

# MUSEUM EXHIBITIONS DEVELOPMENT GUIDE

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## Index

|  |    |
|--|----|
| Presentation                                       | 1  |
| Use  | 3  |
| Block 1. Contents                                  | 4  |
| Block 2. Visitor experience and participation      | 5  |
| Block 3. Accessibility and attention to diversity  | 6  |
| Block 4. Strategic management                      | 7  |
| Block 5. Resource and environmental sustainability | 8  |
| Block 6. Executive management                      | 9  |
| Block 7. Evaluation and documentation              | 10 |



## Presentation

The vision and mission of *El Museo Transformador* (<https://www.elmuseotransformador.org/nuestra-estrategia/>) highlight that this museum has a unique way to communicate using museographic language, a language that is systematically developed thanks to the application of resources to its ongoing research.

Given this, at *El Museo Transformador* we set out to design a tool that facilitates decision-making in museum exhibition projects to ensure: 1) the adequate use of museographic language as a core tool for museum education and 2) that the exhibitions are designed for the entire population in order to fulfill the museum's innate function of social transformation. That is, moving from an exclusively productive action to strategically thought-out management.

To this end, we proposed the creation of a working group open to Latin American countries, which over the last few months has been developing the proposal that we present in this document. The members of the working group are as follows:

- Guillermo Fernández, Javier Hidalgo, Marta Soler, Erik Stengler and Pere Viladot, founders of *El Museo Transformador* collective.
- Manuel Gándara, Full Professor-Researcher level C at Escuela Nacional de Conservación, Restauración y Museografía, UNAM, Mexico.
- Leticia Pérez Castellanos, Researcher for Mexico at the National Council of Humanities, Sciences Technologies and Professor of the Graduate Course in Museology at the National School of Conservation, Restoration and Museography, UNAM, Mexico.
- Eloísa Pérez-Santos, Professor at the Complutense University of Madrid.
- Pilar Riofrío, Director in Lima of the Central Museum (MUCEN) of the Central Reserve Bank of Peru.

While preparing the guide, we have taken into account the UN's Sustainable Development Goals, specifically the following:

- Goal 3. Ensure healthy living and promote well-being for all at all ages.
- Goal 4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.
- Goal 5: Achieve gender equality and empower all women and girls.
- Goal 11: Make cities more inclusive, safe, resilient and sustainable.
- Goal 12: Ensure sustainable consumption and production patterns.
- Goal 16: Promote just, peaceful and inclusive societies.

Likewise, we have considered various publications regarding the conception, design and production of exhibitions, in particular:

AMERICAN ALLIANCE OF MUSEUMS (2012). *Standards for Museum Exhibitions and Indicators of Excellence*.

Retrieved from:

<https://static1.squarespace.com/static/58fa260a725e25c4f30020f3/t/58ff73ed3e00bea8e746d4ce/1493136367751/2012+Standards+for+Museum++Exhibitions+and+Indicators+of+Excellence.pdf>.

FALK, J.H. & DIERKING, L.D. (1992). *The Museum Experience*. Washington DC: Whalesback Books.

FERNÁNDEZ, G. (2018). *The Transformative Science Museum*. Tarragona: Guillermo Fernández. Retrieved from: <https://www.elmuseodecienciatransformador.org/>.

FERNÁNDEZ, G. (2022). *The Museographic Language*. Tarragona: Guillermo Fernández. Retrieved from: <https://www.themuseographiclanguage.org/>.

HAM, S.H. (2013). *Interpretation: Making a Difference on Purpose*. Fulcrum Publishing.

HERNÁNDEZ, F. (1998). *El museo como espacio de comunicación. [The Museum as a Space for Communication]* Gijón: Trea.

KOTLER, P. Y KOTLER, N. (2001). *Estrategias y marketing de museos. [Museums Strategies and Marketing]*. Barcelona: Editorial Ariel.

