

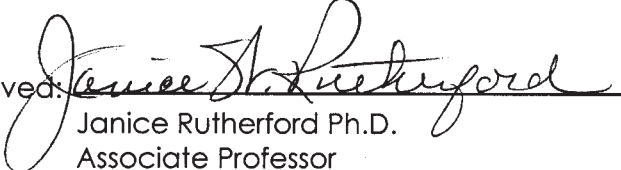
**Une relation privilégiée:  
The French Regional & American Museums Exchange**

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**ABSTRACT**

Today's global economy facilitates and increasingly demands international collaboration worldwide. Throughout history there have been recurring short-term, and more recently longer-term, agreements of exchange among the world's flagship museums and galleries. A growing number of partnerships are also occurring between institutions of lesser stature, often in locations outside of the world's traditional cultural centers. This master's project is a case study of the organization French Regional and American Museums Exchange (FRAME). The purpose is to provide insight into one model of international museum collaboration by examining FRAME's bi-lateral administration while also exploring how French and American cultural and business practices affect the long-term partnership design and objectives of FRAME.

**KEY WORDS**

Bilateral Partnership, Cultural Diplomacy, Cultural Tourism, French-American Partnership, International Collaboration, Museum Collaboration, Museums

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## Table of Contents

<b>Chapter 1: Introduction to the Study</b> .....	<b>1</b>
Background .....	1
Collaboration of Top Tier Museums .....	2
Museums Building Buildings .....	3
Dynamic Museum Partnerships .....	5
Medium and Small Museums Go Global.....	8
French Regional and American Museums Exchange.....	9
Summary and Research Questions .....	15
Preliminary Research Questions .....	16
<b>Chapter 2: Review of Literature</b> .....	<b>17</b>
Introduction .....	17
Culture .....	17
Globalization .....	20
Collaboration .....	26
Collaboration Pitfalls.....	28
Collaboration Recommendations.....	30
Museums' Purpose and Identity.....	33
Summary.....	36
<b>Chapter 3: Data Collection and Methodology</b> .....	<b>38</b>
Introduction .....	38
Research Strategy .....	38
Data Collection Methods.....	39
Researcher Bias and Limitations.....	40
<b>Chapter 4: FRAME</b> .....	<b>41</b>
Introduction .....	41
FRAME Establishment and Meetings .....	41
Meeting Format.....	44
Building FRAME .....	46
FRAME Structure and Changes.....	48
Best Practices for Project Management.....	54
<b>Chapter 5: Summary and Conclusion</b> .....	<b>58</b>
Brief Restatement of Problem .....	58
Research Questions.....	61
How might long-term international arts collaboration between museums be structured and how may this collaboration affect the participating museums? .....	61
What do participant museums bring to this group, and what do they gain from being part of this group? .....	63

Can the FRAME collaboration be used as a guide for other international and regional museum collaborations? .....	66
How are the differences between cultural and business practices bridged when museums in different nations collaborate on projects? .....	67
What works well and what does not in the organization’s bilateral administrative structure?.....	69
How has FRAME evolved over recent years? .....	70
Recommendations for Further Study.....	71
<b>Appendixes</b> .....	81
Appendix A: Sample Recruitment Letter .....	82
Appendix B: Sample Consent Form.....	83
Appendix C: Sample Interview Form Director .....	85
Appendix D: Sample Interview Form Founder .....	86
Appendix E: Sample Interview Form President .....	87
Appendix F: Sample Document Analysis Form.....	88
Appendix G: Sample Observation Form.....	89
Appendix H: Sample Survey.....	90
Appendix I: FRAME List of Members.....	95
Appendix J: FRAME Map of Members .....	96
Appendix K: FRAME Exhibitions.....	97
Appendix L: FRAME Attendance Numbers .....	101
Appendix M: FRAME Publications .....	103
Appendix N: FRAME Annenberg Education Projects .....	104
Appendix O: FRAME Educational Game Room of Wonders .....	107
Appendix P: FRAME website Sample Pages from: framemuseums.org .....	109
Appendix Q: Suggestions for International Museum Alliances.....	112

## Chapter 1: Introduction to the Study

### *Background*

Museums across the globe are increasingly engaging in collaborative projects with partnering institutions spanning national, international, and continental borders. Historically, museums exchanged objects and participated in one-time or occasional partnerships, however, over the last decade the scope of these joint ventures has continuously expanded. A wide range of motives brings together museums including similar or distinct collections, institutional missions, professional resources, and varying levels of financial stability (Stanton, 2005; van Aalst & Boogaarts, 2002). The exchanges take a variety of forms: major exhibitions, one for one loans of renowned pieces, loans of cultural objects to museums from its local community, specialized museum training, and the establishment of satellite museums (Africa News 2006; Gallot, 2004; Riding, March 2007; Schrage, 2004; Yasaitis, 2005).

There is modest research about the growing trend and impact of international museum collaborations, most of which focuses on world premier institutions. There is need for further exploration to better understand the complexity and outcome of these partnerships and their effect on midsize and small institutions that have smaller budgets, smaller staff, and greater need for attracting audiences. Examining the French Regional and American Museum Exchange (FRAME) organization, a consortium made of 12 French and 12 American museums, will offer insight into one model of long-term international museum collaboration (FRAMEa, 2007). This case study will provide a description of FRAME's international partnership among several museums, explore the evolution of FRAME as an organization, illustrate selected advantages and disadvantages of cross-cultural exchange, and highlight a few successes from the FRAME partnership.



### ***Collaboration of Top Tier Museums***

International collaborations have become a normal business practice as political, national, trade, and cultural boundaries are increasingly blurred (Caubet, 2003; Gallot, 2004; Lewis, 2004; Soloman, 1995). The museum field is no different and, in fact, has a time-honored history of participating in short-term exchanges between world premier institutions. Moreover, there is a current trend for world-renowned institutions to establish partnerships with long-term or even permanent implications (Riding, March 2007; Jones, Khalaf, & Ward, 2007; A. Eakin, 2000; Eskin, 2001; see also The British Museum; The Louvre; The Guggenheim). These exchanges most often occur in the form of blockbuster exhibitions, research, technical training and loans of significant objects between museum partners. Museums of several disciplines take part in international partnerships and this practice is most visible among flagship institutions such as the Centre Pompidou and Louvre Museum (France), the British Museum and Tate Galleries (England), the Uffizi Gallery (Italy), del Prado (Spain), The J. Paul Getty Museum and The Solomon R. Guggenheim Foundation (United States), The State Hermitage Museum (Russia), and the Egyptian Museum (Egypt).

Organizations collaborate across national and international borders in order to harness unique resources for re-distribution in a manner that is reciprocally beneficial to the participants. Partnerships in the arts and cultural fields are formed in order to exchange objects and artifacts, to share professional expertise, to increase audiences, to enhance areas weak in arts management practices, and to respond to crises (i.e. assisting during and after war, civil conflict, natural disaster, and persistent looting) (Caubet, 2003; Eakin, 2000; Eskin, 2001; Gallot, 2004; Lewis, 2004; Schrage, 2004; Soloman, 1995). Many cultural institutions such as the Getty, Guggenheim, and Smithsonian, along with international or state agencies such as United Nations Educational, Scientific and Cultural Organization (UNESCO), European Commission on Culture, International Council of Museums (ICOM), French Cultural Ministry, and Australian Arts Council have established multi-year arts and cultural heritage initiatives that fund and facilitate international arts, cultural, and heritage exchange projects across the globe (Gallot, 2004;

Hartog, 2005; Herreman, 1998; Morris, 2006; O'Conner, 2005; Riding, March 2007). The British Museum is a world-leading institution that engages in international collaboration by dedicating part of its resources to an organized program of museum development in communities in Africa, the Middle East, and China (Farah, 2006; National Museums of Kenya, 2006; British Museum, 2007). The British Museum's international partnerships provide training and scholarship opportunities to museum professionals outside of the world's traditional cultural centers and expose audiences to the highest caliber of objects, many of which have rarely traveled outside of the United Kingdom, much less outside of western Europe (Africa News, 2006; Farrah, 2006; Riding, March 2007).

