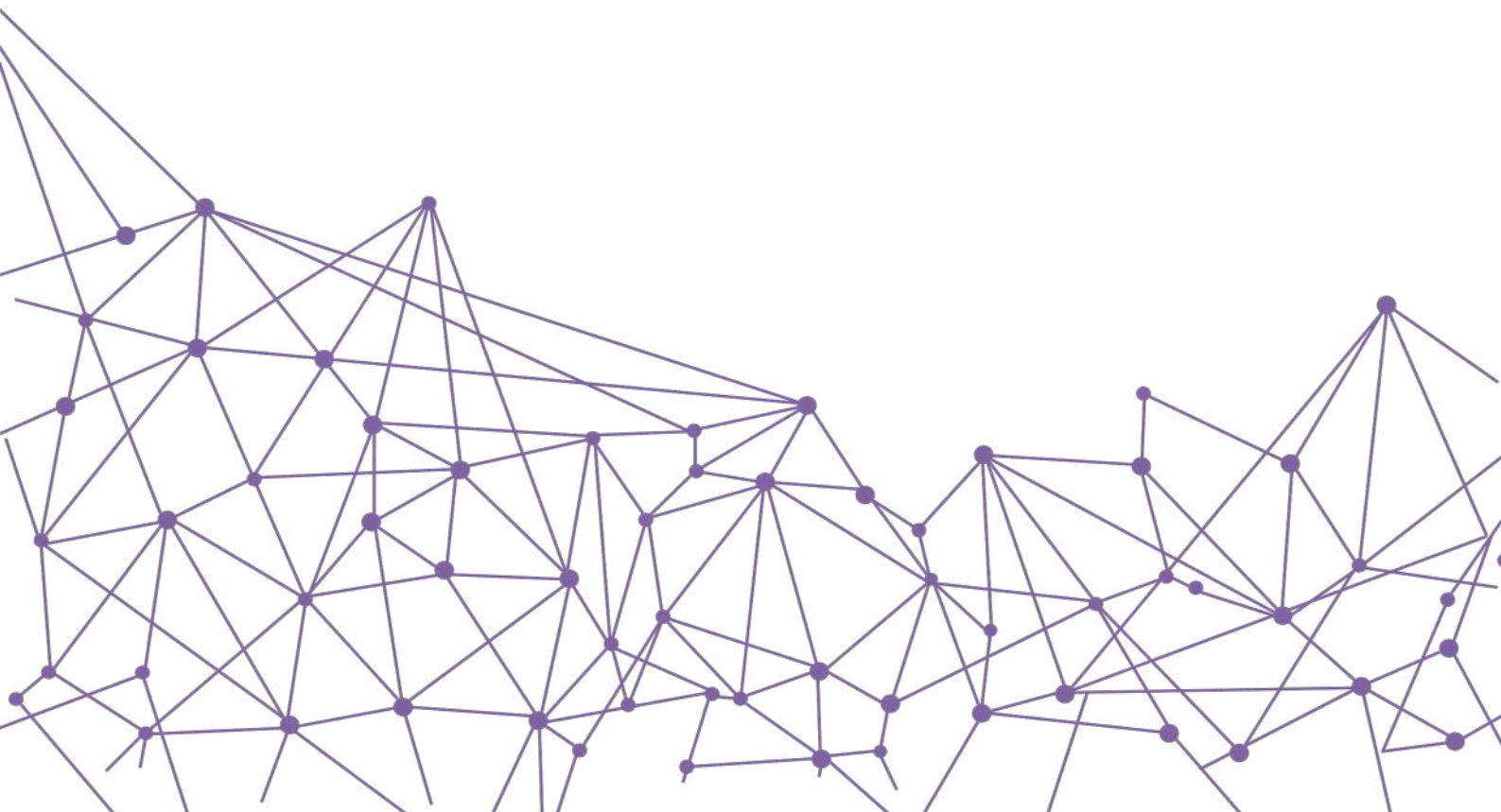
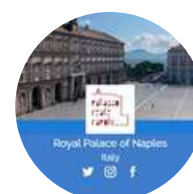


MOBILITY GRANTS 2024

7th Call



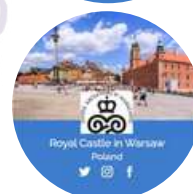
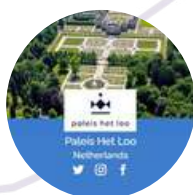
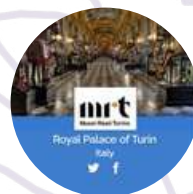


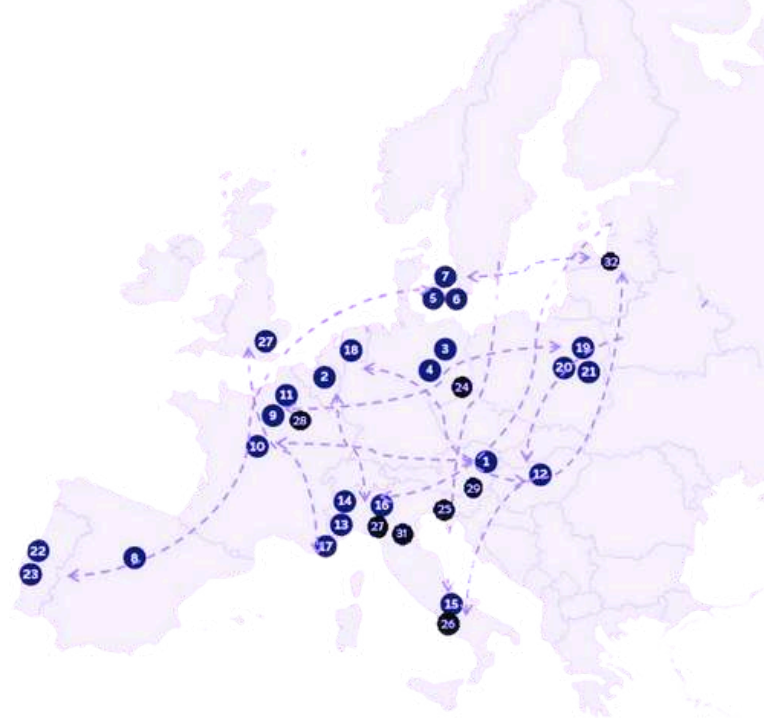
THE NETWORK OF EUROPEAN ROYAL RESIDENCES

<http://www.europeanroyalresidences.eu/>

The Network of European Royal Residences, founded in 2001, is a unique network gathering the most prestigious palace-museums in Europe. Today this association regroupes 35 establishments in charge of managing over 100 palaces located in 13 European countries. Bearing witness to the history and identity of Europe, European Royal Residences are complex and multi-faceted places of prestige: originally places of power and representation, they are now museums, open to the public, offering an extremely varied cultural programme.

This range of activities connecting the past to the present raises some specific issues. The Network is primarily a tool at the service of more than 10 000 European palace-museum staff and experts, enabling them to meet and share their experience in the preservation, management and promotion of the rich cultural heritage in their care. Technical meetings (TM) are the core of the annual program Network of European Royal Residences. The aim is to gather experts of member institutions during two days in order to provide an opportunity to exchange best practices in their field. TM are conceived not as a conference/symposium, but as a moment for exchange, compare practices, and networking.





THE MOBILITY GRANTS PROGRAMME

<https://www.europeanroyalresidences.eu/mobility-grants-programme/>

Aiming to develop the exchanges between professionals, the Network of European Royal Residences implemented its own programme of mobility dedicated to its members!

In order to encourage the exchange of good practices, the Network of European Royal Residences provides regularly grants for professionals working in member Royal residences since 2018.

This grant is an aid to mobility, in order to support part of the costs of a "short" mobility (1 week – 10 days) in another member residence.

All trades in the Royal Residences are eligible for these grants: curators, conservators, researchers, restorers, gardeners, educators, fundraising, development, public services and communication department staff, and all other professionals and employees of historic royal residences involved in the implementation of the institution's missions.

By exchanges, presentations, meetings and discussions, each mobility travels benefit to the grantee, the host institution and the sending institution!

Currently the steering committee of the Mobility Grants Programme is composed of:

- **Elzbieta Grygiel**, Communication Department Manager / Museum of King Jan III's Palace at Wilanów, Poland
- **Gabriele Horn**, General Direction / Prussian Palaces and Gardens Foundation Berlin-Brandenburg, Germany
- **Karina Marotta**, Adviser at the presidency cabinet / Patrimonio Nacional, Spain
- **Christina Schindler**, Marketing -Product Manager / Palace of Schönbrunn, Austria

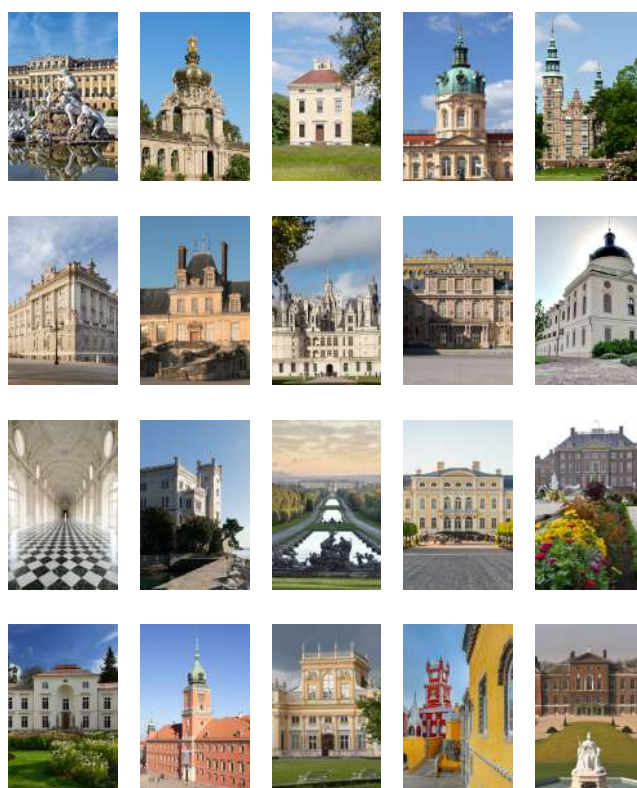
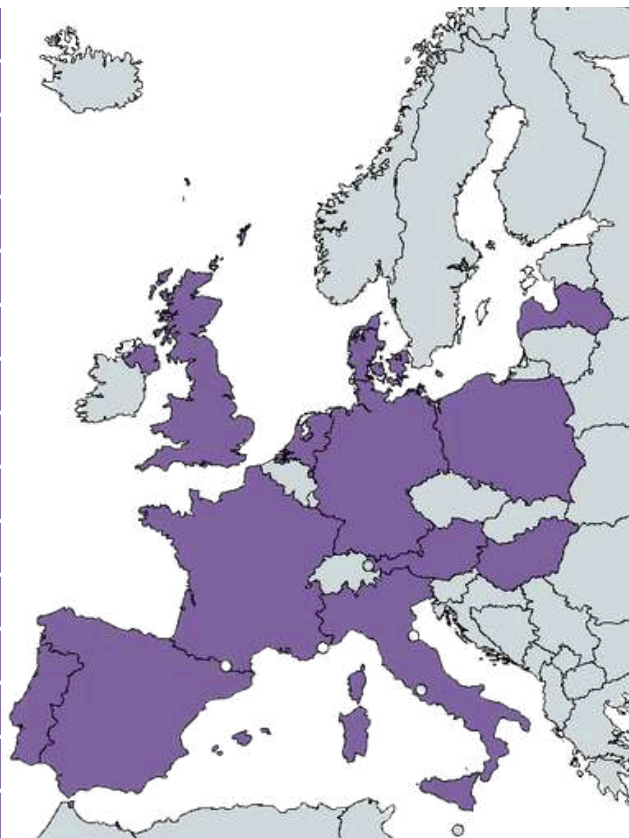
WINNERS 2024

NAME	ROLE	SENDING INSTITUTION	HOST INSTITUTION	SCORE
DOMITILLE DELARUELLE	Patronage and International Relations officer	Palace of Versailles (France)	Historic Royal Palaces (UK)	120
DOMINIKA JACKOWIAK	Curator in the Education Department	Royal Castle in Warsaw (Poland)	Patrimonio Nacional (Spain)	120
KAJA IWINSKA	Specialist in Marketing Department	Royal Lazienki Museum (Poland)	Palace of Schönbrunn (Austria)	120
JATINDER KAILEY	Community Partnership Producer	Historic Royal Palaces (UK)	Paleis Het Loo (The Netherlands)	120
NICHOLAS MALLORY GARBUTT	Gardens and Estates Department	Historic Royal Palaces (UK)	Domaine national de Chambord (France)	120
GÉRALDINE BIDAULT	Librarian	Palace of Versailles (France)	Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)	119
ZANE SPORĀNE	Garden Specialist	Rundale Palace (Latvia)	Palace of Schönbrunn (Austria)	119
DANIELA CRASSO	Technical Assistant	Museo Storico e il parco del castello di Miramare (Italy)	Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)	118
SARA GONÇALVES	Registrar	Parques de Sintra-Monte da Lua (Portugal)	Patrimonio Nacional (Spain)	118
RACHEL MACKAY	Head of Hampton Court	Historic Royal Palaces (UK)	Palace of Schönbrunn (Austria)	118
ANGELIKA SEBO	Deputy Head of Guest Service Department, Head of Group booking, Head of project for accessibility	Palace of Schönbrunn (Austria)	Paleis Het Loo (The Netherlands)	117.75
KATJA NARUHN	Head of Group Service	Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)	Royal Danish Collection (Denmark)	117
ANAÏS DOREY	Sculpture and Architecture Collections Curator	Palace of Fontainebleau (France)	Patrimonio Nacional (Spain)	117
MÁRIA KATÓNE BALOGH	German Tour Guide	Royal Palace of Gödöllő (Hungary)	State Palaces, Castles and Gardens of Saxony (Germany)	116
JOANNA KACPERCZYK	Specialist at the Development Department	Museum of King Jan III's Palace at Wilanów (Poland)	Paleis Het Loo (The Netherlands)	116
VIRGINIA ALBARRÁN MARTÍN	Curator	Patrimonio Nacional (Spain)	La Venaria Reale (Italy)	115.25
INE SCHUURMANS	Head of Restoration - Porcelain, ceramics, glass and lighting	Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)	Parques de Sintra-Monte da Lua (Portugal)	114
STEPHANIE HERMES	Manager of Programming	Paleis Het Loo (The Netherlands)	Palace of Schönbrunn (Austria)	114
HANNA KLARENBECK	Curator - Paintings, Prints & Drawings	Paleis Het Loo (The Netherlands)	Kulturstiftung Dessau-Wörlitz (Germany)	113
JAKOB MÜLLER	Film and Photography Department	Palace of Schönbrunn (Austria)	Palace of Versailles (France)	112
ANA M ^a DE LA MATA GONZÁLEZ	Garden Manager	Patrimonio Nacional (Spain)	Reggia di Caserta (Italy)	112

SUMMARY - 21 WINNERS, 20 INSTITUTIONS, 12 COUNTRIES

SENDING INSTITUTION
Palace of Schönbrunn (Austria)
Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)
Palace of Versailles (France)
Palace of Fontainebleau (France)
Museo Storico e il parco del castello di Miramare (Italy)
Rundale Palace (Latvia)
Paleis Het Loo (The Netherlands)
Museum of King Jan III's Palace at Wilanów (Poland)
Royal Castle in Warsaw (Poland)
Royal Łazienki Museum in Warsaw (Poland)
Parques de Sintra-Monte da Lua (Portugal)
Royal Palace of Gödöllő (Hungary)
Patrimonio Nacional (Spain)
Historic Royal Palaces (UK)

TOT/ 14

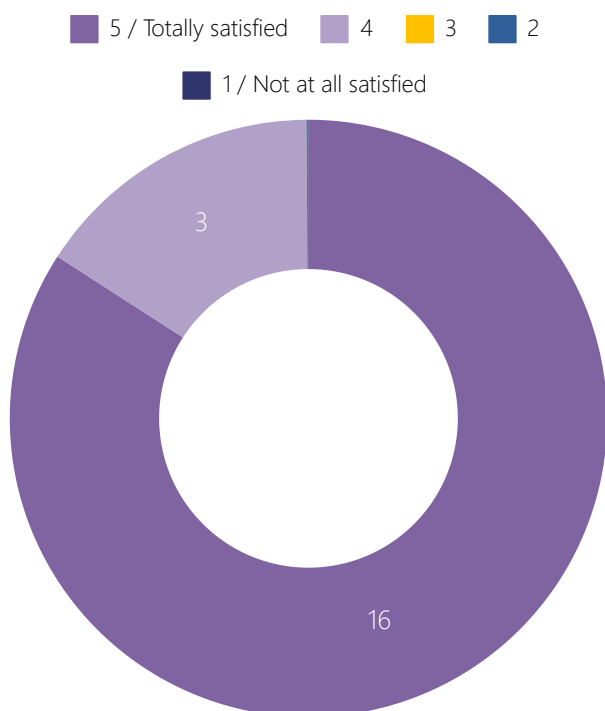


HOSTING INSTITUTION
Palace of Schönbrunn (Austria)
Royal Danish Collection (Denmark)
Domaine national de Chambord (France)
Palace of Versailles (France)
Kulturstiftung Dessau-Wörlitz (Germany)
Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)
State Palaces, Castles and Gardens of Saxony (Germany)
La Venaria Reale (Italy)
Reggia di Caserta (Italy)
Paleis Het Loo (The Netherlands)
Parques de Sintra-Monte da Lua (Portugal)
Patrimonio Nacional (Spain)
Historic Royal Palaces (UK)

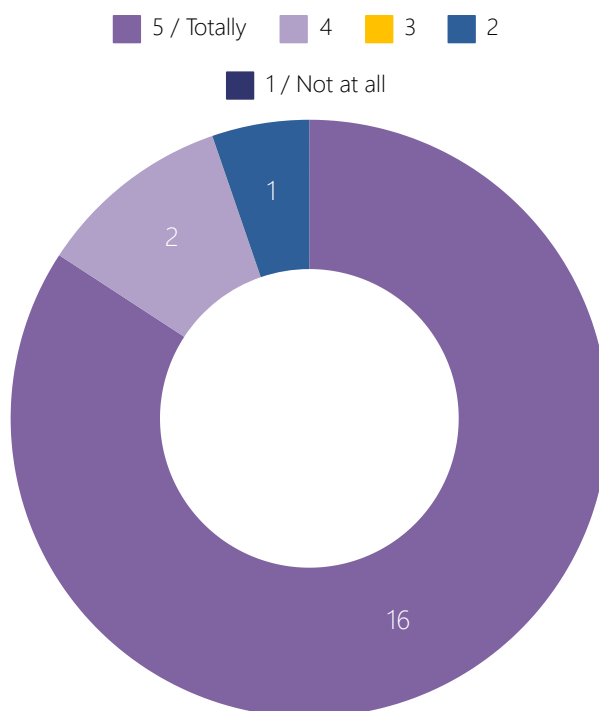
TOT/ 13

STATISTICS

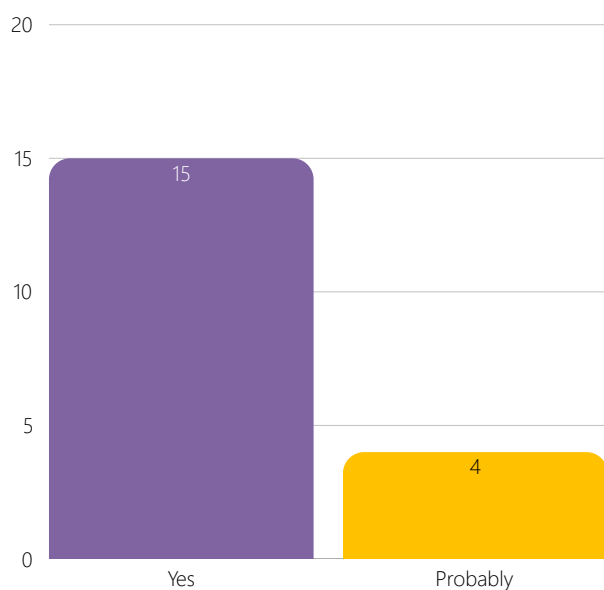
Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you?



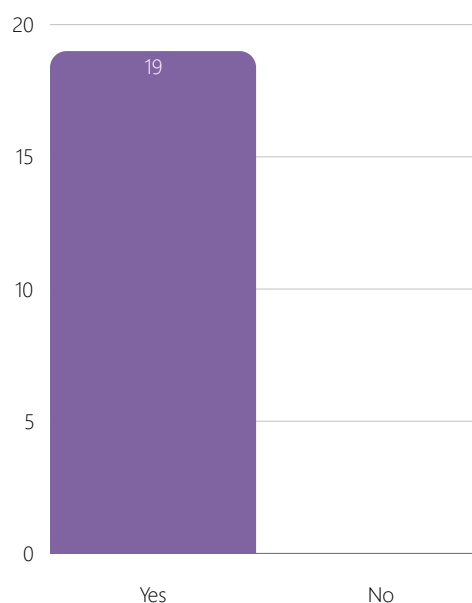
Did your experience meet your expectations?



Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution?



Will you recommend this program to your colleagues?



DOMINIKA JACKOWIAK

Curator in the Education Department

Sending institution: The Royal Castle in Warsaw – Museum, Poland

Host institution: Patrimonio Nacional, Spain

Date of mobility: 23 to 27 September 2024



1. INTRODUCTION

I have been working at the Education Department of the Royal Castle in Warsaw. My main goal is to learn about the Royal Palace of Madrid as a place where history happens and to learn about educational activities in the palace.

It was also an important goal for me to see the most important museum collections in Madrid and prepare scripts for lectures to seniors. With a special focus on the paintings of El Greco.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

The Royal Palace in Madrid and the Royal Castle in Warsaw are royal residences that share many similarities. Both of museums are Royal Residences that currently serve as a museum of historical interiors.

The most important similarity is that both palaces are decorated in the style of the 18th century. Therefore, while visiting the Madrid Residence, I observed a number of similar furniture, sculptures, clocks, etc.

Both palaces are located in state capitals and currently function as interior museums, and are used by the state and government authorities for various state events.

Both residences are visited by thousands of visitors every day. Both have guides, audio guides and interesting educational activities for schools and individual visitors. Both palaces host beautiful concerts and temporary exhibitions.

3. PROGRAM OF THE STAY

DAY 1:

- Guided tour of the Royal Palace of Madrid.
- Explore, interesting places in the palace where educational activities also take place (historical kitchens).
- Visit to the education department, meeting the staff and educators involved in educational nature walks in the gardens. People I've newly met: Cristina Mur de Viu Bernad, Beatriz Arranz.
- Getting acquainted with educational materials used by students and teachers during visits to the palace
- Visit to a museum with a magnificent collection of paintings : Reina Sofia Museum.

DAY 2:

- Audio-guided tour of the newly established Royal Collections Gallery museum space.
- Seeing all the educational films in the Royal Collections Gallery museum space. Getting acquainted with the facilities and educational offerings.
- A visit to the Education Department. Talking about the duties of the department's employees and the entire organizational structure of the Royal Palace of Madrid.
- Visit to the porcelain conservation workshop, interview with porcelain conservator.
- Visit to the museum of the impressionist: Sorolla museum - the house of the artist. Getting acquainted with the museum's space, educational offerings and the assortment of the museum store.



DAY 3:

- Guided tour of the Patrimonio Nacional Monasterio de las Descalzas, which belongs to the Patrimonio Nacional. Original interiors. Very interesting museum store.
- A visit to the national museum of Thyssen - Bornemisza. Getting acquainted with the museum's collection. Discovering the paintings of painters that the Royal Castle in Warsaw has, such as Angelika Kaufmann and de Hondecoeter.

DAY 4:

- Getting acquainted with museum publications (historical children's books and adult books on Spanish history, Spanish kings and the Royal Palace in Madrid).
- Meeting in the education department. Talking about work in the Education Department of the Royal Castle in Warsaw, presentation of my publications, educational prints and other museum gadgets brought from Poland.
- Meeting with Karina Marotta (representative of ARRE in Spain) talk about Arre Mobility Program.
- Evening attendance at an organ concert in the chapel of the Royal Palace in Madrid which was an interesting combination of organ music and flamenco singing. Observation of the organization side of the concert.

DAY 5:

- Guided tour of El Escorial, an important site where the tombs of the kings of Spain are located, near Madrid.
- Learning about the educational events at the site, as well as the museum store and historical publication.
- Interview with Ms. Dorota Adamusiak, an employee of the palace.
- Visiting the collection of the Prado Museum with a focus on the artists we talk about in the Royal Castle in Warsaw and which I talk about in my lectures for senior classes.



4. ORGANIZATION OF THE TRIP

- Accommodations. The Best Price Hotel, I found on the booking.com website.
- The hotel was quite far from the Royal Palace, a distance of 30 minutes by subway.
- I purchased my airline tickets through the wizzair.com website.
- In Madrid I used the 7-day, tourist, ticket for the metro and all other means of transport.
- Madrid is a very expensive city. My biggest expense was accommodation and the plane tickets I spent.
- During my stay I also wanted to visit other major museums. I am very interested in painting. I do lectures on this subject.

I often went to them after 6 p.m. From that hour admission was free.

It was necessary to stand in a long line which was tiring. Therefore, an extra amount of money for visits to other museums would also come in handy.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

- A visit to the education department of the Royal Palace in Madrid helped me observe: the work system in the department, the working methods of the two departments, the teaching aids used by educators for activities with children, the system of preparing lesson plans by educators, the museum publications that I bought and presented in my department.
- Visiting other museums in Madrid and Toledo helped me to know about large museum collections. In my day job, I prepare lectures for seniors. Visits to these museums were very useful for me to prepare lecture scripts on spirituality in El Greco's painting and a lecture on Hieronymus Bosch's painting.
- I was very interested in the way the Royal Palace in Madrid does audience evaluations using QR codes on their educational prints, we are going to implement this at the Royal Castle in Warsaw.
- Through the study visit, I expanded my professional competence as an art historian and my competence of a broad view of the cultural heritage of Europe.
- Professional development as a museum educator.



KAJA IWIŃSKA

Specialist in Marketing Department

Sending institution: Royal Łazienki Museum, Poland

Host institution: Schönbrunn Palace, Austria

Date of mobility: 14 to 18 October 2024



1. INTRODUCTION

My mobility at Schloss Schönbrunn was highly successful, rich in the exchange of experiences and knowledge acquisition. I dare say it exceeded my expectations both professionally and personally. I had an excellently organized program that allowed me to engage in discussions and meetings with professionals from all departments whose work aligned with my interests. The visit was extremely rewarding in terms of the wealth of information, the people I met, and the places I visited.

I held consultations with individuals from the marketing department, including product managers, divisions responsible for online marketing and sales, graphic and multimedia designers, as well as representatives of departments dealing with brand management in both external and internal communications, PR and media relations. I also met with individuals responsible for the museum shop's product offerings, the ticket reservation and sales system, the rental of spaces for events and meetings, as well as those responsible for cooperation with external partners.

The timing of my visit, mid-October, turned out to be particularly interesting for observing preparations for the winter and holiday seasons, which are especially significant periods from a marketing and promotional perspective.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

From my perspective as someone involved in marketing, I was most interested in the similarities and differences in how visitor offerings are constructed, marketed, and promoted. In the operations of my institution and the host institution, I observed a comparable number of analogies and differences. Historically, both properties served as summer residences for former rulers. Each consists of a palace complex and surrounding gardens. The visitor offering models of both residences are similar, though not identical. In both locations, entrance to the buildings is ticketed, while access to the gardens is free (with minor exceptions at Schloss Schönbrunn). Interestingly, and quite typically for such sites, the primary visitors exploring the interiors of the buildings are international tourists in the case of Schloss Schönbrunn and both domestic and international tourists in the case of the Royal Łazienki Museum. The least frequent visitors to royal and imperial palaces are residents of the cities where the palaces are located. Local residents prefer enjoying the green spaces of the residences for walking or jogging.

