

Inputs, connections and innovation in Fashion Museums.

The effect in the COVID-19 context

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Abstract

The object of our study is the implementation of the anthropological or prosocial management model in the context of COVID-19 in museums dedicated to the transmission of legacies of clothing collections and their effects on the development of individuals and society.

As a methodological technique, a case study of the Cristóbal Balenciaga Museum has been carried out, a theoretical review of the most important items of our study, an in-depth interview with the director of the Museum, a documentary search and subsequent analysis of both scientific and informative publications of the Museum. The analysis was completed with a Focus Group.

The results obtained show that in the face of the COVID-19 crisis, fashion museums managed with the anthropological management model play a fundamental role in terms of recognizing their own identity, understanding the present and inspiring innovation.

Our research has a double application: theoretical, which is fundamentally adjusted to the development of knowledge itself and to the generation of new conceptual research tools. And practical, a work that can serve as a model and inspiration in the management of fashion museums that is a proposal open to subsequent contributions and new avenues of reflection among professionals in the management of fashion museums.

Keywords: Fashion, museum, innovation, management model, COVID-19.

Introduction

Without sufficient historical perspective to evaluate the social, political, economic and cultural impacts of the COVID-19 crisis, we can affirm that uncertainty is the main protagonist. However, to face the changes that are emerging, it is necessary to work on three levels that make innovation possible: The first corresponds to the collection of information, of dialogue with the environment (inputs). The second, to the organization of processes that analyses the information collected (connections). The third corresponds to a culture open to talent (innovation). Although the concept of innovation is associated with the present, it is not possible without entering into a dialogue with the past and with the future. Museums dedicated to the transmission of legacies of clothing collections play a fundamental role in this field because in them, values are related and interact with each other through fashion, creating the appropriate framework for innovation in such a way that it makes possible the fulfillment of the mission of the Institution: the service of society and its development.

Finally, the context in which we find ourselves is the crisis caused by COVID-19. The Spanish Committee of ICOM has published a statement in which they recall that at this time heritage and museums are essential places for the recovery of identity relations after the isolation and uncertainty caused by COVID-19. They are a means of expressing substantial and shared values important to individual and the community well-being through their aesthetic and symbolic dimensions. They are places for inclusion and social cohesion that reinforce the sense of belonging, mutual respect and common goals. Likewise, they are instruments of sustainable development and job creation linked to conservation, documentation and restoration, curating, education, research, and customer service (ICOME, 2020).

Methodology

To carry out the present research, a case study has been carried out with a technique recommended for underdeveloped areas of knowledge, in which new research theories need to be created inductively and hypotheses later studies will try to confirm (Stake, 1995: 28-29).

The impact that COVID-19 has had on museums is still very recent and has not been sufficiently studied. That is why we proposed a first approach to fashion museums and how they have managed the crisis offering applicable interpretations. The selection of the Cristóbal Balenciaga Museum responds to its relationship with the areas that are the object of our study: 1) Balenciaga's work, his designs, his collections and his technique that are capable of transcending and being valued from an academic, historical, artistic and museologic points of view . 2) The

anthropological character of fashion and its ability reflect the identity and truth of the human being. Balenciaga's aesthetic contribution stated elegance, simplicity, and historical inspirations. Of special interest is his evident cultural and artistic sensitivity 3) The mission of the Cristóbal Balenciaga's Museum is to preserve, promote, develop and disseminate the work and figure of Cristóbal Balenciaga Eizagirre, enhancing his contribution to the world of fashion and haute couture in particular , and artistic creation in general.

The approach to the museum has been carried out with a documentary search and subsequent analysis of both scientific and informative publications and secondly, in a more intense and direct way through an in-depth interview with the museum director (Merton, Fiske and Kendall, 1956).

Due to the current situation, this interview had to be conducted online (Annex I). The questions were asked and analysed around the following items: 1. Museum management model 2. Mission 3. Impact of the COVID-19 crisis 4. On the public.