An example of a recent collaboration is between The British Museum and the National Museums of Kenya. In 2006, the exhibition, *Hazina: Traditions and Transitions in East Africa*, opened at the National Museums of Kenya (British Museum, 2007; Farrah, 2006). This exhibition is part of a three-year commitment from the British Museum and the British Council to the National Museums of Kenya and other East African museums offering "training, loans, exhibitions, conservation and research" (Africa News, 2006). *Hazina* was curated by National Museums of Kenya staff who selected, borrowed, and interpreted the East African objects on display, almost all of which come from the British Museum collection. The exhibition focuses on pieces that exemplify the historical, cultural and aesthetic values of the East African region. The goals of this multi-year exchange are to increase professionalism of museums that lack resources to train museum professionals in technical and management practices, to further the self-representation of cultures in exhibitions, and to give voice to multicultural perspectives within museums. The collaboration includes areas experiencing environmental and political crises such as Ethiopia, Rwanda, and Sudan (Africa News, 2006; British Museum, 2007; Farah, 2006).

### ***Museums Building Buildings***

In addition to collaborations that provide access, scholarship, and knowledge to both the public and professionals throughout the international museum field, the past ten years have witnessed a competitive trend among the

world's largest institutions to build satellite museums in distant cities, countries, and continents (Kimmelman, 2005; Moore, 2007; Riding, January 2007; van Aalst & Boogaarts, 2002). These leading institutions promote additional locations to display more of their extensive collections, fulfill missions to increase exposure and educate in the name of arts and culture, and to expand their reach into the economics of cultural tourism (Eakin, 2005; Herreman, 1998; van Aalst & Boogaarts, 2002). The Guggenheim, Getty, Pompidou and Tate museums have recently built branches in locations distant from their original campuses. The race to expand establishes a presence in locations emerging as cultural and economic hubs, and secures a cultural, aesthetic, and economic claim by engaging renowned architects to construct buildings that will become tourist attractions in their own right. Museums learned from private business the importance to increase brand recognition. Establishing a branch in an established or emerging urban center reaps immediate returns in this regard. Frank Gehry's 1997 titanium Guggenheim Bilbao building ignited this new trend among museums (Jones, Khalaf & Ward, 2007; Riding, 2007).

The Tate Gallery is an example of a flagship institution that has remained within its national boundaries, managing four locations throughout England including the Tate Britain and Tate Modern at separate London sites, the Tate St. Ives, and the Tate Liverpool (Tate Gallery a, 2007). In 2003, the State Hermitage Museum located in the former Winter Palace in St. Petersburg, Russia, opened a gallery in conjunction with The Guggenheim Foundation in the Las Vegas mega hotel, The Venetian Resort. The State Hermitage Museum also operates auxiliary branches located in Amsterdam and the Republic of Tartasan, along with major galleries housed in the prominent Somerset House museum in London (Eakin, 2000; Eskin 2000; Hermitage, 2006). In 2006, the Louvre Museum broke ground on a regional branch in Lens located in Northern France that is scheduled to open in 2008. The Louvre is also contracted to open a museum in Abu Dhabi, United Arab Emirates in 2012 (Louvre a, 2007; Riding, 2007).

The Louvre Museum has made many fee-based loans that allow other museums to become official "Louvre Museum Affiliates" for the duration of the contracted exchanges (Jones, Khalaf & Ward, 2007; Louvre, 2007). These multi-

million dollar, multi-year deals provoke controversy within the museum field. Many museum professionals, most vocal in France, accuse the government or museum directors of “selling” artworks and “exploiting” culture in exchange for political recompense and financial gain as opposed to cultural exchange (Riding, 2007). Despite the controversy, the trend continues and high dollar agreements to rent art and institutional names are happening in and between locations ranging from North and South America, Asia, Australia, and Eastern and Western Europe. Such a project is underway for Saadiyat Island located in the United Arab Emirates. Abu Dhabi officials have agreed to build extravagant complexes for the planned Louvre and Guggenheim branches in addition to payments securing privileges of affiliate branches and collection rental (Kimmelman, 2005; Jones, Khalaf & Ward, 2007; Riding, 2007). It is reported the Louvre will receive upwards of \$700 million for its 30-year contract and the Guggenheim near \$400 million its 15-year contract (Jones, Khalaf & Ward, 2007; Riding, 2007). The Guggenheim Foundation leads the museum field in establishing and maintaining permanent premier visual arts institutions in multiple international locations. It operates museums in Las Vegas, New York, Venice, Bilbao, Berlin, and, like the Louvre Museum, the Guggenheim is building a new branch in Abu Dhabi (Guggenheima, 2007; Riding, 2007).

### ***Dynamic Museum Partnerships***

The motivation behind international partnerships is as complex and multi-layered as the agreements and operating contracts themselves. There are many types of collaborations in the museum field including object exchange; transference of knowledge through trainings, methodology, and professional services; assistance programs for institutions with limited resources; and scholarship shared in research, publications and symposia. International and intra-national museum relationships facilitate sharing limited resources and expertise along with increasing understanding and exchanges between communities and societies (Morris, 2006; Warshawski, 2000). Partnerships enable galleries with abundant resources to reach out to institutions with limited means to acquire professional training and services that they may otherwise be unable to secure due to physical, financial, and political obstacles. Museum exchanges promote

exposure, awareness, and insight into cultural and aesthetic values worldwide (Caubet, 2003; Eakin, 2000; Eskin, 2001; Gallot, 2004; Lewis, 2004; Soloman, 1995).

Museums enter into partnerships first and foremost for exchange of objects, thus serving the mission of bringing ideas and artifacts to audiences and also fulfilling the demand of a global audience to see and interact with objects of diverse origins (Morris, 2006; Warshawski, 2000). A small percentage of works in museums' vaults are displayed at any one time, and loaning pieces from collections is a viable practice to show more artworks to more people. Exhibitions are the most visible form of object exchange and generate income by charging "loan fees" to the borrowing institutions. Exhibition contracts often require borrowing institutions to pay for all travel and shipping costs, and may also include a revenue sharing clause that earns a percentage of admission and/or retail income. As government and historic funding sources decrease, there is demand to earn more revenue which, in turn, is primarily attained through admission fees and loan fees (Hasitschka, Tschmuck & Zembylas, 2005; Kimmelman, 2005). Critical grant funding is frequently awarded to organizations that have proven stability in generating audience attendance and creating innovative educational programs to engage constituencies. These objectives are often fulfilled through international and cross-border exchange (Szántó, 2003). Exchanges satisfy organizational needs and audience demands and at the same time efficiently pool resources of several parties in order to conduct complex projects (; Rijamampianina & Carmichael, 2005; Sablosky, 2003; Soloman, 1995; Schrage, 2004).

A resourceful form of collaboration is from institutions lending objects in return for technology supplies, specialized services such as conservation, and cross-training that allows leading experts to share advances in methodology, use of research libraries, and translation of catalogues or other scholarly works (Eakin, 2000; Gallot, 2004; Morris, 2006; Yasaitis, 2005). Notably, museum programs have been established in the past ten years to assist organizations in areas coping with unstable economic, political and environmental conditions. These programs fund or train staff to address critical museum needs that include contemporary restoration and conservation techniques, day-to-day management of operations, fundraising and grant application skills, and introduction to museum professional

networks across the globe (Caubet, 2003; Eakin, 2000; Eskin, 2001; Gallot, 2004; Lewis, 2004). An example of this type of multi-faceted exchange occurred between the Museum of Fine Arts, Houston, Texas, and the Pushkin Museum, Moscow, Russia. In 2001, these institutions forged a loan agreement to exchange significant works. The contract mandated that the Houston museum train Moscow museum staff in new software and media technology, development, and fundraising techniques. The agreement also established and managed the American Friends of the Pushkin Museum Foundation (Eakin, 2000; Eskin, 2001). Similarly, the Corcoran Gallery in Washington, D.C. and The State Russian Museum in St. Petersburg, Russia, participated in a five-year agreement that involved exhibition and personnel exchanges from 2000-2005 (Eakin 2000; Eskin 2001). Also, the Tate Modern (Britain) and the Museum of Modern Art (USA) intermittently enter into partnerships that produce internet platforms, publications, and co-organized initiatives to create virtual and physically international touring exhibitions (Eakin, 2000; Tate Gallery b, 2007). One example is the Louise Bourgeois retrospective exhibition that traveled to the Tate Modern in London, the Guggenheim in New York, The Centre Pompidou in Paris, the Los Angeles Museum of Modern Art, and the Mori Art Modern in Tokyo among other locations (2007). This exhibition has robust internet media programming that includes podcasts, video, website interactives, and creative teaching material packets for student audiences (2007).

