, maybe people won't come. So, it depends on the quantity of exhibitions and the expenses. So yeah. And how do you choose in the calendar? I mean, do you have like preferences in the calendar, or it depends on the target audience or the topics or

**Kat:** You mean like in terms of content?

**Ursula:** Well, like how do you manage in the calendar, all these exhibitions or how do you try to like, do you combine large and small and or medium and small?

**Kat:** I mean I mean honestly at the it used to be that each gallery had like its own cadence, you know? So, we knew that like for our biggest gallery that, you know, it would have a show during this timeframe and a show during this timeframe. And that was that the timelines like very thrown off in all our galleries now because we have to adjust because of the pandemic. So, like there's no particular timing. Sometimes thematically will try to make sure that shows are open at the same time. So, you know, for example, we have a Philip Gustin show coming up and the director really would like us to balance that with, you know, a show by a black artist. So, you know, things like that. Or I'm trying to think of another example

**Ursula:** For, for example, if you have like I mean these 10, 15 exhibitions, do you consider how many of them are from the collection? Mm, I mean try to have half and half or no,

**Kat:** No, no, we're not. we're not like that strategic okay. We will, we will look at the entirety of the calendar and see, and I have the calendar pulled up on my other screen, which is why I keep looking away. You know, we will look at where there's a lot of activity happening, you know, for certain like conservation labs too. So, like if



we have like a really painting heavy show or something, we know that like we can't open another painting, heavy show, like right before that or right after that. Okay. So, a lot of it depends on like again, human resources and like staff. So, like we look at that, we look at we look at a lot of holidays too. So, like we have lots of like big open house days, which are free days where, you know, the ideas, we welcome the community in related to like a different celebration.

**Kat:** So, like we have an MLK day celebration. We have an indigenous people's day celebration and oftentimes we want like our biggest and best shows to be open for those days because we want, you know, a large number of people to enjoy them. So, we think about that. We try not to overlap thematically. So, like we don't want, you know, two shows by two dead European white guys, like the same, you know, like stuff like that. But because it's like on one hand, it's like pretty nuanced. And so like, I understand why the balance is like kind of vague, but on the other hand, like, you know, you said like our half the shows alone shows and half of them aren't or like I do wish because I am a like systems person. I do wish that we had some like more specificity to you know, how we actually set the calendar.

**Ursula:** Wow. And more questions. Do you have a target audience? I mean it's open or it depends on the exhibition or how do you manage that?

**Kat:** It depends on the exhibition. We came out with a strategic plan a few years ago. It's available on the website if you wanted to look at it called MFA 2020 it was supposed to be completed in 2020. So, it came out in, I think 2016 or 2017. And the, one of the target audiences we wanted to focus on according to that document is multi-generational families. So that means school kids, their parents, and their grandparents. And I think if I'm being completely candid with you, I think that was sort of a coded way of saying like, we want to bring in more, not white people to the museum. I think our target audience, you know, besides tourists, it feels as though, you know, tourists are always going to be coming, although to a lesser extent right now.

**Kat:** So, it feels like right now our focus is really on like the city of Boston and the greater Boston area and making sure that we're getting in people. Cause I think our, our statistics of, or our demographics of visitors are very much not aligned at all with the population of the city of Boston, especially the areas that surround Boston. Cuz it's you go to BU you know, like the area near Bo, like we're right by Roxbury. But our black visitorship is really low. So, you know, how can we reach those people is like the million dollars...

**Ursula:** Question. And do you do any activities or kind of invitations or?

**Kat:** Yeah, so there's, there's lots of programming right now, again, like that's somewhat on hold. We are doing a lot of like online events. But unfortunately like this fall, we couldn't restart school group tours again, just like too much COVID safety concerns to restart. But we do all sorts of programming you know, to try to appeal to a wide range of people, music events workout events classes you know, we have lots of like free art making events for, you know, little kids and big kids. So, we do have tons of programming. But I think like ultimately, we just have such a long way to go to make the museum more welcoming.

**Ursula:** Yeah. Well, I, I live right in front of the MFA.

**Kat:** Oh yeah. So, you

**Ursula:** Know, well, but, but in the other side, I mean I'm in the back part.

**Kat:** Yeah. Yeah. It has like a very stately presence, and you know, if you didn't grow up going there, going to museums, then you know, why would you, why would you feel welcome necessarily? So, it's sort of like a, a constant, it's a constant for us.

**Ursula:** Yeah. And more questions about the budget. So do you choose the exhibitions considering the budget or, I mean, well, I, I'm not sure if the creators have to like fix or consider a specific amount or it's after that you say it's not in the, in between lines.