NATIONAL SCIENCE FOUNDATION. (2005). *Framework. Assessing Excellence in Exhibitions from a Visitor-Centered Perspective*. Left Coast Press, Inc. Retrieved from: [https://serrellassociates.com/images/uploads/img/EJFramework\\_8.5x11\\_copy\\_.pdf](https://serrellassociates.com/images/uploads/img/EJFramework_8.5x11_copy_.pdf).

PÉREZ, E. (2000). *Estudio de visitantes en museos: metodología y aplicaciones. [A Study of Museum Visitors: Methodology and Applications]*. Gijón: Trea.

ROWSON, A. & VILLENEUVE, P. (Eds.) (2023). *Dimensions of Curation. Considering Competing Values for Intentional Exhibition Practices*. American Alliance Of Museums. Rowman & Littlefield Publishing.

SERRELL, B. (2006). El marco de los jueces de excelencia (Traducción de Paul Rodríguez y Leticia Pérez Castellanos). *Judging Exhibitions: A Framework for Assessing Excellence*, pp. 41.46. Walnut Creek, Calif: Left Coast Press

SERRELL, B. & WHITNEY, K (2024). *Exhibit Labels: An Interpretive Approach*. Rowman & Littlefield Publishing.

SIMON, N. (2010). *The participatory museum*. Santa Cruz, CA: Museu 2.0.

TELLER, A. (2007). Assessing Excellence in Exhibitions. Three Approaches. In *The Exhibitionist: Journal on Exhibition Making* (Fall 07) 69-75. Retrieved from: [https://www.aam-us.org/wp-content/uploads/2024/04/EXH\\_fall07\\_Assessing-Excellence-in-Exhibitions-Three-Approaches\\_Teller.pdf](https://www.aam-us.org/wp-content/uploads/2024/04/EXH_fall07_Assessing-Excellence-in-Exhibitions-Three-Approaches_Teller.pdf).

## Use

The guide is made up of seven blocks:

1. Contents
2. Visitor experience and participation
3. Accessibility and attention to diversity
4. Strategic management
5. Resource and environmental sustainability
6. Executive management
7. Evaluation and documentation

For each block, we present the different indicators that should be considered and evaluated when working on the exhibition project and before starting production. The 72 indicators presented in this edition of the guide intend to address most aspects of design and development that an exhibition requires. Nevertheless, this is a tool undergoing constant development and we are working on a new block on preventive conservation that will be integrated in a future edition. It is also very likely that people who use this guide may find elements that are missing or that need to be changed. Don't hesitate to let us know.

The indicators in each block are described in the least ambiguous way possible so that they can be assessed at three achievement levels: *Yes*, *No*, *In Progress*. Thus, it is possible to clearly see which blocks are best resolved and which require changes in their development before carrying out the exhibition production.

This guide can also have a post-production evaluation function to identify its deficiencies and take them into account for subsequent exhibition projects if it would not have been possible to do so before. Regardless, it should be of assistance in the processes of exhibition management and, especially, to facilitate processes of strategic cross-sectional reflection where everyone is involved.

Our aim is to be able to help museums in their everyday management. Therefore, we have set three specific objectives in this proposal:

1. To help in strategic decision-making with a tool that is easy to use.
2. To ensure a process of cross-sectional reflection involving all departments.
3. To enhance the institutional vision of proposals.

It is obvious that any innovation proposal in the museum can be carried out using multiple tools; the one we present is only one of them. At the strategic level, the [Business Model Canvas](#) can be an excellent tool to analyze the real needs of the institution and our audiences. Other instruments that can help us include focus groups, workshops and communities of practice. We encourage museums to consider their strategic use regularly.

This guide is a dynamic tool that is in continuous evolution. It is through its analysis and use that additions, tweaks or changes may be incorporated into it for its improvement. This is why we would greatly appreciate any suggestions you may want to send us to our email address: [info@elmuseotransformador.org](mailto:info@elmuseotransformador.org).

We look forward to your ideas!

