Ideas que curan: el caso de la Fundación Juan March (1955-2019)

Building Museum Reputation Conference
Museo Universidad de Navarra
Museo Nacional del Prado
Corporate Excellence Center of Reputation

SEPTIEMBRE DE 2019

Manuel Fontán del Junco
Director de Museos y Exposiciones
Fundación Juan March

Vista exterior de la fachada de la sede de la Fundación Juan March, c/Castelló, Madrid

Museo de Arte Abstracto Español
Cuenca

Museo de Arte Abstracto Español
Cuenca

Museu Fundación Juan March
Palma

Tres momentos de una institución

(en relación a su actividad en las artes)

I.

Sus inicios en los años 60, con su programa de becas internacionales de artes plásticas y fotografía

II.

Entre 1973 y el cincuentenario de su creación en 2005: la puesta en marcha de un programa –pionero en nuestro país– de exposiciones sobre arte moderno y contemporáneo, además de la asunción de un museo en 1981 (el Museo de Arte Abstracto Español en Cuenca, fundado por Fernando Zóbel en 1966) y la creación de otro en 1990 (el Museu Fundación Juan March en Palma)

III.

La reformulación y modulación de esa herencia y del carácter de la institución, entre 2006 y hasta hoy

I.

1960-1973

Sus inicios en los años 60, con su programa de becas internacionales de artes plásticas y fotografía

MONTREAL CANADA
AUG 29
1907

Tarjeta postal

Union postale universelle

España.

Here is a photo of Cuenca. Nice looking place isn't it? It is a pity that it is not as good for painting purposes as it looks. Will get more & better postals to morrow. Give my love to Grace. Has Romeo returned yet, or is he forever gone?

Will.

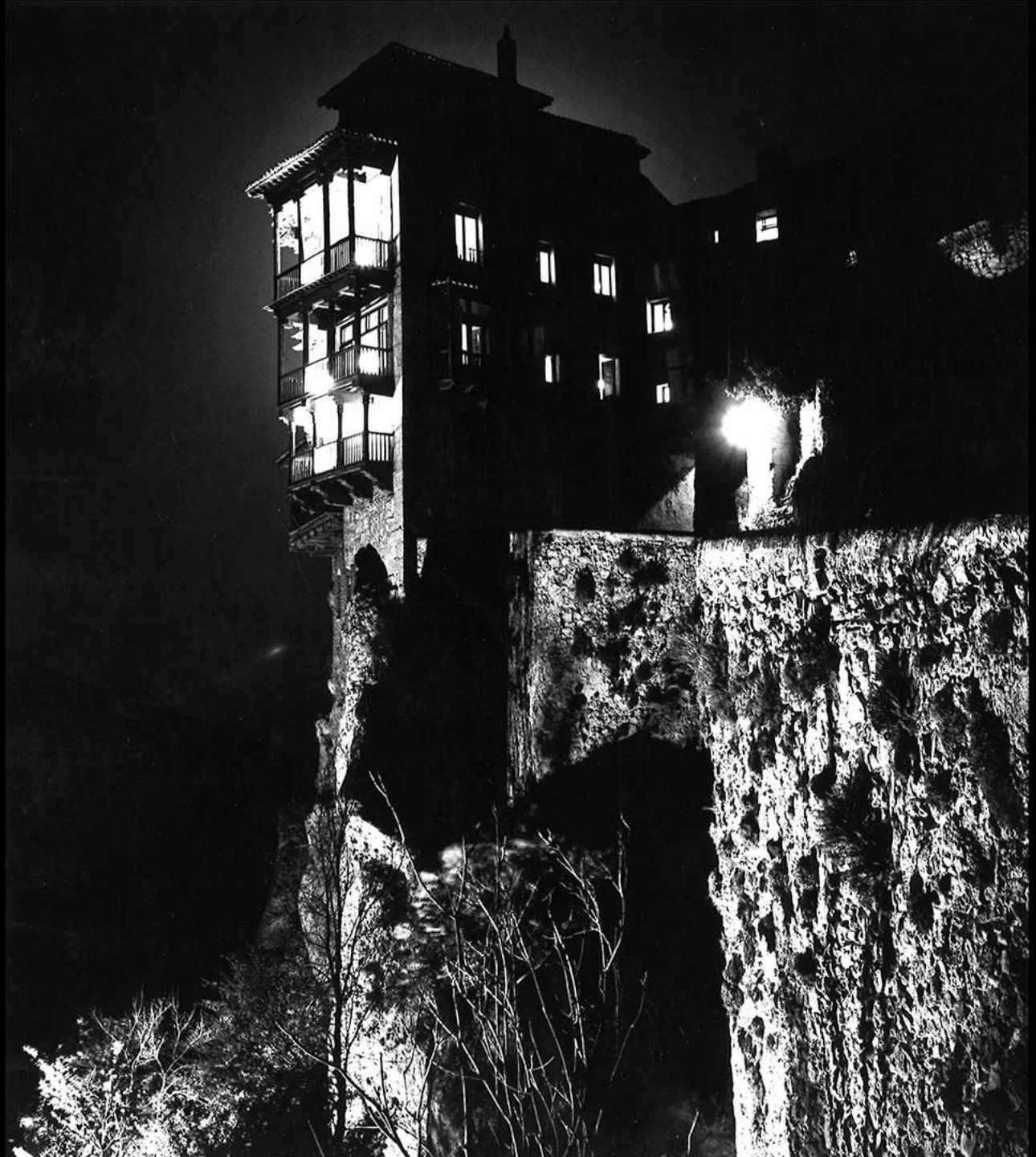
Mrs. G. V. Clapp,

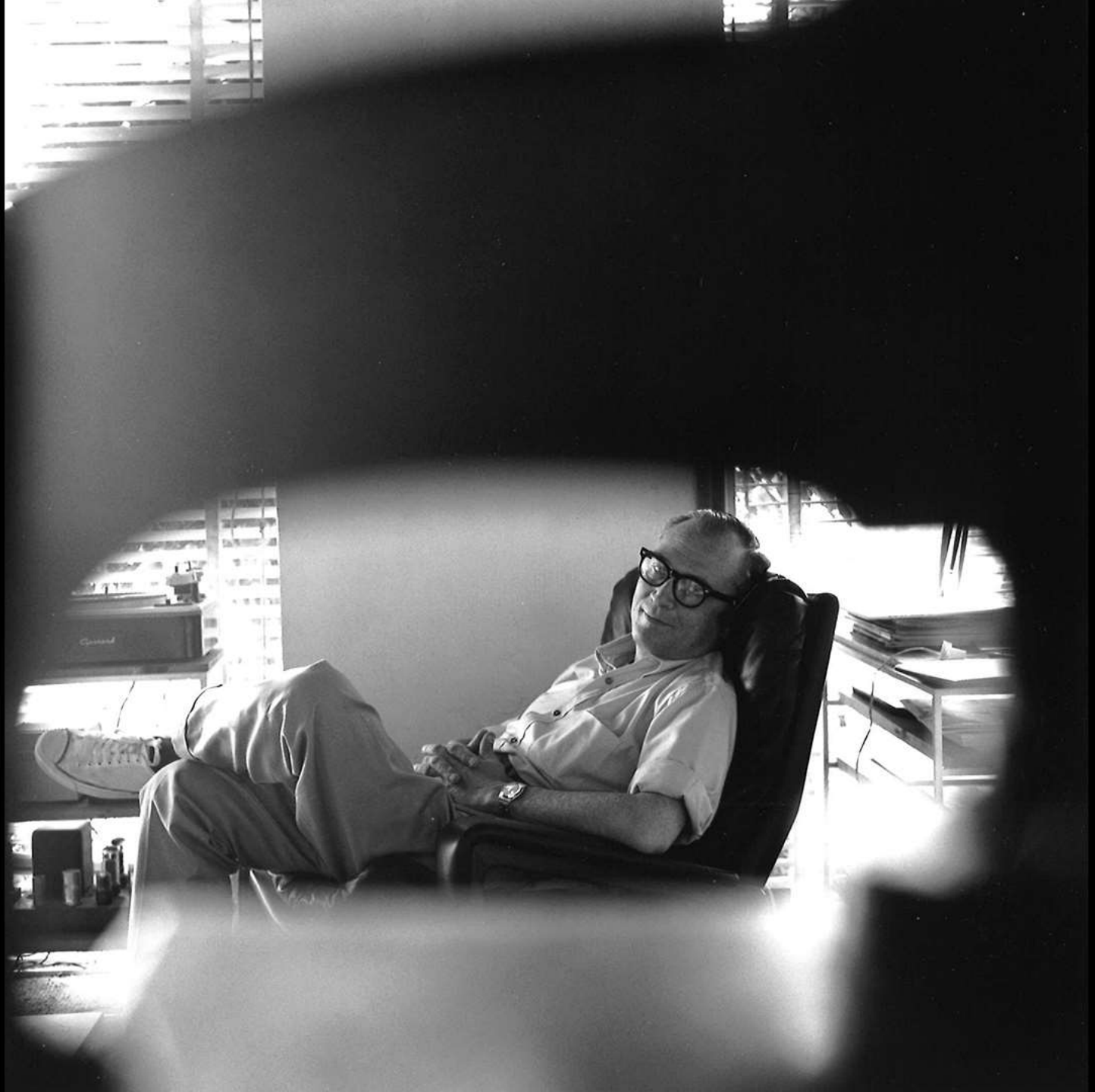
761 Mance St.,

Montreal,

Canada.

America del Norte.





MVSEO
COLECCION
DE ARTE
ABSTRACTO
ESPANOL

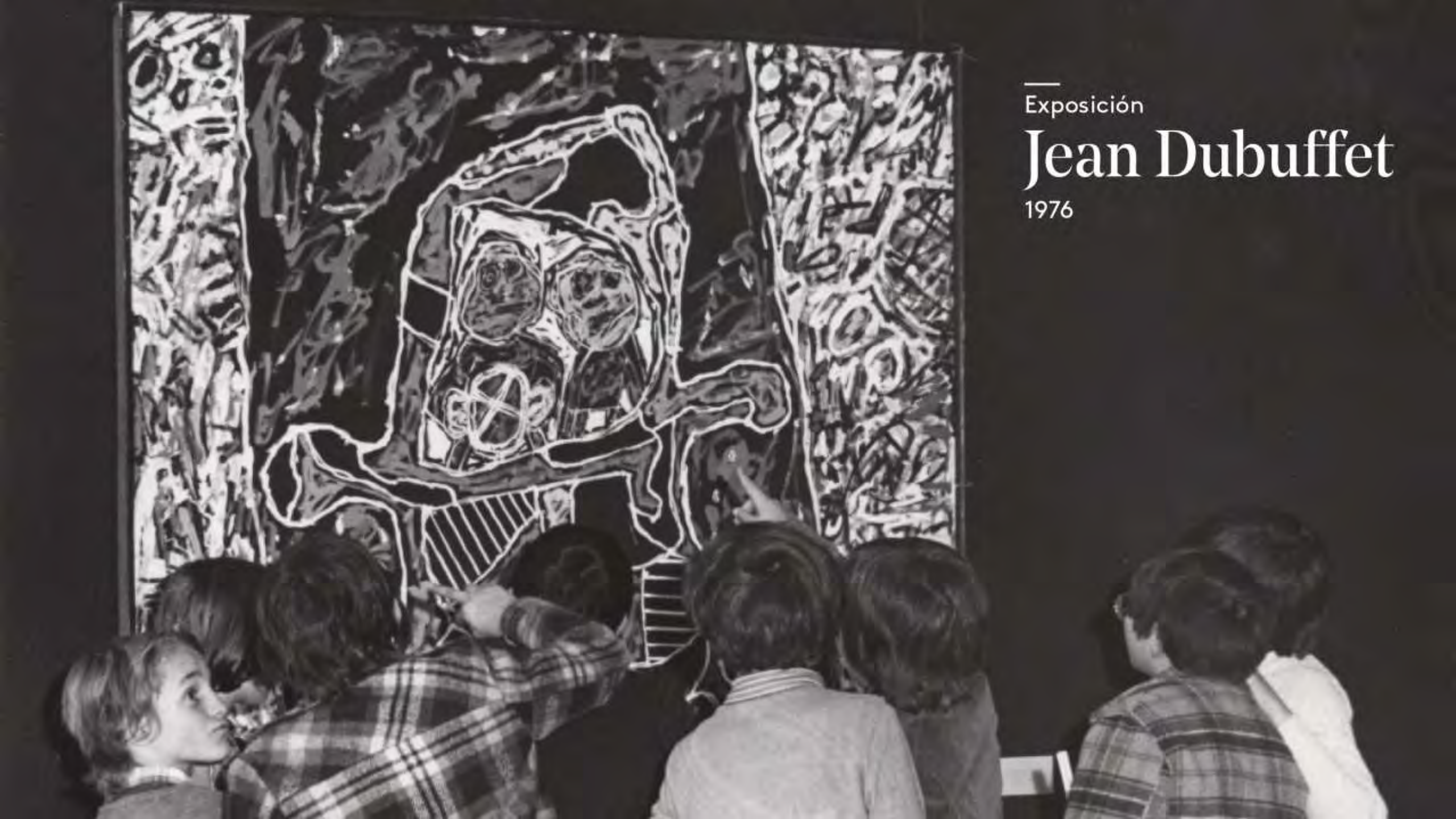
II.

1973-2005

Entre 1973 y el cincuentenario de su creación en 2005: la puesta en marcha de un programa –pionero en nuestro país– de exposiciones sobre arte moderno y contemporáneo, además de la asunción de un museo en 1981 (el Museo de Arte Abstracto Español en Cuenca, fundado por Fernando Zóbel en 1966) y la creación de otro en 1990 (el Museu Fundación Juan March en Palma)

NUEVO EDIFICIO SEDE DE LA
FVNDACION
JVAN MARCH

Carmen Delgado de March y Kokoschka en la inauguración de la exposición del artista 1975



Exposición

Jean Dubuffet

1976

Cola de visitantes a la exposición

Pablo Picasso

1977

Exposición

Francis Bacon

1978

Nina Kandinsky y José Luis Yuste
en la inauguración de la exposición

Kandinsky

1978

Joan Miró en la inauguración
de la exposición

Henrri Matisse

1980

Rafael Alerti y Robert Motherwell
en la inauguración de su exposición
1980

Exposición

Julio González

1980

Acto de donación del Museo de Arte Abstracto Español de Cuenca a la Fundación Juan March
1981

Exposición

Robert y Sonia Delaunay

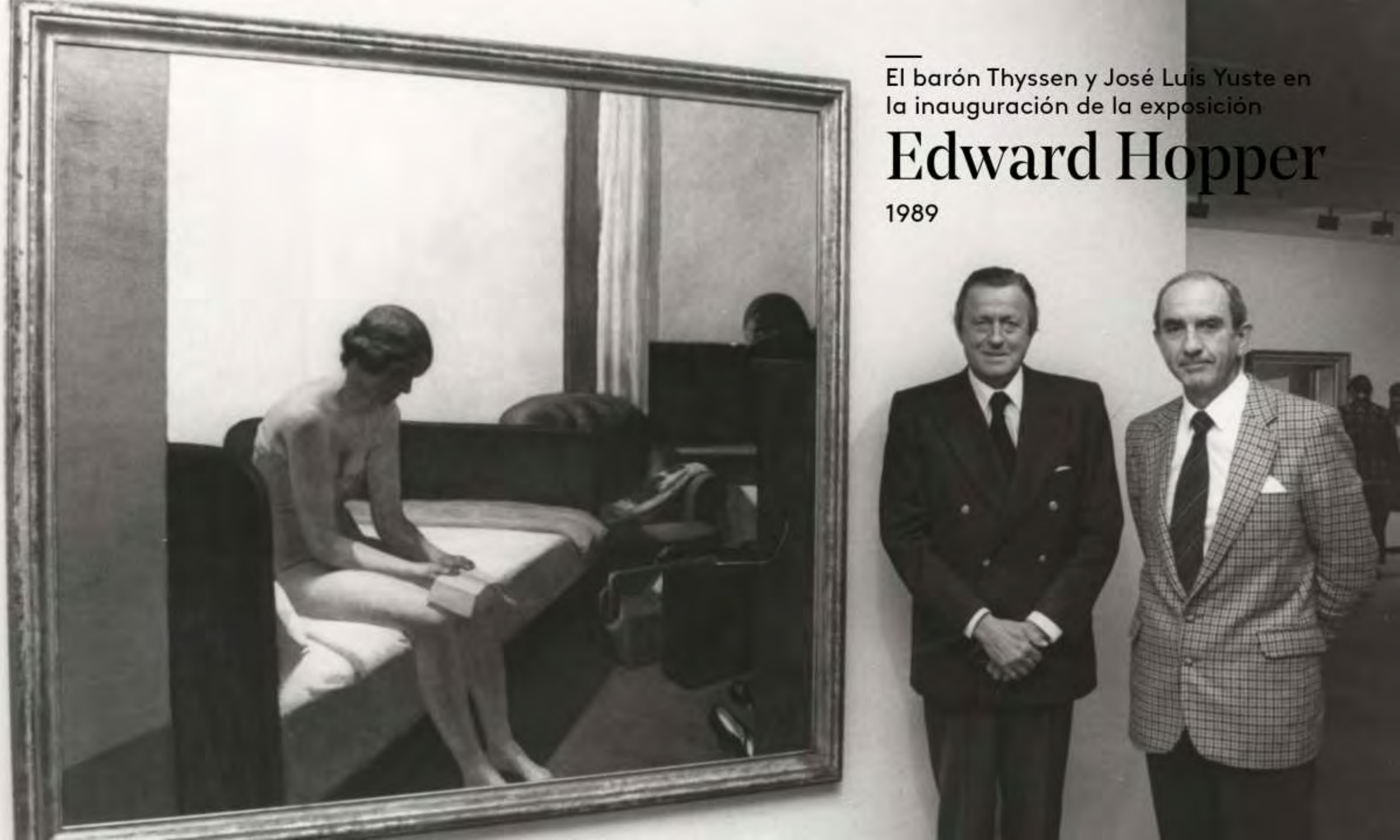
1982

Roy Lichtenstein en la inauguración de su exposición 1983

Exposición

Mark Rothko

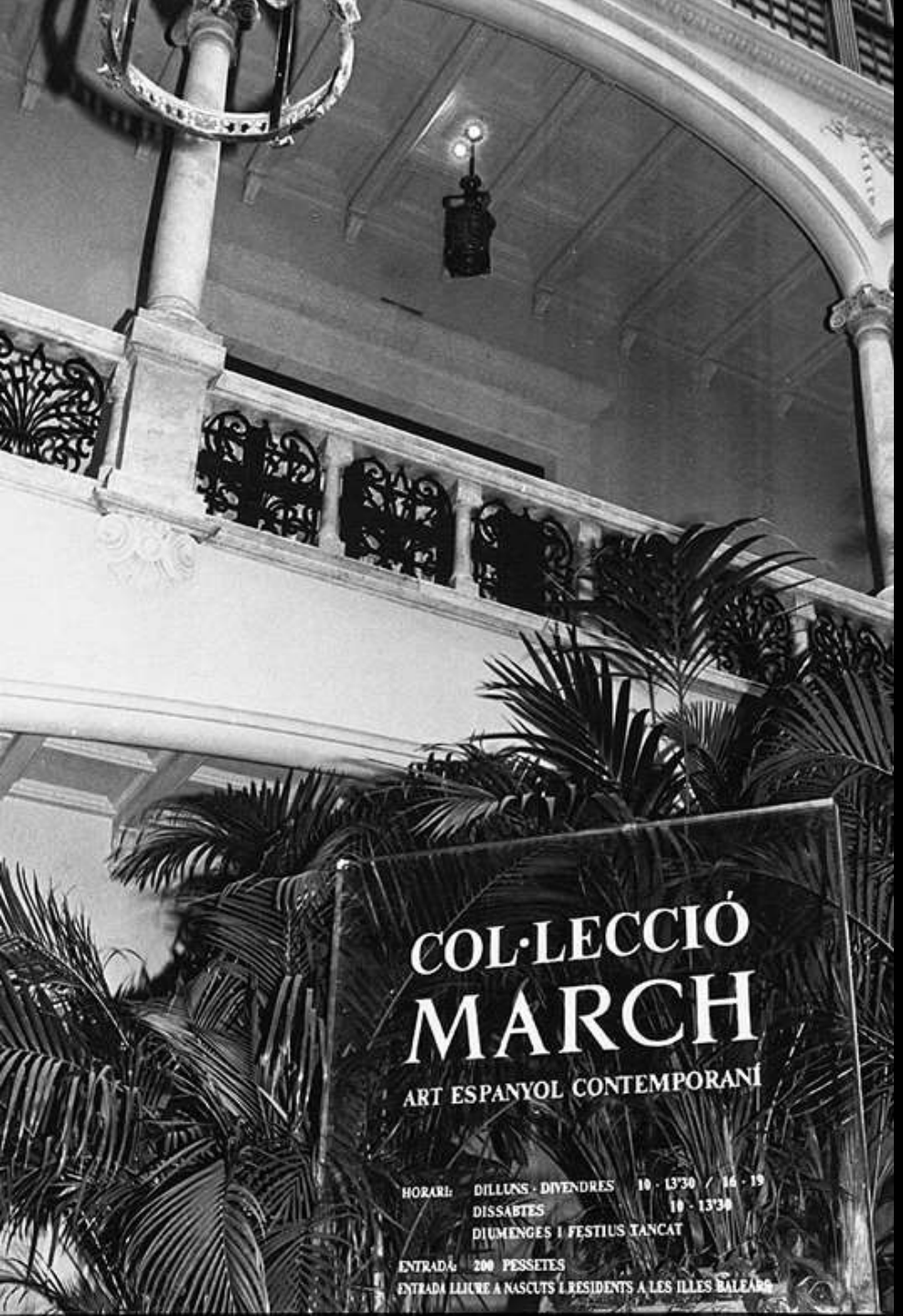
1987



El barón Thyssen y José Luis Yuste en la inauguración de la exposición

Edward Hopper

1989


COL·LECCIÓ
MARCH
ART ESPANYOL CONTEMPORANI
HORARI: DILLUNS · DIVENDRES 10 · 13'30 / 16 · 19
DISSABTES 10 · 13'30
DIUMENGES I FESTIUS TANCAT
ENTRADA: 200 PESSETES
ENTRADA LLIURE A NASCUTS I RESIDENTS A LES ILLES BALEARS

David Hockney en la inauguración
de su exposición
1992

Exposición

Malevich

1993

Exposición

Isamu Noguchi

1994

Exposición

Tom Wesselman

1996

Exposición

La celebración del arte: medio siglo de la Fundación Juan March

2005

En
este
momento.

III.

2005-2019

La reformulación y modulación de esa herencia y
del carácter de la institución, entre 2006 y hasta hoy

Cuando fuimos los mejores

Loquillo

Cuando fuimos los mejores
Los bares no se cerraban
Cada noche en firme
A la hora señalada

Cuando fuimos los mejores
Las camareras nos mostraban
La mejor de sus sonrisas
En copas llenas de arrogancia

Cuando fuimos los mejores
Nuestro otro yo nos acechaba
Mercaderes de deseos
Habitantes de la nada

Cuando fuimos los mejores
Dejamos de ser nosotros
Lo peor que llevas dentro
Se refugia en tu mirada

Cuando fuimos los mejores
El dinero se gastaba
Se podía comprar todo
Incluso vuestras almas

Cuando fuimos los mejores
Y la vida no se paraba
En todas las esquinas
Nuestra juventud se suicidaba

Memoria de jóvenes airados

Loquillo

Nosotros, que somos los de entonces
los que no tenemos dónde,
los que siempre hablamos solos...

Nosotros, que no formamos parte
decidimos seguir al margen
viviendo en el alambre

Memoria de jóvenes airados
vive al norte del futuro
y al sur de la esperanza...

Cautivos, en reinos conquistados
donde habitan los silencios
donde ya no queda nada
memoria de jóvenes airados
vive al norte del futuro
y al sur de la esperanza...

Nosotros, que estamos siempre alerta
marcamos la diferencia
sin haceros reverencias
vivimos caminamos sin aliados
amamos como soñamos
soñamos siempre armados

Memoria de jóvenes airados
vive al norte del futuro
y al sur de la esperanza...
cautivos, en reinos conquistados
donde habitan los silencios
donde ya no queda nada

Memoria de jóvenes airados
Vive al norte del futuro
y al sur de la esperanza...

En
este
momento.

TRUE ART LOVERS 101 KEY IDEAS

by Manuel Saiz

1 Academic Anxiety
2 Acrophobia
3 Aesthetic Lechery
4 Affirmative Action
5 Anspruch Aversion
6 Architectural Metastasis
7 Art Coefficient
8 Art Determinism
9 Art Fair Reduction
10 Aura Effect
11 Autonophobia
12 Availability Error
13 Babbage Syndrome
14 Barriers to Entry
15 Bataillean Blaze
16 Biennial Fatigue
17 Blind Spot
18 Bracing
19 Branding Alienation
20 Canvas Inflation
21 Capital/Art Index
22 Captive Audience
23 Cheeky Fiction
24 Childish Market Symbiosis
25 Collectors' Block
26 Commodification Variant
27 Communication Myth
28 Corporate Paradigm Shift
29 Creationism
30 Cryptomnesia
31 Cultural Confinement
32 Darwinian Project Pool
33 Default Setting
34 Delocalization Déjà-vu
35 Demerit Artworks
36 Destructive Criticism
37 Disembodiment
38 Disquietude Theory
39 Duchampian Viewer Fallacy
40 Engulf and Devour
41 Entropic Jewellery
42 Escalation
43 Exponential Law
44 Flea Jet Set
45 Floating Vocation
46 Framing
47 Friction of Showing
48 Gallery Conditioning
49 Gallery-Museum-Cultural Complex
50 Gimmicky Bastard
51 Glittering Advantage
52 Group Show Bullying
53 Hammer Applying
54 Harmonization
55 Humiliation Advantage
56 Impotence Management
57 Incrementalism
58 Inpertise
59 International Day without Art
60 Mainstream Bias
61 Mainstreambility
62 Meantime Value
63 Midas Gift
64 Nationalia
65 Optimism Stain
66 Overproduction
67 Painting Blindness
68 Panaesthesia
69 Parrhesia
70 Partial State Resilience
71 Pedestalization
72 Piece
73 Plain Folks
74 Possession Boost
75 Predatory Exhibiting
76 Premature Gap
77 Press Release Zero Degree
78 Price Discrimination
79 Radical Outsourcing
80 Realkunst
81 Refresh Rate Analysis
82 Residual Physicality
83 Resonance
84 Screen Quota
85 Seduction Drill
86 Self-deceptive Pride
87 Sisyphusism
88 Sociopath Drift
89 Soft Completion Paint
90 Space Dreaming
91 Subjectification/Objectification
92 Subliminal Stakhanovism
93 Subsidy Pitfall
94 Superobject
95 Swimming and Keeping an Eye on One's Clothes
96 Tactical Gestalt
97 Van Gogh's Projection
98 Virtual Emigration
99 Werbung macht frei
100 Work Shredder
101 Xenophilia Bounce

International Day without Art

The International Day without Art (IDwA) is an art project and a celebration that has been staged yearly on 20th of January since 2009. One day a year, artists, curators, institutions and art aficionados unite to cease all art activity. The intention of the IDwA is to reflect on the character of art, on the participants' own personal relationship with their beloved daily practice and on the use and abuse the Society of the Spectacle is inflicting on art. Reflection becomes difficult while one is frenetically producing shows and trying to attract visitors into museums.

The International Day without Art makes its appearance initially as a response to the International Museum Day, der Lange Nacth der Museen or la Nuit Blanche, events addressed to people who are not interested in art and who must be encouraged to go to museums. The IDwA is dedicated to those who live daily for and in art and who, for one day, wish to gain some perspective of it.

The date was selected for its various connotations: a) on the 20th of January of 1817, Henri-Marie Beyle, *Stendhal* (1783-1842), entered Florence and was afflicted by a condition now known as *Stendhal syndrome*, consequence of an overdose of beauty; b) on the same day in 1900, John Ruskin (1819-1900) died in Brantwood, Cumbria, after a life dedicated to art and political writing; c) in 1942 on this day, senior officers of the Nazi regime met at the Wansee conference and decided the bases for the Final Solution. The IDwA acts as a remembrance of these events, of war victims and of Adorno's statement "to write poetry after Auschwitz is barbaric".

Figura 4. Erwin Panofsky en la Universidad de Stanford, 1964.
Doctora Gerda Panofsky, Princeton.

MEANING IN THE VISUAL ARTS

Papers in and on Art History

by

ERWIN PANOFSKY

Doubleday Anchor Books
Doubleday & Company, Inc.
Garden City, N.Y., 1955

Extractos de:
David Lynch, “Ideas come along just like people come along”

[En *The Marriage of Picture and Sound*, CD, ed. de Brigade Commerz, Frankfurt, 2011]

"… I only want to catch ideas and translate them. People are not changed by art, very very little (if any). And changed by seeing films very little (if any). Inspired sometimes or depressed sometimes, but no really, you know, permanently changed".

"… I always say "ideas come for everything". A business man can be sitting in his desk, tapping a pencil, and suddenly … BOOM! He gets an idea for solving a financial crisis. Ideas are out there. And some are for, you know, even as specific as for watercolors, some for paintings, some for sculptures, some are for music, some are for films. And you know them right away when they come. So, it is just that way ideas come. If you fall in love with them you wanna realise them".

"… Is not like a relief to get something out of your system, it is so much fun, to make things and to realise an idea. Some ideas come and make you so happy. You can't believe this idea, you are so in love. So and then there's happiness in the doing. So it goes from loving an idea to being very excited and thrilled to be realizing it in some medium".

Thinking about Exhibitions

EDITED BY

Reesa Greenberg

Bruce W Ferguson

Sandy Nairne

THE ART OF Showing Art

JAMES R. REEVE

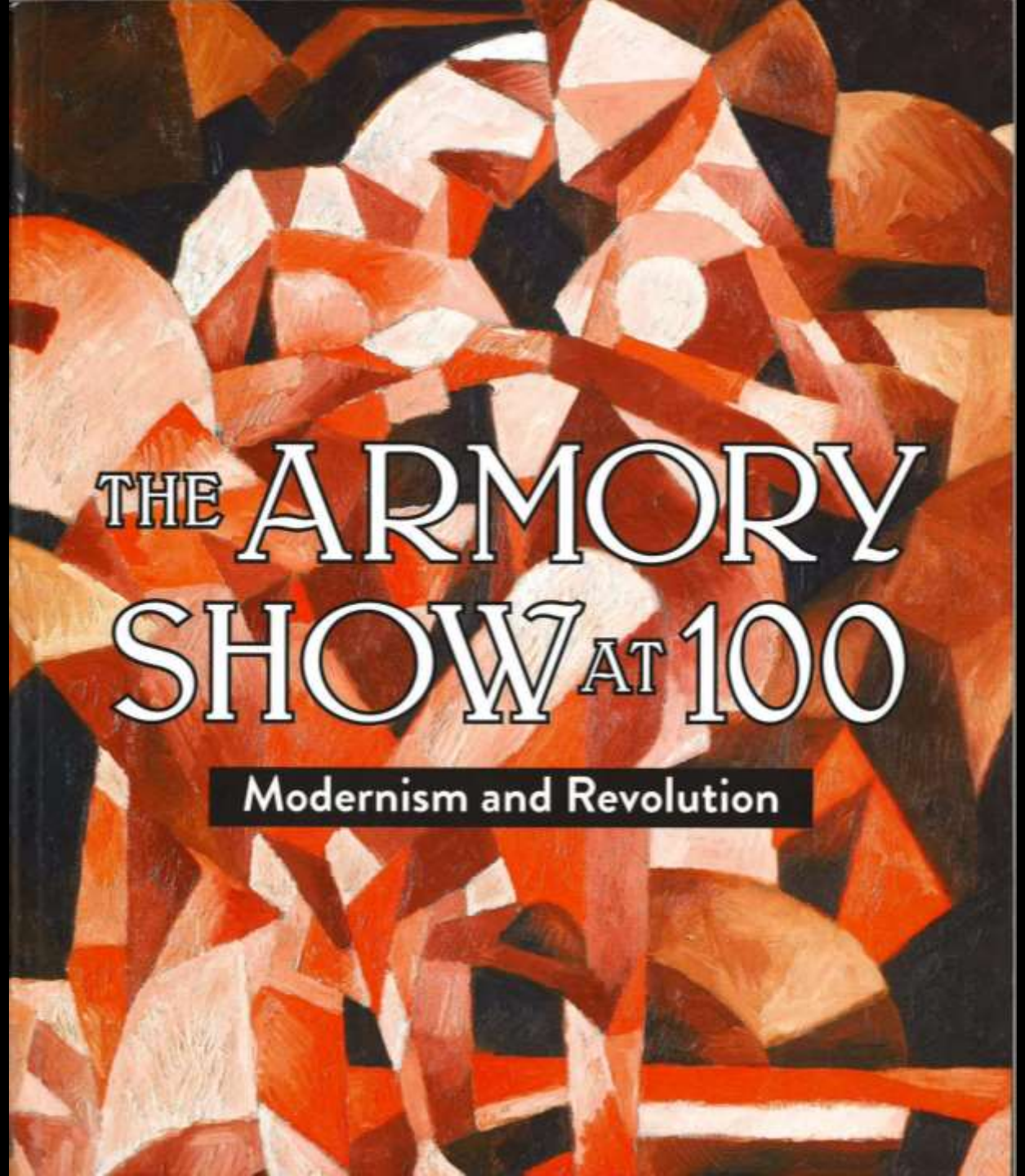
REVISED AND UPDATED

PARIS 1937

WORLDS ON EXHIBITION

JAMES D. HERBERT

ARMONIE



THE ARMORY SHOW AT 100

Modernism and Revolution

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FOR & AGAINST

Views on the Infamous 1913 Armory Show

Kenyon Cox • Arthur B. Davies
Frederick James Gregg
Frank Jewett Mather, Jr.
Walter Pach • Francis Picabia
+ Theodore Roosevelt

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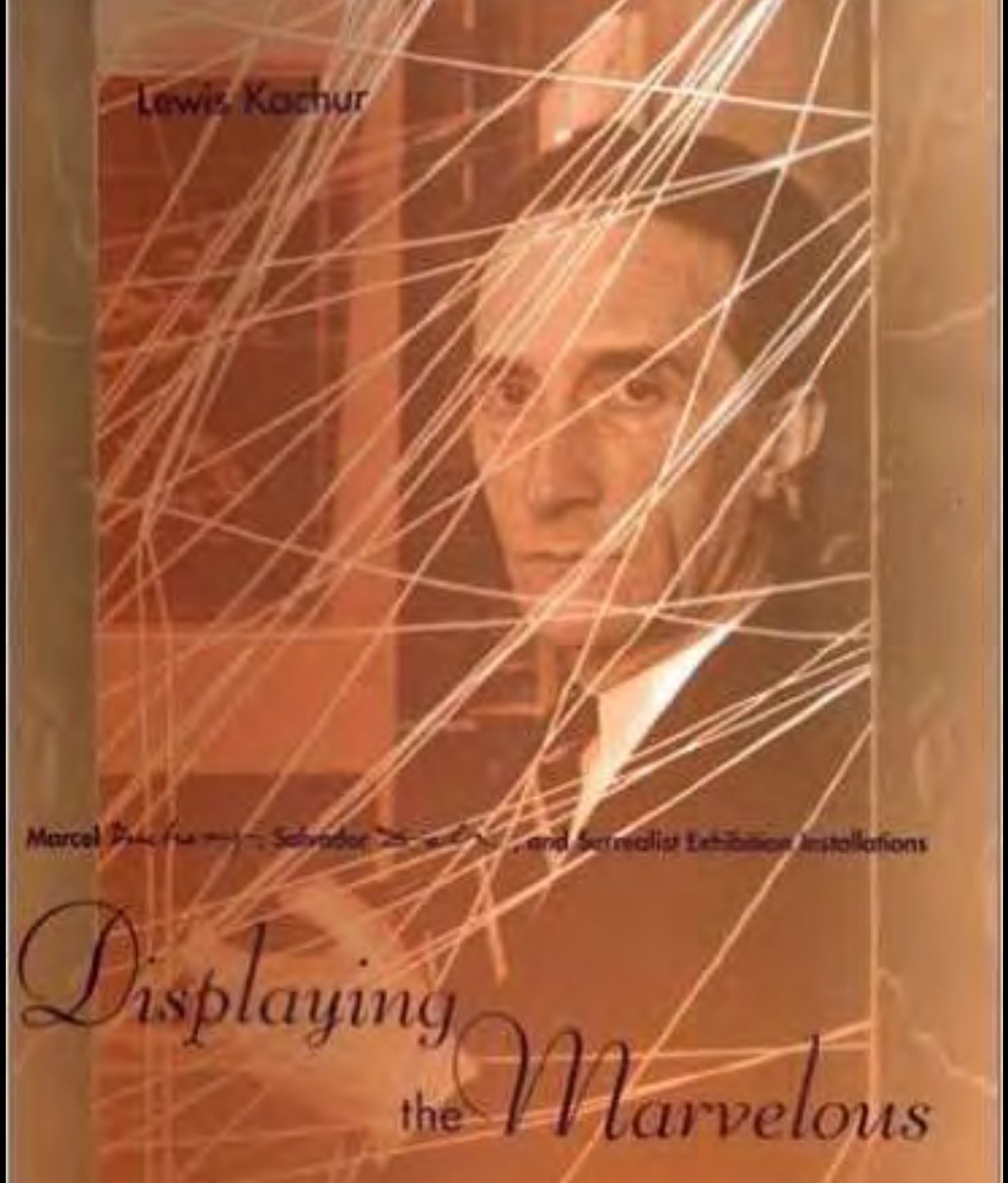

Lewis Kachur
Displaying the Marvelous

Exhibiting the New Art
'Op Losse Schroeven' and 'When Attitudes Become Form' 1969

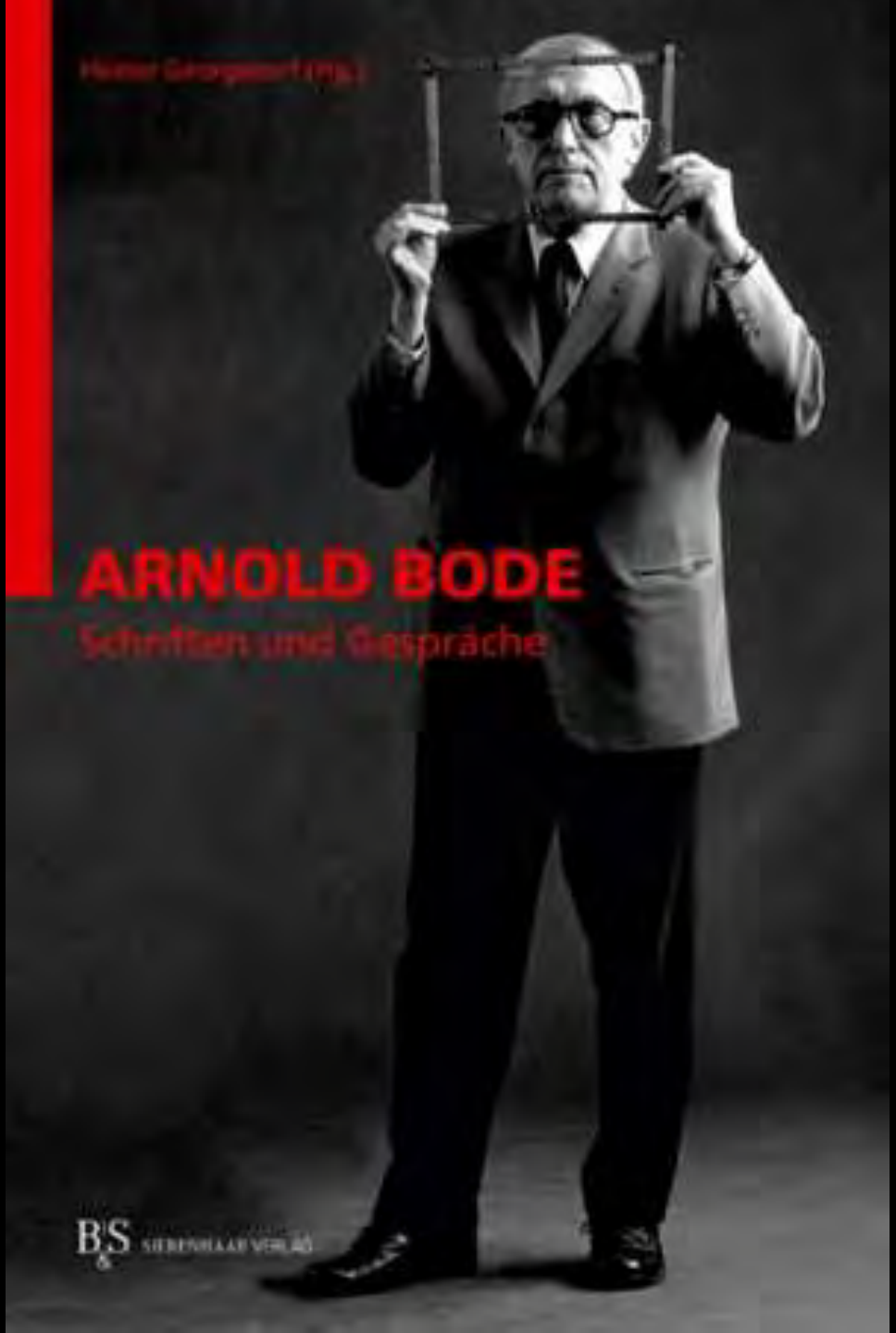
Christian Rattemeyer and other authors

Exhibition Histories

IMPASSE 8

L'exposició com a dispositiu. Teories i pràctiques entorn de l'exposició
La exposición como dispositivo. Teorías y prácticas en torno a la exposición

Neus Miró, Glòria Picazo | Juan Vicente Aliaga, María de Corral, Guillaume Désanges i Thomas Hirschhorn, Catherine Grenier, Mark Nash, Hans Ulrich Obrist, Manuel Olveira, Paul O'Neill, Rosa Pera


Heiner Georgsdorf (Hg.)
ARNOLD BODE
Schriften und Gespräche
B&S SIEBENHAAR VERLAG

Dirk Schwarze

Die Kunst der Inszenierung oder

Als Arnold Bode Ernst Wilhelm Nay in den Himmel hob

B&S SIEBENHAAR VERLAG

szeemann

with by through because towards desi

szeemann

Band 1

EINMANN-THEATER

Band 2

HUGO BALL 1886–1927

Band 3

MUSEUM DER OBSESSIONEN

Band 4

JUNG-GESELLEN-MASCHINEN

Band 5

DER HANG ZUM GESAMT-KUNSTWERK

RACHELE FERRARIO

REGINA DI QUADRI

Vita e passioni di Palma Bucarelli

LE SCIE

MONDADORI

ALFRED H. BARR JR.
MISSIONARY for the MODERN

Alice Goldfarb Marquis

Ways of Curating

Hans Ulrich Obrist

Visual Arts

JOURNAL OF CURATORIAL STUDIES

intellect journals ISSN 2045-5836 Volume 2 Number 3

Visual Arts

JOURNAL OF CURATORIAL STUDIES

THE EXHIBITIONIST

NO. 1–12 / JOURNAL ON EXHIBITION MAKING / 2010–2016
THE FIRST SIX YEARS

SPACES OF ART IN THE EXHIBITION AGE: ITALY AS A LABORATORY FOR GLOBAL EXHIBITION PARADIGMS SINCE 1970

Brandon, Claire

2016

ProQuest.