**Kat:** Yeah. So, as I understand it, we're basically assigned a budget from finance. And they tell, they kind of tell us how much money we have total. And then its

exhibitions are job to balance every show's budget to make sure that it adds up to that number. This year our budget was sliced in half, which has been really, really challenging. So, we're working with not only half the budget, but you know, far fewer employees. But they set the budget overall, the exhibition sets the budget for each exhibition. And then we kind of tell curators essentially what we have to work with. Of course, we ask them, you know, how many loans is there supposed to be? So, we can calculate those costs with the registrar's office. And we do calculate costs the best we can. But ultimately, it's kind of finance and then exhibitions deciding the budget and then curatorial kind of making it work the best they can. So, and not saying no to

**Ursula:** A lot of people, but it it's important in the decision making. I mean, when you choose the exhibitions, is it important? Like the,

**Kat:** It is really important

**Ursula:** You know, to say it's, it's that important to choose an exhibition or not? I mean to the, to say, well, we are doing this one or we are not.

**Kat:** So yes, I think for our larger exhibition spaces. So, a criterion for those spaces that maybe I haven't mentioned yet is that they need to be attendance driving. So, you know, we cannot put a show and invest all this time and money into it, unless we're positive that it's going to incrementally increase our attendance above what it would be, you know, if we didn't have that show. So, for those shows, we will invest in you know, the loans that are needed and in that extra money. So those are the shows where the budget is bigger. And we understand that if somebody were trying to pitch, for example, a smaller scale show or even a medium sized show where, you know, we weren't super into the topic and didn't perform super well. And it was a really expensive show because it was like all loans and yeah, that would certainly play into the decision-making process. Whether a show is loan heavy or not, I would say almost always comes up in the early conversations about it. And it, it really can help sway things one way or the other.

**Ursula:** Wow. Interesting. what else you mentioned the brand study goals. You said something about, about the brand study goals. Mm-Hmm, what's that? I mean,

**Kat:** Yeah, so we hired an outside consultant to kind of like define our brand for us basically.

**Ursula:** And did you define like a mission for it?

**Kat:** Yeah, there's, there's a, there's a brand mission somewhere. Like in that document I'm sure I could find it if I needed to. But basically, let me see what are,

**Ursula:** Well, if I can find it on the website, I will look for it. So don't worry. Just like,

**Kat:** Yeah, let me just, I don't, I don't know if it would be on the website. I think it might be more of an internal document brand book, hold on one second.

**Ursula:** There's the criteria that with other museums in Spain, we have define already, we just call opportunity and we call opportunity to the criteria that considers exhibitions that probably add out of the budget, like, like high expectations, but you decide to program them because they give you like an extra, I don't know how to say, but they give you something as a museum, like a plus, like they add something.

**Kat:** Yeah, no, that's, that's a really great point. So, I mean, yeah, if, if we were to have a show that performed really well against like our brand goals and people are saying this exactly the kind of show we should be doing, you know, the audience Boston's audience is going to be really into it. You know, our global audience is going to be into it. Yeah. you know, it's by an underrepresented artist who, you know, maybe hasn't had a major show on the east coast yet. That's another thing we look at too, is what other museums nearby might have done. Yeah. Similar shows. So, if they've already had one, like it in the last two, three, even five years, then, you know, we really need to think about it or make sure that we make it very different. If it does perform really well against all those things, oftentimes you'll find a way to make it work.

**Kat:** Another thing that I should say is that while we have a process, ultimately, I would say about half give or take of the shows on the schedule are ultimately

director driven. So those sorts of skirt the process whether it is, and, and so like, unfortunately, oftentimes those shows maybe don't perform that well against our brand goals or our goals as an institution or even you know, our financial ability. But if it is something that the director wants, then it needs to happen. Yeah. so those shows are probably the hardest to pull off for those reasons. So, there's, there's where there's a process. There's always a way around it. And as I understand it too, before this direct, I think this director started in 2015 about, and I think before him, there really was no process. It was essentially just the director saying yes or no. Yeah. Which I think is how it works in a lot of museums for better or for worse. I mean, I think for worse, but yeah, that's, that's like another major thing, cuz again, if that affects half the programming of the calendar, then the, the process really, you know, can only apply to half the calendar. Yeah.

**Ursula:** And do you collaborate with other institutions?

**Kat:** Yeah, we will. Sometimes it'll be other institutions reaching out to us. Sometimes it's us reaching out to other institutions you know, who we know have scholars that, you know

**Ursula:** But I mean, do you coproduce together to build an exhibition or it's more like how you say borrow like

**Kat:** Like a traveling show? Yeah. Yeah. So that's a big distinction and actually something that like we get into a lot of fights about because when you co-produce, oftentimes we end up being not all the time, but lately it seems that we're doing co-producing with smaller, slightly smaller museums and institutions. So, we are taking the lead on things like securing loans, the publications, and a lot of, you know, the hard work. And so, our travel, it drives our traveling exhibitions department, crazy, cuz they're like, this should be a show that we're charging to travel. So, the distinction there, it's kind of a fine line, you know between co-production or traveling the show. But more often than not we're co-producing exhibitions versus traveling them. Okay. A lot of our travel, I would say half of our traveling shows are solely

traveling shows and the other half are shows that we've had at the MFA that we then travel.

