



PROJECT  
2023 – 2028

Director

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## I. DEPARTURE POINT

The Museo Nacional Centro de Arte Reina Sofía is a global point of reference in the field of contemporary art. Both its visitor figures and the attention it receives from the media demonstrate just how important the museum has become inside Spain, too. Under the direction of María Corral it gained international renown and conceptual consistency, as epitomised by the exhibition *Cocido y Crudo* (Cooked and Raw). José Guirao pursued its expansion with a programme of quality exhibitions that introduced new thematic axes that would shape the institution's future – the theme of Latin America being one example. Juan Manuel Bonet explored facets of modern life in Spain in relation to the international context; and under Manuel Borja-Villel's management, a law was passed that gave the museum full autonomy, two key foundations were created (the Friends of the Reina Sofía and the Reina Sofía Museum), geographical horizons were broadened with the newly projected Lafuente Archive in Santander, and, for the first time, the Reina Sofía began to engage with the area of Madrid in which it stands. In addition to all this, Borja-Villel recast the Collection in a new light, proposing an expository essay that integrates current debate and transforms the material culture custodied in the museum into a vital node of the national public arena.

One major contribution to have emerged from this most recent period is a new style of institutionalism that is admired the world over: one that is built on consensus and is what we might say 'franchise-proof'. Implementing collective decision-taking, approximating the archive to the artwork, and favouring social movements over individual stories have certainly sparked controversy but also enormous enthusiasm. While reaching a broad consensus with all its complexity is a central pillar of this project, in no way does it diminish our admiration for the intellectual stature and the institutional ambition the museum has accomplished in recent years.

And now a new stage in the journey begins, which is not so much one of transition as one of consolidation. The next five years will be a time for establishing ways of listening to allow new narratives to flourish while taking past achievements to their ultimate consequences. Our project is built on shared common ground, that is, on the idea of a socially receptive museum capable of generating mechanisms of participation, dialogue and discussion across different networks; the solid belief that contemporary art can be a tool for social transformation that brings fringe issues and minority groups into the mainstream with a critique of gender, ethnicity and social class; and our steadfastness in the face of oblivion.

## II. PRINCIPLES

It has always been said that the museum has a dual function: that of establishing the story of art in Spain from Picasso to the present day and that of taking the pulse of contemporary society through its activities and temporary exhibitions. This idea stems from a conservative understanding of what a museum is. However, the modern museum should not be about safeguarding functions traditionally associated with art centres but about instilling a commitment to contemporaneity.

A contemporary art museum is polyphonic. Ours, while European in circumstance, must also embrace the unstoppable diversification of bodies. A person's genetic makeup is altered when infected by a virus, just as a hospital is transformed with every new pandemic. Every new disease is a symptom of an epoch, and containment or palliative measures are in themselves political. A museum has a key advantage for it can absorb the memory, if not of a care unit, of a space where the processes of exclusion that contemporary art should eradicate can be inscribed. Hauntology has shown us that the ghosts that populate the spaces we engage with are motors of artistic and political output and life. Ghosts are there to disrupt contemporaneity<sup>1</sup> with the insistence of the unresolved.

Our society, with all the possible declinations its discourses deliver, needs an infinite number of systems capable of generating a multitude of solutions. In other words, in an institution such as this, the differences must be as exuberant as the art itself. As a body, it should aspire to be a choreographic form. Any form of continuity must be formatted to fit a necessarily changing set of purposes. To generate an ecosystem and not a hegemony, the Museum must be sensitive to the need for transscalar action, ie, it must attend to each scale of its biome. Thinker Yayo Herrero talks of diversity being a fundamental condition for life, and indeed ecological principles are the basis of the institutional organism: the condition for survival is interdependence.