THE BIENNIAL READER

ELENA FILIPOVIC · MARIEKE VAN HAL · SOLVEIG ØVSTEBØ

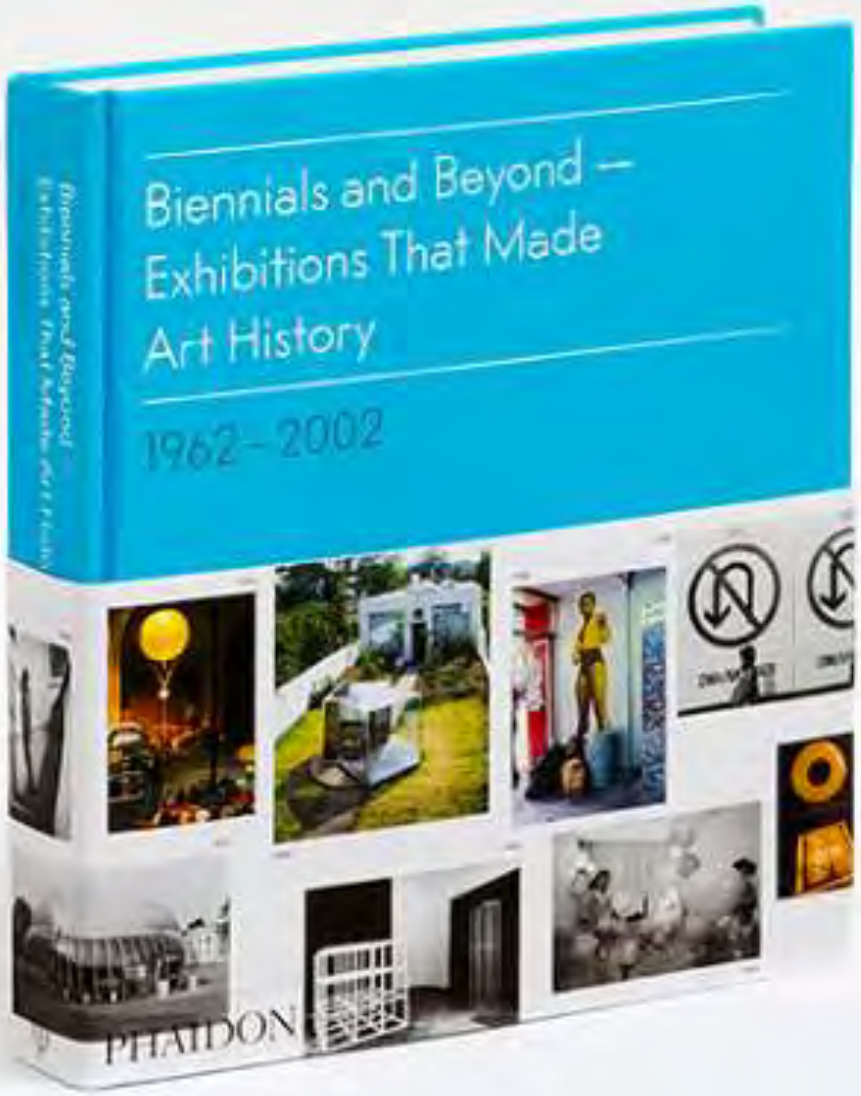
BERGEN KUNSTHALL

HATJE CANTZ

Salon to Biennial
Exhibitions that Made Art History

VOLUME I: 1863-1959

PHAIDON



Die Kunst der Ausstellung

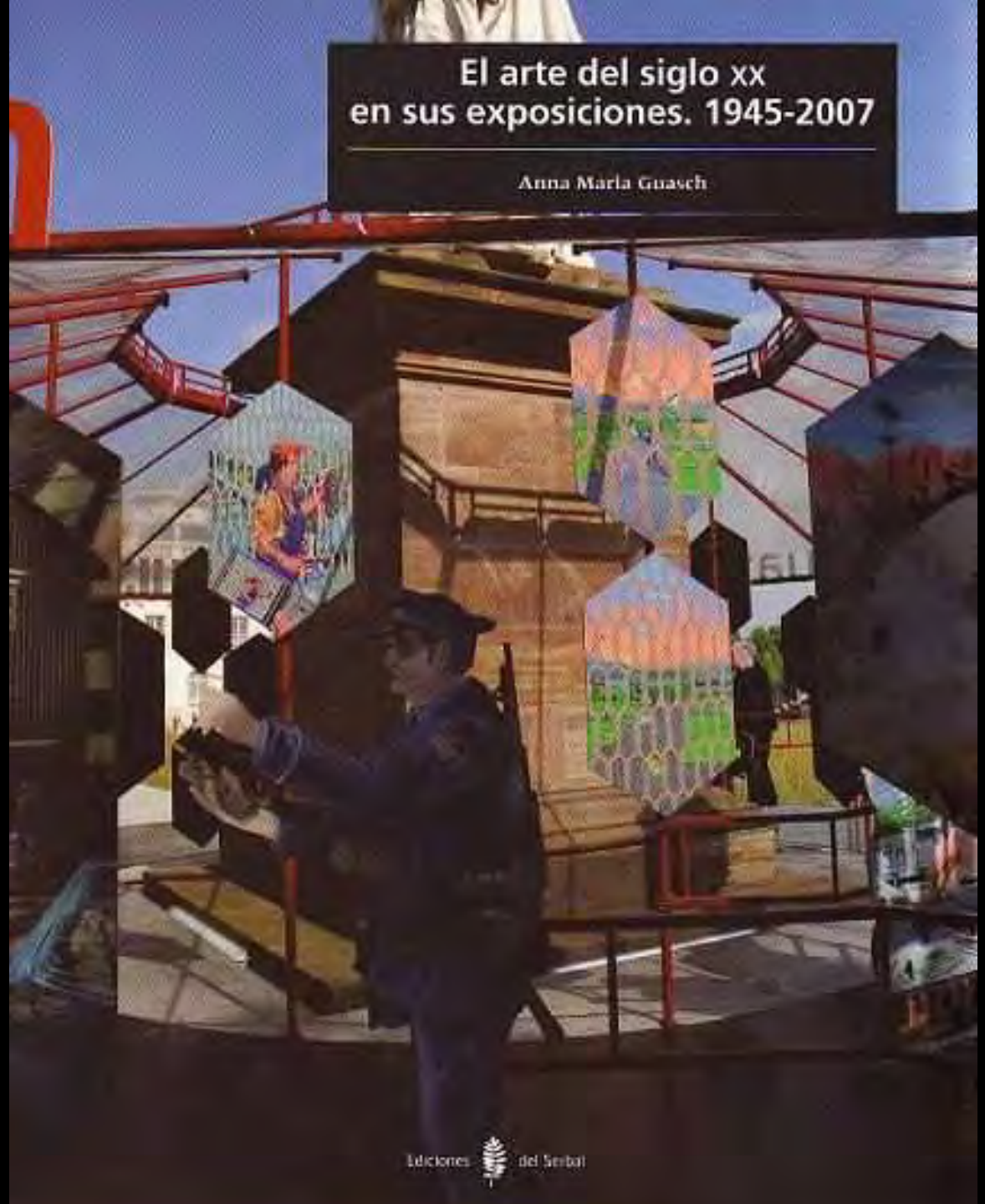
Eine Dokumentation dreißig exemplarischer Kunstausstellungen dieses Jahrhunderts

Herausgegeben von
Bernd Kluser und Katharina Hegewisch

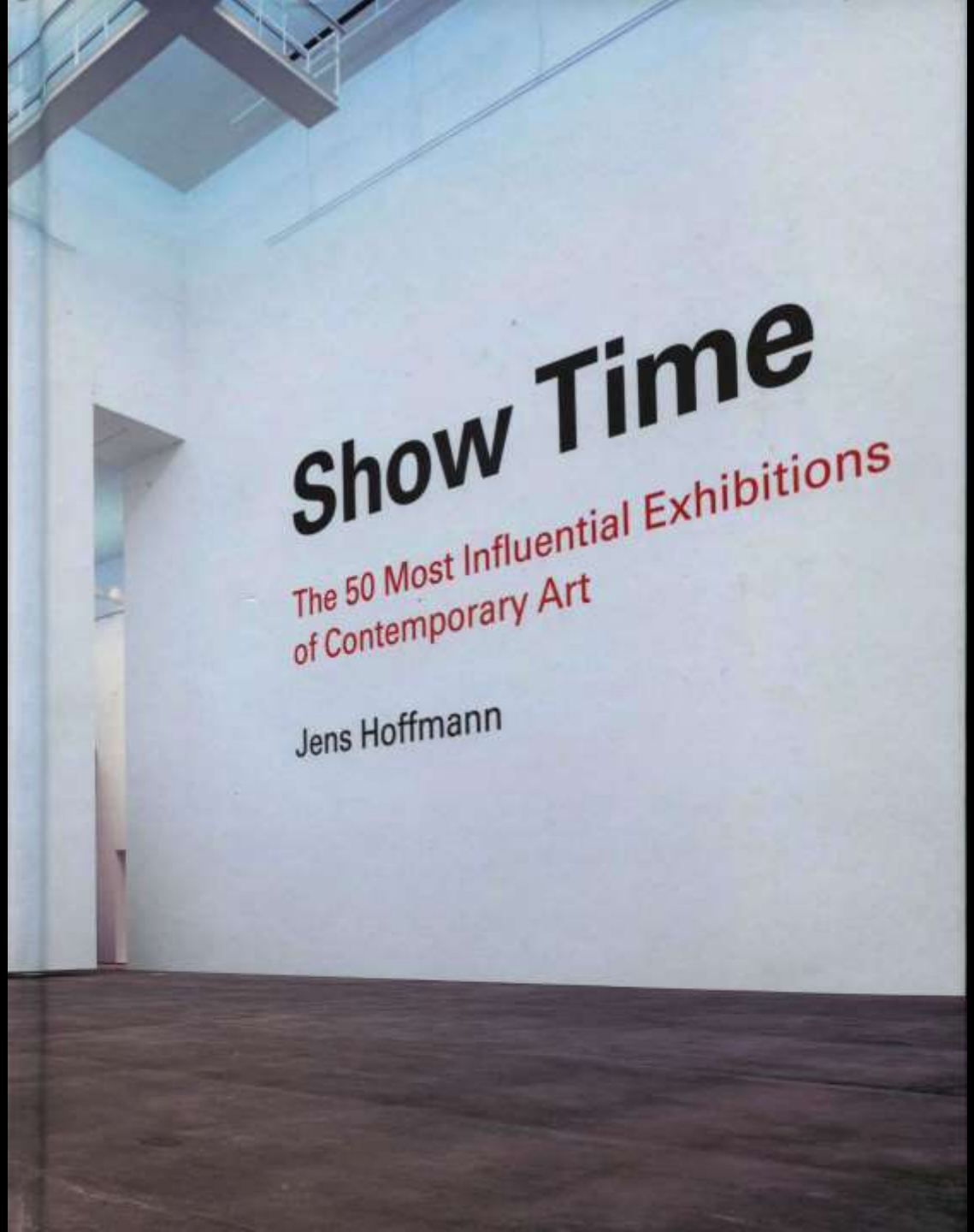
Insel Verlag

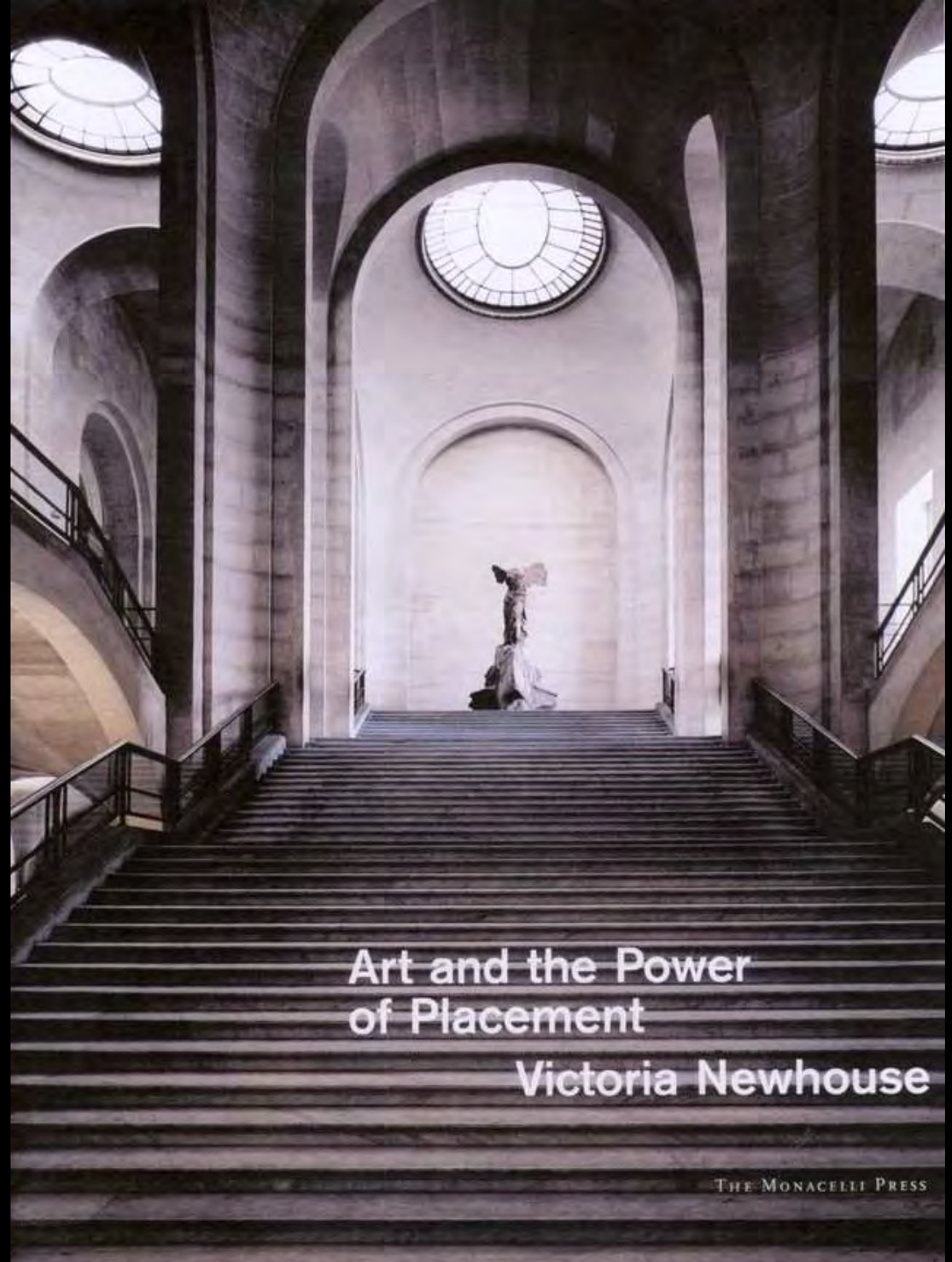
El arte del siglo xx en sus exposiciones. 1945-2007

Anna Maria Guasch



Ediciones del Serbal

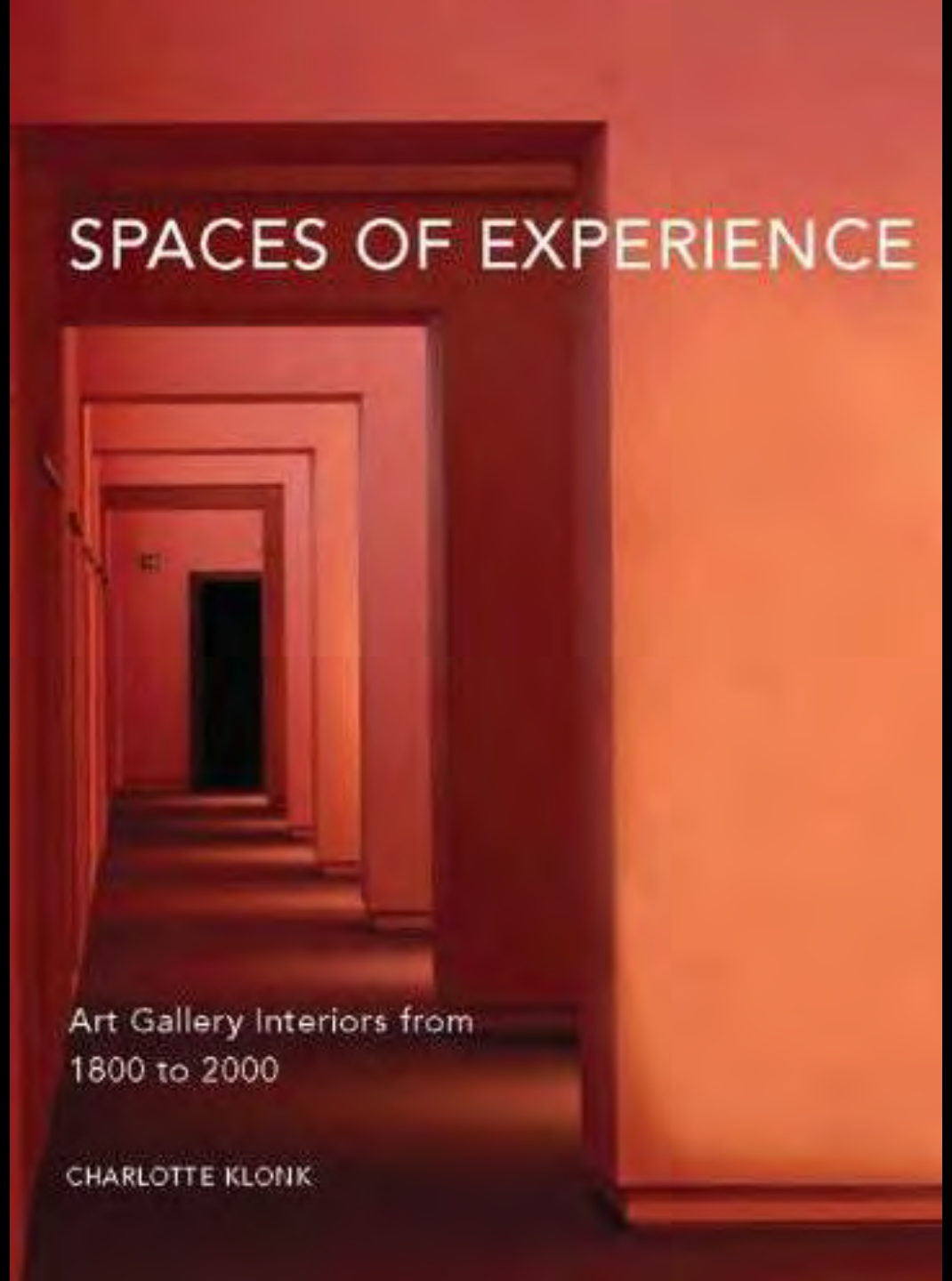

Show Time
The 50 Most Influential Exhibitions of Contemporary Art
Jens Hoffmann

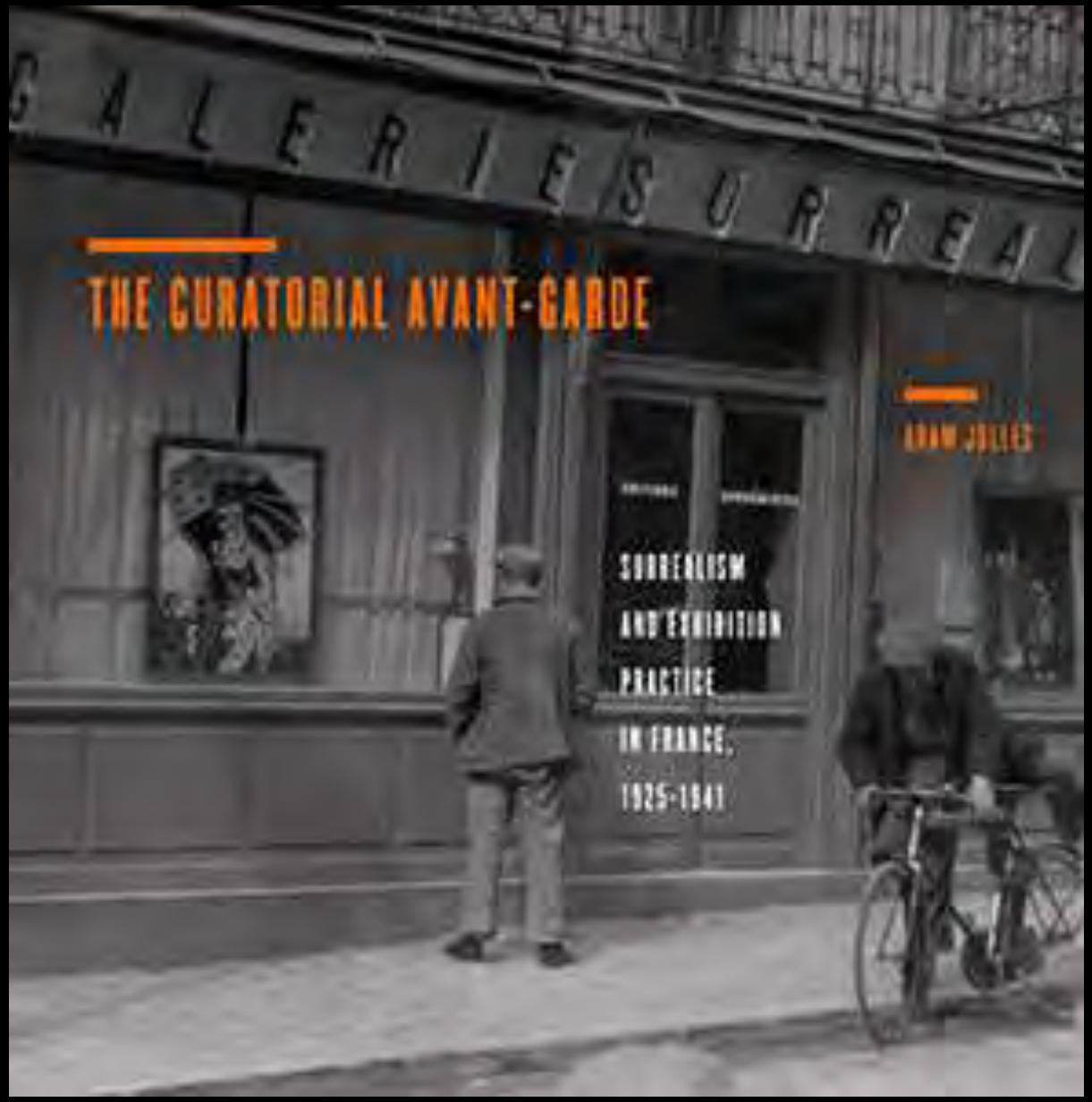


Art and the Power of Placement

Victoria Newhouse

The Monacelli Press


SPACES OF EXPERIENCE
Art Gallery Interiors from
1800 to 2000
CHARLOTTE KLONK

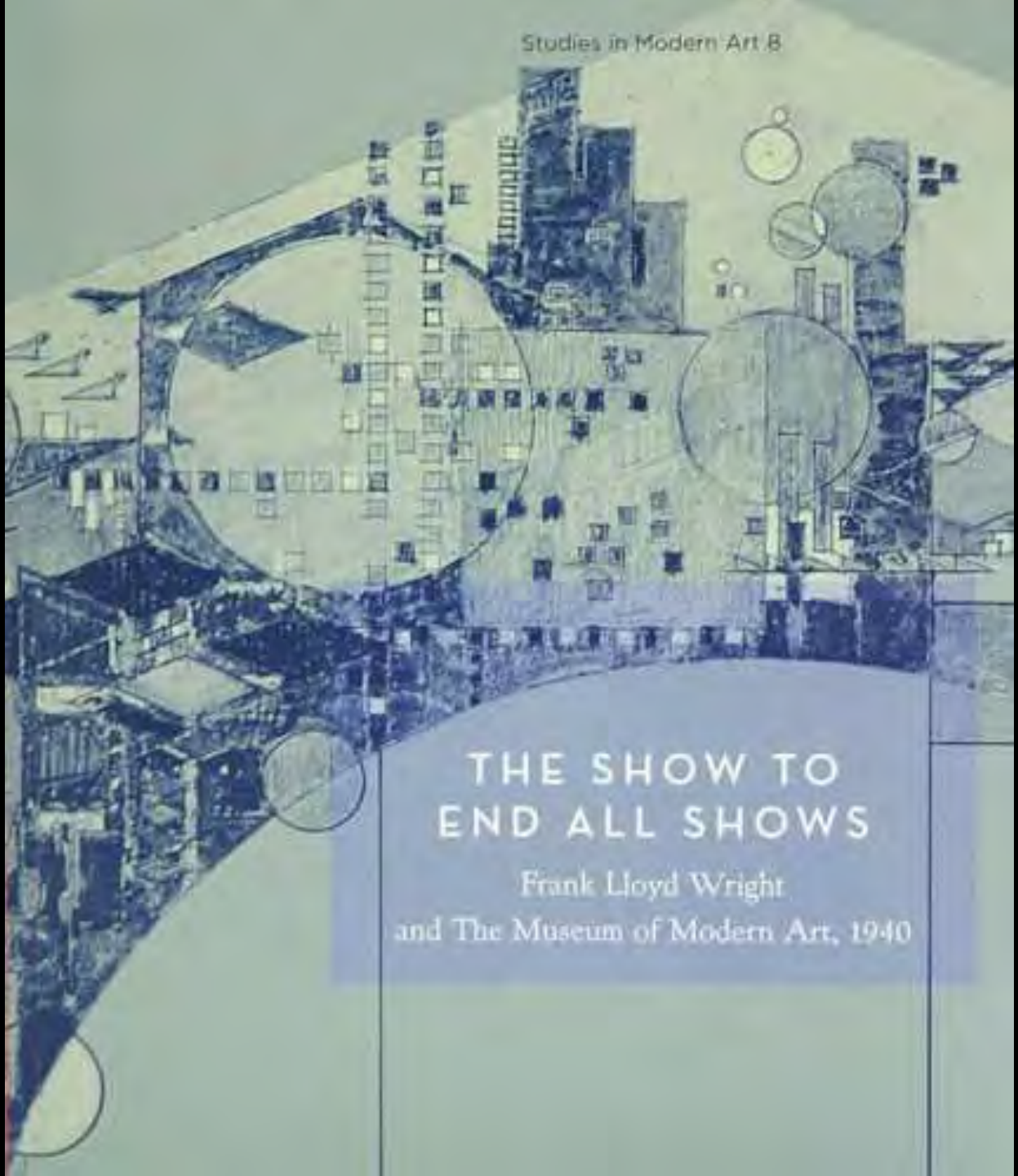

GALERIE SURREAL
THE CURATORIAL AVANT-GARDE
ADAM JOLLES
SURREALISM
AND EXHIBITION
PRACTICE
IN FRANCE,
1925-1941

THE Modern Eye

STIEGLITZ, MoMA, AND THE ART OF THE EXHIBITION, 1925–1934

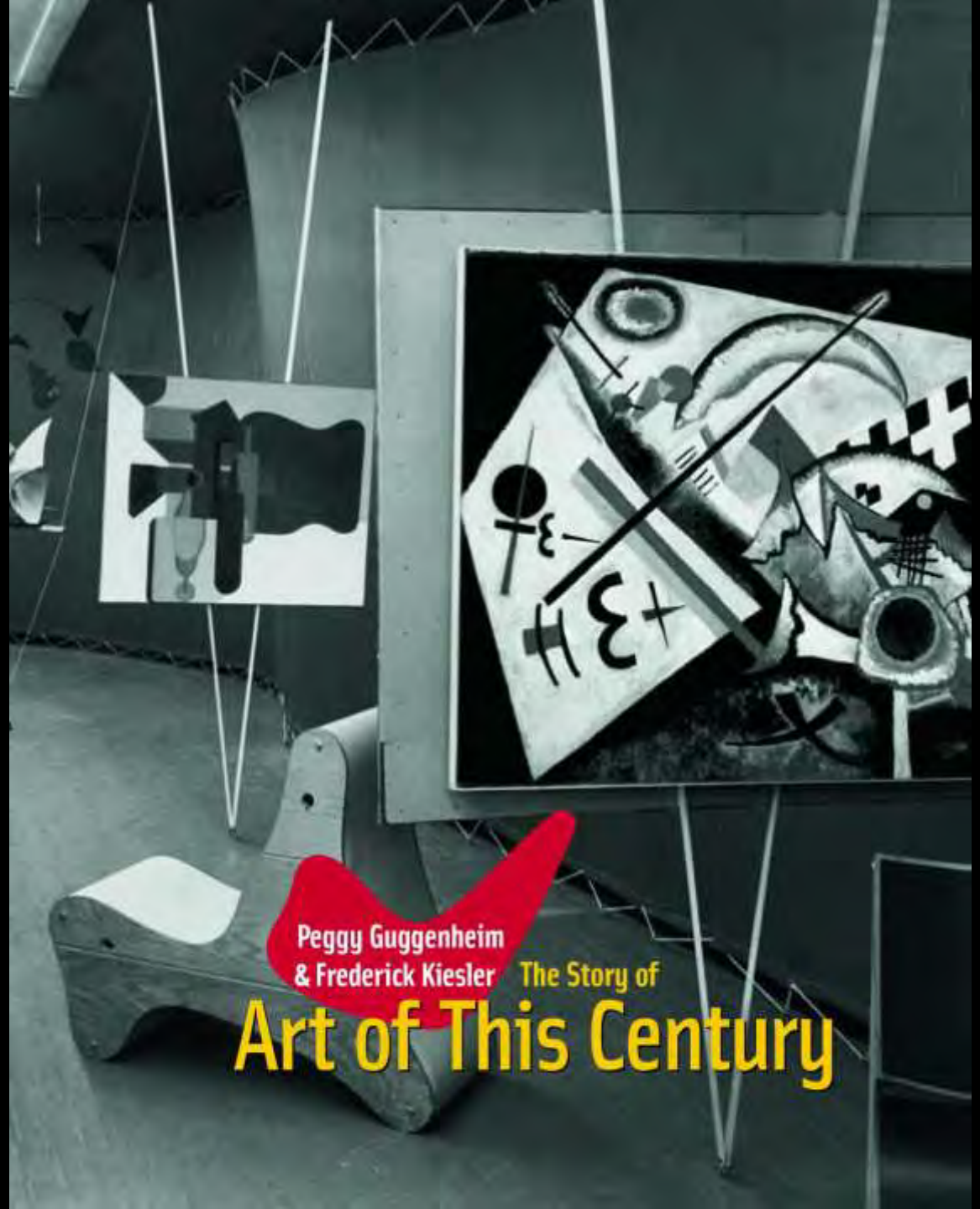
KRISTINA WILSON

Studies in Modern Art 8



THE SHOW TO END ALL SHOWS

Frank Lloyd Wright and The Museum of Modern Art, 1940



Peggy Guggenheim
& Frederick Kiesler

The Story of

Art of This Century

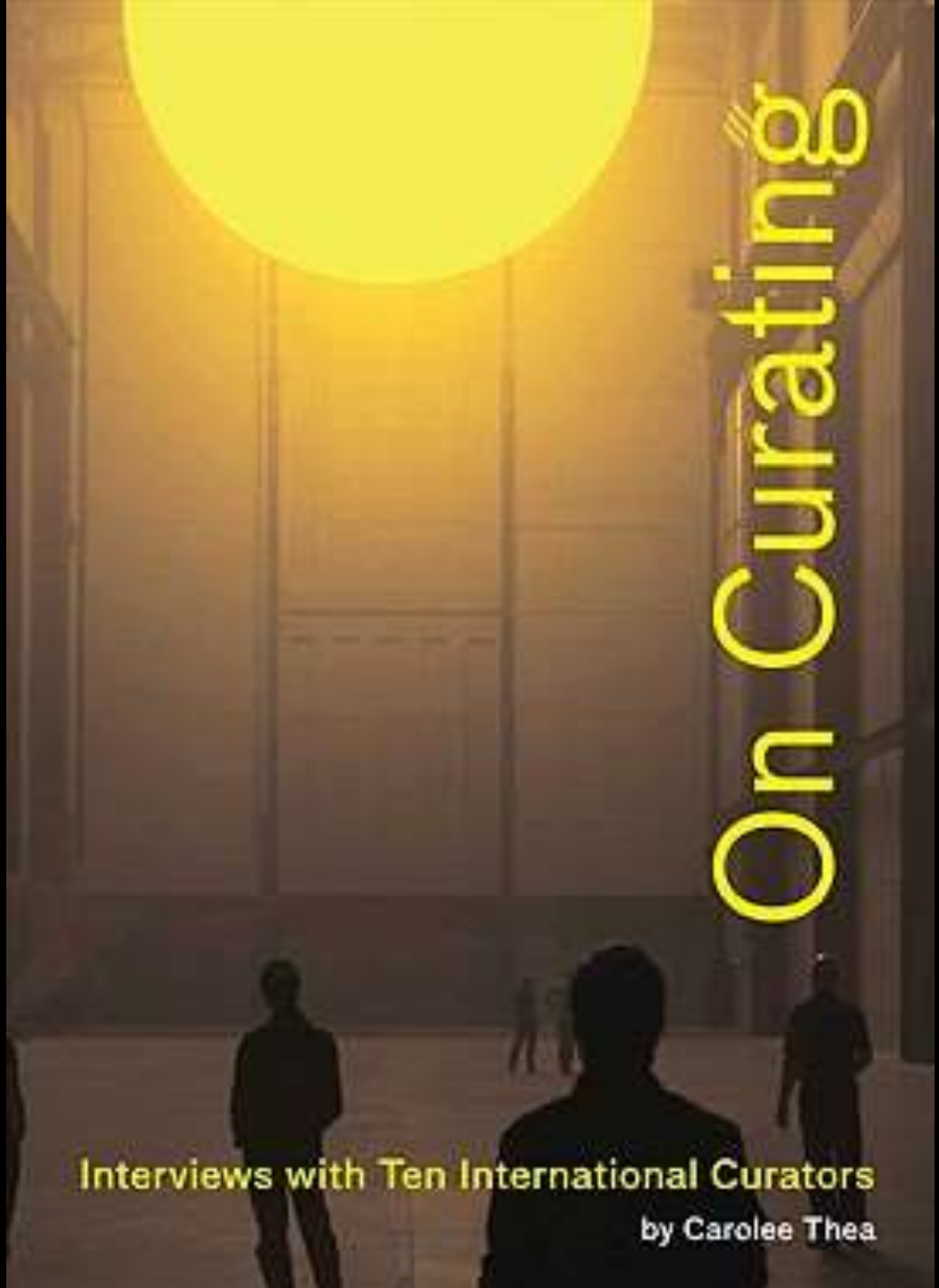
Questions of Practice

WHAT MAKES A GREAT EXHIBITION?

WHAT MAKES A GREAT EXHIBITION?

MARINCOLA

PEI


On Curating
Interviews with Ten International Curators
by Carolee Thea

Ten Fundamental Questions of Curating

Edited by Jens Hoffmann

1. What Is a Curator?
2. What Is the Public?
3. What Is Art?
4. What About Collecting?
5. What Is an Exhibition?
6. Why Mediate Art?
7. What To Do with the Contemporary?
8. What About Responsibility?
9. What Is the Process?
10. How About Pleasure?

Mousse Publishing, Fiorucci Art Trust

The New Curator

[Researcher]
[Commissioner]
[Keeper]
[Interpreter]
[Producer]
[Collaborator]

L'AMOUR M'EXPOSE

Hubert Damisch

Klincksieck

Thinking about Exhibitions

EDITED BY

Reesa Greenberg

Bruce W Ferguson

Sandy Nairne

Rethinking Curating

Art after New Media ▸ Beryl Graham and Sarah Cook

Raising Frankenstein: Curatorial Education and Its Discontents

Edited by Kitty Scott

IMPASSE 9

Escoles de formació de comissaris: perspectives i decepcions
Escuelas de formación de comisarios: perspectivas y decepciones

Frederic Montornés, Glòria Picazo

CCS Bard: Niko Vicario / Chus Martinez / Sara Cook. **Magasin CNAC:** Yves Aupetitallot / Grazia Quaroni / François Aubart. **De Appel Arts Centre:** Ann Demeester / Montse Badia / Víctor Palacios. **Whitney Museum of American Art:** Eva Diaz / Mike Spertinger. **Royal College of Art:** Clare Carolin / Neus Miró / Kitty Scott. **AIT- Arts Initiative Tokyo:** Roger McDonald / Naoko Horiuchi

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Exhibit Labels

An Interpretive Approach

BEVERLY SERRELL

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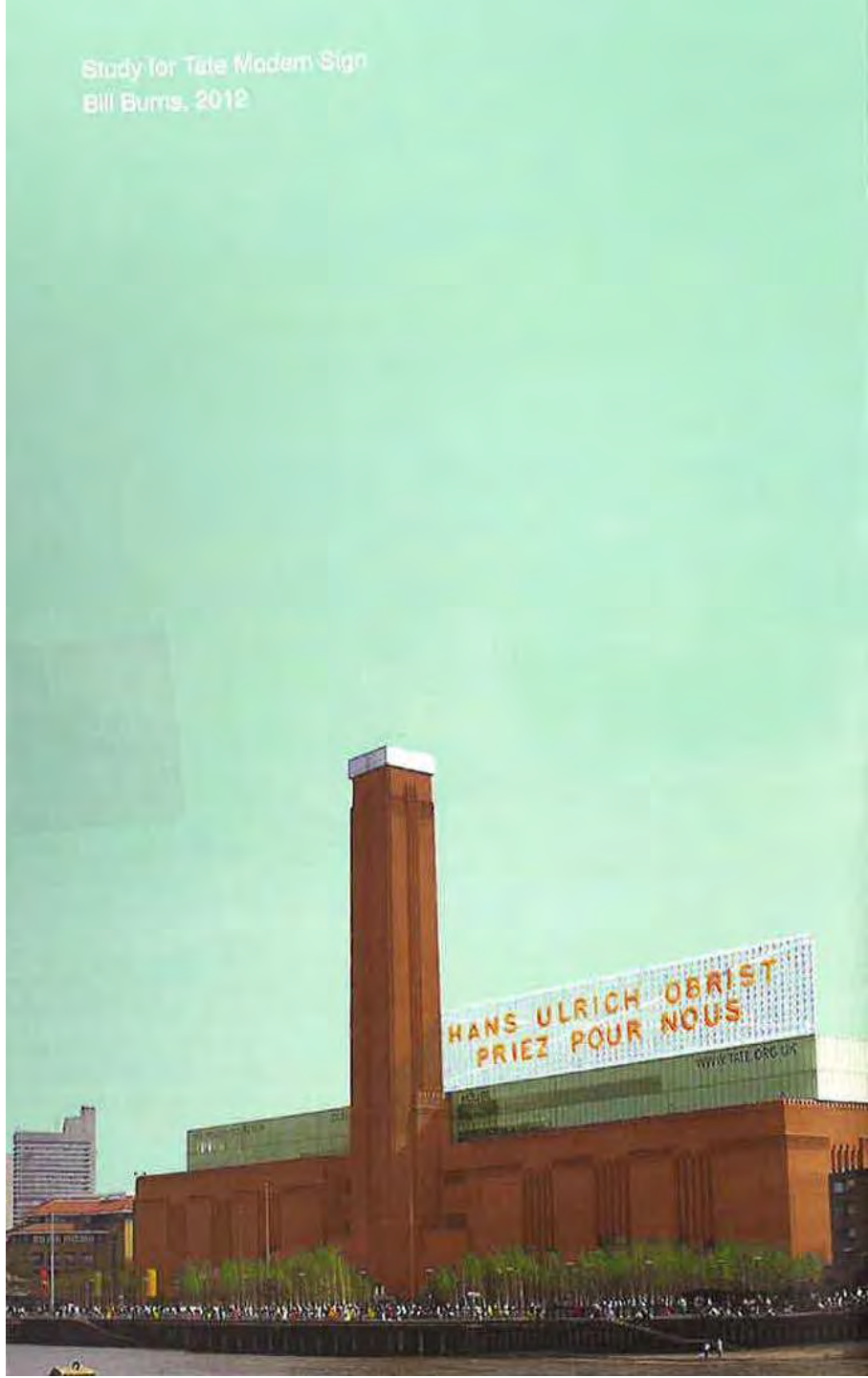
CURATIONISM

HOW CURATING TOOK OVER THE ART WORLD AND EVERY-THING ELSE

DAVID BALZER

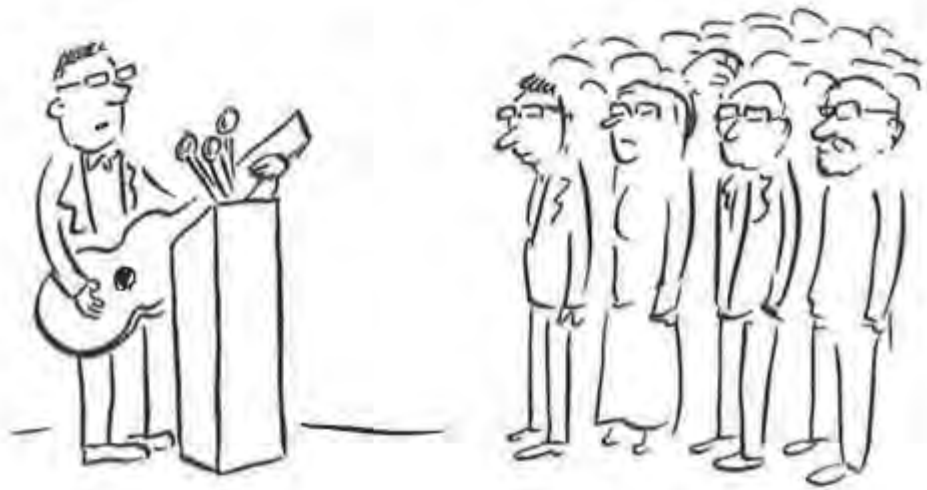
"A book you should read"—DAVE HICKEY



Study for Tate Modern Sign
Bill Burns, 2012

THE EXHIBITIONIST

"Vale, y ahora que el artista haga una instalación site-specific."



"Como comisario de esta bienal he decidido no exponer
a ningún artista y sí en cambio mostraros mi gran talento."

"Practico un comisariado basado en la fe.
Pongo todo junto de cualquier manera
y espero que funcione."

"Prefiero definir mi práctica
como comisariado postexpositivo."

Catalog

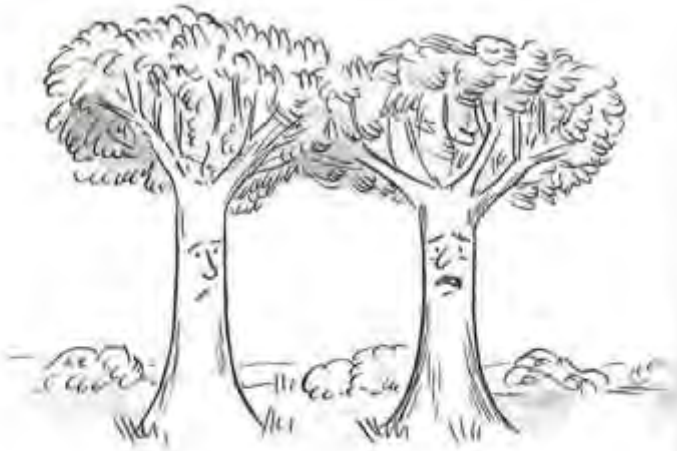
The Illustrated History of Mail-Order Shopping

Robin Cherry

"A juzgar por su retórica grandilocuente parece ser un ensayo curatorial encargado por el artista."

"Necesitábamos encontrar un nuevo código secreto que fuera imposible de descifrar, así que nos pasamos a la verborrea artística."

"A veces me gustaría ser menos conceptual y más site-specific."



"Lo que más me aterra es convertirme en un catálogo de exposiciones con ensayos académicos que nadie va a leer jamás."

HANS-JOACHIM MÜLLER

Harald Szeemann

Exhibition Maker

HATJE CANTZ

Exhibitions in the Kunsthalle Bern

1961: *Otto Tschumi*
1962: *Puppen—Marionetten—Schattenspiel* (Dolls—Puppets—Shadow Play); *Walter Kurt Wiemken; Francis Picabia / 4 Amerikaner J. Johns, A. Leslie, R. Rauschenberg, R. Stankiewicz* (4 Americans J. Johns, A. Leslie, R. Rauschenberg, R. Stankiewicz)
1963: *Auguste Herbin; Piotr Kowalski; Bildnerei der Geisteskranken* (Artistry of the Mentally Ill); *Louis Moilliet; Etienne-Martin*
1964: *Victor Vasarely; Hundertwasser / Louise Nevelson; Ex Voto; Jean Prouvé; Drei Initialgesten: Duchamp, Kandinsky, Malewitsch* (Three Initial Gestures: Duchamp, Kandinsky, Malewitsch)
1965: *Robert Müller; Otto Meyer-Amden; Licht und Bewegung / Kinetische* Kunst (Light and Motion / Kinetic Art); *Giorgio Morandi*
1966: *Weiss auf Weiss / Monochromie* (White on White / Monochrome); *Phantastische Kunst—Surrealismus* (Fantastic Art—Surrealism)
1967: *Polychrome Plastik* (Polychrome Sculpture); *Formen der Farben* (Forms of Colors); *Science Fiction*
1968: *Roy Lichtenstein; Max Bill; Jesus Raphael Soto; 12 Environments* (Christo and Jeanne-Claude wrap the Kunsthalle)

1969: *When Attitudes Become Form: Works, Concepts, Processes, Situations, Information*, Kunsthalle Bern, March 22 to April 23, 1969; Museum Haus Lange, Krefeld, May 9 to June 15, 1969; ICA, Institute of Contemporary Arts, London, September 28 to October 27, 1969

The sidewalk in front of the Kunsthalle Bern is demolished in an action by Michael Heizer during the exhibition When Attitudes Become Form, 1969

LIVE IN YOUR HEAD

WHEN ATTITUDES BECOME FORM

WORKS - CONCEPTS - PROCESSES - SITUATIONS - INFORMATION

WENN ATTITÜDEN FORM WERDEN

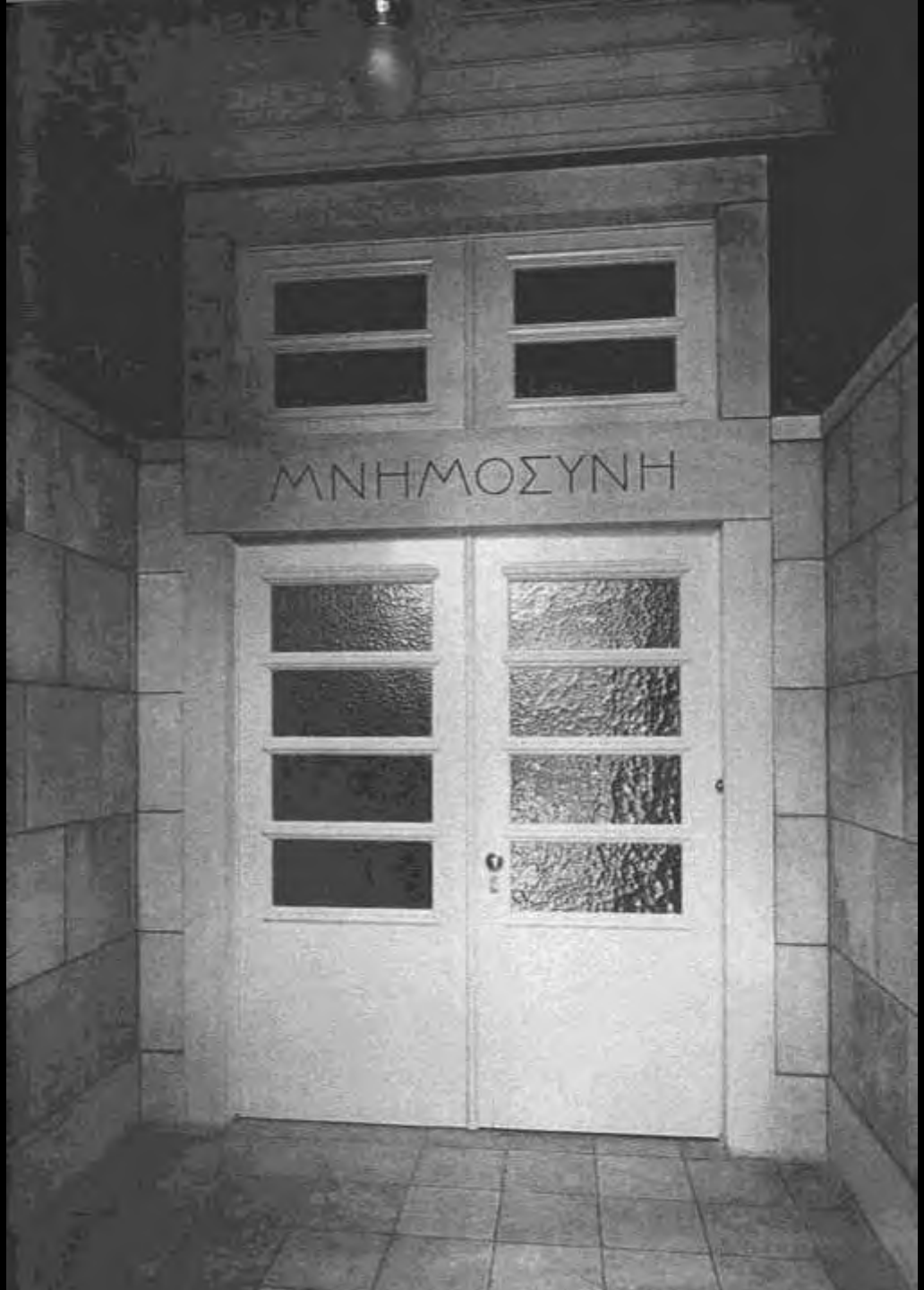
WERKE - KONZEPTE - PROZESSE - SITUATIONEN - INFORMATION

QUANDO ATTITUDINI DIVENTANO FORMA

OPERE - CONCETTI - PROCESSI - SITUAZIONI - INFORMAZIONE

AN EXHIBITION SPONSORED BY PHILIP MORRIS EUROPE

ABY WARBURG
IM BANNKREIS
DER IDEEN
Karen Michels
C.H.BECK


ΜΝΗΜΟΣΥΝΗ

Gesammelte Schriften

Aby Warburg

Bilderreihen und Ausstellungen

Herausgegeben von
Uwe Fleckner und
Isabella Woldt

Akademie Verlag

(Minerva Victrix), Ostia,
120 n. Chr. (BA 7.5)

Ostseite, 312–315 n. Chr.,

Südseite, 312–315 n. Chr.,

d. J. (Girolamo Pennac-
e Heiligen Antonius,
gna, St. Petronio,
A 42.10)

bekränzt (Arverrus)
n Römern und Dakern,
wiederverwendet am
312–315 n. Chr., Rom

schlacht, I. Jh. n. Chr.,
ndet am Konstantins-
n (BA 7.1.2)

dor des Heiligen
, Bronzerelief, Padua,
r (BA 42.1)

Konstantinsbogen,
n. Chr., Rom

Kaisers Valens
n Francesco Gnecchi
descriti et illustrati,
. Bd. 1, Taf. 17

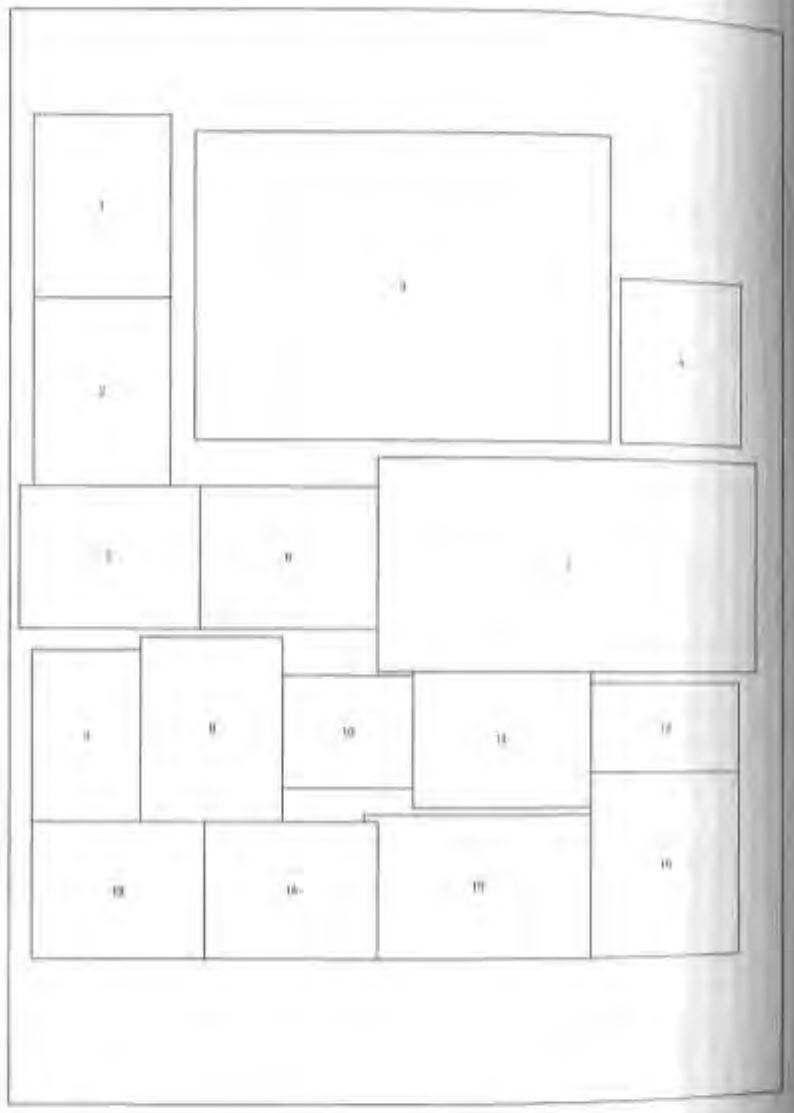
Kaiser Valentinianus II.
ugenius (392–394 n. Chr.)
n. Chr.) und Theodosius I
A 7.14)

ng Christi, 1447–1450,
ua, S. Antonio

Sarkophagrelief,
Marmor (modern
zzo Giustiniani

ngszene, Relief auf einer
gs Agilulf, lombardisch,
o Nazionale del Bargello

ajan unterbricht den
s, um einer Witwe
fahren zu lassen,
te: Divina Commedia
), 1492–1497, Zeichnung
Kupferstichkabinett



15 Grablegung Christi mit einem antikisch verzierten Sarkophag, Bronzerelief, oberitalienisch, um 1480, Wien, Kunsthistorisches Museum (BA 75.7)

16 Agostino di Duccio, Oratorio di San Bernardino, 1457–1461, Fassade, Perugia (BA 25.10A)

The Museum of Modern Art

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Alfred H. Barr, Jr.
Counselor to the Board of Trustees
Tel. (212) 956-2658

3 March 1970

Dear Fernando:

Thank you very much indeed for your note and the very beautiful book on "Museo de Arte Abstracto Espanol."