## 1. Contents

It is often common that museum exhibition projects do not arise from known needs but from the will of directives with personal projects. In the 21<sup>st</sup> century, after going through a pandemic that made us rethink many of the old practices museums had been carried over, we cannot express the need for museums to be more social, open to participation and cross-sectoral if the contents are decided vertically without technical and public involvement. This block consists of fourteen items:

| Item                         | Definition   | Yes                      | No                       | In Progress              |
|------------------------------|--|--------------------------|--------------------------|--------------------------|
| <b>CENTRAL IDEA</b>          | There is a central idea (a fact, event, idea, emotion, evidence, natural expression, etc.) that we want to convey through the exhibition.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>NEED</b>                  | The central idea comes from a previous study or evaluation that shows that this is a topic that needs to be communicated at a social level and it has not been chosen arbitrarily.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>BENEFICIARIES</b>         | The exhibition explicitly aims its communicative intention at a known group of benefited people who will likely receive direct educational impact regardless of who might visit the exhibition.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>EDUCATIONAL PURPOSE</b>   | There is a distinctly educational purpose described that aims to expand knowledge, skills and expertise, or attitude changes that the action of the exhibition will fulfill. The term "educational" is used in the broader sense of the word, not reducing it to concepts of didactics, teaching or methodology. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>SCRIPT</b>                | A document known as a script connects everything that is meant to be conveyed in the exhibition in a concise and well-defined manner.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                              | The script specifies the museographic solutions for each communicative objective, created in accordance with museographic language.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                              | There is a person or group of people who are experts at museographic language who are directly responsible for the script.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>MUSEOGRAPHIC LANGUAGE</b> | The exhibition tells a story that is easy to see and understand by visitors with different degrees of comprehension, who in turn, can explain it afterwards.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                              | To narrate the story, the main communicative resources used in the exhibit come from museographic language: real and tangible objects and phenomena.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                              | The communicative resources that come from other languages that may be part of the exhibition (such as videos, infographics, graphics, written texts, etc.) have an auxiliary role that is not central or excessive.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                              | In the team, there are designers, curators or advisors on the topic of the exhibition.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                              | Relevant but challenging exhibition proposals regarding museographic language have not been discarded. They have been properly managed through museographic research so that they can be addressed and eventually included in the exhibition.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>DESIGN</b>                | There is a spatial design project to place the museographic solutions within the physical space of the exhibition that is subject to museographic language and never the other way around.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                              | The designers and the experts in museographic language are not the same person or agency.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |



## 2. Experience and participation of visitors

The contemporary museum is an institution willing to open itself to its communities. This openness is achieved with the help of two essential principles: making sure that visitors will enjoy a transformative life experience and the obligation of ensuring the active participation of the various collectives that may be involved in their actions. To carry out this, we have developed fifteen items in this guide:

| Item                                       | Definition  | Yes                      | No                       | In Progress              |
|--|---|--------------------------|--------------------------|--------------------------|
| <b>EXHIBITION PARTICIPATION AND IMPACT</b> | The active participation of the community in the creation of the exhibition is ensured: <ul style="list-style-type: none"> <li>• Access and enjoyment</li> <li>• Representation</li> <li>• Production</li> <li>• Decision making</li> </ul>                       | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | To guarantee this effective participation, strategies have been designed to inform, involve, collaborate, empower and consult with people in the community who are not experts in the exhibition's topic.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>KNOWLEDGE AND IMPACT OF THE PUBLIC</b>  | Objective knowledge about the public is available, either through secondary data analysis or previous evaluations and diagnoses.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | There are plans to carry out formative evaluations, in other words, preliminary tests with the public of the different museography solutions that are being considered for the exhibition, so that they can be properly adjusted.                                 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>COMFORT AND ORIENTATION</b>             | There are qualitative ways of registration, compilation and structured communication of the reactions and responses of visitors when they encounter the elements in the exhibition. This way we can learn from the audience through empirical indexes.            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | The project considers the necessary elements to allow spatial or topographic orientation: location map, circulation, signage.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | The project considers the necessary elements to allow for cognitive or conceptual orientation: exhibition topics, tour suggestions.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | The project also considers spaces to provide comfort: (i.e., rest and catering areas), and control (i.e., autonomy on the tour).  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>CURIOSITY AND TRUST</b>                 | The various elements in the exhibition (modules, display cases, banners, texts, etc.) are designed to facilitate visitor body awareness (location, movement and actions of body parts) and avoid uncomfortable or unnatural positions that may cause bodily harm. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | The project considers the means to make the most of museographic language (ideas, objects, phenomena) to tell stories that spark curiosity and build visitors' trust by offering optimal experiences.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>FASCINATION, IMMERSION, ENJOYMENT</b>   | The project offers opportunities and strategies to build fascination, immersion using other senses besides sight, and enjoyment. In particular, it promotes group activities.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>HAPPINESS AND WELL-BEING</b>            | Contents and experiences that make people feel good are presented. They may be challenging but not excessively so. Aspects that may be beneficial for our mental and physical health are explained.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>DIVERSITY OF EXPERIENCES</b>            | Spaces, activities and experiences are offered to satisfy the diverse interests and needs of the audiences. These may include objects/phenomena, socialization, knowledge and contemplation.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>INFORMATION TO THE PUBLIC</b>           | An adequate marketing and communication campaign that raises reasonable expectations is programmed.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>DIALOGUE AND SOCIAL CONVERSATIONS</b>   | Elements (digital or otherwise) are available to the public to ensure a connection during and after the visit and encourage social conversation.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