**Ursula:** And from the 10, 15 exhibitions a year, how many of them are collaborations or,

**Kat:** Sorry, not to talk over you. There's 10 to 15 exhibition galleries. There's about 25 exhibitions a

**Ursula:** Year. So about the 25 mm-hmm how many of them are like collaborations or during more or less?

**Kat:** Two to three.

**Ursula:** Two to three. Yeah. Hmm. Interesting. And just, I think I'm finishing, but you talk about outside voices. So, two questions. Do you consider topics of nowadays like social and gender and environmental? Eh, within every year? I mean, do you try to program at least one exhibition talking about something, a topic of this?

**Kat:** Yeah, so we do as you know, like oftentimes our constant goal is to have a three-to-five-year calendar looking out because that's the best way to, I mean, our exhibitions will be better if we have more time to plan like everything else that's been affected by the pandemic, but that's our goal. Right now, we're still programming for, you know, like next summer and like the end of 20, 20, 22. So we're not there. But we're getting there. What was your original question?

**Ursula:** If you tried to program at least one exhibition a year talking about these kinds of topics.

**Kat:** Yeah. So, I think that that's part of the balance because we're planning so far out, oftentimes I'll give you an example. So, we had a show a few years ago called gender bending fashion. We started planning it maybe three years prior and it, it was like very of the moment. But three years later, the language around gender, like vocabulary words had changed. Things had changed so much. So, we had to like to keep it very up to date until the last minute, like changing the labels on the walls. So that's just to say something those shows that are very of the moment. Like they're a

little harder to plan when it's further out. Something that we often get into fights about not fights talks with the director about are the ability to be responsive. He really likes to leave some space in the calendar to have a show that is responsive to a current moment, a current theme or something, you know, like when the pandemic happened, he really wanted to have a show that somehow responded to it.

**Kat:** And that is definitely in the front of his mind. I would say more than anything, whether or not we have shows that are topical, our interpretation department is really great, and they make sure that whatever kind of show we're doing, even if it's like a historic show like we did a show on Nubi a couple years ago. We always bring it to like today, you know, and like the issues of the moment. So even if it's not a show that's about like current topics, we try to put that lens on it somehow.

**Ursula:** Hmm. And the last one is when you program exhibitions, do you invite communities or experts to help you in developing the content or?

**Kat:** Yeah, so we launched a program a couple of years ago. With this show actually gender bending fashion, I think was the first show we used it on, and it's called table of voices and it is a mechanism by which we invite outside community members. Some of them are scholars, some of them are students. Just people from sort of all areas of knowledge to have sort of these round table discussions about the show. But it's not like it's very specific. Like this program has like a guidebook that I think we're sharing with other museums, for them to start similar programs. And it's something that we're really proud of. Because I don't know, like outside voices is like a phrase we use, like all the time. And table of voices is kind of a way by which we can make sure we have outside voices. I think, you know, we realized like that the expertise in the building is even though, you know, we work with so many smart people, it's still very limited. Hmm. So, I think the thinking was to, if we want our exhibitions to be the best they can be, then we need to bring in this breadth of other opinions and thoughts. So that's like, that's the main thing I would talk about. Of course, we work with outside curators and scholars and things like that thought

leaders. But table of voices, I would say is like the biggest way that we bring in outside voices.

**Ursula:** And do you do this with all the exhibitions or some only some of them?

**Kat:** Only some of them? Usually again the larger ones. Not so much like the smaller and some mid-sized ones.

**Ursula:** Okay. Well, I think I'm done. It's lot of questions. I know, but as I did a lot of interviews, I have on my mind know the criteria and yeah. I know how to ask, but, well, the follow, I mean the next step for me is to write everything down and if that's okay, I would send the document to you. I will try to be as, as possible. And just like, I will ask you to check everything I, I write down it's okay. And then I will explain you how to assign the weight. Sure. Normally it's between one and hundred and 100. I mean, I ask you to put like 20% or 10%, but if it's complicated, I just ask you to say low, lowest, medium, high, highest, or so don't, don't be afraid because I, I had some like, not happy experiences with other creators. And

**Kat:** I have a question for you just about, like, I don't know anything in general that surprised you in, in your conversations with people. And like, I guess I'm wondering too, do most museums have some sort of process for programming their exhibitions and is it more or less complicated than what I described to you?