What you have done in Cuenca is surely one of the most admirable, indeed brilliant, works of art -- a remarkable balance of painting, sculpture and architecture.

I hope that many Americans will come to see it.

Sincerely, with warm

Alfred

Mr. Fernando Zóbel
Fortuny 12-16
Madrid 4, Spain

AHB:jsw

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JARNOUX Maurice
162909845

Erwin Panofsky

Three Essays on Style

Edited by
Irving Lavin

With a Memoir by
William S. Heckscher

The MIT Press
Cambridge, Massachusetts
London, England

Erwin Panofsky
Sobre el estilo
Tres ensayos inéditos

Compilado por Irving Lavin

Paidós Estética 28

Figura 13. Catedral de Gloucester, coro.
Courtauld Institute of Art, Londres.

ABY WARBURG
IM BANNKREIS
DER IDEEN
Karen Michels
C.H.BECK

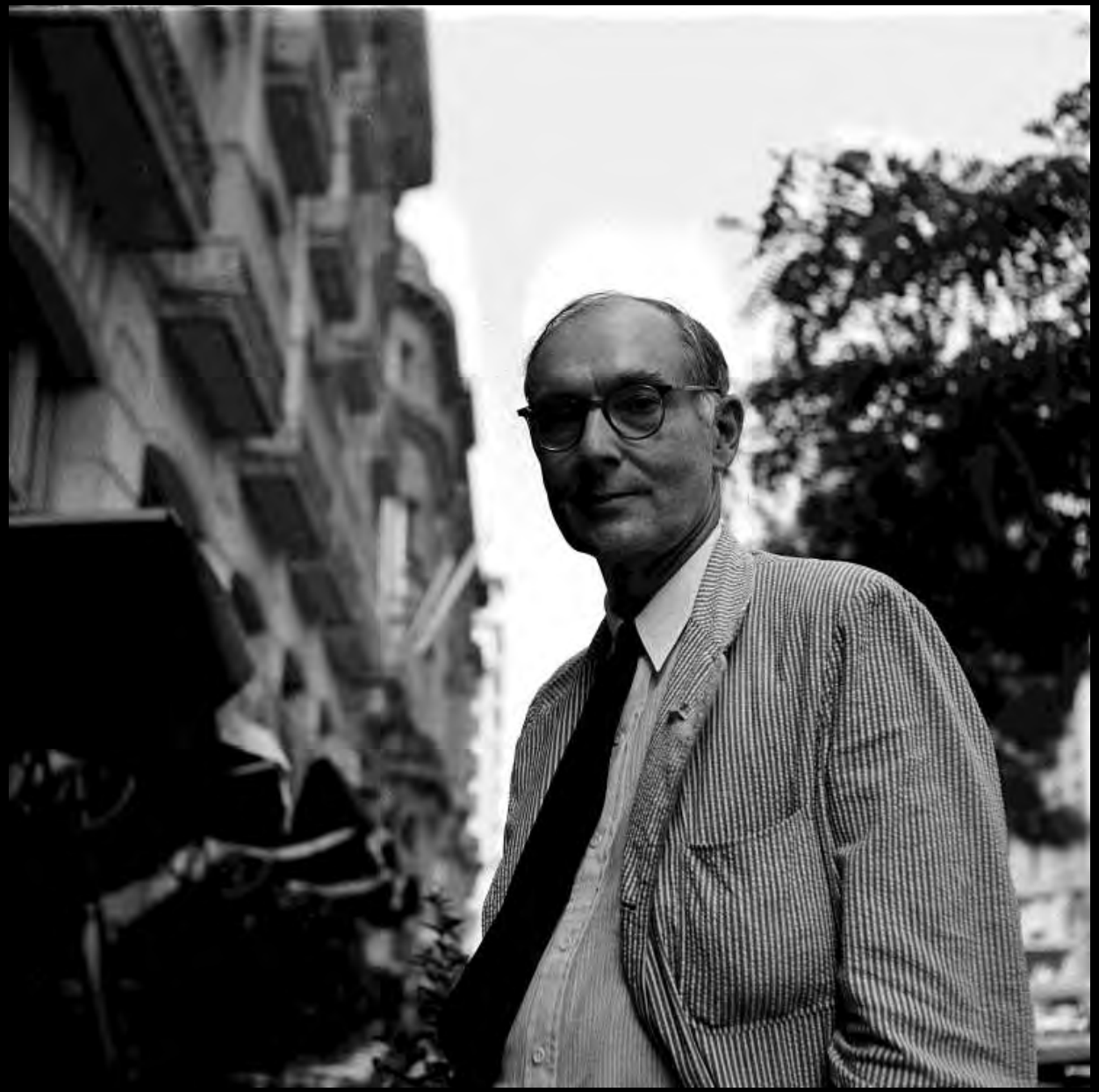
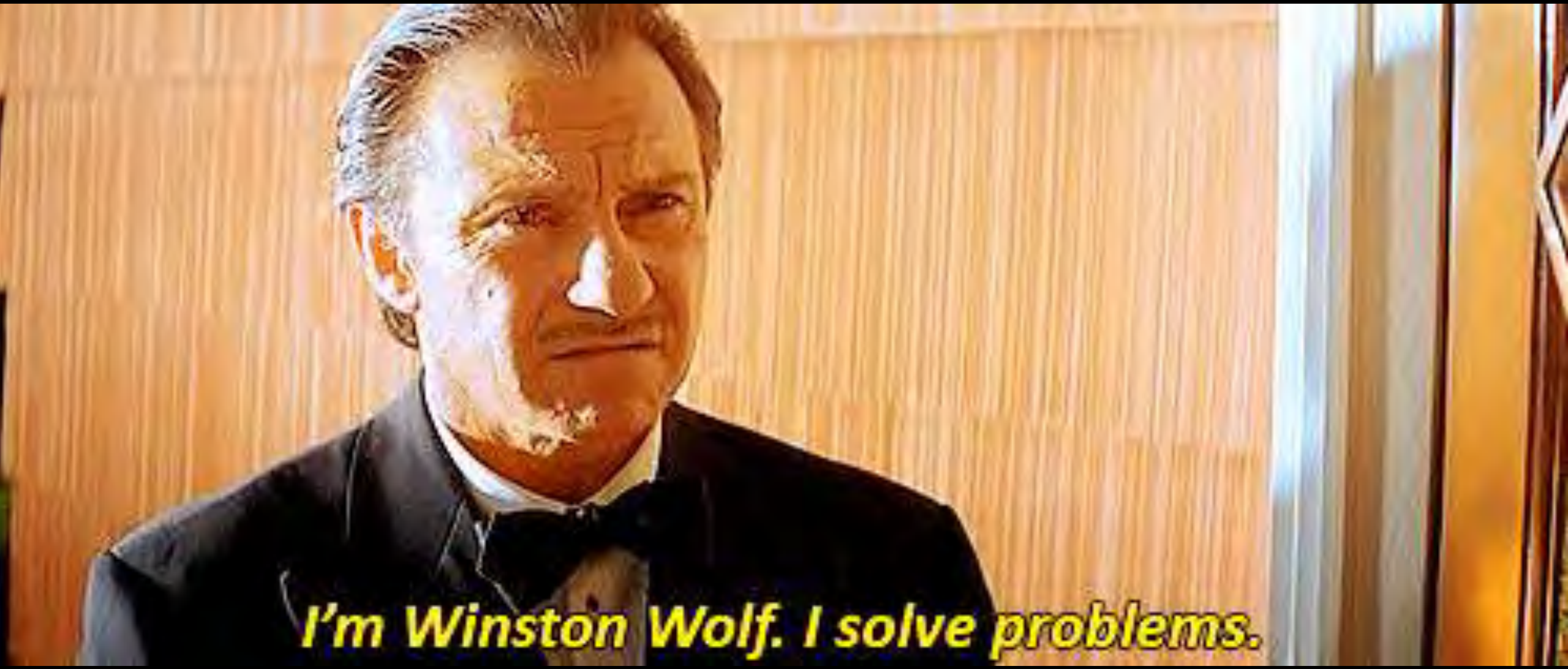


Figura 4. Erwin Panofsky en la Universidad de Stanford, 1964.
Doctora Gerda Panofsky, Princeton.


I'm Winston Wolf. I solve problems.

THE TWO ART HISTORIES

The Museum and the University

CLARK STUDIES IN THE VISUAL ARTS

Edited by Charles W. Haxthausen

Exposición

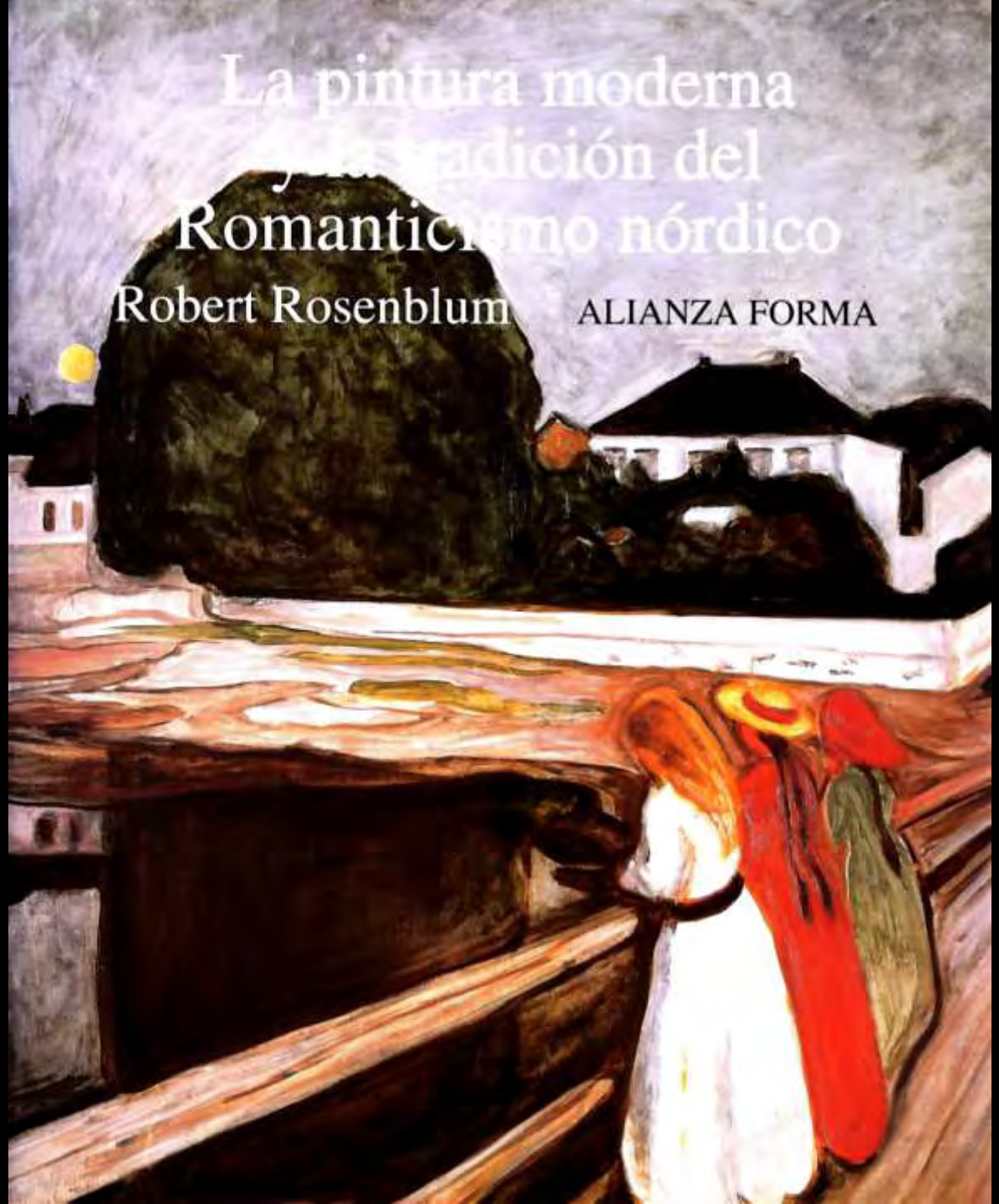
La destrucción creadora - Gustav Klimt

2006-2007

La pintura moderna y la tradición del Romanticismo nórdico

Robert Rosenblum

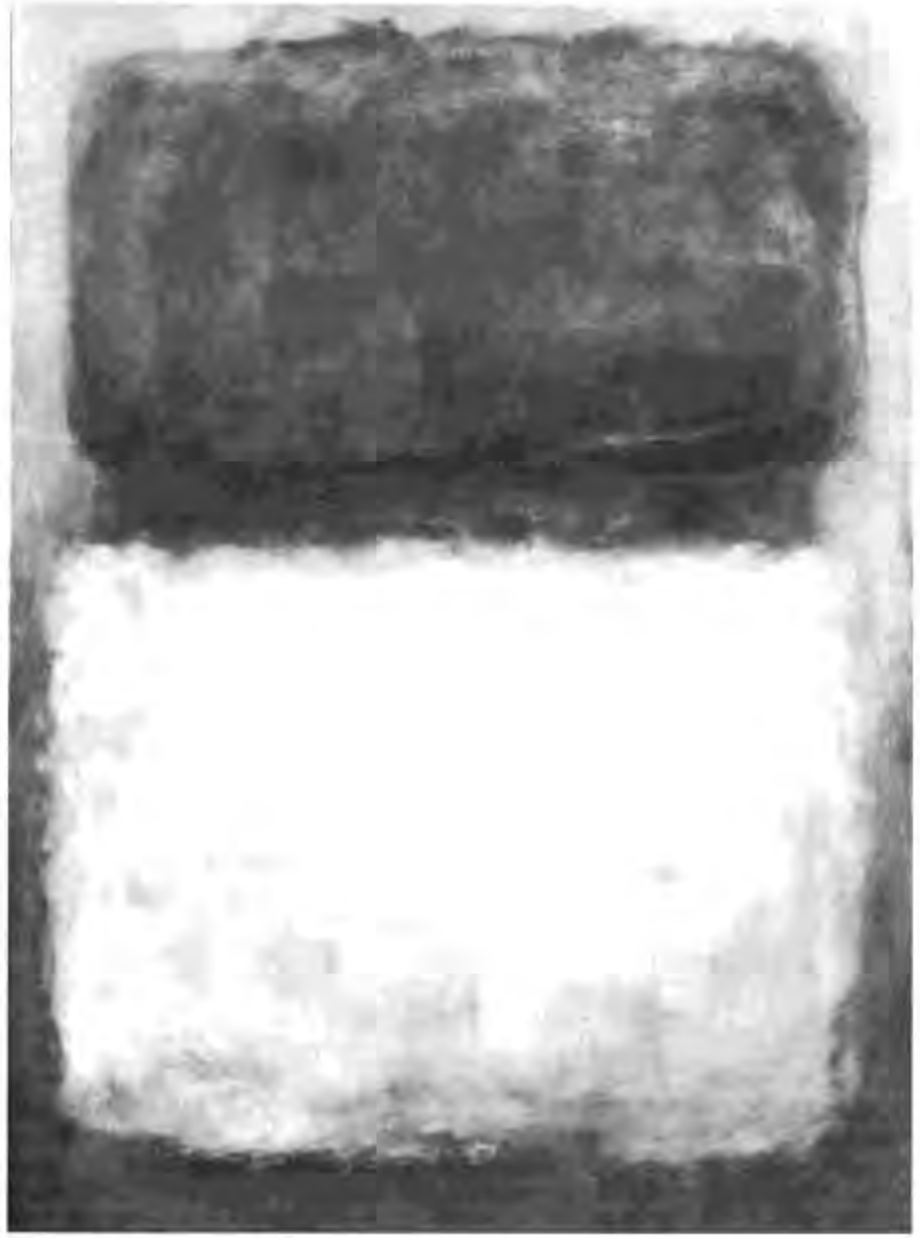
ALIANZA FORMA



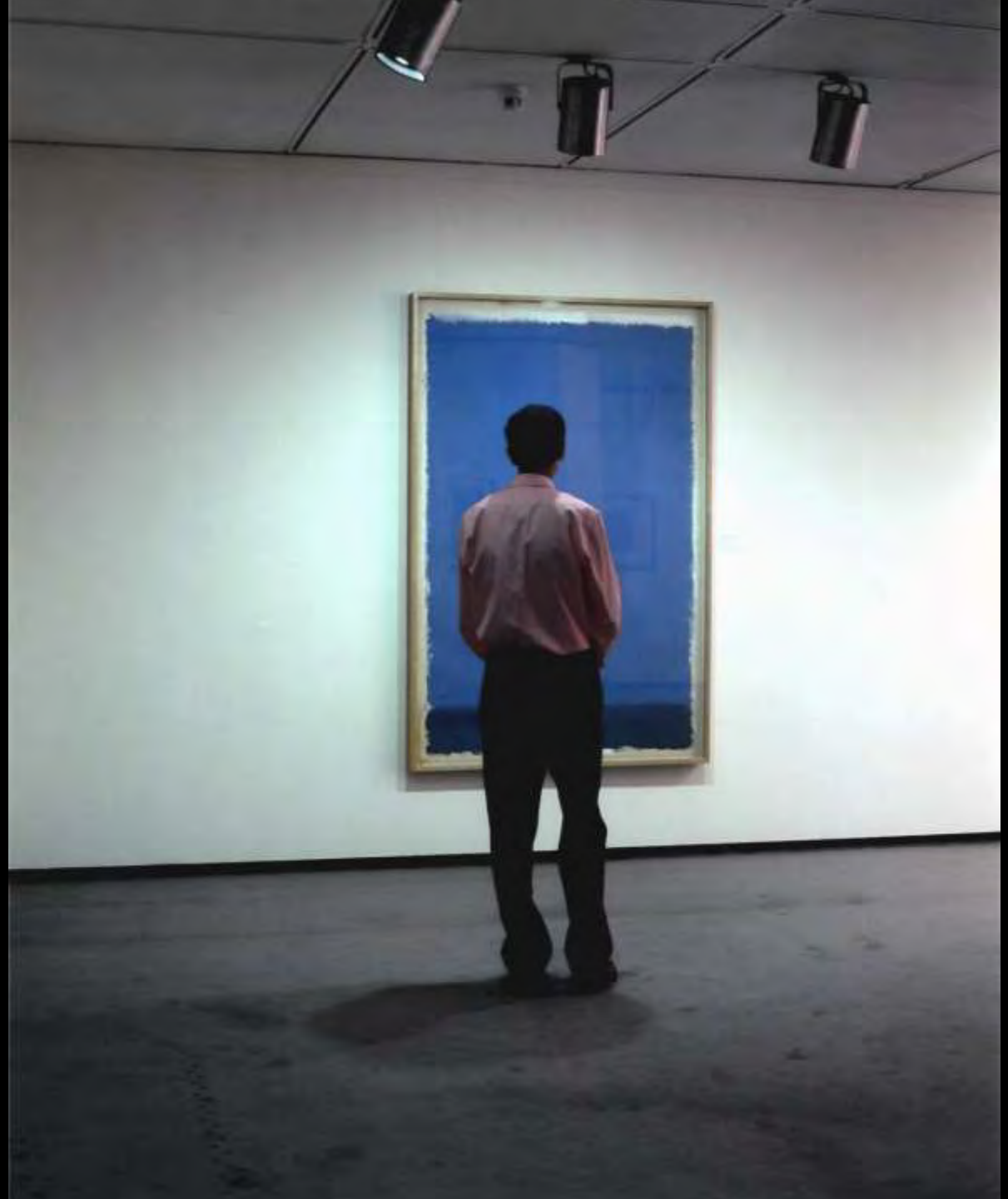
1. Caspar David Friedrich: *Monje junto al mar*, 1809.

vos naturales espectaculares va desde el misterioso fulgor, a la manera de Rothko, y la calma de los crepúsculos saturados de bruma, a la furia del *perpetuum mobile*, al estilo de Pollock, de las ventiscas cegadoras y los mares tempestuosos y a las indefinibles formas geológicas, a lo Still, con que caracterizó las envejecidas superficies y contornos de grutas y montañas. ¿Tiene esto algún significado? El hecho de que los elementos primordiales de la naturaleza aislados por Turner —luz, energía, materia elemental— reaparezcan en los vocabularios más abstractos de, respectivamente, Rothko, Pollock y Still, ¿es sólo una coincidencia?

Para empezar a contestar estas preguntas hemos de volver al *Monje junto al mar*, de Friedrich, y enfrentarnos a las dificultades que tendríamos para situar ese cuadro dentro de los géneros tradicionales anteriores al Romanticismo. ¿Sería posible considerarlo como un cuadro de género o, más propiamente, una marina en la tradición de aquellos maestros holandeses del siglo XVII —Ruisdael, van de Velde, van de Capelle— que pintaron el mar visto por unas figuras desde la orilla o desde un barco? Pues fueron sus obras las que pudieron proporcionar el punto de partida más seguro a Friedrich, que había nacido en el pueblo de Greifswald, en la costa báltica, y que desde sus comienzos artísticos exploró los motivos de costas, mares, cielos y barcos. Sin embargo, dentro de esta tradición de pintura de marinas del barroco nórdico, la más accesible a Friedrich y más compatible con él, su *Monje junto al mar* toca una nota rara y melancólica, extraña



2. Mark Rothko: *Verde sobre azul*, 1956.



Exposición

Roy Lichtenstein De principio a fin

2007

Exposición

Tarsila do Amaral

2009

Exposición

Wyndham Lewis (1882-1957)

2010

Exposición

América fría. La abstracción geométrica en América Latina (1934-1973)

2011

ALEKSANDR
DEINEKA
[1899-1969]
UNA VANGUARDIA
PARA EL
PROLETARIADO
7 de octubre de 2011 — 15 de enero de 2012

Exposición

La isla del tesoro. Arte británico de Holbein a Hockney

2012

Exposición

La vanguardia aplicada (1890-1950)

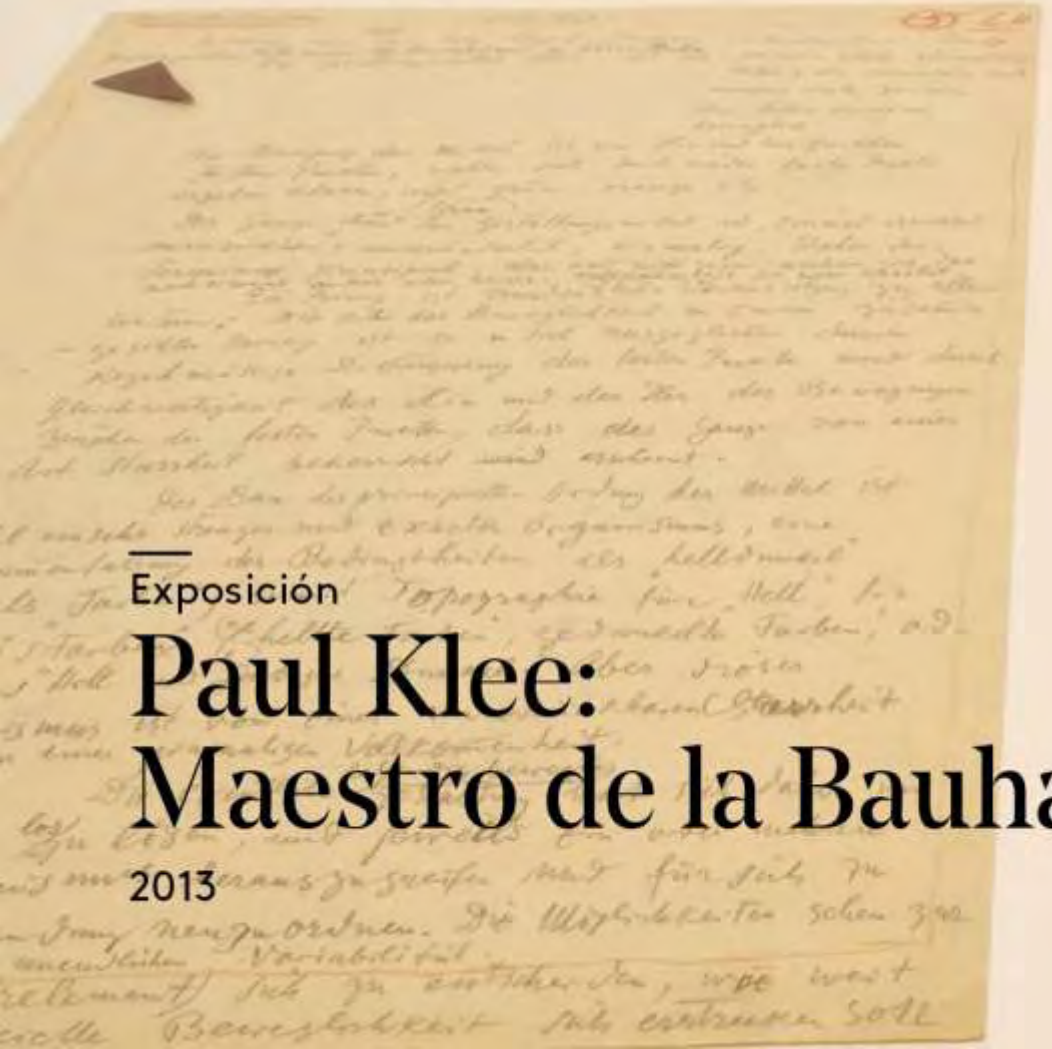
2012

Exposición

Paul Klee: Maestro de la Bauhaus

2013

1.3 Orden especial



Exposición

Paul Klee: Maestro de la Bauhaus

2013

Exposición

Surrealistas antes del surrealismo

2013

FANTASTIC ART
DADA SURREALISM

Exposición

Surrealistas antes del surrealismo

2013

Exposición

Josef Albers: medios mínimos, efecto máximo

2014

Exposición

Depero futurista (1913-1950)

2014

Exposición

Max Bill

2015

EL
GUSTO
MODERNO
ART DECO
EN
PARÍS
1910-1935
26 de marzo | 28 de junio de 2015

BALLETS RUSSES
THEATRE DES CHAMPS-ELYSEES

ESCUCHAR CON LOS OJOS
ARTE SONORO EN ESPAÑA, 1961-2016
14.10.2016 - 15.01.2017

Brugarolas

ESCUCHAR
CON LOS
OJOS
ARTE SONORO
EN ESPAÑA,
1961-2016

William Morris
y compañía:
el movimiento
Arts & Crafts
en Gran Bretaña
6 de octubre de 2017 – 21 de enero de 2018
Una exposición de la Fundación Juan March y el Museo Nacional Ebre de Cataluña

El principio Asia

"El mundo de ilusión a través de la lan; el centro, inevitablemente, el tapiz tejido, trascendiendo la gesticulación de las tejedoras quienes, sin embargo, no prestan atención a la rígida epifanía de su creación. El *yin* y el *yang* congelados en el centro."
Fernando Zóbel, anotación sobre *Las Hilanderas* de Velázquez en una de sus visitas al Museo del Prado. *Cuaderno de apuntes n º 21*, 1961-62

Exposición

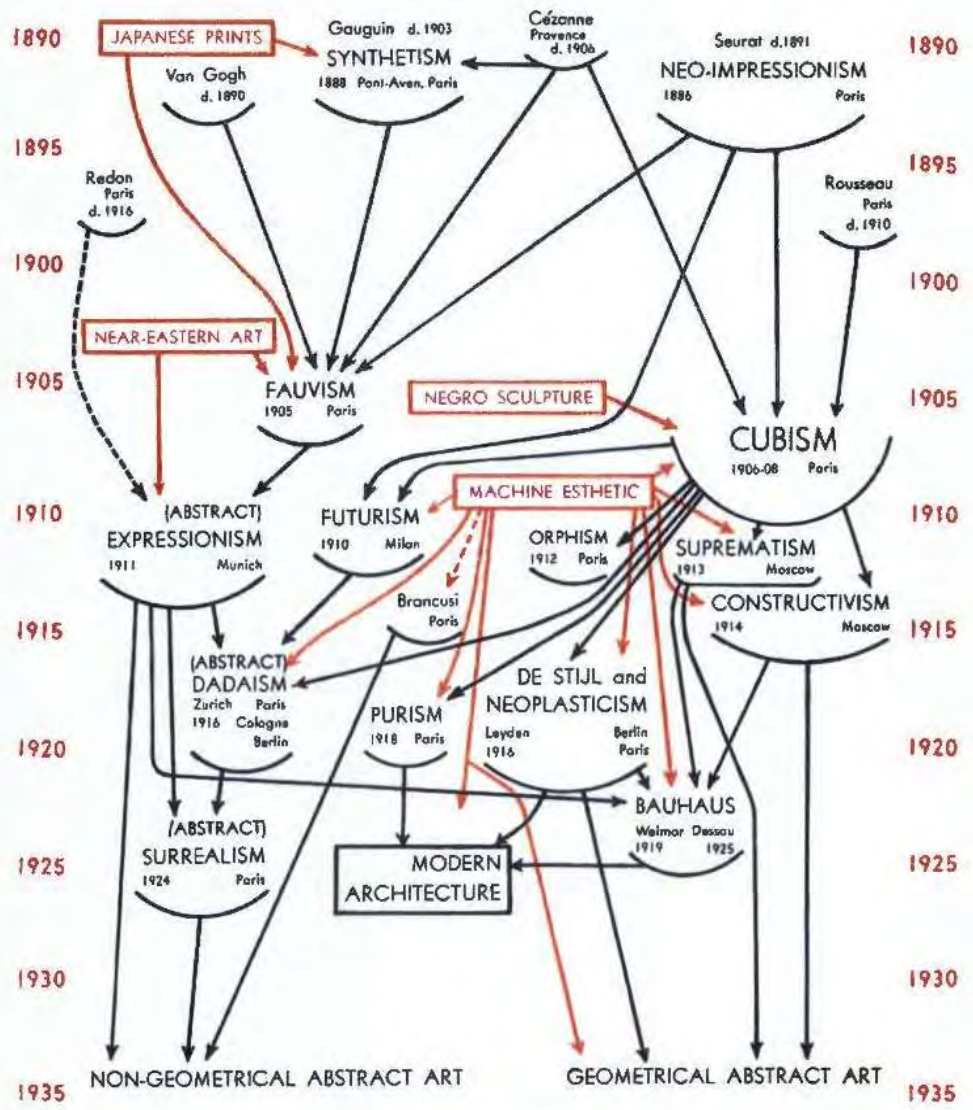
Lina Bo Bardi. Tupí or not tupí Brasil (1946-1992)

2018

Exposición

El juego del arte
Pedagogías, arte y diseño

2019



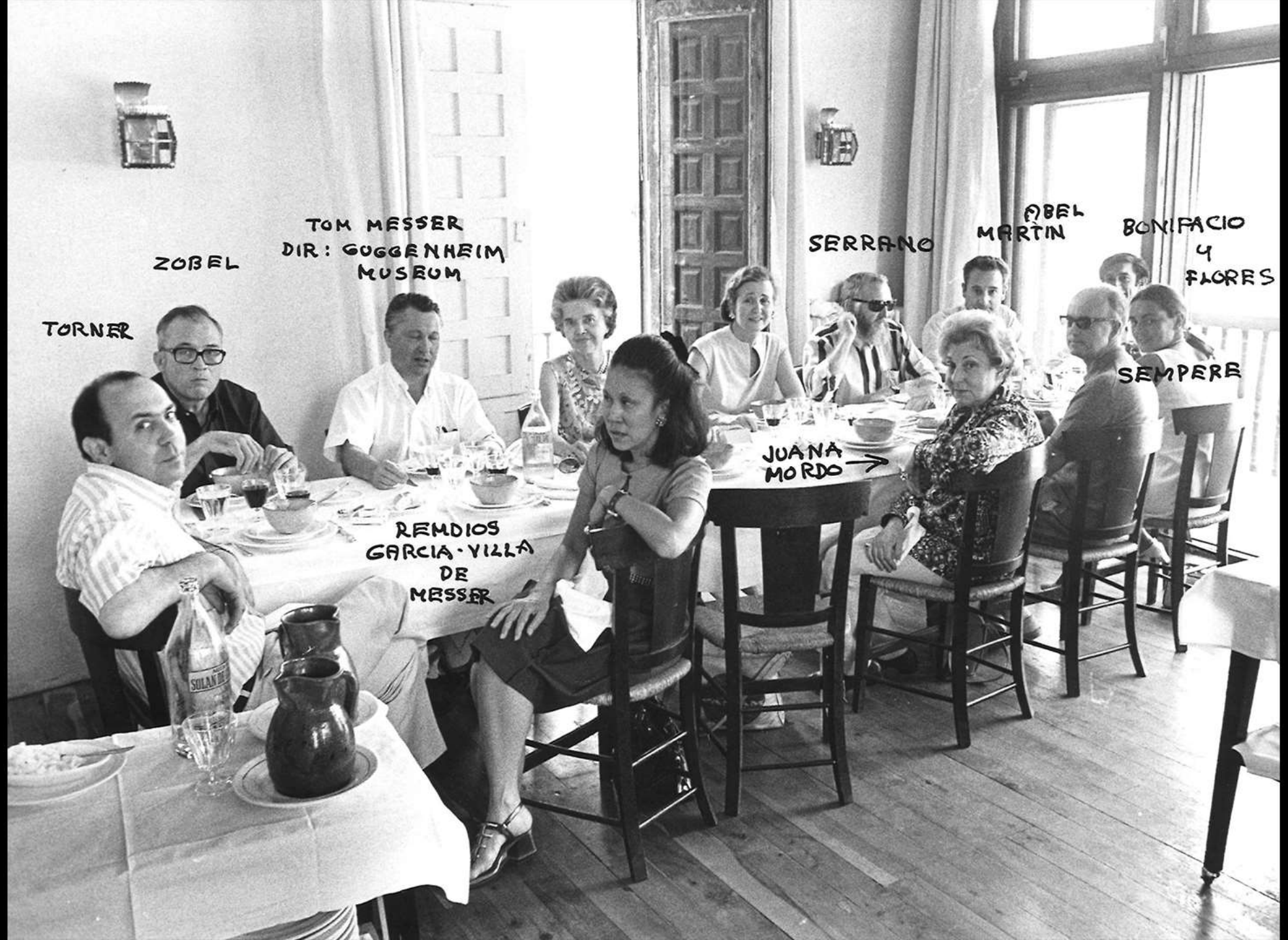
CUBISM AND ABSTRACT ART

© MANUEL FONTÁN DEL JUNCO

FUNDACIÓN JUAN MARCH
MADRID, SPAIN 2010

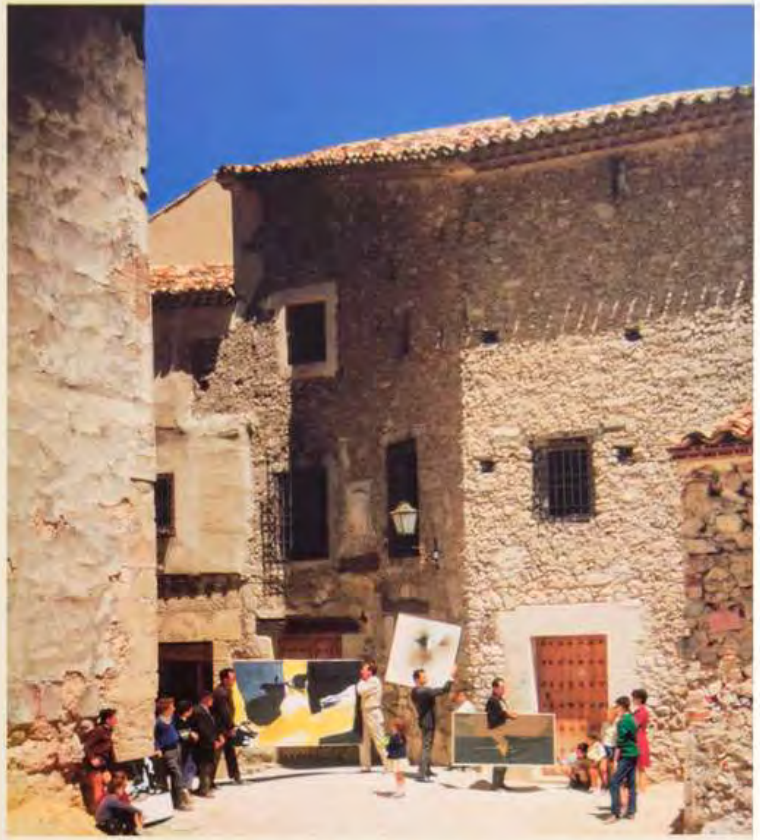
El Museo de Arte Abstracto Español, Cuenca

Pasado, presente y futuro



AÑADIR PIE: Cuenca, c. 1970

MUSEO DE ARTE ABSTRACTO DE CUENCA
PROYECTO DE CLIMATIZACIÓN
Noviembre 2014
FUNDACIÓN JUAN MARCH
Juan Pablo Rodríguez Frade
FRADE ARQUITECTOS



LA CIUDAD ABSTRACTA
1966: EL NACIMIENTO DEL
MUSEO DE ARTE ABSTRACTO ESPAÑOL

2006

Proyecto educativo

Talleres/Visitas guiadas/Cursos

Más información en recepción y en www.march.es/arte/cuenca

Reordenación de espacios, ampliación y mejoras en el Museo de Arte Abstracto Español, Cuença

Fundación Juan March (2015-2016)

Año	Obras	Artistas
2015	108	35
2016	130	45

El Museu Fundación Juan March, Palma

Pasado, presente y futuro

CHILLIDA
SAURA
dames
LUCJO
MUNOZ

La colección expuesta: Incorporación y rotación de obras en Palma (2013-2016)

Museo Fundación Juan March (abril 2013)

El espacio del museo y la colección

Metros cuadrados y lineales de espacio expositivo

Salas colección permanente	1.000m²/294m
Salas exposiciones temporales	217m²/109m

De la colección “permanente” a la colección “expuesta”

De la colección “permanente” a la colección “expuesta”

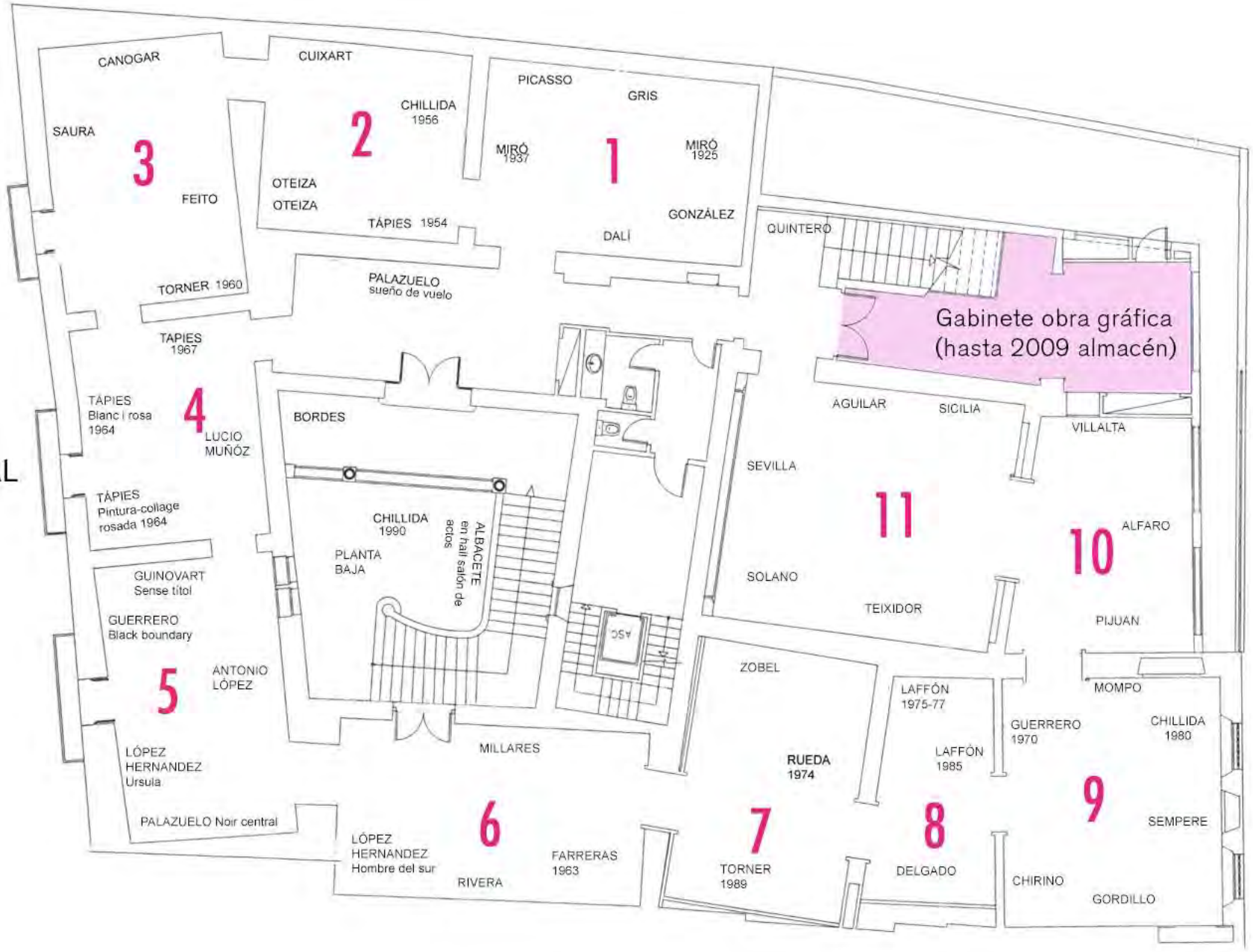
De la colección “permanente” a la colección “expuesta”

De la colección “permanente” a la colección “expuesta”

PLANTA 1ª

COLECCION PERMANENTE ACTUAL (1-11)

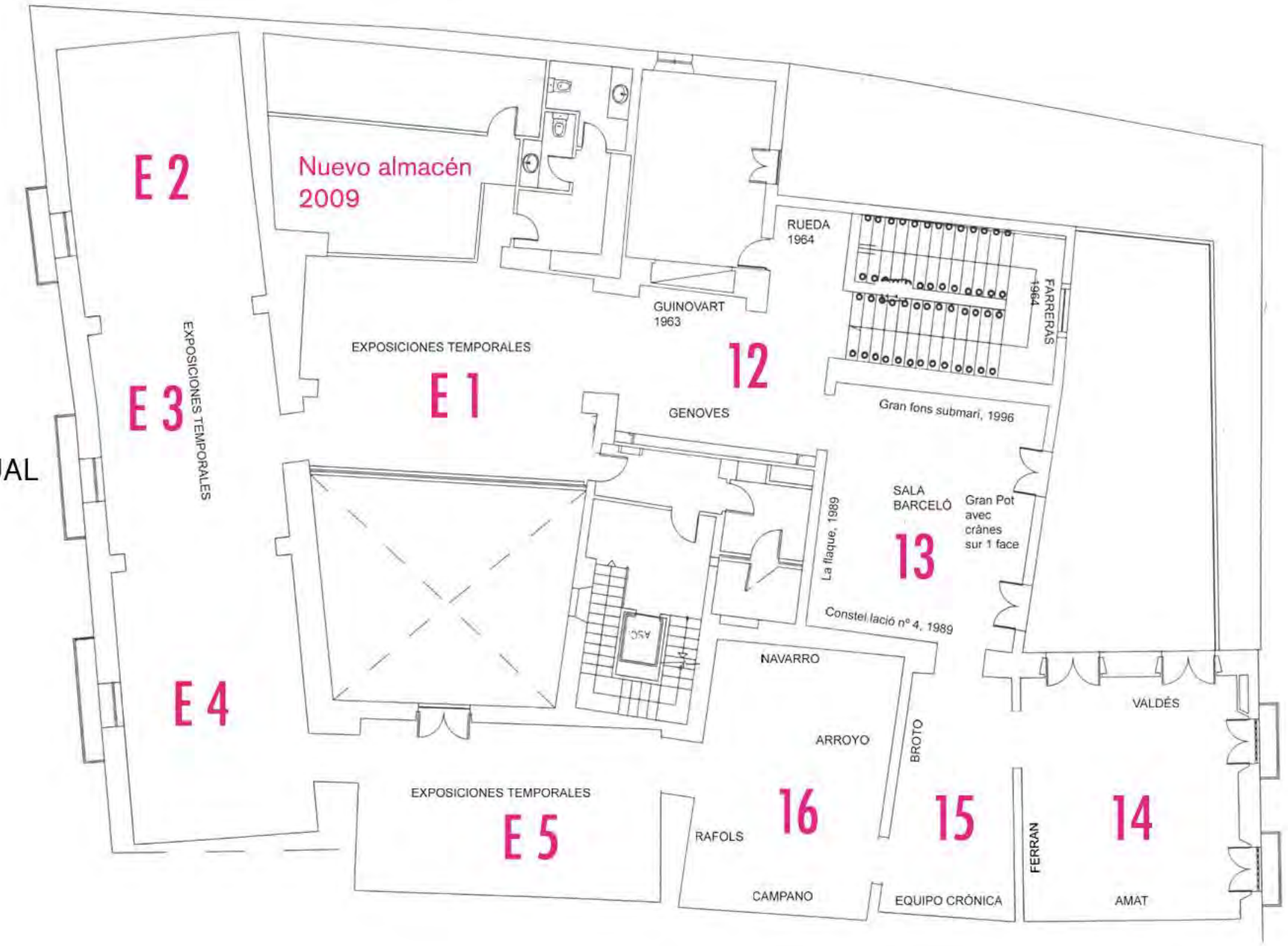
MUSEU FUNDACIÓN JUAN MARCH



PLANTA 2ª

COLECCION PERMANENTE ACTUAL (12 A 16)
Y SALAS DE EXPOSICIONES TEMPORALES ACTUALES (E1-E5)

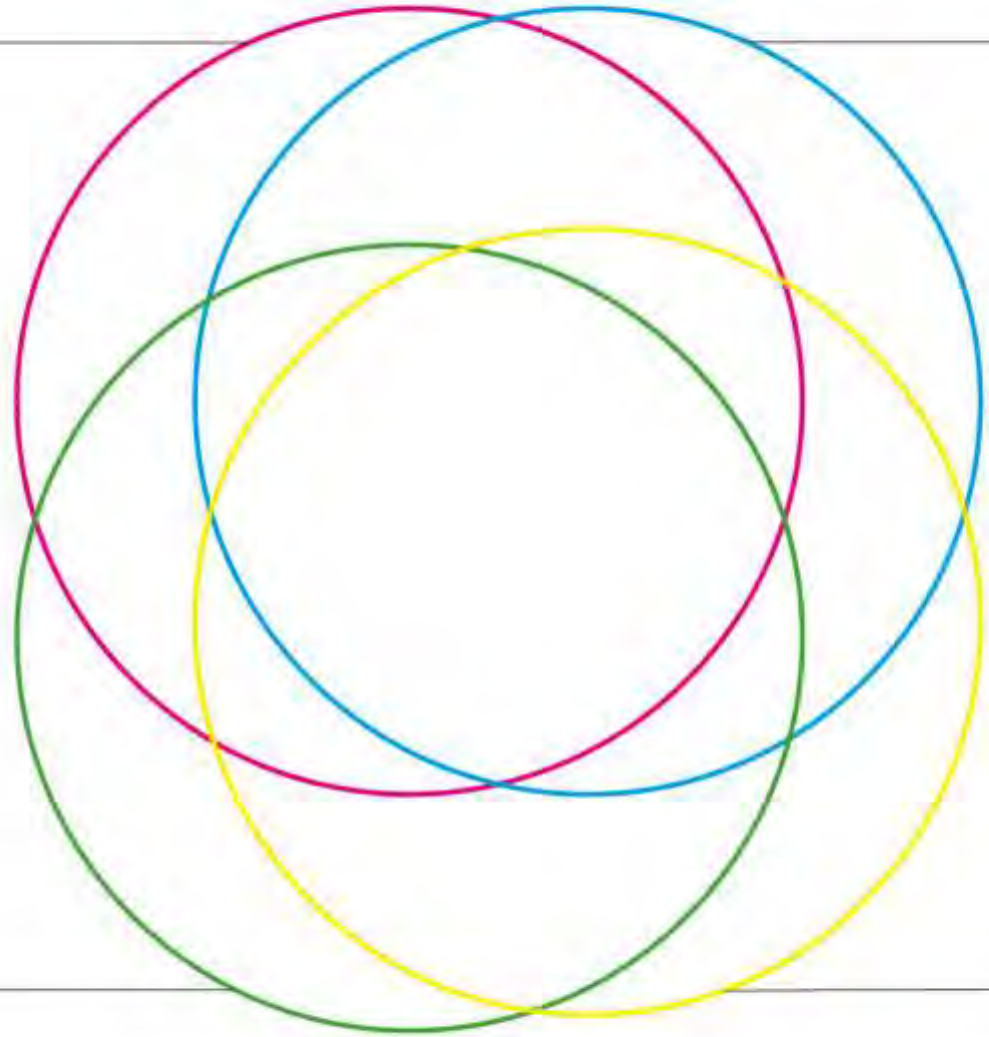
MUSEU FUNDACIÓN JUAN MARCH



“La colección expuesta”

