

Mobility of Museum Professionals and Exchange of Expertise



Report of the Working Group 2008-2010, a subgroup of the OMC Working Group on Mobility of Collections

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Cover image: Pieter Brueghel the Younger (1564/65–1637/38), *Peasant Wedding*, 1620, Oil on wood panel, 81.5 x 105.2 cm, NGI.911. Photo © National Gallery of Ireland

Introduction

The EU is shaping a new policy agenda for culture in its own right, acknowledging the role culture plays in promoting cultural diversity while forging a common European identity, and the key role of culture in European economies. In this context, it is also striving to integrate culture and its related issues into the wider policy framework so that due consideration to cultural issues is given in all its actions.

In May 2007 the Commission proposed a European agenda for culture in a globalising world founded on three common sets of objectives:

1. cultural diversity and intercultural dialogue;
2. culture as a catalyst for creativity; and
3. culture as a key component in international relations.

This agenda was endorsed by the Council (in its resolution of November 2007) and by the European Council (in its conclusions of December 2007).

In order to implement these three objectives, new working methods and partnerships with various stakeholders were introduced.

Five priority areas, articulated around the three objectives outlined above, were set by the Council as suitable for the Open Method of Coordination (OMC) framework. These areas effectively provide the basis for the Council work plan for Culture 2008-2010, through which the Agenda for culture becomes operational.

One of these five priorities is 'Promoting Access to Culture' which includes greater mobility of collections.

In October 2008 at the first meeting of the Mobility of Collections expert group, five themes were identified and five subgroups created to work on them. One of these was the 'Mobility of Museum Professionals and Exchange of Expertise'.

The subgroups were charged to reach a set of interim results by mid-2009, and final recommendations in mid-2010. Together with the other four subgroups, the 'Mobility of Museum Professionals and Exchange of Expertise' subgroup was asked to carry the sub-theme of raising standards and the benchmarking of best practice through all its plans.

This is the final report of the subgroup and it will be consolidated within the final report of the expert group of the 'Mobility of Collections'.

Summary

Mobility is the lifeblood of artistic and cultural activity. The exchange of ideas and techniques between people from different backgrounds has been central to the flowering of culture within Europe, and also to the development of understanding between peoples. For certain individuals the ability to move freely across Europe has been central to their careers and their artistic endeavours. In some cases mobility has changed the course of artistic history.

Knowledge Systems for Cultural Mobility, ECOTEC,
http://ec.europa.eu/culture/key-ocuments/doc/cultural_mobility_executive_summary.pdf

Moving art works safely requires specialist input from curators, conservators, registrars, art handlers and packers, and fine art transport companies. So moving museum collections in itself creates movements of people: not least of the museum professional who accompanies the piece to its new temporary home and oversees its safe installation. But does the travel of collections staff – attending conferences, visiting collections, collaborating with counterparts in other institutions on exhibitions or publications – also lead to increased movements of art works?

Any museum director or curator would immediately respond that it does: it is through travel that they expand their knowledge and their circle of contacts, and over dinner and informal chats that the best exhibition ideas are often hatched. The museum's professional, administrative and support staff – the conservators, registrars and exhibition administrators – also benefit by sharing their experiences, and listening to others, and in this way best practices can be exchanged and new standards created and spread internationally. In short, building relationships with other museums is the best way to create trust and confidence, and to create opportunities to share not just ideas but collections.

The subgroup created to study the 'Mobility of Professionals and Exchange of Expertise' began by acknowledging that such mobility is an integral part of museum activity: indeed if mobility is the 'lifeblood of artistic and cultural activity' (as quoted above), then, to continue the metaphor, the sharing of experiences and knowledge among museums can be said to lie at the very heart of museum life. The subgroup therefore had to ask itself how it could best contribute to the Expert Group's task to promote and support Collection Mobility; and the answer in brief is that if the EU wants to increase the mobility of collections, one clear and direct way is to focus on *facilitating* and *supporting* the mobility of museum professionals.

Two consistent messages were repeated from the beginning, in the plenary sessions, and in the subgroup's own meetings. The first was that particular attention needs to be paid to smaller, regional museums that do not necessarily have access to the kind of funds that the larger institutions enjoy. So, any plans to generate increased sharing of collections must be inclusive.