The Museum should be a place where people can get rid of old habits. If the traditional museum is made to please on a visual level, the contemporary museum is conceived to engage with the entire body. Contemporary art museums do not become feminist or become concerned with gender issues. They do not become interested in ethnic, racial or economic diversity, or suddenly preoccupied with any social cause in particular; rather, these issues inform the very core of the artistic practices that define their institutional subject (not object). This Museum should be an active part in the material conditions of equality because these constituted the framework of the history of ideas and subjectivity that incited the artistic practices of the contemporary regime that began in the 1960s, along with the second wave of feminism and its impact on the visual arts, the Stonewall uprising, the class revolts of May '68, and the last proclamations of independence by

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<sup>1</sup> As theorist Eve Tuck expressed it.

countries formerly under European colonial rule.

Contemporary thought has consistently critiqued the teleological processes of History with a dialectical force that has prised open a space for difference, for any divergent outbreak. The past, that of the museum and its collections, should be understood as a constellation, as an open archive in perpetual construction, a place where meanings that correspond to a critical present are ascribed to the very notion of cultural coexistence. If such a museum were a literary genre, it would fall under speculative fiction or science fiction, because it represents a narrative in which the future no longer belongs to the future but instead is being constituted by forces that are already here, even though these are unevenly distributed. The Museum is the place where other futures which are here and now already are discovered<sup>2</sup>.

When reflecting on the function of the museum, one must consider how art affects language, what it does to identity and what it does to reality – and especially what it *will* do to them. This is why forms of cultural production will have to be understood in a broad sense: art, knowledge, research, texts, relationalities, and ways of doing too. Dan Graham said: "I think a museum is a great place to rekindle love". Well then, this is about creating a network of affection that will produce a desired, appealing museum, one that intertwines its discursive power and the excellence of its various displays with the very scene that has helped to shape it from the start. A place where you go not because you have to, but because it beats to the rhythm of your own body.

## **II.I OBJECTIVES**

- Offer an excellent contemporary art and culture programme and guarantee access to everyone who is interested.
- Serve as a foothold in the field of contemporary art in Spain: recognise key figures and moments and encourage their analysis while articulating the consolidation of emerging practices towards a broader context. Incorporate curators and other external agents into public programmes and temporary exhibitions.
- Promote the museum's function as a tool for positioning Spanish artists internationally and lead transformational models of institutionalism in partnership with other museums and contemporary art centres in Spain.
- Defend its autonomy and interdependence, which means encouraging social participation and the construction of networks.
- Bring together forms of governance and prioritise the advisory council to enable the coexistence of different visions united in one same programme.

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<sup>2</sup> I owe this idea to a conversation I had with Julia Morandeira about a text by José Manuel Bueso.

- Support relationships and possibilities for collaboration among the various cultural fabrics through both agreements and informal networks.
- Attend to the diversity of disciplines in relation to contemporary cultural production, including young people and popular culture.
- Develop methodologies through artistic practice that allow for the exploration of new formats to foster radical imagination.
- Encourage inclusion generally across all programmes as well as in other capacities.
- Implement a critical museology that extends to the way installations are designed too.
- Promote not only art, but also writing, research and curating in the Spanish art community more broadly.
- Increase the potential of digital forms of communication to reach a wider audience and achieve greater accessibility.
- Improve the quality of the services offered: restaurants, shops and bookshop.
- Promote sustainability in line with the 2030 Agenda by contributing to the construction of happy and eco-responsible societies and helping people to lead a good life.

## **II.II VECTORS (Priority lines of action)**

- Programmes that contribute to the expansion of contemporary art in Spain and to the kindling of debates in line with the international sphere.
- Forms of collaboration with agents, institutions and centres of research and thought that help nurture the context, programme, and natural dissemination of the Museum's capabilities.
- Communication and publishing proposals that respond to the demands and times of different audiences and can be applied to other areas of knowledge.
- The contributions of the work forces across the Museum's departments will grow exponentially with the contacts and networks that each brings to the table.
- Transscalar public-private or independent coalitions of agents, artists and civil society that contribute to the aims of the institution.
- Intersectional actions that run across the entire Museum, ie, that involve gender equality, measures to alleviate social differences, and that represent Spain's ethnic-racial and cultural diversity.

- The invention of collaborative practices and of the role that culture should play in the processes of social construction, not so much through actions as through reduced institutionalism, to improve access and inspire active and co-producing communities.