On the other hand, a theoretical review has been carried out on the most important concepts that affect the object of our study: Anthropological or Prosocial Management Model, Beauty and Culture, Visual Intelligence, Balenciaga, Fashion Museums and the crisis generated by COVID-19 .

Finally, and to complete the analysis, a Focus group has been carried out, a technique that Kruger (1988) defines as a form of qualitative research in which a group of people are asked about their attitude, opinion or assessment towards a product, product service, concept, advertisement, idea, display or marketing. Following the qualifications of this and other authors (Schiffman et al., 1997: 31) we brought together ten people -five men and five women- who could give us their opinion and attitude about the study objects of this research.

For the selection, in addition to the parity criterion, the fact that they had higher education and that they used to visit fashion museums among their leisure activities was taken into account. The storyline or group interview script developed during a 60-minute session consisted of general questions of an open nature, nuanced in some cases with sub-questions, around the following headings: 1) The mission of fashion museums. 2) The museum visited. 3) Fashion as a means of artistic expression. 4) The contribution of fashion museums to reflection and

knowledge of the human person. 5) In the COVID-19 crisis, the role of the fashion museum and its ability to contribute and make people reflect.

Theoretical framework

1. Anthropological or Prosocial Management Model

In the anthropological management model, the motivation theory of Juan Antonio Pérez López (1994) takes on special relevance. In this model, the quality of the public-institution relationship will be determined based on the type of motives that lead to action. Making special reference to the transcendent motivation that seeks the benefit for other people, the verb that defines it is to serve, to satisfy the real needs of people: materials, knowledge and human development, gaining importance the development of human thought as an instrument to solve real problems. These problems require thinking, analysing and taking into account the context of the situation, in order to be able to generate alternatives that, being effective, are also fair, thus opening an immense panorama to the ethics of museums. The place where our research takes place, specifically is clothing and for Baudelaire, fashion, like painting, are capable of transmitting the moral and aesthetics of the time through their works (Cerrillo, 2010).

According to Pérez López (1994), for an organization to exist, there must be a group of people with a common purpose, but what is truly decisive is that they organize themselves - coordinate their activity - ordering joint action towards the achievement of results that, even if for different reasons, estimate all of them are interested in achieving.

The essential elements of the organization are: human actions, human needs and a formula or way of coordinating actions to satisfy needs, which places the organization as an anthropological reality.

The anthropological management model proposes to gloss a management model capable of achieving competitive efficiency, starting from the indisputable assumption that the museum is, above all, a community of people who interact with each other and, in addition, interact with other people from the exterior. The person must not only be treated as corresponds to the dignity of the human being, rational and free, but, in addition, the knowledge of his or her motivations is essential for the museum management to achieve its true objective, its mission (Pérez -Pérez, 2016).

We can define the «operating system» as the set of coordinated actions of an organization (March & Simon, 1958: 162-163, Cyert & March, 1963: 101-113; Pérez & Bastons, 2019). The set

of people's needs is that a museum meets its mission. The compensations (salaries, prestige, recognition, etc.) provided by the control system (management) according to the achievement of the results (the mission) by the employees constitutes the "motivation system" (Simon, 1976: 151). This system includes the personal goals that lead people to participate through their actions to achieve the mission. Thus, a museum can be seen as a flow of interactions between different participants, and managing a museum would consist of establishing a flow of interactions between these participants. In this way, it would be possible to motivate the members of the organization and carry out a series of actions to achieve certain objectives or results - the mission - within a given environment (Pérez-Pérez, 2016).

The three types of motivations that we are going to consider are: 1. Extrinsic motivation, which is the impulse that moves the person to do something for what they get in return. 2. The intrinsic motivation considered as the impulse that moves the person to carry out an action due to the value that the action itself has for him: learning, self-realization, etc. 3. Prosocial motivation, which articulates the weight that the well-being of others has in the decisions of the members of the organization (Batson, 1987, 1991; Grant, 2008, 2009, 2011; Pérez & Bastons, 2019). The prosocial motivation plays a relevant role in the mission. Serving others has been shown to generate a special form of motivation, which arises when we put ourselves in someone else's shoes and can feel our contribution to the well-being of others. Thus, according to the behaviour model and the motivation on which they are based, three basic management models can be differentiated: Mechanical, Psychosocial and Anthropological or Prosocial (Pérez-Pérez, 2016).