Another incentive for arts exchange is the intention to share and educate through the arts. Museum professionals' central interests revolve around scholarship and professional practice. Core museum practices include selecting, preserving, presenting, and educating about arts and cultural heritage locally and across the globe. Personnel training exchanges improve museum practices internationally and serve to familiarize workers in the museum field with one another's collections, resources, and cultural values. This would appear to be a global imperative of exchange, interchange, and development (Caubet, 2003; Collision, 2006; Gallot, 2004; Kimmelman, 2005; Micucci, 2004). The Getty funds various programs which bring together the world's leading scholars, artists and museum professionals from around the world to advance and spread knowledge of the cultural arts (J. Paul Getty Museum, 2007). Departments include The Getty

Leadership Institute, The Getty Research Institute and the Getty Conservation Institute (2007). Participants may work collaboratively or individually as residential scholars or attend annual workshops and special training programs (2007). Research and training produces exhibitions, lectures, symposia, workshops, discussion papers, publications, and a large array of special conservations projects conducted worldwide (2007).

### ***Medium and Small Museums Go Global***

Interestingly, a growing number of museums and galleries of lesser stature are entering the arena of international collaboration. With fewer resources and smaller networks, these partnerships are especially innovative and compelling in their structure, objectives, and outcomes. At this time, there is limited research examining midsize and small museums and their participation in international collaborations. The existing literature examines world premier institutions and their services in developing and touring specialized exhibitions (Eakin, 2000; Eskin, 2001), their roles in cultural tourism (Herreman, 1998; van Aalst & Boogaarts, 2002), participating in global projects that deter illegal trafficking of objects (Yasaitis, 2005), and preserving important arts and cultural sites (Caubet, 2003; Gallot, 2004). However, there is little investigation on how international collaborative relationships are facilitated and the impact of long-lasting, multi-partner alliances upon the museum participants and the museum field in general.

The objective of this study is to take an in-depth look at midsize and regionally dispersed museums to reveal how these institutions react to and are influenced by the international economy. The French Regional and American Museums Exchange (FRAME) will be examined as a limited case study. This paper will focus on FRAME's bi-lateral administration and explore how French and American cultural and professional differences affect the collaborative relationship and its museum partners.

### ***French Regional and American Museums Exchange***

***History and structure.*** The French Regional and American Museums Exchange (FRAME) is composed of 12 French and 12 American member museums selected from regional locations representing centers of economic and cultural development in France and the United States. FRAME's purpose is to:

Sponsor the circulation and exchange of works of art, information, ideas, technology and resources. Its objective is to establish long-term partnerships on common projects to enhance the work of the member museums, and to make their respective resources available to a wider public on both sides of the Atlantic. (FRAMEa 2007; FRAME Bylaws, 2004)

The idea for FRAME was conceived by Elizabeth Rohatyn, wife of Felix Rohatyn who served as the United States Ambassador to France under the Clinton Administration. Ms. Rohatyn's travels across different French regions during Ambassador Rohatyn's tenure inspired her to establish a cultural exchange between the two countries. She wanted to highlight each nation's regional treasures found outside of Paris and New York City. Ms. Rohatyn "wanted to get the Americans and the French to speak to each other about something other than politics and economics" (Henry, 2004).

This exchange was crucial as much of the funding for US cultural diplomacy initiatives was drastically cut or eliminated (Mulcahy, 1999; Szántó, 2003, 16). In 1999, the United States Information Agency which administered many of the cultural exchange programs and resources abroad was abolished as an independent department (Cummings, 2003; Mulcahy, 1999). Many federal staff viewed cultural projects as a waste of money and time. The majority of the United State's embassy libraries were closed, the Arts America program that toured American artists abroad was discontinued and the few remaining cultural

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<sup>1</sup> Pressure from diplomatic ranks over strained relations and increased tensions with many countries over the Iraq and Afghanistan wars pressed the Bush administration to develop the Global Culture Initiative, In September 2006. This program conducted similar cultural programs that the USIA previously managed. The Global Cultural Initiative connects federal cultural agencies with outside arts organizations to produce cultural diplomacy programs through exchange and exhibitions, coordinating artist exchanges and exhibitions in support of U.S. diplomatic efforts (U.S. Department of State, Bureau of Educational and Cultural Affairs  
See <http://exchanges.state.gov/education/citizens/culture/initiatives>



programs that survived were absorbed into the State Department for Public Diplomacy (Szántó, 2003, 16; Cummings, 2003; Institute for Cultural Diplomacy, n.d.).

Rohatyn approached Françoise Cachin, who, at the time, served as Director of the Direction des Musées de France (DMF), with the idea of creating a consortium of American and French museums that would exchange works of art and bring American exhibitions to France. Mme. Cachin championed the idea and in 1999, FRAME was founded. FRAME devised its name by joining the first three letters of **FRA**nce and the first three letters of **AME**rica, aptly representing the nature of the museum alliance between the two countries. The coalition has member museums from each major region in both countries outside of Paris and New York City. Institutions were selected by the strength of their collections and their position in locales that had substantial enough cultural and financial resources to support and benefit from FRAME exchanges. FRAME operates as a non-profit 501(c) 3 organization based in the United States and is jointly headed by both French and American administrators (FRAME a, 2006).

Mme. Cachin worked with Ms. Rohatyn to select nine founding French museums:

- Musée de Bordeaux
- Musée de Grenoble
- Musée Fabre de Montpellier
- Palais des Beaux-Arts de Lille
- Musée des Beaux-Arts de Lyon
- Musée des Beaux-Arts de Rennes
- Musée des Beaux-Arts de Rouen
- Musées de Strasbourg
- Musée des Augustins de Toulouse

Dr. Richard R. Brettell, Distinguished Professor of Aesthetics and Director of the Center for the Interdisciplinary Study of Museums at the University of Texas at Dallas, and former Director of the Dallas Museum of Art, was invited to select the nine American Museums. The founding nine American museums were:

- The Cleveland Museum of Art
- Dallas Museum of Art
- The Minneapolis Institute of Arts
- Yale University Art Gallery (New Haven)
- The Portland Art Museum (Oregon)
- Virginia Museum of Fine Arts (Richmond)
- The Saint Louis Art Museum
- The Fine Arts Museums of San Francisco
- Sterling & Francine Clark Art Institute (Williamstown)

In 2004 FRAME expanded adding three new museums from each country:

- Musées de Marseille
- Musée des Beaux-Arts de Tours
- Musée des Beaux-Arts de Dijon
- High Museum of Art (Atlanta)
- Denver Art Museum
- Los Angeles County Museum of Art



Figure 1: FRAME Museums located by region.  
(Retrieved from <http://www.framemuseums.org/>)

In 2006, Yale University Art Gallery resigned their membership due to a large expansion and reorganization project. The institution could not commit the time and resources it felt necessary to fairly participate. FRAME voted on a new

member in spring 2007, and will vote for final approval of the new American member at the spring 2008 meeting.

The bi-lateral administration is designed so that French and American member representatives hold equal positions of authority at all levels of the leadership structure. Two head offices are maintained, one at the Ministry of Culture and Communication in Paris, and the other at the University of Texas at Dallas (FRAME b, 2007). The Board of Directors is headed by French and American Co-Chairpersons and a Secretary and a Treasurer, "one of which shall be French, the other American" (FRAME Bylaws, 2004; FRAMEa, 2007). The Executive Committee manages the governance issues for the organization and has eleven members: a French and American president, a French and American director, three American and three French museum representatives and a treasurer (P. Lacour, personal communication, March 11, 2008)

FRAME's funding is drawn from a variety of sources including museum membership dues, foundation grants, corporate and private donations, and local, regional, and national cultural government agencies. In addition, FRAME's is successful in establishing sponsorship and funding for specific exhibition, education, technology, and publication projects (FRAME Bylaws, 2004; FRAMEa, 2007; FRAMEc, 2007). American funding has been supported by grants from foundations and corporations including multi-year grants from the Annenberg Foundation and the Florence Gould Foundation, and donations from Samuel H. Kress Foundation, The Terra Foundation, The Citigroup Foundation, Striblings & Associates Ltd., and The Gingko Group. French contributions come from France's municipalities (regional governments) where FRAME museums are located the Ministry of Culture and Communication, and private and corporate sponsors such as bioMérieux, Lafarge, Lagardère, Publicis, Saint-Gobain, and Suez (FRAMEc, 2007).

***FRAME collaborations and cross cultural exchange.*** The mission for FRAME, co-developed by the founding museums, is to:

Create a long-lasting partnership that shares resources of art, expertise, scholarship, scientific practices and technology in order to produce exhibitions, educational programming, scholarship, and to maximize use of evolving media in and between France and the United States. (FRAME, 2000)

David Pauleen and Peter Murphy state that collaboration between two partners requires intense logistical, financial, and emotional investment (2005). Participation in a two-country consortium encompassing 24 institutions (some of which have multiple museums under one umbrella), and a partnership that bears language, time zone and political differences, intensifies the need for excellent ongoing communication.

FRAME's primary challenge is to bridge the differences in museum systems between the two countries. France operates its museums through a centralized government agency, the Direction des Musées de France (DMF), housed in the Ministry of Culture and Communication. French museums have a regional identity that limits their collections focus and operations. The United States museums are run individually as private or public institutions and many are universal museums with wide-ranging collections (Dietz, 2001; Riding, 1999). These different systems generate a challenge in negotiating acceptable museological procedures between the distinct practices of French and American museums. Inaugural projects brought to the forefront specific hurdles regarding transportation, conservation, staffing, and travel related procedures (FRAME, 1999; FRAME, 2003). Another leading challenge was to bring members to a consensus on what types of projects FRAME should focus upon and how to manage the multi-faceted responsibilities of these complex exchange projects. Dr. Richard Brettell, American Director of FRAME, notes that a great deal of time was spent throughout the inaugural years of the organization explaining, learning, arguing, and negotiating compromises. Each country had different lending policies, customs regulations, funding expectations, planning timelines, and transportation requirements, all of which were further complicated during the beginning of the Iraq War (FRAME, 2003).

**FRAME exhibition.** In 1999 and 2000, all of FRAME's French museum directors toured four American FRAME museums and cities, and all of FRAME's American museum directors toured four French museums and cities (2007). This cultural and professional exchange brought together French and American directors twelve hours a day during the tours. The informal and formal bonds that were created brought to fruition the first exhibitions in France in 2001; two were brought to America the following year. In 2003, *The Triumph of French Painting* was developed, compiled from artworks solely from FRAME member museums. It opened at the Portland Art Museum along with a two-day scholarly symposium attended by educators, curators, and directors from each of the FRAME museums. The symposium was sold-out, evidence of its popularity and success (FRAME a, 2007). Since then, there have been eight exhibitions presented, seven major catalogues developed, and many smaller exchanges executed. These brought together works of art and developed new scholarship related to French and American artists and to their works. Many accomplishments have been achieved over the nine-year history of FRAME. The 24 member museums access over "2,000,000 works of art" and link a "combined professional staff of more than 2500" reaching "populations of over 20 million people" (FRAMEc, 2007).

**Education and scholarship.** The importance of face-to-face interaction between FRAME members has been demonstrated since the inception of the Franco-American alliance. As individuals have learned about each other and the vast holdings of FRAME member museums, there has been an increase of independent exchanges between FRAME members, both domestically and bi-nationally. These exchanges have included visiting scholars, small projects (10 objects or fewer), directed travel and research, extensive personnel exchanges between member museums, and the creation of interactive and complete education materials for children in both countries (FRAME a, 2007).

**Website.** FRAME's robust website, [www.framemuseums.org](http://www.framemuseums.org), debuted in the latter part of 2006. This online arena serves as a closed portal for FRAME collaboration behind the scenes, as well as a public portal of discovery and education to web users. Each of the 24 member museums' major collections is represented through selected images highlighting its significant works of art. These

images can be searched selecting a museum, a time period, or a randomized slide show. An education section invites a visitor to the Cabinet of Curiosities interactive game. Other educational programs and articles offer insight into museum practices such as restoration and conservation techniques (FRAME a, 2007). An exhibition section details past exhibits, including links to past FRAME exhibitions currently housed on-line along with the upcoming exhibition schedule (2007).

FRAME is a multi-member French and American collaborative organization that engages in cross-border, cross-cultural exchange. This partnership negotiates the differences in business practices and cultural policies resulting in successful exchanges. FRAME is an ideal case study for the purposes of this investigation on international museum collaboration. In order to explore the impact and dynamic complexity of international collaborative relationships, it is necessary to examine the management structure of these “bi-lateral and multi-lateral” (Institute for Cultural Diplomacy, 2005) associations, to observe the effects of cultural diplomacy and cultural policies on participants, and to study the benefits, challenges, and outcomes of these collaborations.

### ***Summary and Research Questions***

Museums across the globe are increasingly engaging in collaborative projects. Historically, museums have always exchanged objects and participated in one-time or occasional partnerships; however, in recent years the breadth and investment of these joint ventures has broadened dramatically. A wide range of motives brings together museums with similar collections, missions, professional resources, and varying levels of financial stability or instability (Stanton, 2005; van Aalst & Boogaarts, 2002). There is modest research about museum partnerships and even less that examines the growing trend and impact of international museum collaborations among smaller institutions. There is need for further exploration to better understand the complexity and consequences of these partnerships. Examining the FRAME organization, and specifically French and American cultural and business practices, will offer insight into one model of long-term international collaboration with a bilateral administrative structure and

multiple museum partners. It will explore the advantages and disadvantages of cross-cultural exchange among museums and the resulting effects on international museum partnerships.

*Preliminary Research Questions*

**How might long-term international arts collaboration between museums be structured, and how may this collaboration affect the participating museums?**

- What do participant museums bring to this group, and what do they gain from being part of this group?
- Can the FRAME collaboration be used as a guide for other international and regional museum collaborations?
- How are the differences between cultural and business practices bridged when museums in different nations collaborate on projects?
- What works well, and what does not, in the organization's bilateral administrative structure?
- How has FRAME evolved over recent years?

## Chapter 2: Review of Literature

### *Introduction*

The following review of literature briefly introduces an array of contemporary scholarship on culture, globalization and collaboration. For the purposes of this study, these concepts will be presented in relation to the cultural industry, and further narrowed to the traditional field of fine. Wyzwemyrski (as cited in Warshawski, 2000, p. 3) defines the *cultural industry or creative industry as a field that groups together "both commercial and nonprofit activities" of artistic production* (p. 3). "Arts and culture," and "cultural organizations/institutions" referred to in this study will generally represent the conventional entities of museums or galleries that produce, present or house cultural products.

Fine and performing arts organizations interface with culture in two primary modes. First, these institutions play a leading role in selecting, presenting, preserving and assigning value to a society's cultural goods (Hasitschka, Tschmuck & Zembylas, 2005). Second, cultural organizations develop intercultural relationships by carrying out collaborative partnerships and exchanges across local, national, and international borders. Studies examining the cultural and business sectors reveal that cross-border and cross-cultural exchange and collaboration is a normal practice for multi-national and prominent national organizations (Mulcahy 1999; Schneider, 2004; Sablosky, 2003). In addition to transnational dealings of global organizations is the increasing frequency of participation by smaller organizations and institutions in international ventures and partnerships. This chapter will consider the influence of culture, the impact of globalization, and collaboration strategy in relation to the cultural sector, specifically fine arts.