Se trata de conseguir la ecuación más perfecta y flexible posible entre los siguientes factores

Espacio total disponible (entre 16 a 21 salas)



Otras colecciónes disponibles (trabajo institucional en red)

Nº de exposiciones y su tipología, en función de:

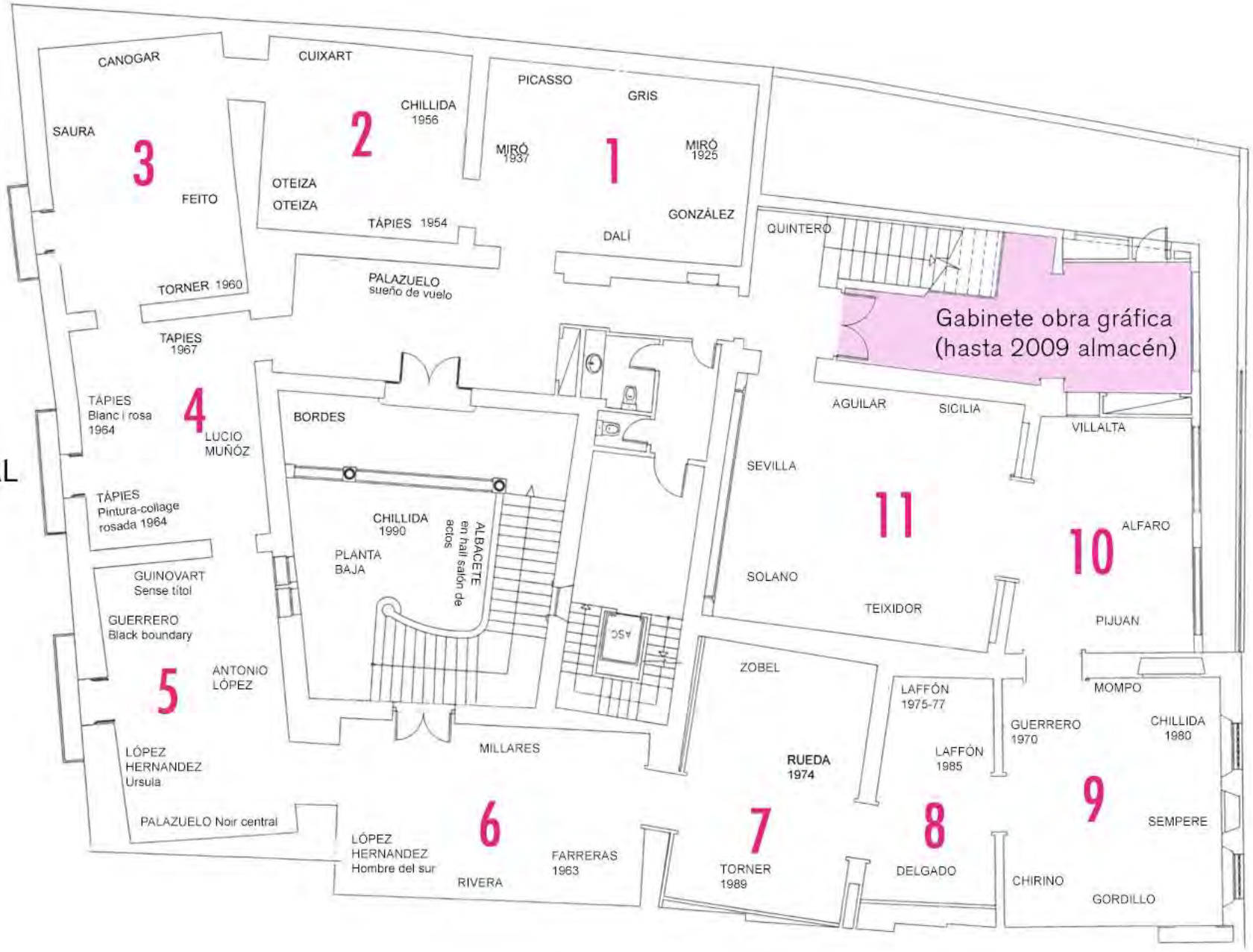
- El calendario anual del museo y la tipología de visitantes
- Costes asumibles
- La relación con el programa educativo

Obras de la colección museables (ca.40)

PLANTA 1ª

COLECCION PERMANENTE ACTUAL (1-11)

MUSEU FUNDACIÓN JUAN MARCH

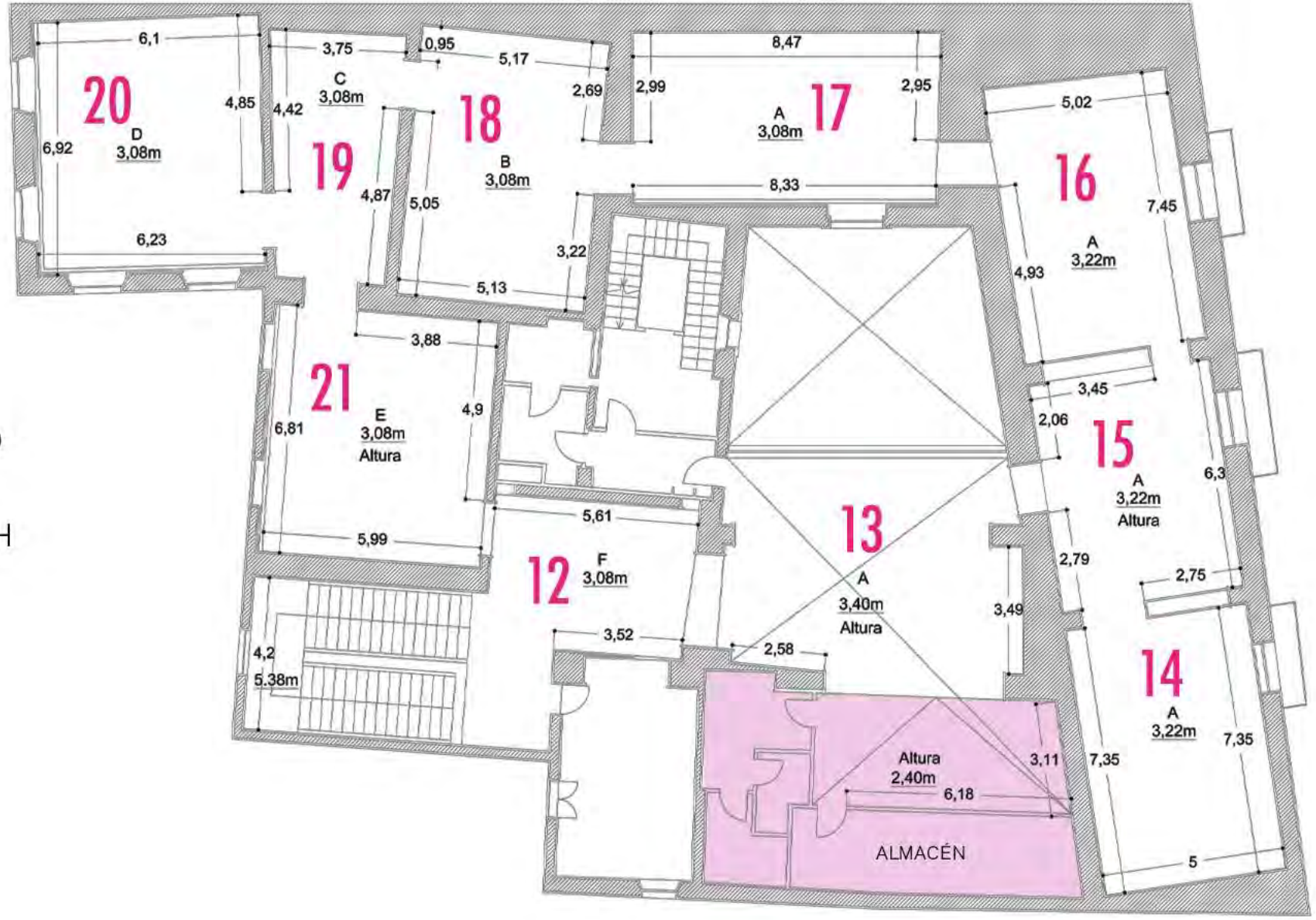


LA COLECCIÓN PERMANENTE EN TODO EL MUSEO

PLANTA 2ª

LA COLECCIÓN OCUPANDO TODO EL MUSEO

MUSEU FUNDACIÓN JUAN MARCH



Año	Obras	Artistas
1990	36	36
2012	73	62
2013-2014	103	74
2015-2016	113	81

Arte

Exposición Madrid >
Palma >
Cuenca >
Todos nuestros catálogos de arte >
Todas las exposiciones >
Obras de una colección >
Librería–Tienda >

TODOS NUESTROS CATÁLOGOS DE ARTE DESDE 1973

La Fundación Juan March pone a disposición del público un portal de conocimiento que incluye el contenido completo de los 180 catálogos de las exposiciones organizadas desde 1973 en sus sedes de Madrid, Cuenca (Museo de Arte Abstracto Español) y Palma (Museu Fundación Juan March). Se trata de un fondo documental en continua actualización, cuyos objetivos fundamentales son la difusión, la promoción, la investigación y el conocimiento del arte y sus exposiciones. Cada catálogo –en sus distintas ediciones según idiomas– se publica de ordinario un año después del final de la exposición a la que acompaña o una vez agotada su edición impresa.

Todos nuestros catálogos de arte desde 1973 se abre al público con más de 27.000 páginas, textos de más de 400 autores e imágenes de 18.000 obras de casi 1.400 artistas. Un sistema de navegación avanzada permite la búsqueda interconectada en la totalidad del portal y en cada catálogo, así como el filtrado de resultados por fecha, título, idioma y relevancia, incorporando también un sistema de recomendaciones para la consulta de otros catálogos afines.

Leer más sobre el proyecto
y ver vídeo de la presentación

Búsqueda rápida | Búsqueda avanzada

Buscar

América fría
La abstracción geométrica en Latinoamérica (1934-1973)

100% 74-75 / 514

Any discussion of art produced in Latin America, perhaps especially within the realm of geometric abstraction, seems condemned to engage with questions of context and locale, and by extension, the thornier issues of originality and derivation, or invention and copy. However much we may wish to modern and recover an underappreciated contribution to art history, and to avoid the geographic and cultural playing field as the centrifuge of Eurocentrism, we are obliged as historians to examine the successions and mechanisms through which images generate interpretations. To ignore this is to fall into the trap of expanding the repertoire of available images without scrutinizing the reason for their prior exclusion, or simplifying this into a narrow political project of vindication and visibility in which the "other" is valued and personally, instead, inherently reinforcing the velocity of the "center" through its very opposition. In this essay, I would like to take a case study involving the relationship between European and Argentine artists of the 1930s and 1940s, specifically through a group of works by Alfredo Hlito, Georges Vantongerloo, and Richard Paul Lohse, to analyse how images and ideas move through time and space, and how we may to attribute meaning according to the interplay between art, the interpretation, context, and the artist.

The term invention means many different things: discovery, contrivance, fabrication, creation. Which of these terms we use tends to depend ultimately on a moral position, a feeling of entitlement to use a particular idea or artwork, and is therefore related to a sense of intellectual or cultural property, or even propriety. If we consider that invention belongs absolutely to its inventor, then any subsequent appropriation is a form of usurping of unauthorized use. If, however, we believe that culture is necessarily dynamic and dialogic, then the reinvention of forms and ideas becomes a positive factor and the very engine of artistic development. These issues are particularly acute in art and entertainment law, where they translate into related issues of copyright protection and friendly liability. But they are also important issues in art history, where a tracing of the genealogy of ideas and images is part of how we structure history and generate meaning.

If we were to try to reduce conventional art history to an equation, it might look something like this: invention + context = content. If we isolate each of these elements, we realize that they are articulated in very different ways. Invention is less since modern art can be deduced from artist statements, writings, contemporary debates, and of course from evidence of the works themselves. The biggest challenge here is to determine the distance that may exist between the stated intention and the finished work. Context, in comparison, is almost entirely determined by the historian alone: how, where, and why we decide to define it can be, like the relative value of invention, a largely ideologed decision. In the case of Latin America, this question of context has been one of the fault lines along which different approaches and ideologies have formed. For some, Latin America is a context in its totality, constructed separate from and in opposition to a so-called "West" (Europe and North America). The most candidate articulation of this model was the 2004 exhibition Invented Dissent, where all production connected to Latin America (even if not produced within its borders) was invariably considered a dissenting mode.[1] In this model, Latin America is necessarily a place of difference, a contemporary El Dorado where anything at all, the things it doesn't do or achieve, full of the central promise of the local and the oppositional. For others, context is internal, concerning well-defined borders and nationality, so that, for example, Torres-García will always be an Uruguayan artist, wherever his work was produced, even if most of his adult life was spent outside that country. In this model, nationality is about so much more than just physical location: it is an undeniable DNA that the artist will carry around for all of his or her life, a cultural force that will prevent art from ever fully influence there or the specific context in which they happen to find themselves. And then there are those who define context according to the particular place and time in which works are made, regardless of where the periods artist happens to have spent them. This was the model pursued particularly in the exhibition *The Geometry of Hope*, where cities constituted the units of context.[2] But this model is also limited as the cultural geography of artworks consists of a combination of physical context and some sense, and also virtual networks, influences that move via publications, discussions, letters, magazines, and so many other mechanisms that create a web of influences and debates that superpose a city's limits. Then, of course, there is the model that entirely de-contextualizes the work in favor of a purely formal analysis, which has the advantage of often being closer to the artist's stated intention at the expense of a more complex historical study. What is clear is that context can mean many different things, and that the conjunction of these things will invariably have an effect on the reading of an artwork and the role it plays in art history.

Before this becomes too abstract, I'd like to propose the following comparison: four works produced by three different artists in three different contexts (**FIG. 1, 2, 3, 4**). Without attributions and dates, it is near impossible to guess which was created in Paris in 1932, which in Zurich in 1945, and which in Buenos Aires in 1947 and 1949. The works are so similar in style, format and technique that they are virtually indistinguishable, even to the trained eye. One of the first issues here is how we view and/or distance. In other words, if these works were made in quattrocento Italy, one in Florence, one in Venice, and the other in Ferrara and a decade apart, we would comfortably consider them to be examples of the same phenomena: the Italian Renaissance, even if the temporal and relative physical distances are considerable.[3] However, by the time we get to modernity, and particularly where Latin America is involved, we tend to be more fussy about details in chronology and geography, and draw a line between some artworks and others, and that line usually falls neatly between Europe and Latin America. That binary division does a number of things. First of all it allows us to establish a hierarchy, with art and European consequence as "origin" or "cause", while later and Latin American correspond to "copy" or "effect". As soon as we have done this, there will be those on either side who start to construct positions on one side those who unstably reinforce their ideas of culture, sovereignty and on the other those who maintain a political position of difference, valuing the other embody ideas of ethnic and cultural identity, or even see one as the inversion of the other. Of course this dichotomic division also creates another important third sort: the relationship within contexts, by reducing Latin America and Europe to two monolithic blocks, where there are important national, cultural, and historical differences within those borders.

The question of context and Latin American Europe is further complicated by the implicit universalism of abstract art in general, and the inception of this tradition within a region (Latin America) that has often been considered too "backward" to participate fully in anything other than folkloric or magical realism. Up until the 1990s Latin American abstraction was generally dismissed from international discussion of Latin American art for being too cosmopolitan, too internationalist, and therefore not "Latin American" enough (whatever that may mean). In Latin America itself the story was often different. For example, to take the case of Alfredo Hlito's formerly and Argentine, these abstract works of the 1940s were often interpreted as a triumphant moment in which Argentina "caught up" with the rest of the world. To quote Jorge Romero Brest, for instance: "The first attempts to overcome the formal recipes of Argentine artists will be Argentine but contemporary of the 1940s because they fearlessly accepted the dogma of Max Bill, Georges Vantongerloo, and Joaquín Torres as well as their old."[4] Of course this model is just as problematic as the folkloric reflection of an insularism in that the work is judged only in terms of its stylistic similarity to a model, in this case judged negatively from abroad and positively at home.

FIG. 1. Argentina, Alfredo Hlito, Ritmos elementales (Elementary Rhythms), 1946. Oil on canvas, 100 x 100 cm (39 ⅜ x 39 ⅜ in.). Colección Patricia Phelps de Cisneros

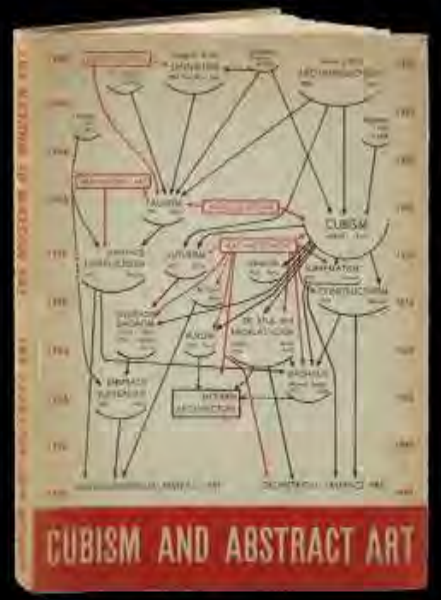
FIG. 2. Argentina, Alfredo Hlito, Ritmos elementales (Elementary Rhythms), 1947. Oil on canvas, 70 x 70 cm (27 ½ x 27 ½ in.). Private collection

FIG. 3. Switzerland, Richard Paul Lohse, Konvention (Convention), 1948–49. Oil on canvas, 70 x 70 cm (27 ½ x 27 ½ in.). Richard Paul Lohse-Stiftung, Zurich

FIG. 4. Uruguay, Joaquín Torres-García, Composición (Composition), 1937. Oil on board, 56 x 79 cm (22 x 30 ⅞ in.). Kunstmuseum Basel

En
este
momento.

"… But I would say we should try to find our own voice, and be true to that voice, and get in there, and kind of learn by doing, learn by doing, learn by doing. And then it starts talking to you and more ideas come and you feel yourself going forward someway. And these ideas, they come along just like people come along, as you are walking down the street. You are walking down the street and girls are coming along, and they are very beautiful girls, but they are not making you fall in love. You see them and they go by. And you go around the corner and WOW! There she is. So beautiful. And you fall deeply in love. And that idea is the one you are going to translate".



With Alfred H. Barr's 1936 diagram of the flow of art in the twentieth century as its core, the exhibition *Genealogies of Art, or the History of Art as Visual Art* brings together visual representations of the history of art by artists and art historians, from the genealogical tress of the twelfth through the fifteenth centuries and the Renaissance to more current information graphics, including paintings, sketches, maps, plans, prints, drawings, diagrams and information graphics.

FUNDACIÓN JUAN MARCH

museo**PICASSO**málaga

GENEALOGIES / OF / ART

GENEALOGIES OF ART,

OR THE HISTORY OF ART AS VISUAL ART

Ideas que curan

JOAN RABASCALL
La voz de su amo

N28

FETE DE LA LETTRE - 67 RUE VERGNIAUD - 75013 PARIS - TEL (1) 580 79-58

"She thinks it's a touchscreen."

Cecil B. DeMille
The sing of the cross
1932

Sie sagen es selbst!
Wir tun so, als ob wir Maler, Dichter oder sonstwas wären, aber wir sind nur und nichts als nur
„Wollust frech. Wir setzen aus Frechheit einen riesigen Schwindel in die Welt
und züchten Snobs, die uns die Stiefel abschlecken."
Manifest A. Udo
„Aktion" 1915

The Mechanical Bride: FOLKLORE OF INDUSTRIAL MAN

by Herbert Marshall McLuhan

Y ahora tomemos tierra:
4 cuestiones para debatir.

(y gracias a todos)

¿Podemos encontrar nuevas formas de trabajo en equipo?

¿Podemos idear modos de organización más ágiles y simples?

¿Podemos articular mejor la dirección con la autonomía y la responsabilidad de cada uno? es decir, ¿Cómo podemos traajar de manera más colegiada?

¿Somos capaces de crear espacios y tiempos –"antiambientes"– con los que imaginar, pensar y proyectar adecuadamente?

Cruzando el paraíso

Loquillo

[No] Es tan fácil dar sin pensar en uno mismo
vayas a donde vayas encontraras espejismos
somos tan iguales y a la vista tan distintos
yo bajando a los infiernos y tú cruzando el paraíso

Para ti la vida que te lleva
para mí la vida que me quema
tenías tanto que aprender y yo tanto por demostrar
por un instante la eternidad
Nada permanece todo se desvanece
se que no puedo quejarme tratare de no engañarme
siempre es cuestión de tiempo llegar al precipio
yo bajando a los infiernos y tú cruzando el paraíso

Para ti la vida que te lleva
para mí la vida que me quema
tenías tanto que aprender y yo tanto por demostrar
por un instante la eternidad

Me sobraba vída para darte
fotogramas que olvidé al revelarte
ahora ya es demasiado tarde
que difícil es que difícil es
Para ti la vida que te lleva
para mí la vida que me quema
tenías tanto que aprender y yo tanto por demostrar
por un instante la eternidad

“El pasado debe ser transformado por el presente tanto como el presente es transformado por el pasado.”

T.S. ELIOT

“Tradition and the Individual Talent”, en *Selected Essays*. New York: Harcourt, Brace and World, 1960. Recogido en: Zóbel, Fernando, *Zóbel, cuaderno de apuntes*. Madrid: Galería Juana Mordó, 1974, p. 46.

“Ok. This is the strangest thing:
There is no idea
There is no idea
There is no idea
And then, there’s an idea”.

GRACIAS

GUGGENHEIM BILBAO

Desarrollando estrategias de sostenibilidad para exposiciones temporales en el Museo Guggenheim Bilbao

Daniel Vega Pérez de Arlucea

Director Técnico de Exposiciones y Conservación, Museo Guggenheim Bilbao

sostenible

“que se puede mantener durante largo tiempo sin agotar los recursos o causar grave daño al medio ambiente”

Diccionario de la lengua española

sostenible

“exposición que se puede mantener durante largo tiempo sin agotar los recursos o causar grave daño al medio ambiente”

Diccionario de la lengua española

GUGGENHEIM BILBAO

Floating Room

Bruce Nauman

GUGGENHEIM BILBAO

Ambiente spaziale con neon

Lucio Fontana

GUGGENHEIM BILBAO

Trinity – Pharmacology, Physiology, Pathology

Damien Hirst

GUGGENHEIM BILBAO

RA

Innovation and Distinctiveness: A Path towards Museum Reputation and Innovation

Building Museum Reputation Conference, University of Navarra

Axel Rüger, Secretary and CEO, The Royal Academy of Arts

19 September 2019

Royal Academy of Arts

Left-wing hobby

Halbe Zijlstra, VVD, Secretary of State for Culture, Ministry of Education, Culture and Sciences, 2010-12

deVolkskrant

'Kunst is geen linkse hobby'

Staatssecretaris Zijlstra moet zich niet laten leiden door 'tanc uneuze valse noties'.

PETER GIESEN

AMSTERDAM - De culturele vleugel van de VVD zal de bezuinigingen op kunst en cultuur verzachten, hoopt historicus Ruel Pots. Hij kan zich moeilijk voorstellen dat een traditie van tweehonderd jaar bevordering van de schone kunsten zo drastisch wordt doorbroken. Culturelliberalen, zoals Pots Bolkestein of Martijn Sanders, de voorzitter van het Holland Festival, zullen in actie komen, verwacht hij.

Museum Boards of Trustees/Supervisory Boards

Detroit

MoMA

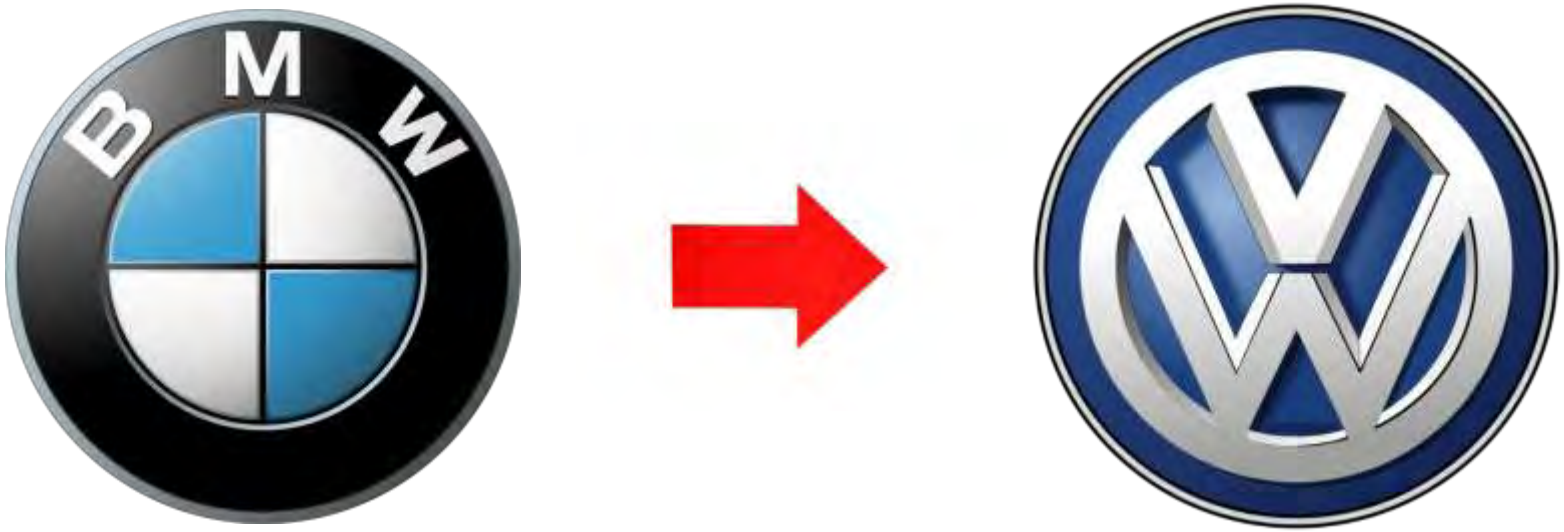
Museum Reputation Research

Branding

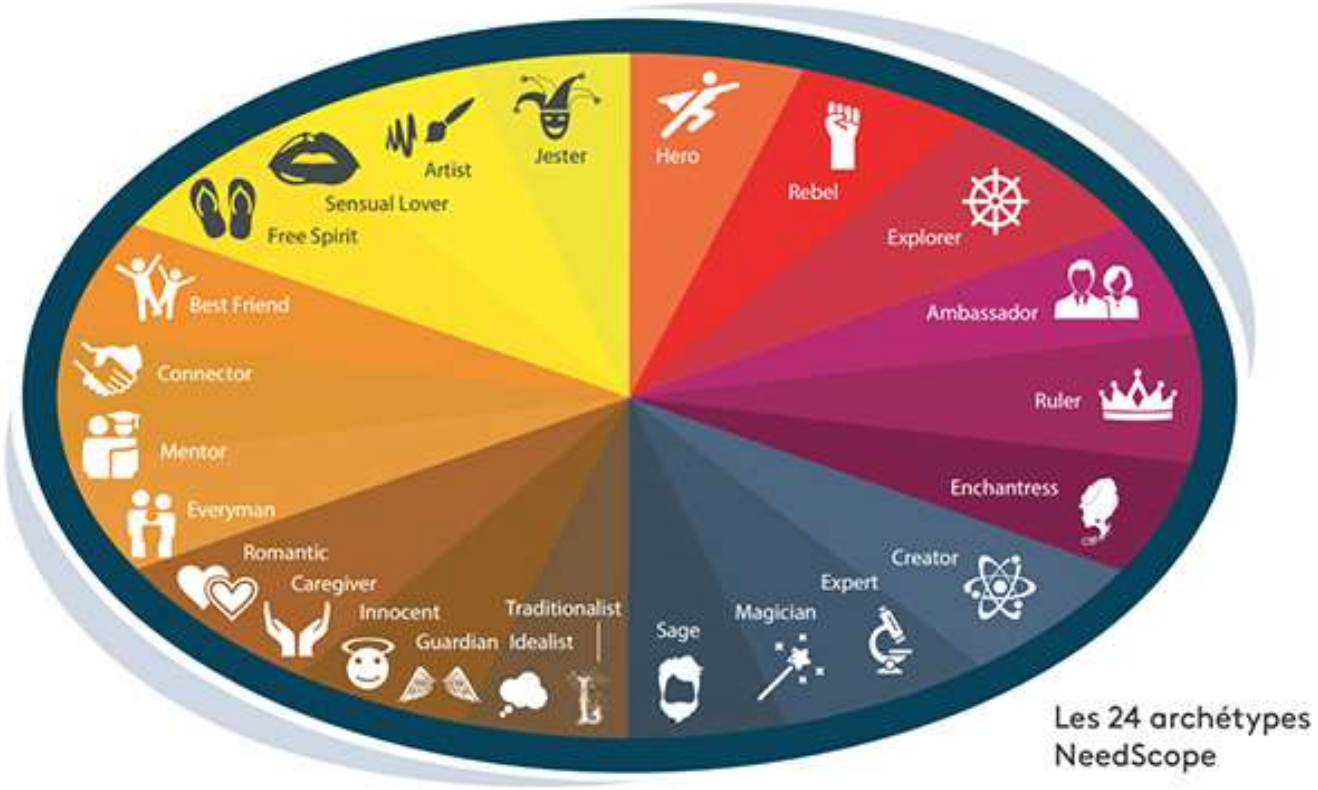
Who are you?

Branding

Branding

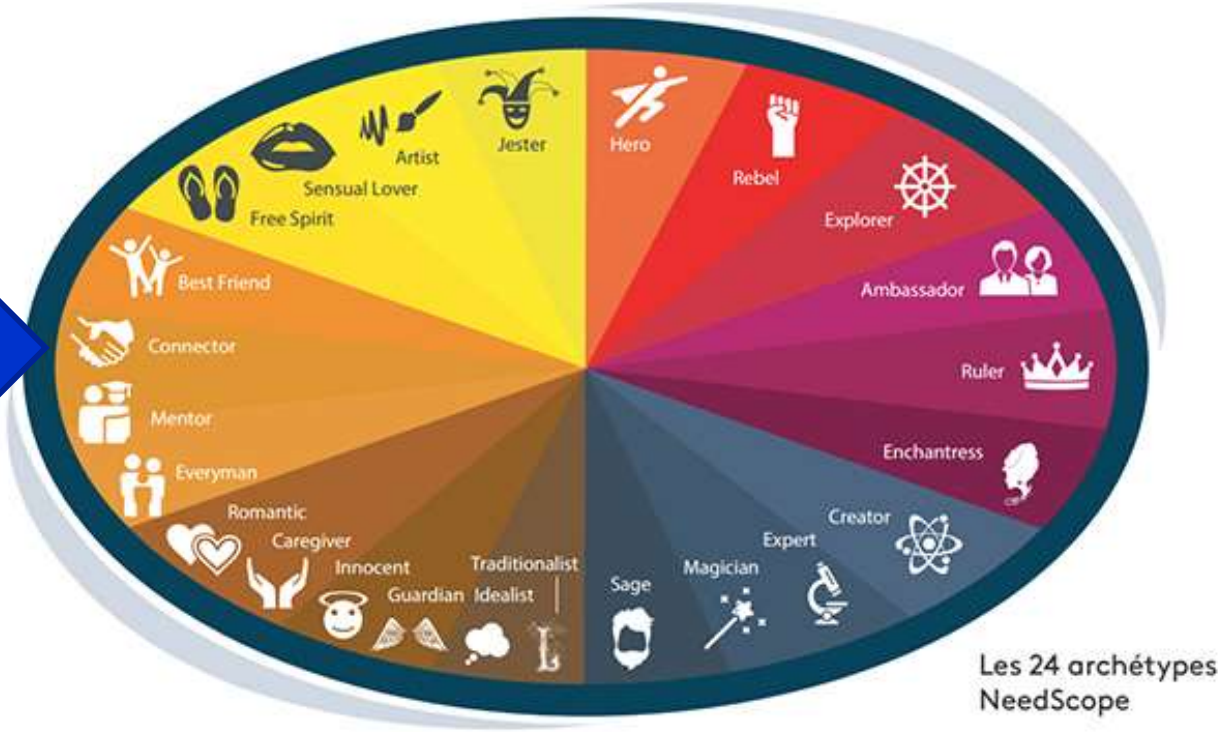


Needscope


Jester
Artist
Sensual Lover
Free Spirit
Hero
Rebel
Explorer
Ambassador
Ruler
Enchantress
Creator
Expert
Magician
Sage
Traditionalist
Idealist
Guardian
Innocent
Caregiver
Romantic
Everyman
Mentor
Connector
Best Friend
Les 24 archétypes
NeedScope

Needscope

The Relaxed Connector



Museum strategy

Values Van Gogh Museum:

Leader in the field
Excellence
Inspiring

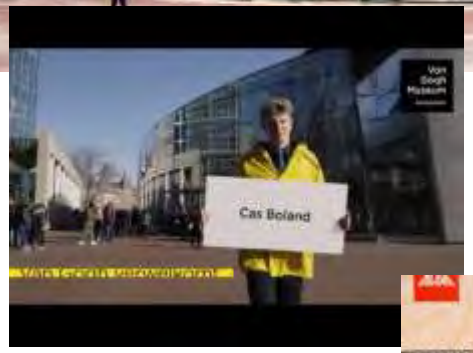
Strategic aims:
Financial sustainability
(entrepreneurship)
Accessibility
Hospitality

Museums Reputation

Consequences

- Greater awareness
- Confidence
- Reputation management
- Fundraising
- Greater readiness to take risks

Core Values and Activities



Welcome

Artistic Programme

Enterprising

Sponsoring

Van Gogh Museum Amsterdam

1737 VAN LANSCHOT KEMPEN

Innovation and Risk Taking

Van Gogh Museum Consultancy / Professional Services

Van Gogh Museum Editions

Sustainability

Meet Vincent van Gogh Experience

Risk taking and failure

2015 Beijing

Risk taking and failure

2015 Beijing

2019 Barcelona

Museum Reputation – a Dutch proverb

Museum Reputation – a Dutch proverb

Reputation comes on foot
and leaves by horse

Sponsoring

Van Gogh Museum Amsterdam

Sponsoring

Van
Gogh
Museum
Amsterdam
Shell's partner in crime
Van
Gogh
Museum
Amsterdam

A Farewell with reputation intact

Thank you for your attention!

Aprendizajes finales:
Construyendo juntos el futuro de la reputación de los museos y de las empresas

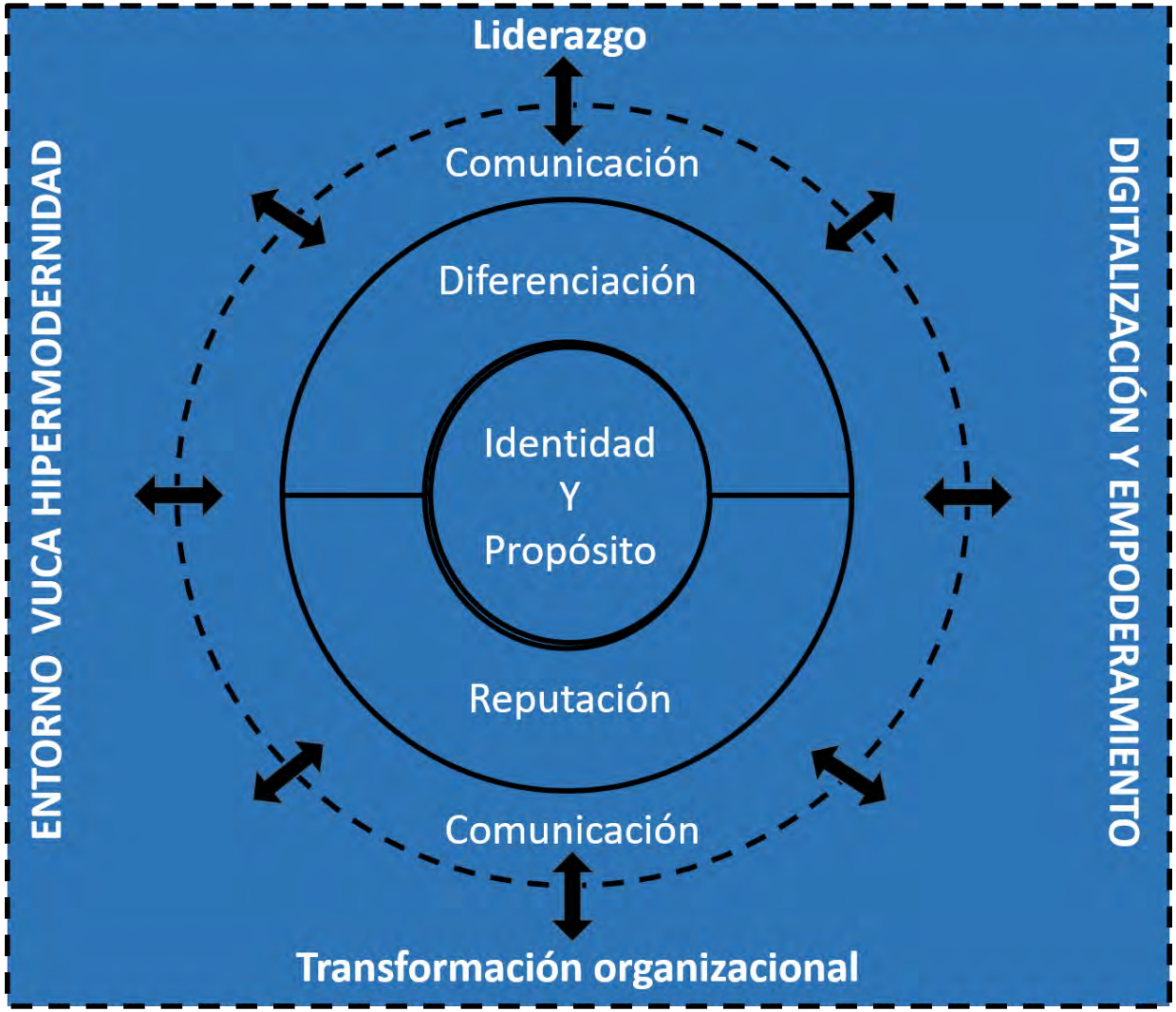
Ángel Alloza
CEO, Corporate Excellence
Centre for Reputation Leadership

www.corporateexcellence.org

Building
Museum
Reputation
Conference

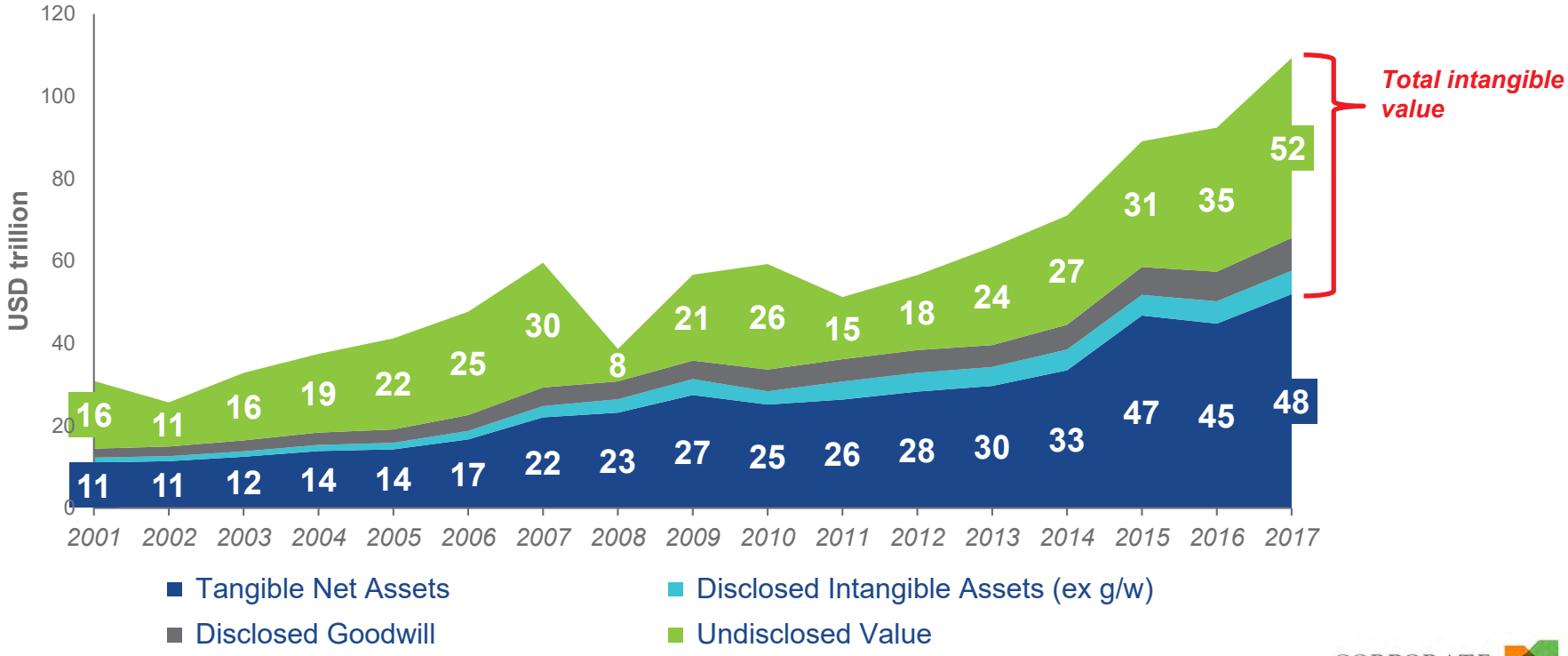
18-20/09/2019
Pamplona

Una visión integrada de Building Museum Reputation Conference 2019



CORPORATE EXCELLENCE
CENTRE FOR REPUTATION LEADERSHIP

Nueva economía de los intangibles: necesitamos gestionarlos de forma excelente



Source: 2018 BrandFinance® Global Intangible Finance Tracker (GIFT™)

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DIFERENCIACIÓN

La marca corporativa y el propósito aseguran la diferenciación no copiable

Source: 2018 Adaptado de GlobeScan UK

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REPUTACIÓN

Qué es la reputación corporativa

La consideramos una actitud

Es una construcción social

La **Reputación Corporativa es el conjunto de percepciones y evaluaciones colectivas generadas** por el comportamiento corporativo, en los distintos grupos de interés, que motivan sus conductas **de apoyo u oposición.**

Resultado del comportamiento y de la comunicación

Con efectos en las conductas

Ángel Alloza Losana, Ph.D
CEO, Corporate Excellence – Centre for Reputation Leadership
www.corporateexcellence.org

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CENTRE FOR REPUTATION LEADERSHIP

Impacto de la Reputación en comportamientos y valor de las empresas

Cómo de fuerte o débil es mi Reputación: escala de 1 a 100 puntos y su impacto en los comportamientos de los stakeholders

	0-39	40-59	60-69	70-79	80+
Compraría productos	9%	16%	35%	55%	84%
Hablaría positivamente	8%	14%	30%	50%	83%
Recomendaría los productos	7%	13%	31%	51%	83%
Confiaría en que haría lo correcto	8%	12%	27%	44%	77%
Le daría la bienvenida en mi comunidad	9%	15%	31%	48%	78%
Trabajaría	10%	17%	31%	47%	73%
Invertiría	7%	11%	24%	39%	67%
Recomendaría la compañía	8%	13%	30%	50%	82%
Recomendaría invertir	7%	11%	22%	38%	68%
Le daría el beneficio de la duda	6%	10%	21%	36%	68%

Excelente/Superior	> 80
Fuerte/Robusta	70-79
Media/Moderada	60-69
Débil/Vulnerable	40-59
Muy débil/Pobre	< 40

Fuente: RepTrak de Reputation Institute

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Impacto de la Reputación en comportamientos y valor de los Museos

Accelerates Visitors Better reputation, more visitors	**Establish Trust** Better reputation, easier to do business	**More Advocacy** Better reputation, easier to do business	**Mitigates Organizational Risk** Better reputation, lower risk in joint ventures
Attract Better Talent Better reputation, better employees	**Fosters Recommendation** Better reputation, easier to do business	**Drive Sponsorships** Better reputation, easier to do business	**Expand Geographic Growth** Better reputation, easier to open new locations

Source: Reputation Institute, 2019

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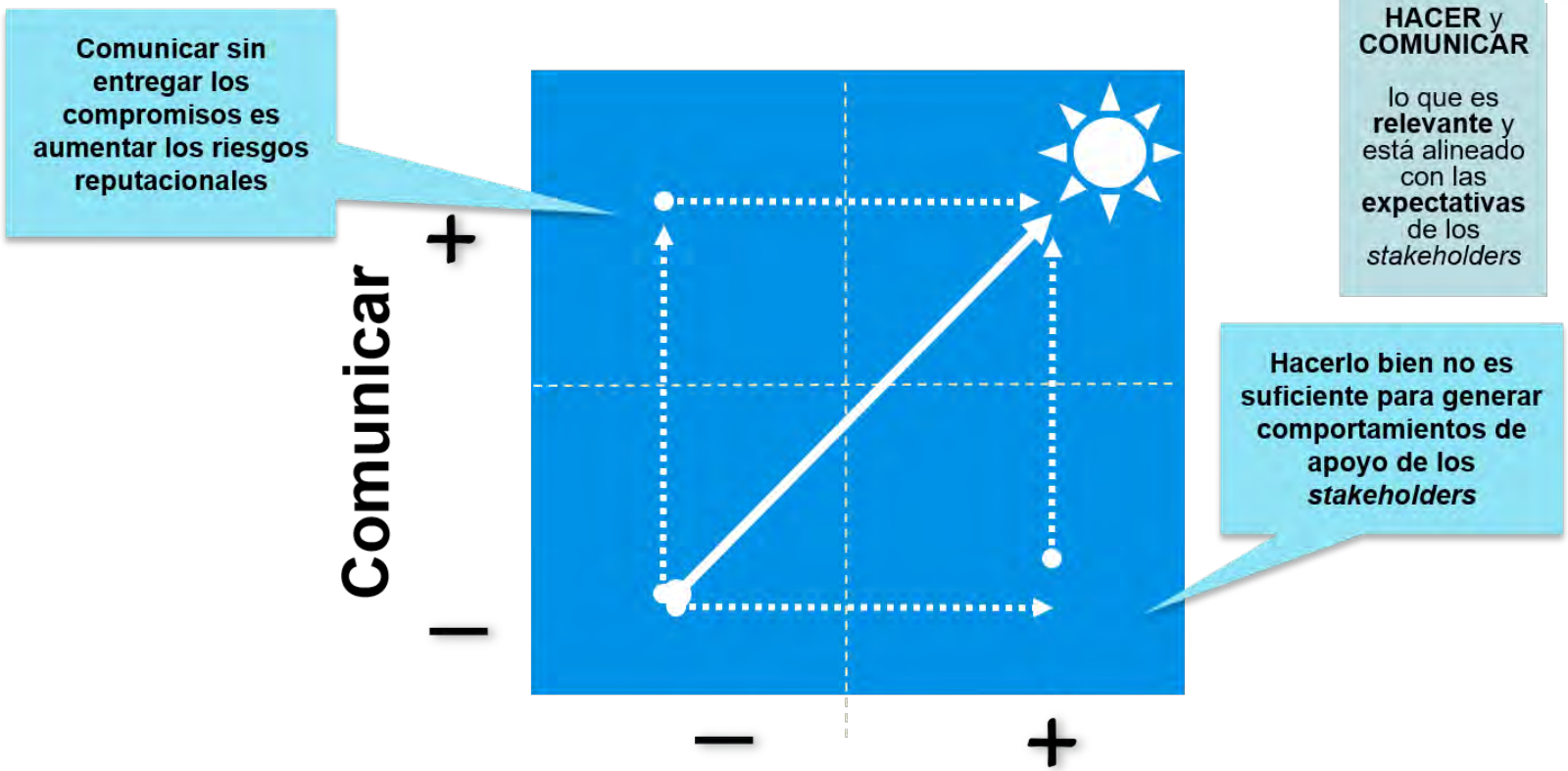
COMUNICACIÓN

La Reputación se construye con el hacer y el comunicar



Hacer lo relevante para los *ciudadanos*

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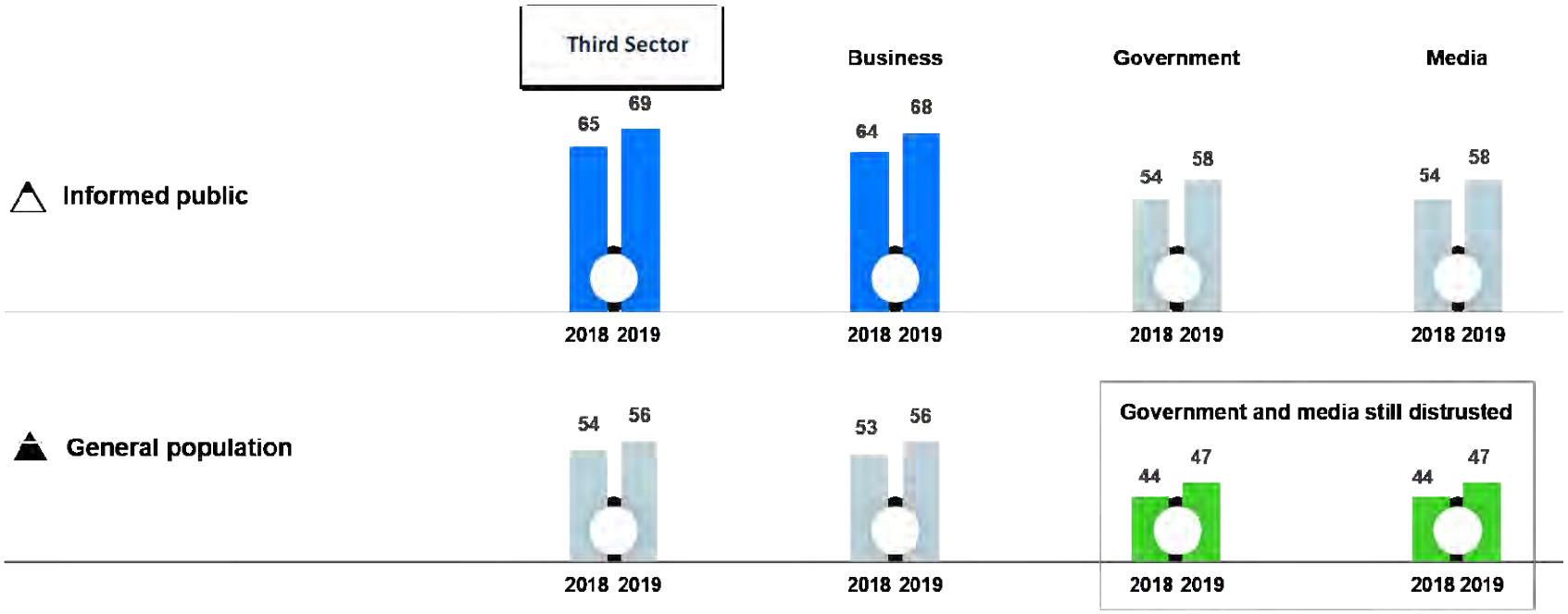
ALIANZA MUSEOS Y EMPRESAS

Alianza reputacional: museos y empresas



Source: Edelman, Trust Barometer, 2019

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Alianza reputacional Museos y Empresas. La reputación hace ganar a todos

Reputación de los Museos

- Atracción Talento
- Atracción mejores patrocinadores
- Crecimiento en las donaciones
- Crecimiento en los presupuestos
- Oportunidades para aprender

Reputación de las Empresas

- Impacto positivo en las percepciones de responsabilidad social
- Impacto positivo en motivación empleados
- Plataforma de capital relacional
- Oportunidades para aprender

Reputación de las ciudades y Reputación de los países

Fortalecimiento de la reputación en la opinión pública y en las Admón y Reguladores

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HOJA DE RUTA

Qué tengo que hacer para conseguir una diferenciación no copiable y una buena reputación: hoja de ruta a partir de la semana que viene…..