### 3. Accessibility and attention to diversity

Openness with the communities would not be authentic unless we can ensure that any person, regardless of gender, age, culture, physical, sensory or intellectual abilities, etc., can enjoy the life experiences that the exhibition offers. A contemporary museum must be inclusive, not only in its statements, but also in its practical productions. To guarantee this, we offer these twelve items:

| Item                               | Definition   | Yes                      | No                       | In Progress              |
|------------------------------------|--|--------------------------|--------------------------|--------------------------|
| <b>COMPLIANCE WITH REGULATIONS</b> | There is a regular accessibility committee or an internal use manual, or there are personnel in the design team trained in accessibility and diversity. If this is not possible, technical criteria and national regulations have been met. If there are not any, international regulations have been used as reference.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>PHYSICAL ACCESSIBILITY</b>      | The project considers that the physical space where the exhibition will take place should be accessible regarding entrances, signage, horizontal circulation (rooms, foyers, halls, counters, display cases) and vertical circulation (stairs, elevators, ramps).  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                                    | Large groups with mobility issues have been considered: older people, young children, wheelchairs, strollers, etc.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>COMMUNICATIVE ACCESSIBILITY</b> | A communicative accessibility plan has been developed based on graphic and spatial design guidelines (colors, contrast, font and font size, proximity to objects, text and label location, lighting, display cases height).  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                                    | Large groups with vision or text location issues have been considered: people with low vision, older people, young children, people in wheelchairs, etc.   |                          |                          |                          |
| <b>MULTICHANNEL ACCESSIBILITY</b>  | The contents are presented through multiple sensory channels to facilitate access to all groups: visual, auditory, tactile, etc. The communicative resources used are as diverse as possible: tactile, audio descriptions, accessible formats, visual aids, audio induction loops, sign language, subtitles, sign language guides, accessible multimedia audio guides. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>SENSORY ACCESSIBILITY</b>       | It has been considered that the exhibition contains objects and phenomena that all visitors can perceive or touch, or that may be reproduced for tactile interaction (models, dioramas to scale, life-size replicas, relief diagrams of flat works or haptic or tactile-visual planes).  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>COGNITIVE ACCESSIBILITY</b>     | The project has considered that the information in texts and labels is accessible to people who have reading difficulties by using Easy Read techniques, short texts, and language that is easy to understand. No jargon, professional or otherwise, has been used. Cryptic or excessively technical language has been avoided.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                                    | The project has considered the various groups that may have accessibility issues as mentioned above: people with intellectual disabilities, people with lower levels of education, young children, people who are not proficient in the exhibition's language, people from other cultures, etc.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>DIGITAL ACCESSIBILITY</b>       | The design of exhibition complementary web pages considers that they must be accessible to all users, guaranteeing access, navigation, and usability for people with low vision, blindness, motor disabilities, hearing disabilities, older people, children, and assistive technology users.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>INCLUSIVE LANGUAGE</b>          | For texts and labels the project uses fully inclusive language that is not stigmatizing regarding physical, sensory or cognitive disabilities, gender, sexual orientation, ethnicity, level of education, or social group.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                                    | People's diversity is represented in examples, photos, etc.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                                    | The project considers indigenous communities, interest groups, and groups related to the subject of the exhibition both in how texts are written and in the images that represent them.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