Already during the German EU-presidency a conference in Bremen on 6/7 May 2007 one of the six key strands of the Action Plan for the EU Promotion of Museum Collections' Mobility and Loan Standards (which was endorsed by the Education, Youth and Culture Council in November 2006) was "Building up Trust and

Networking” to encourage the exchange of museum objects and means to explore measures in order to enhance the mobility of collections. The experts at that conference declared:

It is a key task in each European member state to recognise at the political level that the larger European museums have already developed extensive co-operation in a number of activities. These large museums are now called upon to increase their cooperation with smaller institutions within the museum community. Small and medium sized museums should also now be strongly encouraged to participate in the important activity of sharing collections between member states and making them available to all European citizens.

A second central tenet is that ‘newer’ Member States want to build relationships with ‘older’ Member States, and it is surely no coincidence that so many of the newer Member States are represented on the ‘Mobility of Professionals’ sub-group joined the EU since 2004.

The key question that this subgroup posed therefore was: how can we facilitate and promote a more inclusive system of mobility for museum professionals at EU level in such a way that smaller museums can collaborate more with one another and with the larger museums; and that ‘older’ member states can benefit from building relationships with colleagues in central and eastern Europe who they may not have collaborated with before?

The questionnaire that was sent out in March 2009 yielded some interesting findings of formal programmes to promote mobility of museum professionals; these are generally limited in nature, however, and supported at a national level. Informally, most museums indicated that they have numerous *fora* whereby they exchange ideas and projects with their colleagues in other institutions (for example, in relation to long term loans, or collaborations on conservation projects).

A formal programme developed and funded at EU level specifically to facilitate mobility of museum professionals would raise the process to a new level. Many of the national museums in the ‘older’ Member States enjoy access to an informal, but well-developed, network in which – over several decades – they have collaborated on exhibitions and related activities. An exclusive EU source of funding earmarked to promote the ‘mobility of museum professionals and exchange of expertise’ would provide opportunities for smaller museums, and those in ‘newer’ member states, to access this existing network, as well as to create and develop new schemes.

By its very nature this subgroup is has been addressing ‘softer’ issues than the other subgroups and it is worthwhile noting at the outset that the findings are therefore not only less fact based, but that objectives such as the building of relationships and trust between individuals and institutions take time to achieve results. That said, they can have important and valuable long-term benefits.

Context: other EU mobility initiatives

Various studies and initiatives in the recent years have focussed on the important role of culture and arts professionals.¹

The transnational mobility of culture professionals has been a priority of the Culture programme since 2000. In 2004, under the Dutch Presidency of the EU, the culture sector called for an ambitious culture mobility action plan. This was further reinforced as one of the three specific objectives of the Culture programme for the period 2007-2013.

As part of the newly introduced Open Method of Coordination (OMC) among EU Member States an Expert Group on Improving the Conditions for the Mobility of Artists and other Professionals was set up in March 2008. Although their final report has not been produced, the group identified six priority areas which included development of programmes and support schemes promoting mobility, and removing obstacles to mobility relating to legislation, rules and administrative practices.

The European Commission also launched a study funded by the Culture Programme to provide an overview and typology of the mobility schemes which already exist in Europe, to identify any gaps and to propose recommendations for possible action at EU level. The report entitled 'Mobility Matters' was published in November 2008 (and includes a comprehensive 'Selected Literature on Mobility Issues in Europe').² The study was intended as a survey and analysis of the range and scope, motives and results of mobility programmes in Europe: mobility trends in different regions of Europe; recent debates within member states; mobility schemes; the main motives for funding bodies to support mobility; and the main sources where professionals can find information about mobility incentives or barriers. However, for our purpose, it is worth noting that most of the results related to the mobility of artists, not museum professionals.