1 FASE INICIAL

PASO 1: IDENTIDAD, PROPOSITO Y MARCA

Identificar a los *stakeholders* clave. *Mapa de stakeholders*

Diagnóstico y definición de la **identidad y propósito** (misión, visión y valores).

Arquitectura de marcas.

Implementación y activación del propósito a través de todos los puntos de contacto con la marca corporativa y para todos los *stakeholders*. Propósito y Marca Corporativa integradas

Bases para la diferenciación y para la reputaciórativa.

PASO 2: MEDICIÓN AVANZADA

Medir de forma sistemática la reputación, la fortaleza de marca, la reputación interna en los empleados y la experiencia generada en cada punto de contacto de los *stakeholders* con la marca corporativa.

Creación del cuadro de mando de indicadores no financieros demostrando la generación de valor en el negocio de los activos y recursos intangibles.

2 FASE DE CONTROL

PASO 3: MODELO ORGANIZACIONAL

Transformar a la Organización con un modelo de Gobernanza para los intangibles

Consolidación de la función especializada de una dirección general de Comunicación, Asuntos Corporativos y Reputación.

Creación de comités transversales promovidos por la Alta Dirección para romper los silos e implementar un proceso de transformación impulsado por la incorporación a las decisiones estratégicos y de negocio de las percepciones, juicios y expectativas de los *stakeholders*.

PASO 4: MODELO DE RETRIBUCIÓN CON INDICADORES NO FINANCIEROS

Vincular los indicadores de intangibles con los indicadores de negocio y en los programas de compensación.

Los indicadores deben situarse en el núcleo del cuadro de mando para la estrategia de la compañía:

- Reputación
- Fortaleza de la marca corporativa
- Compromiso empleados
- Satisfacción de clientes
- Propensión para recomendar la empresa y sus productos y servicios a terceros (NPS - Net Promoter Score)

3 FASE AVANZADA

PASO 5: CREACIÓN DE VALOR. DIFERENCIACIÓN Y LEGITIMIDAD

Desarrollo de una estrategia de creación de valor basada en una **diferenciación sostenible y** no copiable y en la **legitimidad** social y confianza de los *stakeholders*

Avanzamos gracias a la gestión integral e integrada del propósito, la marca, la reputación, los asuntos públicos y la comunicación.

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Hoja de ruta de gestión de intangibles de Corporate Excellence Centre for Reputation Leadership

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Corporate Excellence – Centre for Reputation Leadership

Trabajamos juntos para avanzar en la gestion excelente de la reputación y los intangibles

CORPORATE EXCELLENCE
CENTRE FOR REPUTATION LEADERSHIP

PATRONATO

BBVA
CaixaBank
IBERDROLA
Naturgy
Santander
Telefónica

EMPRESAS COLABORADORAS

abertis
Bankia
bankinter.
CEMEX
CEPSA
Damm
DKV Salud y bienestar
El Corte Inglés
Gestamp
iberCaja
LEROY MERLIN
MAPFRE
quirónsalud La salud persona a persona
Sabadell
SAMSUNG
SUEZ
VOLKSWAGEN AKTIENGESELLSCHAFT

PARA SABER MÁS

CENTRO DE CONOCIMIENTO CORPORATE EXCELLENCE

ALTA **DE FORMA GRATUITA** EN NUESTRO

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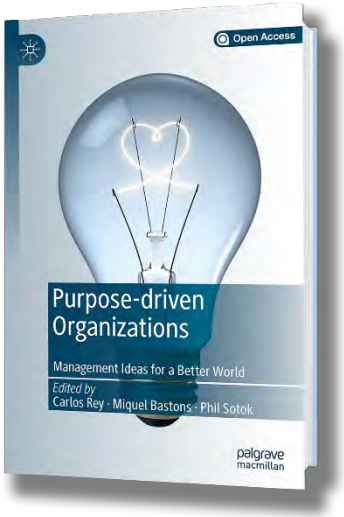

Purpose-driven Organizations
Julio - 2019

Liderazgo estratégico y gestión de la comunicación
Octubre - 2019

PROGRAMA DE FORMACIÓN EN REPUTACIÓN

www.unav.edu/master-ejecutivo-en-reputacion-corporativa

Aprendizajes finales:
Construyendo juntos el futuro de la reputación de los museos y de las empresas

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Building
Museum
Reputation
Conference

18-20/09/2019
Pamplona

Why Reputation Matters for Museums

Conference University of Navarra
Building Museum Reputation, September 20, 2019

Prof. dr. Cees B.M. van Riel, Erasmus University & Reputation Institute

Reputation Institute

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2. Measuring Reputation
3. Reputation of Museums
4. Key Explanations for the Stellar Reputation of Museums
5. Solving Future Challenges in Museum Reputation
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1 Reputation Matters

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Reputation…..

- Reputation is what people BELIEF to be true about your organization……\
- …GOOD, BAD or UGGLY…..

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Reputation *Drives* Business Support

Accelerates Sales

78%
(companies with excellent reputation)

Establish Trust Equity

4.5%
(increase by 5 points in reputation)

More Advocacy

3.5x
(from average to excellent range)

Mitigates Corporate Risk

3.4%
(increase by 5 points in reputation)

Attract Better Talent

66%
(companies with excellent reputation)

Fosters Commendation

4.4%
(increase by 5 points in reputation)

Drive More Investment

74%
(companies with excellent reputation)

Expand Geographic Growth

3.0x
(from average to excellent range)

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Reputation *Drives* Museum Support

Accelerates Visitors

Better reputation, more visitors

Establish Trust

Better reputation, easier to do business

More Advocacy

Better reputation, easier to do business

Mitigates Organizational Risk

Better reputation, lower risk in joint ventures

Attract Better Talent

Better reputation, better employees

Fosters Recommendation

Better reputation, easier to do business

Drive Sponsorships

Better reputation, easier to do business

Expand Geographic Growth

Better reputation, easier to open new locations

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2 Measuring Reputation

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Reputation can be measured with RepTrak®

RATIO

REPTRAK® DIMENSIONS
Cognitive Consideration

- PRODUCTS & SERVICES
- INNOVATION
- WORKPLACE
- GOVERNANCE
- CITIZENSHIP
- LEADERSHIP
- PERFORMANCE

EMOTION

REPTRAK® PULSE
Emotional Connection

Scale from 0-100
- Between 45-59 is highly Risky
- 64.4 is global average
- 70+ Is good
- 80+ is excellent

SUPPORT

BEHAVIORIAL INTENTIONS
Reputation Outcome

- PURCHASE
- ADVOCATE FOR
- ACCEPT
- DEFEND
- WORK FOR
- INVEST IN

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Reputation Data are Known for Companies, Countries, etc.

Company Reputation

- The **global average** of **companies** is **64.4**
  - **Excellent** scores are mainly seen among firms in **food**, **retail, automotive and consumer electronic**
  - **Modest to low** scores are seen in **banking, insurance and public sector organizations**

Country & **City** Reputation

- **Countries & Cities** differ tremendously in reputation, varying between **25 and 82**.
- Their reputation is rooted in three sets of variables:
  # sound *governance* system,
  # attractive *environment*
  # strong *economy* score
- **Small is beautiful for countries**, while **city** reputation is mostly strongly related to the **country image + touristic** attractiveness.

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Company Reputation: Global RepTrak® 2019 Results

1 ROLEX	2 LEGO	3 Disney ↑	4 adidas GROUP ↑	5 Microsoft ↑	6 SONY	7 Canon ↓	8 MICHELIN ↑	9 NETFLIX ↑	10 BOSCH ↓
11 intel ↑	12 Nintendo ↑	13 LEVI STRAUSS & CO. ↑	14 Google ↓	15 NIKE ↓	16 VISA ↑	17 ROLLS ROYCE	18 PHILIPS ↑	19 FERRERO ↓	20 BRIDGESTONE
21 hp ↑	22 3M ↑	23 PIRELLI ↑	24 GIORGIO ARMANI ↓	25 IBM ↑	26 Marriott INTERNATIONAL ↑	27 TOYOTA	28 BMW GROUP ↓	29 GOODYEAR ↓	30 COLGATE-PALMOLIVE ↑
31 Barilla ↑	32 IKEA ↑	33 Kellogg's ↑	34 RALPH LAUREN ↑	35 mastercard ↑	36 CATERPILLAR ↑	37 CISCO ↑	38 LAVAZZA ↑	39 LVMH ↑	40 DANONE ↓
41 BOEING ↑	42 Lufthansa ↓	43 havaianas ↑	44 INTERCONTINENTAL HOTELS & RESORTS ↑	45 DELL ↓	46 HONDA ↑	47 Hilton ↑	48 LG ↓	49 L'ORÉAL PARIS ↓	50 BOSS HUGO BOSS ↓
51 Whirlpool ↑	52 SAMSUNG ↓	53 ESTÉE LAUDER COMPANIES ↑	54 Panasonic ↓	55 HERSHEY ↑	56 amazon ↓	57 ↑	58 KraftHeinz ↓	59 DAIMLER	60 SIEMENS ↓
61 FedEx ↓	62 natura ↑	63 Emirates ↓	64 FUJIFILM ↓	65 AIRBUS ↓	66 Heineken ↓	67 Electrolux ↑	68 Honeywell ↑	69 MARS ↑	70 xerox ↑
71 Nestlé ↓	72 Campbell's ↑	73 ORACLE ↓	74 Kimberly-Clark ↑	75 Carlsberg Group ↑	76 TOSHIBA ↑	77 NOKIA ↓	78 Ford ↓	79 SAP ↑	80 DHL ↓
81 BRITISH AIRWAYS ↓	82 Johnson & Johnson ↓	83 P&G ↓	84 Roche ↑	85 AIR FRANCE KLM ↓	86 FUJITSU ↑	87 BACARDI ↑	88 Virgin ↑	89 ups ↑	90 Unilever ↓
91 BAYER ↓	92 The Coca-Cola Company ↑	93 GE ↓	94 ebay ↓	95 PSA GROUPE ↑	96 ↑	97 H&M ↑	98 AB InBev ↑	99 gsk ↑	100 HITACHI ↓

POOR · WEAK · AVERAGE · STRONG · EXCELLENT

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Country Reputation: Country RepTrak® Ranking

SWEDEN 81.7 ↑ 1	FINLAND 81.6 ↑ 2	SWITZERLAN 81.3 ↓ 3	NORWAY 81.1 ↑ 4	NEW ZEALAND 79.7 5	AUSTRALI 79.6 ↓ 6	CANADA 79.2 ↓ 7	JAPAN 77.9 ↑ 8	DENMARK 77.7 ↓ 9	NETHERLANDS 76.7 ↓ 10
IRELAND 76.1 ↓ 11	AUSTRIA 75.6 ↓ 12	ITALY 75.0 ↑ 13	SPAIN 73.1 ↓ 14	BELGIUM 72.6 15	U.K. 72.0 ↑ 16	PORTUGA 71.9 17	FRANCE 69.3 ↑ 18	GERMANY 68.5 ↓ 19	SINGAPORE 68.5 20
CZECH 65.6 21	GREECE 64.7 ↑ 22	THAILAND 63.8 ↓ 23	TAIWAN 62.6 ↓ 24	HUNGARY 62.0 25	CHILE 60.2 ↑ 26	ARGENTIN 60.2 ↑ 27	PERU 60.0 ↓ 28	MALAYSIA 59.7 ↓ 29	POLAND 59.5 ↓ 30
S. KOREA 58.5 ↑ 31	INDONESI 57.6 32	BRAZIL 57.5 ↓ 33	U.S.A. 56.4 ↑ 34	INDIA 56.3 ↓ 35	U.A.E. 55.9 ↓ 36	VIETNAM 55.6 37	PHILIPPINES 55.3 ↓ 38	S. AFRICA 54.6 ↓ 39	ISRAEL 54.1 ↑ 40
MEXICO 52.4 ↓ 41	QATAR 51.5 ↓ 42	TURKEY 48.9 ↑ 43	ROMANIA 48.5 ↓ 44	CHINA 47.7 ↑ 45	VENEZUEL 47.2 ↓ 46	KAZAKHSTAN 46.6 ↓ 47	BANGLADESH 46.3 48	COLOMBI 45.3 ↓ 49	ALGERIA 45.1 ↓ 50
SAUDI ARABIA 40.5 ↓ 51	RUSSIA 38.1 ↓ 52	NIGERIA 38.0 ↓ 53	IRAN 29.9 54	IRAQ 25.1 55					

↑↓ Positive/negative rank change since 2017

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City reputation: City RepTrak®

Rank	City	2017 RepTrak® Pulse
1	Sydney	82.3
2	Copenhagen	81.5
3	Vienna	79.8
4	Stockholm	79.6
5	Vancouver	79.2
6	London	79.2
7	Melbourne	79.0
8	Barcelona	79.0
9	Milan	78.7
10	Toronto	78.6
11	Amsterdam	78.3
12	Tokyo	78.3
13	Rome	78.1
14	Montreal	78.0
15	Edinburgh	77.8
16	Helsinki	77.7
17	Dublin	77.6
18	Venice	77.5
19	Zurich	77.4
20	Munich	77.2
21	Madrid	77.0
22	San Francisco	76.3
23	New York	76.1
24	Paris	75.7
25	Prague	75.6
26	Frankfurt	74.9
27	Seattle	74.6

Rank	Country	2017 RepTrak® Pulse
28	Orlando	74.5
29	Berlin	74.2
30	Brussels	73.7
31	Singapore	72.9
32	Miami	72.8
33	Boston	72.6
34	Athens	71.8
35	Gold Coast	71.5
36	Dubai	71.5
37	Los Angeles	71.5
38	Budapest	71.1
39	Manchester	70.9
40	Washington DC	69.7
41	New Orleans	69.4
42	Hong Kong	69.2
43	Atlanta	69.1
44	Las Vegas	67.3
45	Chicago	67.0
46	St. Petersburg	66.8
47	Seoul	66.7
48	Shanghai	66.4
49	Bangkok	65.1
50	Jersusalem	63.0
51	Istanbul	60.6
52	Rio de Janeiro	59.6
53	New Delhi	59.6
54	Mexico City	57.1
55	Moscow	55.1
56	Cairo	54.7

All RepTrak® Pulse scores are more than +/- 2.5 are significantly different at the 95% confidence level

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3 Reputation of Museums

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Museum Reputation Measured onwards 2016 in NL

Reputation ranking museums 2017			Compared to RI dinner 2016	
1	Het Rijksmuseum	88.8	1.2	-/-
2	Het Noordbrabants Museum	82.8	6.2	⇧ +7
3	Het Van Gogh Museum	82.0	1.7	⇧ +1
4	Het Groninger Museum	81.9	2.7	⇧ +1
5	Het Mauritshuis	81.5	1.0	⇩ -2
6	Het Stedelijk Museum Amsterdam	81.4	3.7	⇧ +1
7	Het Kröller-Müller Museum	81.2	3.6	⇧ +1
8	Museum Boijmans Van Beuningen	79.2	0.7	⇩ -2
9	Het Gemeentemuseum Den Haag	79.2	-2.6	⇩ -7
10	De Pont Museum	78.1	1.9	-/-
11	Museum Voorlinden	73.5	n.a. (new)	n.a. (new)

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Blockbusters work …. temporarily

Last year:
25% visitors

More visitors in the sample

2017:
45% visitors

De hoolwagen Jeroen Bosch (foto: ANP)

Prestigieuze kunstprijs Jeroen Bosch-expo Noordbrabants Museum

DEN BOSCH - Het Noordbrabants Museum heeft samen met het met het Museo Nacional del Prado de prestigieuze Global Fine Art Award gewonnen voor de tentoonstelling 'Jheronimus Bosch - Visioenen van een genie'. De musea in Den Bosch en Madrid deelden een groot deel van de tentoonstelling, waarmee de vijfhonderdste sterfdag van Bosch werd herdacht.

Last year:
Average Pulse score of visitors

Higher visitor evaluation

2017:
Average Pulse score of visitors

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Lessons Learned from Dutch Museum Studies

- First time that a reputation study was presented in The Netherlands
- Evoked a lot of debate among art museums: asking many questions about the position in the ranking, why, what should we do to improve, etc
- Above all, we as RI presented the results at the Annual Dinner where we have been presenting the Reputation Ranking of the 30 largest Dutch companies. We mixed tables where CEO's of the leading Dutch companies were sitting next to the directors of the museums. Creating an equal playing field between the world of business and the world of the arts.
- As a result at least three Dutch giants have started to sponsor museums now

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Global Reputation Museum Study

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Which museums were studied?

Louvre

British Museum

Metropolitan Museum of Art

National Gallery

Vatican Museums

Tate Modern

National Gallery of Art

Musée National d'Art Moderne

State Hermitage Museum

Musée d'Orsay

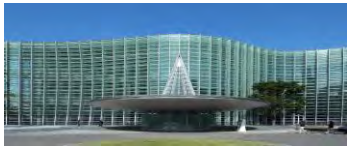
Reina Sofia

Museum of Modern Art

Museo del Prado

Rijksmuseum

Van Gogh Museum


National Art Center

Centro Cultural Banco do

Shanghai Museum

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Who did we ask?

- Internet based Survey sample of the **informed general public** in **10 countries**, spread over three continents (Asia, Europe and LatAm)
- We have interviewed nearly **12000 people**, distinguished in **visitors (6419)** and non-visitors (5065).
- Responents had to be **familair with the museum** they were answering questions about. Each museum has been evaluated by at least 50 foreigners and 150 inhabitants of the country where the museum is located.
- Non visitors tend to be older, have a lower income and a lower degree of education.
- Even **non-visitors**, have **favorable notions about museums,** such as that they are reliable, honest and fun.

For both visitors and non visitors the top 3 associations with a museum are:

1. Informative
2. Expert
3. Prestigious

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How did we measure Museum Reputation?

Attributes	Reputation drivers
Attractive collection Collection distinguishes itself from other museums Skilled employees Inspiring collection	Products
Innovative collections Collection is shown in an innovative way Sufficient free exhibition space for upcoming artists	Innovation
Offers attractive jobs Provides an appealing work environment Committed employees	Workplace
Open about her activities Behaves ethically	Governance
Positive influence on society Educates about art among different groups in society	Citizenship
Professional organization Clear vision for her future	Leadership
Does not throw money down the drain Is interesting for companies to sponsor	Performance

Reputation (Pulse)

Supportive behavior

- Visit
- Recommend
- Crisis proof
- Verbal support
- Donate
- Work

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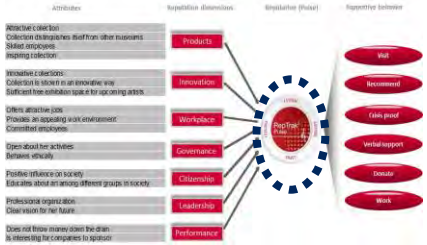
Overall Museum Reputation ranking

Reputation scores	Average of 10 countries
1 Louvre, Paris	84.3
2 Van Gogh Museum, Amsterdam	81.9
3 Rijksmuseum, Amsterdam	81.7
4 State Hermitage Museum, St. Petersburg	81.4
5 British Museum, London	80.8
6 Musée d'Orsay, Paris	80.6
7 Vatican Museums, Vatican City	80.4
8 Museo del Prado, Madrid	80.0
9 National Gallery, London	79.5
10 Metropolitan Museum of Art, New York	79.3
11 National Gallery of Art, Washington D.C.	79.1
12 Tate Modern, London	78.9
13 Museum of Modern Art, New York	78.4
14 Musée National d'Art Moderne, Paris	78.4
15 Reina Sofia, Madrid	78.2
16 National Art Center, Tokyo	77.5
17 Shanghai Museum, Shanghai	75.0
18 Centro Cultural Banco do Brasil, Rio	74.4



≥ 80	Excellent
70 - 79	Strong / Robust
60 - 69	Average
40 - 59	Weak / Vulnerable
< 40	Poor

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Differences per continent

Reputation ranking museums 2017 - Americas		
1	Louvre, Paris	85.2
2	Van Gogh Museum, Amsterdam	81.4
3	National Art Center, Tokyo	81.1
4	Museum of Modern Art, New York	81.0
5	Tate Modern, London	79.5
6	National Gallery, London	79.2
7	Metropolitan Museum of Art, New York	79.1
8	State Hermitage Museum, St. Petersburg	78.9
9	British Museum, London	78.4
10	National Gallery of Art, Washington D.C.	77.9
11	Musée National d'Art Moderne, Paris	77.8
12	Rijksmuseum, Amsterdam	77.8
13	Vatican Museums, Vatican City	77.0
14	Museo del Prado, Madrid	76.8
15	Musée d'Orsay, Paris	76.6
16	Reina Sofia, Madrid	76.1
17	Shanghai Museum, Shanghai	75.7
18	Centro Cultural Banco do Brasil, Rio	75.6

Reputation ranking museums 2017 - Asia		
1	Louvre, Paris	79.7
2	National Gallery of Art, Washington D.C.	77.8
3	Vatican Museums, Vatican City	77.0
4	Metropolitan Museum of Art, New York	76.3
5	British Museum, London	75.2
6	Musée National d'Art Moderne, Paris	75.1
7	Museo del Prado, Madrid	74.9
8	Rijksmuseum, Amsterdam	74.8
9	Musée d'Orsay, Paris	74.5
10	Reina Sofia, Madrid	73.7
11	State Hermitage Museum, St. Petersburg	73.7
12	Museum of Modern Art, New York	73.6
13	Tate Modern, London	71.9
14	National Art Center, Tokyo	71.9
15	Van Gogh Museum, Amsterdam	70.9
16	Centro Cultural Banco do Brasil, Rio	70.3
17	Shanghai Museum, Shanghai	69.2
18	National Gallery, London	69.0

Reputation ranking museums 2017 - Europe		
1	Van Gogh Museum, Amsterdam	85.8
2	Louvre, Paris	85.6
3	Rijksmuseum, Amsterdam	85.2
4	State Hermitage Museum, St. Petersburg	84.8
5	Musée d'Orsay, Paris	84.0
6	British Museum, London	83.4
7	National Gallery, London	83.1
8	Museo del Prado, Madrid	82.7
9	Vatican Museums, Vatican City	82.7
10	Tate Modern, London	81.1
11	Metropolitan Museum of Art, New York	80.4
12	Reina Sofia, Madrid	80.4
13	National Gallery of Art, Washington D.C.	80.0
14	Musée National d'Art Moderne, Paris	79.7
15	Museum of Modern Art, New York	79.2
16	National Art Center, Tokyo	78.2
17	Shanghai Museum, Shanghai	76.7
18	Centro Cultural Banco do Brasil, Rio	75.4

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Home Country Reputation Ranking

Home country reputation ranking museums 2017		
1	State Hermitage Museum, St. Petersburg	92.5
2	Louvre, Paris	89.8
3	British Museum, London	89.5
4	Musée d'Orsay, Paris	87.3
5	National Gallery, London	86.5
6	Rijksmuseum, Amsterdam	86.1
7	Vatican Museums, Vatican City	84.4
8	Metropolitan Museum of Art, New York	84.2
9	Van Gogh Museum, Amsterdam	83.6
10	Museum of Modern Art, New York	83.4
11	Museo del Prado, Madrid	83.1
12	National Gallery of Art, Washington D.C.	81.8
13	Tate Modern, London	81.8
14	Reina Sofia, Madrid	80.3
15	Musée National d'Art Moderne, Paris	80.1
16	National Art Center, Tokyo	77.7
17	Centro Cultural Banco do Brasil, Rio	72.5
18	Shanghai Museum, Shanghai	72.4

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Drivers of Museum Reputation

- The seven reputation drivers (indication of a more rational evaluation of the reputation of an organization) show a different pattern than the overall reputation (more emotional driven) ranking:
  - The **Louvre** is also positively evaluated at driver level and leads on 3 of the 7 drivers.
  - But **Tate Modern** (#12 in the ranking) is most present in the seven reputation drivers. It has a top 3 spot with 5 of the drivers.
  - The **Van Gogh** and **Rijksmuseum** (#2 and #3 respectively) are both present in the top 3 in 4 drivers.

- Hence, leadership at rational level (seven drivers of reputation) does not automatically imply a top position at emotional (=Pulse) level.

Products & Services	
1	Louvre
2	State Hermitage Museum
3	Van Gogh Museum

Citizenship	
1	Louvre
2	Van Gogh Museum
3	Rijksmuseum

Innovation	
1	Tate Modern
2	Museum of Modern Art
3	Musée National d'Art Moderne

Leadership	
1	Louvre
2	Tate Modern
3	Rijksmuseum

Workplace	
1	Rijksmuseum
2	Tate Modern
3	Van Gogh Museum

Performance	
1	Rijksmuseum
2	Tate Modern
3	National Gallery of Art

Governance	
1	Van Gogh Museum
2	National Art Center
3	Tate Modern

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What Impacts Reputation of a Museum Most?

	Impact on reputation of museums in general
Products & Services	
Attractive collection	8.1%
Collection distinguishes itself from other museums	6.4%
Skilled employees	5.8%
Inspiring collection	6.9%
Innovation	
Innovative collections	4.8%
Collection is shown in an innovative way	5.3%
Sufficient exhibition space for upcoming artists	4.0%
Workplace	
Offers attractive jobs	4.3%
Provides an appealing work environment	4.9%
Committed employees	5.1%
Governance	
Open about her activities	5.3%
Behaves ethically	5.7%
Citizenship	
Positive influence on society	6.4%
Educates about art among different groups in society	5.5%
Leadership	
Professional organization	6.3%
Clear vision for her future	5.1%
Performance	
Does not throw money down the drain	4.5%
Is interesting for companies to sponsor	5.7%

- The table shows the relative impact of 18 attributes on the museums' reputation scores in the 10 countries combined.
- The largest impact on the museum reputation comes from *the* ***attractiveness of the collection*** and *how* ***inspiring*** *the collection* is. But also if *the collection is* ***different*** *from the collection of other museums* is a key determinant of the museum's reputation.
- Another important aspect is the ***positive influence on society*** of a museum.
- People also look for a large part to how ***professional the organization*** is when judging the museum's reputation.

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4 Key Explanations for the Stellar Reputation of Museums

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1. History Matters
2. Collections Matter
3. Familiarity Matters
4. Location Matters
5. Sponsoring Matters

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1 History Matters

Europe has long traditions and links with Royalty:

- Louvre 1682 (1793) #1
- British Museum 1753 #5
- Prado 1819 #8
- Hermitage 1852 #4
- Rijksmuseum 1885 #2

USA museums started much later:

- MoMa 1929 #13
- National Art Galery, 1937 #11

Asia and LatAm only onwards the fifties:

- Shanghai Museum 1952 #17
- Centro Cultural Rio 1986 #18

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#2 Collections Matter, but ..not all visitors are experts

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Do people know which art works are in which museum…?

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Do people know which art fits with which museum?

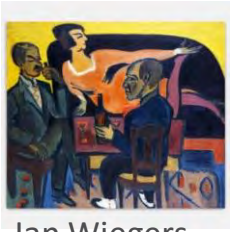
Vincent van Gogh

Rembrandt van Rijn -

Piet Mondriaan -

Pieter Bruegel –

Jean Dubuffet -



Jan Wiegers -

Johannes Vermeer -

Jheronimus Bosch -

Karel Appel –

El Lissitzsky -

Marlene Dumas

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It is hard to link top art with a specific museum….

Rijksmuseum: Rembrandt van Rijn - De Nachtwacht

Van Gogh Museum: Vincent van Gogh - De zaaier

Mauritshuis: Johannes Vermeer - Meisje met de parel

Gemeentemuseum Den Haag: Piet Mondriaan - Victory boogiewoogie

Kröller-Müller Museum: Jean Dubuffet - Jardin d'email

Noordbrabants Museum: Jheronimus Bosch - Aanbidding der koningen

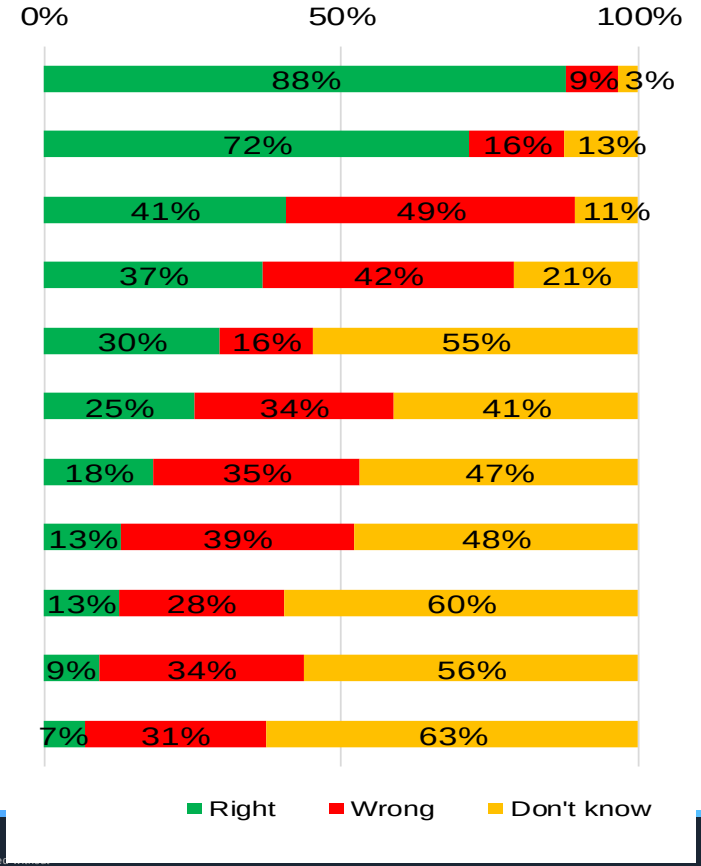
Boijmans Van Beuningen: Pieter Bruegel - De toren van Babel

De Pont Museum: Marlene Dumas - The First People

Stedelijk Museum Amsterdam: Karel Appel - Schildering foyer en scherm

Van Abbemuseum: El Lissitzsky – Proun

Groninger Museum: Jan Wiegers - Interieur bohemien



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#3 Familiarity Matters

2017 Global RT 100 Rank	Company	Not Familiar	Somewhat + Very Familiar
1	Rolex	34.6%	65.4%
2	LEGO Group	29.1%	70.9%
3	The Walt Disney Company	23.3%	76.7%
4	Canon	21.3%	78.7%
5	Google	8.4%	91.6%
Average top 5		23.3%	76.7%
96	General Motors	39.3%	60.7%
97	Delta Air Lines	59.2%	40.8%
98	FCA (Fiat Chrysler Automobiles)	56.8%	43.2%
99	Hyundai	28.2%	71.8%
100	Volkswagen	28.6%	71.4%
Average bottom 5		42.4%	57.6%

Museum	Familiarity	Reputation
Louvre	63	84.3
British Museum	46.5	80.8
National Gallery	40.8	79.5
Vatican	40.7	80.4
Van Gogh	38.8	81.9
Rijksmuseum	31.6	81.7
Rio	19.0	74.4

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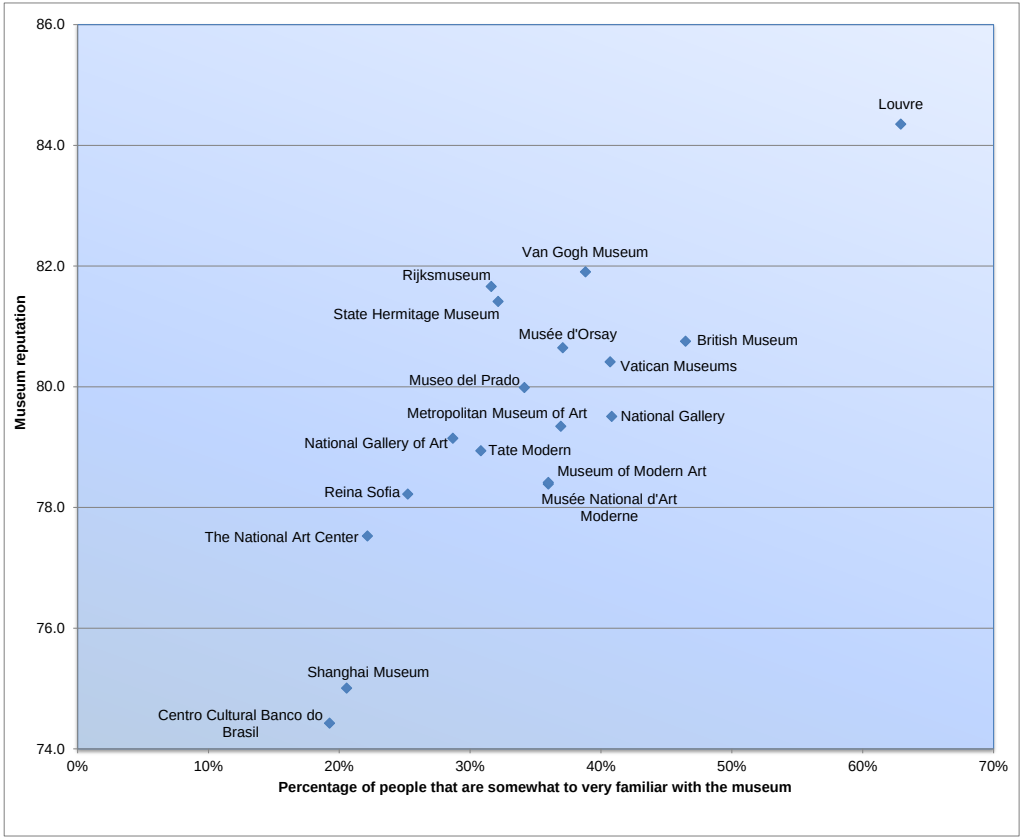
Relationship between Familiarity and Reputation

- For museums, a larger degree of familiarity is coupled with a higher degree of appreciation:
  - The **Louvre** is by far the most familiar museum in the study (63% of the people indicates being somewhat familiar or very familiar with the Louvre) and it has the best reputation.
  - The **Cento Cultural Banco do Brasil** is least familiar (19% is somewhat or very familiar with this museum) and it has the lowest reputation.
  - Almost all museums inbetween follow a similar pattern.

- Note: Familiarity in itself does not cause a good reputation; a museum needs to do the right things and communicate about these. And there is of course a cycle at work: A good reputation can increase the familiarity through word-of-mouth



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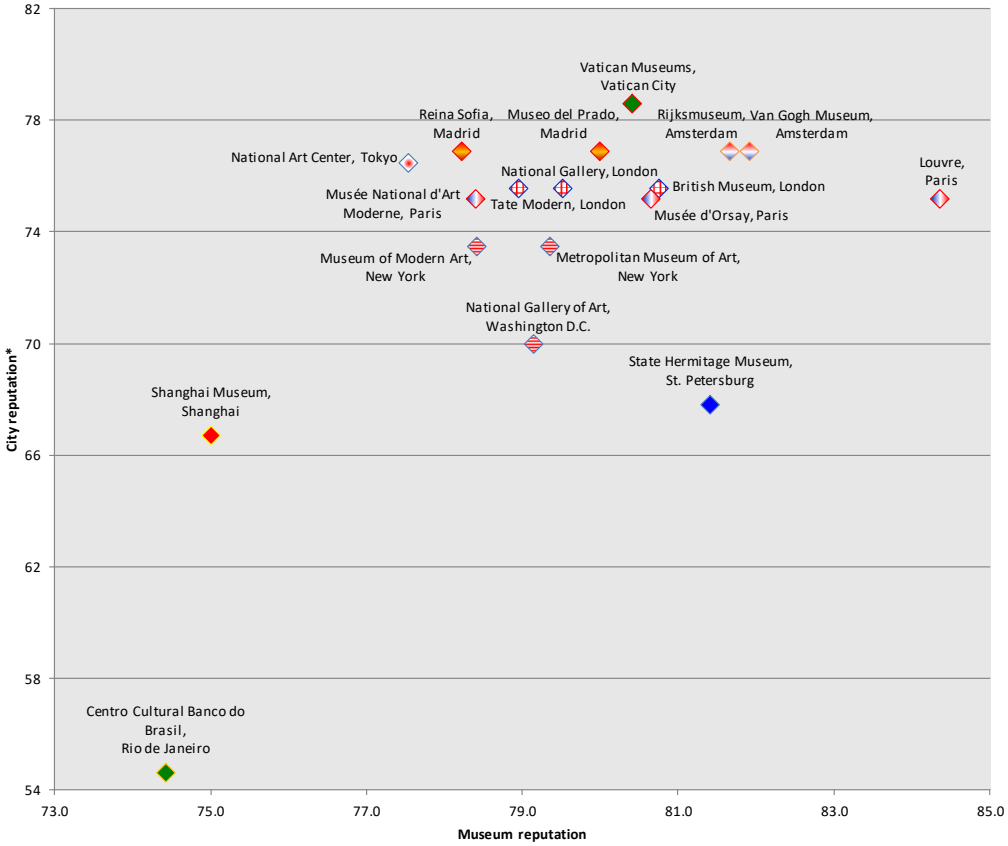
#4 Location Matters

- The better the City Reputation, the better the Museum Reputation or…. The other way around…

- The museums that stand out most in comparison to their city reputation are *Centro Cultural Banco do Brasil* (19.8 points above the reputation of Rio de Janeiro) and the *Hermitage* (13.6 points above the reputation of St. Petersburg).



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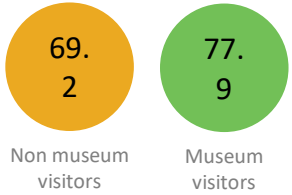
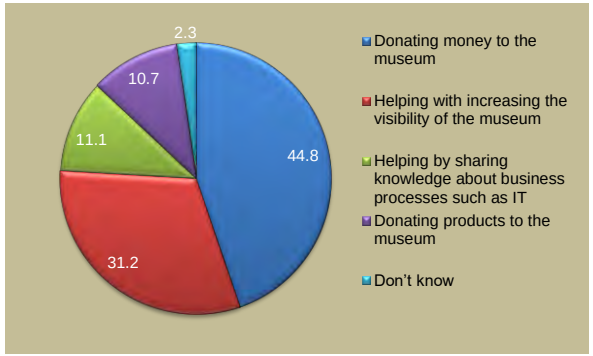
#5 Sponsoring Matters, but …

Tying the company name to a museum is good for the reputation of the company.





- Most people feel that **the company is the one who benefits most** from the sponsor relationship.
- Especially museum visitors think that corporate sponsoring has a positive impact on the reputation of the company.
- **The museum's reputation will not gain less from sponsoring compared with the benefits that firms get according to the respondents**.
- Both museum visitors and non visitors feel that the best way that a company can help a museum is by simply *donating money to the museum*.

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#5 Sponsoring Matters, but …

Self-interest or Altruistic?

"Why do you think that companies would sponsor a museum?" <multiple answers possible>	Number of times mentioned		Evaluation of corporate sponsoring if mentioned	
	Non museum visitors	Museum visitors	Non museum visitors	Museum visitors
In order to contribute to the common good	28.0%	39.3%	80.0	88.0
To contribute to the protection of the cultural heritage of the country	47.8%	**58.7%**	81.0	87.7
Because it gives them a platform to entertain their clients	16.0%	23.3%	74.5	85.3
To create a more favorable image for the company	**50.4%**	58.0%	76.0	85.0

- 85% of museum visitors are positive about sponsoring and understand that both motives are justified
- Even 76% of non-visitors are also positive about sponsoring museums but are more sceptical about the motives

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5 Solving Future Challenges in Museum Reputation

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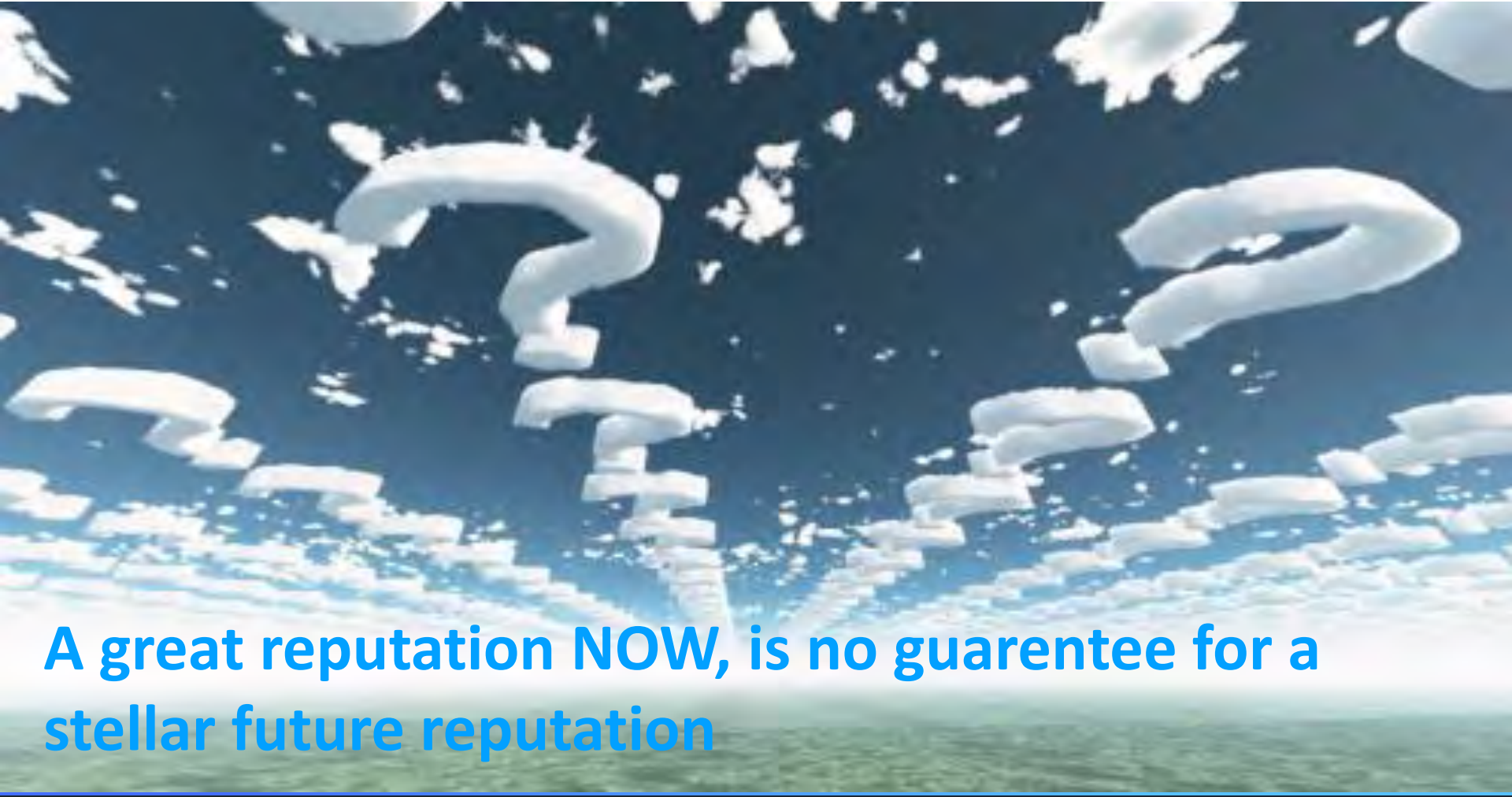

A great reputation NOW, is no guarentee for a stellar future reputation

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Managing Future Challenges in Museum Reputation

1. History Matters	How to act as a new kid on the block?
2. Collections Matter	How to involve the non expert visitor?
3. Familiarity Matters	How to become more know?
4. Diversity Matters	How to attract less traditional visitors?
5. Economic Contributions Matter	How to increase monetary value?
6. Sponsoring Matters	How to create mutual benefits?

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HISTORY MATTERS

Top ranked museums are mostly created 100 to 200 years ago. Museums that started more recently use (purposely?) ultra modern architecture, stressing the differences with the traditional top museums.

Some of the more recently established museums are highly successful too (Van Gogh, Tate). However, it requires going the extra mile and serious investments with the art community and above all with key stakeholders in society to be perceived as a top museum.

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Collections Matter

Observations

- Objective Museums
  - Museums have outstanding collections that they protect in the context of maintaining the national cultural heritage and educate mass audiences in society about their collection
- Visitors grow year by year
  - 1 billion people visit annually a museum somewhere in the world (Falk & Dierking, 2016)
  - **However, previous research revealed that the majority of the visitors of museums have limited knowledge about art**
- Visitors Motives
  - Museum visitors appear to go to museums partly out of **cultural interests** and out of the need to be **entertained** for an afternoon

Solutions?