**Ursula:** So, for example, I just find out two museums that they have a process, as you explain, which is you and Salem the Peabody. So, they just, the only two museums, I found that they have like a structured kind of a process mm-hmm well, and then Yale university, they just have as a document, they kind of follow, but the other ones, no process. It's just the direct, I mean the creators have like a team and they construct the, the, the content exhibitions, but it's always the director who chooses mm-hmm and then in Barcelona, it's a dis control. I mean, they all have the, the director is like the figure and, and the person in charge of making decisions. And then only two museums have like a line of kind of a process, but okay. Yeah. When I



first I started studying this five years ago and I see some evolution when I found young people.

**Ursula:** I mean, not seniors, that they they've been in the museum for 20 years and they are not open, and they are not open minded to changes mm-hmm, but if there's more young people, it's kind of refreshing. And I don't know, I hope so. Cause I think if they, if there'd be like a kind of a model or a tool, it would be easier to, to plan exhibitions and yeah, and I already did this with one museum in Barcelona. I mean, I applied all the whole method, and it was super successful and I'm super proud of it. So, I think that could happen if the museum it's really opened to change and, and to see what they want. So only analyzing data and how, and knowing how to analyze that and, and getting to know, I mean, if you fix, which results would you like to have, and which is the point would you like to get? You can just analyze that what you've done, and you can try to, to improve that. So, it's not that easy, but in yards you need to be open minded and mm-hmm and ready to change. So yeah.

**Kat:** In terms of like that balance, or I know you said that like a lot of museums don't have processes, but did any of them explain to you like, oh, we try to do one of these shows or these shows a year or any other metrics by which they yeah.

Ursula: Program

**Kat:** That are very specific.

**Ursula:** My kind, my case study, I, I will invite you all to my PhD defense. Yeah. But I, I can send you also one article I chose wrote, and this, this museum CA forum it's from a bank, so it's a bank and they really get all the money, and they really want to, to establish metrics for its exhibition. They have a metric called NPS net, I don't know, net prerecord score. So, they P to, I mean, assign a way to each exhibition considering the public opinion. So, it's quite interesting to see how the public evaluates your exhibitions. Then they also, for example, consider, well, they have a metric established cause called cost per visitor. So, what they did is before the exhibition is on display, they have the budget. So, imagine, I

don't know, 1000 and they, they how, how do you say they put like expected number of visitors?

So, 1000. Yep. And they divide that cost in between the, the number of visitors they expect. So, we obtain, obtain a number, which is the, how the cost of each visitor, or explain it very bad. So, if you divide the cost of all of the whole exhibition and the visitors you think you will have in that exhibition, you can have a number of how much every ticket you sell, you sell in your in your ticket office will cost for that exhibition mm-hmm. So, in the end, once they have the real number of visitors, they divide it again and they see how successful it was. Cause as low as the price you get as more successful as the exhibition. Cause it means that you, you had more visitors and you had reduced more the cost. So

**Kat:** Yeah. Oh, nice.

**Ursula:** I mean, it's, it's mathematics and I cannot explain that to all of museums because well, yours is big one, it's a big one, but there's more ones is more like limited, but if you see the, your budget and then the number of visitors, you would like, you can get like a number of the price of each person in that exhibition. So, it's quite interesting to see. And if you have big ex exhibitions, like, I don't know, Monnet for example, and you see, okay, that's the budget or the production money I spend and I want these visitors, so how much money each visitor will cost me or how many visitors do I need to, to get into that point. So, yeah. It's interesting to see that. Yeah. Cool.

**Kat:** Well, this is so interesting and yeah, I would love to hear your final. I don't know if it's a dissertation or a thesis or what you're calling it, but I would, I would love to hear it.

**Ursula:** Well, it's been a long time for me now, so I've, I think that in between January and March, I finish my PhD finally.

**Kat:** Yeah. Well, good luck. And yeah. I'll, I'll look for your message.

**Ursula:** Yeah. Yeah. Thank you. And if you have any more information or anything you wanna share, so I'm open.

**Kat:** Yeah. On that note you know, obviously this will be pub, like your paper will be published in some way, but I guess I'm wondering in terms of like our information,

**Ursula:** I, I, the document I will send you is the, the one I will use. Okay. So, I will say these, these two pages is the things I will publish in my, in my PhD. Okay. So, you can say that's okay. That's not, I will try not to put like no numbers. I mean, I, I haven't asked you about numbers, but okay. No, it's, it's brief. It's not like a lot of extra information.

**Kat:** Okay. That's great to know. And I'll, yeah. I should be able to, I'll just need to check with my boss, but I should be able to send you at least part of like our exhibition process, just so you can see like, just so you can see it

**Ursula:** Yeah, no, I I'll be happy to at least explain that one of two museums I found in Boston, they already have a, a process. Cause it's, it's interesting to see that all of them, they don't have any mm-hmm but when I found one it's like, oh, someone it' like trying to a model or a system. So yeah. It's interesting to see that. Yeah. Yeah. Yeah. So, thank you very much for your time.