### **III. STRUCTURAL PROGRAMME**

#### **III.I COLLECTION**

We have learned to view Spain's contemporary art collection as an atlas. Now, inside the body of the institution, the collection could be understood as the nervous system through which the rest of the messages that the museum emits reverberate: the synaptic and sympathetic network of the museum.

**Consensus.** The first thing is to reach a consensus. We need to build a solid and permanently reviewable collection base out of the 24,000+ items that will serve as a measure, as Guernica does, for all possible narratives. We shall therefore heed the counsel of the Advisory Committee and the Royal Board of Trustees and establish mechanisms by which we can listen to the Spanish art scene and other sectors of the general public and articulate this grassroots and shared narrative.

**Non-linear history.** Chronopolitics is as important as geography when it comes to offering a coherent narrative. A collection is at once present perfect and future perfect, and the unforeseeable part of it is the past. In contrast to the linear timelines of conventional History, there are other, secondary temporal modalities, such as that of cultural workers, colonial flows, gender readings and regressive history that should allow for broader narratives of presentation. Moreover, the importance of a generational discrepancy, of constructing a contradictory and strategic continuity by dint of anachronisms, will make it possible to broaden the horizon of consensus on public programming.

**Parity.** Compliance with Law 3/2007 is mandatory.

**Vernacularity.** In this opening up of narratives, there must be room for the dialectal forms of institutional language and the vernacular forms of art history, not only as readings that break with the notions of either elitist art or popular art, but also and especially as markers of a diverse Spanish state enriched by the multicultural value of the historical communities in its territory. Moreover, a national collection cannot be viewed without taking into account the structural inequalities in contemporary art, without implementing actions on the social choreographies of the field itself.

**History.** In this sense, it seems appropriate to carry out an exercise in restitution: like those of almost all major museums, the Collection should also tell its own story and show how it has been shaped so that the public can comprehend where it is moving towards and how it proposes bridging certain gaps such as the gender gap.

**Educational mission.** It is important to include education and mediation in the museum experience, not only through didactic activities, gallery texts and extended posters so that all audiences can have access to knowledge, but also technological devices that provide a deeper understanding of the information provided.

**Evolution.** Thinking how we can grow means testing new narrative hypotheses. Following the Closed Field method, the idea is to channel thesis projects on Spanish contemporary art history into the presentation of the permanent collection.

**Body forth.** Given the evolution of the Performative and Intermedia Arts Service in recent years, it seems logical to introduce living arts into our galleries – to activate performances as part of the Collection. The history of the body and of the aesthetic production of subjectivity are fundamental and serve to interweave gender discourse throughout the collection.

**Sustainability.** Reducing the need for couriers is just one example of how we intend to promote environmentally friendly measures in the transportation of artworks. Envisage a tour programme that rests on a range of sustainable methods, such as video exhibitions, displays that do not require transport, etc., and which allows projects in institutions or independent spaces in precarious conditions to guarantee access to contemporary art.

**Oral archive.** Maximising the advantages afforded by the podcast format of the Museum's radio station, orality will make it possible to share the history of landmark exhibitions over the last century, reconstruct the spaces of debate from an independent standpoint, and rethink events and incidents that occurred outside the grand narrative of official history. This will generate a non-material heritage in a living sound archive, like a Collection of Voices which will combine research with the urgency of listening to the protagonists of generations that are now on the verge of extinction.

**Musealia.** This is explained in the section on exhibitions (page 13).

### **III.II REGISTRATION OF ARTWORKS**

**Private deposits.** Although the installation of *Vasos Comunicantes* occupies some 15,000 square metres, it represents only 5% of the collection. Twenty per cent of the works on display in the galleries are in deposit. The problem of storage is complex, and it is necessary to establish a strategy and a detailed case-by-case study of the deposits.

**Public deposits.** At the same time, we should continue with the current policy of encouraging the deposit of works in regional public collections that fill the gaps in the plural narrative of the Collection. These will be simple manoeuvres overseen by agreements with public administrations already on the Board of Trustees in representation of the Autonomous Regions.