A further report was published in 2009 when the EC entrusted ECOTEC Research & Consulting Ltd to carry out a feasibility study for a comprehensive scheme designed to provide a European wide system of information on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector, including if necessary, mobility contact points at national level.³

In 2007, the European Parliament delegated a specific budget to the EC to support pilot projects and research to improve the conditions for mobility in the culture sector.⁴ Four pilot projects were selected and became operational at the end of 2008 (Changing Room, e.Mobility, Practics and Space). Their recommendations were

¹ The impact of culture on creativity. Economy of Culture in Europe: http://ec.europa.eu/culture/key-documents/doc873_en.htm

² Mobility matters, 2008, study directed by the ERICarts Institute for the European Commission. http://ec.europa.eu/culture/key-documents/doc1795_en.htm. There is also a website <http://www.mobility-matters.eu/web/index.php>.

³ http://ec.europa.eu/culture/our-programmes-and-actions/doc1912_en.htm

⁴ Feasibility study for a European Wide system of information in the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector and detailed information on the pilot projects: http://ec.europa.eu/culture/our-programmes-and-actions/doc1912_en.htm

published in March 2010 and are worth citing in full because all are of relevance to this report and can be equally applied to the mobility of museum professionals: (1) to ensure a coherent EU culture mobility policy framework; (2) to develop appropriate tools to better monitor and measure mobility; (3) to reduce regulatory and administrative obstacles to mobility; (4) to set up a coherent system ensuring transparent, accessible and high-quality information to mobile culture professionals; (5) to enhance the capacity building of the sector to support mobility; and (6) to ensure coherent EU and national funding supporting mobility.

In September 2009 the EC called for proposals with the intention of supporting 'transnational mobility programmes or schemes in the field of culture'.⁵ Directed at artists and cultural professionals, this initiative aims to explore new ways of funding mobility at EU level, and the results will help to test how EU level funding can assist in supporting mobility. Moreover, they will help the EC to develop the Culture Programme beyond 2013.

The OMC group on Mobility of Collections, and in particular this subgroup charged with investigating the Mobility of Museum Professionals, needs to bear in mind the findings of these reports, which in many cases were carried out by highly resourced bodies. However, none of these previous reports has dealt specifically with the specific theme of increasing the transnational mobility of museum professionals.

⁵ http://ec.europa.eu/culture/calls-for-proposals/call1440_en.htm

Objectives, Definitions and Methodology

In January 2009 the subgroup set out their objectives, definitions, and methodology.

Objectives

The overall aim was to set practical, achievable goals that were driven by the larger mission of the Expert Group:

- To facilitate the mobility of museum professionals within the Member States that will ultimately lead to greater mobility of collections through the exchange of knowledge and expertise;
- To promote best practice among museums;
- To create networks of trust between countries;
- To disseminate and share the results and experiences.

Definition of Mobility

The subgroup defined mobility as the temporary, national and transnational, movement of individual museum professionals to another institution. Initially the subgroup was called 'Exchange of Experts' but it soon became clear that this title was too prescriptive as it implicitly implied that for every movement of a museum professional there would have to be a reciprocal visit from a colleague in the hosting institution. It was agreed that we should modify the title of the subgroup as it became clear that a wider definition of mobility would allow more flexibility, and more appropriately reflect the activities that are being addressed.

Similarly, the length of time spent by a museum professional could vary widely. Senior professionals with heavy work schedules (and personal responsibilities) may be more inclined to travel for shorter periods of time, yet bearing in mind that the ultimate objective of the Working Group is to promote collection mobility and that these are often the key decision makers in an organisation, it was essential that the definition of mobility of professionals was broad enough to include them.

For the same reason, it was proposed that the programme be directed at those museum professionals whose work is directly concerned with the mobility of collections, that is, curators, conservators, registrars and exhibition administrators (although always bearing in mind that titles and responsibilities vary from museum to museum).⁶

Methodology

The subgroup's methodology was set out and may be summarised as follows:

- Existing international/EU networks or pilot projects were identified.
- A questionnaire was prepared and circulated (March 2009) to the Member States. (See Appendix 1.) The questionnaire attempted to ascertain:

⁶ More specific examples of collections professionals include titles such as Keeper of Collections, Head of Collection, Head of Exhibitions, Exhibition Curator, Exhibition Officer, Touring Exhibition Manager etc.