- Edutainment is key
  - Combination of education and entertainment (standard procedure in most top museums)
  - Free guided tours by an app installed on your phone.
  - Personal contact by using Tour guides for private group tours (not for free)
  - Using well-known persons (NOT EXPERTS) to explain the backgrounds about an exhibition in a video

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Familiarity Matters

- Be visible on internet (collection, building, expert opinions) and in the trade magazines and above all in the popular media.

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Diversity Matters

Some museums tend to focus on **low-hanging fruit**: doners, sponsors and their friends, plus the children of these groups.

Putting more effort in attracting groups **from other social stratifications** will increase the future legitimacy of a museum.

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Economic Contributions Matter

Observations

- Attracting millions of tourists

For example the Louvre attracts around 8 million visitors a year, which is quite impressive compared with the 20 million visitors of the Magic Kingdom in Orlando and the most visited Water Park in the world at Guangshou with 2.7 million.

- Stimulating the local economy strongly

Increasing revenues of hotels, restaurants etc. .

For the UK this is estimated at 100 million Pounds annually

Solutions

- Joining forces with local and central government in City marketing.
- Joining forces with hotels, other touristic attractions.
- Increasing long term focused sponsoring agreements.

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Sponsoring Matters

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Sponsoring Matters

- **Key Success Factors in building mutual rewarding benefits in a sponsor relationship**:
  - Sponsoring has to **satisfy the needs** of both the **sponsor** (reputation, network opportunities) and the **sponsored** museum (additional income, support in marketing and exhibitions, new network partners).
  - Sponsoring will only become successful if **both parties invest seriously** in the sponsor **relationship** (professional management efforts rooted in a cooperative attitude), embedded in a clear **legal agreement** guarenteeing **avoiding risks** at both sides.
  - Sponsoring has to **fit** with the **institutional and legal demands** of both the business and the museum environment.
  - **Positive previous experiences** in sponsoring increase the willingness to continue a sponsor relationship.

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5 Wrap-Up

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Wrap up

- REPUTATION NOW
  - The top art museums of the world have stellar reputations at present
  - This is based on being a **professional** organization with an **attractive collection** that has a **positive influence on scoiety**
  - However, don’t take your present stellar reputation as a future certainty
- FUTURE REPUTATION
  - Keep working on an increase of your **familiarity** among all stakeholders
  - Apply **edutainment** in addition to in-depth exhibitions for experts
  - Start a **diversity** program tomorrow
  - Create **Mutual Rewarding Benefits in Sponsoring**

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WHY DO PEOPLE LOVE MUSEUMS SO MUCH? EMPIRICAL EVIDENCE ABOUT THE STELLAR REPUTATIONS OF ART MUSEUMS AND WHAT COMPANIES CAN LEARN FROM IT☆

Cees B. M. van Riel

ABSTRACT

The chapter focuses on two interrelated research questions: why are museums so popular? and what can commercial enterprises learn from them? The chapter explains the popularity of museums by elaborating on the special characteristics of the cultural and economic roles of these institutions in society based on evidence in academic research and in policy documents. The chapter then provides data from a survey of 6,419 visitors and 5,065 non-visitors of the 18 most well-known (art) museums spread among 10 countries around the world. It provides evidence regarding what factors differentiate the reputations of the most reputed museums from those that are less appreciated based on museum-related factors, along with factors related to the country and city where the museum resides. The chapter concludes by examining reputation management lessons, the business can draw from the way museums operate and how they are perceived. AU:2

☆Please note that a substantial part of the text of this chapter is based on van Riel & Heijndijk (2017), RSM Discover paper.

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INTRODUCTION

Most companies are aware of the added value of having a positive reputation among stakeholders they depend upon. As a logical consequence, they invest seriously in building, and above all, in maintaining a sound reputation. In practice, this does not appear to be a walk in the park. Firms often struggle with their reputations. The worldwide average score of all firms around the world is 64.4 on a 1–100 scale, which is not below par, but not great (Reputation Institute, 2018). This is quite in contrast with the average reputation of the leading (art) museums in the world. As will be explained in this chapter, the most well-known art museums in the world score on average of 79 (van Riel & Heijndijk, 2017), implying that they score 15 points above the world average of commercial firms.

Reputation is a *perception*-based *assessment* of *a stakeholder group* about the *performance* of an *entity* (organization, city, country, etc.) in the *past* and in the *foreseeable future*, impacting *behavior* that – in case of a positive judgment – provides the organization with *a license-to-operate.* Reputation works like a magnet. If positive, it attracts a lot of vital assets. Some are "nice to have" (fame, status), others are more "need to have" (lowering transaction costs in recruitment, attracting capital and government support). Reputation assessments differ per *stakeholder group*. The higher the involvement with a specific aspect of an organization, the more value these groups allocate to specific drivers of reputation (Fombrun, Ponzi & Newburry, 2015). Investors put a higher weight on the financial performance of an organization (Roberts & Dowling, 1997), while people who are looking for new jobs will focus especially on the workplace dimension in determining the reputation evaluation of an organization (Cable & Turban, 2003).

Reputational assessments are impacted by the *industry* a company is allocated in. According to studies done by the Reputation Institute, industries differ largely in reputation among various stakeholders. In general retail, automotive and food have a high reputation among especially the general public, while other industries tend to score substantially lower (e.g., banking, telecom) among the public at large. Firms allocated in the higher evaluated categories benefit from industry spillover effects (Burmann, Schaefer, & Maloney, 2008; van Riel, Baumann, Berens, & Moniz, 2014) unless they show behavior that is perceived as negative by the general public. So, in other words, the assessment of a firm is not only determined by the firm's own prior actions, but also colored by the actions of other firms, both within the industry subgroup and even at an inter-industry level. These spillover effects at the industry level will be more impactful when:

> frequency of public announcement is high, firm prominence is huge (differs of course per stakeholder group), similarity with the other firm is high and a balanced approach in collective reputation management is applied. (Jouanjean, Maur, & Shepherd, 2012; van Riel et al. 2014)

Finally, reputation is strongly impacted by what organizations *express about themselves*: both in a quantitative way (how often do they express messages?) and in a qualitative way (are their messages authentic, consistent, and appealing?) (Schultz, Hatch, & Larsen, 2000; Van Halderen, Bhatt, Berens, Brown, & van Riel, 2014).

Successful reputation management requires being familiar and having favorable impressions about your organization among relevant stakeholder groups. Highly reputed organizations appear first and for all to show excellent behavior. They provide high-quality and relevant products and services and behave as responsible citizens. And, as said before, they communicate about it at a high frequency and in an appealing way.

All of the above is applicable to the reputation of art museums too. Stakeholders have different perceptions depending on the "stake" they have in art museums. The cultural elite can be expected to be more – involved with art museums and, as a consequence, will have more elaborated perceptions – both more critical and highly positive – compared with stakeholders who are less culturally savvy. Impressions about one top art museum will be colored by "industry" perceptions around museums in general. And last but not least, what top art museums express about themselves will impact perceptions of visitors and potential visitors. At first glance, one would not expect to discover that art museums all around the world enjoy a stellar reputation. Nevertheless, our data show that they do, just as the growing numbers of visitors to the world's top art museums confirm the popularity of the art museums industry. In this chapter, the focus will be on two interrelated research questions: (1) why are museums so popular? and (2) what can commercial enterprises learn from them? We will try to answer these questions in this chapter in three steps.

(1) We will explain the popularity of museums by elaborating on the special characteristics of the cultural and economic roles of these institutions in society, as can be found in academic research and in policy documents. AU:5
(2) We will provide data from a survey we have done among visitors and non-visitors of the 18 most well-known (art) museums in 10 countries around the world. What explains the top position of some museums and why are others (a little) less appreciated?
(3) Which reputation management lessons can the business world draw from the way museums operate and how they are perceived?

CULTURAL AND ECONOMIC ROLES OF MUSEUMS IN SOCIETY

Art museums have been created with a clear purpose: protecting the national cultural (art) heritage and educating mass audiences in society about their collection. The way they are supposed to do this is clearly defined in various formal documents, written by national governments (for example in the UK: http://www.londonmuseums.org/intro.htm) or by supra-national organizations like UNESCO, which has produced an interesting handbook in which museums can find the basics about how to manage a museum in a professional way (Boylan, 2004) or how to manage an art collection professionally. See, for example, the website of the American Alliance of Museums (https://www.aam-us.org/) for significant information on museum workings and management.

Protecting the cultural heritage that is exposed in the museum and educating as many as possible about the value of the exhibited art is supposed to be the key driver for a museum anywhere in the world. That may sound logical and even obvious, but in practice, this does evoke challenges.

One challenge is which stakeholders a museum should focus on most. Is a museum solely a platform for the elite or is it focused on all layers in society? A second challenge is finding an answer to the logical consequence of the explosion in museum visitors one can see all over the world. Falk and Dierking (2016) estimate that 1 billion people on an annual base visit a museum. What to do regarding crowd management is becoming a serious challenge for the top museums in the world. A third challenge is what to do with visitors who are actually primarily leisure seeking people (Falk & Dierking, 2016, p. 23) and who simply like to have a pleasant afternoon in contrast with the classical visitors that used to be the dominant museum visitors (Falk & Dierking, 2013, AU:6 pp. 61–62). Many museums have broadened the educational role of museums to edutainment: a combination of education and entertainment. Maybe, this will enable museums to find a solution for the first mentioned challenge in persuading individuals with a lower degree of education and income to visit a museum on a more regular base in the future.

Museums are not only contributing to society from an educational point of view. Economically, they are important too. In the *Global Attractions Attendance Report* of the trade organization of the largest companies in the global attraction industry, not only are amusement and water parks discussed, but also the largest 25 museums in the world. The world's most visited museum, the *Louvre* in France (8.1 million visitors), is compared with the most visited water park *Chimelong Water Park* in Guangzhou, China (2.7 million) and with the amusement park with the highest number of attendees worldwide, the *Magic Kingdom* of Disney (20.4 million) in Orlando, USA (TEA/AECOM, 2017).

The economic value of museums is not only related to the amount of tourists they attract to a specific city or region as a study by the *Museum Sector Association of Independent Museums* (DC Research & AIM, 2010) in the United Kingdom revealed. This study showed that the existing museums in the United Kingdom contributed 100 million pounds to the British economy in that year. An even more impressive number is mentioned in a study by Booz & Company (2016) that showed that the economic value of the Rijksmuseum in Amsterdam for the Netherlands in the period of 2003–2016 was projected at 3 billion Euro (Anon, 2013).

The number of people who visit a museum is growing year after year. This evokes economic value both for museums themselves and for the city or region they are located in. However, more visitors does not automatically imply having and maintaining a positive reputation. The iconic reputation of museums will be impacted in the future by the solutions museums will apply for the – already mentioned – three key challenges they are confronted with: (1) crowd management, (2) finding a balanced approach between education and entertainment, and (3) involving the less traditional layers in society with the cultural heritage they are promoting in their museums.

EMPIRICAL STUDY AMONG VISITORS OF 18 ART MUSEUMS IN 10 COUNTRIES

Three recent studies by van Riel and Heijndijk (2014, 2015, 2016) have revealed that the Dutch (both visitors and non-visitors) love art museums. Is this typical for The Netherlands or is this a common pattern all around the globe? That was one of the reasons to start a similar study in 10 countries analyzing the reputations of the 18 most well-known art museums in the world.

Which Art Museums Were Studied?

We have selected 18 art museums partly based on their *annual visitor numbers*. The most visited art museums appear to be concentrated in the Western world, although Asia and Latin America are rapidly developing attractive museums too. That is why we have also added top museums from Asia and Latin America. In addition, again to avoid an over focus on Europe and the USA, we decided to study a maximum of three art museums per country. We have checked the final selection of the 18 art museums by consulting world-renowned art museum experts.

All museums have been measured both in their home country and in nine other countries in which we have selected one or more art museums. Table 1 presents the selected museums and their locations.

Who Did We Ask?

The survey was conducted through the Internet by approaching a sample of people in each of the 10 countries, distinguishing visitors and non-visitors. The core of the questionnaire was aimed on the regular museum visitors. Nearly 12,000 people have been interviewed: 5,065 *non-museum visitors* and 6,419 *museum visitors* have participated. Each of the 18 art museums had to be rated by at least 150 respondents from their home country and by 50 respondents in each other country who were familiar with the specific museum they had to rate.

Non-visitors differ from visitors as they are often 45–64 years old, with a low income and/or with a medium degree of education. The stereotype that museum visitors are predominantly higher educated is confirmed in this study and appears to be a global phenomenon.

How Did We Measure Reputation?

Reputation is measured in this study with an adjusted version of the RepTrak® model of the Reputation Institute. This is a validated instrument for measuring the health of an organization's overall reputation. The model was adjusted to achieve a better match with the special nature of the museum sector.

The beating heart of the model is the *RepTrak® Pulse*. The RepTrak® Pulse score is based on four statements regarding the esteem, good feeling, trust, and admiration that consumers feel toward an organization. This measure was empirically validated in Ponzi, Fombrun, and Gardberg (2011). The RepTrak®

Table 1. Overview of the Selected 18 Most Well-known Art Museums and Their Locations.

Rank	Measured Art Museums (Based on Annual Visitor Numbers)	Location
1	Louvre	Paris, France
2	British Museum	London, United Kingdom
3	Metropolitan Museum of Art	New York, United States
4	National Gallery	London, United Kingdom
5	Vatican Museums	Vatican City
6	Tate Modern	London, United Kingdom
7	National Gallery of Art	Washington, DC, United States
8	Musée National d'Art Modern	Paris, France
9	State Hermitage Museum	St Petersburg, Russia
10	Musée d'Orsay	Paris, France
11	Reina Sofia	Madrid, Spain
12	Museum of Modern Art	New York, United States
13	Museo del Prado	Madrid, Spain
14	Rijksmuseum	Amsterdam, The Netherlands
15	van Gogh Museum	Amsterdam, The Netherlands
16	National Art Center	Tokyo, Japan
17	Centro Cultural Banco do Brasil	Rio de Janeiro, Brazil
18	Shanghai Museum	Shanghai, China

Pulse (as a proxy for reputation) is a direct measurement based on the four just described and interconnected elements. The overall reputation (Pulse) is *driven by seven elements* (shown on the left side of the Pulse) that people take into consideration when they assess an organization regarding its past and expected future performance. The seven drivers of reputation are as follows: products and services, innovative capacity, workplace, governance, citizenship, leadership, and financial performance. Each driver is measured by several attributes that provide the assessments of respondents on a detailed level. Of course, we changed the typical business focused attributes that measure each dimension to terminology that is relevant for the museum sector. For products and services, for example, we used the following attributes: attractive collection, collection distinguishes itself from other museums, skilled employees, and inspiring collection. A similar adaptation has been applied for all other drivers of reputation. Finally, the RepTrak® model measures behavioral intentions. The standard statements here were (again) translated into the context of the museum world. These behavioral intentions are shown on the right side of Pulse in the RepTrak® model (Fombrun, Ponzi, & Newburry, 2015; van Riel, 2012) (Fig. 1).

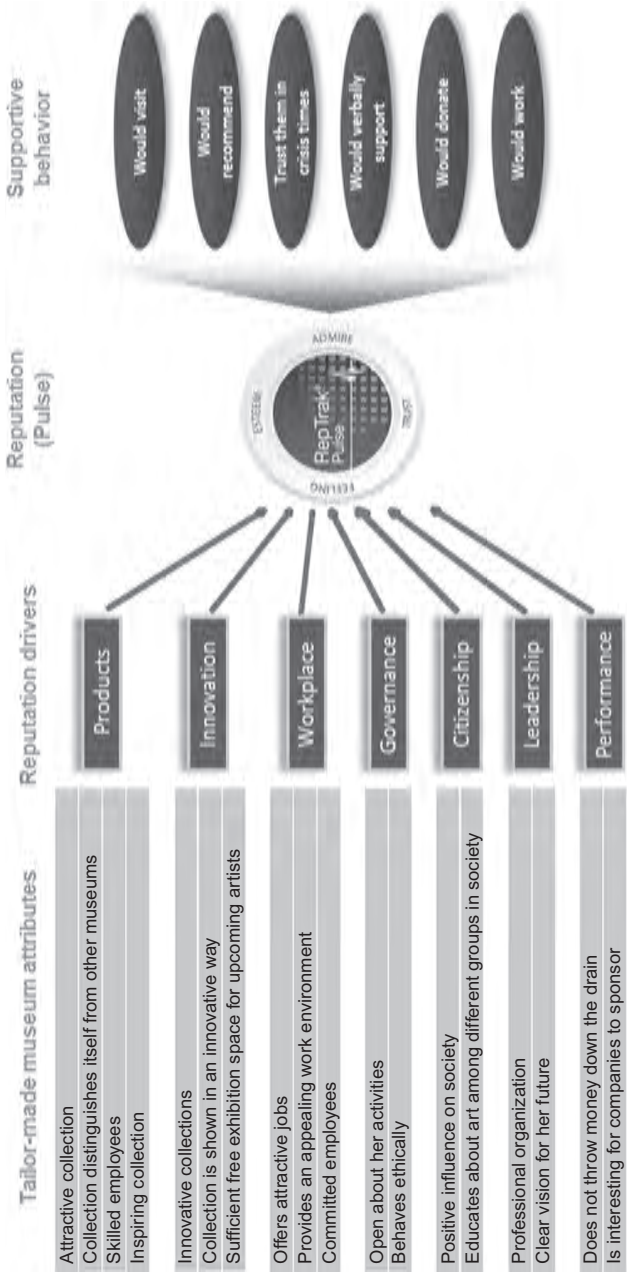

Fig. 1. Adjusted RepTrak® Model for Museums.

Appreciation for Art Museums Is Sky High

Most people have a high degree of appreciation for museums. Even the majority of the people that did *not* visit a museum in the past three years appear to have a favorable impression about museums. They classify museums as reliable, honest, and fun in our survey. Only 21% of the non-visitors express negative associations about art museums.

Visitors rate the reputation of an art museum on average at 79 out of 100. Compared with the worldwide average score of 64.2 for corporations, this is a stellar high reputation score. Yet, there are some criticasters too: 15% of the respondents have given a museum a reputation score below 60. They are mostly from China and Brazil rather than from Western countries, but they do not differ in other demographic characteristics. The average score *for all museums* in Brazil (74) and in China (70.4) is substantially lower than the average score in France (84), USA (83.2), and Italy (82.4). Please note that all scores have been culturally adjusted, implying that in countries that tend to be more positive in general, the scores are decreased and the other way around.

The French museum Louvre is leading the global ranking with a 10 points higher Pulse score than the Centro Cultural Banco de Brazil, which still has a 10-point higher score than the average business firm in the world. The 18 museums all have a score far above 70, which indicates that all museums measured in this study are seen in a very positive way. Nevertheless, differences exist. The museums ranked one to eight – all European – all score above 80. Millions and millions of data gathered by the Reputation Institute in the past 20 years indicate that a Pulse score above 80 implies being seen as excellent. About 84.3 for Louvre in a 10-country study is an achievement that the most reputed companies in the world can only dream about.

A similar iconic degree of appreciation exists about van Gogh (#2), Rijksmuseum (#3) and the Hermitage (#4) with scores between 81.9 and 81.4 as an average score in 10 countries. The gap of 15–20 points between the top five and the bottom two (Centro Cultural Banco do Brazil, 74.4, and Shanghai Museum, 75) is remarkable and is most probably partly related to a low degree of familiarity with these museums outside of their respective home countries. This will be explained in detail later (Table 2).

The reputation of Musee de Louvre is consistent all over the world. They are number one in both the Americas and Asia, while being second in Europe. Only van Gogh (number one in Europe and number two in the Americas) and Louvre are present in the top five in all three continents. All other museums show a broad variety in their overall reputation spread over the three continents. Remarkable are the substantially lower scores for museums by Asian respondents compared to the sky high average score for art museums in Europe and North America (Table 3).

Gap between Appreciation at Home and Abroad

The reputations of museums differ not only from continent to continent. One would also expect that museums have a higher reputation among people from

Table 2. Reputation Ranking of the Most Famous Art Museums in the World.

Reputation Scores		Average of 10 Countries
1	Louvre, Paris	84.3
2	van Gogh Museum, Amsterdam	81.9
3	Rijksmuseum, Amsterdam	81.7
4	State Hermitage Museum, St Petersburg	81.4
5	British Museum, London	80.8
6	Musée d'Orsay, Paris	80.6
7	Vatican Museums, Vatican City	80.4
8	Museo del Prado, Madrid	80.0
9	National Gallery, London	79.5
10	Metropolitan Museum of Art, New York	79.3
11	National Gallery of Art, Washington DC	79.1
12	Tate Modern, London	78.9
13	Museum of Modern Art, New York	78.4
14	Musée National d'Art Moderne, Paris	78.4
15	Reina Sofia, Madrid	78.2
16	National Art Center, Tokyo	77.5
17	Shanghai Museum, Shanghai	75.0
18	Centro Cultural Banco do Brasil, Rio	74.4

their own country than from other countries, due to reasons of patriotism. This is certainly true for the Russian *Hermitage* and the *British Museum*, which are evaluated much higher in their own country than in the nine countries abroad. However, it is not true for all museums in our study. For example, the *Shanghai Museum* and the *Centro Cultural Banco do Brazil* receive higher evaluations abroad than within their own country (Table 4).

The Winner Takes It All […]

The top three museums (Louvre, van Gogh, and Rijksmuseum) are not only leading at the Pulse level, but also in the drivers of reputation. Reputation can be distinguished between an emotional (affective) component (the Pulse score) and a more rational (cognitive) component (drivers of reputation). The assumption of the RepTrak model is that cognitions drive emotions (Ponzi et al., 2011). In other words, a higher or lower Pulse score is impacted by the assessment of an organization in the seven drivers of reputation. This is not a pure linear relationship as other factors impact the emotional evaluation of an organization too (Rindova, Williamson, Petkova, & Sever, 2005). Nevertheless, having a positive score on the drivers of reputation is important for two reasons. First, it shows that the appreciation for an organization is not only based on affections but also on a more rational assessment of an organization, which impacts the stability of

Table 3. Reputation Score of 18 Most Well-known Art Museums in Three Continents.

Reputation Ranking Museums 2017 – Americas		
1	Louvre, Paris	85.2
2	van Gogh Museum, Amsterdam	81.4
3	National Art Center, Tokyo	81.1
4	Museum of Modern Art, New York	81.0
5	Tate Modern, London	79.5
6	National Gallery, London	79.2
7	Metropolitan Museum of Art, New York	79.1
8	State Hermitage Museum, St Petersburg	78.9
9	British Museum, London	78.4
10	National Gallery of Art, Washington DC	77.9
11	Musée National d'Art Moderne, Paris	77.8
12	Rijksmuseum, Amsterdam	77.8
13	Vatican Museum, Vatican City	77.0
14	Museo del Prado, Madrid	76.8
15	Musée d'Orsay, Paris	76.6
16	Reina Sofia, Madrid	76.1
17	Shanghai Museum, Shanghai	75.7
18	Centro Cultural Banco do Brasil, Rio	75.6
Reputation Ranking Museums 2017 – Asia		
1	Louvre, Paris	79.7
2	National Gallery of Art, Washington DC	77.8
3	Vatican Museums, Vatican City	77.0
4	Metropolitan Museum of Art, New York	76.3
5	British Museum, London	75.2
6	Musée National d'Art Modeme, Paris	75.1
7	Museo del Prado, Madrid	74.9
8	Rijksmuseum, Amsterdam	74.8
9	Musée d'Orsay, Paris	74.5
10	Reina Sofia, Madrid	73.7
11	State Hermitage Museum, St Petersburg	73.7
12	Museum of Modern Art, New York	73.6
13	Tate Modern, London	71.9
14	National Art Center, Tokyo	71.9
15	van Gogh Museum, Amsterdam	70.9
16	Centro Cultural Banco do Brasil, Rio	70.3
17	Shanghai Museum, Shanghai	69.2
18	National Gallery, London	69.0

Table 3. (*Continued*)

Reputation Ranking Museums 2017 – Europe		
1	van Gogh Museum, Amsterdam	85.8
2	Louvre, Paris	85.6
3	Rijksmuseum, Amsterdam	85.2
4	State Hermitage Museum, St Petersburg	84.8
5	Musée d'Orsay, Paris	84.0
6	British Museum, London	83.4
7	National Gallery, London	83.1
8	Museo del Prado, Madrid	82.7
9	Vatican Museums, Vatican City	82.7
10	Tate Modern, London	81.1
11	Metropolitan Museum of Art, New York	80.4
12	Reina Sofia, Madrid	80.4
13	National Gallery of Art, Washington DC	80.0
14	Musée National d'Art Moderne, Paris	79.7
15	Museum of Modern Art, New York	79.2
16	National Art Center, Tokyo	78.2
17	Shanghai Museum, Shanghai	76.7
18	Centro Cultural Banco do Brasil, Rio	75.4

a reputation score over time positively (Ponzi, et al., 2011). Second, it provides insight in what Brown and Dacin (1997) have defined as two key clusters of variables that impact the overall appreciation of a firm: *ability* associations (Products and Services, Innovation, Leadership and, Performance) and *responsibility* associations (Workplace, Governance, and Citizenship).

The oldest, largest, and most visited museum in the world, the Louvre in Paris, is not only leading the museum reputation ranking at an affective level with a Pulse score of 84.3. Louvre is also a leader in the drivers of reputation. Louvre is number one in two of the four ability drivers (Products and Services and Leadership) and the leader in one of the three responsibility drivers (Citizenship).

The numbers two and three museums (van Gogh and Rijksmuseum) in the overall ranking at the emotional (Pulse) level are evaluated in line with the pattern of the Louvre. The two Dutch art museums are both present in the top three of four drivers of reputation. van Gogh scores especially high on the responsibility drivers (Workplace, Governance, and Citizenship) but also on one of the ability drivers (Products and Services). Rijksmuseum has a more balanced mix with a top three position in two of the three responsibility drivers (Workplace and Citizenship) and two of the four ability drivers (Leadership and Performance) of reputation. Remarkable is the strong position of Tate Modern

Table 4. Reputation Score in Home Country.

Home Country Reputation Ranking Museums 2017		
1	State Hermitage Museum, St Petersburg	92.5
2	Louvre, Paris	89.8
3	British Museum, London	89.5
4	Musée d'Orsay, Paris	87.3
5	National Gallery, London	86.5
6	Rijksmuseum, Amsterdam	86.1
7	Vatican Museums, Vatican City	84.4
8	Metropolitan Museum of Art, New York	84.2
9	van Gogh Museum, Amsterdam	83.6
10	Museum of Modern Art, New York	83.4
11	Museo del Prado, Madrid	83.1
12	National Gallery of Art, Washington DC	81.8
13	Tate Modern, London	81.8
14	Reina Safia, Madrid	80.3
15	Musée National d'Art Moderne, Paris	80.1
16	National Art Center, Tokyo	77.7
17	Centro cultural Banco do Brasil, Rio	72.5
18	Shanghai Museum, Shanghai	72.4

(only #12 in the Pulse ranking) which is present in three of the four ability drivers (Innovation, Leadership, and Performance) and in two of the three responsibility clusters (Governance and Citizenship) (Table 5).

What Impacts Museum Reputation Most?

Table 6 shows that five drivers of reputation matter most of all 18 attributes on the museums' reputation scores in the 10 countries combined. The largest impact on the museum reputation comes from a cluster of *ability factors*: (1) *the attractiveness of the collection*, (2) *how inspiring the collection is*, and (3) the distinctiveness of the *collection*. People also appear to be impacted in their reputational assessment by (4) how *professional the museum is managed.* Finally, one *responsibility driver* impacts reputation largely too: (5) *positive influence on society* of a museum. Not surprising is that the number one in the overall ranking, Louvre, also appears to be the leader on all five key drivers of museum reputation.

Collections Matter, but Not All Visitors are Experts […]

Museums are seen as experts who are sincere and sophisticated and exhibit appealing collections. The high impact of the nature of the collection the museum can show is an often applied argument that is mentioned in many studies (Field & Dierking, 2013) as the key reason why people pay a visit to a

Table 5. Ranking in Reputation Drivers 18 Most Well-known Art Museums in 10 Countries.

Products and Services	Citizenship
1 Louvre	1 Louvre
2 State Hermitage Museum	2 van Gogh Museum
3 van Gogh Museum	3 Rijksmuseum
Innovation	Leadership
1 Tate Modern	1 Louvre
2 Museum of Modern Art	2 Tate Modern
3 Musée National d'Art Moderne	3 Rijksmuseum
Workplace	Performance
1 Rijksmuseum	1 Rijksmuseum
2 Tate Modern	2 Tate Modern
3 van Gogh Museum	3 National Gallery of Art
Governance	
1 van Gogh Museum	
2 National Art Center	
3 Tate Modern	

museum. However, in one of the studies where we have analyzed the reputation of Dutch museums in the last three years (van Riel & Heijndijk, 2016), we discovered that – even among museum visitors – factual knowledge about the nature of the collections they claim to admire so much is less elaborated. We presented them in an Internet-based survey, a list with pictures of the most well-known paintings or sculptures in each of the 10 selected Dutch art museums. With the exception of the very well-known works of Rembrandt and van Gogh, only a very small group of respondents was able to make a correct link between the top painting or most well-known sculpture of a specific museum and the name of that museum.

As was explained in the opening section of this chapter, most people visit a museum for leisure reasons. Most visitors are laymen in the field of art. That does of course not imply that they cannot appreciate the quality or the distinctiveness of the collection. But, the high degree of appreciation for the collection may not always be based on detailed insights. This stresses the necessity to continue trying to educate people about what they see and why this art is important.

Explaining the High Reputation

The stellar reputation of the 18 most well-known art museums can, in addition to the impact of the specific most impactful attributes mentioned above (appealing nature of the collection, quality of the management of a museum and the

Table 6. Key Drivers Impacting Reputation and Supportive Behavior Most.

	Impact on Reputation of Museums in General (%)
Products and services	
Attractive collection	8.1
Collection distinguishes itself from other museums	6.4
Skilled employees	5.8
Inspiring collection	6.9
Innovation	
Innovative collections	4.8
Collection is shown in an innovative way	5.3
Sufficient exhibition space for upcoming artists	4.0
Workplace	
Offers attractive jobs	4.3
Provides an appealing work environment	4.9
Committed employees	5.1
Governance	
Open about her activities	5.3
Behaves ethically	5.7
Citizenship	
Positive influence on society	6.4
Educates about art among different groups in society	5.5
Leadership	
Professional organization	6.3
Clear vision for her future	5.1
Performance	
Does not throw money down the drain	4.5
Is interesting for companies to sponsor	5.7

AU:7

degree to which they show social responsibility), also be explained by three other factors: familiarity, history, and impact of a positive city and country reputation.

They Have to Know You […]

Organizations can only become highly reputed when they are known among a large segment of the stakeholders they depend upon. Familiarity (prominence of beliefs about a firm) is as Rindova and Martins (2012) have shown an important predictor of appreciation. There is a cycle at work. The higher the familiarity, the higher the appreciation, but also the higher the reputation, the more

publicity they get and the more people talk about it, resulting in a higher awareness.

Familiarity can be the first explanation of the differences in reputation between the 18 museums. And indeed, the number one in the reputation ranking, the Louvre, is by far the most familiar museum in the study (63% of the people in 10 different countries indicate being somewhat familiar or very familiar with the Louvre). Number two in familiarity (British Museum) is 16.4% lower with an average familiarity of 46.5%, followed by National Gallery of London (40.8%) and Vatican Museum (40.7%). van Gogh is number 5 in familiarity with 38.8%, more than seven points higher than the other Dutch giant, the Rijksmuseum (31.6%). The four most well-known museums have an average familiarity score (somewhat and very familiar together) of 47.4%, while the four museums with the lowest degree of familiarity have an average score of 21.8%.

The low degree of familiarity among museum visitors in 10 countries of the following four art museums (Reina Sofia in Spain, National Art Centre in Japan, Shanghai Museum, and Centro Cultural Banco do Brasil) is most probably one of the explanations of their lower reputation scores compared with the other 14 top museums.

The familiarity numbers of the 18 studied museums are relatively low in comparison with the most well-known companies in the world. The annual study of the Reputation Institute of the 100 most reputed companies among the general public in the G8 countries shows that the top ranked companies score on average of 76.6 on familiarity (varying from 65.4 to 91.6 on somewhat to very familiar), while the lower ranked ones in the top 100 still get a familiarity score on average of 57.6 (varying from 40.8 to 71.8) (Tables 7 and 8).

Museums score substantially higher than companies in reputation (79 vs 64.4) but are much lower in familiarity as can be seen in Table 7. This looks like an important improvement point as the impact of familiarity on reputation is large as can be seen in Fig. 2.

History Sometimes Matters […]

European museums are on average evaluated more positively than their competitors in the USA and especially in Asia and Latin America. This is partly due to the heritage that these museums can boost on. The largest and most visited museum in the world, Louvre, started in 1682 (formally opened in 1793), the Russian Hermitage in 1852, and the Dutch Rijksmuseum at the end of the nineteenth century in 1885. The history of Louvre, British Museum, Hermitage, Rijksmuseum, and Prado are all linked to the royal families in their countries of origin. The buildings still look a lot like former royal palaces, both in size and in grandeur. Having had centuries to build a track record in collecting, protecting, and showing an impressive collection naturally does impact your reputation, even outside your country-of-origin.

The top American art museums were created much later compared to the national heritage museums in Europe. However, they still started a century

Table 7. Degree of Familiarity of the 18 Most Well-known Museums in 10 Countries.

Museum	% Somewhat to Very Familiar
Louvre, Paris	62.9
British Museum, London	46.5
Metropolitan Museum of Art, New York	36.9
National Gallery, London	40.8
Vatican Museums, Vatican City	40.7
Tate Modern, London	30.8
National Gallery of Art, Washington DC	28.7
Musée National d'Art Moderne, Paris	36.0
State Hermitage Museum, St Petersburg	32.1
Musée d'Orsay, Paris	37.1
Reina Sofia, Madrid	25.2
Museum of Modern Art, New York	36.0
Museo del Prado, Madrid	34.1
Rijksmuseum, Amsterdam	31.6
van Gogh Museum, Amsterdam	38.8
National Art Center, Tokyo	22.2
Centro Cultural Banco do Brasil, Rio de Janeiro	19.3
Shanghai Museum, Shanghai	20.6

Table 8. Familiarity of Top Five Companies and Bottom Five Companies in the Global RepTrak® 100 Study Reputation Institute 2018.

2017 Global RT 100 Rank	Company	Not Familiar (%)	Somewhat + Very Familiar (%)
1	Rolex	34.6	65.4
2	LEGO Group	29.1	70.9
3	The Walt Disney Company	23.3	76.7
4	Canon	21.3	78.7
5	Google	8.4	91.6
Average top five		23.3	76.7
96	General Motors	39.3	60.7
97	Delta Air Lines	59.2	40.8
98	FCA (Fiat Chrysler Automobiles)	56.8	43.2
99	Hyundai	28.2	71.8
100	Volkswagen	28.6	71.4
Average bottom 5		42.4	57.6

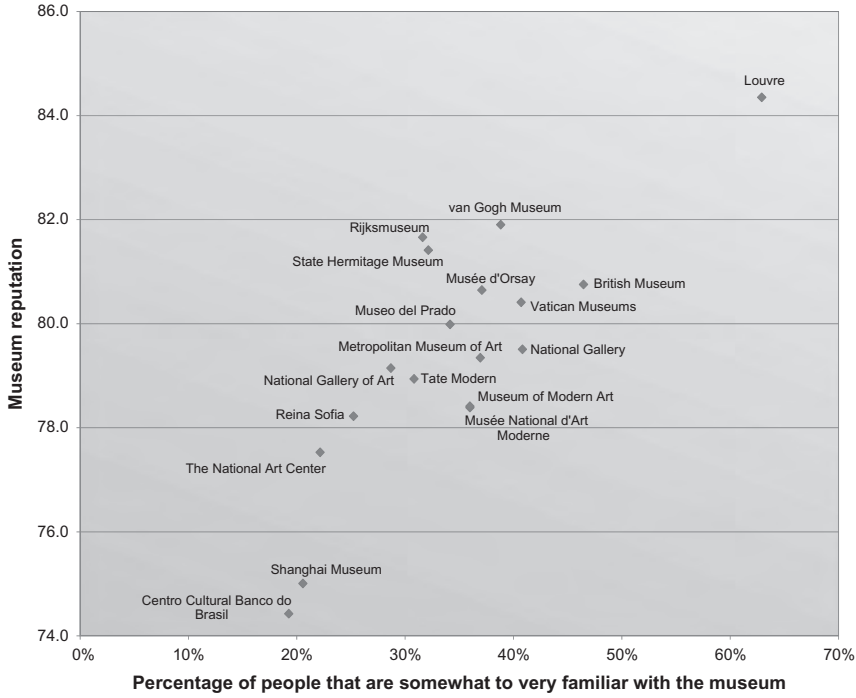

Fig. 2. Association between Familiarity and Reputation.

earlier than the top Asian and Latin American art museums. The New York Metropolitan, for example, started in 1872, Museum of Modern Art (MoMa) in 1929, and the National Gallery of Art in Washington in 1937. The Asian and Latin American top art museums started only in the second half of the previous century. Shanghai Museum opened its doors in 1952 and Centro Cultural Banco de Brazil even more recently in 1986.

Nevertheless, some new entrants appear to be evaluated already sky high in 10 countries. This is especially true for the van Gogh Museum (only opened in 1973!) that is number one in Europe and number two worldwide. The same can be said about Musee d'Orsay (1986) with 80.6 and of course Tate Modern (2000) that appears to be evaluated very high on the drivers of reputation.

In other words, a long-lasting track record often helps in getting a positive reputation, but a new kid on the block can move up swiftly in a reputation ranking if you have an appealing collection that is well managed and if you are seen as contributing to society in a relevant way.

High Location Reputation, High Museum Reputation

The reputation of a country has a strong impact on a firm's overall reputation (Newburry, 2012). A low country reputation evokes challenges for an individual company to build a strong corporate reputation and the other way around. The

impact of country-of-origin image on product and company reputation is a well-known phenomenon in both academic research and practice (Diamantopoulos, Schlegelmilch, & Palihawadana, 2011). The impact of strong company reputations and brands on country reputation is less well-known. Dieselgate (Brand, 2016) has decreased not only the reputation of the German automotive industry, but also Germany's country-of-origin image. This is, however, not a one-size-fits-all phenomenon. The decline in the reputation of, for example, Volkswagen was clearly visible in the USA (Reputation Institute, 2016). However, in Russia, Volkswagen was seen as the best company in 2017 of all 50 largest firms in that country (Reputation Institute, 2017c). Reputation differs clearly all around the world and so does the impact of country image on products and companies.

The strong interaction between the reputation of an organization and country and even city image appears to be true for museums too. The higher the country and city reputation, the higher the appreciation for a museum and – unfortunately – sometimes also the other way around (Fig. 3).

Country and city reputation studies by the Reputation Institute (2017a, b) show that nearly always the same countries are in the top 10. Australia, Canada, and Switzerland are annually shifting positions in the top 3. The rest of the top 10 consists of small countries such as the Scandinavian ones, Belgium, and The Netherlands. Larger and political more influential countries such as the USA, Russia, and China are substantially lower in these ranking. The high ranking of

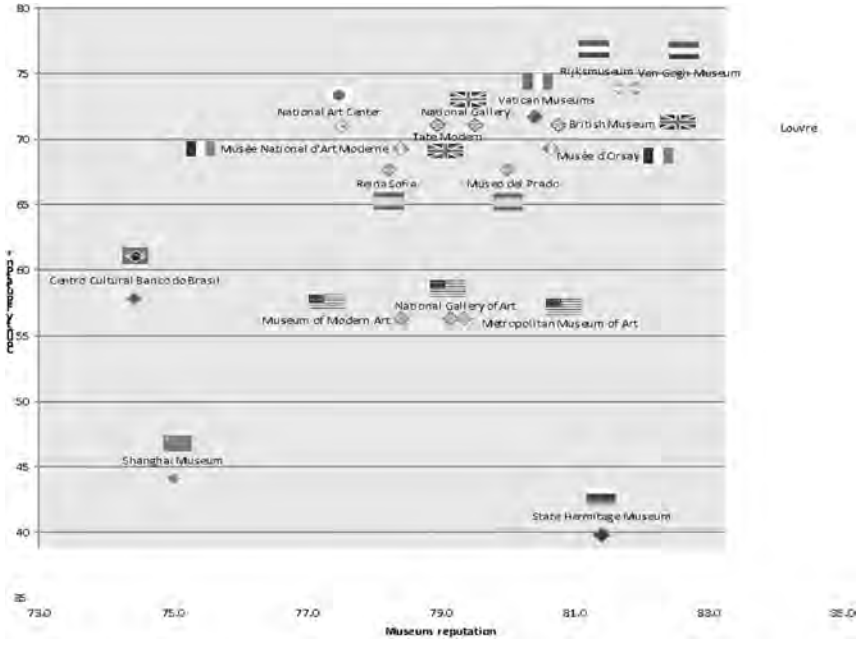

Fig. 3. Association between Country and Reputation of Museums.

the two prominent Dutch museums (van Gogh and Rijksmuseum) in the top 18 of most well-known art museums, can in other words partly be explained by the high appreciation of The Netherlands and of the city of Amsterdam compared with the nine other countries that were included in this study.

Having a less positive country reputation, which is unfortunately true for Russia's reputation (40.3), still can evoke highly positive associations around – in this case – the national pride of Russia, the Hermitage, with a global average of 81.4. Most probably, this has a positive impact on the reputation of the city where the museum is located in, as Saint Petersburg (66.8) scores 28 points higher than Russia. If a museum does not yet have the stellar type of reputation as the Hermitage, the magic appears not to work equally the same in creating a positive image. *Centro Cultural Banco do Brasil* scores a positive 74.4 but unfortunately this does not impact sufficiently an increase in the reputation of Rio de Janeiro, which has a score of 59.6.

Sponsoring of Museums Evokes Mixed Feelings

Familiarity, history, and location reputation all three impact the appreciation of a museum. One would expect that having a firm as a sponsor would also be a sound predictor for a positive evaluation of museums. Our study shows a mixed result on this topic. On the one hand, people see the added value of taking on the sponsorship of a museum by a company, but on the other hand, they believe that the company benefits more from this investment than the museum does. And, more important, they do not automatically link the name of a sponsor to the museum it is supporting.

We asked our respondents which motives they expect to be dominant for a company to sponsor a museum: altruistic motives or company-centric motives? The altruistic motives were seen as (a little) more important than motives that primarily serve the interests of the firm. The two more "altruistic" motives were defined as "for the common good" and "to protect the cultural heritage of the country," while the two more "company-centric" motives were stated as "a platform for entertaining clients" and "creating a more favorable image" (Table 9). AU:8

The vision of our respondents about museum sponsoring can best be typified by the outcome that shows that most of our respondents believe that the best a company can do in sponsoring a museum is simply *transferring money* (44.8%) and helping the museum to increase its visibility (31.2%). *Donating products* – what Telefonica did for Prado and KPN for Rijksmuseum by helping them to build a professional IT infrastructure – is only seen by 10.7% of the respondents as the best approach in sponsoring a museum. A similar result was found for *sharing knowledge* that a company has where only 11.1% of the respondents see this as the best approach companies should apply in sponsoring a museum (Fig. 4). AU:10

These results are quite in contrast with the daily practice of sponsor relationships in the twenty-first century. Nowadays, firms and museums join forces in mutually rewarding relationships among others by exchanging knowledge and

Table 9. Altruistic vs Company Centric Motives for Sponsoring a Museum. AU:9

"Why Do You Think That Companies Would Sponsor a Museum?" (Multiple Answers Possible)	Number of Times Mentioned	
	Non-museum Visitors (%)	Museum Visitors (%)
In order to contribute to the common good	28.0	39.3
To contribute to the protection of the cultural heritage of the country	47.8	**58.7**
Because it gives them a platform to entertain their clients	16.0	23.3
To create a more favorable image for the company	**50.4**	58.0
Evaluation of Corporate Sponsoring If Mentioned		
Non-museum Visitors		Museum Visitors
80.0		88.0
81.0		87.7
74.5		85.3
76.0		85.0

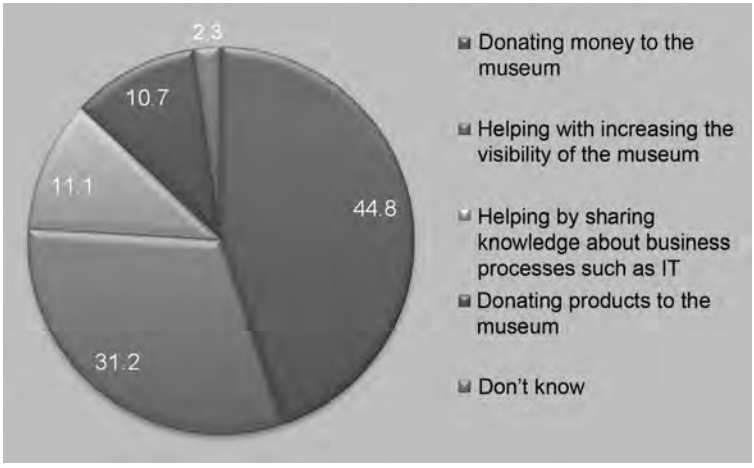

Fig. 4. Preferred Approaches in Sponsoring a Museum.

donating products. Apparently, the general public simply is not aware of this at all. Maybe, museums do not always sufficiently express the added value of the nature and intensity of the sponsor relationships in their communication with visitors and/or with special stakeholders like governments and politicians. If museums would be more vocal about the added value of the support of their sponsors, museum visitors might become less skeptical about the added value of companies that support museums.

WHAT CAN COMPANIES LEARN FROM MUSEUMS IN REPUTATION MANAGEMENT?

The international study about the reputation of the 18 most well-known art museums in 10 countries has shown that the most well-known art museums in the world enjoy a great reputation. Some are more popular than others, but not one of the 18 selected art museums has a modest or even low reputation. Academic publications and policy documents, plus of course the enormous amount of people that annually visit a museum, clearly show that the *category* museums is a popular one. However, it seems quite remarkable that the average score for the 18 most well-known art museums in 10 different countries divided over four continents is on average of 79 among visitors of museums. So, apparently, museums are in a category that makes them one of the highest ranked "industries" in the world. Obviously, one wonders what the lessons are that the business world can draw from museums in the area of reputation management. Companies have to realize that museums belong to a very different category with exceptional characteristics that will hardly ever be attributed to a commercial firm. Firms cannot copy everything. Museums are in a blended category. On the one hand, they are part of the top of the top in the world of the arts, while on the other hand, they are perceived by many as part of the amusement industry. That – at first sight – strange combination makes museums a unique, highly attractive category. Museums have already applied *purpose-driven* strategies before the word was even discovered in the business world. They were created to serve a common purpose in society aimed at protecting the national cultural heritage and educating all layers in society about it. They are an interesting and relatively cheap place to visit and an attractive institution to sponsor for companies.

In general, companies can draw three practical lessons looking at the roadmap that has been applied by museums that have resulted in their stellar reputations.

(1) Reputation will be higher if you focus primarily on your core actions: it is all about what you *do*.
(2) Reputation will be higher if your products and services are perceived as *relevant* and *attractive*.
(3) Reputation will be higher if you *put society first* or at least if you provide proof points that your company's goal is not purely based on company-centric (mostly profit focused) objectives.

Joining forces with a museum can become a typical win-win situation and can add tremendous value to a company as it *opens up two types of opportunities*. First, it enables a firm to learn from the specific (non-profit) nature of a museum and in applying the firms' products in a non-commercial context. If these efforts result in creating a more attractive museum, then the sponsoring firm can show the results of their efforts in *internal* (increasing organizational pride) and *external platforms* (increasing involvement of external stakeholders). Second, it enables a firm to *test* the application of *insights and products* in a segment that opens up avenues in other (not-for-profit) markets. This is not only

relevant out of public relations reasons, but also acts as an important catalyzer in the (internal) learning processes in preparing employees to deal with a different type of dominant logic that will prepare them for new challenges they have to be prepared for in an eternally changing market environment. This is especially relevant when the museum that they sponsor has many international visitors. How do they react to the support (knowledge and/or products) provided by the sponsor? A nice example is Telefonica that has provided the Spanish top art museum Prado with twenty-first-century information technology enabling all visitors to see before, during, and after the Prado visit details about the collection. It would be interesting to "test" how national and international visitors perceive this support, and above all, how this impacts the reputation of Telefonica among both groups.

Museums Have to Get Better Too

Companies can benefit a lot from sponsoring a museum. However, they will expect museums to maintain their stellar reputation in the future as an important condition to continue long-lasting sponsor relationships. That will not occur automatically and demands serious investments from museums too. Museums will have to find an answer for the following challenges.