In any case, some authors agree that the organization model and the management system depend largely on the conception of the person that one has and their motivations (Barnard, 1938; Simon, 1976; Pérez-López, 1994; Chinchilla, 2001).

For each model, three ways of guiding the narrative discourse of the museum exhibition can be differentiated: According to the mechanical management model, the basic motivation is extrinsic, the priority criterion is efficacy, the form of exhibition, the formal one and the object of the exhibition, oriented to the achievement of the formal objectives of the institution itself. According to the psychosocial management model, the basic motivation is the intrinsic, the priority criterion, the activity, the form of exposure, persuasive and the object of the exhibition, to achieve emotional adherence to the institution itself. Finally, according to the anthropological management model, the basic motivation is prosocial, the priority criterion is social value, the

form of exhibition, the prosocial and the object of the mission-oriented exhibition: public service (Pérez, Bastons & Berlanga, 2015).

Management Model	Motivation	Priority checking	Exhibition format	Exhibition objective
Mechanical	Extrinsic	Efficiency	Formal	Focused on the institution's achievement goals
Psicosocial	Intrinsic	Attractiveness	Persuasive	Achieve emotional adhesions to the institution
Anthropological	Prosocial or transcendent	Social value	Prosocial	Mission driven: to the public interest

Figure 2. Narrative Discourse Orientation of Exhibitions according to Management Models. Source: Own elaboration based on Pérez, Bastons & Berlanga (2015)

2. *Beauty and Culture*

López-Remiro (2016) associates culture with cultivation, it is a metaphor that goes back to the force of nature and the generation of positive inertia. By cultivating the land, we are laying the foundation for the opportunity to generate wealth. Without considering the human being, we can affirm that the society that cultivates its knowledge is laying the foundations for new possibilities. The cultivated person resembles a well-kept field, and an uncultivated person resembles a vacant field. Predicting what happens in one setting or the other is easy. There is evidence that culture generates possibilities, it puts us in power of. In the situation in which we find ourselves, immersed in a global crisis, there is no doubt that the new economy necessarily requires a space for real innovation and committed to a sustainable future, for which, looking at the world of culture will be an essential reference.

But, it is not just culture, in this context, we also need beauty. Millán-Puelles, in the prologue of "Filocalia or Amor a la Belleza" (Ubina, 1988), talks about the relationship of beauty with truth and with good. These properties are considered identical and conceptually different, so that they are not distinguished from each other by what is shown in them, but by the way of showing them, all from a philosophical perspective. Two conclusions follow from this theory: 1. Truth,

goodness and beauty are values that drag one another; b) As they are not formally identified, we can compare them to three routes that must be walked according to their respective itinerary. In this sense, it highlights that what really and properly leads to it is not taste, but love.

In such a way that beauty is not liked, it is loved, since emotion is a minor act. Beauty is not irrational, but it is beyond reason. There is a social psychologism, in the fact that the artist cares about the public to the extreme of configuring the meaning of the work of art and setting the course for it. Faced with this attitude, the imperative maintained by Urbina (1988. Pp20) is that of the priority of love for beauty, instead of public service, as this is the best way to be useful to men. "I make art for men for Beauty, for the love of Beauty. Beauty first; later, the men. And this is the only way to truly and truly love men.