**Kat:** Welcome. Enjoy your afternoon.

**Ursula:** And I'll try to read you out soon.

**Kat:** Sounds good. Bye.

**Ursula:** Talk to you later. Thank you.

## **Appendix C.**

### **Imperatives per Center CaixaForum**

AFECTA A:	IMPERATIU	INDICADOR 1	INDICADOR 2	ANY ESPECÍFIC	DATES		NOTA INFORMATIVA (cast)	NOTA INFORMATIVA (cat)
CaixaForum Barcelona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			23-jun	24-jun	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Barcelona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			10-sept	11-sept	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Barcelona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			23-dic	26-dic	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Barcelona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			1-sept	15-sept	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	Per inaugurar al mes de setembre hi ha la preferència de que sigui entre el 15 i el 30.
CaixaForum Girona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			23-jun	24-jun	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Girona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			24-jul	25-jul	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Girona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			28-oct	29-oct	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Girona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			23-dic	26-dic	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Girona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			1-sept	21-sept	Para inaugurar el mes de septiembre hay preferencia de que sea después del 20.	Per inaugurar al mes de setembre hi ha la preferència de que sigui després del 20.
CaixaForum Girona	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període entre exposició i			25-oct	5-nov	Tener el maximo de exposiciones programadas para estas fechas.	Tenir el màxim d'exposicions programades per aquestes dates.
CaixaForum Girona	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període entre exposició i			24-ene	30-ene	Tener el maximo de exposiciones programadas para estas fechas.	Tenir el màxim d'exposicions programades per aquestes dates.

CaixaForum Lleida	La data inici no pot estar compresa en la següent franja de dates:	Data inici				23-abr	24-jun	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Lleida	La data inici no pot estar compresa en la següent franja de dates:	Data inici				10-sept	11-sept	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Lleida	La data inici no pot estar compresa en la següent franja de dates:	Data inici				23-dic	26-dic	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Lleida	La data inici no pot estar compresa en la següent franja de dates:	Data inici				1-sept	15-sept	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	Per inaugurar al mes de setembre hi ha la preferència de que sigui entre el 15 i el 30.
CaixaForum Lleida	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar en la següent franja de dates:	Període exposició entre i exposició				29-sept		Tener el maximo de exposiciones programadas para estas fechas.	Tenir el màxim d'exposicions programades per aquestes dates.
CaixaForum Lleida	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar en la següent franja de dates:	Període exposició entre i exposició				11-may		Tener el maximo de exposiciones programadas para estas fechas.	Tenir el màxim d'exposicions programades per aquestes dates.
CaixaForum Lleida	No pot haver cap data inici/data fi, ni dies d'explotació en la següent franja de dates:	Data inici				1-jul	15-sept	Centro cerrado en verano.	Centre tancat a l'estiu.
CaixaForum Madrid	La data inici no pot estar compresa en la següent franja de dates:	Data inici				30-abr	2-may	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Madrid	La data inici no pot estar compresa en la següent franja de dates:	Data inici				14-may	15-may	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Madrid	La data inici no pot estar compresa en la següent franja de dates:	Data inici				8-nov	9-nov	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Madrid	La data inici no pot estar compresa en la següent franja de dates:	Data inici				1-sept	15-sept	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	Per inaugurar al mes de setembre hi ha la preferència de que sigui entre el 15 i el 30.
CaixaForum Madrid	La data inici no pot estar compresa en la següent franja de dates:	Data inici				14-may	15-may	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.

CaixaForum Madrid	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i				27-abr	5-may	Tener el maximo de exposiciones programadas para estas fechas.	Tenir el màxim d'exposicions programades per aquestes dates.
CaixaForum Madrid	Quan s'estigui programant a una exposició de Fotografia en uns mesos que no siguin juny o juliol.	Temàtica - Fotografia				1-jun	31-jul	S'està programant Fotografia, tenir en compte Photo España ( juny i juliol ).	S'està programant Fotografia, tenir en compte Photo España ( juny i juliol ).
CaixaForum Madrid	Quan s'estigui programant una exposició d'Arquitectura que coincideixi amb setembre o octubre.	Temàtica - Arquitectura				1-sept	31-oct	S'està programant Arquitectura, tenir en compte la Setmana de l'Arquitectura (setembre-octubre).	S'està programant Arquitectura, tenir en compte la Setmana de l'Arquitectura (setembre-octubre).
CaixaForum Madrid	Quan s'estigui programant una exposició d'Art contemporani en uns mesos que no siguin febrer o març.	Temàtica - Art contemporani				1-feb	31-mar	S'està programant Art contemporani, tenir en compte Arco (febrer i març).	S'està programant Art contemporani, tenir en compte Arco (febrer i març).
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Data inici				19-ene	20-ene	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Data inici				28-feb	1-mar	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Data inici				23-jun	24-jun	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2019		19-abr	28-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2020		13-abr	19-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2021		5-abr	11-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2022		18-abr	24-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.

CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2023	10-abr	16-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2024	1-abr	7-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2025	21-abr	27-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2026	6-abr	12-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2027	29-mar	4-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2028	17-abr	23-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2029	2-abr	8-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2030	22-abr	28-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2031	14-abr	20-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2032	29-mar	4-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2033	18-abr	24-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.



CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2034	10-abr	16-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2035	26-mar	1-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2036	14-abr	20-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2037	6-abr	12-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2038	26-abr	2-may	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2039	11-abr	17-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2040	2-abr	8-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Data inici			1-sept	15-sept	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	Per inaugurar al mes de setembre hi ha la preferència de que sigui entre el 15 i el 30.
CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Data inici			30-abr	1-may	Se esta inaugurando en festivo o en vispera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i			15-sept	30-sept	Tener el maximo de exposiciones programadas para estas fechas.	Tenir el màxim d'exposicions programades per aquestes dates.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i			1-mar	15-mar	Tener el maximo de exposiciones programadas para estas fechas.	Tenir el màxim d'exposicions programades per aquestes dates.

CaixaForum Palma	Quan s'estigui programant una exposició de Fotografia que coincideixi amb juny.	Temàtica Fotografia	-			1-jun	30-jun	S'està programant Fotografia, tenir en compte el Certamen Palma Photo (juny).	S'està programant Fotografia, tenir en compte el Certamen Palma Photo (juny).
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període exposició	entre i		2019	19-abr	28-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període exposició	entre i		2020	13-abr	19-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període exposició	entre i		2021	5-abr	11-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període exposició	entre i		2022	18-abr	24-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període exposició	entre i		2023	10-abr	16-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període exposició	entre i		2024	1-abr	7-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període exposició	entre i		2025	21-abr	27-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període exposició	entre i		2026	6-abr	12-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període exposició	entre i		2027	29-mar	4-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de les sales del centre quedi sense programar.	Període exposició	entre i		2028	17-abr	23-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.

CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2029	2-abr	8-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2030	22-abr	28-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2031	14-abr	20-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2032	29-mar	4-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2033	18-abr	24-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2034	10-abr	16-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2035	26-mar	1-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2036	14-abr	20-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2037	6-abr	12-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2038	26-abr	2-may	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2039	11-abr	17-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.

CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2040	2-abr	8-abr	Se esta dejando alguna sala sin exposició durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici			27-feb	28-feb	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici			1-sept	15-sept	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	Per inaugurar al mes de setembre hi ha la preferència de que sigui entre el 15 i el 30.
CaixaForum Sevilla	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i			1-oct	10-oct	Tener el maximo de exposiciones programadas para estas fechas.	Tenir el màxim d'exposicions programades per aquestes dates.
CaixaForum Sevilla	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i			28-feb		Tener el maximo de exposiciones programadas para estas fechas.	Tenir el màxim d'exposicions programades per aquestes dates.
CaixaForum Sevilla	Una exposició de conveni amb el Pompidou no es pot programar a Cx F Sevilla	CONVENI/COL-LABORACIÓ/PATROCINI					S'esta programant una exposició del Pompidou a Cx F Sevilla.	S'esta programant una exposició del Pompidou a Cx F Sevilla.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2019	5-may	11-may	Se inaugurando durante la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2020	26-abr	2-may	Se inaugurando durante la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2021	18-abr	24-abr	Se inaugurando durante la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2022	1-may	7-may	Se inaugurando durante la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2023	23-abr	29-abr	Se inaugurando durante la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2024	14-abr	20-abr	Se inaugurando durante la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.

CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2025	4- may	10- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2026	19- abr	25- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2027	11- abr	17- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2028	30- abr	6- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2029	15- abr	21- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2030	5- may	11- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2031	27- abr	3- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2032	11- abr	17- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2033	1- may	7- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2034	23- abr	29- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2035	8- abr	14- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2036	27- abr	3- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2037	19- abr	25- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.

CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2038	9- may	15- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2039	24- abr	30- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data inici no pot estar compresa en la següent franja de dates:	Data inici		2040	15- abr	21- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2019	5- may	11- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2020	26- abr	2- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2021	18- abr	24- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2022	1- may	7- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2023	23- abr	29- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2024	14- abr	20- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2025	4- may	10- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2026	19- abr	25- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2027	11- abr	17- abr	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2028	30- abr	6- may	Se inauguran- do esta durante la Feria de Abril.	S'esta inauguran- t durant la Feria de Abril.

CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2029	15-abr	21-abr	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2030	5-may	11-may	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2031	27-abr	3-may	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2032	11-abr	17-abr	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2033	1-may	7-may	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2034	23-abr	29-abr	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2035	8-abr	14-abr	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2036	27-abr	3-may	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2037	19-abr	25-abr	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2038	9-may	15-may	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2039	24-abr	30-abr	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Sevilla	La data fi no pot estar compresa en la següent franja de dates:	Data fi		2040	15-abr	21-abr	Se inaugura esta durant la Feria de Abril.	S'esta inaugurant durant la Feria de Abril.
CaixaForum Tarragona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			23-jun	24-jun	Se inaugura en festiu o en vispera de festiu.	S'esta inaugurant en festiu o vigilia de festiu.