### III.III RESTORATION

This department is a vital tool in the conversation in Spain around contemporary art conservation techniques and must continue to be a space for research and the production of knowledge.

**Public programmes.** This department should be more visible to the public. It is important that we look for ways to make conservation and restoration more transparent. We can use the Museum Radio to carry out activities and interviews with artists from a conservation point of view that document the processes of creation, and increase visits to workshops for university groups and the wider public. These are all ways of showing the technical work that goes on behind the scenes.

### III.IV LIBRARY AND DOCUMENTATION CENTRE

**Growth.** As a reflection of how we understand the artwork within a specific production context, our documental archives have grown considerably in recent years. The acquisitions policy must continue, especially where the Reserve collection is concerned, with materials of great value that require specific treatment. The same goes for the acquisition of archives of artists, agents and galleries, fundamental as they are in the understanding of Spain's history of art.

**Activities.** In addition to the Espacio D exhibitions, reading groups and guided tours, the public must be able to see the research it carries out, particularly when this contributes to the divulging of its collections and those of the museum or its history, whether through public sessions or via digital content imparted as forms of intellectual hospitality with a social value.

### III.V TENTACULAR MUSEUM

The Museum on the Net [Museo en Red] is a nod to Donna Haraway's tentacular network: a sympoietic system spawned with others, not in isolation. In today's interdependent reality, "We need each other in unexpected collaborations and combinations, in hot compost heaps. We become reciprocally or not at all"<sup>3</sup>. The advantage of this approach lies in the viscosity of tentacular organisms and in the realisation that the network is not constituted by human effort alone.

**Interspecies coexistence.** One must contemplate the possibilities of animal coexistence in a Tentacular Museum: interactions must be regulated to allow for deregulated cohabitation.

**Sited Museum.** The museum's current network has successfully opened up Spain's institutional cartography to new collaborations with activists and associations. The involvement of the neighbourhood of Lavapiés is indeed valuable but it is important to

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<sup>3</sup> Donna Haraway: *Staying with the Trouble*. Duke University Press, Durham and London, 2016.

remember that what is sited in a museum such as ours, which has a responsibility to the nation, must be outward-looking too: a Sited Museum, in concentric circles, but of the kind that lose their concentricity when a new stone is thrown into the water and form new geometric alterations and new possibilities for relational affinity, to coin Viveiros de Castro's phrase.

**Pre-existing networks.** One consolidated network is L'Internationale, with important results in research and a clear impact on the listening communities it has produced in participating countries. Likewise, the Network of Conceptualisms of the South have also enriched the museum's programme and boosted the presence of Latin America in the collection. It is necessary to promote a mix of formulae with other contemporary art institutions to produce common strategies of cultural production.

**New tentacularities.** To appreciate the broader understanding of the South that the museum has embraced in recent years, we should extend its geopolitical horizon to comprise an institutional framework of countries that act as a link with the communities that make up Spain's multi-ethnic context.

**Depth.** Another key issue in these networks is the need to bring the outside into the museum – to seek ways of permeabilising their research and affective labour chains. One condition of tentacularity is their proliferation: networks cannot be only vertical and from the bottom up. Each department must imperatively constitute its own labour and support networks and ties and the Tentacular Museum should be the tool that facilitates these exchanges and collectivities, both administratively and spatially. In other words: we need to apply radical imagination to the consolidation of what we might call "informal networks".

#### **IV. DISCURSIVE PROGRAMME**

##### **IV.I EXHIBITIONS**

**External curatorship.** Exhibitions should serve as a gateway to the professionalisation of artists, curators and other young and mid-career actors who are contributing towards the renovation of the labour situation of contemporary culture in Spain. They should also help to incorporate our diasporas. It is necessary to share the symbolic capital acquired by the institution, that is, to collectivise it.

**Co-production and itinerancy.** It is vital that we pursue agreements with public organisations devoted to the promotion of Spanish culture abroad and thus export national projects and establish policies for exchanging projects in novel partnerships.