The purpose of doing artistic is not to finish the work. That is a dwarfed and diminishing vision of art and even of beauty. Once a work is finished it is, in turn, the beginning of the next, and so on indefinitely, until the true end of art: contemplating beauty, and giving it everything with its gifts. As Bill Viola (1989), a renowned American artist for his video art work, states: "I have come to realize that the most important place where my work comes to life is not in a gallery of a museum, nor in a room projection, not on a television, not even on the video screen, but in the mind of the viewer who has seen it. In fact, it can only exist here. "

3. *Fashion Museums*

Based on Marie Riegels Birgitta Svensson (2014), fashion museums have been playing an important role in society specially in the 21st century making museums accessible to diverse audiences. From the dress history to the new way of understanding fashion from the museums' angles, which actually places fashion with an historical perspective, they provide a wider scope to fashion including views such as the conceptual perspective, the historical background, the consumer dimension and the way fashion is displayed with a museography perspective.

Fashion connects 'life and art' as Hans Siemsen stated in his avantgarde journal Zeit-Echo, and the museum, is the perfect place where this takes place. The museum is the place where the aesthetic and the profane, the art and life comes together.

As Strauss (1924) states these aspects include fashion as part of a wider democratization; as part of an increasingly widespread consumptionism ; as a kind of pluralistic and multifaceted mediatization; and as pure commerce."

Julia Petrov (2019) assures that in the last ten years fashion has increasingly been showed as a cultural product with a wider popularity and visibility in museums exhibitions. From the Paris Exposition Universelle of 1900 to the Alexander McQueen Savage Beauty show at the Metropolitan Museum of Art in 2011 there has been an evolution on the fashion curating practices with a clear difference between the fashion at museums and the fashion industry.

Marie Riegels Melchior (2011) stresses the idea of how museums can be perceived as a one way of presenting information and points of view, lacking at times the two way relation where disagreement or different perspectives can be taken into account. Due to the versatility and the huge potential of fashion, as democratic and customer focused, the 'fashion museology' can transform museums into visitor centred forums where the cultural complexity, the socio-political and the behaviour reality become a focal part of the story.

It is interesting also to consider how fashion museums are a reflection of the fashion industry which also is one of the most polluting industries . As Louise Wallenberg (2020) says the gap between fashion as an extravagancy and the realities of fashion realties with many exploited workers needs to be tackled. This reality is something which fashion museums could also embrace.

4. Cristóbal Balenciaga

Once key concepts such as culture and beauty have been delved into, we have the right framework to study the designer on which we have based our case study. For Charlotte Nicklas (2006) Balenciaga has had a crucial importance in the history of fashion, not only leaving an aesthetic contribution, but also knowledge, through the academic publications that have been carried out.

Balenciaga has been the theme of numerous exhibitions within the fashion museography history with curators such as Diana Vreeland, Marie-Andre Jouve, Lesley E. Miller, Pamela Golbin, Hamish Bowles, Miren Arzalluz, Kaat Debo and Olivier Saillard. All of them have provided very different angles and perspectives to this genius combining different approaches to the museography display.

To cite a few examples, in 2006, in the exhibition taking place at the Dallas Meadows Museum of Art, in the catalogue published for the exhibition, Myra Walker (2006) examined Balenciaga and its legacy, including the perspectives of clients, fashion buyers and designers for whom it

had been an inspiration. Later, on the occasion of the exhibition "Balenciaga Paris", in the catalogue that was published for the exhibition, Pamela Golbin (2006) developed the history of the house in Paris, mainly, through photographs of the time and journalism Fashion.

Between 2010-11, the Reina Sofía Spanish Institute in New York held a small exhibition that explored Balenciaga's relationship with art, history, culture and regional clothing in Spain. Fashion designer Oscar de la Renta, who worked at the Madrid haute couture house of Balenciaga when he was young, originally came up with this exhibition idea and Hamish Bowles curated the installation. This exhibition grew into a larger project that was displayed at the M. H. de Young Memorial Museum in San Francisco in 2011, accompanied by a substantial catalogue of exhibitions (Bowles 2011). In addition to the exhibitions that we collect below, many have been the scientific publications that have been generated, as well as visual material.