CaixaForum Tarragona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			10-sept	11-sept	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum Tarragona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			23-dic	26-dic	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum Tarragona	La data inici no pot estar compresa en la següent franja de dates:	Data inici			1-sept	15-sept	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 16 y el 22.	Per inaugurar al mes de setembre hi ha la preferència d'inaugurar entre el 16 i el 22.
CaixaForum Tarragona	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i			23-sept		Tener el maximo de exposiciones programadas para estas fechas.	Tenir el màxim d'exposicions programades per aquestes dates.
CaixaForum Tarragona	No pot haver cap data inici/data fi, ni dies d'explotació en la següent franja de dates:	Data inici			1-jul	15-sept	Centro cerrado en verano.	Centre tancat a l'estiu.
CaixaForum València	La data inici no pot estar compresa en la següent franja de dates:	Data inici			21-ene	22-ene	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum València	La data inici no pot estar compresa en la següent franja de dates:	Data inici			18-mar	19-mar	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum València	La data inici no pot estar compresa en la següent franja de dates:	Data inici			28-abr	29-abr	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum València	La data inici no pot estar compresa en la següent franja de dates:	Data inici			23-jun	24-jun	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum València	La data inici no pot estar compresa en la següent franja de dates:	Data inici			8-oct	9-oct	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.
CaixaForum València	La data inici no pot estar compresa en la següent franja de dates:	Data inici			1-sept	15-sept	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	Per inaugurar al mes de setembre hi ha la preferència de que sigui entre el 15 i el 30.
CaixaForum Zaragoza	La data inici no pot estar compresa en la següent franja de dates:	Data inici			28-ene	29-ene	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigilia de festiu.



CaixaForum Zaragoza	La data inici no pot estar compresa en la següent franja de dates:	Data inici			4-mar	5-mar	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Zaragoza	La data inici no pot estar compresa en la següent franja de dates:	Data inici			22-abr	23-abr	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
CaixaForum Zaragoza	La data inici no pot estar compresa en la següent franja de dates:	Data inici			1-sept	15-sept	Para inaugurar el mes de septiembre hay preferencia de que sea entre el 15 y el 30.	Per inaugurar al mes de setembre hi ha la preferència de que sigui entre el 15 i el 30.
CaixaForum Zaragoza	La data inici no pot estar compresa en la següent franja de dates:	Data inici			8-oct	23-oct	El centro prefiere inaugurar antes del 8 de octubre o después del 23 de octubre.	El centre prefereix inaugurar abans del 8 d'octubre o després del 23 d'octubre.
CaixaForum Zaragoza	Mayor nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Data inici			20-jun	30-jun	Se esta dejando alguna sala sin exposición en fechas de alta afluencia.	S'esta deixant alguna sala sense exposició durant dates d'alta afluència.
Tots els centres	Els dies d'explotació han de coincidir entre les següents dates:	Exposicions curriculars			1-oct	31-may	S'esta programant una exposició curricular fora de l'any acadèmic.	S'esta programant una exposició curricular fora de l'any acadèmic.
Tots els centres	La data d'inici no pot ser en dilluns ni en divendres.	Data inici					Se esta inaugurando en lunes o viernes.	S'esta inaugurant en dilluns o divendres.
Tots els centres	La data inici no pot estar compresa en la següent franja de dates:	Data inici			15-jul	15-sept	Se esta inaugurando en el período de 15 julio - 15 septiembre.	S'està inaugurant en el període 15 juliol-15 setembre
Tots els centres	La data inici no pot estar compresa en la següent franja de dates:	Data inici			31-dic	1-ene	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
Tots els centres	La data inici no pot estar compresa en la següent franja de dates:	Data inici			5-ene	6-ene	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
Tots els centres	La data inici no pot estar compresa en la següent franja de dates:	Data inici			30-abr	1-may	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
Tots els centres	La data inici no pot estar compresa en la següent franja de dates:	Data inici			14-ago	15-ago	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.