Here, the most significant similarities end. The institutions have differing pricing policies for admission tickets, stemming in part from different management models and funding sources for ongoing operations. Their approaches to temporary exhibitions and educational activities also differ. At Schloss Schönbrunn, the main pillar of the offering is the permanent exhibition, with education organized around a carefully crafted guided tour program tailored distinctly for adults and families with children.

One of my topics of interest that I would like to compare is highlights of navigation and visitor materials. During my visit to Schloss Schönbrunn, I was particularly impressed by the exceptional quality of the navigational signage within the palace gardens and the thoughtfully designed informational brochures provided to visitors. The signage throughout the gardens is both clear and aesthetically pleasing, seamlessly blending into the historic and natural surroundings. The directional markers and maps are strategically placed, making it easy for visitors to navigate the extensive grounds without feeling lost or overwhelmed. This attention to detail greatly enhances the visitor experience, ensuring a smooth and enjoyable exploration of the gardens. Equally noteworthy are the brochures available for visitors. They are visually appealing, well-organized, and highly informative. The content is presented in a way that caters to diverse audiences, offering historical insights, practical tips, and suggested itineraries. Additionally, the design incorporates helpful visuals, such as maps and photos, making it a valuable resource for planning and navigating a visit. Overall, the combination of well-thought-out signage and expertly crafted brochures reflects Schloss Schönbrunn's commitment to providing an engaging and user-friendly experience for all guests. These elements set a high standard for visitor-oriented services in cultural institutions. Unfortunately, there is a huge procedural and financial problem at Łazienki in Warsaw with implementing a satisfactory navigation system in the gardens and with planning the production of larger batches of printed materials in advance, plus they are very diverse, developed independently by different departments and therefore sometimes inconsistent.

According to similarities and differences in websites and social media management I could say both websites are informative but Schloss Schönbrunn's website has a more modern design with dynamic features such as virtual tours, interactive maps, and detailed event calendars. It integrates e-commerce capabilities more comprehensively, allowing for seamless ticket purchasing, gift shop browsing, and online bookings.

In the Royal Palace in Godollo, I also observed one more good practice at the level of reconstruction, which does not appear in the Wilanów Palace. This is the approach to selling reconstruction services. In the Royal Palace in Godollo there is a special historical costumes and photography workspace. There you can order a photo session with an old camera. Before the session, employees of the studio help to change into historical costumes (there are several styles to choose from), and to choose appropriate artifacts. Then, after the guests have been transformed into the royal couple, a historical photo shoot is performed. Then it becomes a wonderful souvenir and memory for visitors.

The Royal Łazienki Museum's website focuses more on providing static content and has fewer interactive elements. Both institutions actively use social media platforms to engage their audiences, share updates about events, and promote their cultural offerings. Their content strategies include a mix of visually engaging posts, such as photos of their gardens, interiors, and events, as well as educational materials about their history and collections. Schloss Schönbrunn demonstrates a more strategic approach to social media management, utilizing storytelling techniques and creating multimedia content like video tours, behind-the-scenes footage, and live Q&A sessions. Their posts are consistently tailored to their audience, with frequent use of hashtags and geo-tags to enhance visibility. In contrast, the Royal Łazienki Museum, while active, often focuses more on straightforward announcements and less on interactive or multimedia-rich content. Another notable difference lies in the frequency and timing of posts. Schloss Schönbrunn appears to follow a carefully analyzed posting schedule, ensuring regular and timely updates, whereas the Royal Łazienki Museum's activity can sometimes be less consistent. Schloss Schönbrunn benefits from the use of advanced software tools that aid in social media planning, content scheduling, and performance analytics. These tools enable the institution to optimize its online presence and maintain a professional, polished digital strategy. Unfortunately, the Royal Łazienki Museum faces challenges in adopting similar technologies due to issues with obtaining licenses for such software. This limitation affects their ability to fully streamline and enhance their social media efforts.

For both institutions, souvenir sales are an important aspect of business operations. However, product offering design, store décor, inventory organization, and sales operations are significantly more developed at Schloss Schönbrunn, functioning like a true enterprise. This is also a consequence of differing systemic frameworks within which the institutions operate (not state-organized at Schloss Schönbrunn vs state-organized at the Royal Łazienki Museum).

The approach to renting spaces for events also varies. The rental pricing policy at Schloss Schönbrunn is transparent and publicly accessible, with clear and specific rules. Spaces designated for rental are separate from visitor areas, which is beneficial for event planning and does not disrupt regular visitor activities.

A notable difference in the institutions' operations is that Schloss Schönbrunn is part of a group called Schoenbrunn Group, an umbrella brand encompassing four distinct but conceptually and brand-wise connected institutions: Schloss Schönbrunn, the Sisi Museum in Hofburg, the Vienna Furniture Museum in the city center, and Schloss Hof at a certain distance from Vienna. The synergy of the offerings, while maintaining the uniqueness of each site, is a major challenge and a communications success for the group. I was delighted to observe the work on this process during my stay in Vienna.



3. PROGRAM OF THE STAY

Monday, 14.10.2024:

- General Marketing meeting with Head of Marketing Claudia Schmidberger-Slond and Christina Schindler who is responsible for the productmanagement and marketing for the Schloss Schönbrunn, Christina was also my tutor and guide in one person
- Meeting with Staff position and Head of Corporate Communication, Press Spokesperson Katharina Karmel
- Lunch together
- Guided English castle tour in Schoenbrunn

Tuesday, 15.10.2024:

- General Brand Management meeting with Maria Ertl – Deputy Head of strategy and Development, Head of Brand Management
- Social Media and online marketing meeting with Silvana Novoselsska Divisional Management Online Marketing
- Lunch
- Shop (incl. Partner Management) and retail and merchandising cases with Bernadette Kirschke, Head of Department Retail & Licensing (deputy) and Helmut Pichler, Head of Retail & Licensing Department



Wednesday, 16.10.2024:

- Reception / Reservation with Peter Cruse
- Departure for Lunch at Mahü
- Moebelmuseum Wien with Verena Schreiner, Product Manager Furniture Museum Vienna, Head of Marketing Claudia Schmidberger-Slond and Petra Reiner, Corporate Affairs Schoenbrunn Group and Management Furniture Museum Vienna



Thursday, 17.10.2024:

- Graphics & Video Production with Anja Schmutterer, Graphic Designer & Viktor Annerl, Multimedia
- Sales Division cases with Georgij Osten, Head of Tourism Marketing and Sales
- Lunch
- Visit in Hofburg for Sisi Museum with Sonja Edlauer, Product Manager Sisi Museum



Friday, 18.10.2024:

- Market Research incl. Customer Journey with Maria Ertl and W. Smejkal
- Children's Museum in Schloss Schoenbrunn with Isabella Barta, Divisional Management Children's and Young People's Programme
- Meetings and events planning as well as space rental with Patricia Lindner, Head of Meetings & Events Department and Anita Iser-Wieser, Head of Events and Hospitality Management
- Goodbye meeting with all Marketing Team

4. ORGANIZATION OF THE TRIP

Regarding the technical side of organizing my trip, I opted to rent an apartment via Airbnb near the host institution. The price-to-quality ratio of this solution was much better compared to staying in a hotel. For transportation from Warsaw to Vienna, I chose to drive because the cost and time were more favorable than flying. Another option worth considering is the train, but when I was planning my trip, there was a risk that infrastructure damaged by flooding might not be fully restored. Once in Vienna, it is definitely

most convenient to leave the car in one of the designated parking lots and use public transportation, which functions very well in the city. I made most of the expenses for tickets and accommodation in advance online. It's worth noting that grocery shopping in Vienna is relatively expensive compared to Poland. Overall, with good planning, it is possible to stay within budget, but one must bear in mind that it can be easy to exceed it, for example, by dining out frequently or using taxis instead of public transportation.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

During my stay, I learned a great deal and established excellent relationships. I was convinced that managing a cultural institution on market principles, as the Schoenbrunn Group operates, has many advantages. It offers more operational freedom, places greater emphasis on meeting audience expectations, including researching their needs and opinions, enables long-term planning, and at the same time, does not exclude a high standard of offerings, respect for history and culture, and a mission-driven approach to communication. Undoubtedly, this model of organization also involves many challenges, but SKB manages them exceptionally well.

The guided tours of the sites managed by the Group were very interesting and educational. They reinforced my belief in the importance of the staff responsible for direct public interaction as a key element of an institution's communication. Although each site boasts wonderful collections and invaluable works of art, without a compelling narrative and guidance from a qualified individual capable of telling the story, the visit would not have been as satisfying and meaningful.

I wholeheartedly recommend the professional exchange program organized by Network of European Royal Residences to all employees of member institutions and extend my sincere thanks to the organizers for their hard work and dedication.



JATINDER KAILEY

Community Partnership Producer

Sending institution: Historic Royal Palaces, United Kingdom

Host institution: Paleis Het Loo, The Netherlands

Date of mobility: 12 to 15 August 2024



1. INTRODUCTION

My placement at Paleis Het Loo was hosted by Stephanie Hermes, Programme Manager of Participation. I had several areas of interest that I wanted to learn about, in particular how Het Loo programmes activities for children as this is an area that I will need to focus on at Historic Royal Palaces.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

There were a range of differences and similarities with the two organizations which I will highlight in the below section. The main difference being that HRP has a large international visitor demographic and Het Loo has a predominantly domestic audience. Additionally, the team structure is very different. At Het Loo, one team looks after a variety of audiences whereas at HRP we have teams specializing in particular audiences.

3. PROGRAM OF THE STAY

DAY 1

I first met with Celeste Hurenkamp who facilitates educational activities for children and family groups. I was given the opportunity to explore the learning and education spaces as well as experiencing the Junior Palace section of the Palace. There were 2 classroom spaces and 1 dressing up area. The educational spaces did not have many toilet facilities and this was something the team wanted to have more of. They suggested that we do a lot of user testing and feedback on the spaces we are looking to create with the Tower 2030 project. The palace receives on average 3,600 visitors daily and during the months of September, October and November the education programme received 12,000 students. Schools have discounted entry to the Palace and can experience Junior Palace. Outside of school sessions, families can drop in and use the Junior Palace space as this is included in the visitor ticket.

Exploring Junior Palace

Within the Junior Palace, children are given a digital device and undergo a series of tasks in order to get ready and meet a representative of the monarch. The themes are based on hospitality and running a democracy. One of the challenges that is presented within this space is that the digital devices often do not work but the IT team usually fix the issues. School groups were invited to test the Junior Palace for free before it opened to the public and employees who had children were also able to participate in the testing. I think this practice of undergoing user testing will be highly important when implementing any new programmes and projects that involve children and young people.

Exploring Historic Spaces

In the afternoon I explored historic spaces with Programme Creator, Pablo Pichel. I used an audio guide to have a tour of the 17th Century apartments which told the story of Willem & Mary. There is a shared history that we also have of Willem & Mary at Kensington Palace and Hampton Court Palace and is something we explore through our community programming. It was interesting to note the differences in how the story of the Glorious Revolution is presented. From a Dutch perspective it was seen as an invasion and war in Britain, however through our community programming at Kensington Palace it is presented as a non-violent struggle where not a single drop of blood was shed to get them onto the throne.



DAY 2:

This day entailed learning about the Prince and Princess Days and meeting members of staff outside the Participation team such as previous Head Gardener, Willem Zieleman, General Directors, Frans van Avert and Pien Harms and Head Researcher, Annette de Vries.

Exploring the Baroque Gardens

The morning began with a tour of the Baroque Gardens, the King's garden was used for recreational games and the Queen's garden was ornamental and historically held plants and flowers from all over the world to display the monarchy's wealth and power. In the early 2000s the gardens were restored to their original 17th Century splendor and one of the challenges the gardens team faced was keeping current royal stakeholders onboard with their plans. This is a big difference to HRP sites as they are no longer working palaces however we would still need to consult national organizations such as English Heritage on any substantial changes made to our green spaces. Many of the flowers within the gardens had links to the themes inside the palace. For example, one particular plant became a talking point for colonial history on my tour as it was linked to the plantations in the Dutch East Indies, without Willem being there to tell me this story, it would have been missed. The lack of signage in the gardens could be addressed to engage visitors further. Again this is another difference to HRP sites where the gardens are also seen as a space where stories can be told.

Exploring the Prince and Princesses Days

In the afternoon I met with Christa Logtenberg, Programme Maker. Christa is responsible for creating activities that have historical links to the palace. The Prince and Princess programme has been running for 15 years and Christa has developed it further in the last 3 years. It began as a simple make and take activity where families could create medals. It has now developed into a festival style take over of the King's garden. Children and adults are encouraged to dress up and participate in activities such as archery, dress up station and watch a musical theater show. The Prince and Princess days run during the school summer holidays, for a period of 5 weeks between Tuesdays-Thursdays. It is included in the ticket price and is part of the daily offer for visitors. Families were also able to participate in craft activities in the learning spaces. One similarity we faced is the challenge to engage with "low income families" and to remove the stigma that people come up against when using that terminology.



DAY 3:

This day I met with Lisa Schouten, Project Leader of the Summer Programme. The Summer Programme includes the running of the Prince and Princesses Days. Lisa ensures the project keeps to budget, commissions artists and works with local partners. Over 15 days the Prince and Princess days receive 45,000 visitors. Provisions are now always provided for visually impaired and deaf visitors in all the activities that are provided. This is something I would like to implement with my own programming. Lisa also provides a small budget to the activity leaders for them to manage on their own so that they can order craft supplies when required and not rely on her to do so. This is another idea I would like to implement. Another challenge we both faced with our programming was how to create meaningful feedback from our audiences. Often audiences do not want to criticize and it can be hard to find meaningful feedback that you can implement going forward.

In the afternoon I met with Marit Berends, Curator who had a background in being a Programme Maker. Marit explored the Bloom exhibition with me. Her background in being a Programme Maker has influenced how she shapes exhibitions. For example, she wanted to use multi-sensory techniques within the exhibition to move away from a text heavy, passive reading style. Additionally, it also reflects a growing concern in the Netherlands where reading levels are becoming lower. We spoke about similar challenges we face with terminology and use of language within exhibitions and texts as this is constantly changing especially when it comes to working on inclusive histories. Marit shared the use of 'Words Matter' a standard terminology guide that is used within the sector in the Netherlands and also the importance of a peer network and consulting with colleagues at the RijksMuseum. Within the Bloom exhibition, visitors were able to participate in a piece of artwork where they could stitch flowers into a piece of fabric. The finished piece would then be sent back to the artist. This style of participation is something I would like to explore within exhibitions. Previously I have created many static outputs by community groups in exhibitions but this would be a nice idea to take forward. There was also an element of skill sharing with community groups and the Palace gardeners. At the start of the exhibition project, gardeners from the local community who live with mental ill health were invited to the Palace to teach the Palace gardeners how to care for trees. The Palace Gardeners in exchange taught the community gardeners how to look after fruits and plants. This knowledge exchange is something I would like to build on more through the nature based well being work I will be undertaking at the Tower of London.



DAY4:

This day I met with Sylvia van Ark, who has been working at Het Loo for 10.5 years. Sylvia began as a museum educator and developed programmes and tours for visitors. Sylvia currently runs education sessions which take place in Junior Palace and within the Gardens. There is only one session that takes place in one historical setting, she would like to develop more so that there are sessions in all of the historical settings. Sylvia was also heavily involved in the development and inclusion of a Changing Places toilet. This facility is in the stables area of the Palace which can be accessed by anyone, even if they do not have a ticket. This is similar to the changing

places toilet we have at Kensington Palace however, an interesting difference I found was that at Het Loo they monitor the use of the toilet by how many times a day it is locked. Sylvia also is responsible for onsite provisions for visitors who have additional needs. This includes providing maketes for visually impaired visitors, something we do not do at HRP. I also learnt that one weekend a year the Palace provides free entry to the local residents of Apeldoorn - this led to an increase in first time visitors to the Palace and over the weekend they reached 4-5000 visitors. HRP has a similar scheme were residents local to the Tower of London can visit for £1 but that is met with mixed success as we both noted financial barriers are not the only barrier people may face. A new challenge Sylvia has been presented with is to provide provision for those living with long Covid. This is not a group I had initially considered and is something I will take away to cater for. Sylvia will be testing the use of a quiet/rest space for those living with long Covid which is set to happen later in the month.



I then met with Jacolien van Wezep, Head of Marketing and Development who spoke to me about digital access for visitors both onsite and online. During the pandemic, as with many other organizations, Het Loo set to provide many provisions online which included Youtube videos, Television broadcasts as well as livestreams for internal staff. The relationship held with TV producers enabled the palace to reach audiences further, provide further exposure and had a bigger output. Jacolien also talked through the challenges of having their Garden interpretation solely available on an app as it means it alienates their traditional, older visitor demographic. We also talked of the possibility of having shared online content when it comes to sharing the story of Willem & Mary.

4. ORGANIZATION OF THE TRIP

The organization of the trip was very easy. Once I was awarded my placement, my host Stephanie got in touch via email and arranged an online meeting to find out my interests and motivations. We then arranged our schedules and set a week where I could visit. Stephanie provided me with suggestions of where to stay in the local area.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

There are several ideas I will be taking away from this exchange. Firstly, I saw the importance of having a thoughtful approach to younger audiences. For example, programming for children is not confined to one part of the palace. Activities for children are included from the very start of the visitor journey, whether it is the "bug walk" from the stables to the main palace or the multi-sensory activities within the temporary Bloom exhibition and of course the main draw for younger visitors, the Junior Palace. This is an ambition I would like to implement at the Tower of London. I would also like to ensure I have further provisions in all the activities I programme for those with additional needs and include that work in future budget plans. It is also good to think about how audiences' needs are changing and being adaptable for new provisions such as those who live with long Covid as this is a consideration I did not have in place previously.



NICHOLAS MALLORY GARBUTT

Park and Estate Manager

Sending institution: Historic Royal Palaces, United Kingdom

Host institution: Domaine National de Chambord, France

Date of mobility: 08 to 15 June 2024



1. INTRODUCTION

I couldn't resist that possibility of visiting a royal residence in Europe after hearing about the European Royal Residences Mobility Grant funding opportunity. Having looked at the interactive map on the ERR website, I came across pictures of the stunning château at Domaine National de Chambord and learned that estate is the largest walled and enclosed parks in Europe, with the same area (about 13500 acres) as Paris proper.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

The Domaine National de Chambord is on a different scale to that of the palace and grounds at Hampton Court Palace and broadly of different habitats with it being extensively forested. There were however many areas of comparison that would be of interest to learn more about.

These included the management of deer herd and work to enhance biodiversity on the estate.



3. PROGRAM OF THE STAY

I visited the Domaine National de Chambord from the 8th June till 15th June 2024.

DAY 1

I spent the morning with Lieutenant-Colonel Etienne Guillaumat Director of Hunt and Wood for the estate. I was taken to see the filming and to observe the bird ringing of black storks within the forest.

I was invited and attended lunch with the Managing Director of the Domaine National de Chambord, Pierre Dubeuil.

In the afternoon I met with Pierre Charpentier Deputy of the director of Hunt and Wood for the estate and learned about geographical mapping and record keeping of data for the estate.



Filming of the ecologist ringing black storks



Learning about mapping and record keeping of data with Pierre Charpentier

DAY 2

I was given a morning tour of the gardens with Julien Billon the head gardener in charge of the gardens and vineyard and Virginie Sevestre Landscape Architect.

In the afternoon I enjoyed a 4x4 tour of the forest with Perrine Odier Nature Guide, and tour of the winery with Julien Billon and Florence Lecerf.



The formal gardens which were recreated in 2016-17 to look as they did in the mid-18th century



A quadripartite quincunx planted with wild cherry trees, a sight to be seen when in flower



View of the vineyards towards the Château



Wine processing, huge investments were made in this business opportunity

DAY 3

I met with Nicolas Bonn one of d'agents forestiers who was responsive for an area of the forest estate. He explained how to interpret deer tracks in the forest.



Collection of antlers in one of the buildings on the estate



The interior of the deer processing unit which was undergoing a refit

DAY 4

I was given a morning guided tour of the château in English with Lirazel Boudjemai Tour Guide.

In the afternoon Etienne Guillaumat, introduced me to the contracted beekeeper Jerome Mansire who allowed me to join him in inspecting some of his hives within the forest.

DAY 5

Etienne Guillaumat invited me to join him visiting the Game Fair in Lamotte-Beuvron, Sologne where The Domaine National de Chambord was represented with a stand.

I met with Malhieu Bilard Assistant to the director of Hunt and Wood for the estate.

4. ORGANIZATION OF THE TRIP

I took La Shuttle to France and drove to the Domaine National de Chambord. My stay at the château was kindly supported by the host organisation. Apart from a short delay on the motorway through Paris the route was straight forward to take. I was advised by the host that the location was rural and far from the nearest station and shops. I took a bicycle with me which enabled me to explore the wider estate.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

I was inspired by the scale of the estate and the range of activities taking place. It was a valuable opportunity to observe the workings of the estate and take note of another organisations professional work.

I met with one of the forest keepers who is involved with deer management and learned about the scientific research that is being undertaken at Chambord.

I experienced a forest 4x4 tour with a nature guide where I had the opportunity to see the working of the estate and was able to hear about management of woodland compartments.

I learnt that with Chambord being the largest enclosed park in Europe there was a huge undertaking to monitor and maintain populations of deer, wild boar, and mouflon in balance with biodiversity.

Chambord is described as the only place in France that combines an area large enough to preserve the natural behavior of large animals and a wall that prevents their entry and exit. The majority of the estate was out of bounds to the public which allowed the scientific study of large European fauna.

Population control of these large mammals is though 'hunting' or I describe as culling, and management of the forestry compartments is by forest agents and specialists from the French Agency for Biodiversity (AFB) and the National Office for Hunting and Wildlife (ONCFS). I heard that data relating to the deer population had been collected and maintained for decades. This combination of factors allows for consistent and long-term monitoring of large animal populations as well as comparisons with populations in open environments.



The double-spiral staircase and the ceiling featuring coffers containing sculpted salamanders



Inspection of a Warre hive and exchange of honey



The Domaine National de Chambord stand at the hunting fair



A selection of prize heads on one of the stand

It was explained that GIS mapping and record keeping of mammal populations was important for maintaining biodiversity. I saw examples of tree management undertaken by contractors within the gardens and along forest rides within the forest. I was grateful for the opportunity to meet with the contracted beekeeper maintaining hives on the estate and learning about threats from pest and disease and how honey was sold in the visitor shops.

I had the opportunity to explore the publicly accessible areas of the estate by foot and by bike to experience the recreation offer for visitors. The grounds were well signposted and clear interpretation boards which gave greater opportunities to understand history, nature conservation and the management practices undertaken.

There didn't appear to be volunteer assistance within the gardens at Chambord in comparison to the active volunteering involvement now taking place across the gardens managed by Historic Royal Palaces.

I saw that Chambord was active and successful in the commercial sales of estate products such as estate honey, birch sap, and wine to visitors.

I was able to view the preparations to the 13th Festival de Chambord and David Guetta which were held after my visit.

Overall, I was impressed by the professionalism of all the team that I met and who took time out of their schedules to meet with me. I wish to thank the Network of European Royal Residences, the Domaine National de Chambord and my employer Historic Royal Palaces for supporting my opportunity to travel and learn from another site.



GÉRALDINE BIDAULT

Librarian

Sending institution: Palace of Versailles, France

Host institution: Prussian Palaces and Gardens Foundation Berlin-Brandenburg, Germany

Date of mobility: 13 to 18 October 2024



1. INTRODUCTION

My project aimed to conduct an in-depth study of European frames of paintings of the 17th and 18th centuries that would be kept in Charlottenbourg and Sanssouci Palace, but also of preparatory drawings kept at the Kultuforum (Kunstbibliothek and Kupferstichkabinett). Indeed, these collections includes exceptional works which are often exhibited in their original arrangements, frames and settings. The challenge of this stay was to enrich the Palace of Versailles' frame documentation by studying the frames of Charlottenbourg and Potsdam Palaces, and carrying out researches in the documentation centers, libraries and archive center linked to these palaces.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

I was received by the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (SPSG), and more particularly by Mrs. Franziska Windt, curator of French and Italian paintings, as well as by two restorers including Maria Solis del Toro, restorer of paintings that I already met twice in Versailles. During this stay I noticed the differences in resources allocated to the conservation of works. I also noted that the absolute priority was the restoration and conservation of works, and not the acquisition of new works or even the digitization of collections.

3. PROGRAM OF THE STAY

Sunday, October 13

Afternoon and evening: arrival in Potsdam and discovery of the city, including the French church decorated with paintings by Antoine Pesne. In the evening, dinner with the members of the ARRE, and quick presentation of my project to Mr. Christoph Martin Voghterr, Executive Director of SPSG.

Monday, October 14, 2024

Morning : Welcome by Mrs. Franziska Windt and meeting with the director Dr. Samuel Wittwer. I bring from Versailles some books and catalogues as presents, as well as some documentation about Versailles frames. Visit of Sanssouci Palace (closing day), and discovery of the collections of frames and paintings, in particular the Watteaus; short tour of the park (Chinese House factories, Charlottenhof Castle). No lunch.

Afternoon: research in the documentation of the frames set up by Franziska Windt and on the catalogue of French paintings by Christoph Martin Voghterr, reflection and identification of certain frames that I suppose to be French, evocation of the remaining frame of Charles Le Brun's painting from the collection of Nicolas Fouquet, stolen by the Russians by the end of the Second World War. Discussion on restitution problems in museums.



Tuesday, October 15, 2024

Morning: visit of the Neues Palais (closing day) with Maria Solis del Toro, restorer of paintings, and discovery of the collections of frames and paintings, in particular the painting representing Mademoiselle Clairon as Medea and its frame by Michel-Ange Slodtz that I absolutely wanted to see and study. Opinions given on certain supposedly French frames presented in the palace. Discovery of unknown paintings by Antoine Pesne. Silver woodwork in Frederick II's apartment, very different from what we have in Versailles! Quick and frugal lunch.

Afternoon: visit of the Bildergalerie with Franziska Windt and discovery of Dutch, French and Italian paintings. Opinion on some supposedly French frames of the gallery, in particular on a frame surrounding a copy of Francesco Albani. Mrs. Windt mentions that some frames stolen during the Russian occupation have been reconstructed to surround paintings in the small cabinet of Frederick II. Late afternoon with Mrs. Windt in the frames documentation, and request for additional information on the Slodtz frame.



Wednesday, October 16, 2024

Morning: visit of the storages of paintings and frames with one of the restorers. Setting up a restoration choice to be made on a large frame for the rehang of a newly restored painting by Artemisia Gentileschi and which will be put back in place, knowing that one of the frames of this series of paintings has already been restored. Identification of some frames spotted by Franziska Windt, including several Louis XIV / Regency frames, and some Louis XV frames. Discovery of a very beautiful Lucretia by Guido Reni on this occasion. Quick and frugal lunch. Afternoon: new research in the frames documentation from the restoration workshop. The classification of the documentation is carried out by typology (empty frame / occupied frames), as well as by location, which sometimes leads to some confusion and difficulties in finding the inventory numbers. Study in particular of the files of the Slodtz frame as well as two frames surrounding paintings by Louis de Boullogne from the collection of Madame de Pompadour. On the return to the office, presentation of the TMS database of Versailles as well as some relevant frames from our institution. Return to Berlin by car then train at around 6 pm.



Thursday, October 17, 2024

Morning: research for frame drawings at the Kunstbibliothek: collection of sketches by Mathieu Le Goupil, and two projects of frames by Lalonde very beautiful among the notable things (plus a recipe for a cure for fever!). Commissioned a book around a conference on frames, The rhetoric of the Frame, including an interesting paper by Louis Marin. The visit to the Kupferstichkabinett came to nothing for my research. Quick lunch in the cafeteria of the Gemäldegalerie.

Afternoon: complete visit of the Gemäldegalerie and the Frans Hals exhibition. Identification of certain French frames, and other unframed French paintings in frames of the same origin. Surprising frame of Pannini's painting representing the visit of the Duke of Choiseul to Rome. Departure at the closing of the museum.