Figure 1. Balenciaga Exhibitions

Título de la exposición	Museo	Año
The world of Balenciaga	New York: Metropolitan Museum	1973
El mundo de Balenciaga	Madrid: Palacio de Bibliotecas y Museos	1974
Homage à Balenciaga	Lyon: Musée Historique des Tissus	1985
Cristóbal Balenciaga	Tokio: Fondation de la Mode	1987
Homenaje internacional a Cristóbal Balenciaga	San Sebastian: Palacio de Miramar	1987
Balenciaga Masterpieces of fashion design	Melbourne: National Gallery of Victoria,	1992
Mona Bismarck, Cristóbal Balenciaga, Cecil Beaton	París: Mona Bismarck Fondation	1994
Cristóbal Balenciaga	Valladolid: Museo Nacional de Escultura	2000
Balenciaga, de París a San Sebastián	San Sebastián: Sala Kubo Kutxa	2001
Carta de amor a Cristóbal Balenciaga	Valencia: Instituto Valenciano de Arte Moderno (IVAM)	2001
Cristóbal Balenciaga y la Marquesa de Llanzol	Getaria: Fundación Balenciaga	2004
Balenciaga: El lujo de la sobriedad	Getaria: Fundación Balenciaga	2006

Mona Bismarck, Cristóbal Balenciaga: Perfection Partagée	París: Mona Bismarck Fondation	2006
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Alice Morin (2019) states how in Balenciaga's *L'oeuvre au Noir & Fortuny, un Italien à Venise: Complementary takes on Contemporary Monographic Fashion Exhibiting*, the exhibition integrates a coherent museography with a well selected choice focusing on Balenciaga's genius and craftsmanship.

As Victoria de Lorenzo (2020) says, on the occasion of the European Union's 2018: "European Year of Cultural Heritage: where the past meets the future", the Balenciaga Museum proposed a series of three shows exploring the paradox between fashion's ephemerality and heritage via the study of Balenciaga career. *Conversations* was on show between March 2018 and January 2019, preceding the "instalment" of *Cristobal Balenciaga Fashion and Heritage – Contexts* (March 2019 –January 2020). *Conversations* was the output of the research question of how Balenciaga's work was constructed to be a reference for his colleagues and for the cultural heritage. The exhibition displayed, on the one hand, Balenciaga professional evolution and the historiographical approach. In conclusion, at a time when the role of fashion exhibitions and fashion heritage has reached broader public debate (Pinnock 2019), the Museum presented *Conversations* as a conversation between fashion and heritage with two asymmetric interpretations.

Pamela Golbin, curator of the aforementioned exhibition "Balenciaga Paris", recalled the words that Cristóbal Balenciaga used to say: "A good couturier must be: an architect for lines, a sculptor for form, a painter for colour, a musician for harmony and philosopher for measurement. "A whole program for his successors (Golbin, 2009).

On the occasion of this exhibition a commemorative video was made "Balenciaga, remain in the ephemeral", as Cathérine Join Diterle (2009) tells us, in the 1920s we have a beginner Balenciaga fascinated by Parisian creations and who, precisely, is going to travel often to Paris, to buy models and of course buy the most exceptional ones, simply because he is already more than a couturier, he is an artist who reflects on what can be done with a piece of cloth and a woman. Unanimously, art critics, fashion experts, museum managers, among others, tell us about

beauty, art, inspiration in the creator's work. Miguel Zugaza, the former director of the Prado Museum (2002-2017) says of him in the documentary by Carranza (2008): "A person with evident cultural and artistic sensitivity, that's how Balenciaga was."



Figure 2. Photograph from the exhibition “Balenciaga y la pintura española” (2019). Museo Thyssen Bornemisza. Photograph from Lucía Pérez

5. *Visual Intelligence*

To understand how the contemplation of Balenciaga's work affects people's development, we have based ourselves on the program that Amy Herman (2017) has developed on “Visual Intelligence”. Numerous investigations on neuroscience consider that the eyes are part of the brain. Herman affirms that “we do not see with the eyes; we see with the brain ”. Hence the importance of a proper development of the ability to see, to make sense of what we see and act on the basis of such information. Research has found that stimulation of environmental input

(eg, gazing at a dress) increases cortical development at any age. If we can keep our senses and our wit agile, it will show in our reactions, positively affecting our personal development.

