

tested documentation. Each time it is more common to include the cost of necessary technological upgrades, if the artwork needs it or the engagement of specific teams for mounting, maintaining, cleaning or substituting pieces.

Technical information is provided by the artist, most of the time through the gallery of origin. In some cases we insist on arranging an extra meeting with the artist to be sure that everything has been clearly understood in order to resolve any doubts or ask their point of view in case of a hypothetical restoration.

The quality and relevance of our documentation is often tested during loans to other museums all over the world with different mounting teams. If we notice that there are some difficulties in understanding our documentation we correct it as soon as we can in order to make sure that it can be easily understood by everyone.

Of course, one of the main difficulties is to be clear on how we pass on information concerning feelings, or the sense of the experience. This needs more attention when we are collecting the information directly from the artist, especially when we install a piece of art for the first time or if we have to carry out a restoration, a substitution of any element, etc. This helps the decision-making process, the restoration planning, the identification of problems and establishing the relative importance of any element in the piece in order to take into account the priority level for the conservation decisions.

### Discussion

Nowadays, the evolution of artistic proposals requires the implementation of new procedures to answer the new challenges and resolve technical and conceptual questions. The creation of work teams with the participation of different kinds of professionals with different levels of expertise, knowledge and experience around the world would avoid the need to learn different models of protocols and procedures or find new ways or modify tried and tested manuals of good practices in order to deal with common needs.

### Conclusion

Finally, the increasing demand for specific information from visitors has inspired us to organize and to show interesting examples in everyday language on our website in order to connect better with the public.

The *Museo Nacional Centro de Arte Reina Sofía* is committed to promoting universal access through continuously improving our visitor services as well as offering new educational programmes specifically designed to meet the needs of different audiences such those with a visual impairment or hearing disabilities. These programmes aim to provide equal access and integrated participation in any activity for