First, they have to improve the degree of *familiarity*. The overall degree of familiarity of museums is relatively low compared with the most well-known businesses. Museums don't have the enormous marketing and public relations budgets as is common among the largest firms in the world. Joining forces with companies in sponsoring can help to solve this problem partly. In addition, various very *smart initiatives* are taken by museums to broaden their awareness by investments that impact their reputation positively, like making the collection digitally available through social media resulting in more familiarity with the art they expose. Or, starting a satellite of your museum in another country as Guggenheim (Bilbao) and Pompidou (Malaga) did in Spain and more recently the Louvre did in Abu Dhabi. This is for obvious reasons only possible for the museums that have a collection that includes a world famous painting or sculpture that can be used as a catalyzer in increasing familiarity. A nice example is what the relatively small Gemeentemuseum in The Hague did by allowing the Dutch team of the Volvo Ocean race to use a Mondrian painting on the sail of their boat. Applying more of these creative and original promotion actions will be crucial to enlarge the awareness around the crown jewels of art museums at a global level. Focus on one painter or even better one painting will work better than showing the full collection. Identifying with one worldwide popular icon is easier to store in memory for mass audiences than the total work of an artist, or – even more complicated – the full collection of a top museum. Louvre does this smartly with the Mona Lisa of Leonardo da Vinci or the Rijksmuseum in Amsterdam with the Night Watch of Rembrandt.

Second, museums can improve the perceptions about the *relationships* with their *sponsors* tremendously. A remarkable high percentage of our respondents believe that sponsoring a museum by a business firm is mainly beneficial for a

firm. That may have been the case in the past, but this has changed dramatically in the last decade. Sponsoring now is a win-win situation and it has grown more into partnerships than the traditional old-fashioned style of sponsoring aimed at creating name awareness and appreciation for the sponsoring firm that takes responsibility in protecting the cultural heritage of a country. Both the sponsor (business world) and the museum (sponsor object) should express voice about the mutual benefits of the partnership.

Governments Have to Take Responsibility Too

Having highly reputed museums in a city adds value to the economic and social climate in such a municipality. It does not only evoke monetary value due to a growth in tourism, but it also creates an attractive business climate as the employees of the firms that have their activities in a specific city or region prefer to live in an environment that is culturally rich. Governments at central and local levels have to be aware of the crucial role museums play in city and country reputations. Government support of a museum is not only an important contribution to the culture of a city or country but it also helps a lot in attracting companies to select a specific city for their headquarters as they know that this is appealing to attract and retain vital human resources for their firm. As a logical consequence, cities will be more attractive for (inter)national companies to select as their headquarters if the municipality not only provides the more economic-focused preconditions, but also offers a strong cultural package that increases the willingness of employees to move themselves and their families to such a new region.

CONCLUSION

The most well-known art museums in the world enjoy stellar reputations embedded in having attractive and inspiring collections, enjoyed by continuously growing audiences that appreciate not only the art but also the entertainment that is linked to a museum visit. The top art museums have learned to combine cultural objectives with generating win-win (economic) relationships with companies, the city, and the country.

Building a mutual rewarding sponsoring relationship between a museum and a commercial firm can have benefits for both entities.

Museums should acknowledge the necessity to maintain their reputations at a top level. This requires solutions for how to handle the increasing growth of visitors (crowd management) and maintain a balance between serving the needs of the cultural elite and the mass that mostly see a museum as a leisure attraction, plus taking many more initiatives to improve the degree of familiarity as suggested previously in this chapter. AU:11

Companies can benefit from the image spillover effects of the highly reputed museums if they focus on building sustainable relations with the art museums that enable the firm to entertain key stakeholders in the distinctive context of a museum by combining learning opportunities, provided by the museum's collection with the distinctive nature of the firm's strategic objectives.

Obviously, more future research is needed to increase understanding about how and why the sky high reputations of art museums can impact the economic and social growth potential of museums, countries, and cities. More studies looking at the economic impact of art museums on stimulating tourism are vital and will hopefully reveal more in detail why museums are important as catalyzers in local and national economies.

Last but not least, much more research is needed to understand how companies can develop long-lasting relationships with museums that will be beneficial from both a commercial and a social responsibility point of view. Gathering best practices, embedded in empirical evidence about what works best on reputation and purchase intentions, will be vital in stimulating companies around the world to rationalize decision-making about investing money and time in sponsoring art museums in the future.

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Reputación y Buen Gobierno: El caso del Museo Guggenheim Bilbao

Pamplona, 19 de septiembre, 2019

Misión y Objetivos

Buen gobierno

Modelo sostenible

Retos de futuro

Misión y Objetivos

Misión y Objetivos

Misión y Objetivos

Regeneración urbanística

Misión y Objetivos

Regeneración urbanística

Misión y Objetivos

Regeneración urbanística

Misión y Objetivos

Revitalización económica

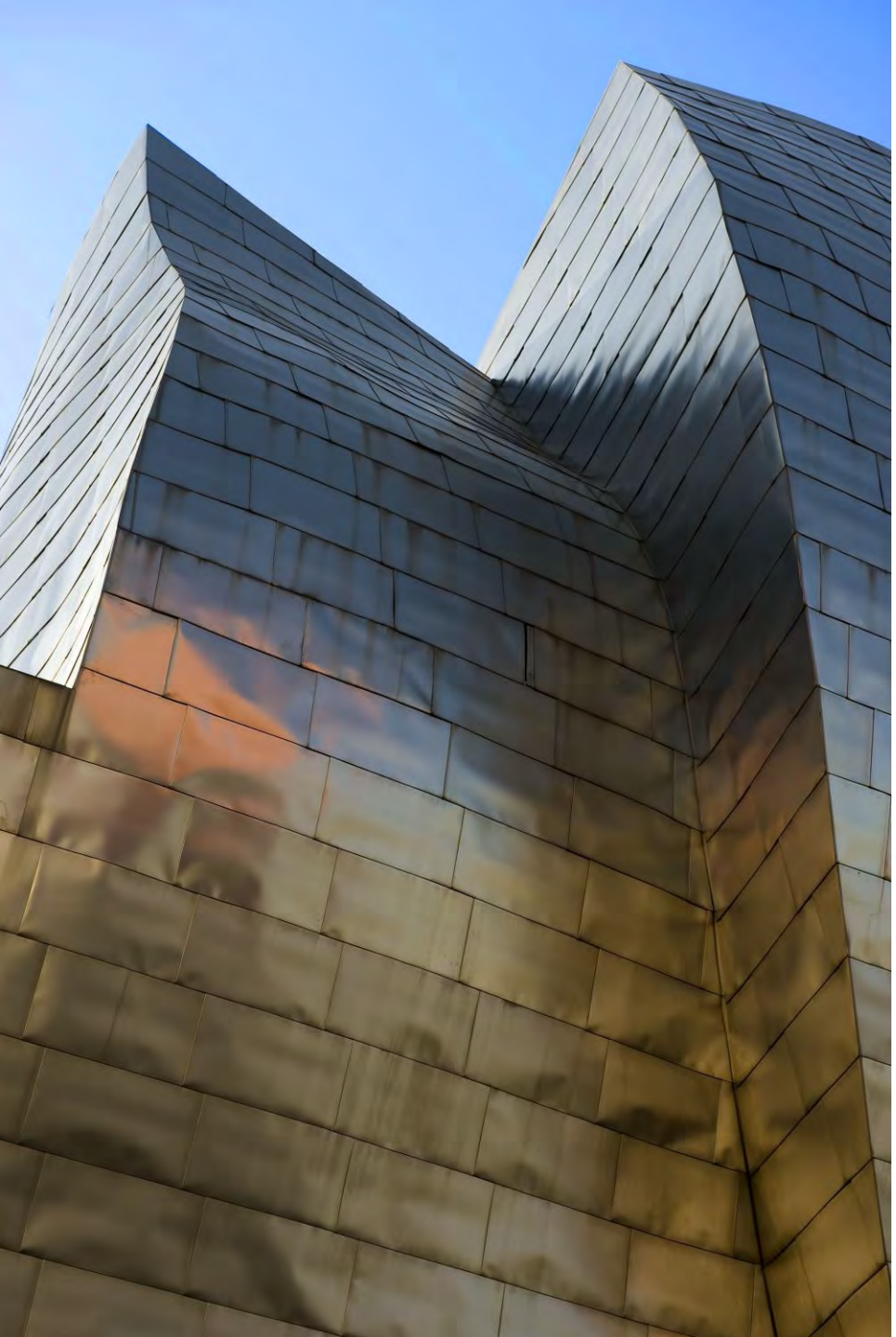
Gasto directo anual	**540 millones €**

5.704 millones € (60 x inversión) desde la inauguración

Ingresos fiscales adicionales anuales	**73,2 millones €**

Retorno en menos de 3 años

Generación de empleo	**10.113 empleos/año**



Misión y Objetivos

Proyección de una nueva imagen

Prensa, TV, Radio, Internet

Estado
EE. UU.
Francia
Alemania
Italia
Reino Unido
Holanda
Portugal

39 millones €

23.000 noticias

Audiencia: 6.000 millones personas

Misión y Objetivos

Recuperación de la autoestima

Buen gobierno

Una alianza sin precedentes

Buen gobierno

Una orientación educativa

Didáctica
Docentes
Escolares
Familias
Público general

Mediación
Audioguías
ZERO
Espacios didácticos

Programas públicos
TopARTE

Socialización
Programas sociales
Accesibilidad

Buen gobierno

Un estrecho vínculo con la comunidad

Patronos Estratégicos	3
Patronos	16
Empresas Benefactoras & Medios Colaboradores	38
Empresas Asociadas	68
Total	125

Buen gobierno

Un estrecho vínculo con la comunidad

Categorías	Miembros
Estudiante	3.074
Jubilado	5.158
Individual	5.197
Familiar	6.986
Internacional	132
Miembros de Honor	26
Miembros Individuales	**20.573**
ERDU	1.240
Seguidores	31.971
COMMUNITY	**53.784**

Buen gobierno

Un compromiso con la transparencia

Pautas de comportamiento

Ética y responsabilidad

Código Ético y de Buenas Prácticas

Programa de Cumplimiento

- Normas de conducta
- Manual de prevención de riesgos penales
- Protocolos de actuación

Buen gobierno

Un compromiso con la transparencia

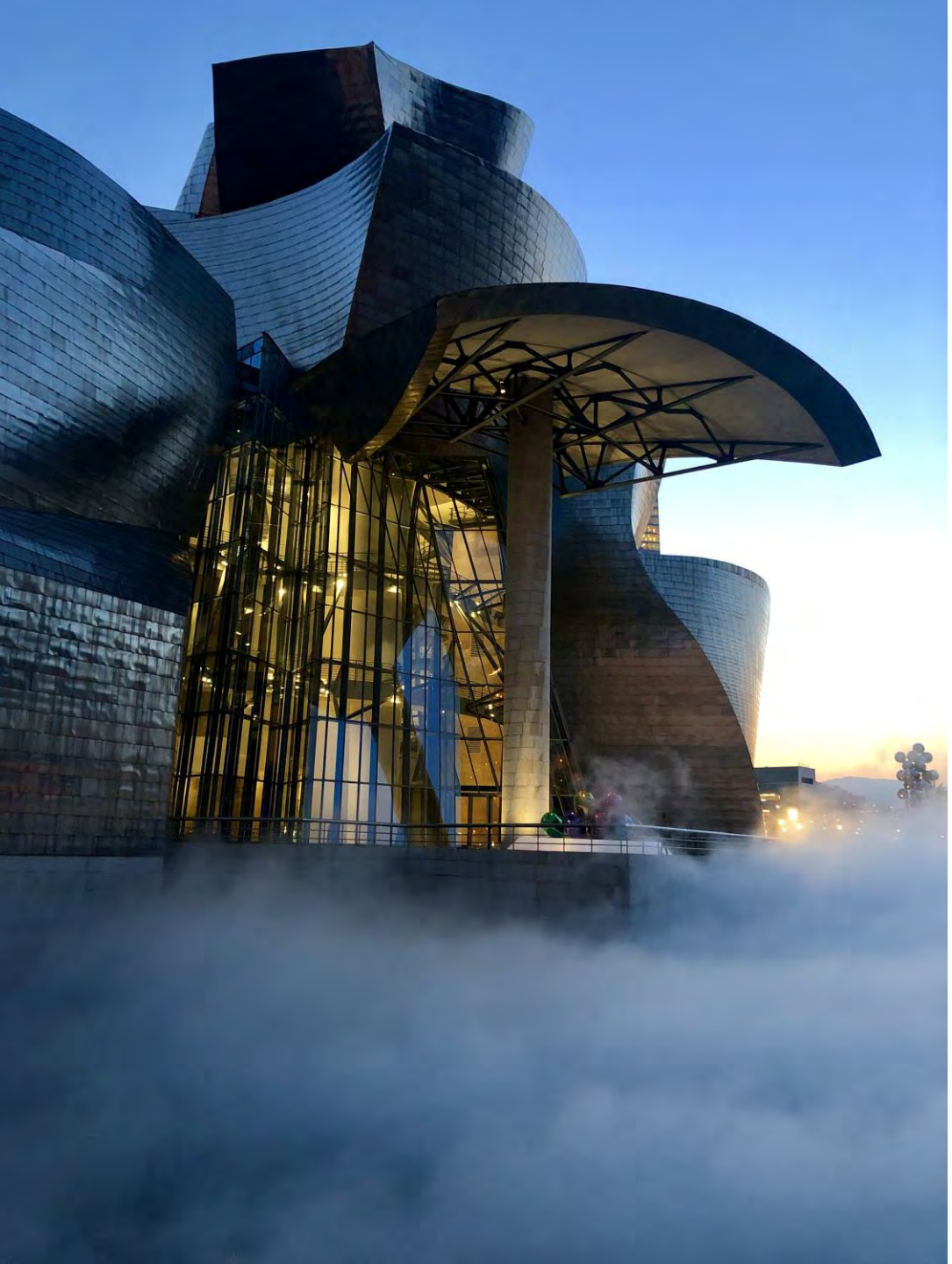
Responsabilidad Social Corporativa

Valores

Colectivos sensibles

- Hospitales
- Parados
- Personas con dificultad de integración y riesgo de exclusión

Accesibilidad



Buen gobierno

Un compromiso con la transparencia

Gestión económica eficiente y responsable

Equilibrio entre financiación y reputación

- Gestión económica
- Procesos de contratación

Equipo humano

- Desarrollo de las personas
- Igualdad de oportunidades
- Conciliación
- Prevención de riesgos

Sistema de gestión medioambiental

- Utilización eficiente de los recursos
- Ahorro energético
- Reutilización y reciclaje de materiales

Modelo sostenible

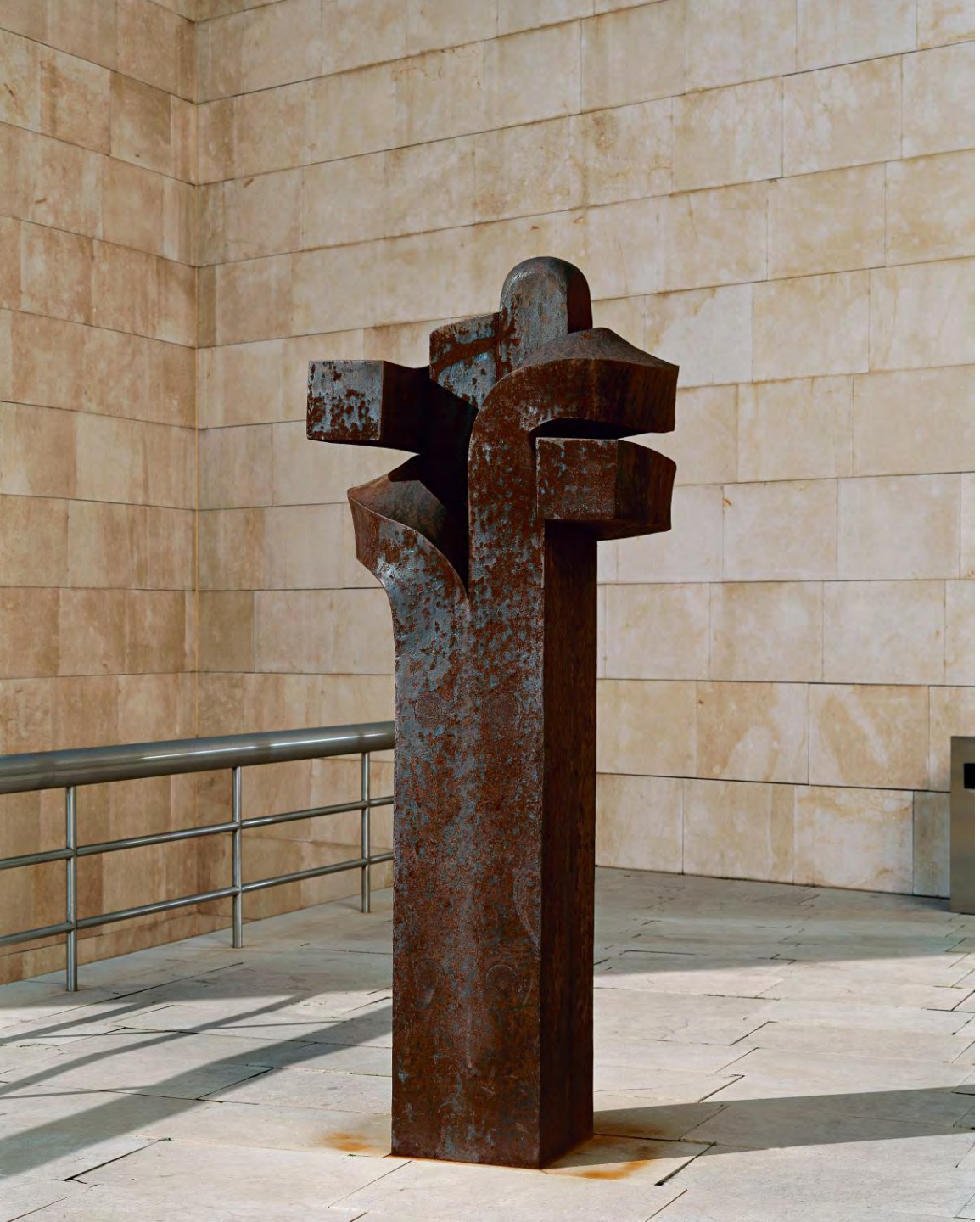
Un edificio icónico

Modelo sostenible

La Colección: Obras maestras

Modelo sostenible

La Colección: Miradas en profundidad



Modelo sostenible

La Colección: Arte vasco

Modelo sostenible

La Colección: Obras de ubicación específica

Modelo sostenible

La Programación artística: Grandes exposiciones temporales

Modelo sostenible

La Programación artística: Fundamentos del arte actual

Modelo sostenible

La Programación artística: Fragmentos de contemporaneidad

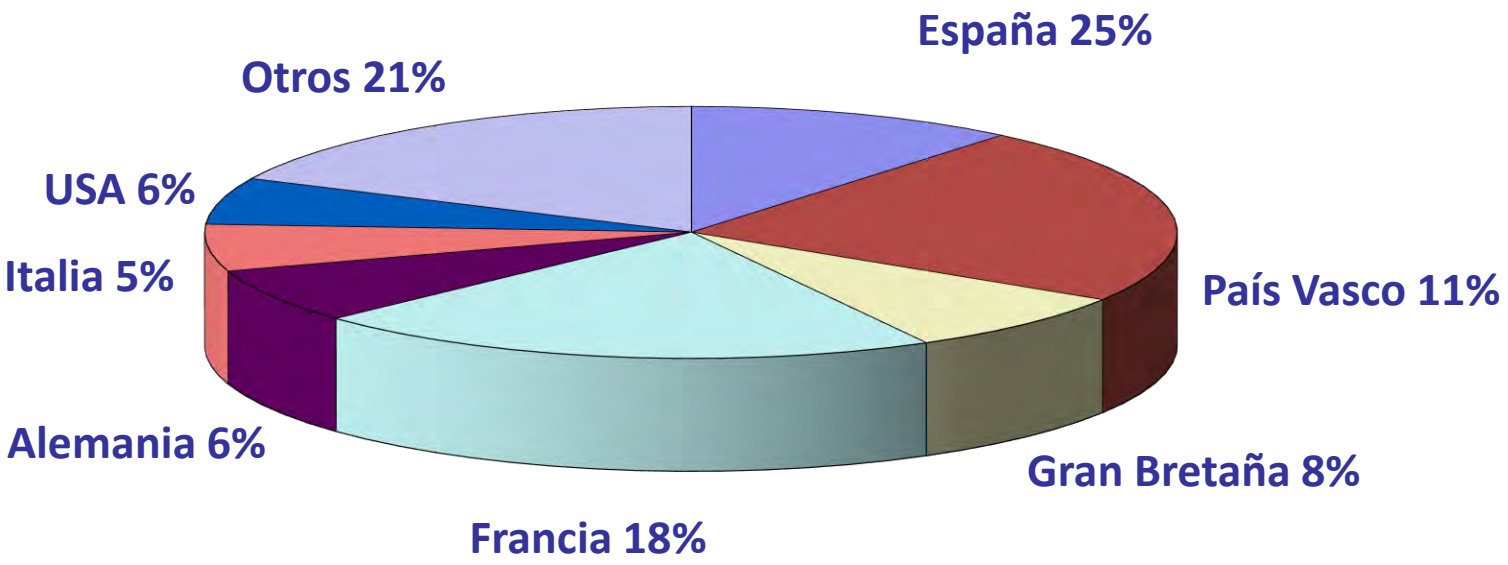
Modelo sostenible

La Programación artística:
Fragmentos de contemporaneidad. Film & Video

Modelo sostenible

Una audiencia internacional

22.000.000 Visitantes



Modelo sostenible

Estructura de financiación

Contribución pública	**31%**
Aportaciones privadas	**34%**
Ingresos de visitantes	**35%**

Retos de futuro: un nuevo contexto

El entorno cambiante - VUCA
(Volatility, Uncertainty, Complexity, Ambiguity)

Nuevos temas
(Identidad, Diversidad, Bienestar)

El arte ocurre dentro y fuera de los museos

La ampliación como fórmula de reinvención
(una plataforma de inspiración, diálogo y acción)

Retos de futuro: nuevos públicos

Una nueva demografía
(Transdiversidad, Generación Z)

Un nuevo lenguaje para atraer al público
(participación, inclusión, *storytelling*)

Retos de futuro: la era digital

Una revolución industrial basada en la tecnología

Definición de la identidad digital (co-creación, difusión, *feedback*)

Transformación digital

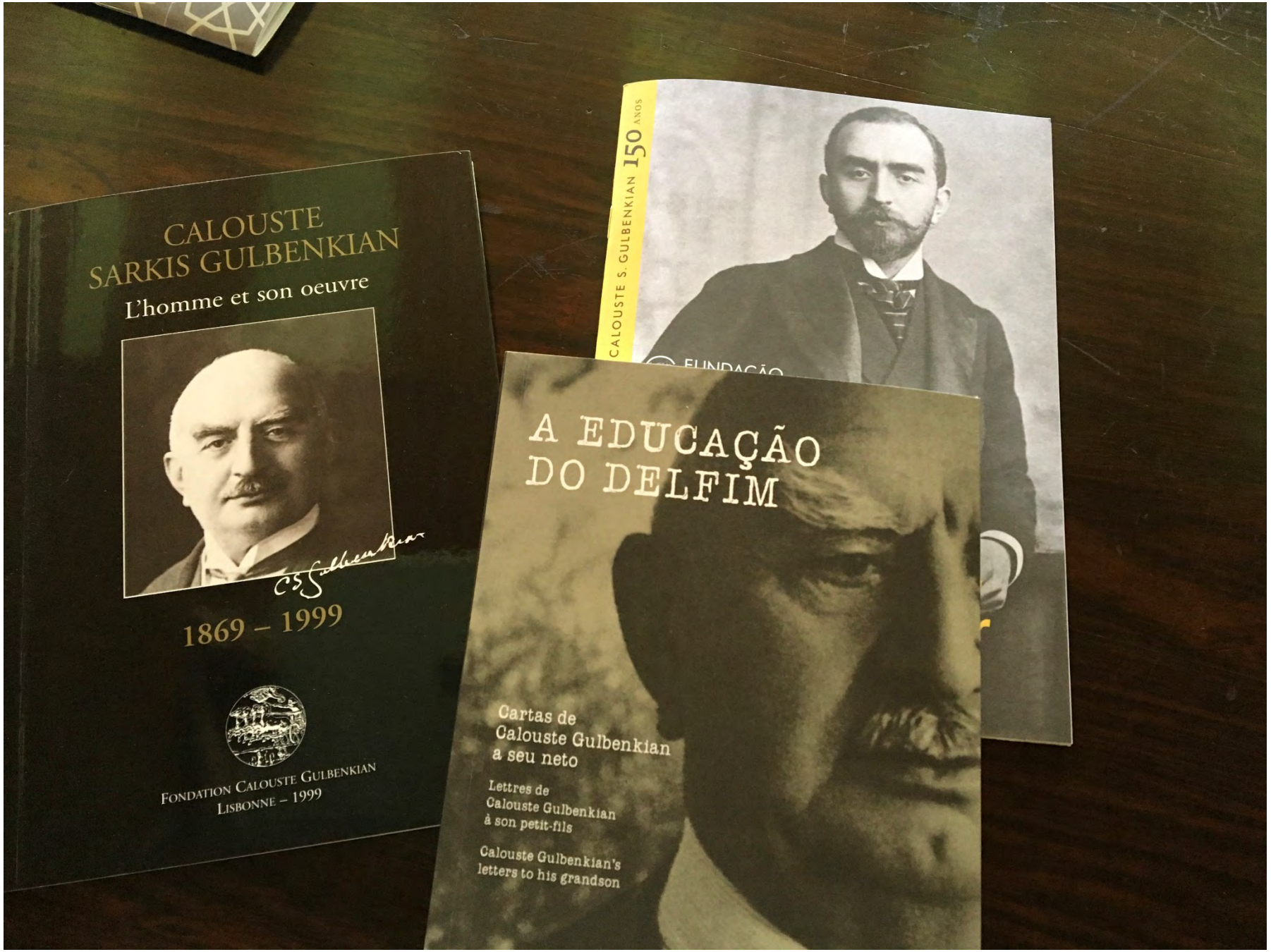
“Digital is everything now. But it's not everything at the exclusion of all the other things. It's everything plus the other things.” --Sebastian Chan

Reputación y Buen Gobierno: El caso del Museo Guggenheim Bilbao

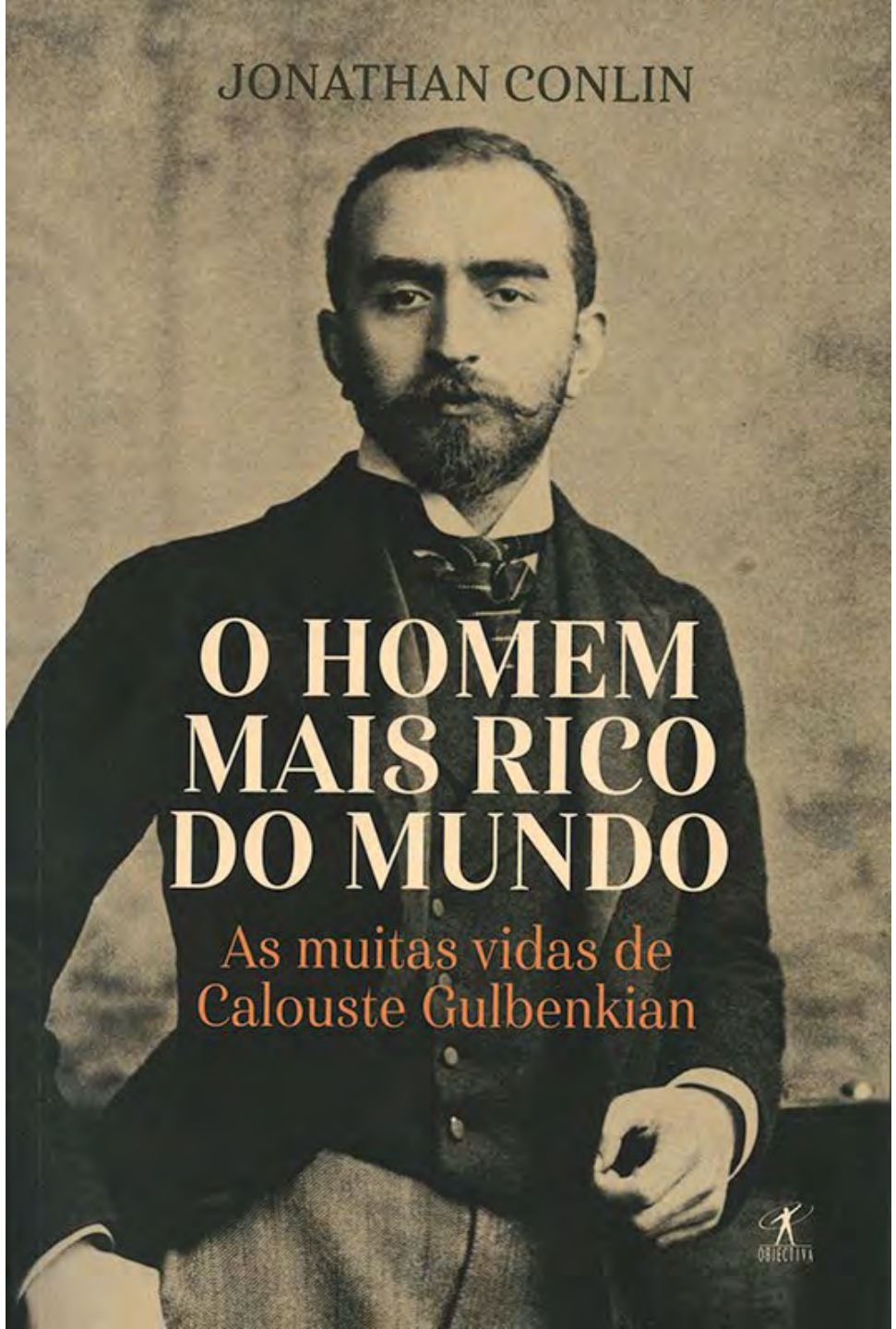
Pamplona, 19 de septiembre, 2019

Cultivating Reputation

Past, present, future


CALOUSTE
SARKIS GULBENKIAN
L'homme et son oeuvre
1869 – 1999
FONDATION CALOUSTE GULBENKIAN
LISBONNE – 1999
CALOUSTE S. GULBENKIAN 150 ANOS
A EDUCAÇÃO
DO DELFIM
Cartas de
Calouste Gulbenkian
a seu neto
Lettres de
Calouste Gulbenkian
à son petit-fils
Calouste Gulbenkian's
letters to his grandson

JONATHAN CONLIN
MR FIVE PER CENT
THE MANY LIVES OF CALOUSTE GULBENKIAN
THE WORLD'S RICHEST MAN


JONATHAN CONLIN
O HOMEM MAIS RICO DO MUNDO
As muitas vidas de Calouste Gulbenkian
OBJECTIVA

TENHO PLENA CONSCIÊNCIA
DE QUE É TEMPO DE TOMAR UMA DECISÃO
SOBRE O FUTURO DAS MINHAS OBRAS DE ARTE.
POSSO DIZER SEM RECEIO DE EXAGERO QUE AS CONSIDERO COMO "FILHAS"
E QUE O SEU BEM ESTAR É UMA DAS PREOCUPAÇÕES QUE ME DOMINAM.
REPRESENTAM CINQUENTA OU SESSENTA ANOS DA MINHA VIDA,
AO LONGO DOS QUAIS AS REUNI POR VEZES COM INUMERAS DIFICULDADES,
MAS SEMPRE E EXCLUSIVAMENTE GUIADO PELO MEU GOSTO PESSOAL.
É CERTO QUE, COMO TODOS OS COLECCIONADORES, PROCUREI ACONSELHAR-ME.
MAS SINTO QUE ELAS SÃO MINHAS DE ALMA E CORAÇÃO.

LISBOA 10 DE FEVEREIRO DE 1953

C S Gulbenkian

Strictly Personal.

10th.February 1953 - Mr.John Walker.

3, rua Latino Coelho
Lisbon, 10th.February 1953
Portugal

My dear Friend,

Day after day I have been delaying writing you about the various important matters of which you are aware . Even now, it is difficult for me to explain my feelings clearly, although the general outline of my views is well known to you . I am constantly worrying about it because/I fully realise that it is high time that I should come to a decision with regard to the future of my collections . You know also how deeply attached I am ~~to~~ them all, in fact, it is without the slightest exaggeration that I consider them as 'my children' and their future welfare is one of my dominant anxieties . They represent fifty or sixty years of my life and I have collected them, at times with immense difficulties, and always and exclusively guided by my own taste and judgment! Of course, as all collectors do, I have sought advice, but I do feel they are mine, after my own heart and soul!!

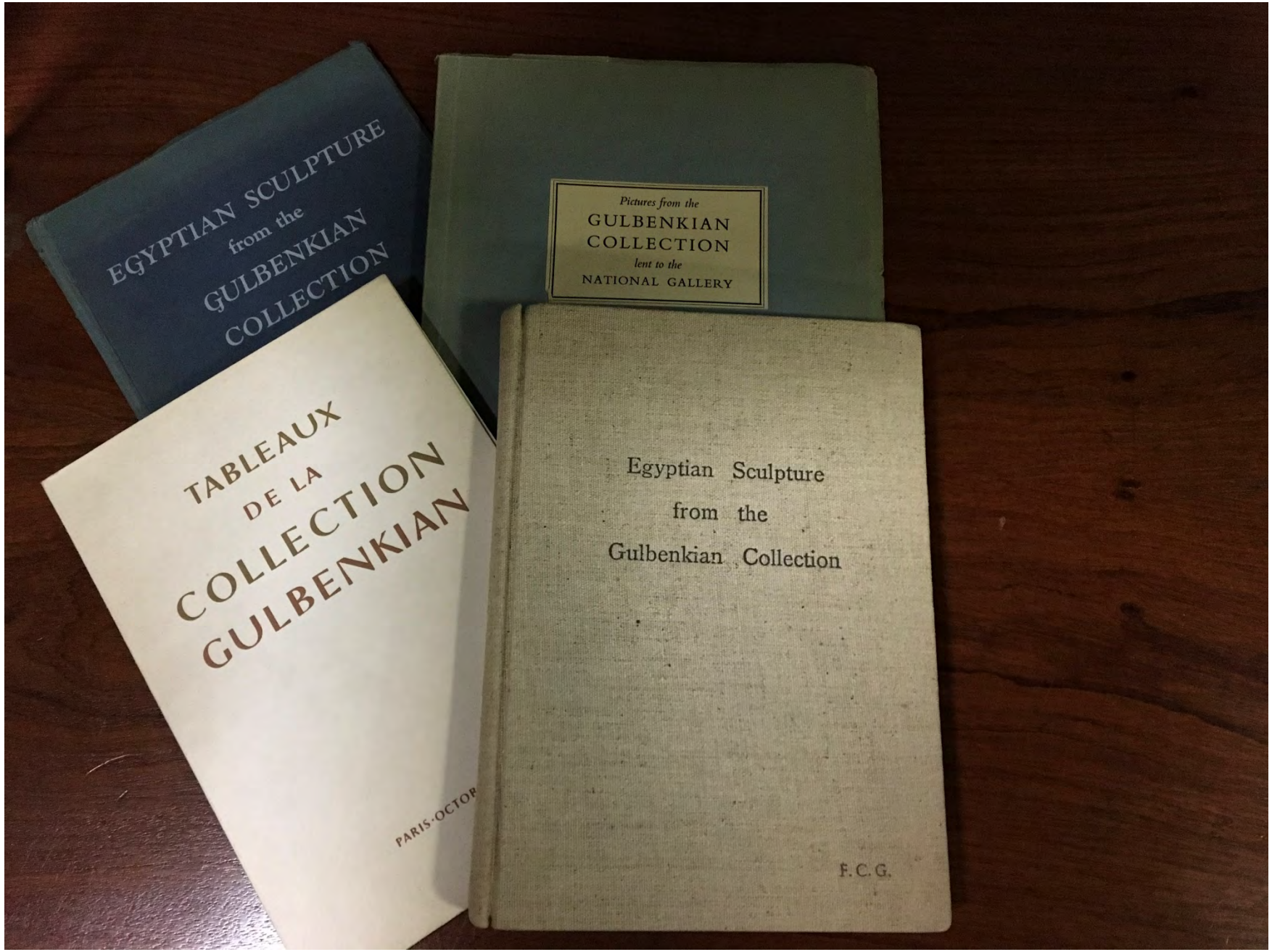
The stumbling block at present is your Board's obstinacy in declining to show them all as a whole, but be segregated in various rooms and be lost among other pictures, for the sake of being hung in chronological order .... This I cannot , and ~~will never be able to digest !~~

None of the schemes so far submitted to me genuinely appeals to me. However, it is my habit to listen to all advices , and then arrive at a decision in harmony with my temperament .

An English friend of mine - a very eminent personality - who, at a time, was the leading spirit of the National Gallery in London, and who still retains a great deal of influence over there, writes me that the National Gallery is now following your policy to segregate pictures for the sake of respecting chronological order , but he adds that 'they certainly would not be crazy to the point of refusing the gift of a collection of outstanding pictures and works of art , to satisfy the aforesaid idiosyncrasy' and that, in such an instance, the Board of the Gallery would undoubtedly overrule the Keepers . This is in contradiction with what you told me last year about your own Board who,you then said - if I recollect well - would never agree to a deviation from the general rule of your Gallery, and that they would therefore decline the gift of a collection which the owner would not accept to be segregated . Is it not so ?

As a friend of yours, I am very sorry that you should have to submit yourself to such stubborn and dictatorial views !!Personally I can neither understand nor admit them , and, to be frank, the word 'crazy' employed by my English friend is not sufficient to interpret my feelings!!! Pray do not be offended with this blunt statement .

There is also the question of a separate building : this does not much appeal to me, although I had considered it in the past,


EGYPTIAN SCULPTURE
from the
GULBENKIAN
COLLECTION
Pictures from the
GULBENKIAN
COLLECTION
lent to the
NATIONAL GALLERY
TABLEAUX
DE LA
COLLECTION
GULBENKIAN
PARIS·OCTOB
Egyptian Sculpture
from the
Gulbenkian Collection
F.C.G.

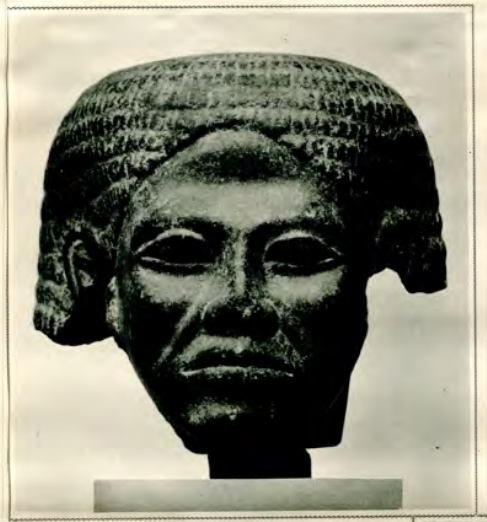
TEMPORARY EXHIBITION

ANCIENT EGYPTIAN SCULPTURE LENT BY C. S. GULBENKIAN, ESQ.

THE BRITISH MUSEUM
LONDON
1937

A FAMOUS COLLECTION LENT TO THE BRITISH MUSEUM.

AND MR. C. S. GULBENKIAN.



3. DATED, FROM ITS STYLE, TO THE MIDDLE KINGDOM (*c.* 2400-2200 B.C.) AND PROBABLY REPRESENTING A NUBIAN OFFICIAL: A SCULPTURED HEAD OF THE HIGHEST QUALITY, IN A DARK GRANITE SELDOM USED BY THE EGYPTIANS BUT OBTAINED FROM ANCIENT QUARRIES IN THE NILE VALLEY.

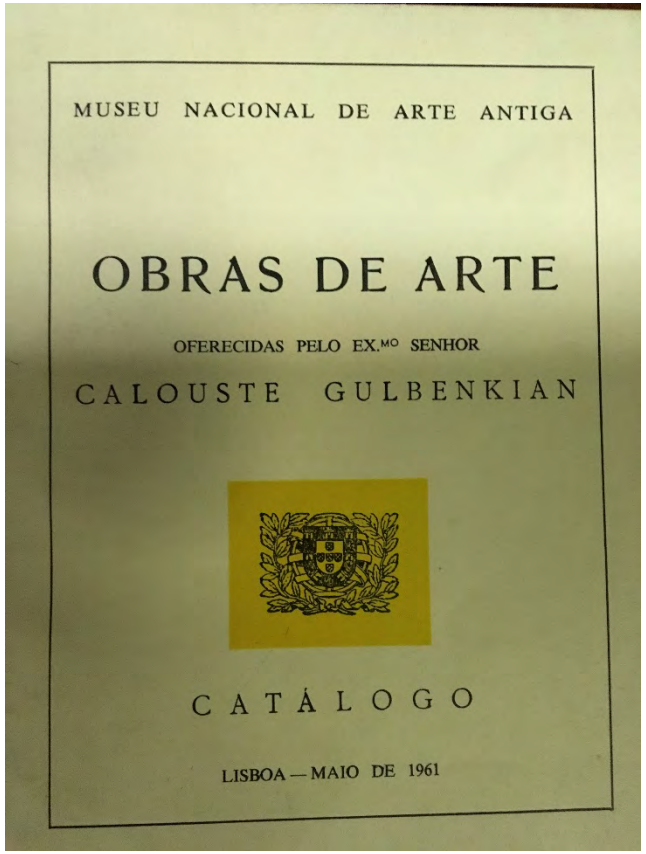
4. A HEAD OF A PHARAOH, SOMETIMES IDENTIFIED AS THOTHMES III. OR AMENHOTEP II., IN BLUE GLAZE WITH THE RIGHT EYE IN BLACK AND WHITE GLASS: A SMALL WORK OF THE FIFTEENTH OR FOURTEENTH CENTURY B.C. (ACTUAL SIZE.)

5. A HEAD COMPOUNDED OF TWO PARTS, A HEAD-DRESS OF BLUE GLAZED EARTHENWARE AND A FACE OF WHITE VITREOUS PASTE: THE UNIQUE EXAMPLE OF THIS TECHNIQUE (18TH DYNASTY—15TH OR 14TH CENTURY B.C.).

8. A HEAD OF A MAN IN GREEN SCHIST—THE UNIQUE EXAMPLE IN THIS TECHNIQUE: A WORK OF THE SAITE PERIOD, SIXTH CENTURY B.C., OF THE SCHOOL THAT PRODUCED THE "GREEN HEAD" IN BERLIN.

9. CONSIDERED ONE OF THE FINEST EGYPTIAN PORTRAITS KNOWN, AND GENERALLY BELIEVED TO REPRESENT AMENEMHAT III., OF THE 12TH DYNASTY, ABOUT 2050 B.C.: A STATUE HEAD IN OBSIDIAN, A NATURAL GLASS PROBABLY OBTAINED BY THE EGYPTIANS FROM ARMENIA.

shrine, bearing on the panels at either side designs showing the worship by a suppliant of Ra'Herakhti and Tum, two forms of the sun-god, whose figure as the hawk-headed Amen-Ra' is within the shrine. Above the designs are open-worked panels showing Isis and Nephthys, who also stand on either side of the door. Before them is a royal sphinx in the position often occupied by the captain, directing the steersman, who once held two paddles. Above the shrine is the falcon of Horus." (9) "Obsidian was obtained in ancient times in the Ægean from Melos, but the Egyptians probably obtained it from Armenia, whence they also imported timber. There is no evidence as to the date of this head other than the style. It was once suggested that it is of the 25th Dynasty, but most scholars now accept the opinion of the late Charles Ricketts, that it is a portrait of Amenemhat III. The head was once in the MacGregor Collection."



MUSEU NACIONAL DE ARTE ANTIGA

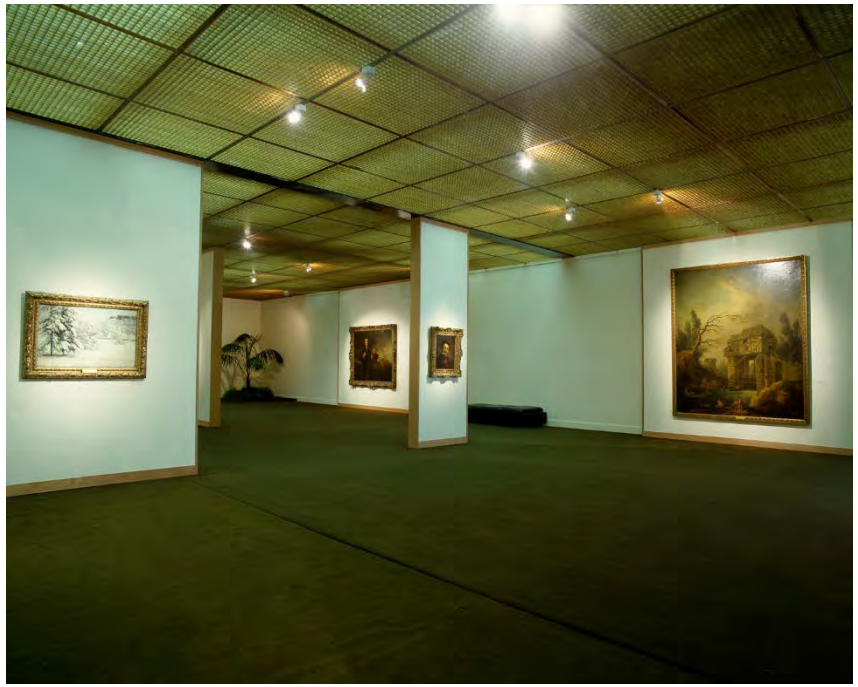
OBRAS DE ARTE

OFERECIDAS PELO EX.MO SENHOR

CALOUSTE GULBENKIAN

CATÁLOGO

LISBOA — MAIO DE 1961



Pictures from the

GULBENKIAN COLLECTION

lent to the

NATIONAL GALLERY

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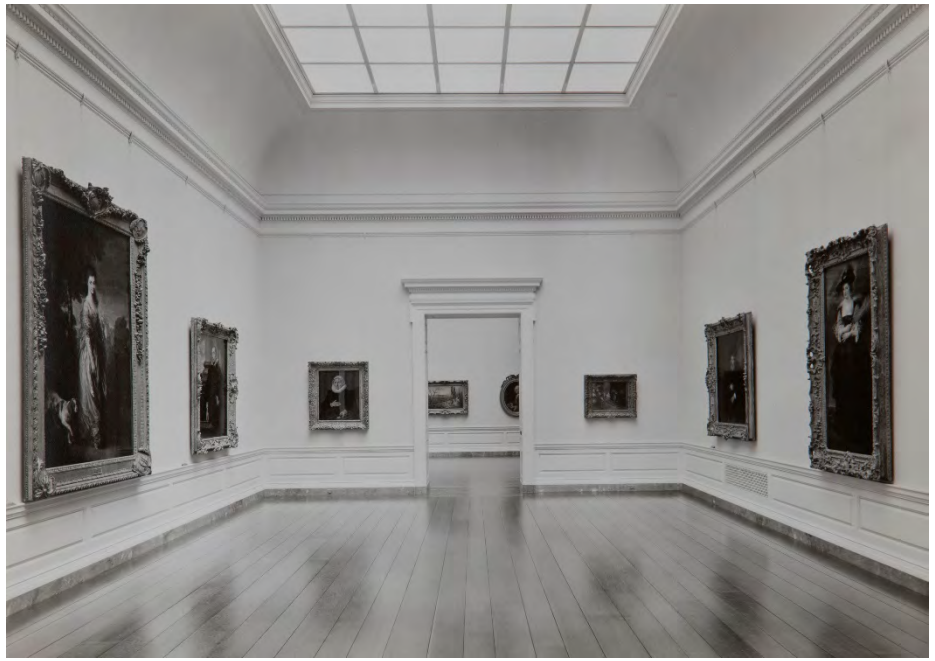

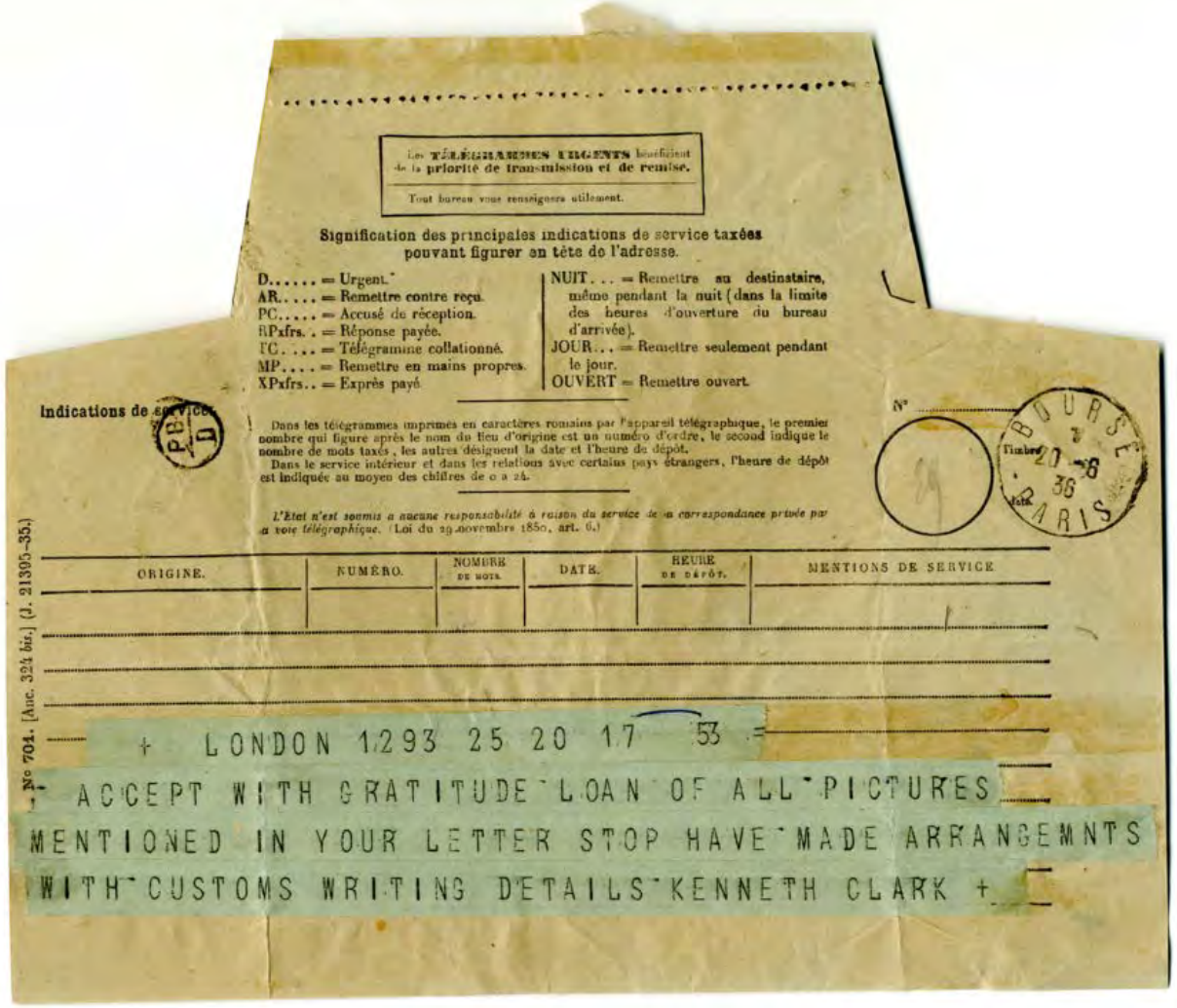

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AR..... = Remettre contre reçu.
PC..... = Accusé de réception.
RPxfrs. . = Réponse payée.
TC..... = Télégramme collationné.
MP..... = Remettre en mains propres.
XPxfrs.. = Exprès payé.
NUIT... = Remettre au destinataire, même pendant la nuit (dans la limite des heures d'ouverture du bureau d'arrivée).
JOUR... = Remettre seulement pendant le jour.
OUVERT = Remettre ouvert.