Analysing a suit in a fashion museum, questions the who, what, where, when and why. It helps us, as Herman proposes, to use the museum object, in this case fashion, as the ideal tool to improve our observation, our perception and our communication skills. But for this, we must first be prepared to see, recognizing that observation is not just a passive gaze, but a mental process of active involvement.

In this sense, the possibilities of a Museum to contribute and benefit the development of people are enormous. If a person improves its perception skills, he improve decision-making, being able to do so taking into account the data and being more objective.

Analysis and Results

1. Regarding the management of the Museum

The Balenciaga museum is a public sector Foundation owned by the Ministry of Culture, the Basque Government, the Provincial Council of Gipuzkoa and the Getaria City Council. It is governed by a Board of Trustees in which these entities are represented, in addition to other private trustees.

Public institutions contribute with approximately 72% of the museum's budget, and its own activity (box office, activities, rentals, shop, etc.) for the rest of the budget. The budget consists of an equivalent proportion of Structure and Programming Expenses (65% vs. 45%).

The Foundation has its own staff (7 people) managing the General Management, Collections, Education, Communication, and Operations areas and subcontract building maintenance, cleaning, security, and customer service services.

2. Regarding the Mission

The mission of the Foundation appears in its statutes, and that of the museum, which is the Foundation's main working tool, and it has been defined in its initial museographic plan and has been revised in subsequent strategic plans.

The museum is clear about its identity and for this it identifies with all the goals of ICOM, dedicated to the figure, work and context of Cristóbal Balenciaga, being a source of awareness

for all audiences towards the cultural and artistic fact of fashion, being a meeting place, inspiration and technical and business discovery for professionals, and a platform to support emerging talent, being an open and inclusive place for the nearby community. For all of this they have values, the VALUES of Balenciaga: Excellence, and rigor, creativity, innovation and entrepreneurship, honesty, sustainability, a sense of beauty and elegance.

And they also have a vision: To be the space of reference on the figure and work of Cristóbal Balenciaga, dedicated to the dissemination, study and deepening on the knowledge of his creations in the field of Haute Couture, as well as in the appearance of artistic, cultural, social and economic values that explain its time, influencing as a differentiating factor, in its origins and first years of trajectory, and contributing from the particularity of Balenciaga placing the creation and production of clothing, as an individual expression and collective artistic expression as a first rank of international cultural relevance.

The mission has been drawn up in the Board of Trustees. The workers know it, it is published on the website and its definition has taken into account the expectations of different audiences: local, specialized.

Regarding the Focus Group, when asked about the Museum's mission, most of the people interviewed consider that the goal is to show fashion as culture or to bring fashion closer to the public. As for the specific mission of the Balenciaga Museum, the public agrees that it is to make the designer's legacy known and better understood in its context. Most believe that the visit produces a great admiration for him.

3. Regarding the public and the development of the people

According to the study of audiences that has been carried out during the summer, the profile of the museum's physical visitor is now more specialized, and interested in the subject (less tourists come without a goal) and requires a different treatment.

The latter values above, the interpretation of the curator and the staging of the museum designer, the encounter with the work add a maximum amount of information for the visitor.. It seems an audience that approaches the visit to the museum with an intellectual concern and not so much emotional. It is a more technical audience, eager to meet and not only focused on aesthetic enjoyment.

The type of exhibition, its presentation and the mediation work would need to be adapted if we think that this profile is the one that will be consolidated in the future.

On the contrary, in the digital field they are reaching out for a very specialized audience - our community - that know them in the physical field, to a more general public that only knows them in the digital field. This audience profile is also international and younger so they can communicate other types of content to them that allow them to carry out the task of raising awareness towards the more cultural, sustainable and ethical aspect of fashion.