**Diversity of formats.** Contemplate different exhibition formats, with different spatial scales and budgetary arcs to accommodate as many artists and agents as possible and encourage a greater diversity of proposals and hence a wider variety of audiences.

**Stimulate production.** The venue chosen for production is the Palacio de Cristal as it usually requires specific actions, but it is necessary to encourage the experimentation space in temporary exhibitions.

**Site-specific production.** Often, heritage is produced and visitors' experiences are enriched when works are conceived specifically for a site – a patrimonial modality on the margins of the market.

**Sustainability.** Installation designers and companies will need to comply with a template requiring them to state what materials they propose to use and how toxic or reusable/recyclable they are.

Regarding the typologies proposed in this project:

**History of exhibitions.** Following guidelines developed by the current collection - with Hamilton or Coderch - the aim is to reconstruct exhibitions to recreate the history of exhibitions in Spain.

**Research.** A thesis requires time as well as research tools and tactics such as the prior dissemination of its theories in the social field through activities and editions promoted by the museum. History of contemporary Spanish art. Thesis exhibitions that trace the path towards the present day and its possible futures. Cultural history. Here, the idea is to produce exhibitions that introduce aesthetic production into a broader socio-cultural context.

**Established and emerging Spanish art.** To respond to the experimentation among young artists in Spain to vindicate the attempt as part of the programme: see failure as an inevitable part of burgeoning trajectories and consolidate the visibility, both nationally and internationally, of artists who already have a corpus of work behind them. This demands a reconfiguration of the museum's spaces as different types of spaces are needed to respond to the requirements of these projects.

**Foreign monographic exhibitions.** It is important to continue exhibiting the work of artists who have not had solo exhibitions in our country, but also to recover artists who, because they have displayed at the Palacio de Cristal, have lost the chance of having a retrospective dedicated to them.

**Sabatini Protocol Rooms.** Until the Reina Sofía Museum's Lafuente Archive is ready to open in Santander, the old hospital pharmacy with its wood-panelled rooms will serve as a venue to showcase singular items of the collection.

**Palacio de Cristal.** It will continue to be offered to artists capable of taking on the challenge of conceiving projects specifically for this unique building.

**Velázquez Palace.** Monographic exhibitions will continue to be the main focus of this space but with a twist: the installative nature of sculpture and painting will combine with the living arts and performance.

**Musealia.** Generally speaking, the language of the museum is always extraordinarily present and, like any form of installation, while it may appear to be neutral and objective, it is not. The exhibition complex must be called into question by diverse installation possibilities and polyphonic languages which contribute to the critique of the single model of showing/saying.

**Access.** Visitors must be given the chance to view the works at their own pace. At the same time, however, the difficulty visitors have in navigating the Sabatini building on certain floors particularly make it necessary to have tour maps to clarify the routes.

#### **IV.II STUDY CENTRE**

The Study Centre should be not only the kernel of the museum's academic and para-academic activity but also the springboard of the thought and research informing the activities, exhibitions, publications and even the future lines of the collection.

**Lines of work.** Art's social uses, Intersectionality and Rethinking the Museum are the institution's principles and the core legacy of the programme in the last decade.

Other vectors seem fundamental today. **Forms of affection:** on hospitality and the methodologies of emotional attachment, the forming of communities and the politics of friendship. **Smaller history:** attention to smallness, signs of illegitimate traditions, performances for limited audiences, chance encounters with people or cultural materials that restore the historical past from a new future. **Cultural studies:** a field neglected by Spanish academia but increasingly powerful in the publishing world. In recent years, voices have proliferated injecting a diversity of contexts into historical cultural production. It is essential to generate a network of researchers to incorporate their accounts into ways of linking unpublished and idiosyncratic accounts of the relationalities and textualities of cultural production in Spain in a transversal way.

**Campus.** It is essential to maintain the current Master's and Postgraduate courses and to continue designing activities derived from the academic programme. It is fundamental to combine the power of the public sector with local and national universities. However, it should not be limited to amalgamating official programmes but to ensuring that research dynamics flourish too so that the museum becomes the centre of the debate on artistic research, not only from an institutional perspective but also from one of interdependence with university classrooms.