Friday, October 18, 2024

Morning: exhaustive tour of the collections of Charlottenburg Palace with Franziska Windt, with a distinction between the original and the reconstructed spaces; noticed a great fondness for Chinese art. Rediscovery of the Watteaus, and confirmation of the authenticity of some of the French frames surrounding some of the paintings by Watteau and Chardin (small doubt about a Chardin frame strongly reminiscent of Serge Roche's paintings). Visit of the restoration workshops and exchanges over a coffee with the restorer of paintings of the site. Quick lunch near the castle.

Afternoon: visit the estate of Charlottenburg Palace, and more specifically the mausoleum of Queen Louise, as well as the Belvedere. Return around 4 pm.



4. ORGANIZATION OF THE TRIP

I chose to arrive early and leave later than the program defined in advance with Madame Windt between October 13 and 18 in order to be able to discover other museums in Berlin. I obviously paid for the costs incurred on October 11, 12, 19 and 20. I easily booked my tickets on the Transavia website and found the hotel I stayed in Potsdam on Booking.com. In Berlin, I was staying at a friend's apartment and therefore I did not book a hotel.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

This stay was really beneficial to me. In fact, I was able to provide the institution that received me with my skills in terms of identifying French frames. I also learned a lot about frames made in the French style. Furthermore, it allowed me to discover the particularities of Prussian frames. The exchanges with Ms. Windt and Mrs. Solis del Toro were mutually very enriching. I also discovered Prussian culture and history, as well as their impact on the management of a heritage collection. In the coming weeks, I will also complete this research by using the online secret archives of Frederick II, available on the National Archive of Berlin website.

ZANE SPORĀNE

Garden specialist

Sending institution: Rundale Palace Museum, Latvia

Host institution: Schönbrunn Palace, Austria

Date of mobility: 23 September to 04 October 2024



1. INTRODUCTION

Within Mobility Grant 2024 – 7th call program, this autumn I had a fruitful opportunity to visit Schloss Hof, Vienna. The mobility program lasted for two weeks.

First of all, it was educational and professional development, which includes historical context, new knowledge about historical landscape design, garden symmetry, and the philosophy behind European gardens, through it was intensive knowledge transfer about historical aspects, garden structure and work on field.

Visit to Schloss Hof on a mobility program was incredibly enriching, providing me with historical knowledge, professional connections, cultural insights, and even personal inspiration. Each experience contributes to a holistic learning experience that can have long-lasting benefits for my career, studies, and personal growth.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

Schloss Hof and Rundale Palace are two magnificent Baroque estates in Europe, each with its unique history and architectural splendour. But not only history is a common aspect, but also the development today and the provision of similar functions.

Both are exemplary representations of Baroque architecture, characterized by grandeur, symmetry, and elaborate ornamentation. Today, both estates are recognized as important cultural and historical landmarks, attracting tourists and scholars alike. Each palace boasts meticulously designed Baroque gardens featuring geometric layouts, symmetry, and a variety of ornamental plants. Gardens include elements such as fountains, statues, manicured hedges, surprising flower beds and ornamental ponds, embodying the Baroque emphasis on order and grandeur.

The structure of the work in garden department is similar, both palaces employ seasonal gardeners and in winter there are only few full-time employees. The main difference in the construction of the garden – Schloss Hof baroque garden, 13.5 ha is built on 7 terraces, while in Rundale Palace the French garden, 10 ha is built on a plain. In flower beds are used typical baroque plants, similar in both palaces the flower beds are changed twice a year – spring and summer, but planting and changing time is with one month difference. Summer plants in Rundale are planted in June, but in Schloss Hof already in May. Also in autumn in flower bed area are planted spring flower bulbs like tulips, daffodils and fritillaria. In Rundale for topiary hedges are used hornbeam, but in Schloss Hof are used also Acer campestre or field maple. In Schloss Hof more often are used container plants, they have very exotic plant collection, including palm, salvia and citrus collection, because they have larger and more suitable space for taking care of them in wintertime.

Schloss Hoff is more oriented to families with kids, there are plenty of festivities, workshops and activities to do with family. Area also includes zoo and horse stables.



3. PROGRAM OF THE STAY

DAY 1:

Arrival in the evening, getting to know with Alexander Gruber – garden technician and deputy garden manager at Schloss Hof. One hour drive to Schloss Hof and settling in the apartments.

DAY 2:

Meeting with Sebastian Joos – manager of Garden Department Schloss Hof Estate. Walking tour around palaces area with Alexander Gruber, main facts and numbers about garden and area. Visiting nearby placed Schloss Niederweiden. Walking tour around territory and visiting special exhibition "Imperial weddings".

DAY 3:

Working in garden and greenhouse. Potting plants - *Hyssopus officinalis* 'Zwerg', *Salvia officinalis* 'Icterina'

DAY 4:

Guided tour around area and palace with Martin. Visiting place from loft to basement. Getting to know more about festivities which are held in palace and garden, visiting all small workshops where children can learn, play and celebrate.

DAY 5:

Working in garden with gardener Pia, guided tour in vegetable and herbs garden. Learning some new plants and they useful meaning. Making decorative wreaths for decorating herbs room and pottery, for harvest festival celebration.

DAY 6:

Visiting Schönbrunn Palace with Thomas. Very valuable and knowledgeable meeting, from historical aspects to nowadays challenges. Guided tour through palace, Maria Theresia apartments, garden and orangery. Thomas incredibly enriched with historical knowledge, professional connections and cultural insights.

DAY 7:

Working in garden. Maintain flower beds with gardeners. Exploring plant list which they use in greenery - quite the same, but as a surprise they are using chili pepper between flowers.

DAY 8:

Working in herb garden, potting plants which are not hardy enough for a winter.

DAY 9:

Working in garden, cutting *Taxus baccata* hedges in terrace 7. My main work is to rake the cut shoots. Short tutorial on how to make espalier. In garden they have pear, cherry, and apricot espalier.

DAY 10:

Visiting Belvedere Palace with Thomas. Again, very fruitful meeting and site visit. Informative narrative about the history and architecture of Vienna, the palace and the garden. Surprised at how under-maintained public parks and gardens in Vienna are.



4. ORGANIZATION OF THE TRIP

The biggest difficulties was to get from airport to Schloss Hof, because public transport doesn't go there very often and you have to take train and bus to go there, that's why it is challenging to manage it. But host institution was very welcoming and we met at the airport, also the same for leaving, they took me to the airport. Level of expenses are quite high, but a big saving was made by staying in the staff apartments and it was for free.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

Despite the fact that many work processes are similar, a lot of experience was gained both in getting to know the environment and in better understanding work processes and planning. Working in garden and herb garden inspires the introduction of similar or complementary species in Rundale, enriching its biodiversity and historical accuracy. Schloss Hof has intricate watering system, freshly built green house for pot plants and extensive collection of kitchen - herb garden plants, these are main topics for future collaboration. Observing how Schloss Hof plans its garden maintenance through the seasons, including plant rotation, seasonal displays, and winter preparation, inspires to improve seasonal planning and resilience for Rundale gardens. As a garden specialist from Rundale Palace, visiting Schloss Hof deepened my horticultural skills, expanded design knowledge, and inspired new ways to engage with and enhanced my own garden practices. This experience fosters cultural and professional growth, enabling to bring back fresh ideas and refined techniques that could enrich Rundale's French garden and area and elevate its visitor experience.



DANIELA CRASSO

Technical Assistant

Sending institution: Miramare Castle, Italy

Host institution: Prussian Palaces and Gardens Foundation Berlin-Brandenburg, Germany

Date of mobility: 02 to 06 September 2024



1. INTRODUCTION

The project of the Mobility Program concerned the relationship between the Archduke Ferdinand Maximilian of Habsburg (1832-1867), the founder of the Miramare complex, and the Prussian court. Familiar connections tied Maximilian and his wife the Princess Charlotte of Belgium with Berlin and Potsdam because the contemporary King of Prussia Frederick William IV was Maximilian's maternal uncle, and Victoria, the future German Empress and Queen of Prussia, Frederick III's wife, was a distant cousin of Charlotte. According to the already published sources (mostly epistolary correspondences) Maximilian carried out some private and official visits at the Prussian court (with certainty at least in 1852, 1856 and 1861). These attendances gave him the opportunity to enter in deep contact with the local cultural milieu that had an essential role in the conceiving of Miramare, influencing both the landscape setting of a part of the park and some architectonic choices for the castle. The connection with Berlin and Potsdam is also evident in the sculptures decorating the gardens and in some works of the museum's artistic collection. The Mobility Program was the occasion to investigate these contacts and to compare the organization of the Prussian Palaces and Gardens of Berlin-Brandenburg Foundation and the Miramare Museum and Park.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

The Prussian Palaces and Gardens of Berlin-Brandenburg (SPSG) Foundation is a majestic institution managing the Prussian royal complexes from the 18th and 19th centuries situated in Potsdam, Berlin and other cities in Brandenburg. It is a public institution, founded in 1994 and funded by the Federal Government and the states of Berlin and Brandenburg. Since 1990 many of the Foundation properties are World Heritage sites under the UNESCO protection. The Foundation is subdivided in to eight main departments dealing with administration, castles and collections, organization, gardens, protection, restoration, education and architecture and count on almost 600 employees. The site of Miramare was erected in the mid of the nineteenth century as residence of Ferdinand Maximilian of Habsburg and his wife Charlotte and it includes a castle and its surrounding park of 22 hectares. It was inaugurated as national museum in June 1955, managed by the Italian Ministry of Culture. In 2016 the site changed its own statute and still belonging to Ministry of Culture became an autonomous museum. The museum has therefore a scientific, financial, accounting and organization independence with a director, governing- and account-boards and scientific committee which guarantee the museum's mission development. It is structured in 12 different departments concerning especially administration and human resources, promotion and communication, research and exhibition, education, technical procedures, maintenance and preservation, safety, accounting and financial statements, technologies. The inner staff consists of about thirty employees, part of them working for the visitors' reception and monitoring. The protection and restoration activities at the site (castle and park), and the ordinary and extraordinary conservation of the green spaces are entrusted to external firms and professionals. The main differences between the two institutions deal therefore with the extension and the numbers of the managed properties, the amount of the employees and the system of management.



3. PROGRAM OF THE STAY

2nd September:

the first day of the program took place at the Wissenschafts- und Restaurierungszentrum (WRZ) in Potsdam. It a complex of newly renovated buildings with offices, archives, laboratories belonging to the Castles and Collections department of the Prussian Palaces and Gardens, Berlin-Brandenburg, Foundation (SPSG). After a brief greeting to the director of the department Dr. Samuel Wittwer, I was welcomed by the tutor of my Mobility Program, Mrs. Eva Wollschläger M.A., curator of the Königliche Porzellan-Manufaktur (KPM) Archives. After an introduction to the week-program with references to the SPSG, we had a deep overview on the history of KPM and on the collections of its archives. I had the opportunity to see the series of paintings used as subjects for the porcelain products especially in the nineteenth century, mostly by Carl Daniel Freydank, and different kind of historical paper documents concerning the porcelain production, like commissions, sketches, drawings, inventories. In conclusion, there was a first exchange concerning some works in Miramare related to KPM. After the break, I had a visit at the SPSG library and I met the responsible Mrs. Wenke Büntgen. The library has a stock of volumes dealing with art history, history and preservation of architecture and gardens, Prussian history. It is used for study and research purposes by the SPSG staff. This visit was organized also because of my task as registrar at the Miramare historic library. Later I was accompanied by Mrs. Jana Rasch to discover the paper restoration atelier always at the WRZ centre, where I was explained about restoration practices, equipment and documentation. After these visits, with Mrs. Wollschläger we went on with the analysis of the works in Miramare which were produced with certainty by the KPM. It was already known that an ebony box with porcelain faces depicting Potsdam views was a Frederick William IV's gift for Maximilian produced by the KPM in occasion of his visit in 1856.

Thanks to the catalogue of Frederick William IV's commissions at the KPM for guests or relatives, we proved definitively that also two paintings depicting Palace Sans Souci and the Castle in Berlin were as well Prussian presents.

Furthermore, we investigated the information relating a spectacular golden bronze vase with a porcelain decoration running all around its body and it emerged that it was again a gift ordered by the King for his nephew Maximilian.



3rd September:

the second day went on with research activities in the morning, whereas at the first beginning of the afternoon I had the pleasure to visit the Orangery Palace with Mrs. Wollschläger and Mrs. Nadine Löffler, collaborator from the Castles and Collections department.

Even though the building is nowadays closed due to restorations works, I had the opportunity to enter and see the lateral halls used as winter storage for the wide collections of exotic and mediterranean plants, receiving an introduction also on the irrigation and heating systems. The building was commissioned by Frederick William IV and erected between 1851 and 1864 on the basis of the plans of Ludwig Persius, one of Karl Friedrich Schinkel's scholars. The Palace includes also some apartments destined to the King's family and his personnel. Inside we were accompanied by Mrs. Dagmar Dammann, one of the chief restorers, who illustrated technical details, solutions, criticalities and progresses of the enormous restoration campaign. We could admire the royal private wing and some representative rooms, among which the magnificent Raphael Hall, with more than fifty copies of Raphael paintings on display including the Sistine Madonna.

This painting was very dear also to the Archduke Maximilian, who had three different reproductions of it in his collection. After the Orangery, we had a quick look at the Paradise Garden, dating to the mid nineteenth century, and we crossed the Sanssouci Park to reach the WRZ. It was the occasion for an exchange about the park, its management, safety, ticket services and visitors numbers of both institutions SPSG and Miramare in the last years.



4th September:

the program of the day started at the Glienicke Villa, where I met the palace director Mrs. Anke Berkhoff and the Dipl.-Ing. Katrin Schröder, of the Gardens department, curator of garden monument preservation. We had a visit at the Villa, which was planned by Karl Friedrich Schinkel in Neoclassical style for the Prince Carl of Prussia, one of the youngest brothers of Frederick William IV, great admirer of the Italian culture and antiquities. With Dipl.-Ing. Katrin Schröder we visited then the park designed as an English landscape garden by Peter Joseph Lenné. In the park there are some extra pavilions like an Orangery, a Venetian monastery courtyard, a Casino, the so called "Great" and "Small Curiosities". The position of the Glienicke park overlooking the river Havel, its landscape conception, the presence of the pavilions and a pergola together with a copy of the Praying Boy place this estate very near to Miramare, which is located near the sea, with small buildings in the park and a Praying Boy in the parterre.

We left the Glienicke ensemble and we moved to Babelsberg Park and Castle, walking alongside the so-called Klein Glienicke village and two alpine style chalets. The Babelsberg Palace was built in neo-Gothic style between 1833 and 1849 following first the plans of Karl Friedrich Schinkel and then those by his scholar Persius and another architect. The building was erected for the Crown Prince William, the future King of Prussia and German Emperor, and his wife Augusta. Despite of its actual closure to the public, I could enter in the castle with Dipl.-Ing. Katrin Schröder. It has no furniture, but it preserves its original décor. The neo-Gothic style, the architectural details and refinements of the windows and the balustrades, the view from inside to the surrounding landscape, the structural set-up of some rooms, the position on a high ground in a park running alongside a watercourse, place again this complex in tight relation with Miramare.

Maximilian probably saw this place and knew it very deeply, since also a copy of the publication with its architectural plans is preserved in his library. The park all around was drawn by Peter Joseph Lenné and Prince Hermann von Pückler-Muskau according to the models of the English landscape gardens. Like the palace, the Babelsberg park was a huge source of inspiration for Miramare, where an entire area was developed as landscape garden.

In the evening, we had a social dinner with my tutor, Katrin Schröder and another colleague from the SPSG.



5th September:

the day began with a meeting with my tutor at WRZ for a brief exchange about the Miramare institution and further analysis of KPM presents for Maximilian's relatives and contacts. We moved then for the Sanssouci Park and we entered from one entrance on the SE side walking till the main basin at the foot of Sanssouci Palace. From here on Mrs. Wollschläger explained me the history of the site from the foundation in the 18th century by Frederick the Great to the development in the 19th century at the time of Frederick William IV. We entered then the Picture Gallery, a magnificent building with gilded ornamentation and marble floor completed in 1763 by the will of Frederick the Great to house an enormous collection of paintings by Flemish, Dutch, Italian artists from the Renaissance to Baroque periods and French sculptures from the 18th century. It is the first museum building in Germany.

We reached the outer uppermost terrace of Sans Souci Palace and we lingered for a while on its structure and conception, on the Frederick II's grave and on another copy of the Praying Boy erected in a sumptuous pavilion. The following visit was at the New Chambers, originally an orangery building converted by Frederick the Great in a luxurious guest house, still used at the time of Frederick William IV. It consists in a series of sumptuous representative rooms, among which the Jasper Hall, entirely decorated by jasper stone and busts on the walls, and the following Ovid Gallery, with mirrors and gilded reliefs on the walls depicting scenes from the Ovid's Metamorphoses. Immediately outside this gallery another area dating to the mid-19th century: the so-called Sicilian Garden with its mediterranean plants. After the lunch break where we met again Katrin Schröder, I had an appointment at the Sanssouci Palace Kitchen with Mr. Andreas Woche, castle employee from the SPSG. This wing was renovated by Frederick William IV and his wife in 1840, when they established their summer residence in the Palace Sanssouci. It dates therefore about one decade before the kitchen area in Miramare. In 2023 there was a reopening of those rooms in Trieste, after long restoration works. The spaces organization, the imposing work tables and the still preserved cooker are all very similar to what is on display in Sanssouci. There is a sequence of rooms from the coffee kitchen and the patisserie, the so-called "Large Kitchen" with the working tables, the cooker and the oven, the bakery and its own oven, and the wine cellar, full furnished by copper cookware, pots, porcelain, molds.

In the second half of the afternoon, I visited at the Charlottenhof Villa with a public guided tour. The estate was a Christmas gift in 1825 for the still Crown Prince Frederick William and his wife. Carl Friedrich Schinkel was entrusted to plan a villa with Roman architectural reminiscence and Peter Joseph Lenné to redesign the surrounding green area. The result is a building with Biedermeier design interiors and a very intimate atmosphere, harmoniously immersed in the outer wide landscape with the architectural frame of an exedra, porticos, fountains and a pleasure garden.

In conclusion of the day, after having crossed the Sanssouci Park, I had a last small briefing with my tutor for comments, checking further scientific documentation and planning the day after.



6th September:

Mrs. Wollschläger and I, we moved to the New Garden, in the Northern part of Potsdam. The area was purchased in 1787 by Frederick William II, Frederick the Great's nephew and had different evolutions especially in the 20th century. Some buildings were erected contemporary to the first configuration of the park in the 18th century, which became the first English garden in the Prussian region, with subsequent further interventions by Peter Joseph Lenné at the beginning of the 19th century. One of these buildings is the Marble House, Frederick William II's summer residence, whose name derives from the sumptuous vestibule in polychrome marble. It is the earliest example of Neoclassicism at the Prussian court and the luxurious interiors present wooden floors and intarsia, ancient sculptures coming from Italy, and a considerable collection of elegant ceramic vases. The palace was enlarged with two wings at the time of Friederik William IV.

We had then a walk in the park, having a quick look at the other buildings, especially the orangery and the Dutch houses. After the break, we reached the Cecilienhof Country House, crossing other areas of the park and appreciating the nice views towards other garden complexes located on facing riverbanks. The Cecilienhof House was built as residence for the Crown Prince William and his wife Cecilie between 1913 and 1917. The couple lived there until 1945, when in summer the Castle became the seat of the Potsdam Conference, the symbolic meeting held at the end of World War II, whose consequences have been decisive for the following historic events in Berlin and Europe. At the House we met Mrs. Katharina Bergmann, from the Castle Management department. We had a long exchange about organization, structure, visitors' numbers, education, services, accessibility at both the SPSG Foundation and the Miramare Museum and Park. At the end of the meeting, I moved for the last visit scheduled in the week: the Belvedere Pfingstberg, situated on a high area NW to the New Garden. The building was erected between 1847-1863 following sketches by Frederick William IV himself for an Italian Renaissance palace on a panoramic location to enjoy wide views towards the city of Potsdam.

Immediately close to the Belvedere, there is the Tempel of Pomona, the small pavilion which is the first construction designed by the young Karl Friedrich Schinkel, in classical style. In conclusion, I met again Mrs. Wollschläger at the WRZ for last greetings and thanks.

4. ORGANIZATION OF THE TRIP

I first researched for an accommodation in Berlin through the website portals «Booking.com», «Airbnb», and other less known website portals for holiday apartments. Afterwards I decided to look for a place directly in Potsdam because of distances with the site of the Mobility Program and costs. I found my accommodation (a small apartment) in Potsdam through the website portal «Airbnb». I preferred looking for an apartment due to the duration of the stay and to the planned daily schedule in order to have my independence for the meals and to reduce costs. Concerning the trip, I flew from Trieste to Berlin and back on the same way. Since spring 2024 there is a direct connection from Trieste to Berlin with the Ryanair company. Other flight solutions would have been from Venice (Ryanair and Easy Jet companies), but they were not suitable because of timetables and costs. The only discomfort was the very early time of the flight departure (06.00 a.m.). There was no public transportation at disposal to be at the airport at 04.00 a.m. The only solutions were taxi, one's own car to be parked at the airport parking or a private shuttle service. I chose the latter (GoOpti) which was the cheapest and most comfortable one. In conclusion, concerning the transportation in Potsdam, I used mostly to walk to reach the main seat of my Mobility Program (WRZ). For the visits to other sites, I took the public means of transportation or sometimes a taxi. I evaluate that the level of the expenses for the whole Program was very affordable.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

The Mobility Program allowed me to enter in contact with an enormous museum institution, which comprises innumerable sites, a strong articulated structure, an immense number of employees and imposing presence of diversified professional competences. With such a meaningful organization it is possible to carry on various important projects and deepen in to several scientific fields. Besides having access to the working system of the institution, I had the wide opportunity to deal with the topic of my Mobility project. It is evident that the Archduke Maximilian had a deep knowledge, experience and esteem towards the Prussian cultural milieu. From the careful observation of the 19th century Sanssouci complexes and park, the sites of Glienicke and especially the one of Babelsberg, and the landscape setup of the New Garden, it emerges Maximilian's confidence with these places in term of architectural, landscape and artistic choices. The proximity with the Prussian court is further supported by the new data deriving from the KPM Archives and it is clear that that connection is definitively meaningful. The perspective would be to continue investigating in this direction to find out further sources and data to fully reconstruct the Archduke's relationships and attendances in Berlin and Potsdam.

SARA GONÇALVES PEREIRA

Registrar

Sending institution: Parques de Sintra-Monte da Lua, Portugal

Host institution: Patrimonio Nacional, Spain

Date of mobility: 07 to 11 October 2024



1. INTRODUCTION

For ten years I've been working in Pena National Palace, in Sintra, Portugal, managing the collection registration, research, storage and object movement, and supervising loans and exterior exhibitions.

ARRE's Mobility Grants was the perfect opportunity to explore the reality of collection management with my peers abroad and share my experience in this field and learn the challenges and similarities between our work.

I chose Patrimonio Nacional (PN), not only for the country's proximity and language easy understanding, but also because the institution is, like Parques de Sintra - Monte da Lua S.A. (PSML), a public entity, responsible for the management of several and unique parks, gardens and historical buildings, and its big and interesting collections, and it became clear that I would learn many new ways of developing my work in an institution with the same target as ours. In Spain, the museum registrar's position is now well established, with the presence of the Museum Registration and Spanish Cultural Institution's Association (ARMICE), and I was sure I would learn and get the guidance I needed for my work at Pena National Palace

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

Both Parques de Sintra – Monte da Lua, and Patrimonio Nacional are public institutions with several monuments under its care and both are responsible for the management of several collections with all kinds of objects. However, once Pena Palace has its own museological team, with one curator, one registrar, one preventive conservation technician and a restorer, Patrimonio Nacional's team is responsible for all the palaces and royal places that belong to that institution, with a much bigger collection and complex series of tasks.

The coordination with security is also one of the differences, since Palacio Real de Madrid (and others) still has its official and royal functions, unlike the PSML palaces, the security is very tight, and is present at all times.

The function is also one of the differences between PN and PSML, since Pena Palace lost its royal, official and housing function in 1911. Spain's royal palaces still have that official function to the crown, and with that come several events that imply with the Royal Collection's Direction, leading to several object movement in the rooms where those events take place, and, of course, the use of the house by the Royal Family.



3. PROGRAM OF THE STAY

DAY 1:

I started the week in Palacio Real de Madrid, to meet the Registrar team. Silvia Gutierrez, registrar, introduced me to all the team, and to Karina Marotta, adviser at the presidency cabinet and ARRE's contact person in Patrimonio Nacional. The rest of the day was spent at Palacio Real de Aranjuez, one hour from Madrid, to accompany object transfer from the palace to Casa de Labrador. This small palace, included in the Aranjuez's complex, was part of a restauration project and with the end of the exterior works, statues were again placed in the facade and its pedestals. Also met Sandra Moreno, registrar and the head Registrar, Jose Luis Valverde Merino, that was kind to explain the work that was being done with the transportation team, that included a crane and a scaffolding, to place the statues in its place. The registrar's coordinated the work and indicated the right (and original) place for the artwork. Besides the registrar team, the work also included the conservative team, so I was also introduced to Ana Maria Loureiro, and two other colleagues, essential to making sure that everything was being handled with care and to intervene when and if needed. In that day, I was able to visit the storage rooms where Casa de Labrador's collection was being kept during the restoration of the building.

DAY 2:

Tuesday morning was dedicated to the storage rooms and "hidden" zones of the Royal Collection's Gallery, with one of the registrars, Esmeralda Garrido. She showed me all the six rooms, each one dedicated to a specific kind of collection: furniture, tapestry, rugs, textiles, painting, sculpture, etc. This gallery was inaugurated in June 2023, so all the building is equipped with new display and storage solutions. It was very interesting to see the setup of all the objects, and the solutions found to accommodate all types of artworks in a new building. Everything was organized, and I could see some very useful packaging solutions, especially in textiles. In the afternoon, we visited storage rooms in Palacio Real. Being an old building the rooms were, obviously, and unlike the Gallery, an adaptation of the space to the necessities of the daily functions, I could see both sides of the institution. Despite this adaptation, there had been an effort to keep everything clean and well accommodated. Silvia showed me some of the work done until that date, with before and after photos, and it was impressive to see the evolution of those storages and the techniques used to transform those spaces, as well as to organize the database to know the exact location of the artwork. Since, in Pena (as in any palace-museum) we have the same troubles, it was interesting to hear the colleagues share their experience.



DAY 3:

On Wednesday I went back to the last day of work in Palacio Real de Aranjuez, with Silvia Gutierrez and Esmeralda Garrido. There we met with Jose Luís Valverde, to accompany the rest of the work. By then all the emperor's busts were already in their place and some of the sculptures were left to carry to their original niches. So, the registrars kept orientating the transportation team, registering the exact location of the artwork, as the restoration team was also working in some of the statues doing minor interventions. By the end of our stay in Aranjuez, Jose Luis Valverde showed me the interiors of Casa de Labrador, that were still being restored. I got very impressed with those wonderful wall painted silks and all the marvelous decorations.

DAY 4:

On Thursday, Palacio Real de Madrid was in preparations for Hispanidad Day, the most important Spanish holiday, with a lot of planned events in the whole Madrid, and the palace was expecting a great reception given by the King, Felipe VI. A lot of decoration and object movements took place that day, as well as infrastructure assembly. I had the opportunity to assist the internal art handling team in the process of removing from storage rooms, packaging and transporting a set of tapestries to the palace galleries, a work coordinated by one member of the registrar team, responsible for choosing the objects and making sure all tapestries were in their right place. Every piece had its own transfer document, signed by the registrars and security.

DAY 5:

On Friday, the last day of my mobility, I started the day getting to know the inventory database BKM, and its ways of searching and managing the collection through digital platforms. I found this database very different from our own, Raiz, since our collection is much smaller and easier to search. Patrimonio Nacional has 167598 objects under its care (unlike the 8709 held by Pena Palace) and BKM holds several databases in its application, and Registration uses one of them – Goya. After this introduction to the database, Jose Luis Valverde showed me the storage rooms that I didn't have the opportunity to visit before, namely ceramics and utilitarian objects. In the end, I've had a get together meeting at lunch with some members of the team and had the opportunity to share some experiences and ideas and the similarities and differences between our two countries and institutions. It all ended with a photo in Patio de la Armería, to say goodbye to these fantastic people and fantastic experience.