### *Culture*

Culture is a broad, expanding, and continually debated concept. Cultural Studies address the wide range of ideas dedicated to the examination, description, production, and meaning of culture. These items are then interpreted with factors affecting the formation, interaction, and opposition of culture.



Galloway and Dunlop (2007) examined the history of the word culture in the English language tracing its first meaning to “cultivating the soil” (p. 20). In the late eighteenth century its meaning evolved into the act of a person cultivating intellectual and artistic knowledge (p. 20). Current versions define culture as the concrete products generated from human intellectual or creative work and the expression and communication of values, beliefs, and meaning passed from one generation to another (Hawks 2003; Galloway & Dunlop, 2007; Rijamampianina & Carmichael, 2005).

Culture cannot be limited to “tangible culture,” that is the arts and heritage of a social group, but must also embrace the “intangible culture” from shared social meaning, purpose, and perception of the group. Culture acts as both “the medium and the message” (Hawkes, 2003, p. 3; see also Galloway and Dunlop, 2007; Rijamampianina & Carmichael, 2005).

Culture is created, acquired and/or learned, developed and passed on by a group of people, consciously or unconsciously, to subsequent generations. It includes everything that a group thinks, says, does and makes—its customs, ideas, mores, habits, traditions, language, and shared systems of attitudes and feelings – that help create standards for people to coexist. (Rijamampianina & Carmichael, 2005, p. 95)

Tangible culture expresses aesthetic characteristics by constructing cultural goods and symbols (American Heritage Dictionary, 2000, p. 348). Cultural products as illustrated by Hawkes (2003) are a “particular group’s dress, cuisine, language, arts, science, technology, religion and rituals, norms and regulations of behavior, traditions and institutions” (p. 3). The intangible expression of culture conveys identity, meaning, and values related to heritage (American Heritage Dictionary, 2000, p. 348, Galloway & Dunlop, 2007; Hawkes, 2003). Therefore, how and why a group understands, perceives, creates, and acts is influenced by the meaning and expression of its culture (Hawks 2003, see also see also Galloway and Dunlop, 2007; Rijamampianina & Carmichael, 2005).

Elements from many origins are absorbed into a group’s culture and an individual’s identity. This experience is enhanced by the speed and increased frequency of communication and intercultural mixing

experienced by human mobility (Feigenbaum, 2000; see also Hawkes, 2003; Ministry of Foreign Affairs, 2006a; Mulcahy, 1999). Culture can be shared and/or suppressed either intentionally or unintentionally. Its influence, however, cannot be fully separated from transactions, exchanges, relations, perception, and consumption. Culture, as a defining human attribute, colors all logic, action, and judgment (Hawkes, 2003; UNESCO, 2005).

Contemporary individuals shift among familial, local, national, and global cultures. People assimilate cultural identities singularly and collectively (Feigenbaum, 2000; Hawkes, 2003; Mulcahy, 1999). Friedman states that globalization enables "individuals, corporations and nation-states to reach around the world deeper and cheaper than ever before," and this concentrated intermingling is embraced and countered (Friedman as cited in Feigenbaum, 2000, p. 14; Schneider, 2003). Scholars find that subcultures within communities, regions, nations, and even continents strongly promote cultivation of a subculture's unique "cultural authenticity" and "cultural identity" (Hawkes, 2003; Rijamampianina & Carmichael, 2005; Schneider, 2003). Culture entails the communication of specific values and characteristics of a group, expressing characteristics that are distinguishably its own. Maintaining one's distinctive cultural identity in response to the push for heterogeneity stemming from global, national, and transnational saturation is a challenge (Hawkes, 2003; Ministry of Foreign Affairs, 2006a; Mulcahy 1999). Culture is dynamic and fluid, evolving along with a changing people and society. Cultural meaning and cultural value are dependant upon the perspective and origins of the spokesperson and further influenced by the cultural perspective and origins of the person being spoken to (Feigenbaum, 2000; Rijamampianina & Carmichael, 2005; Schneider, 2003).

Many academic and professional fields deal in some manner with one or more aspects of culture. For the purpose of this paper, the discussion of culture will focus on meanings used within the cultural sector. The cultural sector's meaning of "culture" diverges from social and anthropological fields because the creative industry bears a reciprocal relationship with culture. Hasitscha et al. (2005) write

that the cultural sector operates similarly to economic, industrial, and market structures by facilitating, moderating, selecting, and controlling the surplus, scarcity, and transfer of goods, specifically “cultural goods” or cultural artifacts and services (p. 150; see also Thornton, 2005). Cultural institutions act as a “gatekeeper” that “enables or disables the economic and cultural exploitation of artifacts and services, and they create or prevent public visibility” (p. 154). Thus the cultural sector interacts with culture as represented in tangible forms such as items, artifacts, or performed expressions. The cultural sector also interacts with abstract forms of culture represented in the shared heritage, values, habits, and knowledge of a particular group or groups (Feigenbaum, 2000; Hasitschka et al., 2005; Szanto, 2003; Warshawski, 2000). Therefore, cultural organizations such as museums and galleries control the flow and representation of cultural goods, and yet are defined by the very cultural artifacts and services to which these organizations assign and manage symbolic value (p. 153).

### ***Globalization***

The rapid evolution and increasing affordability of technology over the past century has brought together societies separated by geography and ideology. Friedman states that globalization is

The overarching international system shaping the domestic politics and foreign relations of nearly every country...the inexorable integration of markets, nation-states, and technologies ...in a way that is enabling individuals, corporations and nation-states to reach around the world deeper and cheaper than ever before, and in a way that is also producing a powerful backlash. (Friedman as cited in Feigenbaum, 2000, p. 14; Schneider, 2003)

Communities are now connected almost instantaneously, through many platforms of communication including trade, business and social systems. Since the 1980s, this interaction of all sectors among people and countries across the world has been referred to as globalization. Broadly defined, *globalization is the expansion of trade, production, and distribution of technology, communication, and ideas across geographical borders* (Feigenbaum, 2000; Warshawski, 2000). This interaction beyond borders occurs in business, financial, and social systems and creates a global economy and global citizenry (Alon & Higgins, 2005; see also

Wyszermirski as cited in Feigenbaum, 2000 and Warshawski, 2000). The exchange of information is delivered via many formal and informal mechanisms. It is distributed on the macro level through political, economic, and cultural forums and at the micro level through printed materials, radio, television, mobile phones, and the Internet (Warshawski, 2000, p. 3). Globalization affects national, regional, local, and individual cultures (Alon & Higgins, 2005; Feigenbaum, 2000).

Warshawski states that globalization is "a force" and "a fact of life" (2000, p. 1). As globalization bridges peoples and industries, it brings divergent cultures together. This intercultural exchange thrusts a society's aesthetic and social values alongside, and at times against, the aesthetic and social values of other societies across the globe. This intermingling generates a tension between native cultural systems and global cultural systems redefining and re-formulating cultural identities (Feigenbaum, 2000; Hawkes, 2003; Mulcahy, 1999; Warshawski, 2000). Individuals navigate a collection of ideas and products and then decide what components from outside cultural systems to reject, refine, or absorb into one's own evolving cultural identity. Reaction to multiple value systems develops a pluralistic cultural identity, and the process of cultural identity construction is repeated in regional and national schemes.

One byproduct of globalization is the capacity of an individual or group to operate within a particular cultural system using one formulated identity, and to operate in another system with another formulated identity at any given time (Hasitschka et al., 2005; Thornton, 2005; Warshawski, 2000). The ability to maintain a dualistic cultural identity comprising a local and a global characterization is labeled as glocalization. Glocalization, similar to globalization, combined the words globalization and localization and originated as a business term in the 1980s. Its meaning is: to tailor consumer products or manufacturing methods to local markets (Freidman; Warshawski). Glocalization has evolved *to describe the ability of one culture to absorb or mediate aspects of another culture that benefit or enhance it, while modifying or rejecting aspects that threaten its identity* (Freidman; Warshawski, p.3). The blending of global and local systems of business, finance, and culture produces tension within individuals, but also within and between groups.

Many countries decry globalization as Americanization and claim that the United States uses its powerful economic, political, and cultural clout to assimilate the world for profit and control (Feigenbaum, 2000; Gordon & Meunier, 2001). France, a vocal opponent of the negative aspects of globalization, is often construed as anti-American, but France is, in fact, "anti-hegemonic" (Gordon & Meunier, 2001, p. 23). The difference lies in cultural context. The United States considers cultural goods to be on the same level as other goods and commodities; however many other nations believe cultural goods have exceptional value because they represent cultural heritage and identity (Feignabum, 2000). Many countries such as France, Canada, Netherlands, and Korea have established official and unofficial measures that promote "cultural nationalism" and "cultural protectionism" (Feigenbaum, 2000; see also Warshawski, 2000; Wyszomirski 2000). These nations either restrict imported cultural commodities; particularly American, through percentage based formulas, or foster their own cultural identity through "cultural exception" or protectionism by funding and other formal incentives (Feigenbaum, 2000; Warshawski, 2000). The United States argues that cultural exception unfairly limits trade and allows for oppressive governments to suppress minority cultural expression (Riding, 2005, p. 9B). Other nations embrace protectionism because globalization neutralizes, and at times threatens, a "state's total control" over its own "economic, cultural, and social fate" (Gordon & Meunier, p. 23).

Protectionism is applied to all sectors, but focuses on the cultural sector in order to defend against cultural imperialism and saturation of American popular cultural goods such as film, music, software and television (Feigenbaum, 2000; Gordon & Meunier, 2001; Warshawski, 2000). Wyszomirski shows that "cultural industries...are the second largest net exports of the United States. Cultural issues played a significant role in...trade negotiations of the 90s" demonstrating that cultural globalization has as strong an impact as global business and industry (as cited in Warshawski, 2000, p. 3). The General Agreement on Tariffs and Trade, North American Free Trade Agreement and World Trade Organization include clauses addressing cultural goods and commodities in their agreements (Feigenbaum, 2000; Warshawski, 2000; Riding, 2005, p. 9B). UNESCO's 2005

*Convention on the Protection and Promotion of the Diversity of Cultural Expressions* was ratified by 185 states, excluding the United States and Israel, and reflects how many governments consider culture and cultural heritage by:

*Being aware* that cultural diversity creates a rich and varied world, range of choices and nurtures human capacities and values, and therefore for sustainable development of communities, peoples, and nations; *Emphasizing* the importance of culture for social cohesion in general; ...cultural diversity is strengthened by the free flow of ideas, and that it is nurtured by constant exchanges and interaction between cultures; *Reaffirming* that freedom of thought, expression and information, as well as diversity of the media, enable cultural expressions to flourish within societies.... (UNESCO, 2005)

This convention is intended to empower all nations not just the leading economic and cultural goods producers, to take steps in order to protect and advance the diversity of artistic and cultural expression. Quemin's (2006) research into the international cultural diversity of museum collections, art festivals, and art fairs and auctions found that although artists were represented from all continents, there is still a tangible hierarchy of countries of the high arts. Although no one country claims cultural superiority, the cultural industry is statistically and economically dominated by the United States, Germany, France, Italy, Switzerland, and the United Kingdom (Quemin, p. 541, 2006). In reaction to globalization and glocalization, regionalism has intensified and encourages the fostering of unique cultural traditions, albeit simultaneously with adopting and contributing to the emerging global culture.

Sorlin finds that nation states and groups within a country's borders express regional cultural identity and suggests that regional identity is formed by three primary factors (Sorlin, 1999). First is the recognition by a group of "*territorial space*, the notion that a particular space is distinguished from the continuum surrounding it." Next is the "development of conceptual or symbolic shape" of the territorial region by defining a border and establishing formal rules and traditions "such as national or regional laws, organisations, [sic] parties, institutions, and language systems" (p. 106). The last element which contributes to the shaping of a regional identity is fortifying "the region as part of the regional system and regional consciousness of the society concerned," an entity recognized in a larger system"

(p. 106). The correlation between region, identity, meaning, and symbolism is “subtle and sometimes perplexing” (Pauleen & Murphy). Hofstede (as cited in Rijamampianina & Carmichael, 2005, p. 95) illustrated that national and regional cultures have many similarities but also express and celebrate observable and concrete differences.

Since the end of the Cold War, there has been a constant shifting of international centers of power and alignments (Cummings, 2003; Mulcahy, 1999; Smyth, 2001). This changing world dynamic has decreased the authority of traditional diplomacy and military power and increased the need for more comprehensive modes of diplomacy and nation-state relation-building (Schneider, 2004; Sablosky, 2003). Intercultural relations benefit countries through exposure to differing cultures, and also by fostering awareness of different values and histories that can serve to build mutual understanding that can weather political discord (Mulcahy, 1999, p. 18). “A nation’s culture is the sum total of its achievement, its own expression of its personality, its way of thinking and acting. Its program of cultural relations abroad is its method of making these things known to foreigners” (Schneider, 2003, p. 1).

There are many fields of international diplomacy that vary according to the country and time period examined. Currently there are two major branches of public diplomacy: informational and cultural. *Informational diplomacy* explains the aim of one government to another, using an explicit political message through films, news stories, and broadcasts (Mulcahy, 1999, p. 2; Smyth, 2001). *Cultural diplomacy is the free exchange of ideas, information, art, events, people, and other aspects of culture among nations, ideally unbound from politically driven objectives*. Cultural diplomacy seeks to develop mutual understanding and requires a long-term commitment (Cummings, 2003; Mulcahy, 1999; Schneider, 2004; Smyth, 2001). France, Sweden, Britain, Russia and many other countries traditionally support cultural diplomacy programs with funding, operations, and other resources. States that steadfastly back international cultural relations acknowledge the significant, though unquantifiable, results of relationship building through cultural diplomacy (Mulcahy, 1999; Schneider, 2003). Proponents of cultural diplomacy recognize that cultural exchange is part of the daily interaction

between regions and state right along with business, manufacturing, trade, tourism, and immigration (Mulcahy, 1999, p. 1). There are countries such as the United States that significantly intensify cultural diplomacy efforts in response to strained or troubled diplomatic affairs, but diminish support when international relations are less volatile (Sablosky, 2003; Schneider 2003). Cultural exchange neutralizes isolationism (Schneider, 2004, p. 14), increases understanding between countries, challenges preconceived notions through authentic experiences, and develops ties to support relations in the face of tension (Cummings, 2003; Mulcahy 1999 p. 6; Schneider, 2003).

Cultural exchange covers a broad scope of potential activities. Following are a few examples of typical undertakings: specialist, faculty, and student exchanges; performing arts presentations; museum exhibitions or loans of artifacts; translated literary works; lectures; preservation and conservation projects; and festivals. Cultural exchanges forge links between societies building or re-building connections that were negligible, tenuous, or broken. This works to dispel negative stereotypes that are damaging and degrading (Advisory Committee on Public Diplomacy, 2005). Cultural exchanges facilitate insight and sensitivity towards other cultures, and, by sharing knowledge, ideas, and creativity, work to inspire, inform, advance, and guide a country's own "intellectual and artistic pursuits" (Mulcahy 1999 p. 17; Sablosky, 2003).

Cultural institutions are very much a part of global economics, politics, and social networks. Cultural goods and commodities are important components of bilateral and multilateral trade agreements and distribution systems (Warshawski, 2000; Wyszomirski, Burgess, & Peila 2003). Cultural institutions economic footprint includes job production, increases a community's social value to businesses and knowledge workers, and contributes revenue and income directly related to cultural tourism (Warshawski, 2000; Wyszomirski, Burgess, & Peila 2003). Museums promote the transfer of knowledge and ideas by housing and presenting cultural goods and products. Communities benefit from the cultural experiences provided from museums that promote learning, dialogue, awareness and understanding of local, regional, and world societies (Institute for Cultural Diplomacy (n.d ; Cummings, 2003; Feigenbaum, 2000). Hasitschka et al. underscore that the



“cultural sector develops innovative forms of articulation and representation that may improve and expand social communication and interchange” (2005, p. 155). Warshawski (2000) states that changes in the demographic composition of the global population have “heightened the interest in cultural heritage and the necessity to break down cultural barriers. A diverse citizenry hungers for and demands a more diverse menu of cultural offerings suffused with global content” (p. 3). Cultural institutions are very much a part of global economics, politics, and social networks. Cultural goods and commodities are important components of bilateral and multilateral trade agreements and distribution systems. These institutions promote the transfer of knowledge, ideas, cultural rights, and cultural property.

### ***Collaboration***

The American Heritage Dictionary describes collaboration as a process in which people “*work together, especially in a joint intellectual effort*” (2008). Collaboration is a popular catchphrase describing a growing trend in many working and learning environments in the United States and other countries with advanced economies. The benefits and rewards of collaboration are touted in both structured and unstructured networks s globalization increases interdependency among economic, financial, manufacturing, distribution, communication and cultural systems. Collaborative alliances are frequently utilized in business, science, political, human services and creative sectors to achieve common goals (Schrage 2004; see also Atkinson & Clarke, Schrage, Rijamampianina & Carmichael).

Collaboration occurs as two or more parties join together and develop products (events, goods, systems, or information) that are realized because of the shared resources and combined contributions from each party. Rijamampianina & Carmichael found that parties enter into collaborations to decrease research and development time, spread financial risk, enhance professional learning, increase global presence, expand markets, generate new relationships, and undertake new business activities (2005, p. 92; see also Anderson & Jap, 2005;

Atkinson & Clarke, 2006; Schrage, 2004). Visual and performing arts organizations engage in collaborations to:

- draw new audiences
- relate more effectively to constituents
- generate additional revenue streams
- strengthen organizational integrity
- expand networks
- add cultural discussion and awareness to the local community
- encourage intellectual development
- produce programs that are too large for a single party to conduct
- participate in intercultural exchange through exhibits, performances, artists, administrators and scholars (Szántó, 2003; Warshawski, p. 4-5)

Schrage (2004) is among scholars who suggest that collaboration is a method of conducting transactions and a behavioral construct driven by the human relationships that initiate and facilitate the joint ventures (see also Atkinson and Clarke, 2006; Rijamampianina & Carmichael, 2005; and Thomson, Perry & Miller, 2007). They present collaboration as an experiential process that develops as parties organize, work, invest, and think together in the process of creating shared meaning and collective learning environments (Minnis, John-Steiner, and Weber as cited in Thomson et al. 2007).

Collaboration is a process in which autonomous or semi-autonomous actors interact through formal and informal negotiation, jointly creating rules and structures governing their relationships and ways to act or decide on the issues that brought them together; it is a process involving shared norms and mutually beneficial interactions. (Thomson et al., 2007, p. 3)

Studies evaluating collaborations have found that successful ventures incorporate specific parameters that guide, but do not rigidly control, the various facets of the alliance (Atkinson & Clarke, 2006; Pauleen & Murphy, 2005; Rijamampianina & Carmichael, 2005; Schrage, 2004). Thomson, et al. (2007) categorized three essential components of collaborations:

- “**structural**” comprising jointly approved management and policies of the collaboration;
- “**social capital**” referring to the shared interests, benefits, and interactions of collaborators;
- “**agency**” describing the “separate” identity and allegiance individuals maintain to their primary entity when engaged in a collaborative project. Rijamampianina & Carmichael (2005) suggest similar categories, but include cross-cultural characteristics.
- “**Motivation Drivers**” lay the basis for a partnership by aligning partners with similar levels of expertise to develop shared goals and equitable rewards translatable across cultures (p. 99).
- “**Interaction Drivers**” establish reciprocal commitment, trust, and respect among participants that aids in bridging problems caused by cultural differences —and leads to eventual cultural awareness and understanding (Rijamampianina & Carmichael, 2005 p. 99; Schrage, 2004).
- “**Vision Drivers**” establish the organization and purpose of the partnership; it is important that the nature and objectives are co-created by the participants (Rijamampianina & Carmichael, 2005, p.100).
- “**Learning Drivers**” supply an ongoing exchange of ideas, expertise, and proficiency leading to the “development of new information, skills, and products” (p. 100). Rijamampianina & Carmichael (2005) contend that the learning drivers are the imperative element that leads to resilient, rewarding, and long-lasting collaborative relationships (p. 100).

### ***Collaboration Pitfalls***

Statistics gathered in 2005 illustrated that business sector joint ventures had a 40% failure rate, whereas international and multinational acquisitions had a 70% failure rate (Atkinson & Clarke, 2006, p. 38; Industry Week, 2005, p. 68). Atkinson and Clarke assert that the reason for the high failure rate is often “an underinvestment in the cultural dynamics” that effect business, organizational, and social networks (p. 39). Anderson and Jap (2005) outlined several pitfalls of collaboration and describe these as the “dark side of the relationship” (p. 75).

Collaborative relationships require ongoing upkeep of interpersonal and business dealings; continual investment of resources; and constant awareness of the internal, external, and collective factors affecting the partnership. Failing to

maintain the relationship exposes “even the strongest alliance to the threat of internal decay” (Anderson and Jap, 2005 p. 82). Long established partnerships are particularly susceptible to threats that slowly and quietly build below the surface (p. 75). Partners with strong interpersonal relationships intimately know each other’s strengths, weakness, and modes of operation. This allows for positive and efficient collaboration but also opens the potential for taking advantage of one another (p. 77). Anderson and Jap (2005) warn long-lasting alliances against complacency. Joint ventures that achieve many goals and rewards may, over time, suffer a loss of competitive drive and imagination that stagnates “innovation and progress” (p. 77). Collaborators may neglect the other partner(s) by intentionally or unintentionally withholding or diminishing contributions of labor, funding or responsibilities. This, in turn, builds hostility between parties due to the inequitable fulfillment of responsibilities (p. 77). Parties who know each other well may also fail to end partnerships and persist in an elongated state of decline and denial despite continued underperformance, a situation that increases animosity and limits rewards (p. 76; see also Atkinson & Clarke, 2005; Rijamampianina & Carmichael, 2005; Schrage, 2004; and Warshawski, 2005).

Alliances frequently experience insufficient funding owing to hidden expenses from unanticipated administration, labor, and material costs (Anderson & Jap, 2006; Warshawski, 2005). Ease of relations, efficiency, and motivation are hampered by logistical difficulties such as the inability to coordinate calendars between busy professional schedules, complications working across time zones, frustrated communication caused by incompatible or unreliable technology, and lack of consistent representation caused by too frequent rotation of individuals dedicated to the partnership (Anderson & Jap, 2006; p. 79; Warshawski, 2005; see also Rijamampianina & Carmichael, 2005; Schrage, 2004;). International alliances accrue additional layers of complexity requiring cultural competencies to work through misunderstandings and cultural divergences. Cross-cultural relationships must negotiate “culturally embedded” mores including financial accountability, workplace regulations and norms, employee treatment, management power structures, communication, communication logic, and expectations of responsibility (Rijamampianina & Carmichael, 2005, 93; Warshawski, 2005).

International collaborations must also be prepared for potential changes in governmental policies, agencies, or key personnel that can severely affect and dramatically change the course of the relationship (Warshawski, 2005, p. 5). Collaborations often fail because of mismatched incentives, unrealistic goals, inadequate staffing and lack of strategic planning (Anderson & Jap, 2006; Rijamampianina & Carmichael, 2005; Warshawski, 2005).

### ***Collaboration Recommendations***

Schrage (2004) defines collaboration as an “act of shared creation and/or shared discovery” (p. 47). He maintains that globalization’s interdependent economic, business, and cultural systems have spurred the formation of the knowledge economy and its creative class, a segment of the workforce that includes highly specialized professionals. The growing system of specialists makes collaboration increasingly necessary to bring individuals and groups together across sectors to harness various skill sets and resources to develop new products, innovations, and solutions within the overlapping local, regional, and global systems (Schrage, 2004; see also Florida, 2004, *The Rise of the Creative Class: And How It’s Transforming Work, Leisure, Community and Everyday Life*).