Tots els centres	La data inici no pot estar compresa en la següent franja de dates:	Data inici			11-oct	12-oct	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
Tots els centres	La data inici no pot estar compresa en la següent franja de dates:	Data inici			30-oct	1-nov	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
Tots els centres	La data inici no pot estar compresa en la següent franja de dates:	Data inici			5-dic	8-dic	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
Tots els centres	La data inici no pot estar compresa en la següent franja de dates:	Data inici			23-dic	25-dic	Se esta inaugurando en festivo o en víspera de festivo.	S'esta inaugurant en festiu o vigília de festiu.
Tots els centres	Les exposicions del Prado, tot i que siguin dues diferents, no poden coincidir en temps. A partir de la data de fi de la última explotació d'una exposició es podran iniciar les explotacions d'una altra exposició de Conveni Prado.	Conveni					Hay dos exposiciones del Prado que se solapan en fechas.	Hi ha dues exposicions del Prado que se solpen en dates.
Tots els centres	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Data inici	Data fi		11-may	25-may	Se esta dejando alguna sala sin exposición durante el período de la noche de los museos.	S'esta dexant el període de la nit dels museus sense exposició.
Tots els centres	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició	entre i		18-may		Tener el máximo de exposiciones programadas para el día internacional de los museos.	Tenir el màxim d'exposicions programades pel dia internacional dels museus.
Tots els centres	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició	entre i		13-may	23-may	Tener el máximo de exposiciones programadas para la noche de los museos (sábado más cercano al 18 de mayo).	Tenir el màxim d'exposicions per la nit dels museus (dissabte més proper al 18 de maig).
Tots els centres	No inaugurar dilluns, divendres o cap de setmana.	Dat inici					Se esta inaugurando en lunes, viernes o fin de semana.	S'esta inaugurant en dilluns, divendres o cap de setmana.
Tots els centres	No inaugurar durant les dates de l'esdeveniment anual de treballadors entre les següents dates:	Data inici			16-dic	20-dic	Tener en cuenta el encuentro anual de trabajadores.	Tenir en compte l'esdeveniment anual de treballadors.
Tots els centres	No poden coincidir dues exposicions de la mateixa temàtiques en una mateixa temporada en un mateix centre.	Temàtica	Centre				Hay dos exposiciones de la misma tematica que se repiten en una temporada.	Hi ha dues exposicions de la mateixa temàtica que es repeteixen en una temporada.

Tots els centres	No poden coincidir dues exposicions del mateix conveni en una mateixa temporada en un mateix centre.	Conveni	Centre				Hay dos exposiciones de la misma colaboración que se repiten en una temporada.	Hi ha dues exposicions de la mateixa col·laboració que es repeteixen en una temporada.
Tots els centres	No poden haver més de dues data inici en una setmana.	Data inici					Hay más de dos inauguraciones en una semana.	Hi ha més de dues inauguracions en una setmana.
Tots els centres	No poden haver més de quatre data fi en una setmana.	Data fi					Hay más de cuatro clausuras en una semana.	Hi ha més de quatre clausures en una setmana.
Tots els centres	No pot haver més de dues "Data inici" en una setmana	Data inici					Hay más de dos inauguraciones en una semana.	Hi ha més de dues inauguracions en una setmana
Tots els centres	No pot haver més d'una exposició del British Museum que tinguin la data d'inici en la mateixa setmana.	Conveni	Data inici				Se esta inaugurando más de una exposición del British Museum en una semana.	S'esta inaugurant més d'una exposició del British Museum en una setmana.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició	entre i	2019	15-abr	22-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició	entre i	2020	6-abr	13-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició	entre i	2021	29-mar	5-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició	entre i	2022	11-abr	18-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició	entre i	2023	3-abr	10-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició	entre i	2024	25-mar	1-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.

Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2025	14-abr	21-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2026	30-mar	6-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2027	22-mar	29-mar	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2028	10-abr	17-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2029	26-mar	2-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2030	15-abr	22-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2031	7-abr	14-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2032	22-mar	29-mar	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2033	11-abr	18-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2034	3-abr	10-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2035	19-abr	26-mar	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.

Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2036	7-abr	14-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2037	30-mar	6-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2038	19-abr	26-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2039	4-abr	11-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	La data inici no pot estar compresa en la següent franja de dates:	Període exposició entre i		2040	26-mar	2-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2019	15-abr	22-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2020	6-abr	13-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2021	29-mar	5-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2022	11-abr	18-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2023	3-abr	10-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2024	25-mar	1-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.

Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2025	14-abr	21-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2026	30-mar	6-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2027	22-mar	29-mar	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2028	10-abr	17-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2029	26-mar	2-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2030	15-abr	22-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2031	7-abr	14-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2032	22-mar	29-mar	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2033	11-abr	18-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2034	3-abr	10-abr	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2035	19-abr	26-mar	Se esta dejando alguna sala sin exposición durante la semana escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.

Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2036	7-abr	14-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2037	30-mar	6-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2038	19-abr	26-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2039	4-abr	11-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.
Tots els centres menys CaixaForum Palma	Major nombre d'exposicions programades. Avisar quan alguna de las sales del centre quedi sense programar.	Període exposició entre i		2040	26-mar	2-abr	Se esta dejando alguna sala sin exposición durante la semana santa escolar.	S'esta deixant alguna sala sense exposició durant la setmana santa escolar.