4. ORGANIZATION OF THE TRIP

I stayed in a very nice part of Madrid, near Manzanares River, 15 minutes from Palacio Real and Almudena's Cathedral, which turned my commute very easy and pleasant. I rented a one-bedroom apartment for the week, near transport and some useful facilities. The bus and the metro network are very easy to use and took me everywhere I needed to go, including from and to the airport. The food is also very good, supermarkets were always a fast and cheaper way to buy food and take it home, and restaurants were always an accessible option during the day. The Royal Palace had a very nice cafeteria where I also liked to eat. With the exception of the accommodation, which I found hard to rent for less than 500€, the level of expenses was not very significant, I was able to eat for less than 30/20€ per meal, less if I bought food from the supermarket, and transport was also very cheap, with an expense of 1,60€ per travel.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

The opportunity to participate in ARRE mobility was extremely useful for me. I learnt a lot, as I described it in detail in the descriptions of each day. For now, I have shared my knowledge with my colleagues in the department. But I will want to prepare a presentation and present it to other interested staff in my museum, e.g., in the education department. I am convinced that participating in such a program impacts not only the professional development of a museum employee but also the personal development. In addition to the professional knowledge of fundraising for the museum, communication, organising exhibitions, and ensuring high standards of visitor service in the museum, which I gained at Het Loo and described earlier, I also increased my personal competencies: self-reliance, organisational skills, multilingualism, resourcefulness, cultural awareness, interpersonal skills and much more.



RACHEL MACKAY

Head of Hampton Court Palace

Sending institution: Historic Royal Palaces, United Kingdom

Host institution: Palace of Schönbrunn, Austria

Date of mobility: 02 to 06 December 2024



1. INTRODUCTION

I travelled to the Palace of Schönbrunn in Vienna, part of the Schönbrunn Group which also includes, the Hofburg Palace, Schloss Hof and the Furniture Museum, Vienna. I spent four days at the Schönbrunn site, and one day visiting the Hofburg and the Furniture Museum which are both located in central Vienna. During my time at Schönbrunn, as it was Christmas, the Christmas market was running in front of the Palace; however the formal gardens were also closed because it was winter.



My arrival at the Palace of Schönbrunn

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

Hampton Court Palace and the Palace of Schönbrunn have many similarities. Both are former royal residences, with a number of businesses still on site. In Schönbrunn's case, there is a theatre and a zoo within the park, and Hampton Court has the Royal Schools of Needlework, the Royal Tennis Club and a Golf Club within its estate. Both have extensive gardens, a maze and parkland. Both have a working chapel with a regular Sunday services and both have private tenants. However, there are also some differences. Whilst Hampton Court's gardens and other attractions such as the maze are all part of one ticket, Schönbrunn's gardens are open access right up to the Palace walls, albeit the formal gardens and maze are closed off during the winter.

Schönbrunn also has a higher footfall and a shorter dwell time than Hampton Court. Whilst visitors to Hampton Court can free flow across the whole site and usually stay most of the day, visitors to Schönbrunn are either on an audioguide or guided tour and therefore their (shorter) dwell time is managed to increase visitor turnover as much as possible. Schönbrunn's audience is much more international than Hampton Court, more similar to Tower of London. Whilst Hampton Court is usually something visitors will do on their second trip to London, Schönbrunn Palace is a must see for first time visitors to Vienna. This creates two audiences with very different needs; it's interesting therefore, that a site with a similar geographic make-up must serve them both.

3. PROGRAM OF THE STAY

I visited the Domaine National de Chambord from the 8th June till 15th June 2024.

DAY 1

On Day 1, I met Angelika from Guest Services and walked through arrival spaces on site, and then the different visitor routes. I then met a manager from HR (Learning and Development) to discuss staff training and engagement. I heard about the Echocast scheme, which was founded by the Schönbrunn group five years ago. After lunch I went on a guided tour of the State Apartments with one of the in-house guides, and then spent some time at the Christmas Market.



The Christmas Market

DAY 2

On Day 2 I went round the Children's Museum with Isobelle, one of the managers of the school programme. I then did the audioguide tour of the Palace. After experiencing the on site café for lunch, I had a meeting with the Head of Guiding team, to talk about how in-house tour guides are recruited, trained and developed. I then had a meeting with Franz, Head of Guest Services to talk about KPIs and crowd management.

DAY 3

In the morning, I had a meeting with several members of the Marketing and Guest Services team. We discussed several issues including brand, orientation and wayfinding, visitor behaviour and the visitor journey. I shared with them some pictures and signage examples from Hampton Court. I then walked around with the Guest Services team looking at safety and security systems, then looked at the Maze and children's playground, for which they are planning a refresh. In the afternoon, I visited a partner site next door to the Palace, the Imperial Carriage Museum.



A guided tour taking place

DAY 4

On this day I travelled into central Vienna to visit two other sites within the Schönbrunn Group, the Hofburg Palace and Sisi Museum, and the Furniture Museum.



The Dining Room at the Hofburg Palace

DAY 5

In the morning, I experienced the Virtual Reality offer before doing a last tour of the State Apartments, observing visitor flow and behaviour. In the afternoon, I visited another partner site within the Schönbrunn park, the Schönbrunn Zoo.

4. ORGANIZATION OF THE TRIP

I decided to stay at the Hotel Bergwirt which is about half hours walk from the Schönbrunn. Although this wasn't too far, the hotel was not very convenient when I wanted to travel into central Vienna, so on reflection it might have been better to select somewhere with better transport links. It did allow me to explore the parkland though.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

There were several themes discussed and explored throughout the week that I found interesting and inspired new thinking:

Tour products:

Schönbrunn's ticketing is heavily driven by the tour products, which helps them maximize sales, decrease dwell time and ensure they don't sell out. Although we don't have the same challenges at Hampton Court, add on tour products could be a good way to staff quieter areas of the Palace more efficiently and generate additional income.

There is, however, less opportunity to add new content at Schönbrunn because of the high percentage of international tourists. The offer has to remain high volume and cover the main points of the Palace, rather than introducing variation to increase repeat visitors.



Crowds of visitors at Schönbrunn



A portrait of Empress Maria Theresa at Schönbrunn

History of Personalities:

Schönbrunn has two big historic personalities to deal with: Empress Maria Theresa and the Empress Elisabeth, or Sisi.

Both of these, especially Sisi have developed 'cults' of personalities throughout the years. I found it interesting that at Schönbrunn, although the focus of the State Rooms and the content of the tour is very much Maria Theresa, Sisi features more heavily in the gift shop.

Efforts have been made to make Sisi the focus of the Hofburg visit, with the creation of the Sisi Museum. However, sales at the Schönbrunn shop show she remains popular at other sites. Indeed, the furniture museum has made an effort to weave a Sisi thread through the experience there, with a current audio tour highlighting items from the Imperial Collection that were not only used by the real Sisi, but were used as props in the popular 'Sissi' films of the 1950s. This in itself is a fascinating glimpse into how the Imperial collection was used in royal image-making, both before and after the fall of the Austrian monarchy.



A selection of Sisi merchandise in the Schönbrunn gift shop

These personal histories are not without controversy and the tour guides have a challenging job to so in conveying the challenging historiographies to visitors in the short time they have with them. There is also the challenge of meeting expectations when visitors come with pre-conceived ideas about the characters involved. To a certain extent, we deal with this issue at Hampton Court as well. Even the historiography of personalities as well established as Henry VIII and his wives has changed over time, and some retellings of the stories would be seen as controversial today. In dealing with these issues, I found it interesting that the department responsible for tour guides within the Schönbrunn Group is called 'cultural mediation'. In some cases, this does seem to be exactly what is required, and aligns with the recent training we have done at Hampton Court around the role of 'cultural peacekeepers'.

Children's Programming:

Although the Children's Museum at the Schönbrunn is some years old now (established in 2002) I thought it was incredibly well done. I enjoyed how much children were at the forefront of the design, with some areas of the exhibition being literally inaccessible to adults, and playrooms built into the suite of rooms at the point where younger children might be a bit overwhelmed with the tour and need to relax.

And all this in genuine historic rooms, signalling that children are as valued as adult visitors. I thought this was genuinely inspirational. In addition, creating a bespoke place for children and school groups helps with crowd management of the State Apartments. I think this a great idea and we could learn a lot from it at Hampton Court.



A crawlspace exhibit in the Kindermuseum



A playroom, mid-route

Training and Development of front-facing staff:

The Echocast idea (accredited customer service training) is really interested and I like that different organisations have recognized the importance of visitor experience roles and have collaborated in creating this training programme. In function, it feels similar to the Visitor Experience Academy at Hampton Court. Hearing about the training and development for guides was also very instructive, especially as we are currently scoping out our own tour guide programme.

Virtual Reality:

It was interesting to try a VR experience as HRP has been exploring similar offers. It's clear from experiencing the offer and speaking to the Schönbrunn staff that the offer has not been financially successful. In fact, the price has been reduced and there is still a very low take up rate. As a visitor, it is a strange feeling to be in beautiful, historic rooms and then put VR goggles on and engage with digital content rather than the history around you. Other versions I have seen allow you to see your surroundings and then overlay digital images over it, however in this simulation you were cut off from the real world entirely. The VR setup up in one of the historic rooms

Although some of the content was successful, for example when you were able to fly over the Palace grounds, other pieces felt like nothing more than an introductory film to the Palace where VR added little or nothing to the experience. For several points, the user is sitting in virtually created theatre, but watching a flat 2D movie on the 'screen'.

Schönbrunn see this offer as an experiment rather than a viable commercial enterprise at this point, which makes sense. However, in the meantime, the offer provided by an external company doesn't hold up and there is dissatisfaction amongst the Schönbrunn team at the presentation and service standards of the third party. These are all interesting learnings to take back to Hampton Court.



The VR setup up in one of the historic rooms

ANGELIKA SEBO**Deputy Head of Guest Services Department**

Sending institution: Palace of Schönbrunn, Austria

Host institution: Paleis Het Loo, The Netherlands

Date of mobility: 8 to 12 July 2023

**1. INTRODUCTION and 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES**

First and foremost, I would like to thank the committee for placing their trust in me by awarding the mobility grant to my project. My focus was on accessibility, inclusion, and diversity. The Netherlands and Austria have a similar understanding of accessibility but different ways of implementing it.

Following my stay, I have come to a deeper understanding of the similarities and differences between the sending and the host institution. In both places, it is the employees who make the palaces the special and welcoming tourist destinations that they are. Schloss Hof and Paleis Het Loo are both located at a good distance from their respective capital. This requires an effective strategy aimed at attracting more people, regardless of whether they have special needs or not. The Netherlands tackle diversity-related issues in a different way than Austria; a case in point is Paleis Het Loo, which could serve as a best-practice example for Schloss Hof.

3. PROGRAM OF THE STAY**DAY 1 - 08/07/2024:**

- 09.30 a.m. First face-to-face meeting with Stephanie Hermes.
- 10.00 a.m. Guided tour through the historical gardens of Paleis Het Loo with curator Renske Eik. Following the tour, we discussed upcoming projects involving the garden, in particular those aimed at increasing accessibility, e.g., a 'highway' for wheelchairs and strollers.
- 12.00 p.m. Lunch and get-together with the team.
- 01.00 p.m. Meeting with Jorien Crosius, in charge of Human Resource and Inclusion. We discussed the scope of the term 'inclusion' and public perception of people with disabilities in the Netherlands and Austria, with a particular focus on the role of cultural institutions in paving the way for greater accessibility, inclusion, and public acceptance. In the wake of the meeting, I had an epiphany concerning migrants and descendants of migrants in leading positions in large institutions and companies in Austria. Asked whether I knew a Person of Color, either male or female, in a leading position at a large institution or company, I was not able to answer with yes—and that is exactly the point. The number of migrants in operating teams and functions is fairly high, to the point where they are sometimes overrepresented – but they are far less likely to be in a leading position (CEO, managing director, etc.), where the odds are stacked against them. Hence my epiphany that inclusion is not the same as to include somebody, unless it is on all levels of the hierarchy, including in decision-making positions.
- 02.00 p.m. Meeting with Annemaria Dalennoord and Inge Plagman regarding fundraising. We discussed methods of fundraising and the possibilities that fundraising opens up for institutions without significant government subsidies.
- 03.00 p.m. Tour of the estate and the palais with Johan Splint (Management). Over the course of the tour, I was introduced to all facilities on the premises designed for people with special needs. The tour was very instructive in that it opened my eyes to new ways of accommodating people with additional needs, e.g. special-needs 'Changing Places', electric shuttle buses for visitors with walking difficulty. In addition, Mr Splint provided more information on upcoming projects such as the garden 'highway' for wheelchair-bound visitors and those with babies or toddlers in strollers as well as on the commitment to sustainability that has fueled the construction of the new underground building built in synergy with the historical building.
- 04.30 p.m. Closing meeting and feedback with Stephanie Hermes.



DAY 2 - 09/07/2024:

- 10.30 a.m. Presentation of a tactile model for people with blindness and vision impairment. It was highly illuminating to retrace the discussion about the model between the artist and the management of Paleis Het Loo. We talked about the fact that language can be a barrier and that, in spite of this, there are ways to ensure that different groups of visitors can experience a cultural institution through tactile models. I would argue that retracing the process that has led to the construction of the tactile model and the discussions surrounding it was one of the most constructive experiences of my visit to Paleis Het Loo.
- 11.30 a.m. Meeting with Sylvia van Ark, guest service and inclusion. In this meeting, we talked about offers for people with disabilities and special needs. Sylvia and I share many of the same duties, which made it that much easier to find parallels between Schloss Hof / Schloß Schönbrunn and Paleis Het Loo. She helped me understand diversity on a deeper level. The conversation I had with her was very inspiring: I took away very specific ideas for how to implement our commitment to diversity, e.g., by providing toilets that are divided by needs rather than by gender.
- 12.30 p.m. Lunch and get-together with the team.
- 01.30 p.m. Visit of the special exhibition entitled 'Bloom' with curator Hanna Klarenbeek and Pablo Pichel. 'Bloom' is an exhibition targeted at a wide range of visitors from all generations. Through an array of textures, smells, and sounds, all senses are addressed. It is easy to lose yourself in the exhibition. I very much appreciated the room where visitors can get creative as well as the smelling and the drawing station where space is set aside to prepare gift cards / postcards.
- 03.00 p.m. Visit of the exhibition entitled 'The House of Orange' with historian Pablo Pichel, who gave me an insight into the history of the house of Orange as well as into the relevance of monarchies today. The information he provided was very interesting, in particular when contrasted with the role the former Austrian monarchy plays in and for the Austrian tourism industry today.
- 04.00 Closing meeting and feedback with Stephanie Hermes.



DAY 3 - 10/07/2024:

- 09.30 a.m. Get-together with Pablo Pichel.
- 10.00 a.m. Guided tour through the historical palace with curator Hanna Klarenbeek and Pablo Pichel. We used platform lifts and elevators to move through the palace. Ms Klarenbeek and Mr Pichel provided information on the implementation of the security and the conservation concept, which was very instructive, in particular with a view to the upcoming roll-out of the new audio-guide system at Schloß Schönbrunn, at Schloss Hof (and at all other locations of the Schönbrunn group). The devices used at Het Loo are very accessible, offering tours that range from those designed for the vision and hearing impaired to those targeted at visitors with a walking difficulty (though, as of yet, not including tours in sign language).
- 12.00 p.m. Lunch with the team.
- 01.00 p.m. Tour through the children's museum 'Juniorpalast' with Emma Bulens. Equipped with special devices, we embarked on an interactive tour of the 'Juniorpalast'. Following the interactive tour, we visited the new classrooms and discussed the programs for schools and preschools.
- 02.30 p.m. Meeting with Miranda Ordinot, project manager.
- Miranda has been working at Het Loo for nearly 20 years and, hence, knows everything there is to know about the history of the palace, which, in the decades since her first day as an employee at Het Loo, has evolved into one of the most popular tourist destinations in the Netherlands. Ms Ordinot had also been present at the meeting with the artist who had created the tactile model. Thus, we could talk about the subsidies for and the practicalities of such a tactile model as well as its benefits for the visitors.
- 04.00 p.m. Closing and feedback with Stephanie Hermes.



DAY 4 - 11/07/2024:

Visiting Het Loo from a visitor's perspective, interacting with the employees at the admission desk and in the exhibition, the shop and the café. Using the app in order to assess the destination's accessibility as regards its facilities and the language support and information provided.

DAY 5 - 12/07/2024:

Visit of another tourist destination at Apeldoorn. Apenheul is a zoo that specializes in monkeys. It is also a good and instructive destination with regard to accessibility. As a German native speaker, it is easy to get around at the zoo, because all signs are in Dutch, English, and German. It was very enlightening to compare the different destinations and their different strategies for optimizing their accessibility.

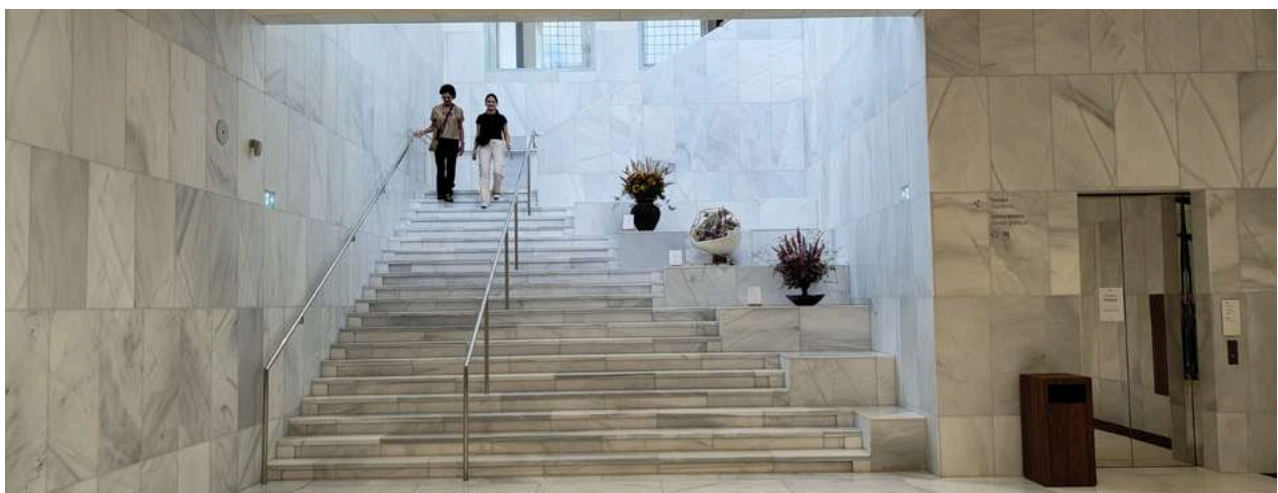
4. ORGANIZATION OF THE TRIP

The organization of the trip proved quite a challenge because I received the confirmation for the date and the mobility grant only 1.5 month before my planned visit, at which point all rooms at accommodations near the Palace were fully booked. Given the high price of flying, I decided to travel by night train. Unfortunately, the accommodation I finally settled for was not connected to the palace by public transport. I thus had to rent a car for the week, which, however, made my commute to Paleis Het Loo that much easier (the journey took 20 minutes one way). Finding the way to the palace was easy, as there are more than enough signs directing visitors to the palace in and around Apeldoorn. I enquired if I could park for free (the regular parking fee is € 8.00 a day). The distance between Apeldoorn and Amsterdam is approximately one hour. It is possible to cover this distance using the train, which costs approx. € 20.00.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

I drew inspiration from my visit in a range of ways. It has helped me come up with new ideas for projects targeted at increasing accessibility as well as refine ideas which I had already been toying with before my visit. I have also taken away a new and, arguably, broader understanding of diversity.

As regards changing rooms, for example, I would suggest a whole new working method, i.e., to ask target groups for their opinion. As regards accessibility, I am convinced Schloß Schönbrunn and Schloss Hof would benefit from a more or less formalized exchange with other (leading) destinations of cultural tourism. On a more personal level, the visit was a wonderful opportunity to connect with other professionals in culture tourism committed to further accessibility at their employer, to draw inspiration from these professionals and to build a network with them.



KATJA NARUHN

Head of Group Service Office

Sending institution: Prussian Palaces and Gardens Foundation Berlin-Brandenburg, Germany

Host institution: Royal Danish Collection, Denmark

Date of mobility: 14 to 18 October 2024



1. INTRODUCTION

This year, I took part in the exchange programme so that I could exchange ideas with colleagues from another institution.

I hoped to gain new impetus for my 'Group Services' department at the Prussian Palaces and Gardens Foundation Berlin and Brandenburg to see how other institutions work for visitors.

So in October 2024, I travelled to Denmark for a week to visit the Royal Danish Collection.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

The Royal Danish Collection was established by royal decree of Frederik VII on 14 June 1854 to provide Danes in particular with an insight into the history of the monarchy and the lives of Danish kings and queens from the cradle to the grave.

At the SPSG, visitors experience a journey through 400 years of German cultural history, much of which has been a UNESCO World Heritage Site since 1990.

Both institutions thus show the history of the respective country in different eras. The two institutions are organised differently. There are departments and divisions in both institutions.

3. PROGRAM OF THE STAY

WEEK 1:

DAY 1:

On Monday 14 October 2024, Carina Meelby greeted me at Rosenborg Castle and showed me the office area and briefly introduced me to my colleagues. We then discussed the programme and procedures for the week. We got to know each other by each of us introducing the work area. Carina Meelby is the service and shop manager and looks after a team of 40 colleagues. She also showed me the structure of the RDC and the goals for 2030.

I then met with 3 other colleagues who presented their work in the areas of school programmes, children's birthday parties, organisation of personal tours and the area of communication and experience design.

A colleague from the service area, she is the day manager, explained and showed me the processes in Rosenburg on the following topics: Luggage lockers (new with keys and not with coins, as use with coins did not work), cash desk and admission area as well as how groups visit the castle and what all the guide has to pay attention to, that the inventory of the castle is not damaged and other visitors are not hindered. A maximum of 50 guests are admitted every 10 minutes so that the maximum capacity utilisation per day is not exceeded.

Some chairs are now placed in the exhibition area so that guests can sit down if they need a break. No rucksacks are allowed in the castle, no matter how big. Max. one small swap.

DAY 2:

On Tuesday, I travelled by train to the city of Kolding in Jutland. It is about 230 kilometres from Copenhagen. Kolding is the 7th largest city in Denmark. Conveniently located. Many places can be reached in 1 hour. There I visited Koldinghus. I was first greeted by Claudia, who showed me the castle and how it is used and explained her area of responsibility. She looks after the 100 volunteers who support the work of the colleagues at Koldinghus. Claudia coordinates the assignments of the 100 volunteers and guides them through their tasks. The volunteers are responsible for the sewing workshop, looking after visitors in the costume workshop, supporting visitors with craft activities or walking through the castle in costume and providing support at special events. Another of Claudia's tasks is to organise special exhibitions. She has currently designed a special exhibition on the topic of the Basic Law.

I then met with Mia, who organises the workshops you can take part in. For example, costume events. The guests (children and adults) can dress up in historical costumes and take a photo. We don't offer anything like this in Potsdam and my question was whether there were any obstacles to its realisation. Yes, there were discussions, but guidelines were drawn up that had to be adhered to.

Afterwards I met the manager Idel and talked to the management of Koldinghus. The guests stay for about 2-3

hours. The signage is in Danish and English as well as German, as many Germans holiday on the west coast and visit Koldinghus as an excursion destination. Idel is responsible for the commercial activities of all 3 houses. Koldinghus organises various events with and without costs. Music, Christmas market, themed activities. Finding staff is not a problem. The important thing is the person and the attitude, about 80% can be learnt. The number of visitors has increased thanks to the volunteers, the network and communication with local associations, etc. She has introduced the business club with bronze, silver, gold and platinum and set up a museum club.

Charlotte then informed me about her area of work. She prepares the activities during the school holidays and tickets for events, coordinates the performances of the actors in costume and workshops for learning programmes.

Ken is responsible for organising the staff allocation for the box office/information desk, supervision and shop, and draws up the rosters 12 weeks in advance, which are adjusted on a daily basis. The programme is called Tamigo. He also books the groups for Koldinghus and they use the Compu-Suite programme. He would like groups to be able to book online.

Afterwards, I was able to explore the castle again myself and see the special exhibition on the new king.

DAY 3:

On Wednesday I was back in Copenhagen and Lydia showed me around Rosenborg Palace and Amalienborg, so that I got an overall impression of both buildings. She also showed me areas where materials for school classes and events are stored. Amalienborg can be described as a basic visit, without any special extras. The upper floor is barely furnished because the royal family uses this area about 4-5 times a year for guest receptions.

Then I met Camilla, who is in charge of the rota for Rosenborg and Amalienborg. The rota is also drawn up for 3 months, as in Koldinghus. There is a short morning briefing. She uses her Outlook calendar to organise meetings with the employees so that she has time for them, because the meetings are important. They also use chats to exchange input (incidents, figures, defects, etc.) as an easy form of communication. However, there is not just one chat, but several according to the working groups.

She is also in charge of the handicap area and is in the process of improving the website. She showed me a badge with sunflowers. She was surprised that I didn't know this because it is a worldwide recognisable sign for people with hidden disabilities. Guests can wear it and the staff know and can help if needed.

DAY 5:

On the last day, I had a direct exchange with my colleagues in Amalienborg. Firstly, I met with Jens, who is responsible for the service team, shop and statistics. They are currently planning

the distribution of audio guides for a special exhibition starting in February 2025. They discussed where the best place for the distribution would be and how much additional staff would be needed. He also explained the Changing of the Guard ceremony, which takes place in Amalienborg Square. Unfortunately without music, as the royal family was not present.

After lunch, I chatted to Isabelle. She books the groups and school classes for Rosenborg and Amalienborg and assigns the guides to the relevant bookings. Groups can cancel free of charge until 08:00 in the morning. Groups can use the whisper system. They also offer a login for business partners so that groups can be processed through them. They also create tickets for events so that they can be booked online.

DAY 4:

On Thursday, I spoke to Carina again about the development of the Royal Danish Collection. There are 199 employees for all 3 houses + 100 volunteers in Koldinghus. We went through the individual departments with the number of employees and tasks so that I got a better overview and understood how the individual topics/work takes place where. They are in the process of implementing the strategy for 2030 and want to introduce a new branding. They use Microsoft Teams and the various chats for communication. These are short and direct and you get a feel for the day. The chat is very important for the service team, for example, if something is faulty, whether it has already been reported and is being repaired.

We also discussed the topic of the shop. The biros with the crown is the top seller, then the pencil with the crown and then water. Christmas products are sold throughout the year, as this is then hung on the Christmas tree as a reminder. They also have inexpensive and high-priced jewellery on offer to match the crown jewels visited in Rosenborg. We bought both.

Then we talked about ticketing and went through the various co-operations. (Combi Card, Copenhagen Card, ticket sales via GetYourGuide and the Park Museum Card.

During the break we savoured the typical Smorrebrod. Afterwards we visited the museums that are part of the Park Museum Card. Here I noticed the excellent networking and personal contact between them.

I asked them to explain to me their approach to the process of developing the strategy for 2030. I found this exciting, as the SPSP is also discussing changes from 2026 onwards.

4. ORGANIZATION OF THE TRIP

I travelled to Copenhagen by plane from Berlin. I found and booked the hotel in the centre of the city thanks to a tip from my contact person, so that I could walk to Rosenborg or Amalienborg in about 10 minutes.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

It was a very informative, exciting and exhausting week that inspired me a lot. I am glad that I was able to take part in the programme. Thank you very much. It has strengthened the way I work with my team. The processes and organisation of the visits are similar to ours. There are the same challenges in the area of ticketing and with the various co-operation partners. I found the networking with the other museums involved in the Park Museum Card very good. I'm taking this as an opportunity to see how I can network more.

ANAÏS DOREY

Chief Heritage Curator

Sending institution: Palace of Fontainebleau, France

Host institution: Patrimonio Nacional, Spain

Date of mobility: 10 to 16 October 2024



1. INTRODUCTION

Studying the subject of water in the chateau de Fontainebleau for an exhibition, I was interested to discover the castle of La Granja de San Ildefonso known for its exceptional fountains permitted by a gravitation hydraulic system entirely preserved. I asked to be received by Patrimonio nacional, both at the Real sitio de La Granja with Luis Rafael Vallejo fountain manager, and at the headquarters, in the Resaerh Service headed by Jose Luis Sancho Gaspar.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

El real sitio de San Ildefonso de la Granja is the Philippe V's, first Spanish Bourbon king, former castle. Philippe V would dream to retire there, extending the gardens around 1720, according the french chateau de Marly model, in a spectacular achievement of water games (26 fountains). It is now a property runed and open to the public all year by a state organism called Patrimonio nacional. These missions rely on a local team of public attendants, engineers, etc grouped in a Delegacion. The other competences, as conservation, restauration, architecture are based at the headquarters in Madrid, from where the professionals have a transversal charge on the properties. The site is at an hour distance from Madrid, and is mainly accessible by car (scares public transportation would only concern very motivated tourists).

The Chateau de Fontainebleau host nine centuries of monarchy history and is listed on the Unesco list. It is an autonomous public establishment hosting a national museum, whose guardianship is the Ministry of Culture. Its teams count about 150 permanent people, which you would add the many societies on the site all year for its maintenance. The castle is accessible by local train from Paris, in a 1h15 time (from Paris-entrance of the castle). Thus, Patrimonio nacional and its net of properties would seem closer, according to me, to the Centre des monuments nationaux organization (where I've been working, decades ago) than to the Château de Fontainebleau.



3. PROGRAM OF THE STAY

DAY 1:

I was received by Maria del Mar Garcia Herredo, forestry technical engineer, now responsible for water subjects in the Research Service (Dirección de Inmuebles y Medio Natural /Buildings and natural environment Department). She would accompany me for the global stay at Patrimonio nacional, for what I am very grateful. The Research service recently enlarges with this transversal competence but Maria del Mar has a long experience in Patrimonio nacional. She introduced me to Nilo Fernandez, delegate of the La Granja site.

These two days, I met with some colleagues of La Granja, so as many people from heardquarters that would work upon restauration or conservation projects. We had a tour with Rafael Luis Vallejo, the fountain manager, who would explain us some conducts and the role of their manholes along, as for a conduct coming directly from the major water tank, on the edge of the mountain. He would show us the operating of some fountains, specifying that surprise fountain were conceived so as to mock the courtesans. The fountain manager would have to prepare the re-watering of a fountain, Andromede, for the next Sunday. It was the first time for 80 years; he would comment us about a previous attempt some months ago. The practical aspects and the information provided this day were of major interest.



DAY 2:

With Maria del Mar Garcia Herredo, we would consult the maps of the conducts with an executive architect in charge of the maintenance and works on the site, to better understand the system. We then wandered from the reservoir to all fountains of the gardens to raise the different location of valves and their links between. The only one we would't see was the Cascada fountain in the central perspective of the castle, that is undergoing major restauration. We observe the system of conducts in the slopes of the mountain, that may goes back from monks's works before Philip V. These should belong to few remains through Europe from such a sophisticated mountain water use. I also discovered a mail lane, a garden layout intended for a popular game, recently restored, that use to exist also in Fontainebleau. On another note, totally different, I also notice as La Granja inhabitants were fond of the gardens, as quite people use to enter the gardens at the end of the day after work -that can finish earlier than France, as a place to meet and socialize.

DAY 3:

On Monday 15th of October, some colleagues of Patrimonio nacional went to the Royal Palace of Aranjuez and its Jardin del Principe, where some major works on the Casa del Labrador has been achieved. Meanwhile I have planned to visit the museo de Faluas Reales of Aranjuez (feluccas) in the same extensive park, with its curator, Leticia Garcia de Ceca Sanchez del Corral. In Patrimonio nacional, the curators, who belong to another Direction that the one where I was hosted (Direccion de las collecciones realas), take charge of both some site's collection and a specialized art area.

The actual XXth century building is the third to host the collection of royal leisure boats after a Carlos IV "marines house" and an arsenal that goes back at least from 1784. The museum is to benefit from a new building after its complete renovation, in the same garden. The oldest boat is also the most spectacular one, the Carlos II (1661-1700) richly gilded gondola. This artwork is worth a trip as France does not conserve such an old royal leisure boat. Alongside the Jardin del Principe, I visited also the Parterre Garden and the Island Garden of Aranjuez, with a very sophisticated hydraulic system, that for its date, is closer to Fontainebleau.



DAY 4:

At the headquarters of Patrimonio nacional in Madrid, in the Research Service, I had an appointment with Luis Perez de Prada, Head of Buildings and natural environment Department, to evoke the objectives and program of the next two days.

I followed working with Maria del Mar Garcia Herredo, to synthesize our technical approach initiated the previous week, as building a glossary of hydraulic sumptuary terms. They would help us to better share information in this technical field that was still new for me and would help her with reading the treaties. The bilingual dictionary includes adduction global terminology, fountains and basins technical elements, and at least the aesthetic effects of the fountains. We base ourselves upon the French gardening and hydraulic treaties of XVII and XVIIIth century, the text of a thesis about La Granja, as our practical experience of the last days.



DAY 5:

On the last day, I had an interview with Karina Marotta, technical advisor at the Presidency Cabinet and ARRE referent, as with Jose Luis Sancho Gaspar, Head of the Research service, who told me about some projects related with France. I met some in-house architects and exterior museograph architects working on some Patrimonio nacional projects, so as two curators. I visited the Royal Palace and its garden whose accesses have been recently redesigned, and that host an exotic wood pavilion undergoing works that I could observe. I was invited to the opening of the exhibition hosted at the Royal collection's galleries, Sorolla with the extraordinary collections from the Madrid Sorolla house closed for works.

4. ORGANIZATION OF THE TRIP

The trip was quite easy to plan, as I've been last May in La Granja for an ARRE Technical meeting. The isolated situation of the castle is the only complexity for travelling, but choosing an hotel there is easy. Finding an accommodation in Madrid is quite simple also (air b and b), even if choosing the cheapest and very popular neighborhood some Madrid inhabitants would say to avoid. Everything resulted perfect even with a public holiday in between that was supposed to disturb a little the capital. Naturally, having two different stays (La Granja and Madrid) would mean staying at a hotel for the shortest, and major expenses than exceed the allowed sum.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

The stay at La Granja taught me to perceive the characteristics and evolution of a garden different from what I know in Fontainebleau, even if both based on a gravity adduction system originally -in Fontainebleau progressively modified. For instance, both hydrographies are different, water is surabondent in La Granja and does not rely on ground water or underground springs as in Fontainebleau. The role of a hunting park alongside the extension of a garden, now of 6 km² appears to be significant and can be compared.

The authenticity of the hydraulic components of La Granja (valves, conducts) is surprising and leads to question why things have gone so differently in Fontainebleau or Versailles. The important sources related with the XVIIIth century in La Granja contrast with the poorest corpus in Fontainebleau. I have been analyzing maps with architect, engineer and fountain manager crossing their views. Exchanging with an engineer, totally dedicated to the water subject, scientifically productive (seminars, articles) has been a determining factor of interest of the stay. Her motivation in discovering Fontainebleau and understanding our own adduction system has been a great added value. The question of an ambition of restoring the original adduction system of Fontainebleau was an interesting point.



MÁRIA BALOGH KATÓNE

German-speaking tour guide

Sending institution: Royal Palace of Gödöllő, Hungary

Host institution: State Palaces, Castles and Gardens of Saxony, Germany

Date of mobility: 22 to 29 September 2024



1. INTRODUCTION

I'm a German speaking tour guide at the Royal Palace of Gödöllő in Hungary. I lead guided tours in German for visitors from Austria, Germany and the Netherlands. My primary task is leading the guided tours for groups, but I also help out in the tourist information office of the Royal Palace of Gödöllő, which offers information on events and programmes organised at the Palace

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

Pillnitz Palace and the Royal Palace of Gödöllő have a lot in common, and many of the topics I am interested in (tour concepts, exams, training for guides) were covered. I even discovered that the history of Saxony and the Habsburgs which I explore at the Royal Palace of Gödöllő are linked in many ways. This will be useful when I'm giving tours to German-speaking visitors. I can better present the connections between the history of the two countries.

At Pillnitz Palace and the other castles/palaces of the State Palaces, Castles and Gardens of Saxony, I was introduced to a booking system that I was unfamiliar with, which I will certainly recommend at home. Another difference was the technical background of artifact conservation. The tools used in the Pillnitz Palace were more modern. In the museums of the State Palaces, Castles and Gardens of Saxony I experienced how history and virtual reality can be combined and presented in a modern, digital format.

3. PROGRAM OF THE STAY

DAY 1:

Travel from Budapest to Dresden. Departure: Budapest Nyugati Railway Station 7.30. Arrival: Dresden Central Railway Station 16.50. (Photo Nr.1.)

DAY 2:

In the morning, I explored the park of Pillnitz Palace on my own and studied the architectural style of the building. After lunch, the director of the Palace, Ms Frank, informed me about the organizational chart, management of the guided tours, booking system, and she also explained the work processes in the visitor centre. After our meeting, I took part in a public daytime tour and saw how the concept is implemented in practice. In addition, I received an overview of the history of the Palace. To deepen my new knowledge, I listened to the audio guide available in the State Palaces, Castles application. At the end of the day, I went back to the park and explored the parts of the garden that I didn't have time to see in the morning (Palm house, English Pavilion, Orangery). This day, I learnt about the history of the Palace and how it operates. (Photos Nr. 2-3.)

DAY 3:

I had a very informative conversation with the cultural educator, Ms. Stefanie Schuster. (Photo Nr.4.) She explained to me the concepts of tours and the cultural and educational programme at Pillnitz Palace and even showed me the rooms where she works with the children. She demonstrated how to use the computer programme to request, quote and book guided tours. She told me about the training and further education concept and showed me the forms and documents needed to evaluate external tour guides. After lunch, I met the museologist Ms Sophia Müller, who explained the technical and informational background of artifact protection. (Photo Nr. 5) I gained new knowledge in both cultural education and museology which I can present to my colleagues at home. In the afternoon I accompanied a tourist group on a booked special tour and looked for differences between a daytime overview tour and a booked private tour.

DAY 4:

I had an appointment with the director, Dr. Andrea Dietrich (Photo Nr.7.), at Weesenstein Castle (Photo Nr. 6). This castle is also part of the organization of State Palaces, Castles and Gardens of Saxony, and I had a work related conversation with an employee from the museum's cash desk, who explained to me how the visitor centre works there. She explained me the organizational and booking system and the guided tour concept. Afterwards, I received an audio guide and explored the castle and its history. The director told me about the management concept and took me to Großsedlitz Castle. We had a walk in the Baroque garden where she told me about the maintenance and use of it.

DAY 5:

Ms. Gregor (Photo Nr. 9) welcomed me to Moritzburg Castle (Photo Nr. 8. 10.) (also a member of the State Palaces, Castles and Gardens of Saxony) and suggested I use the "Histopad" computer programme during the tour. It was entirely new and unfamiliar to me, so I spent most of the day in the museum getting to know this programme. Later we had a meeting in the visitor service where she told me about the tour concepts and events at the castle, and we exchanged our work experiences.

DAY 6:

On Friday I had another meeting with Ms. Josefine Frank, and I shared my thoughts and experiences of Moritzburg Castle and Weesenstein. I received a ticket to the Dresden Zwinger where I was able to visit the "Zwinger Experience" - digital exhibition. This gave me new insights into how history can be presented by using and combining the latest audiovisual and VR technologies. (Photos Nr. 11-14.)

DAY 7:

I devoted my last day before departure to history. As a tour guide, historical knowledge is the most important part of my job. I went on a museum tour at the Royal Palace in Dresden and found significant similarities linking Dresden and Saxony to the Habsburgs, and thus to the Royal Palace of Gödöllő. (Photos Nr. 15-16.)

DAY 8:

Travel from Dresden to Budapest. Departure: Dresden Central Railway Station 11.10. Arrival: Budapest Nyugati Railway Station: 21.48.

I had a very fulfilling and memorable week in Dresden. The host institution had a wellorganized and thoughtful program prepared for me. I was able to visit several institutions where I was warmly welcomed and had meaningful professional conversations. I gained valuable experience and returned home with pleasant memories.

4. ORGANIZATION OF THE TRIP

Accommodation: Hotel am Blauen Wunder Loschwitzer Straße 48. 01309 Dresden

I found it on the internet. Good price-performance ratio. / 559,52 EUR Trip: with train. Price: 70 EUR

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

My visit to the State Palaces, Castles, and Gardens of Saxony was a professionally relevant and useful experience. I gained valuable insights into tour guide management, digital exhibition technology, and the historical connections between Saxony and the Habsburg Empire. The knowledge I acquired will undoubtedly enhance my work at the Royal Palace of Gödöllő. With my new knowledge of history, I will be able to present our German visitors more historical connections between Hungary and Germany. I'm particularly excited to share my experiences with my colleagues.

JOANNA KACPERCZYK

Specialist at Development Department

Sending institution: Museum of King Jan III's Palace at Wilanow, Poland

Host institution: Paleis Het Loo, The Netherlands

Date of mobility: 17 to 23 November 2024



1. INTRODUCTION

As I wrote in my Application Form, I wanted to visit Paleis Het Loo for many reasons. I wanted to learn about the exhibition's organization, communication in a broad sense, education activities, especially for children, and hospitality. The five days I spent in this institution taught me much more than I expected.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

Het Loo Palace and Wilanów Palace were both built in the last quarter of the 17th century. Both buildings historically served as a summer royal country residence, and now both palaces house a museum. In both places, it is important to combine tradition and respect for history with the functionality of a modern cultural institution. "Paleis Het Loo is a historical palace and contemporary museum" – this quote from the museum's website underscores the fact that understanding and combining these two functions is crucial for royal residences as it is essential for museums to be ready for the future while preserving the past. At Het Loo, this modernity includes the impressive palace basement with a very modern and comfortable visitor service area: cloakrooms, lobby, museum shop, and temporary exhibition rooms. There used to be plans for such an extension in Wilanów, but they did not come to fruition. Instead, a new temporary exhibition room was created in 2024 as a result of the renovation of the first floor of the north wing of the palace. This provides the opportunity to hold temporary exhibitions in the modern interiors of a 17th-century palace. In both institutions, the quality of visitor service is very important, as is the way in which visitors are communicated through direct contact and information posted directly at the palace or on the website and social media.

Both institutions face a challenge - accessibility for visitors. The situation is different for Wilanów and Het Loo. Wilanów Palace is located in the country's capital, Warsaw, but not in its centre. Not all visitors/tourists visiting Warsaw will decide to come to Wilanów. Het Loo Palace is about 80 kilometres from Amsterdam, so visiting Apeldoorn will not happen by chance. It has to be a deliberate and planned event. Both institutions make sure that visitors want to make the effort to visit palaces that are not as centrally located as other tourist attractions. Both institutions therefore have to work to ensure that visitors are confident that they are worth visiting.



3. PROGRAM OF THE STAY

The mobility mentor, Annette de Vries, thoughtfully planned the programme. I received it by email before the mobility in time to analyse it and prepare mentally.

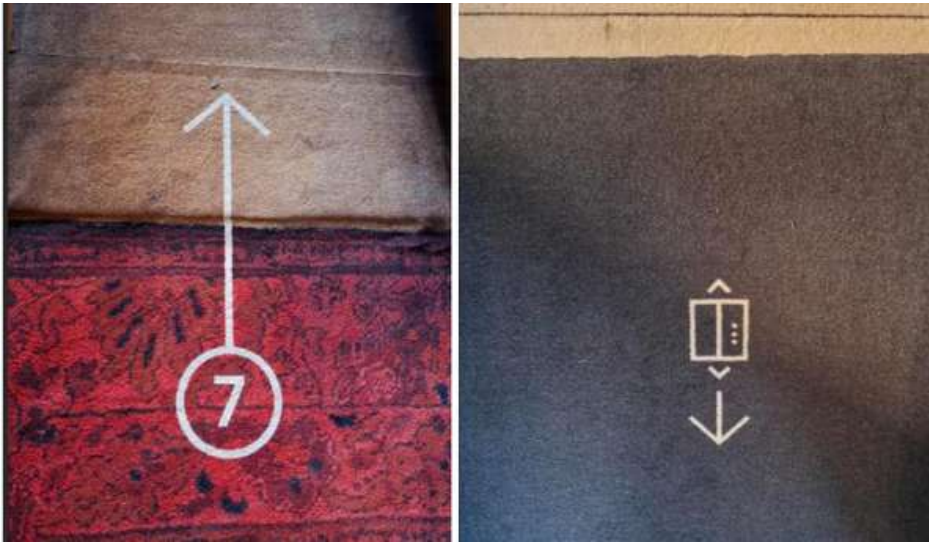
Day 1 – 18/11

General Introduction with Marit Berends (curator of cultural history).

Marit gave me a general introduction: I saw the layout of the social areas (canteen, toilets, a room with lockers). We also talked about my institution, the Museum of King Jan III's Palace at Wilanow, and my work there, including my duties and tasks. She told me a bit about the Palace Het Loo, and together, we looked for similarities and differences between the institutions. Then we set off for my first tour of the palace—we took the West route (Wilhelmina's Home tour). Marit introduced me to the palace's history, and we also took the opportunity to look out into the gardens for a while. I noticed a great solution for visitor signage. This is always a problem for historic interiors - we don't want to put up a lot of stands, signage, or extra signs because it disrupts the decor of the venue. But we are a museum, and our visitors need to be given the right amount of information. So, in Palace Het Loo, photographs were taken of the carpets and floors in the palace. Carpets corresponding to these original carpets and floors were made from the photographs.

They were placed in areas where there were passageways. That is, everyone walks on specially made carpets that look like the original floor. In addition, this provided the opportunity to place discreet but visible signage on them for visitors, such as arrows with the direction of the tour, lift markings or the number of the route we are taking. I think this is a great, practical, and helpful solution that could also work in the Wilanów Palace if adapted appropriately.

Examples of signs on carpet copies:



I noticed a lot of Christmas decorations inside the palace. Marit explained to me that Christmas week starts the following week and that there would be intensive work in decorating the palace during the current week. The decorations are supposed to correspond to the historical period of specific rooms. Marit led me to a room where the volunteer ladies were preparing beautiful Christmas decorations. The smell and the view were amazing. I felt like I was in a Christmas factory. This provoked me to talk about the role of volunteers in Het Loo - I will explain it later in the report, as I talked about the subject with many employees.

I also noticed that there are a great many hunting trophies in the palace. We discussed how the culture and history of hunting are perceived in the Netherlands and Poland, whether hunting is a controversial topic, to what extent, and whether such trophies should be removed from museums or not. We agreed that attention should be paid to the historical context of hunting in narratives with visitors.

Development Department with Annemarie Dalenoord, Inge Plagman and Eva Steentjes

Annemarie prepared a presentation in English, which I very much appreciated. During the presentation, the team told me what they do at the palace: the team is responsible for raising development income for the Palace Het Loo from funds, companies and private individuals. They connect new private donors, business partners and funds for promising projects and thus contribute to increasing the museum's share of third-flow findings. The Development Department team shared with me interesting ideas for building a network of friends around the museum, helped by a clearly defined list of benefits and advantages provided for museum donors. Annemarie, Inge and Eva seem to be great and very effective in achieving their goals, e.g. expanding members of existing networks (friends, ambassadors, giving circles) in close collaboration with the Marketing and Media and Public Service & Catering/Events teams. That is to say, effective and thoughtful collaboration with other departments in the museum is also proving crucial to success.

They introduced me to the concept of the 'Giving pyramid', where the amount of aid given to the museum is specified, and thus, the category of donor is defined. From this, the type and amount of bonuses available for a specific contribution are determined. The rules are clearly defined and described, which fosters a good relationship with donors.

What struck me as very interesting, but also rare in Poland, was the large share of funds from legacies/inheritances that friends of the museum donate to the palace. It seems that in Poland, this topic would be very difficult - to openly make a proposal to bequeath a museum a certain amount. I intend to look into the subject. I will also find out what legal solutions would be necessary to implement the idea in Polish conditions. I am not sure that Polish society would be ready for such discussions and proposals. But I hope that there is a growing openness to new ideas about cultural funding.

I was very impressed by the good organisation of the team's work and the fact that they have very clear objectives, responsibilities and duties. Inge then showed me the stables, where there is an exhibition of old vehicles (cars and carriages), but where there are also spaces that can be rented out for commercial purposes.

DAY 2 – 19/11

Collection Department with Annette de Vries and Hanna Klarenbeek

First, I met with Annette de Vries, my mobility mentor. We discussed the details of my programme and plans for the next few days. She introduced me to Hanna Klarenbeek, who took me to the palace. We toured the East route (Willem and Mary tour).

It was an informative and professional tour, not the tourist version, but the version from a museum professional for a museum professional.

We talked about the difficult decisions that have to be made in every cultural institution, for example, when there are not enough original wall fabrics for historical rooms, about borrowing artworks from other museums, and about the key to hanging paintings in interiors. We discussed the conditions that need to be met in order to feel comfortable - concerning light, temperature, space, freedom of movement for children, and the possibility of sitting down to rest for our guests - these are the dilemmas of many museums and palaces, including mine. This applies, for example, to discussions about lighting in historic interiors: should it be dark, as it was historically - for ambience and to reflect what the interiors looked like in the past, or should it be lighter - to make visitors feel comfortable and safe, to see details better, etc.

Hanna drew my attention to the posts with emergency exit signage, cameras, and electrical sockets— discreet, practical, and necessary for safety reasons.

We talked about the protection and preservation of antique fabrics used at Het Loo (for wall coverings and curtains) and of the original door locks. Thanks to these protections, visitors can take a close look at the fabrics and locks, but the monuments are also safe, e.g., from being touched. I was surprised to see pieces of wood lying in the fireplace. I know that for conservation reasons, they should not be there. Hanna explained to me that these are „pieces of wood“ made from ceramics, especially custom-made for Het Loo. They looked very realistic indeed.

We then explored the basement of the palace, where we saw the exhibition „Traces from the Past“, featuring unique artefacts, such as the tortoise figure (from Mary's shell grotto), the lock plates, „everyday“ objects used by the kitchen staff in the past, that were found during excavations. We also watched an introductory film showing how the palace has evolved over 335 years. The film was shown on an unusual screen, with an interesting form from a visual point of view - it for sure attracts guests' attention. The information was conveyed in simple language, making it easier to understand the entire palace setting and its history.

Exhibitions with Marijntje Knapen

The first temporary exhibition I saw was „Featured: Colonial Cabinet.“ I learned that this is the museum's first In-focus exhibition, in which the objects from the collection are highlighted from multiple perspectives.

The object is a cabinet from 1872 that belonged to King Willem III. There are two carvings of enslaved people under the desktop of the cabinet. The piece of furniture has been placed on an elevation that slowly spins around. This allows guests to view the cabinet from all sides, but also, thanks to the elevation, it makes us face-to-face with the carved figures. As we can read: „Paleis Het Loo has been investigating traces of colonialism and slavery in its collection for several years. This cabinet is an example of that. Why did Willem III buy it? What does this cabinet have to do with slavery? What is the significance of the imagery? Why was the cabinet thought to be innocuous for so long? How has it changed over time?“.

There is also a content warning: „The cabinet may be experienced as shocking“. We can read interesting descriptions on the boards in the exhibition. We can also listen to recordings of different experts showing different perspectives - how an art historian, a historian, an anthropologist and a psychologist view this cabinet. There is also a desk with a computer where visitors can answer a question: „What feelings and thoughts did this exhibition trigger in you?“. The board displays the guests' responses - they are very varied and very interesting, as you might guess. I found this exhibition the most interesting of all. I like the idea of this exhibition; the scenery created to show this one cabinet, and the fact that the museum poses difficult questions and addresses topics that are difficult and controversial for some.

Then we saw the „Queens by Andy Warhol“ exhibition. Andy Warhol's colourful pop art series Reigning Queens consists of screen prints of four iconic queens made in 1985. I found out that Paleis Het Loo is the only museum in Europe with a complete Royal Edition of 16 screen prints with diamond dust.

Then we visited „The House of Orange. From William of Orange to Amalia“ exhibition - a very big historical exhibition that explains the story of the House of Orange-Nassau and the history of the Netherlands in six periods, using objects, images and animations. For example, in the first room, there is a screen that is more than thirteen metres wide, where you can watch a film about the story behind the colour Orange and what it means to the Dutch.

In this exhibition, too, there are places where visitors can express themselves: questions are asked on the board: „How close are the circles you move in? What life choices are yours to make, and which are determined by those around you?“. There are magnetic whiteboards on which issues concerning everyone's life are written out: life partner, political views, work, hobbies, what I wear, and where I live. Each visitor is able to indicate (by choosing the corresponding colour of the magnets they attach to the board) who in his or her life decides in those fields: „those around me“ or „just me“. This, of course, refers to the life of the royal family and the difficulty of separating private and public life. There are many more interesting questions to stimulate reflection in this exhibition. And here, as in the „Colonial Cabinet“ exhibition, I liked the attempt to interact with visitors—asking questions and allowing them to share their opinions.

Day 3 - 20/11

Marketing & Communication with Jacolien van Wezep

Jacolien presented me with a concept for the museum's marketing and communication policy. One of the communication objectives is to convince visitors that the museum is for everybody - everyone is welcome here. The place is not exclusive, but inclusive and should connect people. The emphasis in the messages is on the emotional aspect more than on the functional one. Visitors should receive messages that there is always something going on in the museum and that everything is of the highest quality.

I really liked the idea that new employees receive a Brand book so they can understand the Palais Het Loo team's standards and why they are so important.

Jacolien told me about how the museum was establishing a new brand with visual identity, brand strategy, colour strategy, and typography. A new logo has been established—it is well thought-out, discreet and elegant. It is a very modern version of a crown, with multi-layered meaning. We talked about the function of photos on websites and social media and what such photos should look like.

All publications (in-store, emails, flyers, brochures) must comply with the guidelines. The rules are described in great detail, e.g., what font to use, how to record dates, and what style of language to use (informal language, short and active, B1 level that almost everybody understands). Everyone must comply.

I really like the custom that before the temporary exhibition opens to the public first there is an opening for all the staff and volunteers. This allows staff to learn about the exhibition and be an expert on the subject for visitors.

Jacolien discussed the importance of regular social surveys and public studies in the museum. The institution needs to know who it is targeting and develop a marketing strategy for the largest group. At the Palais Het Loo, 70% of guests are tourists and families. We discussed public studies a lot because this is also a topic that interests me a lot.

Another very interesting topic was internal communication in the museum (intranet, employee newsletter, interactive morning show, online training). The museum also cooperates with the city of Apeldoorn on many occasions, such as during the Royal Light Festival.

We also pursued the topics of communication and marketing during a conversation with Director Frans van der Avert. The director was interested in the activities at the Wilanow Museum. He expressed interest in the apiaries and honey production in the Wilanów gardens, which he thought was a good idea to apply to the Het Loo gardens.

Collection with Saskia Minjon

Saskia organised a very interesting „backstage sightseeing“ tour for me. I thought I already knew the palace quite well, and she showed it to me from a different perspective. I saw rooms closed to the public (for various reasons: waiting for decisions, renovations, or opening to the public).

We talked about the flowers in the museum. It's one of the first things everyone notices straight away - there are lots of beautiful fresh flowers in the palace. This is due to the tradition and history of the place. The first owners of the palace, stadholder Willem III and Princess Mary II, often used fresh flowers indoors as a symbol of power and wealth. Princess Mary loved flowers - she brought the custom of having fresh flowers in every room from England. It was new to the Netherlands, where flowers were used mostly for rituals.

Today, the tradition continues - the Garden Department makes flower arrangements in the 17th-century style. It looks great and smells wonderful. But this is a visitor's point of view. And then there is the point of view of conservators and those who care for the collection, who are not so enthusiastic about fresh plants near works of art. But in Paleis Het Loo, if something is difficult, they don't call it a problem, but a challenge. A compromise was reached: not all types of flowers can be in historic interiors. All have clearly defined and adhered to this. Some safeguards were also applied: if there are real flowers on the dresser, there is a plastic cover behind them to protect the wall.

Saskia drew my attention to a beautiful faux-bois decoration in one of the rooms. I had been in it before but hadn't noticed it was this kind of decoration; I thought it was wood. We also have this type of decoration in the palace in Wilanów, which is also beautifully preserved and in good condition. It was interesting to compare them. We also visited the conservation workshop, which is housed in a separate building. I viewed the objects undergoing conservation and talked to the conservator.

We talked about the various difficulties of conservation and the decisions that had to be made, such as reconstructing the original carpets or wallpapers. It turns out that despite many differences, our institutions have similar problems, challenges, and dilemmas to solve. I am sure that networking may one-day help find solutions and follow good practices between institutions.



Day 4 - 21/11

Garden Department with Renske Ek and Willem Zieleman

First, I visited the rooftop terrace with Renske Ek. I learned that Queen Mary would drink tea here. In November, I found it difficult to imagine.

From the roof, one can see the gardens in all their symmetry and patterns. Renske told me about the gardens, their historical function, and how they had changed over time and with different owners. I noted the ingenious arrangements for guests - they can use umbrellas and blankets to cover themselves if the weather requires it. There is also always a member of staff there to keep things tidy (arranging blankets and umbrellas), but also to clear the rain or snow from the floor and benches if needed.

Afterwards, Willem Zieleman and I went on a wonderful walk through the gardens, which was a great addition to the story Renske had started on the roof. I saw the king's gardens and the queen's gardens and understood their different functions and, hence, the difference in appearance (for example, berceaux in the queen's part).

We also talked about the challenges that gardeners have in historic gardens. Due to pest disease, there are huge problems with boxwood cultivation across Europe. We have this problem in the Wilanów gardens. In the Het Loo gardens, they have dealt with this problem—a different plant has been planted instead of boxwoods—Japanese reed (*Euonymus japonicus*), which seems to be a good solution. Not only did we visit the baroque gardens close to the palace, but we also went further to see the landscaped park with its lake, bathing pavilion, and tea pavilion. I was surprised by the size of the gardens; I didn't think they were so vast and varied.



Team Programming and Junior Palace with Stephanie Hermes

I met with the head and members of Team Programming and Junior Palace. It was very interesting for me because I myself worked for 12 years as an educator and associate in the education department at the Wilanów Palace. I understand the challenges of working with children in a historic palace. We talked about these challenges and ideas for solving them. One of the innovations at Het Loo is the creation of a space designed for children, created to suit their needs and abilities: Junior Palace. Important issues are addressed in a light (and therefore easily digestible) manner with the help of attractive apps and devices for children: hospitality, courtesy, and recycling („we like to reuse and recycle” task). Children can do what can't be done in the historic palace: they can touch everything, they can move freely, and they can even dance. The rooms are called in a funny way, for example, the Bureau of Kitchen Affairs or the Bureau of Dance Affairs.

Day 5 - 22/11

Hospitality with Femke Mesch

What has always surprised me about Paleis Het Loo is the fact that around 200 volunteers work here daily. I found this information on a website before my mobility grant, and I wanted to see for myself what this phenomenon is all about (it is not easy to find and keep volunteers in Poland. They tend to show up for specific tasks or projects but do not stay at the museum for long).

Femke explained to me that volunteers are a very important link in the organization of work in the palace. They work in various places, e.g., in the shop, in the ticket office, in the cloakroom, and in the gardens. They also run a shuttle service. (BTW, I find the idea of the shuttle bus very useful. It costs 1 euro and can be used multiple times by the guests. The price is symbolic and affordable for everyone, and at the same time, it means that the bus is not used by everyone just as a tourist attraction but by those in need due to mobility limitations - the distances between the ticket office and the palace are quite significant).



It is very important to coordinate volunteers' work effectively. At Het Loo, volunteers work like full-time or part-time employees. They fulfil their duties and obligations, are bound by the contract, and wear the same uniforms as full-time workers.

I met volunteers many times during my stay - in the museum shop, when decorating the rooms, etc. I also talked about the phenomenon of volunteering at the Palace Het Loo with many museum staff. I realised that many of the solutions that work great at the Palace Het Loo cannot be transferred to my institution. This is due to the difference between the level of affluence of the two societies, the tradition of spending free time in retirement, the desire to stay active as long as possible etc.

In my application form for the ARRE Mobility Grant, I wrote that apart from other earlier mentioned topics, there is one thing that interests me not only as a museum employee but also as a guest/tourist in museums and other public places, i.e., hospitality and high standards of service. Not only is it prominently mentioned on the Paleis Het Loo's website, but most importantly, it is confirmed by reports from my colleagues and various comments on social media- describing the visit to the palace as "breathtaking" and talking about being treated "like royalty", which encourages guests to come and visit again. So, this was the main issue that Femke and I discussed. Femke has enabled me to take a closer look at the way the high standards of hospitality are set and maintained. Among the most important influencing factors are adequate and effective recruitment, clearly established working and guest service standards, and effective training for new and permanent staff. Another important principle is courtesy and kindness within the organisation. If employees are polite to each other and this is an everyday occurrence for them, this politeness and good practice is also naturally passed on externally—to the museum's visitors. The principle of holding the highest standards on both sides of the door really appeals to me.

Visiting the palace by myself

At the end of the last day, I went to the palace one more time – this time by myself. I wanted to get this visitor's experience. I listened to the audioguide for both tours. In my opinion, this is the ideal amount of time: each audioguide tour lasts about 30 minutes. This guarantees a smooth movement of visitors inside the palace, as guests won't stay in one room for too long. It is also not overly tiring - I had the energy to visit the temporary exhibitions and go to the museum shop for souvenirs. The information is given in simple language, with a sense of humour, without assuming that visitors already have knowledge of the palace's history. There are not a lot of dates and facts - this can all be completed later. The audioguide is there to encourage this, to inspire. I'm glad that the app also works outside the museum because I like to return to it to remind myself of certain details. I also observed other visitors to the palace. No one seemed lost. The staff are extremely polite and responsive to any questions.

During my stay, I visited the museum shop many times. Thanks to all the knowledge I got from my mentors, I understood the symbolism of many of the souvenirs perfectly. I knew why there were so many bouquets of flowers on the notebooks, why they sell jams and preserves, and what the oddly shaped vases were for (for tulips, of course).



4. ORGANIZATION OF THE TRIP

In terms of travel, I flew from Warsaw to Amsterdam and then took two trains to Apeldoorn (due to rail works, there was no direct train from the airport to Apeldoorn). The journey was very comfortable and fast. I lived in a flat in the centre of Apeldoorn rented through booking.com (The Residence Apeldoorn). I prefer to live in a flat instead of a hotel because then I can prepare my own breakfasts, there is more space. The price was the same as for a hotel. Unfortunately, I had a bit of trouble getting an invoice.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

The opportunity to participate in ARRE mobility was extremely useful for me. I learnt a lot, as I described it in detail in the descriptions of each day. For now, I have shared my knowledge with my colleagues in the department. But I will want to prepare a presentation and present it to other interested staff in my museum, e.g., in the education department. I am convinced that participating in such a program impacts not only the professional development of a museum employee but also the personal development. In addition to the professional knowledge of fundraising for the museum, communication, organising exhibitions, and ensuring high standards of visitor service in the museum, which I gained at Het Loo and described earlier, I also increased my personal competencies: self-reliance, organisational skills, multilingualism, resourcefulness, cultural awareness, interpersonal skills and much more.

VIRGINIA ALBARRÁN MARTÍN

Curator

Sending institution: Patrimonio Nacional, Spain

Host institution: La Venaria Reale, Italy

Date of mobility: 10 to 18 June 2024



1. INTRODUCTION

Among the Royal Sites belonging to Patrimonio Nacional is the Royal Palace of Riofrío (Segovia), which is located 11 km from the larger and more successful Royal Palace of La Granja de San Ildefonso. The palace, surrounded by 600 hectares of forest, was begun in the 18th century by the widowed Queen Isabella Farnese (1692-1766). The palace, which was never inhabited in the that time and only briefly in the following century, retains a reconstruction of its appearance in one of its wings from the second half of the 19th century.

In the 1960s, the other wing of the building was occupied by a Hunting Museum in which a whole set of almost thirty dioramas representing Iberian fauna of extraordinary value were installed. However, they have since compromised circulation in the building and the logical relationship with the other half of the space. Currently, the palace presents major problems of articulation between the two areas and shows an outdated discourse and museography in the Hunting Museum, as well as a low rate of visits compared to the nearby Royal Palace of La Granja de San Ildefonso. Thanks to the recent award of a Next Generation EU fund, it is now possible to undertake some renovations to the Palace of Riofrío including the updating of the scientific discourse.

At the technical meeting dedicated to hunting and natural collections that took place in Warsaw in October 2023, organized by European Royal Residences Association, I had the opportunity to learn briefly about the history and collections of the palace of La Venaria Reale and it seemed to me that its example could be useful for the development of my project at the Royal Palace of Riofrío, where we must approach a new discourse in relation to the theme of hunting and the natural environment, respecting the history of the palace and the role of hunting in relation to the Spanish monarchy but, at the same time, attending to the susceptibility that the theme of hunting produces in today's society. In this way, my project aimed to respond to three fundamental points:

- How the hunting and natural history collections have been integrated into the palace of La Venaria Reale and La Mandria castle: whether they are a central part of the exhibition discourse, whether all the collections are exhibited or only part of them, whether exclusive areas are dedicated to them or whether they are integrated with other types of collections and in what way, what type of information accompanies them, etc.,
- How the hunting and naturalized animal species collections are received by the public at a time of increasing susceptibility to such collections, and
- How their new strategies for modernizing the institution translate in terms of visitor numbers, general appreciation, economic profitability, etc.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

Considering the history of La Venaria Reale / Castello de La Mandria and the Royal Palace of Riofrío, it seems to me that there are important points of contact between these spaces: location within a protected natural area, origin in relation to hunting activity, the architectural projects devised which remained incomplete, the existence of hunting collections, also with important examples of renowned taxidermists, recovery of the setting of La Mandria Castle at the time when it was inhabited by a monarch in the 19th century, the problems for the arrival of visitors between La Venaria Reale and La Mandria Castle due to their distance from each other (equals between the Royal Palace of La Granja de San Ildefonso and the Royal Palace of Riofrío), etc.

However, the current situation of the palaces is very different because La Venaria Reale and La Mandria Castle underwent unprecedented restoration work between 1996 and 2007, which restored the buildings with their decorations and gardens and enhanced the value of archaeological remains. Restorations have continued over time, such as the one completed in 2022, which culminated in the recovery of the Hercules Fountain. Along with this, they have implemented new modernization strategies that have given it a modern appearance and projection, such as the incorporation of contemporary art collections inspired by the activity of hunting, as in the case of The Garden of Fluid Sculptures by Giuseppe Penone, which manages to connect the 21st century with the original shape of the garden in the 17th century; the Fantacasino, a play area within the copse inspired by the original use of the gardens and aimed at families and children; the organisation of important temporary exhibitions, such as the current one on masterpieces from the Museum of Capodimonte, or others on contemporary art.

On the contrary, none of these things occur in the aforementioned palaces belonging to Patrimonio Nacional.

3. PROGRAM OF THE STAY

DAY 1 (10/06/2024). From 9:30 to 17:00 h. Day at La Venaria Reale.

9:30-11 a.m.: Together with the curator of collections Donatella Zanardo, supervision of the maintenance of the collection of silver objects in the cafeteria display. Tour of the ground floor of the Palace where the Sabauda dynasty and the various residences related to them are discussed with the curator.

11:00-13:00: I was included in the meeting on the forthcoming exhibition on contemporary Murano glass to be held in the rooms of the Palace.

14:00-17:00: continuation of the tour of the main floor of the palace, including the Juvarra stables and the orangerie in the company of Donatella Zanardo.

Photographs of the works related to hunting were taken in the various rooms to record their number and how they relate to each other and to the other works in each room.



DAY 3 (12/06/2024). From 9:00 to 18:00 h. Day at La Venaria Reale and La Mandria park

From 9:00 to 11:00: consultation of bibliography about hunting in the Savoy dynasty.

From 11:00 to 12:30: visit to La Mandria park, managed by the Piedmont region. Reception by the Director of the park, Stefania Grella, who introduced the history of the place, its current management and its objectives. Visit to the park in the company of Daniele Pesce, park ranger.

From 12:30 to 13:30: visit with Simona Tosco to Cascina Brero, inside the park, where there is an interpretation center of the park, with special attention to the animal species that inhabit it, supported by a large diorama with stuffed animals. They are explained the technological resources on which it is based. Visit to the rest of the facilities, getting to know the spaces and activities designed to bring the natural environment of the park closer to the children.

DAY2 (11/06/2024). From 9:00 to 17:00 h. Day at La Venaria Reale and La Mandria Castle.

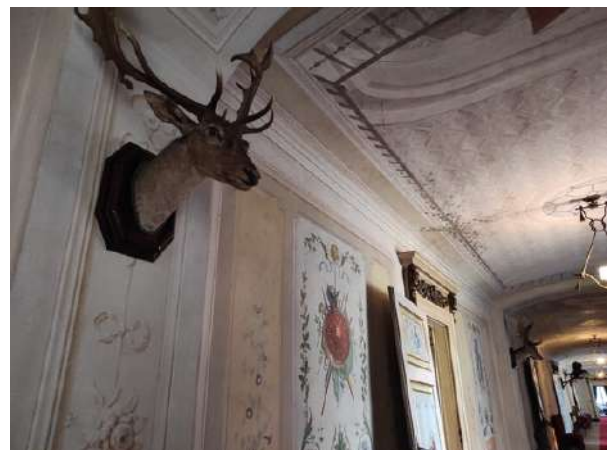
From 9:00 to 9:30 a.m.: consultation of bibliography about hunting in the Savoy dynasty.

From 9:30 to 13:00: visit to Borgo Castello (La Mandria). Tour at the royal residence, paying attention to the inclusion of works related to the topic of hunting and the natural environment in the discourse, in the company of Donatella Zanardo and Lara Macaluso.

Photographs of the works related to hunting were taken in the various rooms to record their number and how they relate to each other and to the other works in each room.

14:00-15:00: Visit to the temporary exhibition in the company of Donatella Zanardo.

15:00-16:30: Consultation of bibliography. Together with Silvia Varetto, head of the educational service, and Anna Giuliano, from the same department, the activities carried out in collaboration with the Accademia di Sant'Uberto are viewed, such as the explanations of the hunting paintings accompanied by the blowing of the hunting horn corresponding to each phase of the hunt; others are discussed in which hunting is approached from a closer and more up-to-date point of view (photo hunts, treasure hunts...).



15:00-16:30: meeting with Francesco Bosso, head of the Area Programmazione e Valorizzazione of the Consorzio delle Residenze Reali Sabaude, together with his team, to discuss strategies for attracting visitors, types of tickets, etc.

16:30-18:00: together with Anna Giuliano, from the educational service, a visit to various facilities for children.

DAY 4 (13/06/2024). From 9:00 to 17:30 h. Day at La Venaria Reale

9:00 -10:00: consultation of bibliography about hunting in the Savoy dynasty.

10:00-12:00: Meeting with Tomaso Ricardi di Netro, from the development office of the Residenze Reali Sabaude, to discuss the strategies for the valorization and diffusion of the history of the Savoy dynasty through the 16 preserved residences.

12:00-13:00: consultation of bibliography related to the topic of hunting in the European courts.

14:00-16:00: tour of the gardens of the palace of La Venaria Reale and visit to the open-air exhibition of contemporary art related to the history of the palace.

16:00-17:30: presentation to Donatella Zanardo the Patrimonio Nacional's hunting and natural environment collection and the project for the forthcoming natural environment interpretation centre at the Royal Palace of Riofrio.



DAY 5 (14/06/2024). From 10:30 to 17:00 h. Day at the Stupinigi Hunting Palace and at Carignano Palace, in Turin

From 9:00 to 11:00: consultation of bibliography about hunting in the Savoy dynasty.

From 11:00 to 12:30: visit to La Mandria park, managed by the Piedmont region. Reception by the Director of the park, Stefania Grella, who introduced the history of the place, its current management and its objectives. Visit to the park in the company of Daniele Pesce, park ranger.

From 12:30 to 13:30: visit with Simona Tosco to Cascina Brero, inside the park, where there is an interpretation center of the park, with special attention to the animal species that inhabit it, supported by a large diorama with stuffed animals.

They are explained the technological resources on which it is based. Visit to the rest of the facilities, getting to know the spaces and activities designed to bring the natural environment of the park closer to the children.

16:00-17:30: presentation to Donatella Zanardo the Patrimonio Nacional's hunting and natural environment collection and the project for the forthcoming natural environment interpretation centre at the Royal Palace of Riofrío.



15:00-17:00: Meeting at Carignano Palace with Andrea Merlotti, director of the Study and Research Centre of the Consortium of La Venaria Reale. Discussion on the issue of explaining the history of hunting in the European monarchies to today's society. Presentation of Patrimonio Nacional's hunting and natural environment collections and the project of the next interpretation centre of the natural environment in the Royal Palace of Riofrío.



DAY 6 (15/06/2024). Saturday.

The weekend is also used for activities related to the stay. Thus, the Regional Museum of Natural Sciences, which has just updated several rooms, was visited. The way in which naturalised animals are exhibited, and the graphic and technological support resources used to explain them, were studied.

DAY 7 (17/06/2024). From 9:00 to 20:00 h. Day at La Venaria Reale

9:00-10:00: Consultation of bibliography related to the topic of hunting in European courts.

10:00-13:00: In-depth visit to the rooms of La Venaria Reale, with particular attention to the way in which works related to hunting are presented and how they relate to the history of the Savoy monarchy and to the site itself. Study of information resources: what information is offered on hunting and how.

14:00-17:00: consultation of bibliography related to the subject of hunting in European courts.

17:00-20:00: meeting with Mr. Giorgio Marinello, historian, hunter and founder of the Accademia di Sant'Uberto, an institution devoted to the valorization of the residences related to the Savoy dynasty. Its activities include the revival of the musical art of the hunting horn, recognised by UNESCO in 2020. We discussed on how to show the theme of hunting today.



DAY 8 (18/06/2024). From 9:00 to 17:00 h. Day at La Venaria Reale

9:00-11:00: consultation of bibliography related to the topic of hunting in European courts.

11:00-12:00: Attendance at an official event at La Venaria Reale (the swearing-in of carabinieri).

12:00-13:00 / 14:00-16:00: Visit to the exhibition Capodimonte. From Royal Palace to Museum, which takes place in the temporary exhibition hall of La Venaria Reale.

16:00-17:00: Compilation of results and signing of documents related to the stay.

4. ORGANIZATION OF THE TRIP

I searched for accommodation through the Booking.com website. I opted to book a flat (cheaper than a hotel) close to the train station leading to La Venaria Reale. However, my tutor (Donatella Zanardo) and other colleagues from the institution drove me to and from each day in their private vehicles. In this way, I did not have to buy train tickets for the Turin-Venaria Reale journeys and vice versa.

The cost of the flat for 10 days and the plane ticket, plus the travel insurance, have practically used up the 1200 euros granted, so I have had to ask my institution for part of the amount for the rest of the transportation (taxi airport-residence and vice versa, internal journeys) and the cost of the daily subsistence allowance.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

I consider my stay at La Venaria Reale, thanks to the Mobility Grants programme of the European Royal Residences Association, to have been particularly rewarding on several levels.

From a professional point of view, and in direct relation to my project, I have been able to see how the problems related to the exhibition of items related to hunting or taxidermy, as well as the way of approaching them, are also complex in institutions other than Patrimonio Nacional. The most interesting thing has been to be able to discuss the subject with specialists from different fields: historians, art historians, educators, marketing specialists, natural heritage managers and even hunters, which has allowed me to have a global vision of the interest (or not) in showing hunting from a historical point of view. Among all the ideas that I can extract from all these meetings, there are two that I consider fundamental: the need to have a deep knowledge of the subject to be discussed (something logical but not always practiced), in this case, the complex history of hunting at a time and a concrete place, but also the precise interest of the audience to whom the speech is going to be addressed; the advisability of to approach the subject of hunting from a cultural (more than merely historical or scientific) perspective, this is, to look for points of contact with current interests and ways of life; and the crucial importance of educational activities for all audiences related to the topic since it is impossible to value what is not properly known.

At a more general level, I have verified that the aspirations and problems of Patrimonio Nacional and the Residenze Reali Sabaude are really similar, such as the high workload for workers (especially curators), lack of staff and insufficient budgets.

I cannot finish without mentioning the extraordinary treatment I received from each and every one of the people I had the privilege to talk to, starting with my tutor, Donatella Zanardo, who organized a rich and truly useful agenda for me and who was always attentive to me and my project despite her enormous workload. From a personal point of view, I must say that sharing these days of work (and afterwork!) with the staff of La Venaria Reale and the other places I have visited has been one of the most beautiful experiences of my life.



INE SCHUURMANS

Head of Restoration Porcelain / Ceramics / Glass and Lighting

Sending institution: Prussian Palaces and Gardens Foundation Berlin-Brandenburg, Germany

Host institution: Parques de Sintra – Monte da Lua, Portugal

Date of mobility: 11 to 22 November 2024



1. INTRODUCTION

Since January 2021 I am leading the department Restoration Porcelain / Ceramics / Glass and Lighting, a young and very motivated team. My main motivation of this ARRE exchange is to gain more experience and get the opportunity to be introduced to the collection management and presentation in palace contexts. I'm specifically interested in the palaces of Sintra and the similarities and challenges in their everyday collection management, and I would like to exchange tips and tricks regarding conserving objects in palaces. The focus of this exchange was the conservation and restoration of tiles. At my current position, two upcoming projects have been identified focusing on ceramic tiles. With these projects in mind Sintra seemed the perfect location to learn more about restoration and conservation of tiles, as Portugal is the land of tiles.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

Parques de Sintra – Monte da Lua Portugal – they manage: 5 big palaces (with park)

- 1: Park and Palace of Monserrate
- 2: The Moorish Castle
- 3: National Palace of Sintra (my main workplace)
- 4: Park and National Palace of Pena
- 5: National Palace and Gardens of Queluz

They also manage Chalet and Garden of the Countess of Edla, Convent of the Capuchos, Villa Sassetti, the Portuguese School of Equestrian Art, the Cabo da Roca Lighthouse and the Sanctuary of Peninha. In total Parques de Sintra – Monte da Lua Portugal has around 300 employees.

There is a big difference in the number of palaces that are managed and the geographical spread of these palaces. Sintra manages 11 palaces that are mostly located in Sintra on a mountain, while SPSG manages 30 palaces spread over Potsdam and Berlin. Nevertheless the different/scattered locations of the palaces is something we both 'struggle' with. We have to prepare everything before we can visit the palaces, bundle all the tasks, organize all the equipment, and plan the trip (by car, by train, by bicycle). We are always on the move. We have the advantage that we can reach the palaces in Potsdam by bicycle. The palaces in Sintra are located on a mountain and are only reachable by car or shuttle bus (that doesn't drive frequently).

Another difference is their organizational framework, they're 100 % a private institute. This is manifested, for example, in the absence of a weekly day of rest (our Mondays). The palaces in Sintra are always open for the (big amount) of visitors, during the complete year. The National Palace of Pena, for example, has so many visitors that they have to work with timeslots, booked in advance, otherwise there's no option to get in. The only days that the palaces of Sintra are closed are 25th of December and the 1st of January. They don't have a day of rest, to do maintenance or to do small conservation/restoration treatments or to move /relocate furniture and/or objects. Such tasks are managed, during opening hours, when the visitors can see it. Their motto is: the public should be able to see where their money is going. The team of conservators and restorators (intern and extern) are obliged to work during opening hours. Which means a lot of contact between the visitors and the employees of the palaces.

A next interesting difference is the organization of the conservation/restoration department. Like us, their Institute is divided between different departments (Garden, Curators, Public relations, ..). Our Foundation has a restoration center (where most of the workshops are centralized). In total, we have 11 workshops; focusing on a specialization/ material (which is quite unique). Each workshop covers the mobile and immobile heritage. There's no split. In Sintra they have the department: build heritage (which covers the immobile heritage), with a maintenance team and the department: preventive conservation (which covers the objects). Every palace has a team of preventive conservation (includes up to two persons). Because my ARRE application focused on tiles, they placed me on the maintenance team / the team of immobile heritage. Which apparently is also the only team of conservators/restorators that they have in-house. It is by origin and by age, a young team (grounded during COVID times).

Both departments (immobile heritage and preventive conservation) work mainly with external conservators/restorators. Every year the department of immobile heritage draws up a project plan for the conservation and restoration of the different palaces. It's sort of a to do list of tasks/small projects to be carried out that year. Such a list is created for each palace. That means: every year, each palace gets an external team of conservators/restorators that execute the to do list. The task of the in-house maintenance team is mainly ad hoc interventions, treatments, preparations/research for bigger projects to pass on to the external team. They also have the best overview of the condition of the rooms in the palaces. Of course, they have their own projects (like the one I got to help with).

The department of preventive conservation also manages big projects outsourced to external conservation/restoration firms. For example the preparation of the move of the various storages to a new building or the recurring cleaning action of the chandeliers in every palace. Parques de Sintra – Monte da Lua Portugal has therefore a good collaboration with the external teams in their palaces. A last difference (and a big plus) is that over 80% of the rooms in the palaces are shown to the public.

A similarity is the big motivation of the conservation/restoration colleagues (the maintenance team). They love their job and they'll do everything in function to maintain the heritage in the palaces. Another similarity (that was to be expected) was the struggle with the visitors and securing the rooms, the objects and their condition. We both are aware that the visitors do not pay attention to and (!) do not respect the security measures in the palaces (the barriers in the rooms, the signs – do not touch or do not sit). Visitors will always try to touch the object or even sit on the chairs/sofas, or cross the barriers. The way we deal with this problem is then again a difference. Sintra has decided that the rooms will be equipped with Plexiglas screens, to protect the walls, the floors, the furniture and the objects that are placed on the furniture. This protects the rooms from theft and damage. The placing of those Plexiglas screens is an ongoing project that is why now the rooms are sparsely decorated. The presence of the many guards is also a big difference. Sintra works with a small amount of cameras and acoustic alarms.

We doesn't work with Plexiglas screens (is not preferred). We are securing the rooms and their objects, with room barriers, acoustic alarm, cameras, guards and by fixating the objects on the furniture, the fireplaces (not directly but with a securing glass plate). It's an everyday challenge and the security topic is an issue with growth to improvement.

3. PROGRAM OF THE STAY

WEEK 1:

DAY 1: Workplace: Nacional Palace of Sintra

Meeting the team that I will be working with. The house-in, maintenance team (Marta Jones Santos, Andreia Lopes and Goncalo de Carvalho) managed by team leader Carlos Marques. Introduction of the team, getting to know each other, their work and the projects. Getting a tour through the palace and their storage rooms (focus on the storage of tiles, in total over 6.000 tiles). Getting to know two colleagues of the department preventive conservation: Grazza and Nunu. Starting with a small project in the snake patio. They suspect that this patio still contains original wall tiles (14-15th century tiles), and has become plastered over the years (due to other style preferences). Our job is to remove the first layer of plaster to investigate if the original tiles are still there. Doing this, by creating test areas (little squares). Purpose of this project: doing research and preparations for a bigger restoration project (more specific: a future project for an external team).

DAY 2: Workplace: Nacional Palace of Sintra

Starting the day by tasting the sweets/ the specialties of Sintra. Working in the snake patio, removing the plaster and finding the first signs of original tiles. Getting to know the head of the department immobile heritage, exchange ideas and experiences. Visiting the Park and National Palace of Pena (up the mountain). Getting a tour from the team, I also got to see the rooms that are closed for public (for example the Moorish-room that they are working in - treatment of the stucco walls). It is a very beautiful castle with magnificent views. The offices of the department of immobile heritage is also located in a building of Pena Palace. I got a tour in their workshop and their offices. In the afternoon, there was a small gathering with the department to celebrate Saint Martin (located outside, with roasted chestnuts and live fado).

DAY 3: Workplace: Nacional Palace of Sintra

Working in the snake patio, removing the plaster and finding more signs of the original tiles. Also finding a layer of painted stucco (blue and red designs).

Getting to know the director of Parques de Sintra – Monte da Lua Portugal. He sends his greetings to Potsdam. They have also worked together for EPICO in the National Palace of Queluz. Because of the changing of weather at the end of the week (high

possibility of rain), we can't work outside anymore. The team showed me two alternative projects: two rooms (with tiled walls) with two different problems/themes. The tiled walls in one room were in need of cleaning and securing of the glaze surfaces (with Paraloid B72). The tiled walls in another room were in need of fillings / stabilization of their joints.

DAY 4: Workplace: Nacional Palace of Sintra

Tour of the storage rooms (different materials, also including porcelain, glass, chandeliers, metal, furniture and tapestries).
Tour of the Nacional Palace of Sintra, with a colleague of the department of art history. Focused on the architecture of the palace, the history, the different forms of tiles and their production. We also got the chance to see some rooms that were closed for public (due to damaged wooden floor panels).

WEEK 2:

DAY 6: Workplace: Nacional Palace of Sintra

Working in the snake patio, removing the complete first layer of plaster. After a consultation with the team leader (Carlos Marques) he decided to remove the complete layer of plaster, to see where the blue red mural paintings are located and where the original tiles are located. Not only to get a better overview of this patio, but also to get a foundation for the next steps of this project. Both layers are interesting and further investigation will decide which layer will be shown at the public. That is something that will be decided from higher-up. The removal resulted in the acknowledgement that only one wall has tiles.

DAY 7: Workplace: Nacional Palace of Sintra

This day was focused on mutual exchange of experience and knowledge. We both gave a presentation of our projects and work. I showed the colleagues the palaces, the gardens, my workplace, the upcoming and ongoing projects. The restorations that we are doing, the materials that we are using, on the other hand I became a presentation of the projects that they did. We shared experiences (good and bad), tips and tricks.

DAY 8: Workplace: Nacional Palace of Sintra

Due to the weather, we started a second maintenance project inside the palace: in the crown room/ the sala da coroa. These walls are also completely decorated with tiles. We started to prepare the room for this intervention, because of the visitors (organize a barrier, the equipment and the light). This room was small, so it was at moments very crowded. We got a lot of interest, questions and appreciation. We renewed the joints and filled the gaps of the tiles (we worked on two walls, in teams of two – due to the small space; otherwise the visitors could not get through). The team showed me the materials they use to make the filling. They showed me how to prepare it and how to use it correctly. This method is quite common in Portugal, due to the amount of tiles.

DAY 9: Workplace: Nacional Palace of Queluz

We visited the Palace of Queluz, 30 minutes by car from the center of Sintra. I got a tour of the palace (also 80% of the rooms are open for public), from the colleague of preventive conservation. I also got to see their storage rooms (that got recently an upgrade/a renewal). The external conservation/restoration team that is working on the tiles has a workspace in this palace. I got to know them and got a glimpse into their work (organizing the numerous tile fragments, cleaning, bonding and store them). At the same time there was also an external conservation/restoration team cleaning the chandeliers (a project from the department preventive conservation). We also visited the gardens, with the horse stables (the Portuguese School of Equestrian Art) and the highlight: the canal fully tiled. What a gem! In the afternoon, we visited also the Park and Palace of Monserrate. A palace where the focus is on the architecture rather than its interior. It has few interior features. Also has more of a museum function, which displays info on the history and owners

of the building. Afterwards, we also visited the gardens. A beautiful garden full of tropical plants.

DAY 10: Workplace: Nacional Palace of Queluz – last day!

We continued working in the crown room/ the sala da coroa. Where we renewed the joints and filled the gaps of the tiled walls. So that we can finish this maintenance project; that this room is secured from further damage risks. We had a long lunch, the last opportunity to gain and to exchange information, experiences, knowledge. We said our goodbyes, until the next time! This team was a pleasure (!) working with.

4. ORGANIZATION OF THE TRIP

Accommodation: found on booking.com First, I screened Sintra and the locations of the palaces. So that I could look for an accommodation in the right location. I choose an apartment nearby the train station and the center of Sintra.

Transportation: I flew to Sintra, via Lisbon. In Lisbon I took, a regional train to Sintra (takes less than an hour). In Sintra my apartment was in walking distance of the train station. For the return journey, I took a taxi to the airport (only possibility due to early flight). During my stay in Sintra I did everything by foot. The transportation between the different palaces was organized by the colleagues of Sintra Palaces. They have also been provided with company cars.

The level of expenses: in general is the cost of living in Portugal not so high (in comparison with Germany). You do not have to spend a lot of money when you do the groceries. On the other hand, Sintra is a tourist hotspot, so the cost of accommodation is extreme high. Sintra lives of tourism. Their main source of income is the tourists, so the hotels, apartments and restaurants (in the city center) are expensive.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

Overall was this exchange a great experience, something I will never forget. The team I got to work with was wonderful; they did everything to make me feel at home. They had a nice work atmosphere and I quickly felt at ease there. Their English (like mine) wasn't 100%, but we all did our best, the language wasn't a barrier. In case of need: we had google translate to save us. This team made sure there was a well filled and very varied program. They made sure that I got the chance to see all the storage rooms, the main palaces and their gardens, get to know all the interesting projects that were going on there now. They also made sure that I got the chance to experience different conservation and restoration treatments/ mini maintenance projects. I got to learn new techniques of filling gaps and renewing joints. I also got the chance to exchange knowledge, got insight in the methods and materials they uses in their workshop, there was an exchange of views on certain methods, materials, ethical restoration themes.

What I loved about working in the palaces in Sintra was their beautiful scenery, their views. As tile lover, I got to see a high amount of tiles (different styles and different forms of production). I also got the chance to expand my personal damage catalog: a collection of pictures from different form of damages (examples of salt damage, examples of old restoration, new restoration, example of damaged joints...). It's a nice opportunity to gain more knowledge and to use as examples in future projects. This experience added a lot of value, because I got the chance to see how Portugal manages their palaces and heritage. How they deal with the common problems/challenges. It puts your work in perspective.

STEPHANIE HERMES

Manager Programming

Sending institution: Paleis Het Loo, The Netherlands

Host institution: Schönbrunn Palace, Austria

Date of mobility: 18 to 23 August 2024



1. INTRODUCTION

My recent professional work visit to the Schloss Schönbrunn Group proved to be a rewarding and inspiring experience, offering valuable insights into the management, program, activities and presentation of cultural heritage. With its rich history, iconic architecture, and innovative programming, the group showcases Austria's royal past in a way that resonates deeply with modern audiences. This visit provided a unique opportunity to compare the approaches of the Schloss Schönbrunn Group with those of Paleis Het Loo in the Netherlands—both of which are royal residences with shared Baroque roots and historical significance.

The program, carefully organized by my colleague Angelika Sebo, included visits to key locations such as Schloss Hof, the Children's Museum at Schloss Schönbrunn, Schloss Schönbrunn itself, and the Furniture Museum. These experiences allowed me to examine the approaches taken by the Schönbrunn Group, particularly in areas like educational programming, interactive exhibits, and operational practices. Alongside this, I also encountered and resolved several logistical challenges, which added a practical dimension to my work visit and provided valuable insights into the complexities of managing large-scale cultural sites.

This report offers a detailed account of the program and my reflections on the similarities and differences between the Schönbrunn Group and Paleis Het Loo. While I have not yet fully internalized or implemented new competencies or methods, the visit has provided a solid foundation for further reflection and potential application.

What stood out most were the shared values and the contrasting approaches between the two institutions. Observing these differences has sparked questions and ideas about how we at Paleis Het Loo might adapt or innovate our own practices. In particular, I aim to reflect on how visitor engagement strategies, logistical solutions, and educational programming could be approached differently or improved upon.

This report serves as both a reflection on the outcomes of my work visit and a starting point for continued learning, exploration, and potential collaboration. By capturing the essence of my visit, it highlights the importance of exchanging ideas across borders and institutions to preserve cultural heritage in meaningful and impactful ways. It also reflects on the key takeaways from my experience and considers how these insights could enrich the future work of Paleis Het Loo.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

When comparing Paleis Het Loo in the Netherlands, Schloss Hof near Bratislava in Austria, and Schloss Schönbrunn in Vienna, several differences and similarities emerge in terms of their approach to cultural education, particularly regarding their children's programs and overall visitor engagement. While each institution shares a commitment to preserving historical heritage and offering engaging experiences for children, their geographical locations, historical contexts, and operational models highlight distinct contrasts.

Geographical Context and Visitor Reach

Both Schloss Hof and Paleis Het Loo are located outside major urban centers, creating a more rural, tranquil environment. Schloss Hof, situated near Bratislava and outside of Vienna, is somewhat isolated from the bustling cultural and urban life of Vienna. Paleis Het Loo, in the Netherlands, is located near Apeldoorn, which is also a relatively rural area. However, Paleis Het Loo benefits from its location in the Netherlands, where it tries to serve as a cultural hub for Dutch heritage, while Schloss Hof must navigate a slightly more complicated relationship with its neighboring countries due to the proximity of Bratislava in Slovakia, which is a different country altogether.

At Schloss Hof, this geographical positioning influences its visitor strategy. The estate relies heavily on local engagement and cross-border visitors from Slovakia, and there is a conscious effort to adapt to the neighboring country's cultural expectations. This is reflected in the inclusion of workers from neighboring countries and an international perspective in programming. At Paleis Het Loo, the focus is more on the national audience, with growing international attention due to its expanding offerings, like the recent addition of the children's museum.

Children's Programs

Schloss Hof, Schloss Schönbrunn, and Paleis Het Loo Schloss Hof has a strong focus on family-friendly activities, with a distinct emphasis on outdoor experiences. The estate includes a working farm, complete with animals, and large, open spaces that encourage interaction with nature. It offers a "Gutshof" with farm animals, a theater for children's performances, and playgrounds in the park. While these activities are engaging, they are often seen as commercial ventures that draw visitors, especially during the seasonal events like Christmas markets. The commercial success of these markets (attracting tens of thousands of visitors) has highlighted the need for the institution to balance heritage and educational value with attracting large crowds.

Schloss Schönbrunn, which is located within the same building as the main palace and is part of the Schönbrunn Group, places a significant focus on children's education. Its Kindermuseum (Children's Museum) offers hands-on learning experiences designed to connect children with history in a way that feels engaging and accessible. The museum's focus is on the daily lives of imperial children, offering children the chance to dress up in period costumes, engage in arts and crafts, and explore interactive exhibits that teach them about historical daily life. The museum is also noted for being particularly accommodating to international visitors, offering materials in more than 10 languages to ensure accessibility for a diverse audience. This international focus is crucial as Schloss Schönbrunn attracts tourists from all over the world, making it essential to provide inclusive educational opportunities for children of varying backgrounds. At Paleis Het Loo, the focus on children's programming is still growing, particularly with the recent introduction of its own children's museum. The Dutch palace has already set up an engaging, interactive experience aimed at educating young visitors about the lives of the royal family, offering a mix of storytelling, dressing up, and exploration. While the museum is still in its early stages compared to Schloss Schönbrunn's well-established children's offerings, it draws inspiration from the success of institutions like Schloss Schönbrunn. The museum's emphasis is on play-based learning, making it clear that children should have the chance to engage with history actively rather than passively. Paleis Het Loo has also introduced various holiday programs and interactive exhibitions for families, aiming to expand its offerings in the coming years.

Commercial Considerations

Schloss Hof and Schloss Schönbrunn A key distinction between Schloss Hof and Schloss Schönbrunn lies in how they manage commercial activities in relation to their educational objectives. Schloss Hof places significant emphasis on commercial events, such as its Christmas market and other seasonal festivals, to draw large numbers of visitors. These events are effective in attracting crowds, but at times, they may shift the focus away from the palace's educational mission. The estate offers a variety of family-friendly experiences, including animal farms, interactive exhibits, and expansive grounds, all designed to appeal to children and families. However, Schloss Hof faces the challenge of balancing these commercial elements—such as charging additional fees for attractions—with its educational goals. The estate's focus on paid activities and the large crowds generated by these events means that the visitor experience often leans more toward entertainment than education. On the other hand, Schloss Schönbrunn strikes a more balanced approach between commercial and educational components. Although it also hosts popular events, including its renowned Christmas market, the core emphasis remains on educational programming. The Kindermuseum at Schloss Schönbrunn is seamlessly integrated into the palace's educational framework, offering a rich learning experience for children without requiring additional fees beyond the entrance ticket. This careful balance ensures that commercial activities, such as markets, complement rather than overshadow the educational mission of the palace. The overall experience at Schloss Schönbrunn remains rooted in cultural enrichment and education, with commercial activities serving to support, rather than detract from, this goal.

Approach to International Audiences

Both Schloss Schönbrunn and Paleis Het Loo recognize the importance of reaching international visitors, but they approach this goal in different ways. Schloss Schönbrunn serves as a major international cultural hub in Austria, attracting tourists from around the world. Its educational offerings, particularly the Kindermuseum, are tailored to accommodate these diverse audiences. The use of multiple languages and the international design of exhibits ensure that children from various countries can experience the history of the Habsburg monarchy in an accessible and engaging way. The emphasis is on creating an experience that feels universal, offering visitors a chance to engage with history and culture in ways that feel both personal and educational. At Paleis Het Loo, the recent addition of the children's museum is part of a broader strategy to appeal to international tourists. The Dutch royal palace, traditionally a more national attraction, has expanded its offerings to ensure that foreign visitors feel welcomed and can engage with the museum in their native languages. This shift reflects the growing importance of international tourism and the need for cultural institutions to adapt in order to cater to global audiences. Paleis Het Loo, like Schloss Schönbrunn, is evolving to better serve an international

clientele, incorporating multilingual programs and international engagement into its museum's design and activities. In conclusion, Schloss Hof, Schloss Schönbrunn, and Paleis Het Loo share a common commitment to providing engaging educational experiences for children and families. While Schloss Hof focuses on large-scale commercial events, such as its popular Christmas markets, and relies on animal farms and outdoor activities, Schloss Schönbrunn offers a more immersive, educational approach with its Kindermuseum, which serves an international audience. Paleis Het Loo, while still growing its educational offerings for children, has recently introduced its children's museum and is working to expand its international appeal. Each institution, in its own way, strives to balance heritage, education, and commercialism, while ensuring that children have a meaningful, interactive experience. The lessons learned from Schloss Schönbrunn Group's well-established children's museum can provide valuable insights for Paleis Het Loo as it continues to refine and expand its children's offerings. Ultimately, both institutions aim to create a space where history comes alive for children, fostering curiosity, creativity, and a deeper understanding of the past.

3. PROGRAM OF THE STAY

DAY 1:

On Sunday, August 18, I was welcomed by my guide, Angelika Sebo, at the ticket office of Schloss Hof Estate. At 3:00 PM, a children's cultural event took place on the stage in the Baroque Stall. Following this, at 4:00 PM, we embarked on the 'Unbekanntes Schloss Hof' guided tour, starting at the castle entrance. This tour provided a unique insight into the castle's history and hidden areas. The day concluded with a brief feedback session with Angelika at the ticket office at 5:30 PM.

DAY 2:

On Monday, August 19, the day began at 9:30 AM with a pick-up by Angelika Sebo at the ticket office. At 9:45 AM, Elisabeth Joansch-Preyer hosted an online meeting to discuss the educational programs, followed by a presentation of educational workshops, including Actionbound, at 10:15 AM in the Creative Studio with Miriam and Angelika. From 11:00 to 11:50 AM, Annelena Flick and Verena Schreiner provided insights into the marketing strategies in the Marketing Office. A joint lunch at 12:00 PM with Angelika, Kathrin, Annelena, and Verena was held at Restaurant Kräutergarten. After lunch, at 12:45 PM, Alexander Gruber led a tour of the gardens, including water paths, starting at Restaurant Kräutergarten. At 2:00 PM, Kathrin Körber introduced the children's programs and birthday options at the Ticket Office and Children's and Family World. This was followed by a garden tour of the Baroque Garden, side gardens, and Herb Garden. The day concluded with a feedback session at 5:00 PM with Angelika at the ticket office.

DAY 3:

On Tuesday, August 20, the day began at 9:30 AM with a pick-up by Angelika Sebo at the ticket office. From 9:45 to 10:45 AM, a guided tour of the castle, including programs and costume tours, was led by Angelika Sebo or Martin Svec. At 11:00 AM, Jade Panzenböck presented the events department in the Event Office. A joint lunch followed at 12:00 PM with Angelika and others at Restaurant Kräutergarten. In the afternoon, the schedule was flexible and arranged by Angelika. The day concluded with a feedback session with Angelika.





Angelika was very helpful in finding accommodation, but there were logistical challenges due to the large distances between Schloss

In conclusion, reflecting on the strategies and insights from Schloss Schönbrunn Group, there are several valuable takeaways that I

One of the key lessons from Schloss Schönbrunn Group is the importance of commercial activities in supporting the museum's educational and cultural initiatives. The success of Schloss Schönbrunn and Schloss Hof in integrating commercial events, such as seasonal markets, weddings, and children's birthday parties, demonstrates how these activities can significantly contribute to the financial sustainability of a cultural institution. By carefully balancing these commercial elements with the museum's educational objectives, we can create a more robust funding model that supports further development of exhibitions and programs. Paleis Het Loo can benefit from introducing or expanding similar activities, such as hosting events or offering private tours and birthday parties, which would attract more visitors while providing additional resources for educational initiatives.

Schloss Schönbrunn's strong collaboration with international colleagues has highlighted the importance of building a network of professionals across the cultural sector. By fostering these international partnerships, I can bring fresh ideas and diverse perspectives to Paleis Het Loo. Working with international peers can also help to better adapt Paleis Het Loo's offerings to a global audience, ensuring that our programming appeals to visitors from various backgrounds. Additionally, the opportunity to collaborate with different departments, as seen in Schloss Schönbrunn, has shown me the value of cross-departmental cooperation in delivering cohesive educational and commercial strategies.

One of the standout features of Schloss Hof is the space it offers for experimentation and the encouragement of employee talents. At Schloss Hof, staff members are empowered to try new ideas, which fosters creativity and innovation within the organization. This culture of experimentation has resulted in fresh, engaging programs and activities that have expanded the museum's reach and appeal. At Paleis Het Loo, I see a great opportunity to create a similar environment that nurtures staff creativity and innovation. By allowing more flexibility and encouraging employees to explore new ideas, we can enhance our visitor offerings and improve internal workflows.

The ability of Schloss Schönbrunn and Schloss Hof to seamlessly integrate commercial activities with cultural and educational programs has reshaped my vision for the future of Paleis Het Loo. I now recognize the potential of using commercial events and activities, such as private functions, weddings, and children's parties, as a means of generating income while supporting educational goals. This approach can provide the financial backing needed to develop new exhibits and programs, allowing Paleis Het Loo to maintain its status as a key cultural institution in the Netherlands. Furthermore, I envision Paleis Het Loo embracing a more dynamic, flexible approach to operations, creating space for experimentation and staff-driven innovation to flourish.

By incorporating these insights, Paleis Het Loo can continue to grow as a cultural institution that balances heritage preservation with innovative, engaging, and sustainable practices. The lessons learned from Schloss Schönbrunn Group will enable Paleis Het Loo to enhance its educational offerings, expand its commercial activities, and foster a more collaborative, innovative, and inclusive working environment.



HANNA KLARENBECK

Curator of Paintings, Prints & Drawings

Sending institution: Paleis Het Loo, The Netherlands

Host institution: Kulturstiftung Dessau-Wörlitz, Germany

Date of mobility: 12 to 16 August 2024



1. INTRODUCTION

From the 12th to the 16th of August I visited the palaces united in the Kultur Stiftung Dessau-Wörlitz in Germany. This visit had several goals: to study interiors of different palaces and exchange knowledge about them, to examine the collection of 17th-century Dutch and Flemish paintings, and to examine what narratives about the residents and interiors are shared with visitors. The programme for the week was perfectly prepared by the host institution. I was warmly welcomed at the organisations and was amazed by the beautiful buildings, the art collections and, especially, all the colleagues I have met during the week. They are very passionate and knowledgeable about the heritage they care for. Everybody was very generous in sharing me the stories behind the buildings, collections and their inhabitants.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

Both institutions are confronted with the same challenges of our time. For example, it is important to encourage the audience to visit again by constantly introducing new exhibition themes. Despite the increasing costs that special exhibitions entail, both institutions see this format as a fixed point in museum work. The increasing vandalism in the palace gardens and palace rooms is a constant problem for both institutions. That's what you're trying to do

and to sensitize visitors when dealing with cultural assets. Other common goals that connect both the host institution and the "sending institution" are the topics of sustainability and digitalization. Both institutions manage both the palaces and the gardens and have set themselves the goal of maintaining them at a high cultural level.

The main differences are in the different number of visitors. With Schönbrunn Palace, the Schönbrunn Group has a well-used cultural institution. This makes it easier to provide the financial resources required to maintain the Schönbrunn Group's individual palaces and museums. It should of course be taken into account here that the SPSG faces the challenge of managing and maintaining far more properties than the Schönbrunn Group. But financing projects is a much greater challenge at the SPSG. I saw this from individual examples during my stay.

3. PROGRAM OF THE STAY

Every morning, I arrived at the general offices located in 'Schloss Großkühnau'. From there, I visited various heritage sites, accompanied by Alexander Röstel in his role as Wissenschaftlicher Mitarbeiter, focusing on paintings. Having started this position two weeks earlier, he took the opportunity to familiarize himself with the different heritage sites and collections. For me this was very convenient as well, discussing the art works with him and he could translate from German to English if necessary.

DAY 1/ Monday 12.08.2024:

I was welcomed at Schloss Großkühnau and met several colleagues from the Department of Schlösser & Sammlungen: Annette Froesch, Jana Kittelman, Alexander Röstel, and Martin Glinzer. After the introduction, I visited, along with Jana Kittelman, Alexander Röstel and Ingo Pfeiffer, the exhibition in the 'Haus der Fürstin' in Wörlitz, an exhibition space in a historic environment with stories about the Garden Kingdom. Afterwards, we saw 'Schloss Wörlitz', a beautifully preserved summer palace in 18th-century style, built for Leopold III Friedrich Franz, Prince and, since 1807, Duke of Anhalt-Dessau



Me in the Haus der Fürstin, near the Orange tree that used to be at Oranienbaum



The exterior of the Schloss Wörlitz

(1740-1800), according to designs by architect Friedrich Wilhelm von Erdmannsdorff (1736-1800). Its richly preserved interior design vividly reflects the prince's mindset, his fascination with antiquity, and the memories of his travels to Italy. Ingo Pfeiffer gave an in-depth guided tour of the interiors, including the servants' floor, with a stunning view from the rooftop. We discussed the restoration of the interiors, textiles, and the servants' floor. I was particularly interested in the paintings that were hanging there, which once belonged to the Dutch princess of Orange, Amalia von Solms (1637-1708).



Me looking at a painting in Schloss Mosigkau and the gallery of paintings.



DAY 2/ Tuesday 13.08.2024:

An in-depth visit to 'Schloss Mosigkau' with Castellan Andreas Mehnert, Martin Glinzer, and Alexander Röstel. This Rococo palace was built for Princess Anna Wilhelmine of Anhalt-Dessau (1715-1780). She used it as a summer palace. In the year of her death, Anna Wilhelmine founded the 'Noble Ladies' Convent' (Das Hochadelige Fräuleinstift Mosigkau) at Mosigkau, which remained in existence until 1945. I looked forward to seeing this palace and its painting collection; many of the paintings came from the Dutch

Stadtholderly collection. The 'Brown Cabinet' with paintings by Anthony van Dyck (1599-1641) was a highlight, as was the painting gallery. We discussed the app that was created for this space, which provides more information on the individual paintings. Paleis Het Loo also has a painting gallery and is seeking ways to offer visitors more information as well. Furthermore, we deliberated on the different historical layers of the building and how best to present them to the visitor. The many strong female stories struck me as very interesting to develop in the storytelling for visitors. In the afternoon we were accompanied by Daniel Bartels, responsible for the climate of the buildings. We've spoken about how the climate was controlled, without using technical installations to control the climate. As it was a very hot summer day, it was interesting to learn how the temperature inside was controlled by using the wooden shutters on the outside of the building. My day ended with a nice dinner with the head of the department for Palaces and Collections, Dr. Anette Froesch.

DAY 3/ Wednesday 14.08.2024:

'Schloss Oranienbaum' was on today's program, with an in-depth tour of the building by Kulturmanager Sebastian Görtz. I was accompanied by Bettina Schröder-Bornkamp and Alexander Röstel of the organization. Henriette Catharina of Oranien-Nassau (1637-1708), wife of Prince Johann Georg II of Anhalt-Dessau, commissioned the construction of this vast complex, which began in 1683, as a summer residence. It was designed by the Dutch architect Cornelis Ryckwart (1652-1693) and the palace has a typical Dutch character, that resembles Paleis Het Loo. We spent the day analyzing the differences and similarities between the two buildings. We've discussed the many rooms of Henriette Catharina and her role primary inhabitant. We also viewed the renovated Chinese cabinets designed for her grandson Leopold III. After lunch we visited the garden of Oranienbaum and the buildings in it: the Chinese Tea House and the Pagoda with a group of employees of the organization. The discussion about the restoration of the tea house was led by Robert Hartmann, Head of the Department of Preservation of Historic Monuments. In the late afternoon, together with Robert Hartmann, we went back to Oranienbaum and discussed the many time-layers of the interiors. As many of the rooms are in the process of being renovated, this was a stimulating discussion. I recognized many parallels in the process of the renovation of Paleis Het Loo.



The exterior of Schloss Oranienbaum.



One of the recently refurbished rooms of the Henriette Catharina in Oranienbaum



The colleagues of Gartenreich Dessau-Wörlitz and me in front of the Chinese Tea House

DAY 4/ Thursday 15.08.2024:

The day began at Schloss Großkuhnau with a meeting about the research project on the paintings from the collection of Amalia von Solms with Anette Froesch, Jana Kittelmann, Alexander Röstel, Ingo Pfeifer and Martin Glinzer. As preparation, I've read the research document and could share some additional points of interest. After lunch I gave a presentation about Paleis Het Loo to a larger group of employees of the organization from the different departments. I've spoken on the history of Paleis Het Loo and its inhabitants, about the renovation and refurbishments of the palace and the additional museum space and furthermore how we integrated storytelling for our visitors and future plans for exhibitions. In the afternoon I visited the 'Anhaltische Gemäldegalerie' located in 'Schloss Georgium' with Jana Kittelman, Alexander Röstel, Martin Glinzer and the director Ruben Rebmann. A large part of the painting collection of this museum used to hang in the palaces of Gartenreich Dessau-Wörlitz. I was also allowed into the depot of the museum to see more paintings. It was an interesting visit.



The exterior of Schloss Louisium



Volcano eruption at parc Wörlitz.

DAY 5/ Friday 16.08.2024:

On this last day two more palaces were on the program and a spectacular ending of the week. Alexander Röstel accompanied me the whole day. First we visited 'Schloss Luisium' and got a tour by Corinna Meyer, Castellan at the palace. She told us about the first inhabitant Louise, consort of Leopold III. It was built especially for her in classical style. It is a small country house with very well kept interiors. After a walk through the English gardens with fountains grottoes, constructed ruins and sculptures, we moved on to the 'Gotisches Haus', where we met Ingo Pfeiffer again. He showed us around this neo-gothic pleasure palace of Leopold III. Interesting was the great hall, which used to be full of paintings from the Dutch ancestral side of the family. Highlights were a big portrait by the Dutch court painter Gerard van Honthorst of Amalia von Solms and two of her children and a painting of a ball at the Dutch court was very interesting for me. I will research them further. The day ended spectacularly with the eruption of an 18th-century old constructed volcano in park Wörlitz in the evening. This happening attracted many visitors. It happens once a year, so it was really special to attend. Many of the staff members were there and I had the chance to say goodbye.



The painting of Amalia von Solms by Gerard van Honthorst in the Gotisches Haus.

4. ORGANIZATION OF THE TRIP

Before the week began, I received a well-organized program outlining the entire week. Each day, I knew where I would go, whom I would meet, where I could take a lunch break, and whom to contact if I had any questions. That was very helpful. Because I was expected at 9:00 AM on Monday, August 12th, I traveled on Sunday, August 11th. The program ended late in the evening on Friday, August 16th, so I returned on Saturday, August 17th. Since Dessau is only 500 kilometers from

Apeldoorn and the palaces of Gartenreich Dessau-Wörlitz are best reached by car, I drove my electric vehicle to Dessau.

My hotel, the Radisson Blu Fürst Leopold, was located in the city center and had a parking garage with facilities for charging electric cars. From there, it was a twelve-minute drive to Schloss Großkühnau. Colleagues from Gartenreich Dessau-Wörlitz kindly drove me in a company car to visit various heritage sites, which was very helpful as I was unfamiliar with the area. On Friday, I used my own car to visit several of the palaces. Dessau offers excellent facilities for travelers, and the cost of living is reasonable, slightly lower than in the Netherlands.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

It was a valuable week, and I felt very welcomed and my arrival was really well prepared. Each palace and its historical interiors are unique, yet they all contribute to a grand historical narrative. Observing the paintings from the collection of Amalia van Solms in the palaces for the first time was incredibly valuable, as it deepened my knowledge in this area. I will continue to stay in touch regarding their research on these paintings. The app for the painting gallery at Mosigkau Palace is an excellent example that I will study further with my colleagues to make our own painting gallery more accessible to visitors. The discussions about the restoration of the buildings and interiors were highly stimulating, revealing many differences between our approaches to preserving historical layers for future generations. By sharing how my organization has prioritized the visitor experience in recent years, I was also able to contribute knowledge in that area. I am confident that our organizations will continue to collaborate on this in the future.

JAKOB MÜLLER

Film/Photography Department

Sending institution: Palace of Schönbrunn, Austria

Host institution: Château de Versailles, France

Date of mobility: 14 to 21 October 2024



1. INTRODUCTION

The main goal of my mobility project was to compare the possibilities and options for film and photography projects at the Palace of Versailles and Schönbrunn Palace.

2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

With regards to film and television projects, the biggest difference between Versailles and Schönbrunn is that Versailles is closed on Mondays, while Schönbrunn is open to visitors every day. For film productions, who most of the time seek exclusive access without visitors, this is a very big difference. Versailles therefore offers something that Schönbrunn can never offer: a full day for filming inside the Palace without visitors. At Schönbrunn film and photography projects inside the Palace must always take place outside the opening hours, so either early in the morning or late in the evening or at night to avoid the daily visitors. The biggest similarity is that both Palaces are not only very popular tourist destinations, but also very popular locations for film and photography projects and that both receive a high number of film and photography requests. For this reason, both institutions even have their own film/photography department, which manages these projects. Another similarity is that we both work with film production companies and TV networks, who often make last-minute requests and tend change their plans on short notice, which requires a high degree of flexibility.

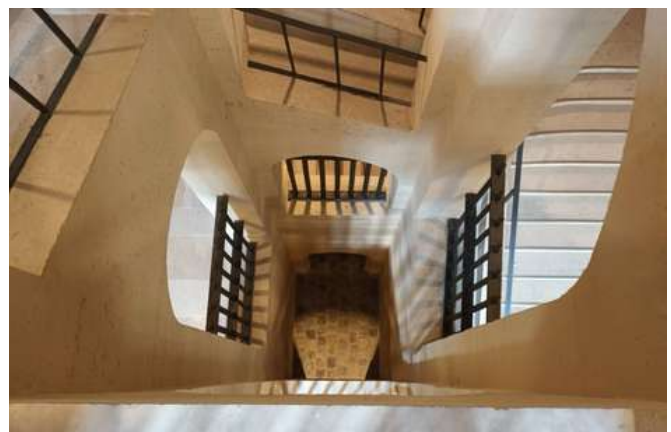
3. PROGRAM OF THE STAY

Day 1:

Meeting and introduction with Jeanne Hollande and Béatrice Fougeray in the morning. On that day a Finnish TV show was filming in the the Gallery of Great Battles. Part of the TV program was about traditional French dances, which were performed on location. Afterwards the film crew filmed a historian who talked about the history of dances in Versailles.

Day 2:

Tour of the offices in the Grand Commun. We discussed and compared our procedures regarding film projects, our prices and film contracts. It was very interesting to see that at Versailles prices are flexible, depending on the size of the film production. In the afternoon I got the chance to have a guided tour through the Kings Appartements.



Day 3:

Long location tour at Versailles and Trianon with an American production company for a future project. Afterwards we discussed the long history of film projects in Versailles and I got to see a lot of impressive set photos from past projects, such as Sophia Coppola's "Marie Antoinette".

Day 4:

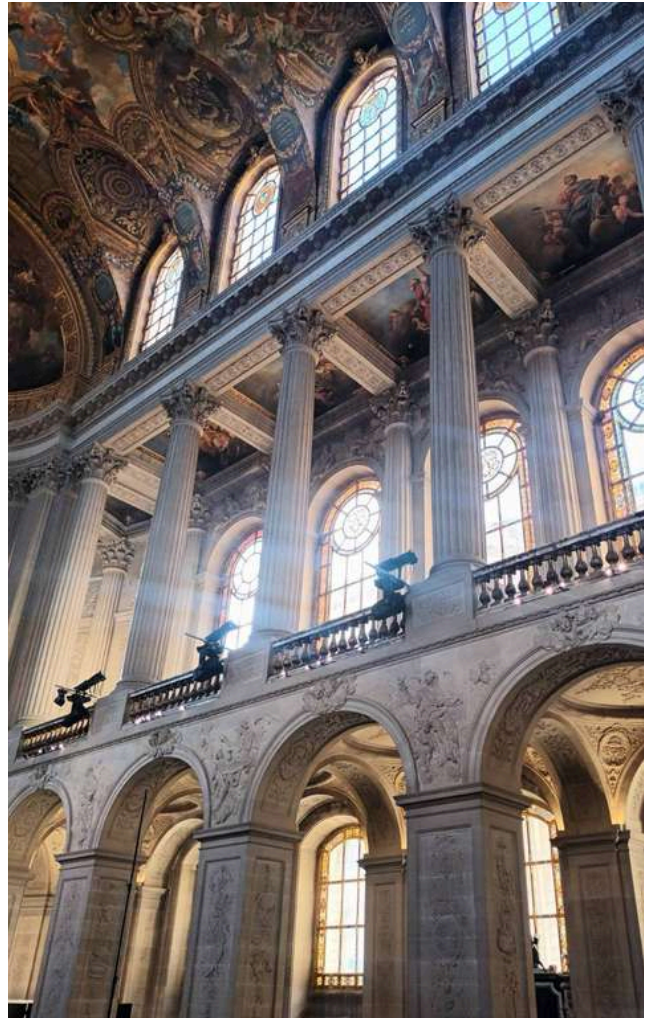
My hosts took me on a long "behind the scenes" tour through the Palace, showing me a lot of incredible, "hidden" parts of Versailles. One of the highlights, amongst many, was the Salle du Congrès. Later that day I took part in a guided tour through the Royal Chapel and the Opera.

Day 5:

We met at the office and had a long discussion about how we receive the filming inquiries. At Schönbrunn we developed an "inquiry form" that our contract partners have to fill out, which makes gathering all the necessary information easier. We also talked a lot about how our job is a cross-section between different departments and that, depending on the project at hand, we communicate a lot with colleagues from other departments, such as the Press, Event or Technical department. We also discussed how to deal with difficult customers, last-minute inquiries and complaints.

Day 6:

On Saturday I visited the gardens and the area of Trianon. One of the most interesting things was the possibility to rent a golf cart to drive around. At night I watched a performance at the Royal Opera.



Day 7:

On that day I had the chance to see another film shoot inside the Palace – this time a French TV movie, which was filmed at the Hall of Mirrors and at various locations in the garden. As filming started early in the morning, I got the chance to see the Palace at dawn, which was just spectacular. Later on, we had one last meeting at the office, where I showed Jeanne and Beatrice some of our newest projects at Schönbrunn, such as 3D-Scanning of the Palace interior.

4. ORGANIZATION OF THE TRIP

After exchanging a few e-mails, we decided to realize the mobility in autumn, because we are both usually very busy in summer. We confirmed the dates (October 14th until 21st) in July, which gave me enough time to look for and book my accommodation and the flights. As Versailles is a main tourist attraction, there was a lot of options for accommodation. I chose a small hotel, which is located only about ten minutes away from the Palace. I would highly recommend staying close to the Palace, because this made my daily commute much easier and, since I walked to the Palace every day, I also did not need to pay for a public transport ticket. The total cost of accommodation and travel was about € 1500.

5. CONCLUSION: ADDED VALUES, NEW COMPETENCES, WORKING METHODS, NEW VISION, ETC

I have managed to learn a lot and gain new perspectives for my job during my exchange. Even though both Palaces have some similarities, there are also a lot of details that are different – especially regarding film and photography projects. One of the key takeaways for me was that my colleague and I already have a great system in place at Schönbrunn that can even be compared to the one at Versailles. As we are both quite new in this position (we each have about 3-4 years of experience in this job), it was very reassuring that we do things similarly like Jeanne Hollande and the team at Versailles, who have much more experience. So, in a way, the key learning was a confirmation of our methods and a positive reinforcement for future projects.



ANA M^a DE LA MATA GONZÁLEZ

Garden Manager

Sending institution: Patrimonio Nacional, Spain

Host institution: Reggia di Caserta, Italy

Date of mobility: 25 October to 9 November 2024



1. INTRODUCTION

The trip to Caserta (Naples-Italy) had as its main objective to analyze the design and evolution of the gardens of the Royal Palace of Caserta, from their creation in the 18th century to their current state in the 21st century. This analysis of the garden focuses on the original design by Luigi Vanvitelli and the later contributions of his son, Carlo, accompanied by the English gardener J. Graefer, and how factors such as human interventions, pests, diseases, and the current climate change have altered the flora and composition of the Gardens over time.

2. HISTORICAL CONTEXT: THE ORIGINAL DESIGN OF THE GARDENS OF CASERTA

The original design of the gardens, created by Luigi Vanvitelli, was commissioned by Charles VII of Bourbon in 1752 as part of the new Royal Palace project. Inspired by the gardens of Versailles, the gardens of Caserta combine elements of the Baroque Italian garden and the English garden, with a unique focus on symmetry, water features, and integration with the surrounding landscape (the Old Forest, which still partially survives).

Luigi Vanvitelli conceived the gardens as an expression of royal power, highlighting their grand canal, monumental fountains (such as Diana and Actaeon, very similar to the one found in the gardens of La Granja, although with a different symmetrical staging), and the perfect alignment of architectural elements with the visual axis. Its design, both in the grand square preceding the Palace, conceived as a large empty esplanade always ready for the grand military parades so popular in the 18th century, and in the area closer to the internal façade of the building, was never completed. Charles of Bourbon, son of Philip V and Elisabeth Farnese, was unexpectedly and prematurely called to the throne of Spain, leaving Naples in 1759 and abandoning the architectural and gardening work unfinished. It was a formal French garden design, with Broderies patterns, low buxus hedges, and, although I have not found it in the archives, by analyzing the preserved drawings of this design, I dare to infer the inclusion of colored sands within its elements.



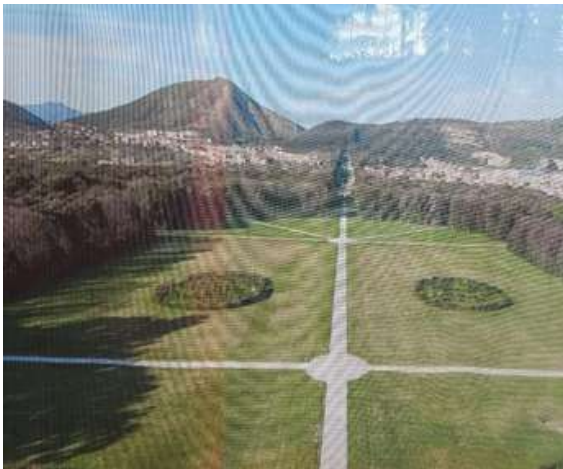
Original design of Luigi Vanvitelli, 1752



Luigi Vanvitelli design grand esplanade for military meetings

Charles of Bourbon departed for Spain, leaving his son Ferdinand, the future Ferdinand IV of Naples, at just eight years old, beginning his education as a future monarch. Luigi Vanvitelli, foreseeing the halt that the works at Caserta would experience given the circumstances, emigrated north, drawn by the House of Savoy, which at that time had its court in Turin and was spending generously on architects and gardeners to embellish its palaces and rival the Bourbon family. Thus, neither the future King Charles III of Spain nor his favourite architect, Luigi Vanvitelli, saw the original project completed. Carlo Vanvitelli, after his father's death in 1773, continued the project, incorporating the "English Garden," commissioned by Queen Maria Carolina of Austria, wife of King Ferdinand IV of Naples. A masterpiece of 18th-century landscape design, it was created in collaboration with the English landscaper J. Graefer, envisioned as a romantic and naturalistic extension of the splendid Baroque park surrounding the palace. This English Garden, covering nearly 20 hectares, less formal and featuring a wide variety of exotic plants, reflected the new European landscaping trends of the time.

Carlo lightened and cheapened the formal French garden design of the interior façade of the palace. Where there had been intricate boxwood patterns, refined broderies with intermediate fountains, low hedge parterres with interior meadows, in the purest Baroque formal style, it was transformed into a vast green surface with four central hedges in the shape of a circle, which housed the pheasant cages, always ready for the King's sudden hunting expeditions, barely after he left the palace.



View from the inside of the Palace



Catelluccia, Tower and part of the garden

In the years between the departure of Charles of Bourbon in 1759 and the appointment of Carlo Vanvitelli as the new chief architect in 1774, it was Francesco Collecini (1723-1804) who took charge of the main maintenance of the works. Collecini, one of Luigi Vanvitelli's primary collaborators, was of French origin, but he did not intervene in the creation of the formal garden designed by Luigi Vanvitelli. He focused solely on "La Castelluccia", a small complex of gardens and architecture, with an octagonal pavilion surrounded by a moat, designed for the parties that followed hunting trips and for the enjoyment of the future Ferdinand IV in his early youth. Collecini also worked on "la Peschiera", an artificial lake created for boat rides for the royal family and their courtiers, as well as for the mock naval battles so fashionable in 18th-century Europe. This lake resembles the "Sea" in the gardens of La Granja, both surrounded by a grass border. (At the time of my stay in Caserta, the entire perimeter of the grass was under restoration, preparing it for the installation of a new irrigation system through diffusion, as well as the removal and replanting of new *Quercus frainetto* saplings, trained as espalier, as it seems was in the original design of Luigi Vanvitelli).

3. DEVELOPMENT AND CHANGES DURING THE 18TH CENTURY

During the 18th century, the plants used in the Caserta garden came from Europe and Mediterranean regions, with native species preserved in the Old Forest (*Quercus Frainetto*, *Quercus cerris*, *Viburnum Tinus*, *Laurus nobilis*, *Tilia platyphyllos*, *Ulmus Laevis*, *Prunus laurocerasus* and *Lusitânica*, *Myrtus communis*, mainly), although exotic ornamental species began to be introduced through botanical expeditions (*Cinnamomum camphora*).

In the 19th century, the English garden brought greater diversity of non-native species to Caserta (*Cedrus libani*, *Magnolias*, *Liriodendron tulipifera*, *Taxodium mucronatum* and *Distichum*, *Cupressus macrocarpa*, *Araucariaceae Bidwillii*, *Bamboo*, *Taxus baccata*, *Thuja occidentalis* and *Plicata*, *Maclura pomifera*, various species of palms, *Ginkgo biloba*, *Colorado Blue Fir*, etc.).



Quercus frainetto. *Viburnum tinus*. *Ulmus laevis*.



Different types of palm trees.



Cedrus libani. *Taxodium mucronatum*



Liriodendron tulipifera.

We could create a list of the different areas that currently make up the Caserta garden and establish a comparison with the 18th-century designs of Carlo Vanvitelli:

Front esplanade of the interior façade: Currently, there is a large meadow, divided into four parts, crossed by wide sandy paths framed by a small, low limestone curb from a nearby quarry. These meadows are highly contaminated by wild forest strawberries and clumps of grass.

Inside the two meadows closest to the Palace, four large circles of *Laurus nobilis*, almost two meters tall, are still preserved, though very blurred.

Inside these circles, what were once small *Viburnum Tinus* trees, now reduced to two-meter-tall bushes, are still present today. These large grass areas, with the four central circles, seem to be faithful to Carlo Vanvitelli's design.



Palace view of the middle grasslands.



Remains of *Viburnum tinus* circles where there were located pheasants cages for hunting.

Margarita Fountain: Between the large grassy esplanade and the ascending water canal, we find a fountain installed in 1871. It was originally a large roundabout with a floral basket made of stucco. Currently, this circular area surrounding the Margarita Fountain combines grass with seasonal plants (cyclamen, Chinese forget-me-nots, *Gazania*s, and four *Buddleja davidii*), different species of palms, and a low *Buxus sempervirens* hedge border.



Margarette fountain.

Old Forest: It frames the grassy meadows on the right and left, extending to the current Margarette Fountain. It is the area that has undergone the least change compared to the original estate that Charles of Bourbon purchased in 1750. A native forest of *Quercus frainetto* as the main species, which today suffers significant solar competition, as the *Tilia platyphyllos* that were planted have grown to the point of causing the *Frainetto* trees to lean toward the horizontal. (On the first day of my stay, witnessed the removal of 40% of a *Quercus frainetto* completely overwhelmed by competition, to avoid a dangerous fall onto the Diana and prevent having to fell the *Q. frainetto*).



Lightened by 40% of the weight Q. frainetto.



Overgrown trellises covering structures



Espaliers framing the Old Forest: When the Bourbon King purchased the estate, the area where the new Palace would be built and the front esplanade was cleared of vegetation. This was where Luigi Vanvitelli had originally designed the formal English garden with embroidery and low hedges, while keeping the Old Forest to the right and left. Carlo Vanvitelli, in his project, respected this layout but framed it with alignments of *Tilia platyphyllos* and more *Quercus frainetto*, decorating everything with Carrara marble sculptures. At the time of my stay, these hedges reached approximately 20 meters in height, and were being resized, both in height to distinguish them from the trees (*Quercus frainetto*) and in width, as they had invaded and surpassed the marble sculptures. Workers from an external company, supported by elevated platforms, were carrying out these tasks.

Lateral alignments leading up to the central Diana and Actaeon fountain: The large water canal, interrupted by groups of intermediate fountains, maintains its original grass border, though it is highly contaminated, similar to the front esplanade of the palace. On both sides of the sandy paths, we find a double alignment, once again, of *Quercus frainetto*. The first alignment, about 5 meters tall, originally square in shape, is separated from a narrower path by the inner alignment of *Quercus frainetto*, which frames the forest. The straight lines are becoming blurred, with some specimens taking on globular forms. Several trees are missing in the alignment, and replacements of this *Quercus* have been made at different times, leading to competition between old and young trees and very different growth patterns among them.

English Garden: Created at the request of Queen Maria Carolina of Austria, wife of King Ferdinand IV, funded by her own purse, it was designed by Carlo Vanvitelli and the English gardener John Andrew Graefer. Marie Antoinette, Queen of France and sister of Maria Carolina, had completed the Petite Trianon at Versailles, and the Bourbon Queen wanted to rival her sister by creating a new garden. Its design has not changed so much since it began in 1785, and it is a clear example of the Italian informal garden style. Even in the 19th century, it was considered the Royal Garden of Caserta due to the large number of exceptional specimens (*Cinnamomum camphora*, *Taxus baccata*, *Cedrus libani*). Proudly, the park's management team recalls that the first camellia to arrive in Europe from Japan was planted in this garden. Small lakes, folies, romantic perspectives, caves surrounded by tropical plants emerge among faux ruins influenced by the contemporary rediscovery of the ruins of Pompeii and Herculaneum at the time of its creation. *Taxus baccata* planted by J. Graefer himself, *Laurus nobilis*, rare and novel specimens brought from the East, Australia, and the various Mediterranean islands along the Amalfi Coast of Campania everything is preserved in perfect condition with rigorous order and respect for the original planting. I only noticed that the thujas and junipers were suffering from the rising temperatures affecting the entire Mediterranean. In the La Granja gardens, we have had the same problem for about five years; thujas dry out from one month to the next, lacking moisture during the hottest months, and the summer nights are getting hotter, which I noticed as the same problem in Caserta.



Cinnamomum canphora.

Inside the English Garden, the Greenhouses, both cold and warm, are preserved, recently restored and opened to the public just a few days before my arrival. Filled with tropical and exotic species such as *Dieffenbachia*, *Spathiphyllum*, *Codiaeum*, *Licuala grandis*, *Ficus lyrata*, *Zamia*, *Schefflera*, they make a reference to the rest of the garden. In these greenhouses, as in those preserved in both La Granja and El Escorial, seeds were stored that, when sown at the end of winter, would transform into the future plants that would adorn the garden's flowerbeds. Rose cuttings and perennial plants were made for the following years, and bulbs and citrus were kept during the cold winter months.



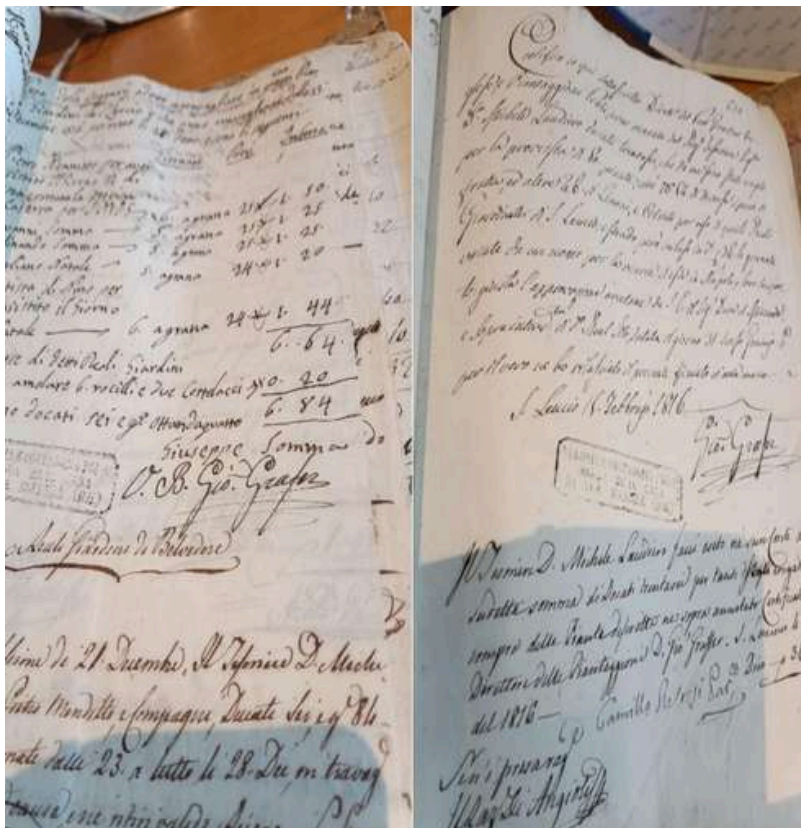
Le Serre and The Major Gardener house

4. IMPACT DUE TO THE HAND OF MAN

The Caserta garden as a whole has undergone few interventions that have changed the work done following Carlo Vanvitelli's design, both in the park and in the planting done by John Graefer for the English Garden. The Old Forest retains its shape and native tree species, although what has changed is its dimension, with the *Laurus nobilis* and *Viburnum tinus* perimeter hedges now covering even the Carrara marble sculptures that once framed these hedges, acting as espalier, which framed the large native forest of *Quercus frainetto* and *Tiliae platyphyllos*. During my stay in Caserta, these hedges were being resized, both in width, freeing the marble sculptures from view, and in height, as in most of the perimeter, the Laurels and *Viburnum tinus* reached the height of the *Quercus* and were competing with them. This competition proved to be harmful, causing the *Quercus* trees to lean sharply outward, abandoning their verticality in search of sunlight. All the historic trees are catalogued and numbered in the garden, and as in Spain, the protected trees have their own explanatory landmark.



While researching 18th and 19th-century documents in the archives of the Reggia, I was able to read about the significant past use of the *Quercus* stands for forestry purposes, a practice that is no longer carried out today. This exploitation involved branches, rarely whole felled trees, so the specimens that are still preserved today, in quite good condition, are not the remnants of regrowth but authentic trees. Perhaps this is why they do not suffer from major fungal attacks, as the pruning was not very aggressive and did not contribute to the weakening of the trees.



Signature of J. Graefer.

The negative aspect refers to the intense competition for sunlight between species. Limes and *Quercus* rush toward horizontal growth in search of sunlight, as the enormous vertical growth of the hedges planted as espalier has compromised the development of both the *Quercus* and *Tilia* trees.

5. INFLUENCE OF PESTS AND DISEASES

Over the centuries, the old gardens, with compacted soils and aging trees, have suffered the impact of pests and fungal attacks, which have severely affected emblematic trees. Species such as *Ulmus minor* have disappeared in La Granja because of grafiosis. In the case of Caserta, the native elms I found in the Old Forest are of the *Laevis* variety, which, on the other hand, have been experimentally replanted in the gardens of La Granja because they show greater resistance to the *Ceratocystis ulmi* fungus. Fortunately, this disease, which has been so devastating in the gardens of La Granja, has not developed as aggressively in Caserta, as there are no *Ulmus minor* specimens, which are more susceptible to the disease. *Aesculus hippocastanus* are not as common in Caserta as in the gardens of La Granja, and the ones I found were not suffering from attacks by *Cameraria orhidella*. With the *Buxus* they have the same problem as in Spain, *Cydalis perspectalis*, although in La Granja and El Escorial it has not yet arrived. Sequoias, Cedars, and other Gymnosperms, although I was informed by the technical team managing the park, are indeed a problem due to the increasing development of the fungus *Armillaria mellea*.

This is caused by the combination of continuous irrigation of the lawns, increasingly scorching nights during prolonged periods, and the rains, which are sparse but torrential when they arrive. I did not see a large number of tree stumps showing signs of fungal attack. Regarding the irrigation system used throughout the park, although a scheduled sprinkler irrigation system was once installed in the English Garden, it is no longer functional due to lack of maintenance. In summer, it is replaced with large impact sprinkler cannons, which are regularly moved manually by the park gardeners. The issue is not the lack of water, as both The Great Cascade and The Park are supplied by the Carolino Aqueduct, which was commissioned by Carlos de Borbón at the beginning of the project.



Called "Great cannon" by Caserta's gardeners.

5. INFLUENCE OF PESTS AND DISEASES

The La Granja Garden, built by Felipe V and Elizabeth of Farnesio starting in 1721, evokes the France of Felipe d'Anjou and today shows an evolution in its flowerbeds toward an English-style garden, with more expansive lawns and taller hedges. However, it retains, in the 21st century, the defining elements of French landscaping: groves of hornbeam and beech framing pre-existing native flora, parterres of boxwood and yew outlining lawns and seasonal flowerbeds, sandy paths creating infinite vanishing points, and large wooded areas blurring the formal garden layout. The Caserta Garden preserves its late 18th-century structure, (Carlo Vanvitelli's design) with vast tree masses and green lawns in front of the palace, resembling an English landscape—a clear legacy of J. Graefer, but with a nod to the French style, extending the gaze to infinity through long, intersecting paths. Both gardens have their foundation in the Baroque garden style but evolved in very different directions while maintaining profound respect for their designers: René Carlier for La Granja and Carlo Vanvitelli for Caserta.