## 4. Strategic Management

One of the significant shortcomings of museums is strategic management. Often, too much attention is given to day-to-day activities, doing things for the sake of doing without previous strategic planning even when stated in a strategic plan. The link between strategic planning and executive management must be clearly defined to guarantee that the result aligns with the plan. These ten items have been developed to guarantee this:

| Item   | Definition  | Yes                      | No                       | In Progress              |
|--|---|--------------------------|--------------------------|--------------------------|
| <b>PURPOSE AND DRIVE TOWARDS MISSION, VISION AND VALUES</b>        | The purpose of the exhibition is well defined, and it considers the central idea, target audience and educational aims. It is clearly aligned and promotes the mission, vision and values of the museum.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>ALIGNMENT WITH THE STRATEGIC OBJECTIVES</b>                     | The strategic objectives of the museum are clearly identified, and the exhibition project will strengthen them.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | The specific objectives derived from the strategic objectives are defined. The communicative and educational purposes and actions of the exhibition are precise and can be measured by indicators.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>STRATEGIC PLANNING</b>  | There is well-defined planning of the instruments to be used (for example, a script, complementary activities, communicative actions, available resources, etc.) to fulfill the specific objectives.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>MANAGEMENT OF GOVERNING BODIES</b>                              | The governing body of the museum (partnership, board, foundation, etc.) has approved the project. The museum management is directly involved in and informed of its development.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | The various levels involved, sponsors, administrations, partners, etc. are fully involved in the project beyond providing a logo or paying for expenses.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | Systems are in place to periodically inform the governing bodies about the project's progress.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | There is a strategic follow-up group that sets and prioritizes objectives. The museum's management, representatives from the departments involved and, if necessary, external consultants are part of this group.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>INTERDEPARTMENTAL CONNECTION AND TRANSVERSALITY</b>             | There are systems in place to guarantee horizontal management with maximum participation of the various departments of the museum, the community and other people who benefit from the exhibition.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>CONNECTION CHANNELS WITH THE EXECUTIVE MANAGEMENT INSTANCES</b> | The systems in place (meetings, databases, progress reports, etc.) are clearly described to guarantee that the various departments involved (exhibitions, management, education, conservation, etc.) participate during all development stages, are able to contribute with their knowledge, and are guaranteed autonomy and coordination without top-down interference that has not been approved by the strategic management team. The script that will nourish design and production phases will be shared among all the departments before validating it. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

## 5. Resource and environmental sustainability

In a society that grows rapidly and in most cases in an unsustainable way, this is one of the aspects that every exhibition should evaluate. We understand sustainability as the principle of fulfilling present needs without compromising the needs of future generations, based on the three fundamental pillars: social, economic resources, which may take the form of personnel, material, etc., and environmental sustainability. The first of them has been extensively covered in block 3. We have developed these nine items for the resources and environmental ones.

| Item   | Definition  | Yes                      | No                       | In Progress              |
|--|---|--------------------------|--------------------------|--------------------------|
| <b>ALIGNMENT WITH RESOURCES</b>                | The global exhibition objectives are in alignment with the resources of the institution that production requires:   |                          |                          |                          |
|  | • personnel resources   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | • material resources  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | • financial resources   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>ENVIRONMENTAL SUSTAINABILITY, ENERGY</b>    | • technological resources   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | The project integrates suitable solutions to guarantee responsible energy use throughout the production process, keeping it to a minimum.                                   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | The museographic solutions used guarantee that for the duration of the exhibition, the energy expenditure will be kept to the minimum strictly necessary for its operation. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>ENVIRONMENTAL SUSTAINABILITY, POLLUTION</b> | The use of renewable energy sources is guaranteed throughout the process.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | The production process of the exhibition will be carried out minimizing the possible atmospheric, soil and water polluting effects.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>ENVIRONMENTAL SUSTAINABILITY, MATERIALS</b> | The use of plastic is minimized to the strictly necessary, favoring natural, biodegradable and recyclable materials.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | Appropriate materials are provided to ensure that generated waste will be kept to a minimum following the 3Rs strategy: reduce, reuse, recycle.                             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | The materials used come from sources that minimize the extraction of natural resources from the Earth's crust or that guarantee their replacement.                          | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|  | There are plans for the reutilization of the exhibition elements after their service life or for their sustainable disposal if there was no possibility of reuse.           | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