**Laboratory of shared institutionalism.** Devise tools that allow the knowledge emanating from the Reina Sofia to be shared with other institutions (public, private, independent spaces) through an archive of common material in the Study Centre: a Laboratory of shared institutionalism.

**Studies.** Existing Chairs deal with vitally important subjects, such as the politics and aesthetics of memory or decolonial theory and feminism, but they will gradually become areas for studies relating to their field of knowledge.

**New Chairs.** In addition to the existing Juan Antonio Ramírez Chair lectures, propose a new María Luisa Caturla Chair in honour of the historian who wrote *Arte de épocas inciertas*, published by *Revista de Occidente* in 1944, to research the yet to be invented lexicon we will need to discuss an art we still do not understand. Another new proposal would be the José Luis Brea Chair to redefine what art does to the world in forms of art theory.

**Annual constellation.** Propose a constellation of thought around the annual invitation of a theorist in residence whose influence infuses each of the Museum's programmes. The Museum has already made a core contribution by raising our thought profile to an international level. The artists and publishers of the Spanish-speaking world have been quicker than the Museum: the influence of Object-Oriented Ontology, new materialisms, Speculative Realism, the Philosophy of Horror, Bruno Latour, the Amerindian Multi-Naturalism and Perspectivism of Viveiros de Castro or Aiton Krenak, Xenofeminism, McKenzie Wark, transscalar thought, the hauntology of Mark Fisher, Eve Tuck or Avery Gordon, abolitionism and black radical thought... A proliferation of discourse from an annual corpus of thought could help to conceive other more internationalised forms of cultural production.

**Informal School.** The recently inaugurated Programme of Advanced Studies in Critical Practices is evolving into a non-regulated training programme that expands the museum's research resources, together with the Research Residencies.

**Team swaps.** This involves exchanging teams with other institutions.

### **IV.III PUBLIC ACTIVITIES**

Exhibitions should be conceived only as the highpoint of a programme: they can engender activities, but Public Activities must be separate. They are the primary space for the dissemination of the knowledge and organisation of collective leisure, although this does not lessen the importance of creating spaces for social encounters, where the institution's attention capacities are increased. The core principle is intellectual hospitality, a respectful welcome to different standpoints, making the museum a place of dialogue in a perpetual present.

**Intangible heritage and archive of practices.** Everything that happens through public activities contributes to the constantly evolving immaterial heritage of the centre: protocols, ways of building audiences and critical communities, tools for listening and codes of participation. This archive should be built to create novel imaginaries and stimulate forms of radical critique that give rise to new social scenarios.

**Popular culture.** Two fundamental lines of work do not receive enough attention in the museum: popular culture provides a channel to bring the present into the museum and attract younger audiences. While insertion into the urban context has stirred activism, it has not brought with it other cultural phenomena, such as trap, for example. Musical culture should be one of the ways of listening to a museum that talks nineteen to the dozen and sings too.

**Putting the body into it.** The other line is performativity. Live arts need more people in their actions, they need to permeate visitors much more and populate both collection displays and temporary exhibitions. Performance cycles can be co-produced with other institutions that develop this type of programme.

#### **IV.IV EDUCATION AND MEDIATION**

Formal education guarantees access and a first approach to art. Attention to differences, social marginalisation, multiculturalism and linguistic justice are of vital importance here.

Education is also a form of critical and autonomous cultural production that generates knowledge by itself, but it is also important not to lose sight of this field's capacity to mediate the content of the museum's temporary exhibitions and permanent collection.

It is essential to engage with the local and international scenes, with artists and their methodologies, where mediation is a kind of artistic co-production. The educational project is currently focused on the local level, so it would be useful to seek exchange tools with other institutions and venues, through team exchanges for example, to generate new perspectives.

Mediation is instrumental in redefining and reclaiming cultural rights. The Museum must defend its role as a space for the production and reproduction of today's cultural classes.