Indications de service

PB D

Dans les télégrammes imprimés en caractères romains par l'appareil télégraphique, le premier nombre qui figure après le nom du lieu d'origine est un numéro d'ordre, le second indique le nombre de mots taxés, les autres désignent la date et l'heure du dépôt.

Dans le service intérieur et dans les relations avec certains pays étrangers, l'heure de dépôt est indiquée au moyen des chiffres de 0 à 24.

L'État n'est soumis à aucune responsabilité à raison du service de la correspondance privée par la voie télégraphique. (Loi du 29 novembre 1850, art. 6.)

N° .....

Timbre

BOURSE 27 8 36 PARIS

ORIGINE.	NUMÉRO.	NOMBRE DE MOTS.	DATE.	HEURE DE DÉPÔT.	MENTIONS DE SERVICE

+ LONDON 1293 25 20 17 53 =

ACCEPT WITH GRATITUDE LOAN OF ALL PICTURES MENTIONED IN YOUR LETTER STOP HAVE MADE ARRANGEMNTS WITH CUSTOMS WRITING DETAILS KENNETH CLARK +

N° 701. [Anc. 324 bis.] (J. 21395-35.)

Dtts. Weil

Administração Geral dos Correios, Telégrafos e Telefones

72

TELEGRAMA

7235

17. AUG. 1943 CABO SUBMARINO

Linha ou mesa n.º .....

Estação .....

Entendido às .....

Por .....

Nos telegramas recebidos pelos aparelhos impressores o primeiro número que figura depois da estação expedidora é o número de ordem; o segundo indica as palavras e os restantes designam a data e a hora da aceitação.

A hora menciona-se por um grupo de quatro algarismos, os dois primeiros indicam as horas e os dois últimos os minutos (0001 a 2400).

MARCA DO DIA

Número local	Categoria	Destino	Origem	Número de origem	Palavras	Data	Hora
		Ark 1613				7	7339

Via e outras indicações de serviço não taxadas .....

"Via Eastern"

LONDON

DAR128/V 21 12 1635 =

ELT GULBENKIAN HOTEL AVIZ LISBON =

JUST RETURNED FROM WALES TELEGRAM RECEIVED WRITING FULLY STRONGLY RECOMMEND MANET BOY FLOURISHING = REGARDS KENNETH CLARK +

de Pulbs Zoom

N.º 2.361

Cofuel

GRÁFICA SANTELMO - LISBOA — Junho 1943 — 200.000 ex.

Calouste Gulbenkian Museum

CALOUSTE GULBENKIAN FOUNDATION

Calouste Gulbenkian Museum

CALOUSTE GULBENKIAN MUSEUM

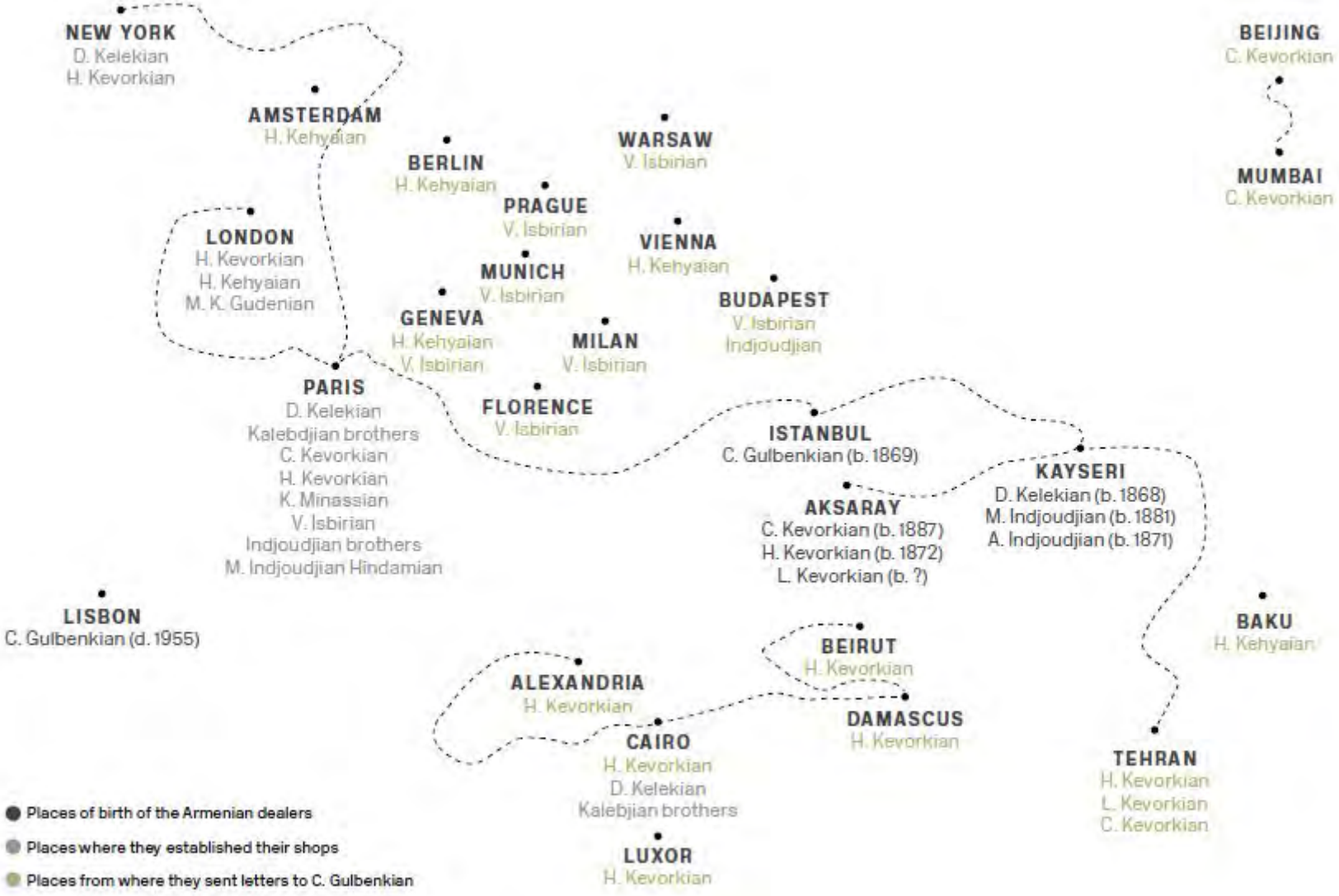
MUSEU CALOUSTE GULBENKIAN
Calouste Gulbenkian Museum Guide
CALOUSTE GULBENKIAN MUSEUM
FUNDAÇÃO CALOUSTE GULBENKIAN
Museu Calouste Gulbenkian
CALOUSTE GULBENKIAN MUSEUM GUIDE

"ONLY THE BEST"

MASTERPIECES OF THE CALOUSTE GULBENKIAN MUSEUM, LISBON

THE METROPOLITAN MUSEUM OF ART

LÉGATION IMPÉRIALE
DE L'IRAN
CHANCELLERIE
COMMERCIALE


NEW YORK
D. Kelekian
H. Kevorkian
AMSTERDAM
H. Kehyaian
BERLIN
H. Kehyaian
WARSAW
V. Isbirian
PRAGUE
V. Isbirian
VIENNA
H. Kehyaian
LONDON
H. Kevorkian
H. Kehyaian
M. K. Gudenian
MUNICH
V. Isbirian
GENEVA
H. Kehyaian
V. Isbirian
MILAN
V. Isbirian
BUDAPEST
V. Isbirian
Indjoudjian
PARIS
D. Kelekian
Kalebdjian brothers
C. Kevorkian
H. Kevorkian
K. Minassian
V. Isbirian
Indjoudjian brothers
M. Indjoudjian Hindamian
FLORENCE
V. Isbirian
ISTANBUL
C. Gulbenkian (b. 1869)
KAYSERI
D. Kelekian (b. 1868)
M. Indjoudjian (b. 1881)
A. Indjoudjian (b. 1871)
AKSARAY
C. Kevorkian (b. 1887)
H. Kevorkian (b. 1872)
L. Kevorkian (b. ?)
BEIJING
C. Kevorkian
MUMBAI
C. Kevorkian
LISBON
C. Gulbenkian (d. 1955)
BAKU
H. Kehyaian
BEIRUT
H. Kevorkian
ALEXANDRIA
H. Kevorkian
DAMASCUS
H. Kevorkian
CAIRO
H. Kevorkian
D. Kelekian
Kalebjian brothers
TEHRAN
H. Kevorkian
L. Kevorkian
C. Kevorkian
LUXOR
H. Kevorkian
Places of birth of the Armenian dealers
Places where they established their shops
Places from where they sent letters to C. Gulbenkian

$40,00
$35,00
$30,00
$25,00
$20,00
$15,00
$10,00
$5,0
1900
1902
1904
1906
1908
1910
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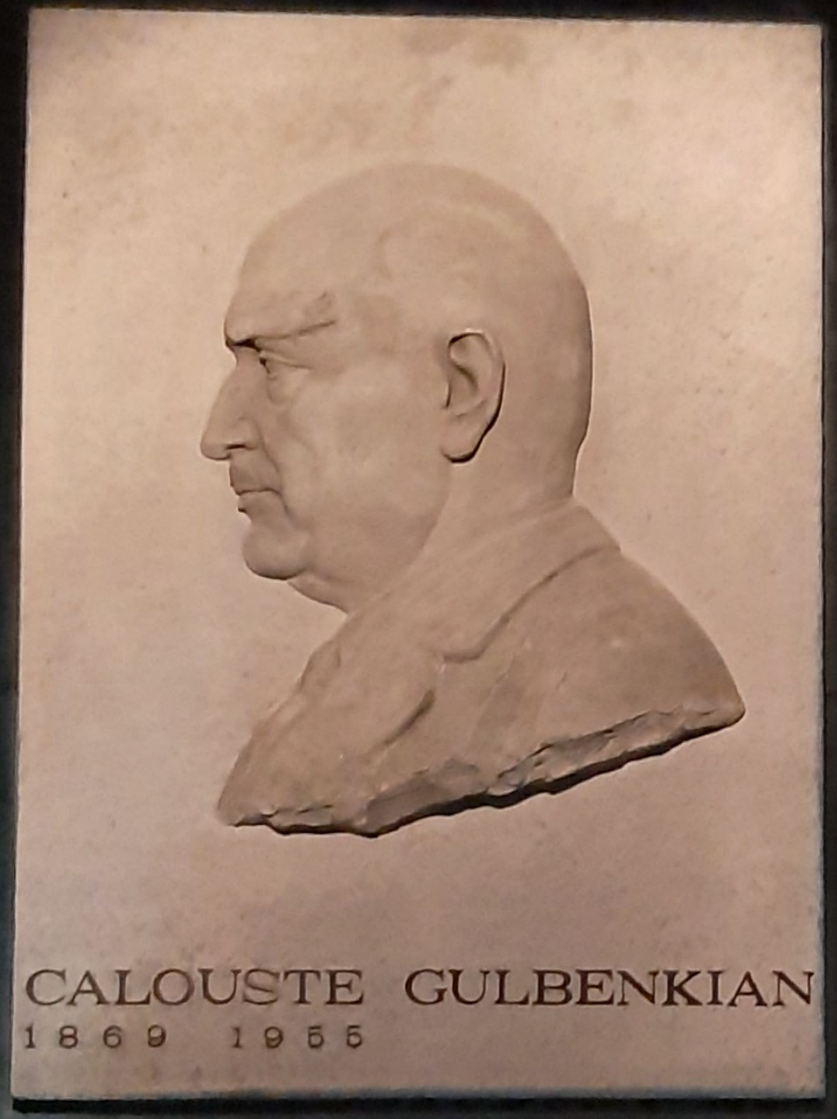
1950


CALOUSTE GULBENKIAN
1869 1955

A ARTE-CALOUSTE GULBENKIAN SABIA-O
PELO CONTR
A ARTE É UMA ACTIVIDADE
E NISSO ESTÁ UM DOS

NO 22.º QUINTA-FEIRA, 16 DE ABRIL DE 1942 N.º 8962

Diario de Lisbôa

Numero avulso: 40 CENTAVOS
Editor—JOÃO CHRYSOSTOMO DE SÁ
ADMINISTRAÇÃO — Rua da Rosa, 27, 1.º
Endereço telegrafico: DIÁRIA

DIRECTOR
JOAQUIM MANSO

Propriedade da RENASCENÇA GRAFICA
Redacção, composição e impressão
RUA LUZ SORIANO, 44
TELEFONES — 2 0211, 2 0272 e 2 2273

ANTERO E O POVO

Contraria — e assim [illegible] satisfeita uma crise ou, [illegible] nações de opinião — [illegible] que o centenário do nascimento de Antero de Quental não [illegible] apenas, [illegible] ou de [illegible] ou de [illegible] necessárias, são indispensáveis. Não são bastas.

*A memória duma [illegible] grandeza de Antero, dum homem de tal magnanimidade de espírito e de [illegible] [illegible] [illegible] necessário receber [illegible] o conhecimento do seu [illegible] de qualquer [illegible] [illegible] [illegible]

ANO 35.º QUARTA-FEIRA, 20 DE JULHO DE 1955 N.º 11.718

Diario de Lisbôa

DIRECTOR — JOAQUIM MANSO
DIRECTOR-ADJUNTO — NORBERTO LOPES

TELEF.: 20271, 20272, 20273, 21154 e 21155
ENDEREÇO TELEGRAFICO: *DIBOA*

REDACÇÃO, COMPOSIÇÃO E IMPRESSÃO
RUA LUZ SORIANO, 44 a 48 — LISBOA

PROPRIEDADE DA RENASCENÇA GRAFICA
ADMINISTRAÇÃO — RUA DA ROSA, 57, 2.º

EDITOR — J. CHRISOSTOMO DE SÁ
NUMERO AVULSO: 80 CENTAVOS

As senhoras da conferência: mrs. Mamie Eisenhower, lady Eden e madame Edgar Faure

EISENHOWER CONVIDOU ZHUKOV

para um almoço íntimo que se julga *poderá ser decisivo para o curso das negociações*

GENEBRA, 20 — O Presidente Eisenhower, sir Anthony Eden e Edgar Faure conferenciaram, esta manhã, para darem o balanço dos resultados da discussão da questão alemã e prepararem a sua reunião com Bulganine, esta tarde, a quarta sessão com os «Grandes», desde que abriu a Conferência, na segunda-feira.

E' muito provável que, nesta reunião, ponham de lado o referido problema, o qual retomariam na sexta-feira. De resto, não se prevê que, neste assunto, se consigam verdadeiros progressos.

A reunião da tarde será, pois, dedicada ao desarmamento. Harold Stas-

(Continua na ultima página)

A delegação soviética na sala das sessões, vendo-se, da esquerda para a direita, no primeiro plano, Zhukov, Kruchtchev, Bulganine e Molotov (voltado para a fila dos conselheiros) e Gromyko

Morreu hoje em Lisboa

o milionário arménio Calouste Gulbenkian que era conhecido como «Rei do Petróleo»

CALOUSTE GULBENKIAN

Morreu hoje em Lisboa um dos homens mais ricos do Mundo: Calouste Sarkis Gulbenkian, o famoso «rei do petróleo», que, ao rebentar a última guerra, veio para o nosso País e aqui se tem conservado, com curtas ausências no estrangeiro.

Com 86 anos de idade, Gulbenkian deixa o seu nome ligado aos grandes negócios do petróleo do nosso tempo, conseguindo juntar uma fortuna fabulosa, que lhe dava um rendimento calculado em 350 mil dólares por hora.

Nascido em Erzerum, na Arménia, filho de pais já ricos, passou a sua juventude em Constantinopla. Aos vinte anos penetrou no mundo do petróleo, como empregado do «rei do petróleo» russo Mantacheff, em Baku. Dotado de uma inteligência viva e perspicaz, logo compreendeu as inúmeras possibilidades financeiras que lhe oferecia o meio em que co-

(Continua na 14.ª página)

PRÓLOGO À CONFERÊNCIA — (3)

As razões que levaram *o Governo americano a aceitar*

a ideia de uma reunião dos Quatro Grandes

por ATTICUS

PÁRIS, Julho. — Antes da entrada em vigor dos acordos de Paris sobre o rearmamento alemão e da assinatura do tratado de paz com a Austria, o clima internacional sofrera uma transformação profunda a qual se manifestava, sobretudo, na atitude das potências ocidentais em relação á União Soviética. Até então, todas as diligencias de Moscovo eram encaradas como simples manobras de propaganda. Depois começou a admitir-se que os Russos estavam sinceramente dispostos a concluir uma trégua na guerra fria.

Mas desde logo se pôs uma outra questão: Quais eram as razões da mudança da U. R. S. S.? A explicação geralmente aceite era a seguinte: a posição das potências ocidentais melhorara com o êxito da política de integração da Alemanha no bloco ocidental, de forma que, como o sr. Foster

(Continua na página seguinte)

AS PORTAS DO ISLÃO

Na sombra dos velhos harens

por ARTUR PORTELA

ISTAMBUL, Julho — (Via Panair) — Às seis da manhã, já com a cúpula refulgente desta enorme mesquita azul, que é o feerico céu de Constantinopla, iluminada por um doirado sol, que empalidece os mais ricos tesouros do velho «serail» dos sultões, encontro-me, no alto da colina de Pera, na Rua Asmali Mescit — fazendo, vertiginosamente, a barba.

Estou ansioso por sair, tomar contacto com a multidão, levantar o roseo véu do seu translúcido «yachamak» que ontem, á noite, confusamente, apenas, me deixou entrever as pupilas de oiro de Istambul, num doce, mas invisivel sorriso de tristeza.

O modesto quarto dá-me logo uma imagem da Turquia. Embora travestido com feios moveis europeus, fabricados em série, palpita nele, misteriosamente, a velha e sabia alma otomana. Alguma coisa ficou do passado, que flutua no calido ambiente, onde trescala um feminino aroma de sandal e água de rosas, como na penumbra recondita de um harem, onde se desfo-

(Continua na 6.ª página)

Uma vista de Istambul sobre o «Corne d'Or», onde vogam ainda os elegantes caiques do tempo de Loti

Libras roubadas correram pelas ruas de Glasgow

GLASGOW, 20 — Uma furgoneta, roubada defronte de um Banco, circulou, a grande velocidade, através das ruas da cidade, espalhando sacos de dinheiro, á sua passagem, perseguida por carros da Polícia.

Durante a perseguição, dois dos assaltantes lutavam com um empregado do Banco na retaguarda do veículo, que foi, depois, encontrado, abandonado, numa rua calma, com o empregado inconsciente, ferido na cabeça. Noticiou-se faltarem vários milhares de libras esterlinas.

Informações posteriores dizem que os bandidos se escaparam com 30.000 a 40.000 libras em dinheiro. — (R.).

Este numero foi visado pela Comissão de Censura

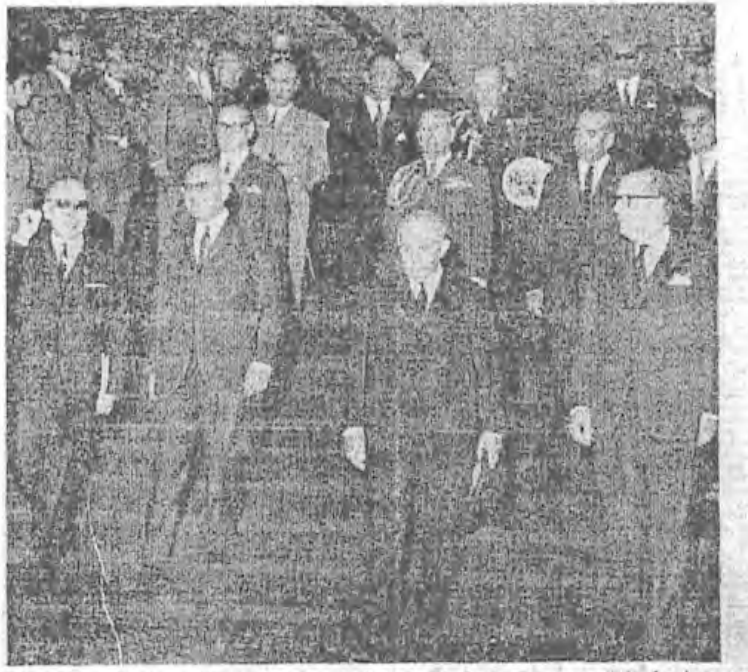
TRANSPORTADO PARA O PORTO NOS AVIÕES DA T. A. P.

TENHO PLENA CONSCIÊNCIA
DE QUE É TEMPO DE TOMAR UMA DECISÃO
SOBRE O FUTURO DAS MINHAS OBRAS DE ARTE.
POSSO DIZER SEM RECEIO DE EXAG
E QUE O SEU BEM ESTAR É U
REPRESENTAM CINQUE
AO LONGO DOS QUAIS AS R
MAS SEMPRE E EXCLUSIVA
CERTO QUE, COM
MAS SI
SIDERO COMO "FILHAS"
QUE ME DOMINAM,
MINHA VIDA,
RAS DIFICULDADES,
GOSTO PESSOAL,
REI ACONSELHAR-ME,
CORAÇÃO,

200

LISBOA, A ESCALA DO MUNDO

MIL E QUINHENTOS CONVIDADOS NA INAUGURAÇÃO DA SEDE E DO MUSEU DA FUNDAÇÃO CALOUSTE GULBENKIAN



O Presidente Américo Thomaz, acompanhado pelo Chefe do Governo e pelo dr. Azeredo Perdigão, à entrada do novo edifício

Lisboa à escala do mundo — e a partir de ontem, talvez o mundo à escala de Lisboa.

Caíram as faianas e nasceu, para os olhos curiosos do poeta, um edifício alongado, ringado numa perspectiva de cimento e vidro, cujos interiores a imaginação mais prodigiosa não adivinha nem sonha.

Até que, naquele quarto de hora que separou as dez das dez e quinze de ontem, mil e quinhentas pessoas foram chegando, engolfando-se num átrio casas de se admirar — e, bem sã, tendo estimado com a ideia «realizada» do funcional, que pode ser apetecível, e do moderno, que não desenha o belo. A inauguração do museu, biblioteca e outras instalações culturais da Fundação Gulbenkian, foi acontecimento: enquadrado na Arte que fala e não se morre, e naquela outra que se faz de saber estar, para uma melhor contemplação. Gente, pouquíssima gente, o mundo fascinante dos encontros para além de todos os desencontros. Convergência de gerações, fusão de interesses, movimento de humildade colectiva perante a superação do instante — uma tribo, na vara imperfeita das ideias superiores. A partir do primeiro impulso do ambiente, o arranque para o possível, com base na autenticidade.

Tem denominador comum o escrito (permanente, agradador em lábios que falam portugês, inglês, francês, espanhol, armênio...).

Sala de visitas da Cultura, espaço franco do bem geral, fruto da vida aberta da Inteligência — agora nova fria fornalha, entre a cinza. Lisboa que pela «sebenta» o mais mundo da todas as grandes cidades. Paredes feitas, uma com tal presença.

*

O Presidente da República e o Chefe do Governo estiveram presentes. Na multidão selecta de convidados viam-se ainda muitos ministros, secretários e

PRESIDENTE Américo Thomaz:

«VALE A PENA SER RICO, QUANDO SE TEM SEMPRE PRESENTE, NO PENSAMENTO, A OBRIGAÇÃO DE TORNAR MENOS POBRES OS POBRES»

INAUGURADA UMA EXPOSIÇÃO DE ARTE FRANCESA DOS SÉCULOS XVIII E XIX no Museu Soares dos Reis

NO PALÁCIO DE DEIRAS

abriu ao público a exposição de obras de arte Gulbenkian

EXPOSIÇÕES

OBRAS DA COLECÇÃO GULBENKIAN, NO PALÁCIO POMBAL, EM DEIRAS

ABRIU

NO PALÁCIO DE DEIRAS A EXPOSIÇÃO DE ARTE da Colecção Gulbenkian

FICOU ONTEM PATENTE AO PÚBLICO A EXPOSIÇÃO DE OBRAS DE ARTE DA FUNDAÇÃO CALOUSTE GULBENKIAN NO PALÁCIO DOS MARQUESES DE POMBAL, EM DEIRAS

O PRESIDENTE DA REPÚBLICA NA EXPOSIÇÃO GULBENKIAN

SETE SÉCULOS DE ARTE ISLÂMICA PATENTES NO MUSEU NACIONAL DE ARTE ANTIGA

UMA EXPOSIÇÃO PROMOVIDA PELA FUNDAÇÃO GULBENKIAN E INAUGURADA PELO CHEFE DO ESTADO

SETE SÉCULOS DE ARTE ISLÂMICA

NUMA NOTÁVEL EXPOSIÇÃO HOJE INAUGURADA PELO CHEFE DO ESTADO

LA COLLECTION GULBENKIAN A PARIS

VERNISSAGES PARISIENS

Avec André Malraux devant les trésors de la collection Gulbenkian

O sr. dr. Oliveira Salazar com o sr. dr. Azeredo Perdigão e outras individualidades, após a sua visita à exposição.

O CHEFE DO ESTADO inaugurou a exposição de pinturas da Colecção Gulbenkian

que foi visitada pelo presidente do Conselho

LISBOA, A ESCALA DO MUNDO

MIL E QUINHENTOS CONVIDADOS NA INAUGURAÇÃO DA SEDE E DO MUSEU DA FUNDAÇÃO CALOUSTE GULBENKIAN

O Presidente Américo Thomaz inaugurando pelo Chefe do Governo e pelo dr. Azeredo Perdigão, a entrada do novo edifício

PRESIDENTE Américo Thomaz:

«VALE A PENA SER RICO, QUANDO SE TEM SEMPRE PRESENTE NO PENSAMENTO, A OBRIGAÇÃO DE TORNAR MENOS POBRES, OS POBRES»

Continua na 8ª página

O GRANDIOSO CONJUNTO DOS EDIFÍCIOS SEDE, MUSEU E BIBLIOTECA DA FUNDAÇÃO CALOUSTE GULBENKIAN E OUTRAS INSTALAÇÕES CULTURAIS SÃO SOLENEMENTE INAUGURADOS PELO CHEFE DO ESTADO

CALOUSTE GULBENKIAN

foi uma invulgar personalidade de elevada cultura e uma alma sempre generosa e enamorada da arte

A FUNDAÇÃO CALOUSTE GULBENKIAN

É UM TÍTULO DE SEUS ENGRANDECIDOS ACTOS, EM PORTUGAL E NO ESTRANGEIRO, UMA AFIRMAÇÃO DE RESPEITO PELA MEMÓRIA DO SEU FUNDADOR

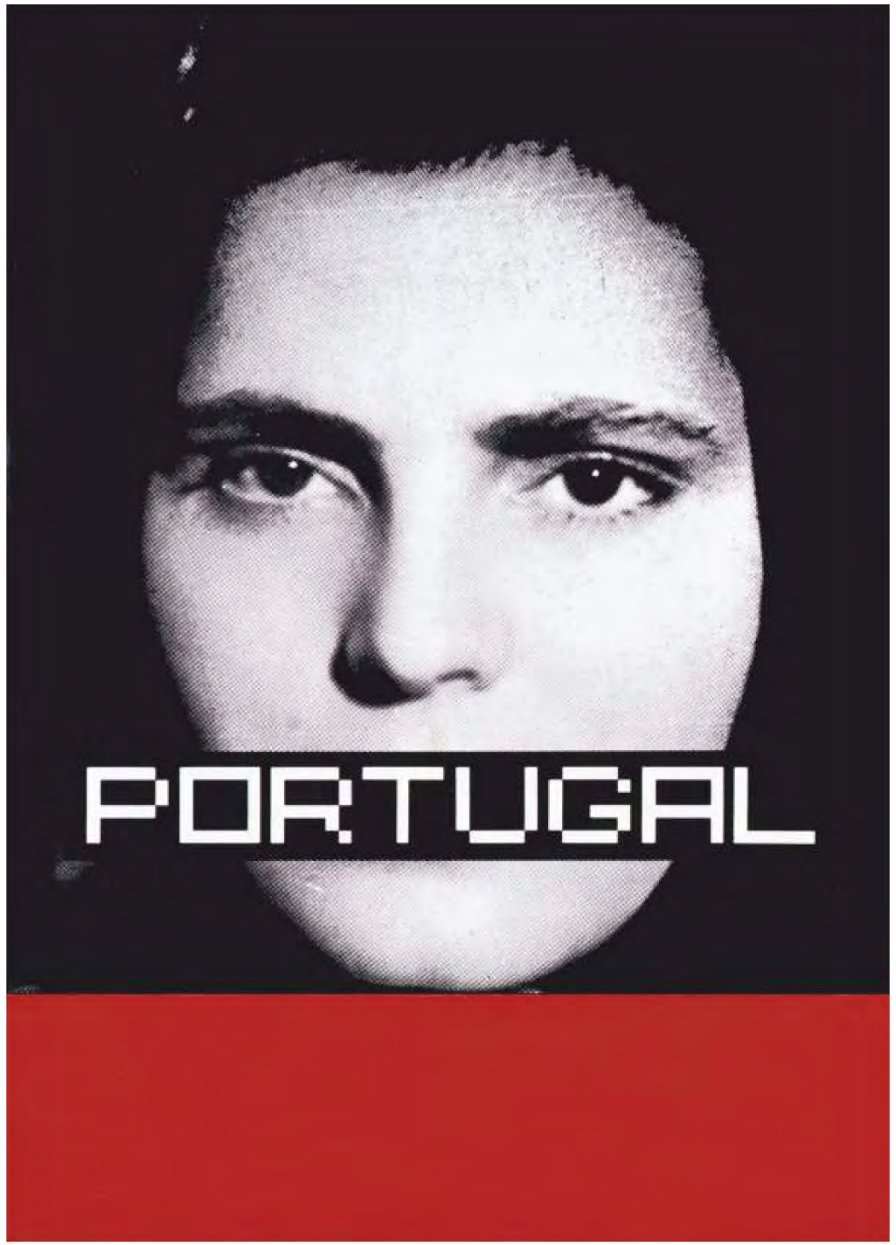
Turkey

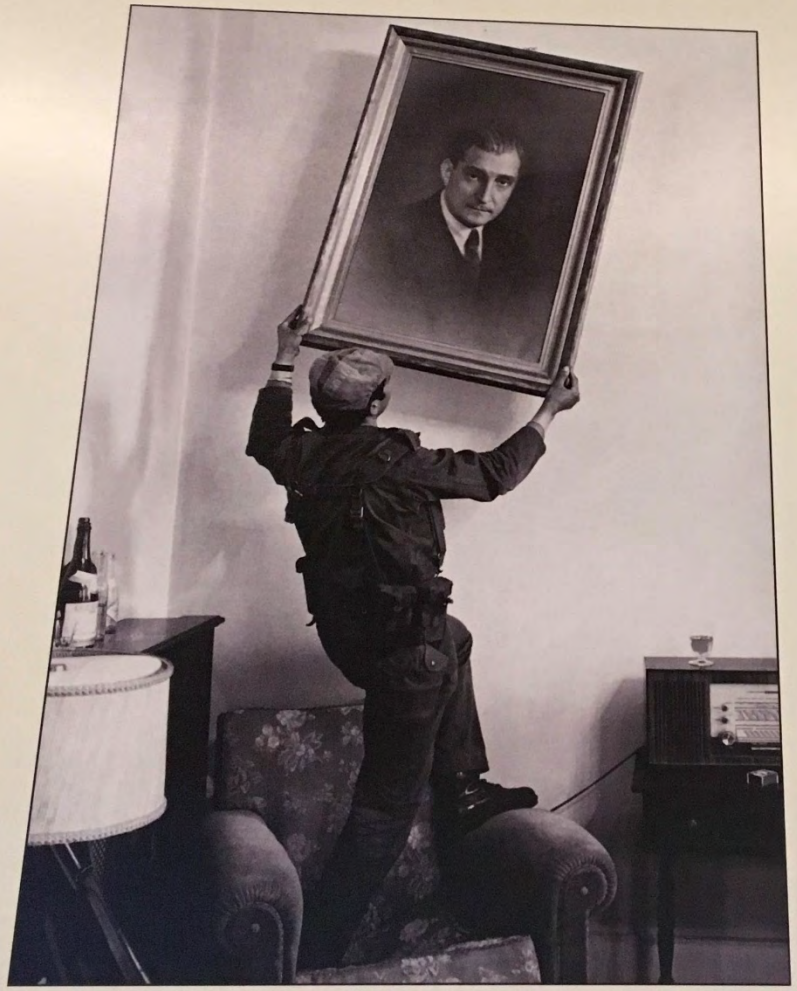
Portugal

Lithuania

Germany

MUSEU CALOUSTE GULBENKIAN
COLEÇÃO MODERNA


PORTUGAL



Sede da Pide – Lisboa

At the International and State Defence Police Headquarters – Lisbon

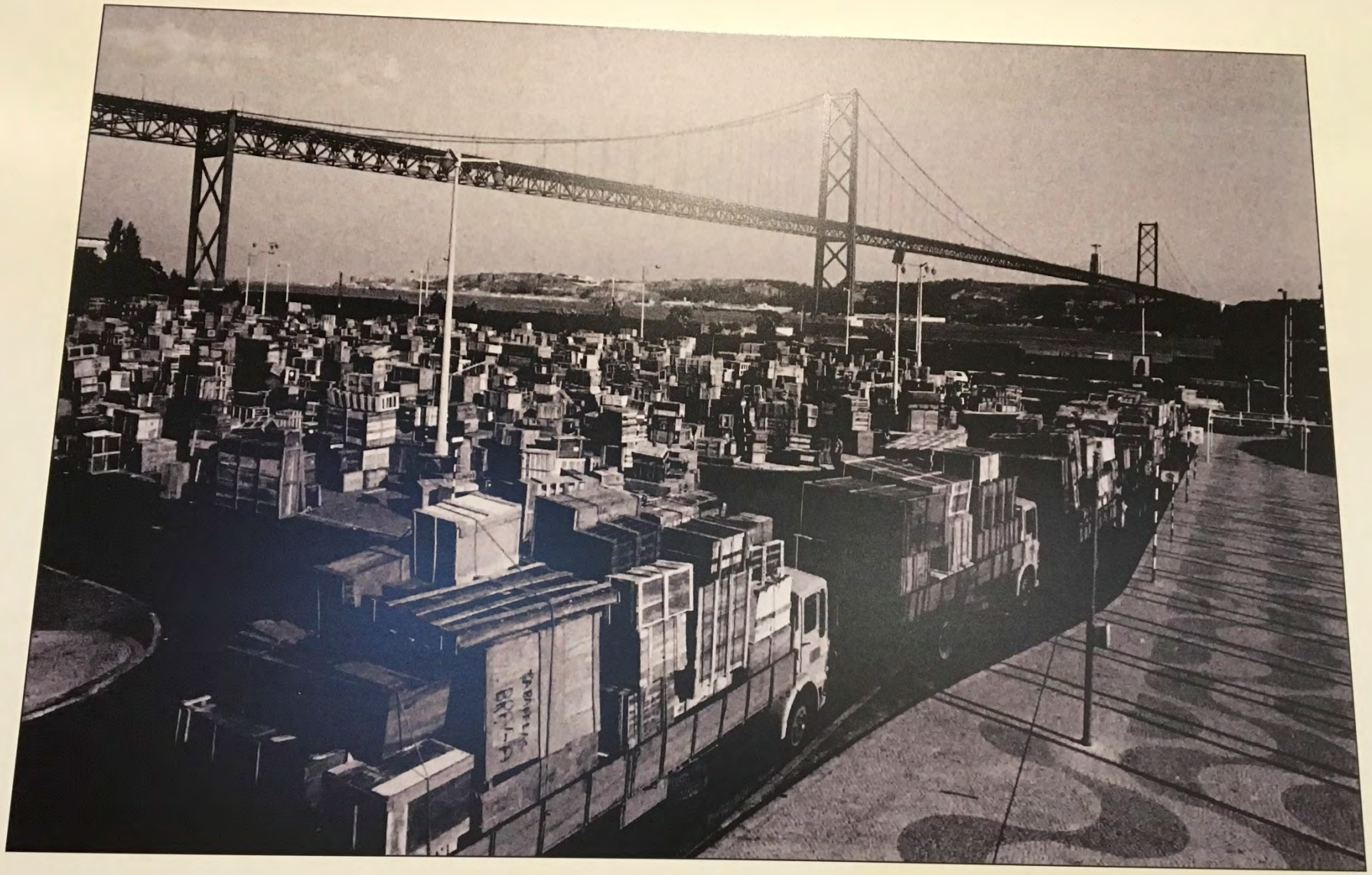
26 de abril de 1974

26 April 1974

duardo Gageiro (1935)

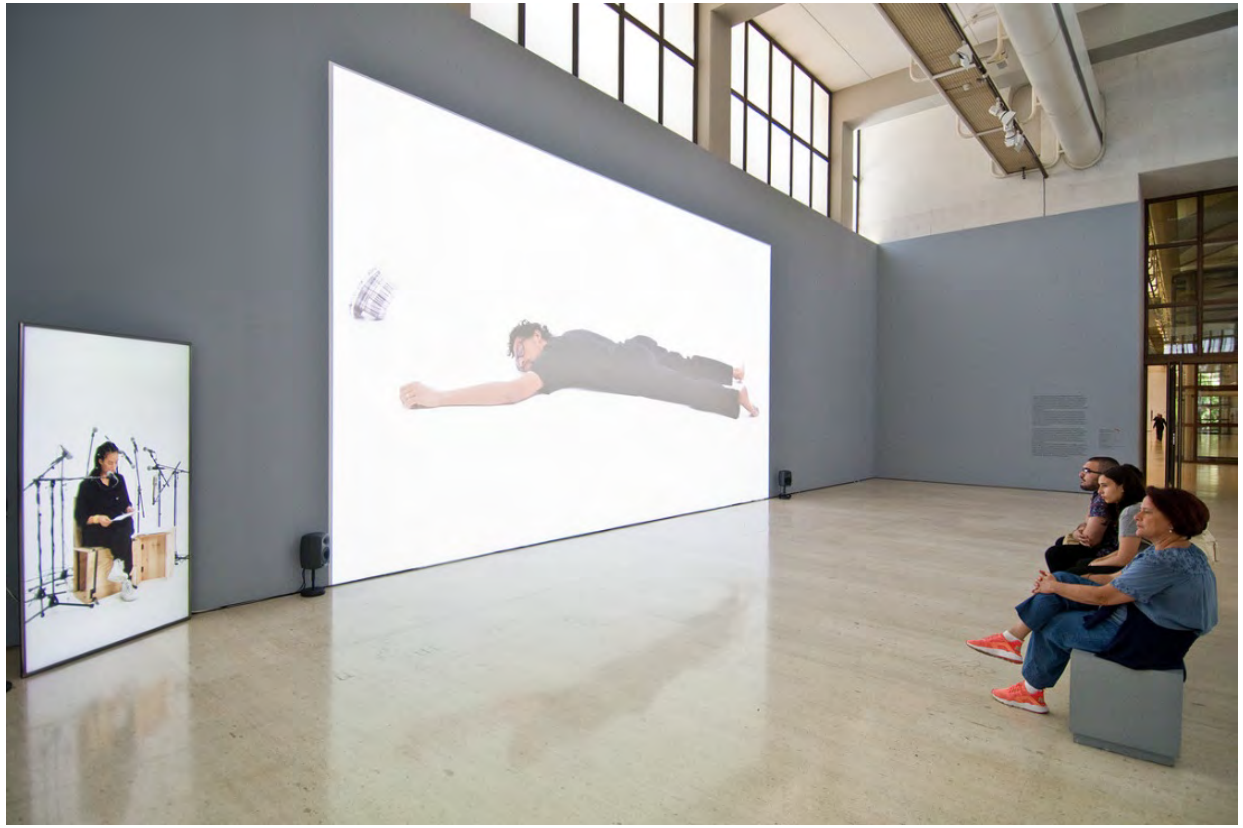
oleção do Autor | Collection of the photographer

mpliação a partir do negativo original | Enlargement of the original negative



Caixotes com os bens dos "retornados" das ex-colónias portuguesas amontoam-se no cais de Alcântara
Crates containing the belongings of Portuguese settlers returning from the former Portuguese colonies accumulate at Alcântara quay
1975

Eduardo Gageiro (1935)
Fotografia a p/b | B/w photograph



ESPAÇO PROJETO
MUSEU CALOUSTE GULBENKIAN
PROJECT SPACE

AIMÉE ZITO LEMA

13 SHOTS

29.06 – 24.09.2018

ESPAÇO PROJETO
MUSEU CALOUSTE GULBENKIAN
PROJECT SPACE

SARA BICHÃO

ENCONTRA-ME MATO-TE

16.03 – 04.06.2018

ESPAÇO PROJETO
MUSEU CALOUSTE GULBENKIAN
PROJECT SPACE

YTO BARRADA

MOI JE SUIS LA LANGUE ET VOUS ÊTES LES DENTS

08.02 – 06.05.2019

ESPAÇO PROJETO
MUSEU CALOUSTE GULBENKIAN
PROJECT SPACE

AL CARTIO
CONSTANCE RUTH HOWES

de A a C

19.10.2018 – 14.01.2019

ESPAÇO PROJETO
MUSEU CALOUSTE GULBENKIAN
PROJECT SPACE

FILIPA CÉSAR

CRIOULO QUÂNTICO

31.05 – 02.09.2019

ESPAÇO PROJETO
MUSEU CALOUSTE GULBENKIAN
PROJECT SPACE

IRINEU DESTOURELLES

SUBTITULIZAR SUBTITLING

27.09 – 06.01.2020

2

SVLTANI MOHAMETTI IVNIOR PER ATORIS

Sarah Affonso e a Arte Popular do Minho
MUSEU CALOUSTE GULBENKIAN
conversas
conversations

conversas
Manuela Marques e Versailles
MUSEU CALOUSTE GULBENKIAN
conversations

conversas
Helmut Federle Matéria Abstrata
MUSEU CALOUSTE GULBENKIAN
conversations

conversas
As Flores do Imperador
MUSEU CALOUSTE GULBENKIAN
conversations

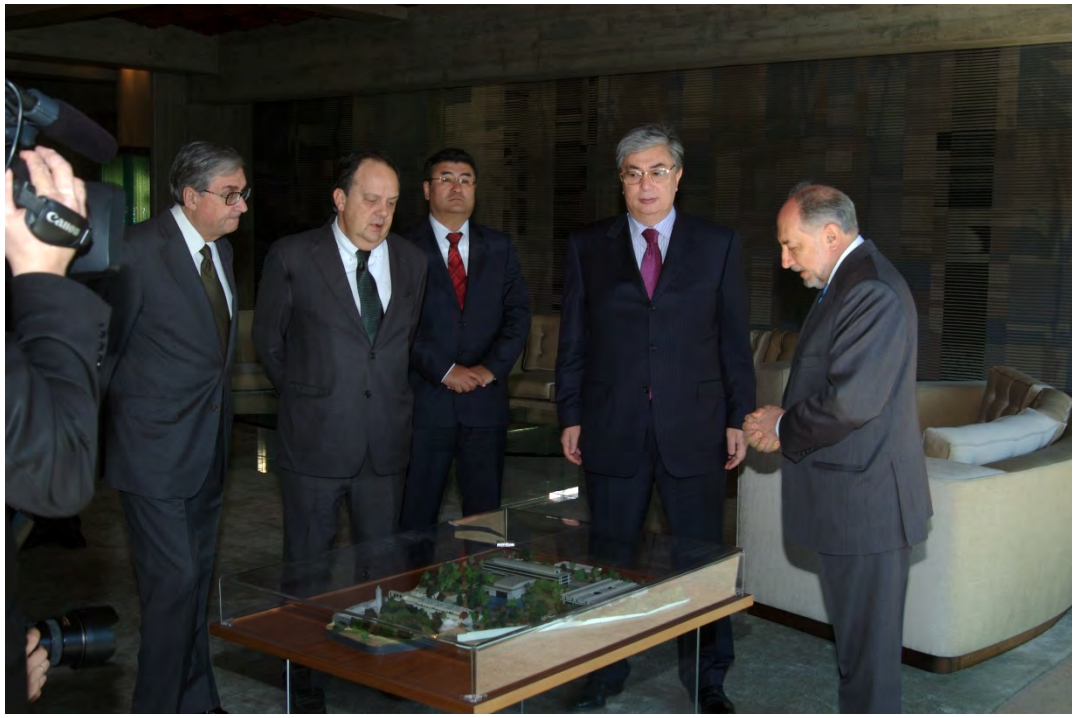
conversas
Praneet Soi
MUSEU CALOUSTE GULBENKIAN
Terceira Fábrica
conversations

Arte e Arquitetura entre Lisboa e Bagdade
conversas
conversations
MUSEU CALOUSTE GULBENKIAN

China

Emirates

UN



Kazakhistan

Eid al-Fitr

Obrigada

- Tesekkür ederim
- Thank you
- Merci
- Շնորհակալություն

A ARTE-CALOUSTE GULBENKIAN SABIA-O MUITO BEM-NÃO É UM PRODUTO ESTÁVEL DA CRIAÇÃO DO HOMEM;
PELO CONTRÁRIO A HISTÓRIA ENSINA-NOS QUE
A ARTE É UMA ACTIVIDADE EM CONSTANTE EVOLUÇÃO OU TRANSFORMAÇÃO
E NISSO ESTÁ UM DOS MOTIVOS DO SEU GRANDE ENCANTAMENTO.