- Recent debates in, or experiences of, mobility of cultural professionals;
 - The problems or main barriers to this mobility (e.g. legal situation, work permits, employment contract, lack of budget...);
 - What type of professionals are usually moving and why;
 - Any previous experiences of mobility in cooperation with the EC;
 - The targets and objectives of encouraging this strand of increasing the mobility of cultural objects;
 - Which governmental institution is responsible for mobility (e.g. in Spain, this is the Ministry of Culture and Ministry of Foreign Affairs and Cooperation);
 - Which cultural institutions would be involved in the exchange of professionals.
- The results of the questionnaire were collated and analysed (see Appendix 2: List of institutions that replied and Appendix 3: Summary of results).⁷
 - Existing EU sources of funding that could be used to support the mobility of museum professionals were investigated (Lifelong Learning Programme 2007-2013⁸ and Calls of Proposals within the Culture Programme 2007-2013⁹).
 - The expert group on 'Improving the Conditions for the Mobility of Artists and other Professionals in the culture field', set up in March 2008, was contacted, to identify synergies between the 2 groups.
 - There have been ongoing consultations with the sub-group 'Long Term Loans' to identify synergies between the 2 groups.
 - NEMO (Network of European Museum Associations) was contacted to request case studies in mobility of museum professionals.

⁷ It is important to note that 'Mobility Matters' conducted a much more comprehensive survey in which they compiled data on 344 mobility schemes from 35 countries across Europe. They considered: cultural employment in figures (2005); recent debates on the mobility of cultural professionals; main types of mobility schemes; and mobility schemes: important examples (case-studies). However, although cultural professionals are included in their definition, the study is primarily concerned with mobility of artists.

⁸ http://eacea.ec.europa.eu/llp/index_en.php

⁹ http://ec.europa.eu/culture/calls-for-proposals/call2061_en.htm

Outcomes from the questionnaire¹⁰

In June 2009 the subgroup reviewed the results of the questionnaire and the following were highlighted:

- 15 out of 17 member states who responded said that there were initiatives for the mobility of professionals in their museums – these involved predominantly curators/archaeologists and conservators/scientists. (Examples include: Kadriorg Art Museum’s cooperation on a research project with Copenhagen and Glasgow, regarding four similar paintings on the same subject “The Expulsion of Traders from the Temple” by the workshop of Hieronymus Bosch; Finnish National Gallery and Rijksmuseum, Amsterdam, possible co-operation concerning conservator exchange and long term loaning possibilities; Ancient Charm project within the Hungarian National Museum; National Gallery of Ireland and Museo Nacional del Prado collaborating on a conservation project; Riga History and Navigation Museum of Latvia has collaborated with Tartu City Museum, Estonia in developing a project “Way of empire – way of culture” (2008-2012)
- The main reasons for this mobility were: sharing of expertise (often in conservation projects), research, sharing of exhibitions, training and networking. (Examples include: British Museum develops the Annual International Training Programme; The Foreign Art Museum of Latvia is involved in network ASEMUS (Asia-Europe Museum Network) and its exchange programme with Indonesia; the Foreign Art Museum is involved also in a collaborative programme between Latvia and China; Museo Nacional de Arte Romano de Mérida (Spain) is involved in the project “Roman Europe-Europa Romana” to promote the exchange of museum professionals between The Saint Raymond Musée (Toulouse, France), Musée de L’Arlés et de la Provence Antiques (Arles, France), Roman Bath Museum (Bath, England), Romano-Germanic Museum (Cologne, Germany), Museum for National History and Archaeology (Constanta, Romania), Imperial Forums Museum (Rome, Italy), Conimbriga Museum (Coimbra, Portugal), Archeological Museo Arqueológico de Córdoba (Córdoba, España), and Museo Nacional de Arqueología de Tarragona (Tarragona, España); the Museum of Fine arts of Budapest is involved in several initiatives to improve the mobility of their museum professionals such as the Klebelsberg Kunó scholarship (Hungarian State), Getty Trust (Getty Foundation and Getty Conservation Institute, respectively) and Courants programme (French Ministry of Culture and Communication, French Ministry of Foreign and European Affairs).)
- By far the main barrier encountered was lack of financial resources, although workload and lack of human resources, language barriers and family commitments were also cited.
- Funding is primarily from trusts/foundations/sponsors. Ministries and EU funds also provided monies in a few instances.
- The benefits of these mobility projects are communicated through seminars, conferences, workshops and publications.