#### **IV.V EDITORIAL ACTIVITIES**

All books published by the museum are certified by the General Plan for Official Publications of the State's General Administration. The department also oversees leaflets, plans, invitations, programmes, posters and the management of all the museum's printed matter.

**Own collection.** The museum's editorial collections must be a point of reference in the fields of academia and institutional research. **Co-publication** needs to be incentivised to achieve a wider distribution in accordance with the museum's international standing. Another key aspect is the importation and translation of basic texts from abroad which play a fundamental role in securing our cultural position alongside that of the outside world, while the Study Centre puts them into oral circulation and in relation to the annual constellations of thought and to each resident.

**Essay and critical theory.** A museum is also an informal writing school and echoes the importance of the Study Centre.

**Sustainability.** Use types of paper that are most environmentally friendly, find alternatives to plastic bindings and shrink-wrapping and circulate digital versions.

## **V. TRANSVERSAL PROCEDURES**

### **V.I COMMUNICATION**

The Museum should be the opposite of a silent institution: it must speak nineteen to the dozen. It must speak and be spoken to through multiple channels and discursive forms in ways that reveal a multiplicity of positions, even antagonistic ones. But it must be legible: the emphasis is on legibility, on the multiplication of texts, on transparency (figures, personnel, etc.).

**Communication.** It is necessary to create a central institutional narrative that runs right across its activities – a central narrative identity in contrast with other institutional models inside and outside Spain.

**Voices.** Readings of pieces which audiences identify with through personalities from Spanish culture (writers, musicians, filmmakers, actors, actresses, etc.).

**New Web.** The semantic web is a network of networks: a space of imprecise contours. Improve accessibility and visibility as with *microsites*. Allow tours through the collection and complete the yearbook, now discontinued, for the years prior to 2008.

**Press.** Increase the number of agreements for the dissemination of the museum's programme in the media and on platforms. In parallel to the attention to smallness, create accounts that dovetail with other press and television formats. Give protagonism to the museum's agents beyond the figure of the director.

**Networks and the digital world.** Explore this aspect which has been rather overlooked until now.

**Identity and image.** Define a clear identity and image protocol that reflects the aesthetic quality of the programme.

### **V.II INSTITUTIONAL OFFICE: PROTOCOL, OWN AND PUBLIC RESOURCES**

**Social action.** Develop a non-profit programme of action for marginalised sectors of society with guided tours of the Collection and other activities.

**Accessibility.** Develop an ongoing development plan to achieve total accessibility.

**Protocol.** This too must be informed by the idea of hospitality. It should be not only ascensional but also open to other ways of doing things within the institution and should shape how other departments operate, without the need for representativeness. Build an ESG (Environmental, Sustainability and Governance) manual for the museum together with HR to manage any type of issue that might put these protocols at risk (sexism, racism, etc.).

**Own resources.** Currently, more than 3 million euros are generated from ticket sales,

to which a further 8 million come from its own income, 2 million more from sponsorship and half a million from donations. The rental of spaces amounted to 600,000 euros in the last financial year, and royalties brought in almost one million. Adding the Foundation's contribution, we have a total of around 20 million. The objective should be first to maintain this figure and then to increase it, taking advantage of the advanced funds ahead of the projected Patronage Law that the museum has crafted over the last decade.

**Complementary funding.** It is necessary to diversify resources without modifying the programme. The exploitation of the museum's own resources, the contributions of sponsors and the co-production of exhibitions and activities as a model, with institutions both abroad and in Spain.

**Reina Sofia Foundation.** Opportunities for collaboration with the museum's partner par excellence are opening up which will diversify latter's management of the Collection, in particular, and contribute to the development of new lines of work within the Museum.

The **Friends of the Reina Sofia Foundation** is instrumental in designing fundraising events that articulate the institution's hospitality towards civil society.

### **V.III MUSEUM'S MANAGEMENT AND ADMINISTRATIVE APPARATUS**

Radical imagination. Include management in efforts to conceive other ways of doing things within the legal framework.

**Good practices.** Promote institutionalism as a space for reflection, creation and proposals shaped by a common framework of co-responsibility. The need to create a working group in connection with the sector's associations. In view of the upcoming Artist's Statute, cooperation with legal enquiries to arrive at administrative formulae that assist the self-employed working in the field of culture is a must.

**Labour sustainability.** With remote work and other transformations happening in everyday life, the notion of labour and therefore the nature of contracts must change. Prolonged relationships with the same companies and agents must be avoided.

**Transparency.** The central Museum of an ecosystem should be exemplary in this endeavour.

**Clear Accounts.** Preparation of an annual financial report detailing the various budgetary allocations, the relationships with suppliers and the distribution of resources.

**Awareness-raising.** Educate both Museum staff and its partners in matters regarding universal accessibility, gender inequality and racism.



**Manual.** Draw up a basic administrative work manual for use in tenders and in specific individual cases.

#### **V.IV BUILDINGS**

**Legibility.** Help explain the buildings' history and show the value of their four architectural styles.

**Sustainability.** Key element with multiple actions for the future: transition to LED lighting in all the museum's buildings; install solar panels; commission reports to companies to help achieve the goal of zero emissions.

Apply the new institutionalism to the building. Relationality should not arise from network meetings but from the public's use of the premises, terraces and garden included. These should become more visible and the Nouvel building in particular should fulfil its vocation as city.

**Redesign the routes.** Maximise spaces by using core sections of the tour route as display areas.

**Accessibility.** Improve accessibility in spaces and services for Museum visitors.

**Design.** Now that the collection is branching out into architecture, it is vital that museum be fitted with contemporary furniture in rest areas, in the collection... This will enhance the aesthetic experience - as a shared political experience - in all aspects of the museum.

**Architecture and design advisory board.** Create a group of advisors who will help to bring disciplines into the expanded field of visual cultures and cultural studies.

#### **V.V STAFF**

**Working environment.** A priority for any manager of an art centre should be to foment a challenging and stimulating work environment that encourages the team to participate actively in the programme.

**Interdependence.** Encourage interdepartmental dialogue and a precise interrelation inside the Museum, beginning with the management's efforts to communicate its discursive axes, intentions, objectives and aims as a common project. Horizontality must be understood as a mechanism for creating a social space where everyone feels empowered to speak and take part in common challenges, a space where privileges and inequalities can be handled with proper care and where speech and opinion are encouraged. Although it requires time and patience, verticality within a group needs to be recognised and built on potential skills.

**Restructuring.** The artistic structure is currently subdivided: it is necessary to restore the autonomy of each area in union with Management to function in a balanced way. Senior management positions and the List of Employment Positions generally will need

to be updated to help us reach our common objectives.

**Rationalise space:** it is important to improve spaces to ensure that as far as possible, each department is fully integrated in a common space.

**Opening up profiles.** Hire professionals from a range of backgrounds and ethnicities to help overcome stereotypes.

**Gallery surveillance.** Attention paid to the needs of both rest spaces and training rooms to improve the quality of the work done and the wellbeing of museum workers and visitors.

**Drawing up of our own Law.** Improve working conditions by improving the collective labour agreement so that workers' conditions are brought into line with those of other institutions such as the Prado.

## **V.VI ECODEPENDENCY, SUSTAINABLE DEVELOPMENT AND THE 2030 AGENDA**

**Situation.** To sum up the climate emergency situation, a quote from Yayo Herrero: "We have built a civilisation that believes it is progressing all while destroying itself"<sup>4</sup>. If the way we live our lives today is leading us to extinction, the way we conduct our programme must become variations of the emergency. If we don't want to be just signs of the crisis, let's do all we can to be necessary.

**Decreasing:** How can we decrease the material sphere of the museum? By sharing it. By turning it into a productive resource for its immediate context. By looking for ways of reducing and reusing, not just recycling. The important thing is to make resources visible and to deal with the situation while accepting its obstinate presence.

**Transversality.** As we have seen, this approach must run across all the capacities, actions and departments of the museum.

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<sup>4</sup> Yayo Herrero: *Toma de tierra*. Caniche, Madrid, p. 13.