4. *Regarding the COVID-19 crisis*

As shown shown in some sessions organised by the OECD in cooperation with several cultural organisations in the last months, the cultural and creative sectors have been some of the most affected by the coronavirus (Covid-19) due to the loss of revenues opportunities, especially for the smallest institutions. The key role of culture and creativity are key for the well-being of societies. The cultural content supports the mental and well-being of the citizenship and museums have provided online content during the crisis.

In the case of the Balenciaga Museum the crisis has led to the closure of the Balenciaga museum for 3 months and the delay and / or cancellation of an important part of the year's programming, which in turn was key in the strategic framework.

The capacity, distance and restrictions' means that have had to be implemented have made them have to rethink many things, from the point of view of managing the visit, customer service, visitor flows, etc. which has led them to a physical transformation of the museum space: open atrium, access to exhibition rooms with capacity control, creation of protective barriers for staff, removal of interactive elements.

But outside of the physical world, this situation has led them to generate new content in a different format:

- Virtual and immersive VR visit to physical exhibitions that target audiences that cannot go to the museum with ad-hoc content, for example, the school public, the functional diversity public, etc.

- Also, temporary exhibitions only on the virtual plane, based on the history of past exhibitions that suppose a new life and reach content that was available for a short time on the physical plane.
- Training courses of its program dedicated to professionals in digital and tutored format, as a continuation to its face-to-face programs.
- International Research Congress on Cristóbal Balenciaga via streaming... which has exceeded all expectations in terms of audience.
- The creation of exclusive digital content such as 3D scans of collectibles, etc to be used in modernization projects with international Fashion Schools.
- As a result, they have had an apprenticeship in technological tools that has increased significantly, and so has their global audience.

Some of these tools have also come to stay and replace or complement the way things were done before.

After the reopening of the museum, they have registered a level of visits in the summer months of around 40% of what was registered the previous year. Mobility restrictions affect them especially, since around 55% of their audience is international public.

Regarding the activities, obviously the school program as we knew it previously - with a visit to the museum - cannot be carried out, so they are already promoting a new work program in the classroom.

The rest of educational activities, with the transformations to the digital field in some cases, have not seen participation reduced but the opposite.

Cultural activities, on the other hand: concerts, parades, etc. that required attendance have been completely suspended and complementary activities such as event space rentals, too.

Discussion and Conclusions

The results of the case study of the Balenciaga Museum confirms in the first place that this Museum has a management model based on the Mission and based on a transcendent motivation: service to the public and therefore, to society. We can affirm that it complies, as proposed by the latest current definition of the ICOM museum (2007), with all the requirements that are mentioned, considering it as a permanent, non-profit institution, at the service of

society and open to the public, which acquires , conserves, studies, exhibits and disseminates the tangible and intangible heritage of humanity for the purposes of study, education and recreation. In this sense, it seems to us that the public can be relied upon more for the elaboration of the mission statement. In fact, they are doing it indirectly. As a result of the pandemic, they are being listened more, so they have a greater impact on the management of the museum.

Fashion is considered mostly as a means of artistic expression with a high anthropological value because it leads to a better understanding of the human being, either rationally or emotionally. Both on the part of the museum organization and on the part of the public, knowledge of the past is discussed, as a means that helps us understand our present and inspires us for the future. The museum empowers and develops thinking and challenges generating questions that lead to greater knowledge.

About the museum-ethics connection. The entire audience interviewed agrees on the importance of veracity and authenticity.

Finally, in the face of the COVID-19 crisis there has been a paradigm shift. And we can affirm that the Fashion Museum has turned out to be an invaluable tool for the person to rediscover their identity through their past, achieve a greater understanding of the present and from astonishment, find new paths of innovation. Besides, the museum has played more than ever, its social role in the time of the pandemic, providing cultural content to the society to enhance and leverage the well-being of citizens during moments of crisis.

We therefore conclude that when the museum has implemented the anthropological management model, the mission is the compass that marks the north, and what the museum really seeks is public service and the development of people.

Notes

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