¹⁰ See Appendix 3.

- The length of time for any existing or future mobility projects varied widely, depending on the reason for the exchange, from 1 week to 1 year.
- *The questionnaire needs to be repeated: the questions need to be revised to allow a careful analysis of the qualitative information. Ideally, full information would be available from all state-funded museums (or their agencies) in all member states.*

• Conclusions & Recommendations

Conclusions	Recommendations for the European Commission
<p>1) The information gathered by the subgroup is not complete. Only 17 member states replied. Among those 17, not all state-funded museums replied. Finally, the qualitative nature of the information sought proved difficult to collate and analyse.</p>	<p>A future study on the mobility of museum professionals, building on the existing questionnaire, would lead to a greater and more precise understanding of the nature of mobility and exchanges between museums' professional staff, as well as a clearer picture of the current funding that is used.</p>
<p>2) Museums are actively engaged in various forms of mobility of their staff for the purpose of sharing expertise and exhibitions; researching their collections; training staff; and networking.</p>	<p>The EU could channel this activity into mobility projects that are directly related to the mobility of collections. There is an opportunity to introduce a kind of formal programme of mobility of professionals that is tracked at European level.</p>
<p>3) Funding was indicated as the main problem encountered.</p>	<p>To this end the EU should consider creating a specific source of funding to facilitate and support the mobility of museum professionals, perhaps by creating a dedicated strand within Life Long Learning.</p> <p>Further details for a funding proposal are set out in Appendix 4. The projects could be broken down into types such as 'sharing of expertise', 'visits of senior experts', 'collaborations on exhibitions' etc. As with other EU funding programmes, criteria such as quality, relevance, impact and dissemination of the results would be taken into consideration in the application process.</p> <p>Particular weight could be given to those applications that have an end result directly related to collection mobility, such as an exhibition; although it would be important to invest in those proposals that could in time encourage shared access to collections, such as the engagement of an expert to assess a part of a collection.</p> <p>A key consideration is that the application process should be as easy to navigate and complete as possible, and in this way encourage smaller and less-resourced museums to participate.</p>
<p>4) Currently the benefits from the sharing</p>	<p>If an EU managed programme of mobility</p>

<p>of expertise are communicated through conferences, publications etc. organised by the participating institutions.</p>	<p>were introduced, a centralised platform (website) could be created where projects could be recorded, and experiences shared. This would allow greater accessibility for museums at all levels.</p> <p>This could be the CM 2.0 website¹¹ or NEMO¹². What is important is that there is one space where experiences of mobility and shared expertise are recorded. In order to maintain up-to-date information on this site, each Member State would take responsibility to supply their national developments and experiences.</p> <p>A supporting website for the funding outlined above would track the supported mobility projects, and summaries and experiences could be posted. Partners could even be sought through a supporting website. Moreover, facilitating access to information would promote the effective participation of smaller museums.</p>
<p>5) In recent years, the EU has carried out a number of studies related to mobility (ECOTEC, Mobility matters, OMC WG Mobility of Artists, OMC WG Mobility of Collections...).</p>	<p>In the past three years, the EU has devoted significant energies and funds into investigating the current situation within Europe regarding mobility, and how it can be developed within the next Culture Programme. The studies highlighted on pages 6-7 have been developing concurrently, and there has been an amount of overlap in their conclusions and recommendations. It would be beneficial if the EU were to try to consolidate all these reports.</p>
<p>6) The potential to link up with the Long Term Loans sub-group was identified.</p>	<p>Within the proposed funding application criteria, the EU could prioritise those proposals that lead directly to mobility of collections, such as exhibitions and long term loans.</p>
<p>7) Existing professional networks actively create forums for networking, sharing of expertise and exchange of best practise.</p>	<p>A list of these networks could be maintained on an EU mobility website, with links and details of forthcoming meetings.</p>