## 6. Executive Management

If strategic planning is one of the greatest shortcomings of museums, day-to-day management deficiencies are also significant. Unplanned and disorderly management is a characteristic of the operation of many museums, generating disquiet and anxiety among the people involved. The following five items attempt to avoid this.

| Item                              | Definition   | Yes                      | No                       | In progress              |
|-----------------------------------|--|--------------------------|--------------------------|--------------------------|
| <b>ORGANIZATIONAL STRUCTURE</b>   | An organizational chart clearly states who leads the project, what departments are involved in and when they should intervene.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                                   | A Project Manager (or coordinator) monitors and tracks the project.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>ORGANIZATION</b>               | A shared timeline is accessible and shows future meetings, the necessary documents and the departments involved in each stage. Meeting minutes will always be written.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>MULTIDISCIPLINARY APPROACH</b> | From its conception, the exhibition will involve the other museum departments besides the exhibitions department. Tasks will be clearly distributed throughout the entire process (communication, activities, management). | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>MANAGEMENT PROCESSES</b>       | The management processes necessary for the exhibition production have been identified. This includes a timeline and task distribution (loans, insurance, hiring, etc.).  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

## 7. Evaluation and documentation

The evaluation of exhibitions in exhibition projects does not usually go beyond quantitative figures, like how many people have visited (how much we attract) and their degree of satisfaction (how much they like us). However, if a contemporary museum intends to be transformative, in other words, to have a real impact on society, it must measure *how much it transforms* or the real impact of its actions. It will have to provide the necessary evaluation instruments. On the other hand, an exhibition project generates a significant amount of documentation that must be compiled, filed and documented conveniently. With these seven items, we try to help make this possible:

| Item                                | Definition  | Yes                      | No                       | In Progress              |
|-------------------------------------|---|--------------------------|--------------------------|--------------------------|
| <b>PRELIMINARY EVALUATION</b>       | Quantitative and qualitative preliminary evaluation tools were used to carry out the exhibition project. They consider the opinions and criteria from:  |                          |                          |                          |
|                                     | •the community  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                                     | • beneficiaries   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                                     | • the technical personnel of the museum   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>PROCESS FOLLOW-UP</b>            | Both qualitative and quantitative mechanisms of formative evaluation that guarantee a production in line with the proposed objectives are well defined.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>IMPACT EVALUATION</b>            | There is an evaluation plan for the educational purposes with quantitative and qualitative instruments and tools. Formative and summative assessments are integrated into the exhibition design process in all its stages with a series of indicators that, after being measured during the exhibition, will allow to know how well the exhibition meets the educational purposes intended for its beneficiaries. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                                     | A time and application methodology for these instruments and mechanisms are defined to guarantee that these tools will systematize and analyze the results in order to reach conclusions that may be reentered effectively into the management processes of the entity and thus applied to future exhibitions.  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>ACCESSIBILITY EVALUATION</b>     | There is a plan to assess accessibility through critical evaluation carried out by representatives of entities and groups of people with functional, sensory and cognitive diversity.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <b>DOCUMENTATION OF THE PROCESS</b> | Mechanisms for compiling, organizing and filing all the documentation generated throughout the design and production of the exhibition have been considered. The library, documentation department or the exhibition area will take care of this documentation.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|                                     | The processes to share the results of the compiled documentation and the impact assessment are well determined.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |



