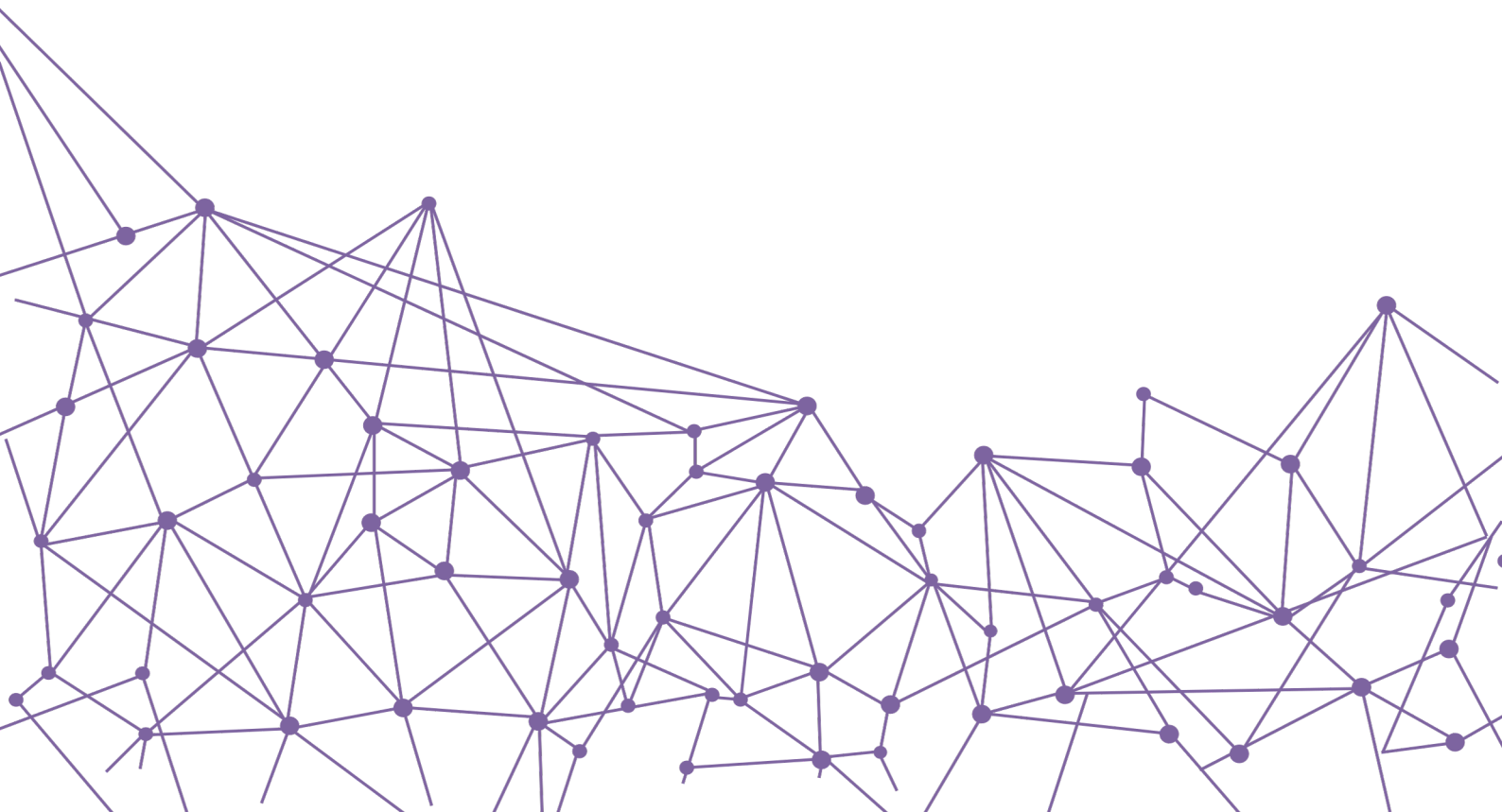


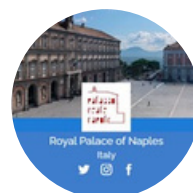
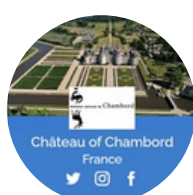
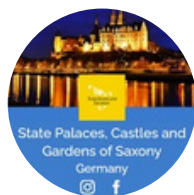
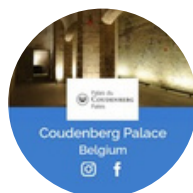
# MOBILITY GRANTS 2023

6th Call







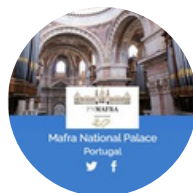
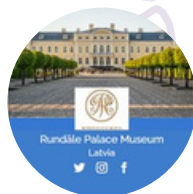
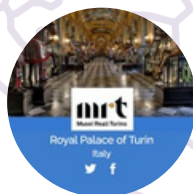


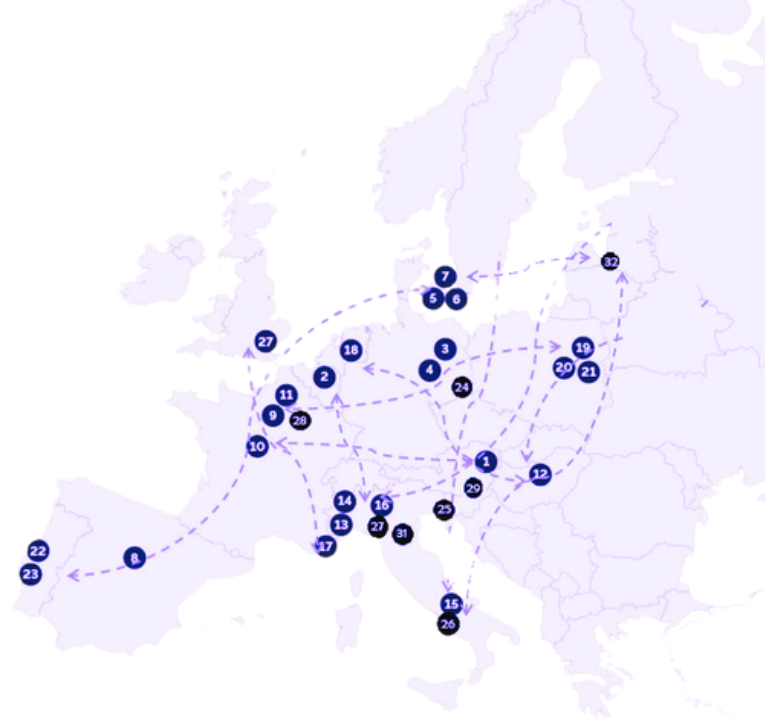
## THE NETWORK OF EUROPEAN ROYAL RESIDENCES

<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 32 establishments in charge of managing over 100 palaces located in 14 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 2023

NAME	ROLE	SENDING INSTITUTION	HOST INSTITUTION	SCORE
MATTHIAS ADAM	Gardener	Palace of Schönbrunn (Austria)	Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)	112.5
JAN UHLIG	Park manager Peacock Island and Glienicke / conservation manager	Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)	Paleis Het Loo (Netherlands)	112
MAY GILLERT	Gardener	Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)	Palace of Eggenberg (Austria)	112
ELENA SECONDO	Head manager of Grand Trianon parterres	Palace of Versailles (France)	Historic Royal Palaces (UK)	112
CATERINA BERNI	Interpretation Manager	Historic Royal Palaces (UK)	Venaria Reale (Italy)	112
LORNA HEDLEY	Digital Engagement	Historic Royal Palaces (UK)	Parques de Sintra-Monte da Lua (Portugal)	111
MARIE-CHRISTINE PACHLER	Conservator	Palace of Schönbrunn (Austria)	Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)	109.5
BLANKA BERTA	Costumed Museum Guide	Royal Palace of Gödöllő (Hungary)	Historic Museum and Park of Miramare Castle (Italy)	109
EWELINA KRACHERL	Main Registrar	Royal Łazienki Museum in Warsaw (Poland)	Historic Royal Palaces (UK)	109
JOANNA PNIEWSKA-DRZYMAŁA	Museum assistant – coordinator of nature education	Museum of King Jan III's Palace at Wilanów (Poland)	Parques de Sintra-Monte da Lua (Portugal)	108.5
ANNAMÁRIA HARSÁNYI	Information and Ticket Office worker	Royal Palace of Gödöllő (Hungary)	Palace of Eggenberg (Austria)	108
JUSTYNA DOMINIAK	Educational project coordinator	Museum of King Jan III's Palace at Wilanów (Poland)	Palace of Schönbrunn (Austria)	106
SHEILA BSTEH	Social Media Manager	Palace of Schönbrunn (Austria)	Parques de Sintra-Monte da Lua (Portugal)	105.25
NURIA ROZAS LÓPEZ	Social Media	Patrimonio Nacional (Spain)	Palace of Versailles (France)	102.75
KATARZYNA GARCZEWSKA-SEMKA	Senior conservator	Royal Castle in Warsaw (Poland)	Reggia di Caserta (Italy)	102
MAGDALENA MARIA ŽONTAR	Historical reenactor/educator	Museum of King Jan III's Palace at Wilanów (Poland)	Royal Palace of Gödöllő (Hungary)	101.5
KATRIN HARTER	Curator	Palace of Schönbrunn (Austria)	Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)	100.25
MATEUSZ PISKOZUB	Deputy Head of Public Service Department	Museum of King Jan III's Palace at Wilanów (Poland)	Royal Palace of Milan (Italy)	99.75
MARCIN WIELGO	Museum adjunct	Museum of King Jan III's Palace at Wilanów (Poland)	Palace of Compiègne (France)	99.5
IRENE DONATONI	HR Developer	Palace of Schönbrunn (Austria)	Museum of King Jan III's Palace at Wilanów (Poland)	91.75



# SUMMARY

SENDING INSTITUTION
Palace of Schönbrunn (Austria)
Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)
Palace of Versailles (France)
Museum of King Jan III's Palace at Wilanów (Poland)
Royal Castle in Warsaw (Poland)
Royal Łazienki Museum in Warsaw (Poland)
Royal Palace of Gödöllő (Hungary)
Patrimonio Nacional (Spain)
Historic Royal Palaces (UK)

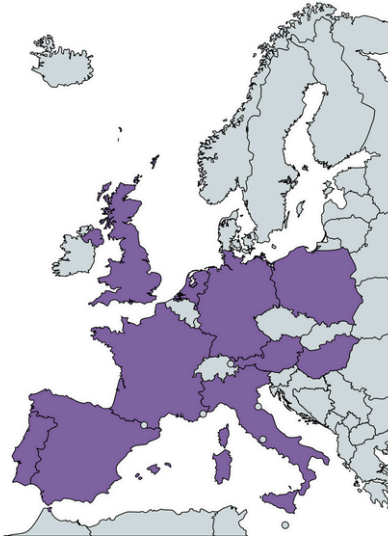


TOT/ 9



TOT/ 14

HOSTING INSTITUTION
Palace of Eggenberg (Austria)
Palace of Schönbrunn (Austria)
Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany)
Palace of Compiègne (France)
Palace of Versailles (France)
Royal Palace of Gödöllő (Hungary)
Historic Museum and Park of Miramare Castle (Italy)
Royal Palace of Milan (Italy)
Reggia di Caserta (Italy)
Venaria Reale (Italy)
Paleis Het Loo (Netherlands)
Museum of King Jan III's Palace at Wilanów (Poland)
Parques de Sintra-Monte da Lua (Portugal)
Historic Royal Palaces (UK)



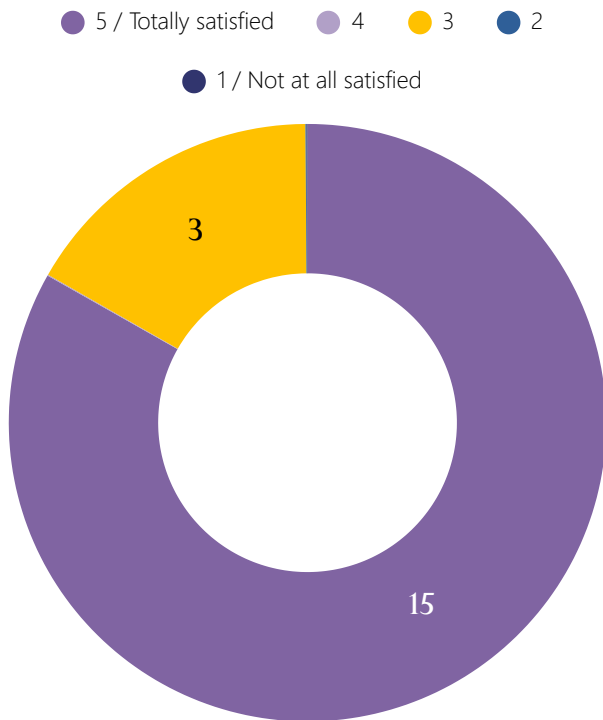
20 WINNERS

INVOLVING 17 INSTITUTIONS

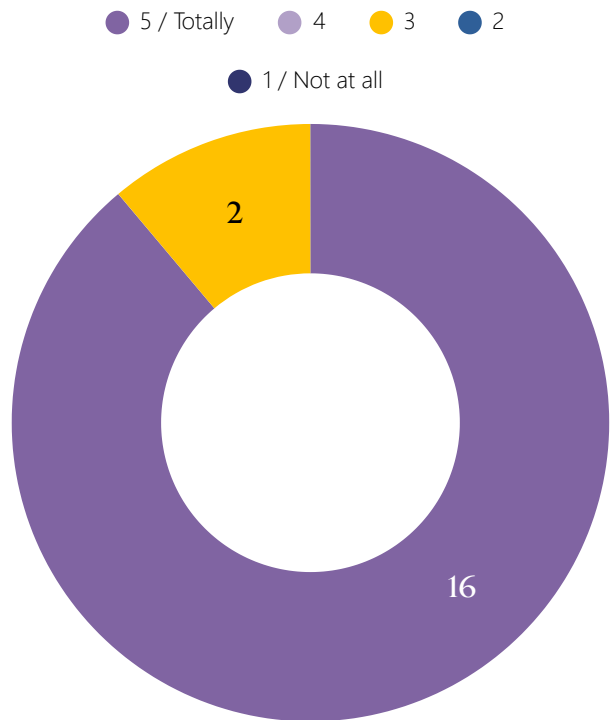
FROM 10 COUNTRIES

## STATISTICS

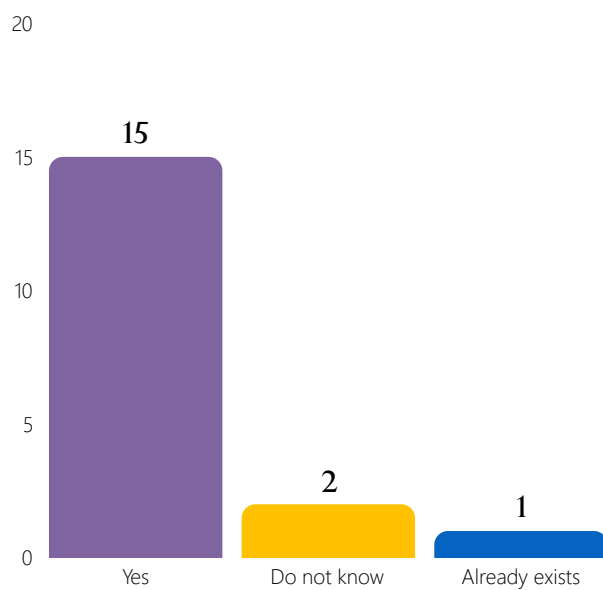
Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you?



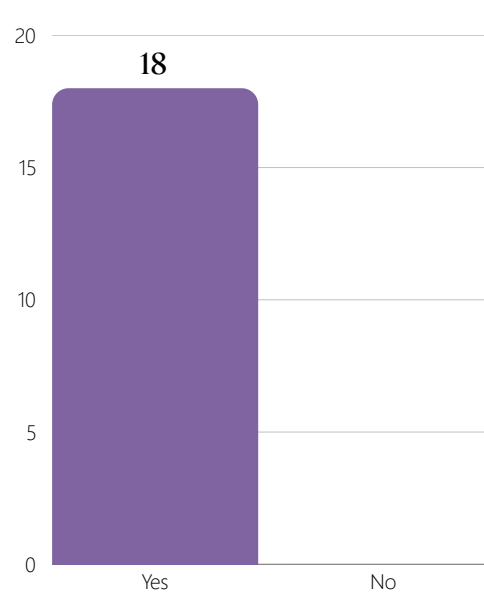
Did your experience meet your expectations?



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?



**MATTHIAS ADAM****Gardener**

Sending institution: Palace of Schönbrunn, Austria

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

Date of mobility: 10 to 14 July 2023

**1. INTRODUCTION**

My name is Matthias Adam, I work as gardener at Schloss Hof Palace and Gardens. My supervisor at Schloss Hof, Sebastian Joos, deputy head of the gardens of Schloss Hof, offered me the opportunity to apply for the ROYAL RESIDENCES MOBILITY GRANT 2023 for a working stay at the gardens of the Prussian Palaces and Gardens Foundation Berlin-Brandenburg in Potsdam and Berlin this summer and I was lucky to be chosen to receive the grant. As part of my area of responsibility at Schloss Hof is the maintenance and care of the orchard trees as well as the orangery plants my aim was to learn about the management of these cultures at the gardens to be visited. After having received the confirmation of the Grant we got I contact with Mrs. Dipl.-Ing. Katrin Schröder, curator for garden monument preservation at the SPGS Gardens Department to arrange my stay for the week from July 10th to 14th 2023.

**2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES**

The gardens that I was able to visit are part of the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg, (the Prussian Palaces and Gardens Foundation Berlin-Brandenburg), abbreviated SPSG. With 15 estates, some of which comprise several garden sites, it is one of the largest European stately palace and garden organizations. It is organized by a central administration, including its own central garden department. Schloss Hof Estate, state property since 1919, was run by a separate federally owned spin-off company from 2002 to 2015. 2015 it became part of the Schönbrunn Kultur- & Betriebsgesellschaft, SKB for short (which now also operates as Schönbrunn Group), comprising 4 locations. Of these, however, only Schloss Hof has gardens that are managed by the SKB itself. The gardens of Schönbrunn Palace and the Hofburg in Vienna are managed by the federal organization of the Austrian Federal Gardens (Österreichische Bundesgärten, now joined with the garden engineers school HBLFA Schönbrunn). The gardens at Schloss Hof therefore have their own garden department, which is the only one within the SKB Company.

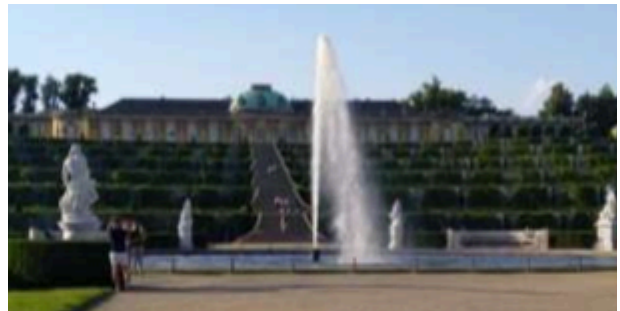
Schloss Hof as well as the gardens of Sanssouci and Charlottenburg are baroque gardens that have similar maintenance requirements. Like Schloss Hof, many of the SPSG locations also have orangeries that also have similar horticultural requirements.

**3. PROGRAM OF THE STAY**

On Sunday, July 9th, 2023 I travelled by train from my home town Pressbaum in Lower Austria to Potsdam. In the evening I moved into my accommodation in a pension in Potsdam.

**DAY 1 - Monday, 07/10/2023:**

On this day I was greeted by Mrs. DI. Katrin Schröder, curator for garden monument preservation at the SPGS Gardens Department. We visit a small part of the gardens of Sanssouci. View from the parterre to the vine yard hill topped by the Palace of Sanssouci. Shortly thereafter I met the head gardener, Mr. Tilo Seeger, at the Orangery Palace. He showed me the grand orangery wings with the historic encased flue heating system that was restored to service. Which was particularly interesting, since there the function of the historic warm air heating system, which was also present and put back into operation in Schloss Hof, was combined with the flue heating.



View from the parterre to the vine yard hill topped by the Palace of Sanssouci



Historic warm-air-channel-encased-flue-heating system at the orangery wings of the Orangery Palace





View of the Orangery Palace with orangery plants displayed at its parterre

Then he showed me the tub plants in front of the Orangery Palace. Afterwards I saw the Sicilian garden with the special bed planting and the associated potted plants. Then we went to the Nordic garden, which is mainly planted with tall conifers (cedars, thujas, spruces, junipers, yews) and also ginkos, which had and have the purpose of letting visitors feel the coolness of the forest when entering. Then I helped with the watering, which is handled differently than here at Schloss Hof. From this watering method I learned some useful things that could be applied in Schloss Hof

#### DAY 2 - Tuesday, 07/11/2023:

On Tuesday I was out again with Mr. Tilo Seeger in the palace park. We visited the New Palace with the potted laurel trees in front of it. Among other things, we went to a colleague who is responsible for pruning fruit trees. I found the pruning of the trellis fruit trees particularly impressive, as they use a historical pruning sheme that I would like to apply also on future new plantings in Schloss Hof. I was also shown the yew pruning templates and tools.



Historic pruning in palmette form at Sanssouci



Template for the pruning of the conical yew form trees

#### DAY 3 - Wednesday, 07/12/2023:

On Wednesday the meeting of the orangery head gardeners in the SPSG took place, which I also could attend. We visited the orangery in Neuer Garten (New Garden) and the Marble 6 Palace. We also saw the locations of the Citrus and other potted plants in the new garden. Afterwards we visited the Plesureground of Glienicke Castle in Berlin. We also saw the orangery there and where the potted plants were set up in the park. Then we drove back to the new garden.

#### DAY 4 - Thursday, 07/13/2023:

With Ms. DI. Katrin Schröder and Dr. Gabriele Horn, the foundation curator of the SPSG general management, I drove to Rheinsberg. On the way there, Dr. Gabriele Horn invited us for breakfast. In Rheinsberg Palace, I visited the orangery and the places where the Citrus and tub plants were set up with Mrs. Grit Döring, the gardener from Rheinsberg. I was also able to visit the castle park of Rheinsberg. I found Mrs. Grit Döring's Citrus grafting methods particularly interesting, as I had been looking for a promising method in Schloss Hof for a long time. I found this with her because I could convince myself of her success.



Citrus grafting method applied by Grit Döring at Rheinsberg



Fastening technique for Citrus trees used at the nursery Fürstenbrunner Weg/Berlin

DAY 5 - Friday, 07/14/2023:

On the last day of my visit, I took the train to Berlin Charlottenburg. There I visit the Fürstenbrunner Weg nursery with the responsible gardener, Mr. Oliver Phillip. His methods of fastening the Citrus plants were particularly interesting. Since we don't have any fastening methods in Schloss Hof, I found it very instructive and would like to use them here. I would also like to use the cutting methods for crown construction, which he explained to me in great detail, in the future.

Also interesting was the range of the pelargonium collection there.

Then, with Mr. Gerhard Klein, the manager of the Charlottenburg Park District, I visited the Orangery of Charlottenburg Palace with the locations of the Citrus and other potted plants. Then the tour around the palace gardens of Charlottenburg took place. I found the historical reconstruction of the large baroque parterre of the palace garden very beautiful.

On Saturday, July 15, 2023, finally I took my return trip home.

#### 4. CONCLUSIONS

As this was my first visit and working stay to historic garden estates out of my home area it was most informative for me to see and learn about the wealth in and diversity of historic gardens and their management at the Prussian Palaces and Gardens Foundation Berlin-Brandenburg. As already discussed in the above day-by-day overview of my stay I could study and learn about different horticultural management and cultivation techniques on orangery plants, especially Citrus trees, as well as on orchard trees, which I will try to apply also on my cultivation tasks at Schloss Hof. Among these were especially the water techniques at the Orangery Palace in Sanssouci, the grafting techniques for Citrus trees applied by Grit Döring at Rheinsberg Gardens and the mounting aids for orangery plants used by Oliver Phillip at Fürstenbrunner Weg nursery. These would serve for me as models for applications in Schloss Hof. Also very impressive and instructive were the maintenance of historic espalier cultivation forms applied on trellis orchard trees at Sanssouci. When there will be an opportunity to establish new espalier plantings at Schloss Hof I would also try to apply these historic cultivation forms to new planted young trees able to be brought up in these historic forms from an early stage on. Thus I was very happy to have had the opportunity to see a diversity of yet personally not visited historic gardens in Potsdam and Berlin and to gather a lot of new information of cultivation techniques to help my future work at Schloss Hof.



## SHEILA BSTEH

### Social Media Manager

Sending institution: Palace of Schönbrunn, Austria

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

Date of mobility: 10 to 16 September 2023



## 1. INTRODUCTION

The ARRE Mobility Grant program was an opportunity that my colleagues in marketing and HR brought to my attention. Since in my field of work constant exchange is a great opportunity to better understand the dynamics behind online marketing, I was immediately interested in the program. I also think that many cultural institutions have similar problems, so the possibility to exchange experiences sounded valuable. When I discovered Sintra on the website, a personal motif was added for me, as the palace and the park surrounding it had fascinated me for a long time.

During the application process, I learned from Parques de Sintra that there had already been close historical connections between Vienna and the Portuguese royal court in the past. Further, Ana Martins and I had a few interesting talks about communicating cultural heritage, the challenges behind it and the specific challenge they have at Parque de Pena previously to my stay. I think that the park of a palace is an integral part of a cultural heritage site. Further, I love being in nature and could not wait to explore the beautiful Parque da Pena in person. That's why I was excited to start this exchange and get to know Parques de Sintra better.

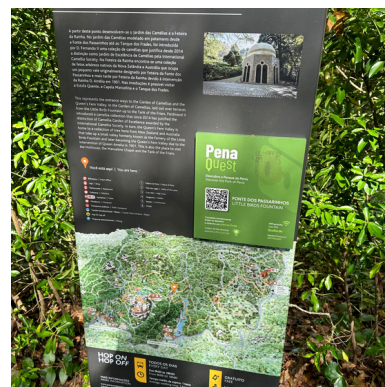
## 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

There are a few interesting parallels between the management models of the Schönbrunn Group and Parques de Sintra. They are state-owned companies. They must sustain themselves without support of the state. Further, they both are UNESCO World Heritage Sites. And in their mission statements, both- the conservation of the cultural heritage and (economic) value creation to enable that, are important pillars. Finally, both companies are united by diversity. Four very different locations are managed in Schönbrunn - Schönbrunn Palace, the Sisi Museum in the Hofburg, the Möbelmuseum and Schloss Hof. These locations have different brand messages and economic profitability. In Sintra, there are even more locations. 11 locations and 1.000 hectares of forest have to be managed. This is both a strength and a weakness for both companies, especially when it comes to online marketing. On the one hand, there is a wealth of inspiration that can be marketed, but on the other hand, it is often difficult to structure the wealth of content. Further, they must compete with public cultural institutions and sites. As decided in advance, my task was to concentrate primarily on the digital immersive apps and on the marketing of the Parque de Pena. It sounded like an interesting challenge.

## 3. PROGRAM OF THE STAY

### Day 1:

On the first day, we started with an introduction with Ana Martins, my mentor for the exchange, at the National Palace of Sintra. She gave me a highly interesting and rich presentation about the company, its goals, and challenges. After that, we had a meeting with director Antonio Nunes Pereira. It was a very fruitful discussion, and it was great how both made the time and effort to introduce me into the specifics of Parques de Sintra, in particular the Parque da Pena. We further talked about the general challenges of cultural institutions- which was already a great inspiration and gave me valuable insights to take home to Schönbrunn. My interest of the day had been to get a general overview of the organization and to find out more about possible problems, but in addition I had already gained some new points of view. Ana Martins also gave me an ID card so that I was able to identify myself whenever needed and had free access everywhere everytime, which was very handy during my stay. Afterwards I toured the National Palace of Sintra and first investigated the audio guides, which can be used via your own smartphone.



I went through the tour in detail and wrote down my customer experience. It was a very positive experience (and interesting for Schönbrunn!). The guides are easy to download and to navigate and give you some perceived personal freedom in exploring the palace, as you can repeat the chapters and decide where to focus. After the first investigation of the palace and our meetings, I took a break for lunch. Portuguese food is fantastic, and there were many options around the palace to enjoy your break. Afterwards, I dedicated myself to the interactive apps. There are two apps that can be used by children or grown-ups. They both provide a gamified learning experience, however one (a treasure hunt) is easier for children or people who just want to have fun. I tried this one. It worked out quite well, however, there were some minor errors, that may have depended on my phone. After I had played through I wrote down notes for a working document.

#### Day 2:

Day two started for me with an analysis of the previous day's experience in the earlier morning. Sintra is a great place to do so and to enjoy at the same time- I sat in a lovely café with amazing food for cheap prices, which was very nice. After that, I went to visit the Parque de Pena, my focus for the trip. I went there by bus and hiked up the rest. From a customer perspective, the price for the bus ticket was ok (25 Euro for 24 hours, you can further use it to visit other attractions on the way). The higher we got, the more it felt like a jungle and a little adventure. At the palace, the staff again was well informed about my stay and helpful. I started equipped with the Guide of the Parque, that Ana had given me in preparation. We discussed beforehand that it was important that I empathize with the atmosphere and the park and explore it in detail. That was a great task since I love being in nature and hiking. Luckily, I brought lunch with me as I ended up being in the park all day taking photos and taking notes.



#### Day 3:

On Wednesday the Parque da Pena was also my focus. I visited Pena Palace before lunch and focused on the customer experience. Later I got back to the Park. The journey and the tour through the palace worked smoothly, but the crowds are extreme. The palace itself gave me a lot of ideas for content, especially video content, for social media platforms. Afterwards I went back to the park and explored the Countess of Edla's chalet. This place is great to promote because it is based on a true love story, which of course I personally liked. I also tested the digital gamified experience called Pena Quest, which allows you to explore six info points. After that I continued writing on the working paper.



#### Day 4:

On Thursday I went to the National Palace of Sintra again and tested the second immersive app. It was quite different than the other one, needed a little concentration but it was definitely an interesting task to do. Afterwards, I spent the rest of the day finalizing the working paper in order to transform my impressions into a coherent concept for content marketing and storytelling on Social Media. I am quite happy with the result, as I was able to incorporate a few strategies that have helped me with my accounts at the Schönbrunn Group. In the evening, I already felt a bit exhausted.

#### Day 5:

On this final day I should have been my meeting with Ana in Montserrat. I however woke up ill with a fever. I reported it to Ana, who again was very helpful and caring. I had to stay in bed and was disappointed because I could not see Ana again and there was a jazz festival by Parques de Sintra at the end of the day, which would have been a highlight of my stay. However, we arranged a digital meeting for the future so that we can exchange the results of my stay and stay in contact as well.



Despite this ending, I enjoyed and highly recommend the ARRE Mobility Grant to everyone - especially in Sintra, because I was looked after in a very helpful and friendly manner, had an exciting task and enjoyed the beautiful surroundings and culture of the country. It was a great experience that enriched me with many new ideas and input to take back home to Schönbrunn (see below, Conclusion).

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

My stay in Sintra gave me a few new ideas for Schönbrunn. Since Schönbrunn Palace also has a park and various gardens, the concept for immersive apps for on-site use could also be incorporated here. This can bring added value, especially with regard to local visitors, who should be more closely involved in the future. Both apps were developed as part of a competition for start-ups, which is a very interesting strategy for the Schönbrunn Group. You can tell that the developers of the apps have created a great product from both a creative and technical standpoint. The audio guide system is also interesting. It is easy to use, flexible and works perfectly. Further, you could generate additional income with it.

From a personal perspective, it was nice to see how connected the employees in Sintra feel to the place. It was a great experience for me that they gave me a pass and let me organize my time freely. This way I was able to work independently and really get to know the atmosphere of Pena. It was particularly important for the creative process that I was given personal responsibility and allowed to explore the park. I am happy with the final strategy that emerged from this.



## BERTA BLANKA

### Costumed Museum Guide

Sending institution: Royal Palace of Gödöllő, Hungary

Host institution: Historic Museum and Park of Miramare Castle, Italy

Date of mobility: 1 to 8 October 2023



### 1. INTRODUCTION

I spent the first week of October as a guest colleague in the Miramare Castle near Trieste, as I chose them in my application because of their huge park and their interesting programs there. In addition, Gödöllő and Trieste are connected by the history of the Habsburg dynasty and the Monarchy, so it was exciting to get to know another branch of the imperial family and its sad history and legacy from another perspective. During the eight days, I spent a total of five full working days on site with the staff of the castle, I got to know the entire building, the park, and the exhibitions, and on the last day I was also able to participate in a unique program in the tower of the castle. As a museum guide, I was also interested in how the exhibition was run, but in addition, I really spent most of my time in the garden.

Unfortunately, I don't speak Italian, but many of the employees speak English very well, so that was the common language. One of the museologists (Daniela Crasso) also speaks German, so I communicated with her in this language.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

The Royal Palace of Gödöllő is connected to the Habsburgs, because after the Hungarian coronation in 1867, Francis Joseph I. and Queen Elisabeth received the palace as a coronation gift, and after that they often went there to hunt and rest. Francis Joseph's younger brother, Maximilian, planned and created the Miramare Castle, where his brother and Elisabeth visited several times as guests, even after Maximilian's execution in Mexico. However, the construction of the Gödöllő Palace can be dated to the 1740s, the Baroque-style 11-wing building complex is much larger than Miramare, but its park is smaller, it is an English landscape garden. There are also many differences in the operation of the two institutions: the workers at the Gödöllő Palace are all employed by the palace directly, except for the employees of the cafe, while the Miramare Castle has approx. 20 permanent employees, everyone else works there as a freelancer. The permanent staff is selected very strictly, since the Castle is a state institution, so they must apply and take exams centrally in Rome to fill the positions. Miramare is unique, because they rescued all the artifacts during the first world war to Vienna, and then received almost all of them back. They were able to protect the building and it was not really transformed, in some of the rooms they think they still have the original tapestry from the 19th century. Gödöllő was not this lucky: it has been transformed many times during the 20th century and almost destroyed by those who used it. I chose Miramare Castle primarily because its garden is much larger and more diverse than the one in Gödöllő, and I wanted to find out how they use this huge area and what opportunities they offer to visitors.



### 3. PROGRAM OF THE STAY

#### DAY 1/ Sunday, 1st of October:

I spent the first day essentially traveling, I left Budapest by bus at 9:25 am and arrived in Trieste at 5:35 pm. Fortunately, the bus stop is in front of the train station, in the city center, so I could easily continue my journey by train to Monfalcone, where my accommodation was. I arrived there around 7 pm.

#### DAY 2/ Monday, 2nd of October:

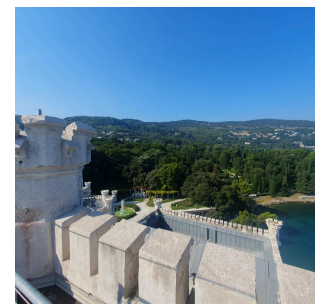
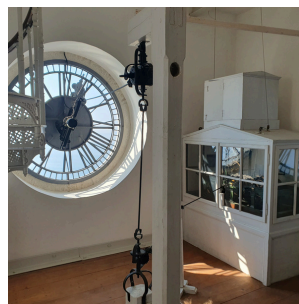
On my first day at the castle, I arrived at 9 am. The arrival itself was very exciting, because I immediately experienced what the park of the castle is like: I got lost in the park halfway towards the castle, so I managed to find the building with a huge detour. When I arrived, I met Irène Thé, who was my companion and mentor throughout the week. She showed me around the building, showed me the offices on the second floor and my designated place, where the IT



colleague created my own profile so that I could use the network. I also got to know the colleagues working that day. It was interesting that during the day there was a shooting in the castle, so I also got to see the works, which were not much different from what we do in Gödöllő. Since I had never been inside the building before, I went through the exhibition on my own, and Irène and Anne (tour guide) showed me the renovated kitchen, which was recently opened to the public. In the afternoon, one of the other guides, Lorenza Fonda gave me an extremely detailed tour of the park, during which we covered almost the entire park. I got to know the other buildings from the outside, statues, lakes, and the history of the garden's design. It turned out that the garden was entirely created and planned by Maximilian, the soil was brought from Austria, since the soil along the coast is very rocky, it would hardly have been possible to plant anything here. That is why, for example, completely different types of mushrooms live here than elsewhere in the area. Maximilian planted an entire forest to capture the strong winter wind from the northeast (bora), and he also brought a lot of sculptures from Greece to create an antique, old-fashioned effect in the garden. There are also English church ruins in the garden, as well as planted ponds, to which the locals often bring goldfish or turtles that they don't want to feed at home anymore, which causes a lot of problems for the gardeners. They were recently relocated to another place.

#### DAY 3/ Tuesday, 3rd of October:

On Tuesday, I arrived at the castle again at 9 o'clock in the morning. I spent the morning getting to know the places of the castle closed to visitors with Irène: we went up to the tower of the castle, on the top of which there is a viewing terrace, we saw the servants' staircase, which will soon be renovated. I was also able to look down on the throne room from the otherwise closed gallery. Then, in the company of Irène and Anna (tour guide), I got to know the garden again. We visited the bath house on the beach, which is used for museum education sessions: they usually sit with the children on the long bench on the beach and read stories to them. In the newly built part behind the Castelletto, invited experts teach children about different plants, where they can also plant flowers or herbs. In the afternoon, I visited the exhibition again, this time with an audio guide device. I was curious, for example, how long the audio material is, compared to Gödöllő's. The audio is approx. an hour long, and in order not to be too monotonous, the information was given alternately by a female and a male voice. Since my contact, Marta Nardin, and all my direct colleagues knew that I was a costumed museum guide, we jointly came up with the idea that in the second half of the week I would dress up as Queen Elisabeth and take some photos and videos in the park and in the building, so that the relationship between the two institutions could be also advertised on social media platforms.



#### DAY 4/ Wednesday, 4th of October:

On Wednesday, I had the opportunity to go through the exhibition with Alice Cavinato and ask her the questions I collected previously about the restoration and the exhibition (furniture, wallpaper, ventilation, etc.). Previously, I had noticed that windows were often opened to ventilate the exhibition, which surprised me, because this is rarely allowed in Gödöllő for artifact protection reasons. Alice justified this by saying that fresh air had to be let in because there was no air conditioning in the building and the visitors would be sick. Since the Chinese room is currently being renovated, a lot of porcelain was transferred to other rooms of the exhibition, so the place of their origin was also discussed. It is interesting that Maximilian bought most of the items, the invoices for these are still available and can be researched. This is how they were able to show me a porcelain bowl from Herend, Hungary. In the afternoon we visited the Castelletto with Irène and Paolo (tour guide), from here Maximilian and Charlotte followed how the Miramare was built, and after Maximilian's execution, Charlotte retired here before moving back to Belgium. The rooms have been nicely reconstructed, but they are not furnished.

In the afternoon, Irène and I got permission to visit the restorers in the stables, as they are working there on the pieces of the main staircase that had just been dismantled. Here, weapons, antlers and knight armor brought here from all over the world were being cleaned. In the afternoon, I put on my Sisi dress, and program, which Irène posted on Miramare's Facebook page.



#### DAY 5/ Thursday, 5th of October:

I spent the morning in the office from 9 o'clock, I prepared all the photos and notes for my report, I wrote down the events of the days and I read the catalog of the temporary exhibition. In the afternoon between two and four o'clock, the guests could meet me as Queen Elisabeth in the building and in the park as well, I took tons of photos with many children and adults.

#### DAY 6/ Friday, 6th of October:

On Friday morning, I went through the castle's exhibition again with an excellent museologist, Daniela Crasso. This time we spent a lot of time in the library and the temporary exhibition, because it also has a lot to do with the park. The Ars Botanica exhibition is very special. Maximilian was a passionate botanist, and he and his wife, Charlotte, kept many wonderful botanical publications in the castle library. Many of these were exhibited in both the permanent and temporary exhibitions. Flowers are everywhere you look, so they also selected artifacts that show them. Daniela also showed me an original 19th century photo album, in which we looked through photos of the garden. In this way, it was possible to compare what has changed in the garden over the years and how Maximilian's dream became a reality. According to the announced program, I spent the afternoon (between 2 and 4 p.m.) again as Sisi and met the guests. In addition, Irène called me a professional photographer. Stefano took wonderful videos and photos of me as Sisi in the park.



#### DAY 7/ Saturday, 7th of October:

I had a day off on Saturday, which I used to get to know Trieste as well. Here I visited the statue of Queen Elisabeth and the statue of Maximilian, which was previously removed from the city and stood in the Miramare park, and then returned to its original place, next to the port.





DAY 8/ Sunday, 8th of October:

Barcolana is a historic international sailing regatta organized by the Barcola and Grignano Sailing Club. It is organized every year in the Gulf of Trieste on the second Sunday of October. Barcolana is one of the most popular regattas in the world. In 2023, the Barcolana was on the 8th of October, which could be seen from the tower of the castle. Irène managed the tours starting at 9am, 10am, 11am and 12am. She accompanied appr. 10 guests, up to the tower, as the entire bay can be seen from there. My family and I joined the 10 o'clock tour, we watched the start from the castle tower. After that, I gave my family a guided tour, introduced them to the castle and the park, then said goodbye to my colleagues, and at one o'clock in the afternoon we left for Budapest by car. I arrived in Budapest at 9pm.

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

Reflecting on my entire stay, I think this is a program we all desperately need. In retrospect, I would have planned my program for two weeks at least, I would have had more time and opportunity to really immerse myself in the challenges and activities, and I would have been able to take on more serious tasks. One week is only enough to get to know the basic structure of the institution and the local culture and customs. Basically, getting to know my colleagues, the building and the environment shaped my approach a lot. It was nice to see that they love and respect Maximilian and Charlotte as much as we love and respect Sisi and Francis Joseph, and they feel at home in the castle just like us. We have similar feelings when it comes to this kind of heritage. It was great to experience this. Visiting the park several times and getting to know the programs made me realize that, unlike our Italian colleagues, we use the park for concerts and ceremonies, but we could organize more active public museum events outside, especially museum education activities. I really liked the fact that Miramare gives the children space in the garden facilities, for example in the flower garden, so that they can not only get to know the values of nature in principle, but also, literally, with the help of their own two hands.



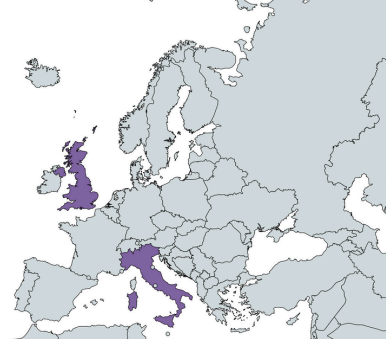
## CATERINA BERNI

### Interpretation Manager

Sending institution: Historic Royal Palaces, United Kingdom

Host institution: La Venaria Reale, Italy

Date of mobility: 04 to 15 September 2023



### 1. INTRODUCTION

I was very much looking forward to this placement on both a professional and a personal level. I arrived in Turin a week earlier than the start of the placement and was joined by my husband. Together we spent the three weeks in Turin really getting a feel for this city – understanding its history and enjoying everything Turin had to offer, from museums in the city to trips up into the mountains. It was a unique experience to be able to work and live in Italy for these weeks – fully immersing myself in culture and heritage as well as the language.

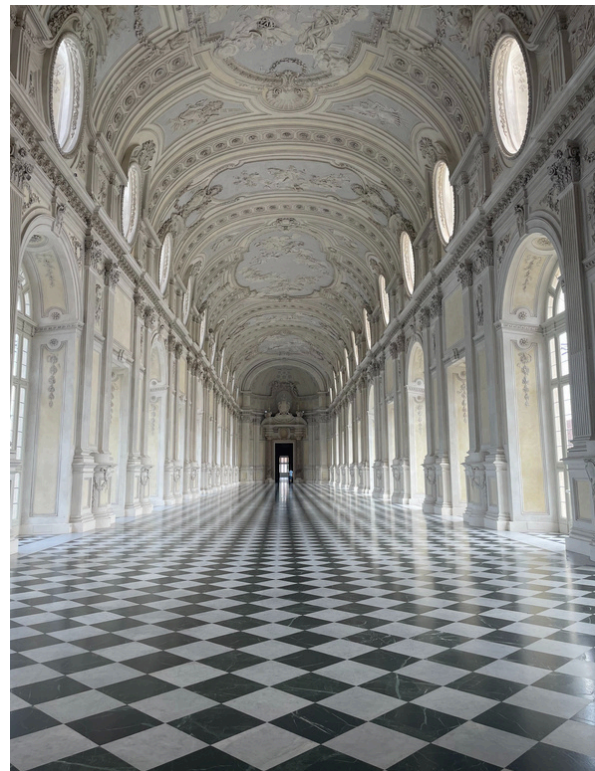
I predominately spoke Italian on the placement and as a result was able to learn industry specific terminology that I have never been exposed to before. After two weeks I felt much more confident in my ability to work in an Italian institution. I left having made some useful contacts, gleaned some helpful comparisons between Kensington Palace, the Tower of London, and La Venaria Reale, and having seen an exhibition de-install and the first half of the Monarchs at the Table exhibition install. Overall, the placement was instrumental in understanding more about the cultural sector in Italy, and in developing my industry specific skills and my career.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

Although I had originally selected this location for my placement because I could see links between Venaria and Kensington Palace, on visiting for the first time, I was surprised to learn how similar the two institutions were.

The narrative journey and interpretation of Venaria is almost identical to Kensington. The palace is separated into 17th and 18th century rooms which are brought back to specific moments in time, and the stories look at who used the spaces and what they were used for. This corresponds exactly to the King's and Queen's State Apartments at Kensington, where the former focuses on George I, George II and Queen Caroline (18th Century) and the latter William III and Mary II (17th Century). As well as the permanent display areas, there are also temporary exhibition spaces, like in Kensington. At Venaria they are more extensive and occupy most of the second floor and some of the first floor. They also host more exhibitions – up to four temporary exhibitions a year, with some on display simultaneously. At Kensington we focus on one display in the Pigott Gallery a year, which is on display between six to eight months. The budgets are also very different – the Monarchs at the Table exhibition budget was nearly three times as much as our Kensington temporary exhibition budget. The focus of my project was trying to understand how the team at Venaria manage so many exhibitions in a year, and whether this is something we could bring back to Kensington to keep the temporary exhibition programme fresh and constantly changing.

The main differences I could understand from speaking to colleagues was that Interpretation Managers do not exist in Italy, and this role is subsumed by the registrar. As a result, the architect or exhibition designer takes a more prominent role. They work closely with the curators to determine the design of the exhibition; the layout of the objects, what each room's theme might be, what the aesthetics of the room will look like. When the design is close to being finalised, with a final object list, the registrars make the loan requests and manage the exhibition build and install. They have less input into the narrative and themes, compared to our Interpretation Managers. The external architect also manages the AV contracts, and the graphics, and the build company. They are onsite every day overseeing the build and install. The text writing is done by the curator and the architect, with a proofread from the registrars before going off to print. There is a catalogue published for each exhibition and a dedicated member of the team who is responsible for delivering this – they work with the curator to pull this together, purchasing images from asset websites and writing the text, which is always translated into English.





Witnessing the decant and install of objects during my placement it seemed that we have identical methods, with conservators working with the lenders, and the object moving company contracted to safely decant, transport, and install all objects. Venaria does not have any of its own collection so all objects, both in the permanent routes and in the temporary exhibitions are on loan. This is similar to Kensington where the majority of our permanently displayed objects are on loan from the Royal Collection. There is a world-renowned conservation studio on site which had specialisms in textiles, canvas, metallics, contemporary art, wood and much more. Historic Royal Palaces also has a textile conservation studio – interestingly a few of our conservators have previously worked at Venaria so there are strong links between the two institutions.

Some temporary exhibitions are touring exhibitions which are already designed and curated. These are simpler to manage and require a lower workload than the other exhibitions. Venaria have contracted a graphic designer for the graphics, but the majority of the exhibition comes prepared. The upcoming exhibition is based on Turner, which originated at the Tate, London. Other differences I observed were regarding sustainability. At Kensington we are conscious of reuse, for example we have modular showcases which, when necessary, can be slotted together to provide different sizes and are used for each of our temporary Pigott exhibitions. Venaria designs and builds bespoke cases and networks for each one of their temporary exhibitions, disposing of them at the end of the exhibition's run.

Overall, it was fascinating to observe the differences and similarities and I was able to ascertain that at Kensington we would not be able to facilitate a faster paced exhibition programme. However, it did bring up some interesting ideas of best practice and how to reduce internal workload and how best to use external contractors and services.



### 3. PROGRAM OF THE STAY

Activities are noted per day and each colleague I met is listed at the beginning of each day in *italics*

DAY 1:

Paolo Palumbo, Erika Paggioro, Clara Gorla – from the Research Center (our equivalent to curators)

I was given an introduction to the palace and tour of the Reggia, along with a full history of the dynasty of Savoy, the architecture of Turin, the architecture and decoration of Venaria, the people who used the palace and what they used it for, the abandonment of the palace, and the recent restoration. I observed that the narrative journey and interpretation are almost identical to Kensington with the separation of the palace into 17th and 18th century routes, like our King's and Queen's State Apartments. The key things I took away from the permanent displays were: the successful intervention of modern graphic panels in historical spaces, the use of material for wall draping, the need for visitors to have an introduction to the palace and the key characters in the story before stepping into the state apartments.





## DAY 2:

Patrizia Rainei, Lara Macaluso – Registrars (our equivalent to exhibition department)

I had a tour of the exhibition galleries and witnessed the de-install of the Leonardo exhibition. I saw plans of the layout of the new Monarchs at the Table exhibition and read the exhibition text. I discussed the exhibition with the registrars trying to better understand the process of design and install, the budget and programme. It became clear that it is a very small team. The registrars occupy themselves predominately with the exhibition delivery. They are sent the object list and the plans and are required to deliver the exhibition. The architect is on site every day to check on the install. The registrars organise the tenders, hold the budget and manage the de-install and the install. Other learnings included: sustainability does not feature to the same degree as in the UK e.g. showcases are all disposed of after the exhibition. The curators write the text with designers and the graphics are designed by the architecture/exhibition design firm. The budget for the exhibition was 1.2million euros. The exhibition comprises of 15 rooms and 200 objects. It is probably double the size of our temporary exhibition spaces at Kensington. The install period is comparatively short, half of the rooms were de-installed from 3rd September – the exhibition opened on 28th September. This is just a three-and-a-half-week programme for the build and install of seven rooms. The other eight rooms were in the build process since July. I witnessed the decant of a Leonardo tapestry – using pulleys and ropes and seemed to be the same methods we would use at Kensington.



## DAY 3:

I translated the Introduction panel and checked the English version of the exhibition's object labels. I spent the day exploring the gardens and as I wanted to see how this might inform plans for the moat project. The gardens have contemporary art interventions with interpretation panels explaining how the art is inspired by the past. There are allotments and the produce is available for visitors to take home on Thursdays with a donation to the Reggia. There is an educational games area for children. There are lots of picnic areas and lots of shaded areas, as well as a train to take visitors round the gardens or bikes to hire. The grounds are large but those with accessibility requirements are still be given the opportunity to explore. In the evening the object transport company unloaded crates containing objects from museums in Rome into the Orangery. I saw the coding system and transportation packing requirements for the objects. It was interesting to see how access is managed into the palace out of hours – it requires a good working relationship with the security and control room – they give you access/ help when necessary, usually at times when you are alone in the palace.

#### DAY 4:

Andrea Merlotti, - Director of Study and Research Center, Lorenzo Greppi – Architect/ Exhibition Designer, Francesco Bosso – Internal Architect/ Project Manager

I had a meeting with Andrea who was my initial contact for the ARRE application and who has contacts at Historic Royal Palaces. He introduced me to the Venaria and gave me a thorough background. The exhibition project team conducted a walkthrough of exhibition with the architect and build contractor. They went through the networks/ graphic panels/objects/ AV. There were still some elements missing and decisions required. From this interaction I deduced that the project must be a design and build contract. Decisions were made on the addition of graphic panels and the removal of AV and a new design concept for the final room was agreed to. I attended a meeting with the architect, the registrar and an origamist to discuss an installation of paper birds hanging from the ceiling. We discussed the concept and showed reference images and decided a way forward for the scope of work. The crates containing objects were then removed from the Orangery and taken into the exhibition space. This required moving a crane into position and craning up crates from Rome museums (previously held in Orangery) and crates from Turin museums (which had just arrived) into the exhibition.



#### DAY 5:

I went through catalogues of past temporary exhibitions held at Venaria e.g. La Bella Italia and Moda in Italia 150 Anni di Eleganza. The latter I specifically wanted to read to see the similarities to Kensington dress exhibits. In the exhibition, the history of Italy is told through fashion. I also read a history of Venaria: La Venaria Reale – Ipotesi di Recupero. In the afternoon there was an object shipment which had arrived from Milan and Piacenza museums. We unloaded these crates directly into exhibition rooms.



#### DAY 6:

Andrea Merlotti, - Director of Study and Research Center, Lorenzo Greppi – Architect/ Exhibition Designer, Francesco Bosso – Internal Architect/ Project Manager

We received an object shipment from Bedonia and Genova. The transport company placed crates in a store next to the exhibition. I engaged in a conversation with the Health and Safety and Security team about exhibition standards and requirements – e.g. fire retardant materials, conservation grade showcases, Oddy tested materials – to ascertain if our practices were similar, which I concluded they were. The evening was spent having dinner with Andrea Merlotti, his wife and daughter and my husband. It was fascinating to find out more about Venaria but also to have an opportunity to discuss Italian history, culture and identity. Andrea made sure to make me feel welcome in Turin and at the placement.



#### DAY 7:

Silvia Varetto, Anna Giuliano – Education

I spent the morning translating object labels. There was also a shipment of a large painting from Turin which had been undergoing conservation work ready for its display in the exhibition. I met with an education/ communities' colleague and was informed of the Festa della Nascita which is a way of attracting young families to Venaria. It is an open day (free entry) for all babies (and their families) born in 2022 and 2023. There are stalls with different themes – reading, movement, music, first aid. Research shows that lots of locals do not visit Venaria so this day is a way to bring them in gradually; their first step into heritage is through the gardens and then maybe next time they will visit the palace.

#### DAY 9:

I was taken on a tour of the restoration and conservation studio. This is a separate organisation to Venaria but located on the same site, in the stables. It is a state-of-the-art studio with departments dealing with textile, wood, metals, paintings, contemporary art etc. I met restorers from each department, and they showed me the advanced equipment they used, and recent objects they have been working on. Museums from across Italy and Europe use the expertise of this center for restoration, and there were objects from a wide range of institutions. I wanted to specially see the textile studio to compare to the facility at Hampton Court Palace. In the exhibition rooms, further object installation was underway. I saw mounts being made for objects (this is done by the build contractor rather than a mount maker like at Kensington) which were then installed in the showcases. The conservator conducted condition checks and the objects were installed by the lenders/registrars/curators. Two paintings were also hung in the exhibition space by the object transport and handling contractor.

#### DAY 10:

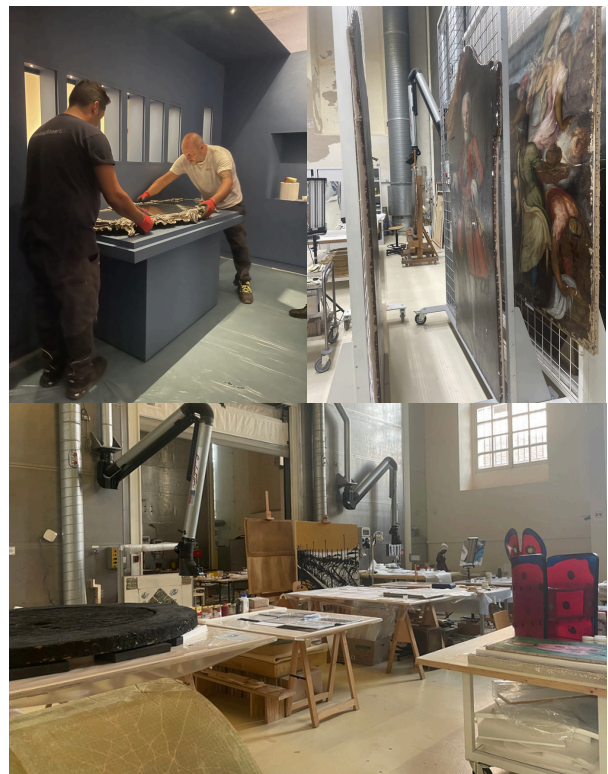
Donatella Zanardo – Curator of the permanent collection

I translated the summary/abstract of a conference paper for ARRE – Natural collections in Royal Residences - for the curator of the Reggia's permanent collection. Most of the day was spent in the temporary exhibition spaces witnessing the final elements of the build install – for example the AV installation and checks by the external contractor. The team also continued with the object install; a tapestry, painting, book and ceramics were installed. All objects required condition reports, coordination with the lenders, and sign off by the curators and registrars on their display. Because of the timing of the placement, I unfortunately left midway through the object install and the team spent the next two weeks finalising the exhibition. They sent me images of the final exhibition – which looked amazing!

#### DAY 8:

Sandra Vazquez – Conservator/Restorer

I spent the morning translating exhibition panels and object labels– together with colleagues we discussed the key themes of exhibition and how/if they work in English. There was an object shipment from Parma and four crates were craned up into exhibition space. In the afternoon the team installed the first object of the exhibition - a table centerpiece. This involved unpacking the item, conducting a condition report by the conservator, placing the object in the case, adjusting the lighting, closing the showcase. and signing off the display by the lender. I discussed with colleagues the upcoming Turner exhibition, specifically the install dates and process. Is a touring exhibition on loan from the Tate and has been purchased with curation/ design already completed. An external graphic design company is necessary to complete the graphics but less input is required from the exhibitions team at Venaria.



#### ADDITIONAL:

Additional I spent the two weekends and evenings I was in Turin visiting the Museum of Cinema, Egyptian Museum and Museo del Risorgimento, to better understand Turin's history as well as the level of interpretation in Italian museums and how they compare to London and specifically to Historic Royal Palaces. I also spent time visiting key landmarks in the city – Mole, Monte dei Cappuccini, Basilica di Superga as well as a trip to the town Aosta located in the mountains to better understand the Piedmont region's landscape. I tasted Piedmontese specialties – agnolotti, tajarin, bicerin – as well as participating in the culture of the sagra (which took place outside of the city), and aperitivo which originated in Turin. Every region of Italy has its own dialect, history and strength of identity. It was fascinating experiencing Turin and getting a better understanding of Italy's variety of culture.



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

This placement was instrumental to my professional development. I left with a much more comprehensive understanding of the cultural sector in Italy, at both a museum and ministerial level. I picked up some interesting ideas for how to interpret our permanent routes at Kensington Palace based on what I saw on display in the permanent routes of Venaria. The gardens and general site also offered some inspiration for our moat project at the Tower of London. I have also been exposed to different working methods where the museum outsources a lot more work. I think this has both positive and negative effects – it means that there is a smoother process for exhibition management, enabling quicker turnaround on displays, but it means there lacks an internal person holding the overall vision for the exhibition, and making sure it is enacted across all elements of the design and curation. Technically my role doesn't exist in Italian cultural institutions, which was disappointing to learn for any potential future career moves, but has made me more appreciative of the work my team does in the UK and how important it is for the sector as a whole.





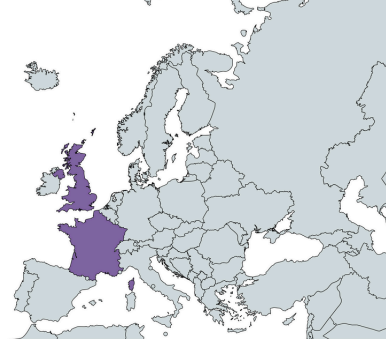
## ELENA SECONDO

### Gardener

Sending institution: Palace of Versailles, France

Host institution: Historic Royal Palaces, United Kingdom

Date of mobility: 11 to 15 September 2023



### 1. INTRODUCTION

I was born in Italy and trained as a landscape gardener, I have always had a strong interest in the study of flower borders and in the management of gardens.

Thanks to the association of the European Royal Residences, I had the opportunity to participate in an exchange between the EPV of the Château de Versailles and the Historic Royal Palaces in September, more precisely from 11th to 15th.

This mobility has given me the opportunity to explore different topics on the theme of gardens.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

The Château de Versailles and the Historic Royal Palaces are both historic residences with adjoining garden and park.

Both buildings have become luxurious royal residences thanks to two important personalities, Henry for Hampton and Louis XIV for Versailles, but in different periods.

The original Tudor Hampton Court Palace was begun in the early 16th century, but it soon attracted the attention of Henry VIII who acquired the palace in 1531. The Château de Versailles was inhabited by Louis XIII in the 16th century, but it was not until 1682 that Louis XIV created a new centre for the royal court. Hampton Court is still known as the 16th century residence of Henry VIII and Versailles for the 17th century thanks to Louis XIV.

The Trianon Gardens Service, where I come from, has the management more Parks: the Domain of Marie Antoinette, the Grand Parc of Versailles and the Park of Marly le Roi, as well as the Historic Royal Palaces manage the gardens of Hampton Court, Kensington Palace and Tower of London.

As for the Service of Trianon, the Historic Royal Palaces have the management of the park divided into sectors for the best operation. Each sector has a manager who takes care of the conservation and maintenance of the garden, manages a team and organizes the work according to the season. Each team consists of 3-4 people and has its own equipment room and specific machinery.

As for the Trianon, the Historic Royal Palaces also has relations with patrons who rent parts of the park for private events and support the restoration of the gardens.



The two institutions have similar management but different administrations. The Château of Versailles is a public establishment, belongs to the Ministry of Culture and, at financial level, is managed by the Castle, with the help of the Ministry. Instead, Hampton Court, seat of the Historic Royal Palaces, administers the finances of the three residences through charities.

The management of service employees are also different. The EPV manages employees partly public officials and partly contractual with the Castle, with the possibility of increasing the number of employees through seasonal contracts. The HRP operates partly qualified and contracted staff and partly annual volunteers, which are increasing year by year.



### 3. PROGRAM OF THE STAY

#### DAY 1/ East Garden - Bedding flower with Louise:

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#### DAY 2/ Visit of the gardens of Tower of London and Kensington's Garden with Graham DILLAMORE (Head of garden):

Visit to London of the other two locations of the Historic Royal Palaces. Day very rich of exchanges and reflections on the management of a patrimonial center opened to the public. With the wise use of some plants we can evoke the history of the place and respond to the issue of climate change and the need for biodiversity in a highly urbanized place. Study of the Superbloom. At the end of the afternoon I visited the interior of the castle.



#### DAY 3/ East Garden - Deadheads the Dahlias with Vichy and Visit Wisley Garden with Alex WIGLEY (Head of Gardens and Parcs):

Cleaning of the Dahlia border, a work of routine and precision with Vichy. The central activity of the day was the visit of Wisley Garden, part of the Royal Horticultural Society and one of the largest plant collections in the world. Another day full of discoveries, exchanges and reflections with the Head gardener. Very interesting areas with planting for the research of new varieties of roses, dahlias and perennials, such as those of the Delphinium.



#### DAY 4/ Day to discover the activities of the volunteers with Sarah:

In the morning I participated in the removal of plants in the flower beds and in the afternoon I have weeded under the secular Yew (*Taxus baccata*) and the cutting of the lawn with the edging shear.

#### DAY 5/ Kitchen garden with Ichiho and glass house with Amy :

In the morning on the last day I helped in the collection of vegetables (green beans, chard, artichokes, etc...) with the aim of donation to tourists and restaurant. Tourists can buy small portions of vegetables and contribute to the support of the garden with a small donation of 2 £.

In the afternoon I visited the greenhouses and discovered their operation, the problems they have and the different solutions they adopt.



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

I am very pleased to have been able to participate in this mobility project because it has been really enriching to me.

I was able to know different points of view and discover how the Historic Royal Palaces solve problems, in situations similar to the ones that I managed in Versailles.

One of the issues, at the moment, is climate change : it is interesting to know how the Historic Royal Palaces are dealing with that and which kind of solutions they are putting in place. The solutions applied are and will be ideas to transfer to other European Residences. One of these solutions is the possible rise of the use of perennials that resist drought. Even in Versailles it is good related to the strong heat, with less water consumption and less costs for the planet.



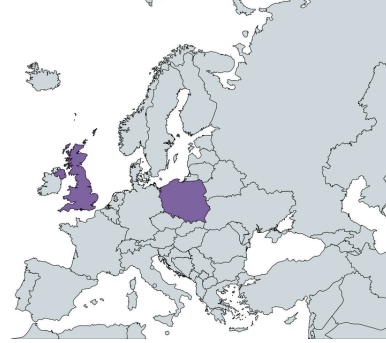
## EWELINA KRAHEL

### Main Registrar

Sending institution: The Royal Łazienki Museum, Poland

Host institution: Historic Royal Palaces, United Kingdom

Date of mobility: 10 to 14 July 2023



### 1. INTRODUCTION

My stay at Hampton Court Palace exceeded my expectations and turned out to be extremely fruitful and inspiring. As the main registrar at the Royal Łazienki Museum, my primary focus revolves around collection management. When planning my trip, I set myself a goal to enrich my understanding of practical and theoretical aspects of inventory management, location and movement control, acquisition, accessioning, as well as loans in and out. My objective was to compare practices and gain a fresh perspective on these processes. Specifically, I sought to explore how the Host Institution maintains core inventory information in its documentation system and how it conducts audits for accuracy. Additionally, I was curious about methods for keeping object location records up to date at all times.

My mission entailed gaining invaluable insights and a deeper understanding of the foreign museum's operational procedures. Furthermore, I aimed to observe how the Host Institution put into practice the procedures outlined in the Spectrum standard.

While there, our conversations with Hampton Court Palace team also brought up many other interesting topics to discuss, for example: types of tests carried out in the laboratory, optimization and the reuse of showcases and scenography elements, ethical issues related to the collection, or rental of space for commercial purposes.

The Historic Royal Palaces appeared to be the perfect environment for learning the fundamental aspects of museum operations but also to gain a new perspective on well-known issues, exchange of experiences, fruitful and inspiring conversations, improving my foreign language speaking skills and making new workmates.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

First and foremost, it is essential to acknowledge that both the Royal Łazienki Park and Hampton Court Palace (alongside Kensington Palace and Kew Gardens) share a unique characteristic—they are not traditional museums designed solely for storing and presenting historical objects but are historical residences themselves. As cultural institutions, we bear the weight of rich heritage, each having witnessed events that have shaped the course of history. We house artefacts and treasures that offer a captivating glimpse into diverse periods of human history, art, and culture. Embracing our role as historical residences allows us to showcase our collections within authentic interiors, replete with preserved decorations. This characteristic bestows a distinct advantage upon both institutions, but it also poses challenges—especially concerning ensuring and maintaining appropriate conservation conditions. We both share a commitment to preserving and conserving our collections for future generations.

Another noteworthy similarity between the Royal Łazienki Museum and Historic Royal Palaces is the issue of conducting commercial activities. While the Royal Łazienki Museum holds the status of a state museum and receives subsidies from The Ministry of Culture and National Heritage in Poland, we also endeavour to explore alternative sources of funding. This shared situation compels us to strike a delicate balance between safeguarding our collections and procuring necessary funds for ongoing activities. Developing an well-crafted policy is the basis for further action and guarantees better cooperation between the various departments of the institution.

From a personal perspective, one striking similarity that particularly resonates with me is the implementation of a new collection management program, a process currently underway in both the Royal Łazienki Museum and Historic Royal Palaces. Introducing and transitioning to new collection management software represents a colossal challenge for any museum, and I consider the exchange of experiences in this field, alongside discussions about potential challenges, pitfalls, and best practices, to be one of the most significant achievements of my trip.



### 3. PROGRAM OF THE STAY

#### DAY 1:

I started my Mobility Grant on Monday morning. I met with Rebecca Wallace, the Registrar at Historic Royal Palaces, at Hampton Court Palace. Prior to our first meeting, we had been exchanging emails and had a video call during which we worked out a schedule for the duration of my stay. Hampton Court Palace houses the Collection Management responsible for the entire Historic Royal Palaces collection, which comprises over 60,000 objects. It seemed like an ideal place to begin my immersion into the institution. Rebecca kindly gave me a tour of the institution and introduced me to the team. The tour included visits to various staff rooms: the headquarters of the Collection Management, a textile conservation workshop, and the two laboratories, among others. Additionally, I had the opportunity to listen to two video calls—one about a new management program and the other about a forthcoming graffiti research project planned by Historic Royal Palace.



#### DAY 2:

Rebecca and I agreed that on Tuesday, I would explore London on my own. My plan was to visit two current temporary exhibitions: "Diva" at the Victoria & Albert Museum and "The Rossettis" at Tate Britain. Additionally, I aimed to explore the permanent exhibitions at the National Gallery and the Courtauld Gallery. The first of the temporary exhibitions, "Diva" at the Victoria & Albert Museum, left a profound impression on me. The exhibition offers a fresh perspective on the role of the "diva" and showcases the individual approaches of selected artists to portray this iconic figure. Of particular significance are the stage costumes, which play a central role in the exhibition's narrative. Interestingly, the concept of the roles that costumes can play also served as a subject in another exhibition I attended the following day at Kensington Palace. Both exhibitions engage in a captivating dialogue with one another, and witnessing them in juxtaposition offered a thought-provoking experience.

#### DAY 3:

We met with Rebecca at Kensington Palace where the "Crown to Couture" temporary exhibition is currently underway. As we can read on the Kensington Palace website, the display "featuring over 200 items from ball gowns to court suits and handbags to jewellery. The exhibition draws fascinating parallels between the world of today's red carpet and the Georgian Royal Court in the 18th century." The display was an excellent excuse to discuss issues related too: loans (from other museums as well as from private collectors), transporting objects, displaying objects in historical spaces, collection care and conservation policy, difficulties with presenting fabrics, reusing showcases, and other elements of scenography, etc.

#### DAY 4:

On Thursday, we switched the location once again and met with Rebecca in The Tower of London where "The Crown Jewels" exhibition is now held. As we can read in the description of the display: "The Crown Jewels are the nation's most precious treasures, including the sacred Coronation Regalia used at the Coronations of new monarchs. Comprising more than 100 objects and over 23,000 gemstones, the Crown Jewels are priceless, being of incalculable cultural, historical, and symbolic value. They are part of the Royal Collection, held in trust by the monarch for the nation." As it was the previous day, the display was an excuse for discussing important issues connected with collections and the often difficult fate of individual objects.



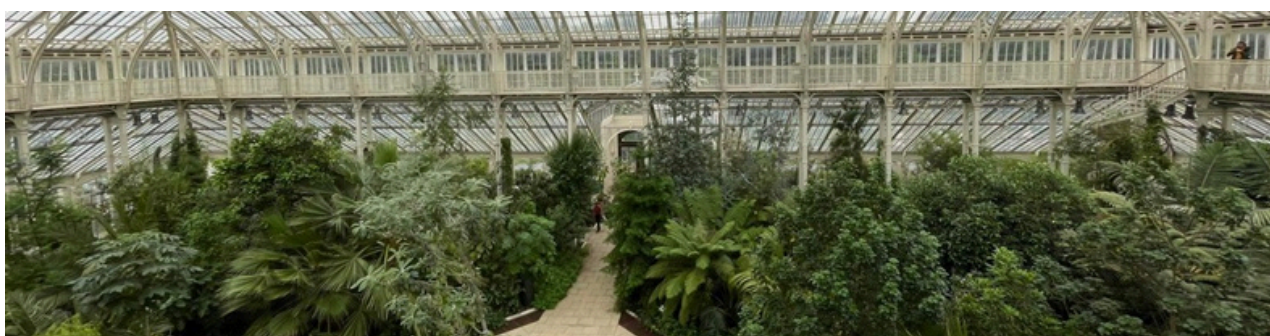




#### DAY 5:

On the last day of my trip, I visited Kew Gardens, and then I met up with Rebecca again at Hampton Court Palace. We wanted to summarize my stay, but also discuss a few more interesting issues. I was particularly interested in the issue of reconciling the conservation policy and the protection of objects with the commercial activity of the museum and making space available for non-museum purposes. Rebecca, in turn, was interested in the issue of restitution of objects lost as a result of World War II and activities undertaken by

Polish museums in connection with the war in Ukraine. Rebecca also shared with me her experience of carrying out conservation work on selected items from the collection in front of the public. I find this idea very enriching, interesting for visitors, and worth considering for implementation in my institution.



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

During my stay, I had the opportunity to engage in numerous enriching and inspiring conversations, broadening my knowledge not only in the field of collection management and object inventory but also in conservation, collection care, access to collections, and commercial activities of the museum.

Rebecca generously shared various innovative ideas that the Historic Royal Palaces team had developed. I am eager to implement some of these ideas in my own institution. Firstly, I plan to establish a comprehensive event organization policy in collaboration with the Marketing Department. Having well-defined procedures will streamline the organization of commercial events while ensuring the utmost safety of our collections.

Secondly, I was particularly impressed by the concept of conducting conservation work on objects from the collection in front of the public. This approach not only raises awareness among visitors about the daily efforts of museum employees but also provides insights into the conservation process and educates visitors on how to care for items they have in their own homes.

Lastly, I was intrigued by the idea of showcasing spaces, rooms, and corridors that were once reserved for servants, left unfinished, or devoid of decorations—typically hidden aspects of grand residences. I had the opportunity to witness this concept in action at Kew Palace and believe it could offer a captivating and immersive experience for visitors in my own institution.

Overall, my time at Historic Royal Palaces was truly rewarding, exposing me to new perspectives, innovative working methods, and fresh visions that I am eager to apply in my role as a registrar at the Royal Łazienki Museum. The knowledge gained during this mobility grant has undoubtedly enriched my professional competencies and has reinvigorated my passion for preserving and presenting our cultural heritage. I am grateful for the experience and the lasting connections established throughout this journey.

## IRENE DONATONI

### HR Talent & Development

Sending institution: Schönbrunn Group, Austria

Host institution: Museum of King Jan III's Palace at Wilanów, Poland

Date of mobility: 15 to 22 July 2023



### 1. INTRODUCTION

First and foremost, I want to express my sincere gratitude to the entire Royal Residences Organization for providing me with this incredible opportunity.

Secondly, I extend my heartfelt appreciation to the Wilanow team, whose openness and warm hospitality made my experience truly rewarding.

The responsibilities I handle on a daily basis encompass a wide range, which is why having the chance to visit numerous Departments facilitated meaningful exchanges on various subjects directly relevant to my work. This was especially evident in discussions about strategies and practices intertwined with the ECHOCAST Head Office, which consists of just two individuals responsible for a multitude of tasks similar to those in a small business.

In my role as an HR Developer, I diligently observed the factors that drive motivation within the Wilanow team, as well as identifying potential challenges. Furthermore, the extensive conversations surrounding the Ukrainian refugee topic included in-depth explorations of potential programs for their support and integration into the workforce.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

#### Similarities:

Both institutions are central part in their Countries' tourism. They are both involved in preserving historical buildings, taking care also of the area around. The gardens are in fact integral part of the attraction, even if in Schönbrunn we cannot directly control all the activities and the works in the gardens, as a different institution manages them.

Speaking in terms of numbers, Wilanow has a lot of workers (150) in comparison to the typical museum, so the organizational structure is quite complex as the one of Schönbrunn Group (around 530).

Wilanow (park and palace) is visited by 5000 people per day in the weekends, while Schönbrunn (palace) attracts around 7000 people per day (a little bit less during the week, but not so less). Considering the huge flux, it is important for both institutions to focus on security issues and customer service. Both institutions must consider the political framework in order to set their strategies. Both institutions are Head Office of ECHOCAST networks, with only 1-2 people dealing with all the tasks related.

#### Differences:

Wilanow has a main attraction (the palace) and minor structures all around the park. Every little spot is used for different activities, while the Administration per se occupies smaller spaces.

Schönbrunn Group manages six institutions (Schloss Schönbrunn, Sisi Museum, Möbelmuseum Wien, Schloss Hof, Schloss Niederweiden, Children's Museum) which are not close to the Administration. The offices take a lot of space as there are bigger departments and some representative areas. A department does not present in Wilanow is the marketing one. Every mid-position worker in Education has to take care of the communication of the programs (with Justyna we discussed about the fact that it would be important to post not only before the event, but also after it with some pics taken on the spot, in order to let the possible guests "feel" the experience and eventually book at the next occasion). The Communication Department oversees many responsibilities, from internal to external communication, from publication of precious catalogues to website.

The Marketing Department in Schönbrunn counts 34 people plus 14 in Meeting and Events. Roles and tasks are defined, but projects can take a lot of time before being done. Wilanow is a public institution, Schönbrunn Group is private and cannot have direct funding from the State. Part of the Staff of Wilanow is outsourced, while Schönbrunn prefers to manage guards and housekeeping staff directly.

The natural and museum guides (educators) in Wilanow are focused mainly on delivering and development of the content, while in Schönbrunn (Schloss and Sisi Museum, in the other houses is different) they are 80% working in customer service and security (or cash desks) and 20% as museum guides. They cannot develop their own program, even if some adjustments is taking place.

The ECHOCAST organization in Vienna is grounded on the continuous relationship with the partners, while ECHOCAST in Poland is more focused on the acquisition and development of its trainers. The modules of the ECHOCAST Program are similar, but the one in Poland is more complex and structured, while the one in the German speaking Countries is in development.

### 3. PROGRAM OF THE STAY

BEFORE	16. Jul	
	Sunday	Representant(s)
14:00 - 16:00	Visit of the University Gardens	
11:00 - 13:00	Visit of the Muzeum Zycia w PRL	

DAY 1	17. Jul	
	Monday	
09:00 - 10:30	Educational department - staff meeting, tasks and responsibilities	Justyna Dominiak, Małgosia, Ania, Marta, Nelia
10:30 - 12:00	See the palace! Palace tour with the educator	Educator
12:00 - 13:00	Lunch	
13:00 - 14:30	See the park! Park tour with the educator	Joanna Borysowicz
14:30 - 16:00	Recruiting and onboarding of historical and nature educators	Małgosia, Ania

DAY 2	18. Jul	
	Tuesday	
09:00 - 10:30	Audience Service Department - staff meeting, tasks and responsibilities	Educator
10:30 - 12:00	Communication Department	Elżbieta Grygiel, Marcin Wielgo
12:00 - 13:00	Lunch	
13:00 - 14:30	ECHOCAST and discussion about Modul on Special Needs	Justyna Dominiak, Marta
14:30 - 16:00		

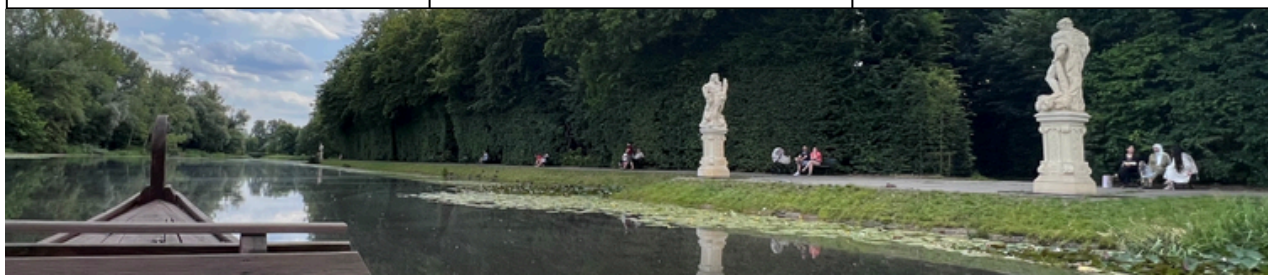
DAY 3	19. Jul	
	Wednesday	
09:00 - 11:00	Open Museum - about the project	Justyna Dominiak, Miss Hreshetnova

11:00 - 12:30	Caligraphy - observation of classes	Educator
12:00 - 13:00	Lunch	
13:00 - 14:30	Embroidery club	Nelia
14:30 - 16:00	Gondola on the lake - trip with educator	Educator

DAY 4	20. Jul	
	Thursday	
09:00 - 10:30	Dancing Court - observation of classes	Educator
10:30 - 12:00	At blacksmith - about re-enacement workshops and programmes	Grzegorz Mazur, Miss Szpyt
12:00 - 13:00	Lunch	
13:00 - 14:00	Presentation Irene Donatoni	All the representants met in these days, plus IT, HR, Development (Anna Czarnecka) and Digitalization Departments' representants
14:00 - 15:30	Recap	

DAY 5	21. Jul	
	Friday	
09:00 - 10:30	Historical culinary re-enacement: about the programme (Villa Intrata)	Paulina Szulist-Płuciniczak
10:30 - 12:00	HR Department	Marta Malesa
12:00 - 13:00	Lunch	
13:00 - 14:30	IT Department	Krzysztof Sirko
14:30 - 16:00	Summary of the visit	Justyna Dominiak, Paulina Szulist-Płuciniczak

AFTER	22. Jul	
	Saturday	
06:00 - 07:00	Yoga class in the park	
07:00 - 09:00	Discussion about ECHOCAST and future projects together	Justyna Dominiak, Irene Donatoni
10:00 - 12:00	Visit of the castle alone	
12:00 - 15:00	Visit of the park and of the king's tabor alone	





As it was an intense diving in the practices of Wilanow, full of details regarding the everyday processes, the internal structure of their organization, the responsibilities of every department, the possibilities and limitations in/of a statal institution, and the legislative framework, a complete report would take way more than two pages.

Besides the participation to activities of their rich program, the main points for me were the meetings with the different departments to understand their needs and their approach as workers and managers, plus the strategic perspective.

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

During my stay, I had the opportunity to engage in numerous enriching and inspiring conversations, broadening my knowledge not only in the field of collection management and object inventory but also in conservation, collection care, access to collections, and commercial activities of the museum.

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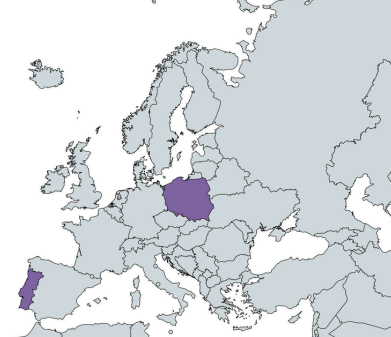
## JOANNA PNIEWSKA-DRZYMAŁA

### Head gardener of Peacock Island/Glienickie

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

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

Date of mobility: 24 to 30 July 2023



## 1. INTRODUCTION

On July 24-30, I made my trip to Parques de Sintra - Monte da Lua within the ARRE Mobility Grants. During the process of choosing an institution, I was guided primarily by the choice of an institution that combines cultural and nature heritage - such as my own institution. I wanted to gain experience from professionals dealing with a similar scope of work and facing similar challenges. My trip met these expectations in every detail. For me, this time was one of the most beautiful moments during my career at the museum. This opinion was definitely influenced by the people I met there. All employees of Parques de Sintra are wonderful and cordial, they willingly and passionately share their knowledge and experience. It was a special honour for me to meet Rita Alves, my host, who developed the entire programme of my stay, took care of me at all times and made it a really valuable time!



Fig. 1



Fig. 2



Fig. 3

## 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

Both institutions: Parques de Sintra and the Museum of King Jan III's Palace at Wilanów, have much in common. They are former royal residences, combining culture and nature. So in practice they have a palace and a garden complex. They have a developed educational offer, both with programmes for groups and for individual guests. Some of the topics are quite similar: guided tours of palaces and gardens.

Notable differences Parques de Sintra runs many inspiring and diverse programmes, such as:

- outdoor jazz concerts in Monserrate,
- concerts of classical music in the Music Hall (Fig. 1) in Monserrate Palace (Palácio de Monserrate),
- making forest areas available for nature activities organized by external organizations as part of familiarizing children with nature and learning how to navigate the forest area,
- Donkey Reserve, a former project where Parques de Sintra leased land to breed donkeys, an integral part of Portugal's history and culture. This was also accompanied by an educational programme,
- Pedagogical Farmyard (Fig. 2) – breeding animals such as horse, donkey, chickens, rabbits, and conducting classes on farming and cultivation there; a dedicated workshop for bread baking,
- Nature Interpretation Centre (Fig. 3) - a wonderful place designed from scratch for activities about the history and natural environment of Portugal, especially Parques de Sintra

Some other novel aspects of operation of Parques de Sintra deal with the following:

- Accessibility:
  - Permanent accessibility adjustments are in place in the palaces and in the castle: ramps, elevators, stairclimbers, Swiss Trac to facilitate moving around in a wheelchair and many others,
  - cooperation with the "Tourism of Portugal" organization dealing with people with various types of disabilities, to jointly improve facilities for these people and analyze their needs
- Park management:
  - The ArboMap software is used to collect data on trees in the park (habit, trunk circumference, health, etc.), which helps in estimating the threats from broken branches, etc.,



Another important thing is the fact that classes in Parques de Sintra are conducted by full-time employees from the Education Department, not hired educators/guides. On the one hand, it is a great value because they have great knowledge about the place where they work and their trips are fantastic. But, on the other hand, it is a very difficult task to reconcile professional duties with additional group tours.

#### Main similarities

In turn, the similarities include:

- educational programme based on guided tours (palaces, parks),
- Gardens of Lights - this year, a light exhibition was launched at the Queluz National Palace, which is designed to attract tourists to the magnificent palace, which due to its location is not as often visited as other residences. In Wilanów, there also is a project of gardens of lights, but this is only a winter attraction, and the exhibits refer more to the history of Wilanów than create a separate, independent narrative, as in the case of Aladdin (Fig. 4),
- availability of tools for people with disabilities, organization of classes for these groups,
- a plan to create an apiary with hives and conduct beekeeping classes,
- themed gardens (Fig. 5), including rose garden in Monserrate.



Fig. 4



Fig. 5

### 3. PROGRAM OF THE STAY

#### DAY 1:

- Reception and institutional presentation of Parques de Sintra
  - With: Rita Alves (Educational Programming)
  - In: Monserrate Palace and Park
- Tour in the Garden and Palace of Monserrate
  - With: Rita Alves
  - In: Monserrate Palace and Park
- Cultural Programming - organization of a large event in the National Palace of Queluz
  - With: Vanda Duarte (Cultural Programming)
  - In: Monserrate Park



#### DAY 2:

- Field trip to know the operation and management of the gardens - work organization, challenges and solutions
  - With: Elsa Isidro (Landscape Architect – Gardenig team coordinator)
  - In: Monserrate Park
- Visit to EA equipments: Nature Interpretation Centre in Monserrate
  - With: Bernardo Chaves (Educational Programming)
  - In: Monserrate Park and Quintinha (Pedagogical Farmyard)
- Fundraising and Sponsoring - meeting via Tems
  - With: Claudia Monteiro (Protocol, Fund Management and Partnerships)
  - In: Monserrate
- Visit in Farmyard – project, animals care, getting acquainted with workshops
  - With: Rita Alves
  - In: Quintinha (Pedagogical Farmyard)

#### DAY 3:

- Meeting at Sintra National Palace: Collaboration between educational programming and museology, „Between Mnemosyne and Terpsichore” project
  - With Cláudio Cardoso (Museum curator) and Carla Ventura (Educational Programming)
  - In: Sintra National Palace
- Guided visit in Sintra National Palace
  - With: Rita Alves and Carla Ventura
  - In: Sintra National Palace
- Tour of the Capuchos Convent and Project “Nature for All” in Tapada de D. Fernando
  - With: Rita Alves
  - In: Capuchos Convent
- My presentation on the Museum of King Jan III's Palace at Wilanów, our activities in the field of education, management and protection of cultural and natural heritage, selected projects and events
  - With: Education Department, Service Desk
  - In: Monserrate
- Session “Magic Garden” (Lights and projection event) in the gardens of Queluz Palace
  - With: Carla Ventura and Bernardo Chaves
  - In: Queluz Palace and Park



#### DAY 4:

- Field trip to get to know the project “Parques de Sintra Welcome Better”: Visit to the Pena Park, the Moorish Castle and the National Palace of Sintra
  - With: Carolina Martins (Accessibilities/Technical Direction Built Heritage)
  - In: Pena Park, Moorish Castle
- Nature conservation projects; volunteering projects
  - With: Inês Moreira (Biologist & Project Manager/ Technical Division – Natural Heritage)
  - In: Pena Park

#### DAY 5:

- “Mornings of Equestrian Art” show in Picadeiro Henrique Calado, Lisboa Intimately bound up with the traditions and customs of the 18th century Portuguese court, the Portuguese School of Equestrian Art provides a return to this past on a veritable journey through time at the pace of the elegant and precise “dance” of the thoroughbred Lusitano horses bred by the Coudelaria de Alter stud farm.
  - In: Lisbon
- Individual sightseeing tour of the sights of Lisbon: Jerónimos Monastery, Museu Coleção Berardo, Torre de Belém, Museum of Art, Architecture and Technology MAAT
  - In: Lisbon

#### DAY 6:

- Individual sightseeing in Palace of Queluz with Audioguide CloudGuide
  - In: Palace and Park of Queluz





#### DAY 7:

- Individual sightseeing in National Pena Palace and Chalet of the Countess Edla with Audioguide CloudGuide
  - In: Pena Palace and Park

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

My mobility in Parques de Sintra - Monte da Lua was one of the most beautiful experiences in my professional career at the Museum. The opportunity to visit this place and learn from specialists was an extraordinary joy for me. All the people I have met showed me a lot of warmth, cordiality and patience. They willingly shared their experience, they also spoke openly about the challenges they face in their work. It was a great experience for me to observe the work organization in several palaces, parks and a castle. It was a novelty for me. I watched carefully how to reconcile such different specificity of places in a coherent offer and how to be involved in work in so many places at the same time. Of the environmental aspects, especially important for me was learn how the irrigation system works on the hill (especially Monserrate Park). How water retention is conducted there. It was inspiring to meet specialists from the Pena Palace - a biologist who manages natural activities and a forester who cares about the stands, the spread of native species and the removal of invasive species. These are activities that are also important to me at the Museum of King Jan III's Palace at Wilanów and I will undoubtedly use some of the solutions introduced in Sintra. One of the most interesting projects was the creation of semi-natural ponds (Fig. 6) to retain and protect amphibians, as well as the use of modern and natural materials in the construction of irrigation canals, a coir (also called coconut fiber) (Fig. 7). I also find it particularly valuable to learn about new tools that make the museum accessible e.g. Swiss Trac (Fig. 8), a special elevator in the Moorish Castle that emerges from the floor and is integrated into the space. The idea of creating the Nature Interpretation Centre as a coherent and thought-out place, was very encouraging. The use of teaching aids, multimedia (the sky displayed on the ceiling together with flying animals, a multimedia educational game) were something completely new, which strongly motivated me to create similar attractions at the Museum of King Jan III's Palace at Wilanów. To sum up, it was an extraordinary time, full of inspiration and beautiful people who, with their commitment and care, showed how many things we can foster at the Museum of King Jan III's Palace at Wilanów. Special thanks go to Rita Alves, my host, who planned my visit in such a way and who I could count on at any time.



Fig. 6



Fig. 7



Fig. 8



## JUSTYNA DOMINIAK

### Project coordinator

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

Host institution: Schönbrunn Palace, Austria

Date of mobility: 18 to 24 September 2023



### 1. INTRODUCTION

The primary objective of my journey within the framework of the Mobility project was to acquire an in-depth understanding of the functioning of Schönbrunn Palace, with a particular emphasis on aspects that hold significant personal interest. Foremost among these aspects is the ECHOCAST project, a matter of paramount importance that profoundly influenced my selection of Schönbrunn as the destination for my exchange. At present, Schönbrunn plays the pivotal role of overseeing the ECHOCAST project within its Austrian-German dimension. It is noteworthy that my professional relationship with Schönbrunn's management office, responsible for the ECHOCAST program, was established as early as the year 2022. During that period, I orchestrated a concise yet highly informative online meeting, which granted me a more profound comprehension of the project's management.

Another central motivation for my visit was to attain a comprehensive insight into activities related to educational programs and offerings for families with children. Notably, the birthday package held a position of exceptional significance among these activities.

Finally, but by no means less significant, I chose to visit Schönbrunn in order to delve into the operations of the Children's Museum. In summation, my stay in Vienna presented an exceptional opportunity for the acquisition of new knowledge and experiences within the context of a substantial museum institution. I extend my sincere appreciation to Irene Donatoni for the orchestration of this outstanding visit and for affording me the privilege to engage with numerous distinguished individuals actively involved in the museum's operations.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

The shared similarities between Museum of King Jan III's Palace at Wilanow and Schönbrunn Palace in Vienna include:

- **Historical and Cultural Significance:** Both palaces have a rich history and significant cultural importance. Wilanów is a Baroque residence associated with King John III Sobieski and is one of the most important cultural sites in Poland. Schönbrunn Palace, on the other hand, is an iconic Habsburg palace and is considered one of the most significant works of Baroque architecture in Europe.
- **Summer Residence Function:** Both palaces served as summer residences for rulers. These were places where monarchs spent their summers, separating themselves from their primary residences to enjoy the beauty of gardens and nature.
- **Architecture:** Both Wilanów and Schönbrunn represent Baroque architecture and are beautifully decorated. Both palaces are characterized by impressive façades, gardens, and interior decorations.
- **Gardens:** Both places offer visitors the opportunity to stroll through extensive garden areas and admire fountains, alleys, and sculptures.
- **Museums:** Both Wilanów and Schönbrunn function as museums. In both places, visitors can explore rich collections of art, furniture, decorative arts, and other exhibits related to history and culture.
- **Tourist Attractiveness:** Both residences are popular tourist attractions and draw visitors from all over the world.

When it comes to differences, which, in my opinion, are far more numerous, they have a significant impact on shaping the institution's image and programmatic decisions. The main difference I perceive between Schönbrunn Palace and the Wilanów Palace Museum is the way they are financially supported. Wilanów Palace is funded by state resources under the jurisdiction of the Ministry of Culture and National Heritage. In contrast, Schönbrunn is an organization that must generate income to support its operations and all museum activities are funded through revenue earned. The source of funding also has a substantial influence on the strategic goals of the institutions. In Wilanów, the primary objective is education, popularization, and preservation of heritage. As a result, one of the larger departments within the institution is the education department, which is responsible for developing and implementing various educational projects for a wide audience. In Schönbrunn, such a department does not exist, which also affects the range of activities conducted, with individual audio-guided tours being one of the main priorities. Consequently, the educational offerings are more limited as the primary focus is on tourists.

In my opinion, this method of financing translates into a far wider range of activities and also reflects in the management style and the institutional structure. The comparatively small academic department at Schönbrunn, in contrast to the fairly extensive art and

conservation departments at Wilanów, is indicative of different goals and values placed before the museum as an institution. This difference is also highly visible when comparing the publishing offerings of both institutions.

There are many more differences, but for the purposes of the report, I would like to briefly mention a few additional ones:

- Admission to the gardens (paid in Wilanów, free in Schönbrunn, except for one section)
- Garden maintenance (Wilanów has its own gardeners, while external companies maintain Schönbrunn's gardens)
- Establishing long-term collaborations with entities renting space at Schönbrunn (e.g., organizing concerts in the Orangery)
- Extensive and wide-ranging commercial partnerships with companies and individuals in Schönbrunn (organizing conferences, weddings, photo sessions, etc.)
- Exhibition curators can also serve as guides and are employed by Schönbrunn, whereas in Wilanów, we collaborate with an external company for exhibition maintenance and employ educators who lead a large number of lessons, workshops, and activities.
- Wilanów organizes a great deal of various types of meetings, workshops, activities, walks, etc., for individual guests (small groups but often), whereas Schönbrunn focuses on larger events, but less frequently.

These are just a few of the main differences among all the ones that exist between these institutions.

### 3. PROGRAM OF THE STAY

#### DAY 1:

The most important part of my day was the meeting with Marlene Steinbacher-Haas regarding the ECHOCAST program and her insights on the program as well as ideas for its further development.

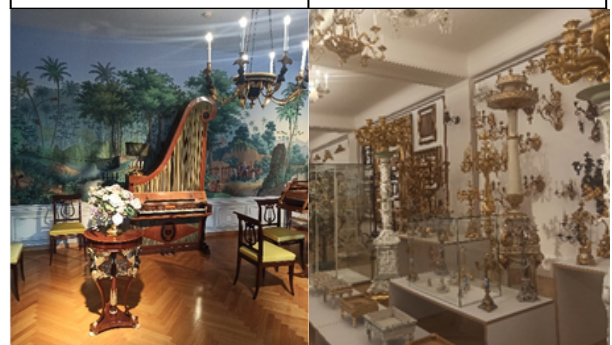
19.09.2023	
Tuesday	
Welcome + Tour of the Administration Building	Irene Donatoni
ECHOCAST / Talent & Development Department - Welcome :)	Marlene Steinbacher-Haas, Irene Donatoni
Park tour with an expert	Angelika Cavallar
Insights of the Schönbrunn Castle - tour with an expert	Angelika Cavallar



#### DAY 2:

The most interesting meeting of the day for me was the visit to the department responsible for managing museum shops and preparing the souvenir and gift offerings from Schönbrunn. I was also greatly impressed by the Furniture Museum - the size of its collections and the organization of temporary exhibitions.

20.09.2023	
Wednesday	
Communication Department	Evelyn Larcher, Katharina Karmel
ECHOCAST as Trainer & the shops in Schönbrunn	Bernadette Krische, Shop-Leiter(in)
Social (Media) Life to Cultural Heritage - Forniture Museum Vienna	Michael Bertha
Development Cultural Programs - Forniture Museum Vienna	Guide - Forniture Museum



#### DAY 3:

My visit to Schloss Hof was the most wonderful time during my entire stay. I greatly enjoyed the palace and its surroundings, as well as the farm and all the animals. The atmosphere of a pastoral, suburban residence had a fantastic effect on my well-being. I was also impressed by the educational program and the focus on building relationships with guests, including through annual passes. The character of this place also reminded me much more of Wilanów. It's a beautiful place with a magical aura and wonderful staff.

21.09.2023	
Thursday	
Schloss Hof & Children's Program	Lindner Birgit, Elisabeth Jonasch-Preyer



#### DAY 6:

I talked to Irene about my stay and asked her several additional questions related to the museum and the information I gathered during my visit.

24.09.2023	
Sunday	
Summary of the visit	Irene Donatoni

#### DAY 4:

The meeting with Georgij Osten was the most enlightening and educational meeting during the entire visit. I was greatly impressed by the way the sales department envisions Schönbrunn. I was very impressed by the unpretentious approach to this place as a tourist product. I would also like to try implementing some of the solutions applied there.

22.09.2023	
Friday	
Meetings und Events	Patricia Lindner, Sophie Hruby
Sales	Georgij Osten
Guided Tour in Sisi Museum	Willi Brenner

#### DAY 5:

On that day, I had the opportunity to observe the operations at the Children's Museum. I also participated in family museum tours and attended a birthday party.

23.09.2023	
Saturday	
Children's Museum	Susanne Gruber-Hauk
Sales	Georgij Osten
Guided Tour in Sisi Museum	Willi Brenner



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

My stay at Schonbrunn had a very positive impact on many aspects of my work or the way I think about my responsibilities and the programs under my purview:

- I realized that I'm not alone in my doubts about certain aspects of the ECHOCAST program. This provided me with additional motivation to attempt to change the way the project is currently being implemented in Poland. A better understanding of the program being implemented at Schonbrunn also showed that neither the Polish nor the Austrian model is without flaws. Therefore, I want to combine the best aspects of each of these models to create an entirely new quality.
- This trip also allowed me to take a distant look at our museum's educational activities and efforts to build an audience. It made me feel extremely proud of the way Polish museums approach education and audience engagement.
- At the same time, I greatly admire the unique business-oriented approach to culture that, in my opinion, characterizes the museums I have encountered. I believe this approach is also very necessary, especially when it comes to the efficient use of funds and primarily thinking in terms of profit. In my opinion, the Polish museum funding system may, to some extent, allow for less rational spending of money and does not facilitate expenditure rationalization.
- I was very impressed with the approach to visitors at the Children's Museum. Many such institutions struggle with being perceived as mere playgrounds. However, at Schonbrunn, we have a specially designed exhibition for families that allows children to actively and engagingly explore certain aspects of court life. There's no excessive infantilization there, but instead, well-thought-out educational aids tailored to the age of the audience.
- I was surprised by the lack of systematic solutions to facilitate the visit for people with special needs (such as audio descriptions or tactile aids).
- I was delighted with the Meeting and Events department and their approach to clients. I really appreciated their transparent pricing communication - definitely something worth implementing in our practices.
- And most importantly, eye-opening for me, was the experience with the Sales department. This meeting showed me areas and regions of museum operations that I had never thought about before, and certainly never imagined that these things could work this way in a museum. I am very pleased with this meeting, and I am convinced that the knowledge, ideas, and inspiration I gained from it will directly translate into my ideas for new solutions in the museum.

## KATARZYNA GARCZEWSKA-SEMKO

### Paper Conservator

Sending institution: Royal Castle in Warsaw - Museum, Poland

Host institution: Royal Palace in Caserta, Italy

Date of mobility: 2 to 7 October 2023



### 1. INTRODUCTION

I spent five days at the palace in Caserta. During this time, I stayed mainly in the archives and the archival conservation workshop. In the afternoons I went to the Silk Museum in San Leucio and the Paper Museum in Amalfi. This was my first experience of seeing an Italian museum "from the inside".

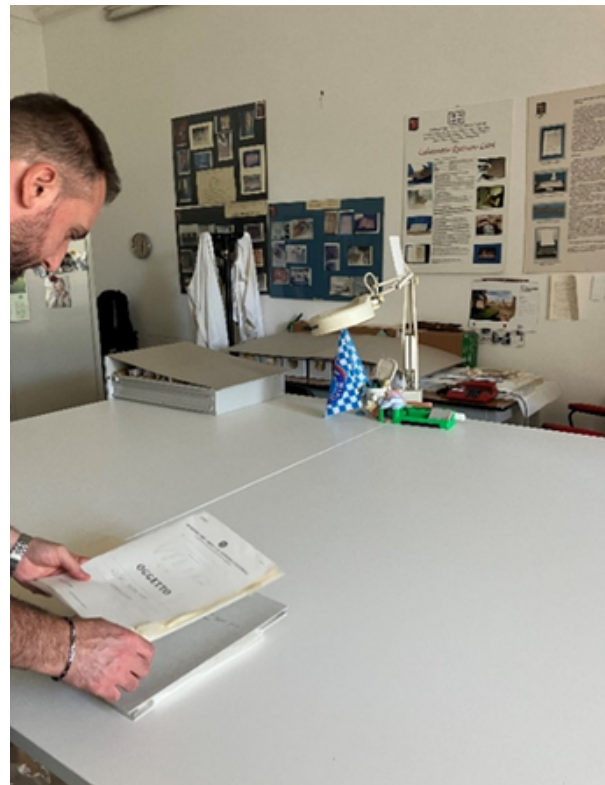
### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

The paper conservation workshop in Caserta – now reduced – when it was in full operation, dealt with the conservation of archival material and the description of the state of conservation of the museum collections – including the Palatine Library. Conservation of drawings was outsourced. Nowadays, the conservator's work focuses exclusively on the organization of the archive, the conservation – if any – is outsourced. In this respect, it is the reverse of the current workshop at the Royal Castle in Warsaw, which was reactivated after many years when all conservation work was outsourced. My duties, in addition to performing conservation, include supervising the condition on display and movement of paper objects in and out of the exhibitions, which the conservator at Caserta does not do.

### 3. PROGRAM OF THE STAY

#### DAY 1:

- Activities: Introduction to the paper conservation workshop, unfortunately currently operating on a very limited basis. Viewing of conservation equipment and materials. Introduction to the structure of conservation documentation. Finding out about the general layout of the archive and the conditions in the archive, including the control of atmospheric conditions. Touring the interior of the Royal Palace, with particular attention to the paper objects on permanent display (gouaches and Palatine library).
- People met: Gennaro Tortino
- Interest of the day: surprise at the limited activities of the conservation studio,
- Practices applicable to the sending institution: comparison of the exhibition of paper objects, familiarization with the conditions of this exhibition – including observance of light limits, control of atmospheric conditions



#### DAY 2:

- Activities: consultation of conservation documents relating to former works. Familiarization with ways of preserving archival objects after conservation. Review of historical bindings of documents and books. In the afternoon, a visit to the historic silk factory of San Leucio.
- People met: Gennaro Tortino
- Interest of the day: It was very interesting to learn about the ancient Italian book binding – very different from that practiced in Poland. I also found the new binding of documents – with a very important role for parchment – very practical. A very interesting excursion was to San Leucio – which is a historical part of the palace complex in Caserta.
- Practices applicable to the sending institution: I will certainly consider using non-glued parchment binding for the conservation of the archival materials of the Royal Castle in Warsaw.

#### DAY 3:

- Activities: Consultation of conservation documentation of work on archive items and comparison with original items. Comparison of the state of preservation before and after conservation. Familiarization with the materials used in past conservation - assessing the positive and negative effects of their use. In the afternoon, a visit to the Paper Museum in Amalfi.
- Interest of the day: surprise at the excellent state of preservation of old papers - mainly 14th and 15th century. Against this context, the destructive effects of writing media on paper are very evident. The conservation materials used in the past - now discontinued - have, however, enabled the preservation of these manuscripts.
- Practices applicable to the sending institution: once I am aware of the state of preservation of the paper, I will certainly take this into account when assessing the authenticity of the documents and their support.



#### DAY 4:

- Activities: consultation of conservation documents relating to 18th century architectural drawings and plans, including very valuable drawings by the architect of the Caserta Palace Luigi Vanvitelli. The conservation works were carried out in the archive's workshop in Caserta and also as an external commission. Comparison of some of the documentation with the original objects.
- Interest of the day: the structure of the conservation documentation and the types of work and materials indicated there.
- Practices applicable to the sending institution: the documentation scheme is very interesting, taking into account many possible solutions for the description of the conservation work.

#### DAY 5:

- Activities: consultation on the state of preservation of Luigi Vanvitelli's original drawings of the exhibition. The exhibition was created this year to commemorate the anniversary of Luigi Vanvitelli's death and is to remain as a permanent exhibition.

#### DAY 6:

Visiting Naples, inc. Royal Palace.

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

My stay in Caserta provided me with a lot of reflections, although not everything went as I might have expected. The paper workshop is now operating on a very limited basis, which confirms this trend in many institutions around the world. From my point of view, this trend is wrong. However, the visit also provided me with a lot of useful information on the quality of Italian paper from the 16th to the 19th century, the types of book bindings, and the conservation methods used in the 1990s and early 2000s. Some of these methods have now been abandoned, but the observation of the state of preservation decades after conservation is very valuable. Generally, I found the visit to be quite successful.





## KATRIN HARTER

### Curator and Exhibition Management

Sending institution: Schönbrunn Palace, Austria

Host institution: Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (SPSG), Germany

Date of mobility: 18 to 22 September 2023



#### 1. INTRODUCTION

Before my trip, I had obtained general information from the host institution's website. In addition, my supervisor Dr. Silke Kiesant sent me the planned program for preparation some time before my departure. This enabled me to think about specific aims and questions before the trip.

#### 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 SPSPG faces the challenge of managing and maintaining far more properties than the Schönbrunn Group. But financing projects is a much greater challenge at the SPSPG. I saw this from individual examples during my stay.

#### 3. PROGRAM OF THE STAY

##### DAY 1:

On the first day, Monday September 18th, 2023, the topping-out ceremony for the new central sculpture depot was an opportunity to get to know leading representatives of the foundation and to talk to them about, among other things, the financing options for buildings and restorations. The impressively large dimensions of the new storage rooms illustrated to me the high exemplary value that the foundation attaches to the works of art. The highlight of the afternoon was undoubtedly Ms. Kiesant's curator's tour of the clocks in the Neue Palais. She gave me new insights into this special topic. This tour also allowed me to take a closer look at special details of the furnishings in the rooms of the Neue Palais.



Template for the pruning of the conical yew form trees

##### DAY 2:

Participation in the staff briefing of department II (palaces and collections) that took place on Tuesday provided insights into everyday working life. I was positively surprised by the well-staffed department, which enables the subject-specific curators to carry out research in addition to administrative work. One topic of the meeting was the restructuring of the editing process for visitors' information (use of personal cell phones as the only information carrier). I consider this an enormous challenge in terms of implementation and visitor satisfaction. Another topic was the increasing vandalism in regards of cultural assets, a problem that also exists at the Schönbrunn Group. To this end, Dr. Kiesant referred to a current incident, namely the hand of a figure in the Chinese pavilion that was forcibly stolen years ago by a private individual and has now been returned.

As there was still time left until the start of the afternoon program, I was able to visit the spacious depots of the graphic collection and got an overview of the rooms of the science and restoration center with Matthias Gärtner. These newly furnished rooms of the SPSG are undoubtedly setting new standards for other institutions! The tour of the sculpture hall on the Schirrhof demonstrated the urgent need for a new sculpture depot. Using exemplary sculptures, the topic of reconstruction versus making replicas was discussed. The day ended in the Sanssouci gallery of paintings.



Restored group of figures. Sculpture 'The Water' by Lambert Sigisbert Adam with tasteful additions. For me, this is an example of a successful restoration with careful additions.

#### DAY 3:

Wednesday began with a visit to the SPSG library, where Sabine Hahn explained the organization and handling of the library holdings as well as the challenges of her work. A future intensive collaboration regarding the exchange of publications between the SPSG and the Schönbrunn Group was agreed. The focus of the day was the tour of Sanssouci Park guided by the expert Dr. Kiesant. This "walk" allowed a very interesting, intensive exchange of ideas about restoration projects and their financing. The current project "Colonial Contexts in the Foundation" was also discussed using the information steles set up in the garden. The well-maintained garden areas of Sanssouci and other palaces of the foundation repeatedly illustrated to me the important role of the garden in the overall experience of a palace complex. Thanks to a conversation with Dr. Gabriele Horn, I was able to briefly discuss monument preservation concepts and implementation challenges. Afterwards, on the way to the Neue Kammern, another highlight of the institution, the Chinese House, was visited.



Information stele during the exhibition "Prussian palaces - colonial histories"

#### DAY 4:

The tour of the palace and gardens of Babelsberg with Dr. Kiesant, the restorer Barbara Zillmer and the garden curator Katrin Schröder were on the program on Thursday. The comparison of how to cope with almost identical challenges we are also facing in Schloss Hof, namely revitalization and later use, was highly elucidating for me. The nurseries of court gardens, dating back to the 19th century, was very impressive, with the extensive depot of spolia in the laurel houses. After a short tour of Schloss Glienicke with local manager Anke Berkhoff, I was also able to experience the traces of the German Partition at original locations. The day was crowned with a tour led by Dr. Henriette Graf of the Frederician furniture in the Neue Palais, where many a piece of furniture revealed its secrets.

#### DAY 5:

Friday, the last day of a week that passed far too quickly, was all about hidden places at Sanssouci. Local manager Jörg Kirschstein gave me a special insight into the Antikentempel, which is closed to the public. Following the path past the vineyard, I could catch a short glimpse of the Belvedere am Klausberg, which has not yet been completely renovated but is no less impressive. In the imposing Orangerieschloss, Dr. Kiesant offered me insights to the ongoing restoration work there. The final highlight of the last day was a visit of the Marmorpalais.



A look into the drawer of Frederick II's furniture

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

The mutual exchange on topics of everyday curatorial work, the challenges and their solutions were an absolute enrichment for everyone involved. I felt extremely warmly welcomed at the SPSG and therefore I can only recommend taking part in this exchange program!

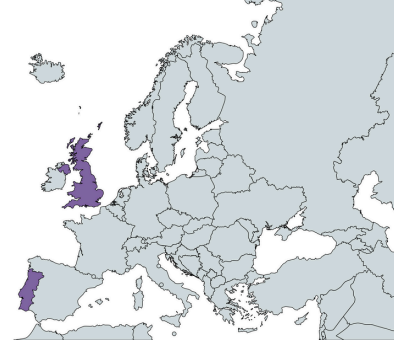
## LORNA HEDLEY

### Assistant Digital Producer

Sending institution: Historic Royal Palaces, United Kingdom

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

Date of mobility: 16 to 27 October 2023



### 1. INTRODUCTION

My mobility was a 2-week placement with the digital team at Parques de Sintra. My mission was to research and understand the palaces at Sintra and their digital tools to learn from and inform my work and projects at Historic Royal Palaces. I spent time visiting each palace to understand how the sites operate, their audience profile and various challenges they face. I also spent time using and evaluating the digital tools available to understand the purpose of the product and technology used and how visitors respond to them. Using fresh eyes, I reviewed the products and offered my suggestions, where applicable, on how these can be improved. But I was most interested to hear from the project team on their successes and key learnings of each project, and how these could be applied to our work at HRP for our digital mapping and BYOD (bring your own device) projects. In return I was able to share my experience and knowledge from working at Historic Royal Palaces and our various digital tools.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

#### Similarities

- Both a multi-site organisation with almost 1000 years of history to tell.
- Similar funding model, both do not receive any government funding and are entirely self-funded through ticketing and other revenues.
- Both have roughly the same number of annual visitors – around 3 million. I found this surprising because the sites at Sintra are much smaller and don't know how they cope with the crowds!
- Around half of the annual visitors visit just one site – at Sintra this is Pena Palace, and at HRP this is the Tower of London.
- Similar challenges with implementing infrastructure for technology, so cannot deploy Wi-Fi hotspots throughout the sites.
- Face similar challenges with managing visitors' expectations and user experience both onsite and with digital technology. Visitors often are not aware of the digital offers available to them and struggle to download/access content whilst visiting due to lack of signal and reluctance to use mobile data.

#### Differences

- Sintra hills is a World Heritage protected environment, which includes the forests and sites within it. Therefore, the team are responsible for looking after the forest and environment, whereas at HRP we only look after the sites and gardens.
- Parques de Sintra have a larger international audience, which makes up around 90% of their annual visitors.
- Parques de Sintra also look after the Portuguese School of Equestrian Art, which is a protect school of horses and horse-riding techniques. This highlights the diversity of the organisation.
- The 'Special Projects' team at Parques de Sintra is only 1 person and sits within the IT department. At HRP we are called the 'Onsite Digital and Apps' and part of a larger digital team of 15 people within our Public Engagement department.
- Parques de Sintra digital tools for delivering onsite content are mobile BYOD solutions, where as our audio guide at HRP is a rentable device that we hand out.
- Parques de Sintra more readily use onsite signage and QR codes to deliver digital content and experiences

### 3. PROGRAM OF THE STAY

#### ARRIVAL:

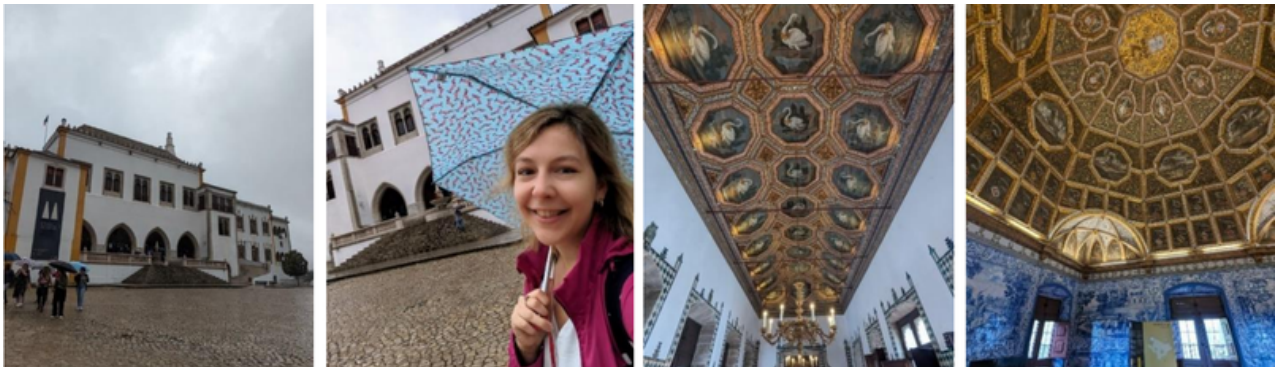
- I arrived in Sintra the night of Saturday 14<sup>th</sup> and checked into my accommodation.
- On Sunday 15<sup>th</sup> I spent the day exploring the historic village centre of Sintra and prepared for my week ahead.





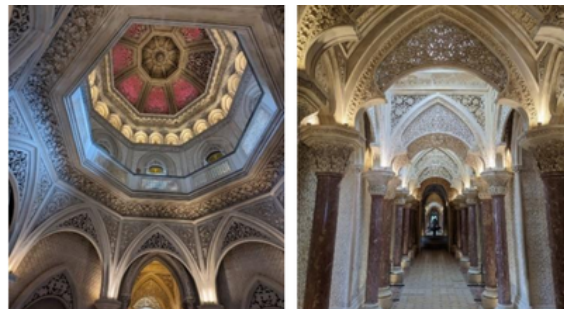
#### DAY 1:

- I met my host Pedro Trocado at the National Palace of Sintra to collect my badge and discuss my schedule for the week. Pedro also showed me around the offices and gave me lots of useful information on how to get around Sintra, where to eat and what I can do in my free time.
- Pedro presented an introduction to Parques de Sintra, explaining the different sites, the history of the organisation, their objectives, visitor numbers, and the challenges they are currently facing.
- After lunch I had time to explore Sintra Palace before a second session with Pedro on the digital tools at Parques de Sintra. Pedro manages several apps across the different sites and is currently piloting a new product at Sintra Palace called 'Zoomguide' which uses image recognition to tell visitors about the objects in each room. We spent some time using Zoomguide and critiquing the user experience.



#### DAY 2:

- I met Pedro at Monserrate Palace and Park in the pouring rain! I was introduced to Bernardo Chaves, who is one of the guides at PSML, and he gave me a tour of the Nature Interpretation Centre, which is a guided experience designed for school groups. The centre has various digital interactive elements and an augmented reality game where you can see digital birds in flight.
- Pedro then showed me 'Monserrate Maps' a digital map for the park launched in July this year and I spent some time exploring the gardens using the map to better understand the experience. I also helped to identify some bugs and reported these back to Pedro.
- After lunch I went on a guided tour of Monserrate Palace with Carla Ventura, another one of the guides who works at PSML.
- I spent the afternoon and evening working on my presentation that I was due to give the following morning.



#### DAY 3:

- I met Pedro again at Monserrate and gave my presentation on Historic Royal Palaces and our digital tools plus current and future projects. Maria de Carvalho plus another colleague from the Communications team also joined and Maria was particularly interested in HRP's ticketing and CRM approach. I have offered to introduce to her counterpart at HRP when she visits London in December.
- Pedro then took me to the Capuchos Convent where I had a tour of the site with Rita Alves. It was amazing to see this unique site where Franciscan Friars lived with barely any home comforts!
- We then travelled to Queluz Palace. After lunch we met with Elsa to do some fieldwork in the gardens in preparation for the launch of 'Queluz Maps' – the same solution used at Monserrate. I helped by wearing a GPS tracking device on my back and we then took the coordinates for each spot in the gardens where the QR codes would be placed.
- That evening I took myself out for a nice meal in Sintra to celebrate the success of completing my presentation, something which I had been nervous to deliver.

#### DAY 4:

- The morning session was cancelled because some of the parks were closed due to the storm. I spent my morning relaxing in my accommodation because the streets outside had turned to rivers!
- By the afternoon, the worst of the storm had passed, and I met with Carla again at the National Palace of Sintra and was given a tour of the palace as well as shown the 'Palace Thinker' app, which is an educational app for school children and the result of an Erasmus funded project. It is a game but also gets the children to think about big questions to do with life today.
- I spent the late afternoon visiting Biester Palace, a privately owned heritage site in Sintra. The romantic style decoration was so beautiful!

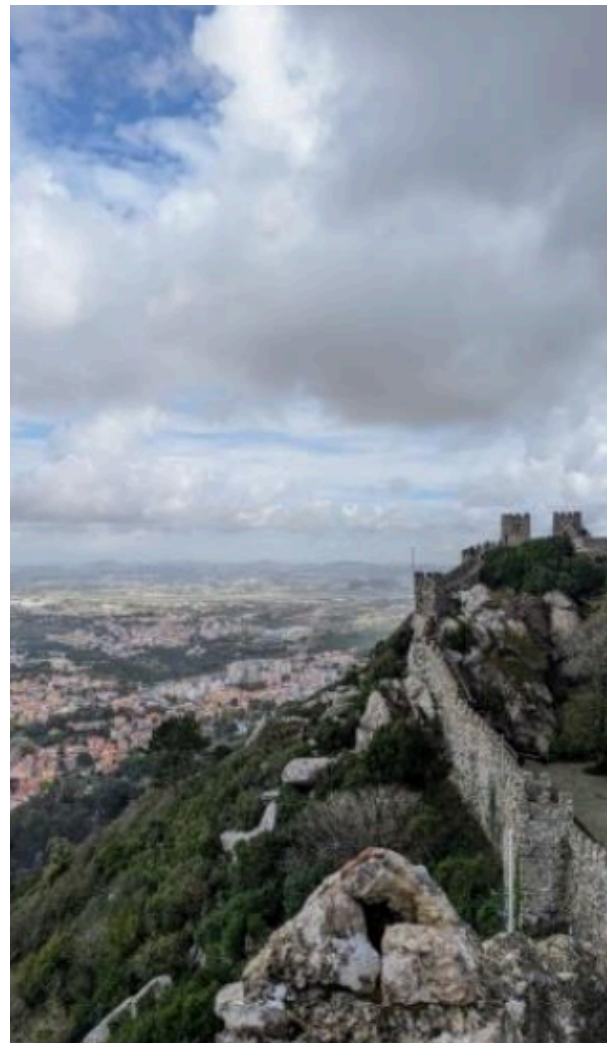
#### DAY 5:

- In the morning I met with Rita at Pena Palace for the guided tour, this time I joined in with a pre-booked group. We walked up the gardens towards the palace and around the courtyards as she explained about the history of the site.
- Then I joined Pedro to go inside the palace and witnessed the size of the queue! We discussed in further detail about how much of an issue this is and how it might be dealt with using digital crowd monitoring technology.
- After lunch I headed over to Monserrate to meet with Maria and Vanda Duarte to talk about Customer Relationship Management and Event and Schools management, with a digital focus. It was interesting to hear about how both organisations approach these topics areas and how we can learn from each other. I was particularly interested to hear that they spilt their education programme into 'history' and 'environment' and hold gardening sessions, an idea that I am going to share with the schools team at HRP.
- After that I had some free time and decided to visit Quinta de Regaleira in Sintra, another privately owned heritage site. There is an amazing spiral well to go down!



#### WEEKEND:

- On Saturday I hiked up to the Moorish Castle in the morning. The weather was clear so the views from the top were amazing!
- After lunch I caught a bus to the coast to Praia das Maçãs. I spent some time on the beach before heading to a restaurant with views looking out across the waves.
- On Sunday the weather was bad again so instead of visiting Cascais I went to see a local market in the morning in San Pedro, only a short walk from my apartment. The afternoon I spent relaxing and organising for the week ahead.



#### DAY 6:

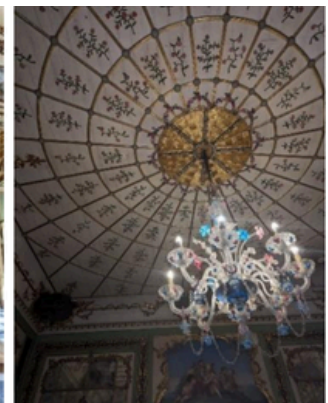
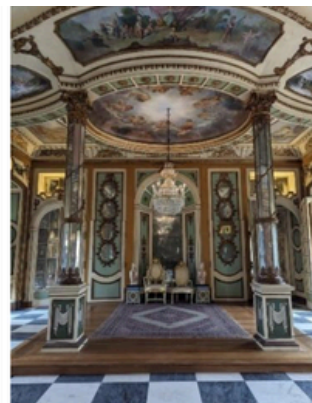
- I met Pedro at Monserrate Park to use the 'Monserrate Quest' app. We did the entire quest walking through the gardens following the trail and scanning the QR codes as we went. Each stop had a challenge, such as a question or puzzle, and finished in the palace. At the end I was able to collect a pencil from the shop for completing the quest.
- I then had some free time, so I took some lunch and did some work on my laptop.
- After lunch Pedro and I headed to Pena Park and Palace to meet The Cabinet team – the developers of the Quest apps. They showed me a presentation of what they can offer and then we discussed the functionality of their maps. I was really interested to hear about their 'box to life' solution for creating WiFi hotspots without any cabling and something which might be useful to know more about for our mapping project at HRP, so we exchanged contact details.
- That evening the weather was lovely, so I spent some time taking pictures of Sintra village using my film camera. Sintra is such a beautiful place and I feel very privileged to have spent time there.

#### DAY 7:

- In the morning I was supposed to meet with someone from the Communication and Marketing team but that got cancelled last minute. Instead, I did some work from the office in Monserrate and spoke briefly to a member of their Ticketing team.
- After lunch Pedro and I met with the Zoomguide at Sintra Palace. Afonso gave me an overview of the product and services that they offer, and I got the chance to ask questions and probe how the product might work at HRP. Pedro and Afonso then discussed the future of Zoomguide at PSML.

#### DAY 8:

- In the morning I met with curators Claudio Marques and Bruno Martinho at Sintra Palace. First, I gave them my presentation on HRP and our digital tools, and then they gave me a presentation on their re-interpretation project at Sintra and the Erasmus project that they did in collaboration with Poland and Spain. We also discussed a current problem from them on how to tell stories in a space using digital where there are no objects and cannot install any new signage.
- After lunch I caught the train to Queluz Palace for a guided tour with Rita. Queluz is so different compared to the other sites and much larger, but with hardly any visitors! It was amazing to get the palace almost to yourself.
- Then Pedro took me to the university to witness Tomás Santos' master's dissertation presentation on Smart Tourism Toolkit for Crowding Monitoring Solutions. Tomás had worked on a project to develop a technical solution for monitoring and managing crowds in public spaces, and Pena Park was one of the examples in the study. Afterwards, we met with the professor so that Pedro could discuss future plans to continue the project at Pena. I felt very honoured to have been part of the process and Tomás was awarded full marks, the first student to do so in 20 years!



#### DAY 9:

- In the morning I checked out of my Sintra accommodation as I will be spending the last 3 nights in Lisbon.



- I then met Ana Martins at Monserrate for our rescheduled meeting, and she presented an overview of PSML's approach to marketing and communication.
- After lunch Pedro helped me check into my accommodation in the Belém district of Lisbon. However, our afternoon and evening plans at Queluz were cancelled because of the bad weather. I was supposed to be visiting the Magical Garden Aladdin light show which am really disappointed to have missed!
- I spent the afternoon relaxing and getting settled into my new place and exploring Belém.

#### DAY 10:

- I had a free morning, so I spent some time exploring the Belém district of Lisbon. However, there was a national workers strike so the Belém Tower and Jerónimos Monastery which I had planned to visit were closed. Therefore, I decided to go to Queluz Palace to spend some more time looking around and using the 'Treasure Hunt' AR game app for children.
- In the early evening I met Pedro at the Portuguese School of Equestrian Art in Belém. He gave me a tour of the site and the stables and an overview of the app. He explained how they used to use Estimote Bluetooth Beacons to track the riders as they enter the arena but that it was too much maintenance, so they stopped using them.
- I watched the gala – a performance of the horses and riders in the arena to lights and sound. I also got to see the live part of the app in use which explains which part of the show you are watching as well as information about the horses and riders.

#### LAST DAY:

- I spent my last day of free time going to see the Jerónimos Monastery in the morning, and then headed into downtown Lisbon in the afternoon to explore and do some shopping for gifts and my last meal out. \$
- On Sunday morning I caught a taxi to the airport and fly home.



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

Personally, I have gained a lot value from my mobility as it helped my confidence grow by meeting new people and travelling to a new place myself. I also felt confident and relaxed in the presentation that I gave to colleagues at Parques de Sintra which I am really pleased about because presentations and public speaking is something that I often struggle with but don't have the opportunity to do very often. This felt like a good stretch goal for me, and I am really pleased with how everything went. I'm hopeful that this newfound confidence will continue to show in my work at HRP as I start to take on more responsibility and lead on my own projects. Professionally, I found it very interesting to see how another organization is structured and operates as I have only had experience of HRP in my career up to now. It was also a great opportunity to learn from Pedro's knowledge and experience and understand the way that he approaches digital projects. Learning about the digital tools has also been insightful and has added to my team's overall knowledge of digital mapping techniques and BYOD options. The 'maps' and 'quest' apps were particularly useful to see how they use QR codes to help with more accurate navigation where GPS cannot always be reliable. I have also connected with the company who produced these apps and potentially going to approach them to discuss if their products would be a suitable solution for our digital mapping project at HRP. The other thing that I found particularly interesting to learn about is that the 'Zoomguide' app uses text to speech instead of MP3 to produce the audio content and also uses AI for the translation of the text and audio into 5 different languages. The translation and text to speech were really high quality and has me wondering about how we could use the same technology in our content and work at HRP to reduce translation and audio production costs. Going forward, I am hoping to stay in touch with Pedro at Parques de Sintra so that we can continue to share our ideas and learning practices. I think we both found it useful to share with another organisation that has so many similarities, for example that they are both multisite, have a similar number of annual visitors, and similar challenges concerning technology infrastructure which means that you have to be creative in your digital solutions for delivering content onsite. I have already agreed to host some colleagues at Parques de Sintra when they are next in London, so I am hopeful that this exchange will continue.

## MAGDALENA MARIA ŽONTAR

### Museum Educator / Reenactor

Sending institution: Museum of King Jan III's Palace in Wilanów, Poland

Host institution: Royal Palace of Gödöllő, Hungary

Date of mobility: 25 June to 02 July 2023



#### 1. INTRODUCTION

My mobility took place to the Royal Palace in Godollo. I chose this institution because it has many similarities with the Museum of King Jan III's Palace in Wilanów, where I work. Previously, I managed to visit this place once, during the Erasmus Plus program, which dealt with other topics. Just then, the Royal Palace in Godollo delighted me. I also realized that the educational program is very rich, thematically similar to the Wilanów Palace educational issues. There is also a very well developed historical reconstruction, which is the object of my interests and research. It's also something that I do at work on a daily basis. So I decided that in this place I will be able to learn a lot and gain a lot of new experiences. A visit to this residence definitely helped in the further development of reenactment programs at the Wilanów Palace. I am convinced that thanks to mobility I would be able to get inspired, learn about the style and way of working in a similar institution, which would allow me to develop my own skills and create new paths for reenactment in my work.

#### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

On many levels, I found similarities between the sending institution (Museum of King Jan III's Palace in Wilanów) and host institution (Royal Palace in Godollo). First of all, both places were the residence of the royal couple. Although palaces are separated by a whole century (the most important part of the history of the Wilanów Palace takes place in the Baroque era, while in the Royal Palace in Godollo, the 19th century is the most talked about), the history of Godollo also has its episode in the Baroque times, so it was easy to find common elements also in the historical background. Both residences, in addition to the main characters, who were the royal couple visiting the residence (in the Wilanów Palace it is King Jan III and Queen Marysieńka, in the Royal Palace in Godollo, Queen Sisi and King Franz Joseph), they also have a royal pet for children, which makes it easier to understand the history of palaces (in the Wilanów Palace it is the royal otter Robak, in the royal palace in Godollo - Elmer the Mouse, living in the attic of the residence).

The structure of both museums is also alike. There are very similar divisions of work in the respective Departments. The style of work and duties of employees are also similar. I was able to spend most of my time with the Educators Department. There I became acquainted with the educational offer of the Royal Palace in Godollo. As in the Wilanów Palace, the offer is divided into museum lessons and workshops (with elements of manual work). The offer also includes separate reconstruction workshops, which interested me the most. They are conducted in a similar way (by people in historical costumes and using historical artifacts). However, there is one major difference at this stage. The Royal Palace in Godollo recreates the character of Queen Sisi, who is played by an actress/reenactor. There, reenacting workshops are conducted by people who impersonate historical figures. At the Wilanów Palace, we do not accept this kind of narrative. Educators are disguised as characters from the old days but they do not pretend to be real characters from the past. They act rather as historical guides, they do not pretend to have moved in time, to be figures from the old days. However, in the Royal Palace in Godollo, they recreate specific people, their personalities, image, they pretend to be them, building a narrative in the first person. In this way, reenactors are also called actors. However, the biggest noticeable difference is in the approach of Museums to families with children. In the Royal Palace of Godollo, this element is very well developed. The residence has an appropriate and very extensive infrastructure for parents with small children; appropriate quiet rooms, special equipment in the rooms with appropriate furniture and aids, e.g. changing tables. In the historical interiors there is also a playroom, where children are provided with historical costumes, artefacts, board games, computers with educational games about the royal couple, various historical toys. Thanks to that children can learn better and experience the history of the palace more. The presence of Elmer the Mouse can be seen everywhere (e.g. small mice for children are hidden in the exhibition). The Wilanów Palace does not have such elements. Games, historical toys and reenactment artifacts are available only during historical workshops.



Me, Queen Sisi, my host supervisor: Erzsebet Demeter-Guba

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.

### 3. PROGRAM OF THE STAY

25.06-26.06 DAY 1 – Road and arrival to Royal Palace in Godollo:

Because of the long way I decided to take a break and sleepover at Miskolc in Hungary on 25-26.06 night. Next day, in the afternoon I reached Godollo. I took an individual evening walk through the historical park in Godollo, getting acquainted with the history of the palace.

27.06 DAY II – Getting to know Museum Departments, guided tour in the palace and its secret places, studio of photography and historical costumes:

I started the day with a meeting with Mrs. Ildikó Jancsek-Hónig who works in the HR department. She showed me around all the offices and departments of the Royal Palace of Godollo. I met all the managers and found out who was responsible for what. I was very interested in the work of the Event Organization Department. I found out that the scope of their responsibilities is huge: from the organization of exhibitions, through the stage with concerts and theater, to the royal summer camps for children. I also found the duties of the Communication Department interesting. The head of the department told me about the promotion of a new historical reenactment program. She showed me photos that will be used to promote reenactment programs on social media. We also talked about topics related to the new and fashionable media, e.g. Tiktok. We wondered if this was a suitable application to use in museums. We decided that it could be used in an interesting and educating way, e.g. by publishing films about historical costumes or short snapshots from the life of the queen. Although it seems that mass media for teenagers can be problematic to use in the field of museology, we decided that it may be a good way to reach the youngest audience. We ended the meeting with Mrs. Ildikó on the palace terrace, talking about my duties at the Wilanów Palace. I also presented details about the Wilanów Palace and our educational and reenactment offer. Then we discussed my expectations related to coming to the Royal Palace in Godollo and the schedule for the following week. In the afternoon I met with Mrs. Virág Kiss who works as the Leader of the Tourinform Office. I found out that it is one of a network of tourist information offices that are located all over the country. This office was set up as a separate department in the Royal Palace of Godollo.

The office employees not only sell tickets for commercial events in the palace, but also offer information on visiting the vicinity of Godollo and other museums and residences. You can get guides to Hungarian tourist attractions there. Mrs. Virag also took me on a tour of the palace interiors and additional exhibitions and rooms not open to the public. I managed to see the bunkers that are located under the palace itself. Then I got acquainted with the exhibition organized by participants of student internships at the museum. The exhibition concerned the post-war times at the Royal Palace in Godollo. At the end we went to the baroque chapel, which is part of the palace. Renovation has only recently been completed. For years, the chapel belonged to the Hungarian church, and recently it was acquired by the Royal Palace in Godollo. It is available to tourists only during specialist trips and workshops for children. Individual sightseeing is usually not possible there.





After the tour, I went to meet the director of the museum, Mr. Ujvary Tamas. During the meeting, I told about the schedule of my stay at the Royal Palace in Godollo. After clarifying the details of my activities and exchanging pleasantries, I was invited to the Royal Studio of Photography and Reenactment Costumes. There I got to know the work of the reconstruction photography studio and I could dress up as Queen Sisi myself, get to know her wardrobe, clothes and accessories. At the end, I was allowed to pose for a photo that I received as a gift from Mr. Ujvary Tamas. It was an amazing experience and a great pleasure for which I am very grateful. It was also a very interesting task for me. On a daily basis at the Wilanów Palace, I change into Baroque dresses. It turned out that the 19th century fashion is definitely different from the 17th century. So I learned a lot of new things about old costumes and accessories. The knowledge and experience was very valuable to me because I am interested in historical fashion.

#### 28.06 DAY III – Educators Department, observing museum classes, reality show with Queen Sisi

I started the second day with a meeting with the supervisor of my program, Mrs. Erzsebet Demeter-Guba, who is the head of the Educators Department. First, we visited the offices where she works. I could see educational equipment, tools and educational materials used during museum and reenactment workshops. I also got to know Ms. Erzsebet's team, I could ask some key questions about the work of the educational team. I learned about the organisation of the Royal Summer Camp in the Royal Palace in Godollo.

Then I went after Mrs. Erzsebet as an observer (on job shadowing terms) to a museum lesson that she was conducting. I could observe how she works with children in the royal interiors, what methods she uses during classes at the museum, which facilitate the children's education process (e.g. imitating sounds, imitating animal behavior, repeating rhymes, asking children opening questions, playing sounds and music from a tablet, using tactile and sensory materials). I was very impressed with her skills and ways of keeping attention and tension during the tour. I am convinced that I will use similar methods in my work in the future. We ended the first part of the day with a group guided trip to the renovated chapel. A special museum lesson for children from a Catholic school was held there. It was a very interesting experience for me, because in the Wilanów Palace we rarely organize trips devoted to religious topics. There, I observed a few more good practices (among others; turning on religious Baroque songs from the tablet so that children could better feel the atmosphere of the place). We ended the morning with a conversation about my observations and the exchange of good practices.

In the second half of the day I went to a special event dedicated to Queen Sisi. Before that, I was able to meet one of the actresses who plays the role of Queen Sisi. She told me about the costumes that were sewn for her, about how much time she needs to prepare and how she plays the role of the queen. Then a film crew from China arrived to film a reality show there. One of the elements of their program was the visit of reality show participants to the royal Palace in Godollo. They came there from China just to get to know the Queen from the past. The TV stars arrived in historic horse-drawn carriages. During the program participants were to feel as if they had moved back in time. Then, after being greeted and shown around the palace by Queen Sisi, the group headed to the royal ball. There were historical dancers waiting, who taught reality show participants dances from the time of Queen Sisi. Then each pair of participants had to perform one choreography. My task was to take care and look after the film crew together with Mrs. Nikolett Imre from Communication Department. It was a unique experience. I could see how one of the actresses playing Sisi works. In addition, the program was completely unusual and very creative.

#### 29.06 DAY IV – Observing historical workshop

The next day I spent observing historical workshops. I watched museum educators and Ms. Erzsebet conduct workshops for children. The main theme was the equestrian passions of Queen Sisi. This was a very interesting topic for me because it involves the use of a lot of historical artifacts. At the Wilanów Palace, we offer similar activities called Travelling in a Carriage. During the lesson in Royal Palace in Godollo, I watched the children make manual reconstructions of old historical horse toys.



I looked at the materials that are used, I also noted good educational practices that allowed children to remember better and maintain attention during workshops. Very often there were elements such as working with the body (e.g. doing old physical activities, practicing getting up on a horseback), competitions and old games, watching short films about the history of The Royal Palace in Godollo and Queen Sisi. The museum is also equipped with very modern educational tools, e.g. interactive holograms of horses in former stables. Certainly, recreating old spaces in such a modern way is very attractive to visitors. Historical reconstruction can take various forms and functions in various dimensions. Having real horses in the museum is not possible, and the use of new technologies makes it easier for children to better understand historical places and spaces.

#### 30.06 DAY V – Workshop rooms, educational materials and concert

The fifth day was entirely devoted to seeing educational spaces for children and their facilities. Most of them concerned historical reenactment. First we visited the space where the birthday workshops are organized. It is one of the historic rooms (King Franz Joseph's dressing room) transformed into a meeting place for children. There are historical furnishings (armchairs, tables, cabinets and wardrobes). Thanks to the preservation of historical equipment, children can better imagine and empathize with the realities of those times. In the wardrobes there was a huge collection of historical headgear and hats. Mrs. Erzsebet introduced me to the secrets of producing them, I get to see the materials from which they were made, methods of storage and conservation. Hats are available to children during selected museum classes and workshops about old fashion. At the Wilanów Palace, we organize similar workshops called Usual and Unusual Costumes of King Jan III. However, hats and headgear are not being shown during them, only costumes and accessorize. However, it seems to be a great idea to introduce the element of headgear as well. Another wardrobe was filled with clothes for children and adults reconstructed on preserved elements of clothing and portraits from the times of Queen Sisi. The clothes are of the highest quality. They are not sewn as costumes, but they are a real reconstruction. Therefore, Roysl Palace in Godollo's collection is not so large as to be able to dress up 30 participants of the classes. Groups of up to 15 people are usually booked for fashion workshop. However, the collection of clothes has been damaged several times. These are risks that are directly related to the reconstruction of outfits and making them available to the groups of kids. The last wardrobe was equipped with a collection of old toys and games for children. Some of the objects were reconstructed, some were purchased by the museum in antique shops and flea markets. Some objects are properly dated, and some are simply vintage, but they imitate those from the era very well. Since the times of Sisi are definitely closer to us than, for example, the times of King Jan III from the Wilanów Palace, the Royal Palace in Godollo can afford a much larger assortment. Wilanów Palace baroque toys are reconstructed on the basis of real preserved artifacts. Using vintage toys is not an option, because the times are too distant and it is difficult to find objects that even resemble the original ones.

For the evening I received an invitation from the Director of the Royal Palace in Godollo to a concert organized in the royal gardens. On the spot I met with Mrs. Orsolya Lovas from Educators Department and I found out what are the conservation requirements regarding the organization of such events in the palace. The concert was great and I was very grateful that I could take part in this event.



#### 01.07 DAY VI – Meeting with Queen Sisi, Sisi guided tour

The last day of my mobility was entirely dedicated to the figure of Queen Sisi. In the morning I met Mrs. Blanka Berta, an actress who has been playing the role of the queen for many years. This is a person who has been interested in Sisi's story since she was young. Plus, she is very similar to her, when it comes to the looks. First, I had the opportunity to interview her. I wanted to find out what her daily work looks like, where she obtains information about Sisi, what sources does she use to impersonate the Queen, how her dresses are made, how much time she spends on preparations, what events she participated in. I was most interested in the way the character was created. How the manner of speaking and the personality of the queen are recreated. I also wanted to know what her work looks like in other languages, how guests and foreigners react to meeting her. Then I went on a tour led by Queen Sisi in her apartments. The actress recreate the atmosphere of those times very well. Although this style of guiding and recreating characters does not appeal to me. Even though visiting with the queen is very attractive itself, it seems to me that it would be better if it was, for example, a lady-in-waiting or some unspecified figure from the old days. I have often wondered whether to perform a similar reenactment in the Wilanów Palace. I could recreate the Queen Marysieńka character, but now I think I could do it in a different way. Any way, the tour was magical. The guests expressed various emotions, from laughter to great sadness. I think such an experience is truly unprecedented. After the tour, I met Mrs. Elizabeth and Queen Sisi to exchange thoughts and opinions. The discussion was very uplifting, full of new ideas and inspiration for the future.

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I left Godollo in the afternoon. I decided to split the way back into two parts according to long distance. I slept over at Dwór Kambornia which is placed close to Polish border. 02.07 In the afternoon I reached home.

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

From the very beginning, this mobility was a big challenge for me. I traveled with the hope that I would discover something new, get inspired and come back with a lot of knowledge and new ideas about historical reconstruction and museum education. I really learned a lot during the trip. However, I would like to start with the fact that I met wonderful and very valuable people in Royal Palace of Godollo. I would like to thank especially for the opportunity to meet the supervisor of my mobility from the host side, Mrs. Erzsébet Demeter-Guba. She is an incredibly charming, kind, warm and open person who inspired me with her working methods. Brainstorming, exchanging opinions and experiences with Ms. Erzsébet was a great intellectual challenge for me, but also a real pleasure. I am convinced that it will make my work even more fruitful.

During the mobility, I definitely acquired a lot of new competences when it comes to conducting museum lessons and history workshops for children. I have ideas on how to expand the existing offer at the Wilanów Palace. I also know that I should use a lot more interactive activities and games during the tour. I will try to introduce more elements of fun, play-games, imitating sounds and movements to the museum workshops I conduct at work. I also liked the simple solutions used when guiding children's groups: listening to music, viewing reconstruction objects, tactile and sensory materials. All these elements and methods affect the imagination of the participants. They allow you to better delve into the history of the old days. They also evoke emotions, thanks to which a guided tour in the museum can become an unforgettable experience. This is especially important in the field of historical reenactment. While being guided by the Queen herself, guests can feel as if they have stepped back in time. Although playing the role of the queen did not convince me (however the actress who does it has real charisma and is a wonderful, very talented person), I will try to implement a similar idea on the grounds of the Wilanów Palace.

I am also delighted with the historical costumes in the Royal Palace of Godollo. The highest quality materials are used with every single piece. The costumes do not resemble dresses or disguises at all, but the truest wardrobe from the old days. I found out that the authors of dresses are real artists, one of them specializes in Queen Sisi's wardrobe. Although it requires huge financial outlays, the results are delightful. I also enjoyed using the outfits for commercial purposes. The fact that every guest can dress up and order a historical photo session is very inspiring. This is a great idea for, for example, a birthday or bachelorette party gift. It should definitely be considered on the grounds of the Wilanów Palace.

To sum up, I managed to find out how the Royal Palace in Godollo uses reenactment elements in museum education. I have noticed that educational projects based on former inhabitants of the palace are a great tool to bring history closer not only to children, but also to adults.

Historical costumes, artifacts and activities are recreated on a very high level in the Godollo Palace. Classes for both children and adults are conducted by reenactors in historical costumes with usage of interesting methods. Elements of clothing, replicas of everyday objects are often presented. Numerous classes and workshops are carried out in the spirit of reenactment, which have been a real inspiration for me.

The activities of the team of educators and reenactors from the Royal Palace in Godollo are very close to my projects at the Wilanów Palace. By observing existing practices, I will be able to enrich the offer of the Wilanów Palace with new, interesting activities. I managed to find out how the training of reenactors and actors looks like, what sources are used and how reenactors work. This experience will allow me to develop the Wilanów Palace reenactment group, whose presence is essential for long-term palace reenactment projects. Following the good solutions at the Royal Palace in Godollo, I will be able to develop the offer of the Wilanów Palace more effectively and respond to the needs of visitors even better.

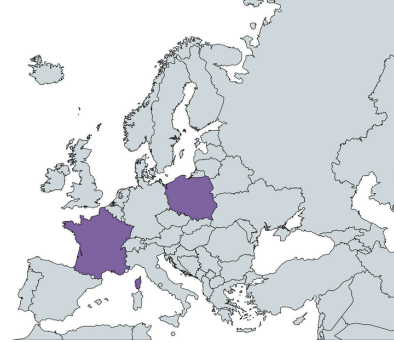
## MARCIN WIELGO

### Museum adjunct

Sending institution: Museum of King Jan III's Palace in Wilanów, Poland

Host institution: Château de Compiègne, France

Date of mobility: 16 to 20 October 2023



### 1. INTRODUCTION

Thanks to the ARRE Mobility Grant, I had the opportunity to have a study visit to the Château de Compiègne from 16-20 October 2023. My mentor was Etienne Guibert (curator of historical interiors), who showed me the museum and introduced me to many members of the staff as well as director. I was received with extraordinary kindness and sympathy there. Every single person I met wished me a good stay at Château de Compiègne. I felt looked after and knew that it was the right choice for my mobility.

I spent 5 fantastic days there learning new things, exchanging experiences, good practices, observing the work of professionals, learning about the interiors and collections of the Château, as well as the history of the building and its owners. The new contacts cannot be overestimated and may result in a joint project in the future. Which is something I very much look forward to.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

To my surprise, I found many similarities between our institutions. In Compiègne and Wilanów we struggle with lack of funding and lack of needed staff. Distance from other popular places forces us to look for a new ways to attract visitors. Both institutions are organizing concerts, outdoor cinema, implementing a program of assimilating immigrants. Despite the differences in the nature of the venue, we have so much in common.

The biggest difference by far is the RMN agency's care of the Château de Compiègne. The agency works closely with the French ministry. There are currently no such institutions in Poland. The agency is responsible for the design of the website, the photographs of the buildings, the interior shots needed for the publications (the Château de Compiègne does not have its own photographer on site and each session is arranged in advance), communications on Facebook or the museum's website, the running of the bookshop, ticket sales, and they are also responsible for the availability of guides. Which has its good and bad sides. The good side is that a lot of the work that would have been done by museum staff is handed over to the agency. On the other hand, the agency does not know the institution, does not know its needs, and is not available in situations that require quick decisions. As result, the Château's staff faces many challenges.

Significant difference is the museum's organisational structure. At the Château de Compiègne, there is a Cultural Department that is responsible for education, organising events, contacting with external tourist organisations, preparing informations in the palace space, looking after the audioguide and printed guides, statistics, establishing partnerships with artists and schools. At the Museum of King Jan III's Palace at Wilanów, the above-mentioned activities are spread over several departments: the Communication Department, the Education Department and the Public Services Department. Another thing that sets the Château de Compiègne apart is its magnificent collection of vehicles. Among them, we can see carriages, horse harnesses, the first cars, bicycles, motorbikes and also sleighs. This is a completely unique collection of artefacts unparalleled on such a large scale. In my opinion it is definitely the strongest – because such unique – asset that can encourage tourists to visit the museum.

Château de Compiègne has a unique space that does not exist in Wilanów - the historic theater. At the moment, it can be visited in organized groups with a guide. Unfortunately, for safety reasons, the space is not used to organize concerts or theater plays.

In the Château de Compiègne not every kind of information is translated into English. Employees focus on the most important ones (e.g. room descriptions). This is due to the fact that 90% of visitors are French. Translations add additional costs to a limited budget. Foreign visitors can use the audio guide, where they will find several foreign languages.

Both museums have a park adjacent to the palace. At Wilanów, the park is an inseparable part of the museum, which also functions as such in the public's mind. Both plants and animals are treated as musealia.



Paid admission to the park allows attendance to be examined. The gardens at the Château de Compiègne are treated by local residents as part of the city. They are often unaware that they are in the care of a museum. This impression is further reinforced by the fact that admission is free. Director Rodolphe Rapetti aim is to educate visitors and point out that the gardens and park are also part of the museum. At this moment, Château does not have attendance data for the park.

### 3. PROGRAM OF THE STAY

#### DAY 1:

I started my internship at 9 a.m. I was welcomed by Etienne Guibert (curator of historical interiors) and introduced to the other staff members. That day, Etienne showed me part of the Chateau's exhibition. He showed me around the historic chambers and answered my questions about some of the objects. Two rooms (the Library and the Flower Room) were prepared for restoration work. I was also shown rooms that are not accessible to the general public. I also had an introduction meeting with the staff of the Cultural Department: Amélie Fluhr, Anaïs Taullée and Mathilde Laval.

My workplace was in a room of the Communication Department. My room-mate was Eric Valdenaire, who is responsible for, among other things, social media, the website and contact with journalists. This allowed me to inquire at any time about the way social media works and to compare it with my work at Wilanów.

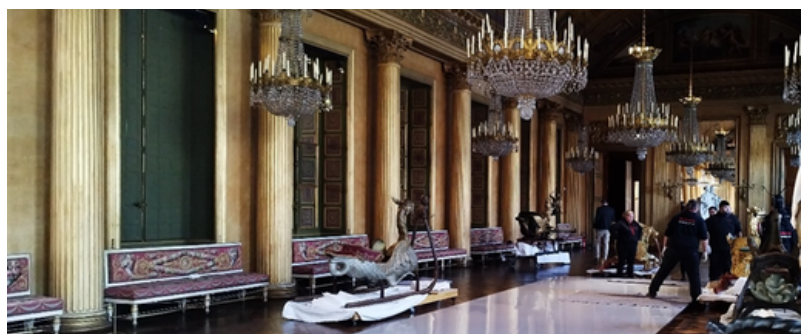
At the end of the day, I had a meeting with Axel Lefranc, curator of the gardens, who showed me the park and the palace gardens.



Park in Château de Compiègne

#### DAY 2:

The following day, Etienne and I visited another part of the palace's exhibition. I had the opportunity to observe the preparations for the new temporary exhibition of the beautiful historic sleighs curated by Marie-Anne Privat. I had the opportunity to talk to Eric Valdenaire and Amélie Fluhr about the preparation of information for the public at the new exhibition.



Preparations for the new sleigh exhibition

#### DAY 3:

I visited with Marc Desti (curator of historical interiors) the apartments for guests from the world of science, culture and art invited by Napoleon III. These were cyclical meetings known as 'Series', lasting for 15 years. I was incredibly impressed by the enormity of this undertaking. Each year, the 'Series' lasted about 1-1.5 months. Napoleon III would invite 60-100 guests for a week's stay at the palace. They used the library there and were able to study, have conversations among themselves and with Napoleon III. Among them were Giuseppe Verdi, Alexandre Dumas, Louis Pasteur, Eugene Delacroix.

That day, Etienne showed me the historic palace's theatre. It can only be visited on scheduled guided tours. The theatre has great potential and would be a great attraction for museum visitors, and the concerts, plays or operas performed there would certainly attract many music lovers.

In the afternoon, I had a meeting at the Cultural Department. The job they do is impressive and inspiring. We exchanged our experiences in the field of education. I learned a lot of useful information about workshops that we can successfully introduce in Wilanów. I shared my impressions with my colleagues in the Education Department, who listened with interest to the new ideas.





Fragment of theater decoration / part of a machine for moving decorations / theater interior

#### DAY 4:

A press conference with journalists was held on Thursday. It concerned the new sledge exhibition. As I found out, such conferences are done at every exhibition, even small ones. I was glad that I was able to participate in it and observe my colleagues at work.

In the afternoon, I was invited by the museum director to lunch along with other staff and journalists. There I met a journalist who was born in Poland, in Elbląg, where I attended High School. It was an amazing coincidence.

That day I visited another part of the historical rooms in the palace.

#### DAY 5:

During the last day, I was shown around the car museum by the curator of the collection, Maria-Anne Privat. I must admit that this collection impressed me the most. The Château de Compiègne boasts an exceptional collection, not found anywhere else.

In the afternoon, I was given a guided tour of Empress Eugénie's interiors by the excellent guide Stephen Godon. My guide proved to be an excellent storyteller. He showed me many valuable mementos and gave me many interesting stories related to the empress. These were the last part of the Chateau's exhibition I visited. Friday was a day of final talks and farewells.

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

I became acquainted with some interesting educational programmes, which have a chance to become a permanent feature of the Museum of King Jan III's Palace at Wilanów. I forwarded the materials I had collected to my colleagues in the Education Department, who read them with interest and are thinking about how to introduce them into the offer of our museum.

Additionally, I learned more about planning various museum events and media campaigns. It was a valuable experience and very useful in my current job. I liked the opportunity to expand on my existing knowledge and discuss some strategies, especially in the areas of social media and virtual activities. I appreciate the tradition of arranging a press conference for journalists, regardless of the size of the exhibition (something we do not practice at Wilanów, only for large exhibitions). It was an intimate meeting without an audience, where the curator talked about the objects in the exhibition and their history. She had time to answer every question. Such endeavours help to maintain contacts and warm relations with journalists, which can result in mutual benefits in the future.

I enjoyed the structured exhibition schedule. It is accepted that once every two years the Château de Compiègne prepares one major exhibition, with a much larger budget. A catalogue is then prepared, objects are borrowed from various museums, etc. The forthcoming exhibition is dedicated to the profile of Prosper Mérimée, the French playwright, historian, archaeologist and writer, author of 'Carmen', among other works.

Between the large exhibitions, smaller, temporary exhibitions are prepared with objects from the Château's collection, such as the porcelain exhibition or the current sleigh exhibition. These are usually presented in the Ballroom, on a specially prepared platform. My study visit in Compiègne was one of the most important experiences of my professional career. Thanks to ARRE Mobility Grant, I had the opportunity to visit the place and learn from professionals how they deal with difficulties in their work. I met many fantastic people who put a lot of effort and commitment into their work. They were willing to share their experience and also spoke openly about the challenges they face in their work. I could see the passion and joy in them for working in such a great place. They all showed me a lot of help, interest, friendliness and, above all, patience in answering my endless questions.

I brought a lot of inspirations for my present work in various areas. Exchange of good practices with colleagues allowed me to share and compare strategies, programs and projects. I noticed that we face the same difficulties every day, but we both deal with them quite well, in a similar way.



Horse harnesses in the Car Museum



Historical vehicles in the Car Museum

## MARIE-CHRISTINE PACHLER

### Conservator

Sending institution: Schönbrunn Palace, Austria

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

Date of mobility: 25 to 29 September 2023



### 1. INTRODUCTION

My staff exchange took place in September from 25.09.2023 to 29.09.2023. My personal motivation was to observe the solutions that the conservators at the foundation employ to address various conservation challenges. Given that my dissertation focuses on mechanical stress from visitors and dust contamination, and that I aim to develop long-term preservation strategies for our locations, the program was tailored to these specific areas of emphasis. Considering that there have been only two employed conservator positions at Schönbrunn Palace since 2019, one of which I occupy, I perceive us to be in the midst of a developmental process. This brings me to the next point, the differences and similarities within the fields of conservation and restoration.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

At Schloss Schönbrunn Kultur- und Betriebsges.m.b.H. (SKB), it is essential to note that there is no dedicated Restoration Department. Currently, there are two positions for conservators integrated into the Department of Science and Research. In contrast, the Prussian Palaces and Gardens Foundation Berlin- Brandenburg (SPSG) employs more than 50 conservators within a dedicated Restoration Department. The SPSG has clear divisions into specialized fields such as textile restoration, painting restoration, and others. Furthermore, the conservators in the host institution have access to head intern photographers, chemists, and even an environmental officer responsible, among other things, for the health and safety of the conservators. In the sending institution, my colleague and I are responsible for the objects in depot and historical rooms, regardless of the material. Additionally, we are entrusted with the assessment of room restorations and room cleaning. Many projects are hands over to external specialist conservators. Starting from January 2023, there will be three conservators in our team. The costs for research and restoration are financed by the SKB through the revenue generated by the company, which "benefits" from the comparatively high number of tourists visiting our locations. In comparison our Institutions, we have approximately the same number of visitors per hour in the Schönbrunn Palace as Sanssouci has in a single day (Sanssouci is the most visited palace in the host institution). The Prussian Palaces and Gardens Foundation Berlin Brandenburg is primarily funded by the government. The remaining third has to be covered by the SPSG's own income as well as by third-party funds and donations that have to be raised every year. While the SPSG's conservators are active in over 30 palaces, the SKB conservators manages four locations.

### 3. PROGRAM OF THE STAY

Monday 25.09.23:

After getting to know my colleagues on Monday and discussing the program and details, we visited Sanssouci Palace on that same day. It is closed to the public on Monday, allowing the team from Fridericus, responsible for cultural heritage cleaning, performing their cleaning duties. Two conservators were actively involved in this process, and they shared insights with me regarding the cleaning and assessment of objects. This was particularly enlightening, as the cleaning of the houses is carried out weekly on closing days by specialized restorers. Only the areas within the visitors' sightlines are cleaned, while higher areas are cleaned every 6 to 10 years during dedicated cleaning campaigns. This process differs from our approach, where cleaning is conducted daily by our trained in-house cleaning staff. We perform daily floor cleaning and, if necessary, clean reflective surfaces. Many of our rooms have less natural light, making dust less visible. Once a year, we meticulously clean and assess all visitor-accessible areas across all locations. During the cleaning staff is focus on the cleaning, a conservator is focus on visual and written documentation.



Fig. 1 One of the Fridericus conservators in their working suit

One striking observation was the protective measures taken by the colleagues, who wear Tyvek suits, masks, and gloves for their work (Fig.1). It was interesting to learn that the Prussian Palaces and Gardens Foundation has an environmental coordinator responsible for assessing health risks for both visitors and restorers within the palaces, particularly in areas contaminated with insecticides. Restorers working with these objects undergo detailed annual health check-ups to ensure they are not inadvertently exposed to toxins during their work. In the afternoon, we explored various floor protection methods. It was impressive to see how each house had individually tailored solutions for their respective floors. Restorers have invested significant time in research and testing to find effective solutions, and some adaptations are still ongoing (Fig. 2). I found it fascinating to see the meticulous planning that went into the walk-off mats in front of Sanssouci Palace (Fig.3) and how the carpet installation within the palace was customized down to the centimeter. Every door transition had a unique solution, and even the carpet's thickness was specially designed to ensure doors could still close properly. It was also interesting to discover that the dust levels in the rooms significantly reduce from the entrance to the innermost areas, even though the carpets haven't been wet-cleaned since their installation. These findings were intriguing, especially as they contrast with my analysis in Schönbrunn Palace, where the carpets play a role in dust management, particularly in the context of wet versus dry cleaning.

My contact persons were: Wulf Eckermann (Department Preventive Conservation), Maxi Herborn (Fridericus), Susanne Alimoradian und Michael Wirth (Department Wood);



Fig. 2 the conservators show the different systems for carpet rails between the rooms



Fig. 3 Clean run in front of the castle

Tuesday 26.09.23:

On Tuesday, I was in Charlottenburg Palace with a colleague from the Preventive Conservation department. Recent damage caused by visitors was discussed there: "The inhibition threshold is sinking. Young people in particular perceive everything as a big playground." The problem of cameras versus supervisors was discussed, as damage to historical objects by visitors is becoming more frequent. While a supervisor can react quickly, it is not possible to intervene in a current event with a video recording. An important point that was spoken about with regard to the supervisory staff is that the sensitisation of the supervisors with regard to sustainable behaviour in the cultural environment is a fundamental factor for the preservation of the objects. It should be emphasised that there is a security area where specialist staff are responsible for the security in the rooms and of the objects on several screens Fig. 4. Furthermore, the emergency plan was discussed; for example, in case of water ingress, ready-packed emergency kits are available for the conservators from the emergency team. Products were also discussed that can be used by laypersons in an emergency. E.g. ROTISORB®, a universal absorber that binds and neutralises hazardous chemicals on horizontal surfaces. It can be used, for example, when acids are spilled or FloodSax®, self-swelling bags that can quickly absorb up to 25 litres of water. The light protection in the palaces was also discussed; in Charlottenburg, in addition to UV protection films, Versosol light protection roller blinds are used in various gradations. In addition to light, the climatic conditions in the palaces were also our topic. Complete air-conditioning in the rooms is not possible, but attempts are made to eliminate rapid climatic changes and to create gentle transitions. Afterwards we talked again about the protection of historic floors (Fig.5), the restorers' workshops in Berlin were visited and current projects were discussed, such as the scientific examination of armchairs and their conservation.

My contact persons were: Udine Köhler (Department Preventive Conservation);





Fig. 4 "Security Area" in Charlottenburg Palace



Fig. 5 A nice example of the protection of a historic parquet floor: Newly laid parquet over the historically preserved floor

Wednesday 27.09.23:

On Wednesday, a meeting was held at Peacock Island House. The house has been closed since August 2018 for the implementation of a general renovation. Several conservators are working in the historic rooms of the palace to conserve the historic furnishings. During the visit to Peacock Island House, the first priority in the exchange was dust protection on the construction site and the IPM in the rooms. The windows were suspended, and dust caused by sanding, for example, is vacuumed up during the work. Slippers are worn when entering the rooms so as not to bring in dust from outside (Fig. 6). Now, a local wood pest case is treated with ichneumon wasps. Ichneumon wasps lay their eggs on the larvae of wood pests, which feed on them after hatching. In this way, wood pests can be controlled biologically. After Peacock Island House, the new depot of the Prussian Palaces and Gardens Foundation was visited. As we are planning to adapt our current depot space, the tour of the new depot was particularly informative. The objects can be delivered to the depot in the dry, regardless of the weather, as delivery vans can drive into the building. In addition to the depot rooms for the individual materials (Fig. 7, Fig.8) , there are working and manipulation rooms for restorers and art historians. Furthermore, there is a room for acclimatization, a nitrogen chamber and an area for contaminated objects. The depot for the Abbey's sculpture collection has not yet been completed. The construction site for the new sculpture depot could be inspected in its shell. As soon as our depot planning is more advanced, I hope to be able to visit the completed depot during another visit to the Foundation of Prussian Palaces and Gardens. After the tour of the depot, the construction site in the Orangery Palace was visited. Here, the main focus of the discussion was on dust protection. The sides of the room and historical objects (which are in the room during the work) are fully covered (Fig.9). Depending on the object and the situation, these are temporarily stored in the Raffael Hall. During the restoration of the windows, enclosures will be built to prevent dust from entering the room (Fig.10) . These are connected to the outer wall from the outside. A fume cupboard provides negative pressure and reduces the dust that accumulates when working on the window frame. The window is also sealed from the inside. Depending on the building situation, the constructions of the dust protection are mounted differently. As I am also looking at early approaches to preventive conservation for my research, I was pleased to see that historical slipcovers have been faithfully re-sewn (Fig.11). In today's context, however, new problems arise when storing objects with historical slipcovers. In unfavourable climatic conditions, this can lead to bleeding of the red colour or favour the formation of microorganisms, as the air circulation is disturbed by the thick fabric (in the past, the objects were not covered for so long). My contact persons were: Udine Köhler (Department Preventive Conservation)

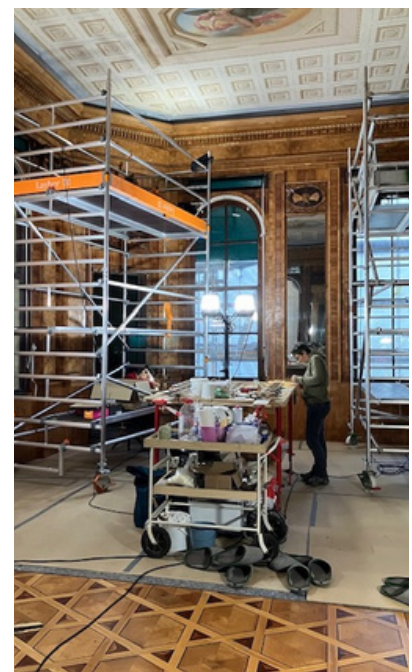


Fig. 6 Working conservators in Peacock Island House, despite carving work the floor is clean, the slippers can be seen in the lower left of the picture.





Fig. 7 Example for a depot room: textiles, chandeliers and antlers



Fig. 8 Her example of a depot room: furniture



Fig. 9 Tyvek dust protection on the walls, the still mounted pictures were marked



Fig. 10 Preconstructed "boxes" as dust protection



Fig. 11 Reconstructed covers on objects in the Raffael Hall.



Thursday 28.09.2023 :

First I visited the Neptune Grotto (Fig. 12) and had a discussion of individual steps of conservation and restoration with my colleague from Germany (Fig. 13). The topics of use by tourists vs. non-use and the problem of increasing vandalism were discussed. After that interesting conversation I visited the textile studio had a discussion of the protection of historical textiles, but also of replicas, because of the materials, the technique and the high time expenditure during production. The professional colleagues told me about recent cases where different tourists sat or jumped in beds or sat on a throne - despite a barrier in the rooms. The incidents unfortunately involved damage to the objects. Possible strategies for the future were exchanged: stronger communication about art and cultural property at different levels. Moving away from two-dimensionality (mobile phone, tablet) and mass consumption. Art cannot be exchanged... I told about the results of my study, on awareness of sustainability among tourists in cultural environment, in which 1500 tourists had participated last summer in Schönbrunn Palace.

Visit to the wood studio and discussion of current projects as well as projects that are already in the past and help to understand historical techniques and objects (Fig.14). Visit to the metal workshop, illustration of current projects.

My contact persons were: Andreas Liebe (Department Architectural Surface), Nadia Kuschel (Department Textile), Susanne Alimoradian (Department Wood), Martin Engel (Department Metal);



Fig. 12 View into the restored grotto, decorated with various shells



Fig. 13 The conservator explains the different phases of the restoration project of the grotto



Fig. 14 Display panel explaining a floor structure

Thursday 28.09.2023 :

In the morning, I had a conversation with Gabriele Horn about the employee exchange. After the meeting I had an expert discussion with painting conservators on current projects and had a tour of the studios and work areas (Fig.15). We had an interesting exchange on the subject of dust monitoring. Very similar investigations were carried out on basis of the Natural Trust using adhesive strips at Sanssouci Palace and Schönbrunn Palace. I look forward to comparing our both results. Furthermore, discussions took place about EPICO and the condition monitoring that we carry out annually at Schönbrunn Palace. Since it is also in our interest to obtain a quantitative overview of the causes of damage in our locations, I hope for a further exchange in this regard. Furthermore, a concluding discussion took place with Wulf Eckermann. The advantages and disadvantages of ventilation lights were discussed. We also discussed the use of air purifiers in the historic rooms; next year we will start a test run to improve the air quality.

My contact persons were: Gabriele Horn (General Direction), Kathrin Lange (Department Restoration) Daniel Fitzenreiter (Department Painting) Wulf Eckermann (Department Preventive Conservation);



Fig. 15 A view of one of the painting conservators' studios



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

In summary, the exchange programme was very exciting for me and will help me in my research work. It was very helpful to see which individual solutions were found in relation to dust protection, depot planning and the protection of the historic floors in the Foundation of Prussian Palaces and Gardens. Especially with regard to floor protection and the protection from dust concepts can possibly be adopted. The visit to the new depot facility was also very enlightening, as we are currently planning to alter and enhance the storage conditions for our artifacts. These will be integrated into the concept development for new solution strategies for preventive conservation at Schönbrunn Palace. Many thanks

## MATEUSZ PISKOZUB

### Deputy Head of Audience Service Department

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

Host institution: The Royal Palace of Milan, Italy

Date of mobility: 25 to 29 September 2023



### 1. INTRODUCTION

On September 25-29, 2023, I had the pleasure of visiting the Royal Palace in Milan, neoclassical building with a very rich history. It was the seat of city's government during the period of medieval communes in the Middle Ages, then became a key political centre e.g. under the Visconti and Sforza households, later occupied and managed by Napoleon Bonaparte and members of Habsburgs dynasty. The institution suffered greatly in the era of fascism (Mussolini ordered the demolition of the rear part of palace, and later during World War II, when a valuable historical part of the royal residence was destroyed as a result of Allied bombing raids. Fortunately, nowadays the Palazzo Reale is a cultural centre in the heart of great European city, home to international art exhibitions. An internship here showed me the scale of organization and operation of work in the field of communication, security and audience service – the way of welcoming guests and making the visitor's experience more comprehensive and comfortable.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

During my mobility at Palazzo Reale I found definitely more differences than similarities, which made my visit in Milan even more interesting than I could have expected.

The Royal Palace is located in the city center, right next to the famous and beautiful Gothic cathedral (Duomo) and opposite to Galleria Vittorio Emanuele II, where hundreds of tourists and residents mill around day and night. The fastest way to get there is by metro (the subway network has 5 lines, making traveling around the city quick and convenient). The Museum of King Jan III's Palace is situated on the southern part of the Polish capital, approximately 10 kilometers from the city center. There is only a bus line you can use. The tram line is currently under construction.

Palazzo has been a museum since 1921, but it was only in the 1950s that the temporary exhibitions organized there began to be available to the general public. The palace consists of one permanent exhibition, i.e. the former royal residential part, to which admission is free, and three temporary exhibitions (one is shared with the residential part is also free, the others are paid). During my stay I had an opportunity to see the following true „author's“ temporary exhibitions: „Jimmy Nelson. Humanity“, „Luigi & Iango. Unveiled“ and „Over the Threshold. Leonardo Erlich“.

The museum in the capital of Lombardy is open all year round, every day (except Mondays) from 10:00 to 19:30 (last entry at 6:30 p.m.), but on Thursdays is even longer, from 10 a.m. to 10:30 p.m. (last entry at 9:30 p.m.). You can always visit it for free on the first Sunday of the month (for comparison, in Wilanow free admission takes place every Thursday). Attendance at the royal apartments of the Milan museum in 2022 was 300,000 visitors (over 2 million visitors at my institution – guests of the palace, park, concerts, exhibitions, workshops, etc.).

The Palazzo Reale regularly hosting works by the greatest painters in history: Picasso, Goya, El Greco. There are also exhibitions of contemporary painters, but also today's graphic designers and photographers. Each temporary exhibition has a separate team of people working on it, a different promotion plan and way of using the space. Each has its own bookstore, and ticket prices are set differently. Cashiers and employees ensuring the security of guests and exhibits are employed by an external companies.

The Museum of King Jan III's Palace is more focus on a figures of Polish king Jan III, who ordered to build a Palace at Wilanow, Stanislaw Kostka Potocki and his wife Aleksandra Lubomirska, who opened their private collection of works of art to the public in the Wilanow Palace in 1805. The current museum continues the tradition of „Monumentum Sobiescianum“ of the Potockis' social generosity, expressed by making available the collection of European, ancient and oriental art.

Palazzo Reale is much more smaller than the Baroque Palace in Warsaw both in terms of number of employees (37 in Milan compared to approximately 160 full-time employees and approximately 40 associates in Wilanow), and the number of departments (6 in Palazzo and 16 in Wilanow). The Palace is directly subordinated by the municipality of Milan and it receives financial subsidies from them (to this should be added various and generous subsidies from sponsors, patrons of art, etc.). My museum is subordinated of the Polish Ministry of Culture and Heritage, the part of the national government.

What both institutions have in common is the method of purchasing tickets (box office or online), promoting the museum on the official website, on social networking sites such as Facebook or Instagram, and on television (different programs and interviews, reports from the opening of exhibitions, conferences). I was also surprised by how keen the management of the Royal Palace is to recover works of art lost or taken over by other museums in Italy or abroad, mainly because of the World War II. The management has source materials and goes through complex processes to prove that works located in other institutions are the property of Palazzo Reale and should be returned to home. The Wilanow Palace is the only museum in the area that was not destroyed during the war. This is a unique thing in Polish history. Unfortunately, this does not mean that the museum's collection did not suffer war losses. Guests can see their scale by looking at the empty frames displayed in the staircase. We estimate that approximately 300 paintings were lost.

### 3. PROGRAM OF THE STAY

DAY 1/ 25.09.2023:

On the first day of my stay, I was warmly welcomed by three employees of the Royal Palace: Sara Conte, Simona Vitucci and Marta Casuccio from Announcement and Events department. Later I met Simona Aiello and Ilaria Gozzi who is Social Media Manager at the Communication and Promotions department. The ladies showed me their workplace and introduced me to the other employees. During the day they told me about the history of the palace (the enormous influence of the Napoleon and Empress Maria Theresa), its current mission, cultural and scientific strategy, and the number and name of the exhibition in recent years. I also gained general knowledge about the security systems in Palazzo Reale.

On Monday, the palace was closed to the audience due to renovation and cleaning works, so I did not have opportunity to see more.



DAY 2/ 26.09.2023

During the second day, I was shown around the palace by the person responsible for the security system. She told me a lot about how they control the safety of work of arts, how they communicate with other partners in a different places in the museum (day and night), what documents they have to fill out and what reports they have to complete. I learned that at temporary exhibitions, usually one person supervises the first room and the other in the last one. In the meantime, both of these people move between rooms and halls (this is different than at my museum, where we try to have one employee for each room). I also had the opportunity to see where the cameras are located, what they cover, what they show, and where the control room is.

During day I visited the royal residence, including the ballroom, which is available only for private events (banquets, conferences, gala dinners, meetings of politicians, etc. – this room can accommodate up to 150 people) and the Great Hall, the site of celebrations in honor of Napoleon's coronation as King of Italy, which took place in a nearby cathedral. This space remains available to guests, it also hosts private events and can accommodate up to 300 people.

Later, I also visited temporary exhibitions, where I had the opportunity to observe the work of cashiers, talk about ticket prices, who is entitled to discounted tickets, I also saw bookstores located at the end of each exhibition. Each temporary exhibition is different, each has a different author and organizer. It is he who decides on ticket prices, who is entitled to reduced tickets, and whether guided tours are provided or audio guides are provided. All decisions are made individually and consulted with the Royal Palace. I also learned that tickets to the royal residence, which are free of charge, are not issued. Attendance is counted manually by a designated person.

DAY 3/ 27.09.2023

The third day of my visit was one of the most interesting. I was shown around the facility by the head of the technical department responsible for the organization of new exhibitions. In this case, I had the opportunity to see how the technical team was preparing brand new Giorgio Morandi's exhibition. So I witnessed the setting and painting of walls, the arrangement and control of the lighting system, and the work of the team with a red laser, thanks to which people knew how to hang pictures on the wall (at what angle). I also learned a lot about organizing and downloading paintings from other museums, also that preparations for Morandi's exhibition took about 3-4 months, preparations for an exhibition of works by such masters as Caravaggio can take up to 2 to 3 years.



DAY 4/ 28.09.2023

The third day of my visit was one of the most interesting. I was shown around the facility by the head of the technical department responsible for the organization of new exhibitions. In this case, I had the opportunity to see how the technical team was preparing brand new Giorgio Morandi's exhibition. So I witnessed the setting and painting of walls, the arrangement and control of the lighting system, and the work of the team with a red laser, thanks to which people knew how to hang pictures on the wall (at what angle). I also learned a lot about organizing and downloading paintings from other museums, also that preparations for Morandi's exhibition took about 3-4 months, preparations for an exhibition of works by such masters as Caravaggio can take up to 2 to 3 years.

DAY 5/ 29.09.2023

On the last day, most of the employees were not in the palace (they worked remotely). I spent the day with the girls from the Announcement and Events Department. We visited other museums in Milan, like: Casa Museo Boschi Di Stefano and Palazzo Morando. The visit to the latter museum allowed me to learn more about Milan, its history, architecture, important inhabitants, artists, how the city changed, and I also found many paintings showing the Royal Palace over different dates.



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

I have found a Milan such a modern, dynamic and constantly developing city, offering wide opportunities on the labor market. It is also the world capital of fashion and important site for culture, with wonderful monuments, churches, museums, theaters (famous La Scala opera), which attracts tourists from all over the world. At the same time, there are a problem with finding a job in the cultural sector, the earnings of employees are not satisfactory (they often work on contracts signed with the city office, and not with the museum institution itself), which makes employee turnover very frequent.

Internship at the Royal Palace of Milan broadened my horizons and helped me acquire new knowledge about what it is like to work in a Western cultural institution. Showed that vision, idea and good work organization are important. He convinced that it is possible to combine the old with the new, an example of which is the arrangement of exhibitions presenting photographs („Luigi & Iango. Unveiled”) – very sensual and bold – in old part of the palace space.

I also learned a lot about organizing and downloading paintings from other museums. The inspiration is the fact that the Royal Palace of Milan is able to rent the greatest masterpieces of painting – this year it includes: Goya or El Greco. I wish the Palace in Wilanow could organize exhibitions of such great painters.

At the same time, the internship in Italy showed me that the Wilanow Museum does not deviate from the western standards of organizing the audience, counting attendance, and creating sightseeing paths in the palace. Our institutions differ in many areas and I consider collecting conclusions on this subject to be a very valuable experience.



## MAY EMMELIE ANTHEA GILLERT

### Gardener

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

Host institution: Eggenberg Palace, Austria

Date of mobility: 13 to 21 June 2023



### 1. INTRODUCTION

Eggenberg Palace, the most important and largest baroque palace complex in Styria, was built around 1460. Due to the end of the inheritance under the Eggenbergs, the complex came into the possession of the Herberstein family. Finally, in 1953, it was incorporated into the Landesmuseum Joanneum and opened to the public as a park. During my stay as part of the ARRE Mobility Grant program, I worked as a gardener at Eggenberg Palace /Graz/Austria from 13.06.2023 to 21.06.2023. I deliberately chose the time of my stay during the flowering period of the roses, as it was particularly important for me to expand my knowledge in this area. I chose Eggenberg Palace for my exchange for several reasons. One essential aspect was that Brandenburg and Graz have comparable climatic conditions. My thought was that similar conditions could lead to similar problems and approaches to solving them. However, there are also other factors that steer these approaches in different directions.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

What I found particularly interesting was the direct comparison between Eggenberg Park and Sanssouci Park. Eggenberg Park has a team of 9 gardeners who have to look after 17 hectares. The 300 hectares of parkland at Sanssouci are tended by about 65 gardeners. I was therefore particularly struck by how challenging the maintenance of the palace gardens is, especially due to problems that have to be considered in connection with climate change. The resulting questions for us are, for example: How can we water the plants appropriately? Can we replace dying plants with other, better adapted species? How do we protect the existing stock?

Comparability of the number of gardeners and the number of hectares is only possible to a limited extent, since the garden / park in Eggenberg and Sanssouci have a different character in terms of the necessary maintenance intensity.

The master Elisa Kniebeiß and her representative Barbara Kramer are in a very collegial contact with the administration/office, the restorers, the scientists and others, the director Dr. Paul Schuster included. Since there were no visitors in the evening and night, the animals in the park had their peace. There is less wildlife in the park overall because it is fenced off. (badger / deer)

A product from the company Sonnenerde with organic fibers has not been used for mulching for so long, the gardeners in Eggenberg are very satisfied. Roses are bought from Schultheiss in Germany, the gardeners in Eggenberg are very satisfied, too. Not only trained gardeners work in the garden, but sometimes also people with other training, which works well. There is mutual support. More information about the comparison can also be found under the individual days and in the summary.

### 3. PROGRAM OF THE STAY

#### DAY 1: 12.06.2023 (Monday)

Arrival - long trip by train / I got my accommodation at Eggenberg Palace/Graz

#### DAY 2: 13.06.2023 (Tuesday)

Guided tour of the park (17ha), Visit of the exhibition Middle Ages in the castle before the actual opening for the public.

Perennials set as underplanting (woodruff and heliborus / elfflowers / snow rose / Christmas rose) I was allowed to look at the samples and to work. After a few hours I was trusted at work, this made me very happy Since I otherwise have not so much to do with perennials in the SPSG, this was a whole new experience for me, I could improve my knowledge and skills here.

#### DAY 3: 14.06.2023 (Wednesday)

I removed weed from the Planetary garden. There is a difference of the soil. At the SPSG (Sanssouci) it is sandy and in Eggenberg loamy, thus a different work is necessary. It had to be watered less often, but it also rained a lot during the days of my stay.



Planetary Garden (photograph: May Gillert)

DAY 4: 15.06.2023 (Thursday)

The gardener in the planetary garden explained to me the specific selection of plants in the different areas. The plants are specifically assigned to the planets. It is a thematic structure of the garden, while modern changes are also made. At the place of the planetary garden has previously been a nursery.

DAY 5: 16.06.2023 (Friday)

Thanks to a guided tour of roses by my esteemed colleagues in Eggenberg Palace, I also gained deep insights into the history and origin of many old rose varieties. I was able to admire these on the rose hill, which was restored in 2007/2008 with 350 historical roses. Among other things, the groups, the pruning, the underplanting, the history of the rose hill were explained. I met the director Dr. Paul Schuster personally. I was very pleased that the director of the institution was interested not only in my work at SPSG. (Comparability and difference of the institutions) It was for me here again clearly to feel that Dr. Paul Schuster and his coworkers up to the practically working gardeners have a good constructive and familiar relationship. I was also allowed to participate in the Jour Fixe (one-hour meeting) with master gardener, carpenter, restorer with the director Dr. Paul Schuster on one day.

DAY 6: 19.06.2023 (Monday)

Guided tour of the state rooms: I was particularly impressed by the Planetary Hall.  
Inspection tour: I was allowed to go into the attic of the castle, where the air conditioning technology is housed, but also where the horseshoe bats live. The tour ended into the cellar and the castle moat.  
Familiarization with the electric vehicles / allowed to drive it without drivers-licence.  
Thanks to Barbara Kramer I took part in the yoga course for the employees of the castle.

DAY 7: 20.06.2023 (Tuesday)

Visit to the Museum of Archaeology in the Planetary Garden. Here I was particularly impressed by the archaeological find of a cart. The Rosenhügel with the irrigation system and the very large irrigation bags in the daily work got to know. It was also interesting elsewhere how irrigation is done: At the SPSG in Sanssouci with sprinklers into the woodland/groups of trees/oak grove.  
Tour with conservator in the workshop, in the planetary hall and the state rooms, where the ceiling painting were cleaned and restored supplemented for the anniversary. I was told about the materials used and how much time is necessary for restoration. The conservator explained to me how they assemble, clean and conserve certain objects.

DAY 8: 21.06.2023 (Wednesday)

As a farewell, we had a picnic on the picnic meadow with regional products, which made me very happy. Otherwise, work and exchange continued on a regular basis. A few things were explained to me at the end.

DAY 7: 22.06.2023 (Thursday):

Return by train



Rose garden and Installation of a "Chinese Style" Parapluie in 1833 (Photograph: May Gillert)



Planetary Hall (photograph: May Gillert)



Cart in the Archeological Museum (photograph: May Gillert)





The team of gardeners at Eggenberg Palace together with the grantee. (Photograph: Paul Schuster)

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

Combining historical and climatic facts is therefore not easy. Trying to implement historic plans with the right plant varieties is not always compatible due to the constantly changing climatic factors. Also with regard to the questions of diseases and pests, similar challenges are evident in both parks. As these are public areas, care is taken to use biological plant protection products. The exchange about the means used and successful procedures is therefore extremely useful for us gardeners.

One clear difference, however, is that Eggenberg Palace has fixed opening times (park 8 am until 7 pm) and thus a park entrance fee. The gates are closed from 7 pm and the peacocks that live there freely have their peace. Dogs and bicycles (without handicapped people) are not seen in the park due to the entrance control, it is not allowed to take them into the park. The fact that the park is closed at night is clearly demonstrated by the fact that there was little or no noticeable vandalism during the time I was there.

For one thing, Graz seems to be relatively windless due to its location, being surrounded by mountains. Second, in contrast to our sandy Brandenburg, the soils there are of a loamy nature. This leads to a significantly improved water retention capacity and nutrient capacity, which can have a distinctly positive effect on plant growth. This difference was also evident during tillage of the soil. A dry clay soil requires considerable effort to remove weeds, for example.

The different layout also plays a role in the topic of irrigation. My colleagues in Graz use irrigation hoses in shrub groups and perennial beds. For individual old trees, large water bags (TREEIB) with a capacity of 1500 litres are used. This enables targeted irrigation without washout. To my positive surprise, these bags are filled with collected rainwater from the roof, which is stored in a cistern. This is a significant step, especially in view of heavy rain events and the low water absorption capacity of the soils.

Another very positive aspect was the use of electric vehicles for the work in the park. I was particularly struck by the Carello E-transporter. These vehicles can be tipped by hand with the help of a small hydraulic system and, according to the StVO (traffic regulations) in Austria, they are considered bicycles, which means that even people without a driving licence can operate these vehicles.

In the common room for the gardeners in Eggenberg there is a schedule with colored markings and representation of the individual necessary tasks in the course of the year, so that each gardener can see what needs to be done when and whether the goal for the month or the week has already been achieved. I found this good because everyone can see it- everyone is well informed. It helps with self-control as well as mutual support.

Apart from the rose blossom I mentioned earlier, I was particularly impressed by the planetary garden. This is a part of the park that has undergone many changes. Based on the planetary system of the castle, the seven classical planets are reflected in the planting. The roses, shrubs and perennials reflect the specific characteristics of each planet. For example, the red, prickly barberries emphasise the martial symbolism of Mars.



Comparing the different parks and observing the different approaches to similar challenges can certainly offer valuable insights for both parks and their staff.

I am extremely grateful for this enriching experience and would not want to miss it at all. The colleagues in Graz made my stay extremely pleasant and gave me a warm welcome; it was hard to say goodbye.

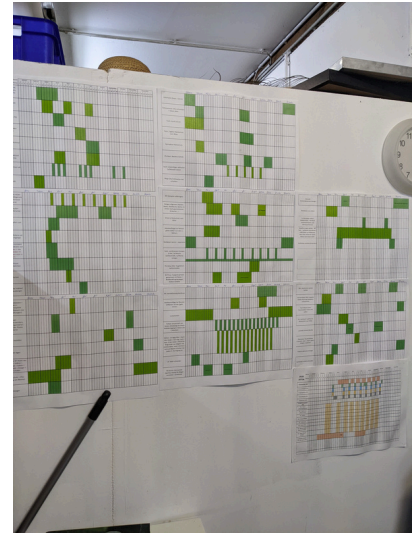
My great thanks go to Barbara Kramer and Dr. Paul Schuster at Eggenberg Palace. I would especially like to mention the support of Katrin Schröder, Gabriele Horn, and Jeannette Birk during the application process. Without their help and encouragement, I probably would not have been so committed and successful in the process. Their support was instrumental in giving me this unique opportunity. I hope that the ARRE Mobility Grant program will last for years, I will warmly recommend it to my colleagues at the SPSG.



Peacock at Eggenberg Palace (photograph: May Gillert)



Large water bags (TREEIB) with a capacity of 1500 litres are used (photograph May Gillert)



Common room with a schedule with colored markings and representation of the individual necessary tasks in the course of the year (photograph: May Gillert)



Electric vehicles (photograph: May Gillert)



Electric vehicles (photograph: May Gillert)



## JAN UHLIG

### Head gardener of Peacock Island/Glienicke

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

Host institution: Paleis Het Loo, Netherlands

Date of mobility: 18 to 22 September 2023



### 1. INTRODUCTION

Het Loo is one of the most important parks in Europe. In recent decades, numerous conservation measures have been carried out there, such as the reconstruction of the famous baroque garden. Het Loo also has an extensive collection of tropical plants and potted plants with very old citrus trees. The garden is in a very well-kept care condition.

In contrast, the spacious "Paleispark" borders directly on it: a 650-hectare landscape park with near-natural, partly wilderness-like structures.

In Het Loo, too, the current consequences of climatic changes cannot be overseen.

With the 'Mobility Grant' from ARRE, it was possible for me to get to know the gardens better and to compare them with our gardens.

### 2. HOST AND SENDING INSTITUTION: DIFFERENCES AND SIMILARITIES

The organization of Het Loo is structured similarly to the Prussian Palaces and Gardens Foundation Berlin-Brandenburg. However, with about 135 employees, it is much smaller compared to our organization (about 500 employees).

One major difference is that Het Loo employs numerous volunteers. According to official informations, there are about 150 volunteers who provide support in all departments. Alone in the garden there are more than 30 volunteers.

In the park, the support of the volunteers is highly visible, as well as in the visitor-oriented facilities.

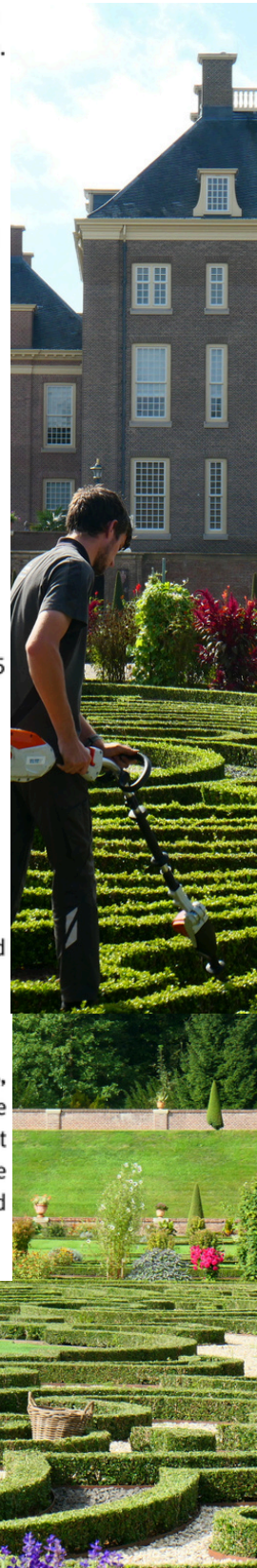
Park admission is linked to castle admission. The castle and park are open daily from 10 a.m.-5 p.m. (Mondays from 1-5 p.m.). There is no vandalism.

### 3. PROGRAM OF THE STAY

- DAY 1 = Monday, 18.09.2023: Welcoming by the two mentors, Renske Ek and Willem Zielemann. The Day in Het Loo starts with a tour to the King's Garden, the Queen's Garden, the Lower Garden and the Upper Garden followed by a welcome to the volunteers and then continuation of the tour of the Baroque Garden. During the tour of the King's Garden, Willem Zielemann noted that a new variety of boxwood ('Babylon Beauty') had been successfully planted there on a trial basis for two and a half years. In addition, various garden maintenance methods were discussed. At Het Loo, only electrically powered small equipment and small vehicles are used.

In the afternoon, visit of the greenhouses and the nursery with, among others, the cold frames, the boxwood plantations and the cut flower beds. The cut flowers are needed daily during the season to make the traditional bouquets for the presentation at Palais Het Loo. During the visit there was an exchange about the cultivation and care of the summer and spring plants and the tub plants partly with the responsible gardeners. Discussion about the use of different potted woods. Furthermore, compost management was discussed.

Afterwards the north bordering part of the Paleispark could be visited.







- DAY 2 = Tuesday, 19.09.2023: After the morning welcome, visit of Rosendaal Castle near Arnhem to the landscape park there and meeting with the responsible park manager Thies Koggel for a professional exchange there. Rosendaal has a very important landscape garden with old trees. In addition, the park is known for the orangery with the old citrus plant population. Recently, the rose garden in front of the orangery was renewed. On this occasion there was an exchange of experiences about the different care practices to the citrus plants and to the roses, because the Pfaueninsel also has two rose gardens and Glienicke has a citrus plant collection. Afterwards, a tour of the landscape park followed. There, the care of old trees was discussed. Mr. Koggel referred to the climatic changes in the past years: drying out of ditches, death of old trees, especially of beech trees. The park is owned by the Foundation "Gelder Landscape and Friends of Gelder Castles", the park entrance fee is 6 euros. There are about 10 volunteers working in the park. A large part of maintenance work is carried out by contractors. In the afternoon, visit the Wageningen Botanical Garden. This 20-hectare garden has numerous botanical rarities. It is maintained by its own foundation and used to be part of the associated university (given to foundation for lack of funds). The park "Belmonte" is known for its impressive view of the Rhine.

In the late afternoon/early evening meeting of the volunteers and the staff of Het Loo in the context of the "Prinsjesdag" in the restaurant at the Marstall. The meeting on every "Prinsjesdag" (always on the third Tuesday in September) has been a tradition at Het Loo since the 1950s. Thereby meeting the colleagues from the other departments and having a short talk with the acting director general Mrs. Pien Harms.

- DAY 3 = Wednesday, 20.09.2023: morning to afternoon guided tour of the neighboring Paleispark, which covers about 650 hectares. The park is part of the royal crown estate, the admission fee is 2 euros and the park is open daily from 8-19. Dogs and bicycles are not allowed in the park. In the park is the old royal castle "Oude Het Loo". The landscaped park has many park staffages and old irrigation ditches/mill ditches. There are also baroque avenues and the oldest Douglas trees in the Netherlands (planted in 1870 during the reign of Willem III). In addition, the park has the longest oak avenue in the Netherlands (length 5 kilometers). The landscape is characterized by wooded areas and heath. The park is a NATURA 2000 area, where rare animal and plant species are found.

During the tour with the park manager Clemens Bleijswijk, various themes were discussed on climatic changes (tree dieback, drought), various maintenance methods and nature conservation in the park.

In the afternoon, visit to Het Loo Castle with the newly built visitor center.

- DAY 4 = Thursday, 21.09.2023: Presentation about the Peacock Island to the gardeners of Het Loo with discussion. Afterwards extensive conversation with Ellen de Vries, director of Het Loo. In the afternoon visit of the newly designed visitor parking site of Het Loo with exchange about the used materials and woody plantings. I was also instructed by Willem Zielemann on the creation of 5 meter wide flower meadow/herb strips along the replanted avenues west of the castle and the existing older avenue. Advantages: Shading of the root areas of the planted trees, no grass growth in the tree discs, natural green fertilization, increase in biodiversity. Afterwards participation in a presentation of the design of a student work on the topic "Development of Apeldoorn and Het Loo in the year 2100".

- DAY 5 = Friday, 22.09.2023: in the morning viewing of historical plans and reference books of Het Loo and receiving important literature references on potted plants. Afterwards drive to Doorn for the annual meeting of the Botanical Gardens in the Netherlands with about 250 participants. Topic: "Climate change in the Netherlands with impact on botanical gardens - plants for the future" with very interesting presentations. 2023 was the fifth warmest year in the Netherlands. Currently, according to a study, the climate is too warm for 40% of the native plant species. As part of the meeting, there was a guided tour of the Doorn Arboretum. Very problematic is the climate-induced dieback especially of rare conifer species.

In the afternoon drive to Huis Doorn Castle and Park, the place of exile of the last German Emperor Wilhelm II with the mausoleum built for him. The park is owned by the "Foundation for the Administration of House Doorn".



## 5. Conclusion: added values, new competences, working methods, new vision, etc

It was important to make new contacts at the working level. Since my two mentors Renske Ek and Willem Zielemann have an extensive network, this was very helpful during my visit. From 12.09.-14.09.2024 the annual meeting of the "Arbeitskreis Orangerien in Deutschland e. V." will take place in Het Loo: for this I was able to establish the necessary contacts in advance.

Through the exchange, new insights have been gained in many ways, for example in questions regarding the use of the plant pots (Accoya wood) or the Buxus variety 'Babylon Beauty' successfully planted in Het Loo. Both were not common in our organization yet.