¹¹ www.lending-for-europe.eu

¹² www.ne-mo.org

<p>8) It was noted that in some countries universities (e.g. Poland) receive more funding than museums to develop exhibitions and other programmes. Therefore, it has been suggested that universities are included when information regarding mobility is disseminated.</p>	<p>Applications for funding could be made by universities as well as museums.</p>
<p>Conclusions</p>	<p>Recommendations for the Member States</p>
<p>1) The information gathered by the sub-group is not complete. Only 17 member states replied. Among those 17, not all state-funded museums replied. Finally, the qualitative nature of the information sought proved difficult to collate and analyse.</p>	<p>Member States should actively ensure that the questionnaire is circulated to all state-funded museums, and that completed information is collated and returned.</p>
<p>2) Museums are actively engaged in various forms of mobility of their staff for the purpose of sharing expertise and exhibitions; researching their collections; training staff; and networking.</p>	<p>Member States should, as far as possible, seek to facilitate the mobility of museum professionals.</p>
<p>3) Funding was indicated as the main problem encountered.</p>	<p>Member States should include into their budgets, where possible, specific programmes to promote the mobility of museum professionals, and the exchange of expertise.</p>
<p>4) Currently the benefits from the sharing of expertise are communicated through conferences, publications etc. organised by the participating institutions.</p>	<p>When a managed platform (website) is identified, Member States should disseminate the information regarding mobility programmes with European initiatives.</p>
<p>Conclusions</p>	<p>Recommendations for Museums</p>
<p>1) Museums are actively engaged in various forms of mobility of their staff for the purpose of sharing expertise and exhibitions; researching their collections; training staff; and networking.</p>	<p>Museums should make every effort to maintain their activities of mobility of their professional staff as they plan their future programmes of research and exhibitions.</p>
<p>2) The potential to link up with the Long Term Loans sub-group was identified.</p>	<p>When planning long term loans, either domestically or internationally, Museums should consider how an exchange of expertise might be facilitated to the potential benefit of both the Borrower and the Lender.</p>

<p>3) Existing professional networks actively create forums for networking, sharing of expertise and exchange of best practise.</p>	<p>Museums should actively encourage their professional staff to participate in their relevant networks to promote the exchange of best practise and sharing of experience and knowledge.</p>
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Appendix 1. Questionnaire Exchange of Experts

EXCHANGE OF MUSEUM PROFESSIONALS

Questionnaire

The transnational mobility of culture professionals has been a priority of the Culture programme since 2000. It has been further reinforced as one of the three specific objectives of the **Culture programme** for the period **2007-2013**.

In October 2008 at the first meeting of the **Mobility of Collections expert group**, a working group was set up to determine a methodology and prepare an action plan to facilitate the movement or exchange of museum professionals.

The **main objectives** of this programme are to:

1. Facilitate the **mobility of museum professionals within the Member States** with a view to improving professional standards, and building trust between institutions;
2. Promote **best practice** among museums;
3. Create **networks of trust** between countries;
4. Disseminate and share the **results and good experiences**.

By 'mobility' we mean the temporary, national and cross-border, movement of individual museum professionals to another institution for an extended period of time where the host museum will benefit from their expertise. At the same time the individual is exposed to the experience of working in a new environment. The **exchange of experts** suggests that two or more museums agree to exchange a professional staff member so that none of the institutions is left short of a staff member.

The programme is directed at those **museum professionals** whose work is concerned with the mobility of collections: registrars, curators, conservators etc.

As a first step, it would be extremely useful to know what capacity your museum has to exchange and receive professionals, and we would be most grateful if you could take the time to complete the following questionnaire.

INDEX

1. Incentives for museum professionals from your country to travel abroad
2. Incentives for museum professionals to visit your country
3. Main motives to promote the mobility of museum professionals in your country

4. Where can museum professionals learn more about mobility incentives
 5. Future exchanges of museum professionals project
 6. Exchange of museum professionals pilot project
 7. Other mobility related information you would like to share
-

1. Current programmes for museum professionals from your country to travel abroad

a.	Do any initiatives for the mobility of professionals exist in your museum?
b.	What professionals are involved in these initiatives?
c.	What are the reasons/motives for this mobility ? Specify the project (<i>keywords</i>)
d.	What is the usual length of time involved?
e.	What are the main problems encountered? (e.g. Legal situation, work permits, employment contract, lack of budget...)?
f.	Are they adequately addressed by existing mobility incentives ? If not, what demands have been made by cultural professionals?
g.	Where does the funding come from?
h.	Have any of these mobility incentives been evaluated with regard to their impact or effectiveness? If yes, please specify the scheme or programme and the outcome of the evaluation (<i>main results in keywords</i>)
i.	If there are benefits, please specify what they are and the impact they had in the activity of the museum?
j.	Have these benefits been passed on to other museums? If yes: how? If no: why not?

2. Current programmes for museum professionals to visit your country

a.	What are the main reasons for foreign professionals to visit your museum?
b.	Is there a formal programme(s) to encourage professionals from other countries to spend time in your museum? Does a bilateral agreement exist?
c.	If so, where does the funding for the programme come from?
d.	What are the problems or barriers that you have encountered? (e.g. Legal situation, work permits, employment contract, lack of budget...)?
e.	What are the main benefits for the host country ?
f.	How do the partners share and pass on the benefits to other institutions?

3. What are the main motives to promote the mobility of museum professionals in your country? *Please specify.*

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4. Where can museum professionals learn more about mobility incentives?

Please, mark relevant fields with and specify, where appropriate:

- National government: which ministry or agency?
.....
- National cultural contact point of EU
- European/international networks: please specify
.....
- Foreign cultural institutes, foundations
- National cultural or employment portals: please specify
.....
- National professional organisations/unions
.....
- European arts or mobility portals
.....
- Other sources: please specify
.....

5. Future placements/exchanges of museum professionals project

a.	We plan to target curators, conservators, exhibition organisers and registrars . Is there any other group of professionals within your museum that you believe should be included, and why?
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b.	What do you consider to be a useful length of time for a professional exchange/placement? (Maximum? Minimum?)
c.	What governmental body would be responsibility for mobility in your country?
d.	Would this governmental body be able to fund a placement/exchange ?
e.	What would be the priorities and goals of a placement/exchange?

6. Exchange of museum professionals pilot project

If there were a pilot project to encourage the exchange of museum professionals within the EU member countries and you were interested in participate:

a.	Have you thought about a possible project ?
b.	Is this project within the framework of activities or strategy of the museum regarding the mobility of collections?
c.	Have you thought about a partner museum(s) ?
d.	Have you been in contact with a host museum ?
e.	Would the project be bilateral ?
f.	What would be the duration ?
g.	What would you hope to achieve?

h.	Would the experience enrich both museums ?
i.	Would it be possible to communicate these experiences to different museums in your country?

7. Other mobility related information you would like to share

Please specify (e.g. names, positions and mail addresses of administrators or experts that can be contacted for the study or proposals for case studies)

Appendix 2: List of institutions that replied to the questionnaire

Member States who replied to the questionnaires

1. Austria
2. Belgium
3. Cyprus
4. Estonia
5. Finland
6. Greece
7. Hungary
8. Ireland
9. Italia
10. Latvia
11. Lithuania
12. Malta
13. Portugal
14. Romania
15. Spain
16. United Kingdom

Museums and institutions who replied

* Reply refers to more than one institution/museum

Austria

1. Gemaldegalerie. Kunsthistorisches Museum. Vienna

Belgium

2. Institute of Natural Sciences
3. The Groeninge Museum. Bruges
4. Royal Museum of Fine Arts. Antwerp
5. Museum of Fine Arts. Ghent
6. Zilbermuseum

Cyprus

7. Department of Antiquities. Lefkosia

Estonia

8. Kumu Art Museum
9. Museum of Applied Art and Design
10. Estonia National Museum
11. Estonia. Kadriog Art Museum
12. Estonia. Estonian History Museum
13. Estonia. Estonian Sport Museum

Finland

14. Finnish National Gallery
15. Finnish National Museums Association*

Greece

16. Byzantine and Christian Museum in Athens
17. Museum of Byzantine Culture in Thessalonika
18. National Museum of Contemporary Art
19. Archaeological Museums of Thessalonika
20. Museum of Cycladic Art Athens
21. Goulandris Natural History Museum. Athens

Hungary

22. Hungarian National Museum
23. Hungarian Natural History Museum
24. Museum of Fine Arts

Ireland

25. National Gallery of Ireland
26. National Museum of Ireland

Italia

27. Soprintendenza per il Patrimonio Storico, artistico et etnoantropologico di Modena e Reggio Emilia
28. Unidentified institution

Latvia

29. Foreign Art Museum
30. Tukums Museum
31. Riga Motor Museum
32. Latvian War Museum
33. Riga History and Navigation Museum

Lithuania

34. The Palace of the Grand Duke of Lithuania
35. National Museum of Lithuania
36. Lithuanian Sea Museum
37. Lithuanian Art Museum

Malta

38. Heritage Malta* (answers on behalf of 13 museums and 14 archaeological sites)

Portugal

39. Instituto dos Museos e da Conservação*

Romania

40. The National "Brukenthal" Museum
41. The Naval Museum
42. The National Museum of Eastern Carpathians
43. Muzeul National al Unirii. Alba Lulia
44. The National Museum of History of Transylvania

Spain

45. Museo Nacional Centro de Arte Reina Sofia
46. Museo Nacional del Prado
47. Museo de América
48. Museo Nacional y Centro de Investigación de Altamira
49. Museo Nacional Colegio de San Gregorio
50. Museo Nacional de Arte Romano
51. Museo Arqueológico Nacional
52. Museo Nacional del Romanticismo
53. Museo Sorolla
54. Museo Nacional de Cerámica y Artes Suntuarias “González Martí”

United Kingdom

55. The British Museum
56. Tyne & wear Archives & Museums
57. Natural History Museum. London

Appendix 3: Summary of questionnaire results

see attachment.

Appendix 4: Draft funding proposal

Objectives and description:

The importance of promoting and encouraging the mobility of museum professionals was identified as a key driver within the objective of promoting the mobility of museum collections. This funding programme is intended to facilitate the transnational mobility of museum professional within the EU member states, *with a view to creating networks of trust between institutions in different countries, improving professional standards, and promoting best practice among museums*. As the ultimate goal is to increase collection mobility, this programme is specifically intended to support proposals from those museum professionals whose work is concerned with collections, and who are decision-makers in this regard within their institution. It acknowledges the importance of professional relationships among colleagues, and the sharing of specialist knowledge and experiences, in the development of collaborations between institutions.

While particular weight will be given to those applications that are directly related to a mobility project – such as a long-term loan, or an exhibition – applications that could in time encourage shared access to collections (such as the engagement of an expert to assess part of a collection) will also be considered.

Applications may be made under the following headings:

1. sharing of expertise
2. collaboration on an exhibition
3. collaboration on a long-term loan
4. specialist visits

Who can apply:

Applications should be made by museums/institutions on behalf of individuals who are working on the collections in those institutions. Up to three institutions (?) can apply together.

Minimum Duration: 1 week (?)

Maximum Duration: 2 months (?)

Minimum Number of Partners: 2 (?)

Maximum Number of Partners: 3 (?)

Award Criteria:

1. **Quality of the proposal:** the plan should be clearly set out; the goals should be realistic, and achievable. The qualifications and expertise of the individuals who are being promoted by their institution(s), and their contribution to the project should be clearly stated.
2. **Relevance:** the relevance of the application to the objectives of the funding programme should be clearly set out.
3. **Results:** the objectives, the timeframe and the results should be clearly mapped out.
4. **Dissemination of Results:** there should be a well defined plan to communicate and disseminate the outcomes/benefits of the proposal, which involves all the participating museums/institutions.
5. **European Added Value:** the impact and benefits of European cooperation to the participating institution(s) should be clear and well defined. It should be

clearly demonstrated that the applicant institution(s) will benefit from this mobility, and that similar experience could not have been obtained from a national mobility.

6. **Budget:** the costs of the proposal for each participating institution should be set out.