Collaboration requires a commitment of resources including the investment of money, labor, time, and leadership. Often overlooked are legal counsel for contracts and other bureaucratic proceedings. Participants often underestimate the importance of front-end time commitment needed to cultivate the social networks that leverage the professional relationships and networks that ultimately deliver the shared products, benefits, and rewards of these collaborative alliances (Anderson & Jap, 2005; Pauleen & Murphy, 2005). Studies of collaborations and strategic alliances show that successful relationships are co-created with frameworks that establish systems of mutual governance, complementary incentives, shared rewards, and exchange of knowledge carried out in an atmosphere of acceptance and trust (Rijamampianina & Carmichael, 2005; Schrage, 2004; Thompson et al. 2007; see also Arkinson & Clarke, 2006; Pauleen & Murphy, 2005).

Partners should be selected carefully evaluating the expertise, integrity, financial and human resources, and organizational purpose of the potential collaborators. Pauleen and Murphy (2005) examined high performing alliances at local, regional, and international levels and concluded that decision making, both at the onset and throughout the duration of the collaboration, is the most important determinate of success. Pauleen and Murphy (2005) point out that the ability of parties to decide what projects to pursue and what "opportunities can be ignored or deferred" as critical to maintaining positive benefits and relationships. Successful collaborators ensure that opportunities are matched with appropriate and adequate resources Rijamampianina and Carmichael (2005) assert that partners should formally outline the partnership in a contract that establishes governance, protocol, and purpose of the collaboration. They suggest that "core competencies are clear and correctly defined before entering the alliance...alliances should support and leverage each participant's strategic strengths including competencies, knowledge and resources" (p. 97; see also Atkinson & Clarke, 2006; Schrage 2004).

Schrage (2004) and Anderson and Jap (2005) maintain that collaborative management systems should be developed collectively and outline clear lines of responsibility and key decision makers. They also suggest that management systems remain "flexible" to allow parties to react to organizational, regional, and global changes. The ability to adapt and modify the alliance's objectives as it moves forward ensures the viability and strength of the partnership. It also encourages motivation and pursuit of incentives. The practice regular evaluation maintains the continued relevancy of the partnership and combats against complacency. This evaluation may call for mutually reorganizing, refining purpose and course, reconfirming expectations, and clarifying the roles of the partnership. Any and all of these will rejuvenate the relationship (Anderson and Jap, 2005 p. 79-80; Atkinson & Clarke, 2006; Schrage, 2004).

Collaborative relationships prosper when designed with teams of individuals that can act both to preserve continuity and replace others who leave. Moderate changeover of individuals allows for an influx of new ideas, methods, and skills to prevent complacency and expand the professional network. A rotation of

leadership can also quietly rid the group of underlying scars or tensions (Anderson & Jap, 2005; Schrage, 2004). Face-to-face interaction is vital to initiating and maintaining collaborations. Technology facilitates communication and delivery of information, but there is no substitute for the relationship building and creativity that occurs in formal and informal situations where people mix in real time (Rijamampianina & Carmichael, 2005, 94; Schrage, 2004). Schrage reports "successful collaborators take play seriously" (p. 48). He uses the example of colleagues having coffee or out on an excursion where an idea is launched on a napkin. It becomes the basis for a major breakthrough or future project. Another practice Schrage highlights involves communication. He contends that communication should be "continuous, but not continual" (p. 47), and that a natural flow of exchange cultivates a more authentic relationship. Free thinking is stifled when communication intervals are rigidly set and formally modeled.

Rijamampianina and Carmichael assert that international collaborations require a growing level of intercultural competence. Individuals and organizations work with their partners and also with officials and regional and national agencies furthering the demand for efficient problem solving, communication, and cooperation between the partnering cultures (2005, 96-97). International collaborators must be confident and specific in the reasons and benefits of international alliances. They must be convinced that the partnership serves the mission of their institutions (Warshawski, 2005, p. 3-4). Cross-cultural alliances are "time-consuming and labor-intensive," and demand time and money for travel, along with preparation and study to "overcome the initial learning curve necessary to understanding a new culture" (p. 5). In order to compete today, all sectors require "global-scale efficiencies, worldwide learning and local responsiveness" (Rijamampianina & Carmichael, 2005, 101). It is "cultural idiosyncrasy" and intercultural collaboration that stimulate creativity, discovery, and innovation in today's diverse and interdependent economies (Pauleen & Murphy, 2005, p. 22).

### ***Museums' Purpose and Identity***

Museums formally developed in the western world during the late eighteenth century. Ruling classes and persons of status founded public institutions to house and present objects from royal, religious, government, or family collections (Riding, 2000; Brettell, 2007). Access was mostly limited to the middle or upper classes until the Louvre opened its doors to all people after the French Revolution (Louvre, n.d.). Galleries accumulated objects of scientific, artistic, or historical importance. Collections grew with the political and economic expansion of nations that resulted from increased travel, exploration, and empire building in the nineteenth century (Feigenbaum, 2000; Hasitschka, Tschmuck & Zembylas, 2005; Mulcahy, 1999). As museums matured, their intellectual structures shifted (McPherson, 2005). From the 18<sup>th</sup> to mid-20<sup>th</sup> century, temples of enlightenment and artistry were formulated as the dominant cultures enshrined artifacts for purposes of curiosity, preservation, education, and research (Riding, 2007; Thornton, 2000).

The late 20<sup>th</sup> century brought considerable and rapid changes to museums. As globalization peaked in the 1990s, the global market exerted strong economic, technological, political, and social forces. Cultural institutions were faced with a deluge of changes in demographics, socio-cultural attitudes, and legal obligations specific to cultural ownership and heritage. They were challenged with changes in funding sources, new competition for audiences, with resulting competition for revenue with recreation and entertainment venues (Fuller, p. 272, 2005; Herreman, 1998; McPherson, 2005 45). Flagship museums weathered the changes, but many museums were uncomfortably forced to adopt new ideologies and functionalities. Herreman appropriately described this period for museums as a "crisis of institutional identity and a crisis of concept" (p. 4, 1998).

Museums turned into "hybrid places" transitioning from internal-object-research oriented focused entities to external-customer-revenue focused organizations. Museums experimented with a variety of operation and leadership models, adopting market and entertainment tactics, hiring business managers to direct cultural institutions, and attempting to capitalize on as many blockbuster exhibitions as possible. In the late 1980s and 1990s museum professionals, who had



traditionally been responsible for research, interpretation, and occasional exhibits of objects were suddenly required to incorporate fundraising, educate and recruit new audiences, and present inclusive, multi-media and exciting exhibition design (Fuller, 273, 2005; McPherson, 2005). Employee skill sets were recalibrated and required individuals to become adept at "synthesizing and evaluating new information, managing processes, building strategic partnerships, and initiating activities that serve the organization's broader objectives" (Fuller, 273, 2005).

Organizational change is a difficult process that must be calculated. Museums experience change across the entire cultural industry on two fronts: within individual institutions and within the entire field across all professional levels. The philosophical and intellectual debates and quarrels regarding the purpose and role of museums continue, but in the past decade museums and museum professionals appear to have gained a solid footing and a methodology balancing the "experience" of culture with the "scholarship" of culture (Fuller, 273, 2005; McPherson, 2005).

Thornton describes this transition as moving from "old museology" to "new museology" (2000). Old museology represents the philosophy and practice of "cabinets of curiosity" that "removed objects from their original context and placed them in the institutional space of the museum" interpreting them from an elitist perspective to educate society (p. 4; see also Rider 2007). Over time museology has progressed and museum workers have slowly integrated new awareness and worldviews into their work. Individuals work as members of cross-functional teams, collaborating and contributing at many levels of museum operations. Museum professionals have advanced their techniques, expertise, efficiency, and survivability, and in doing so, have increased the overall "knowledge base in the field" (Fuller, 274, 2005).

New museology places "the museum as a heterogeneous space of multiple perspectives and critical thinking...aligned with intercultural dialogue in opening up museum process and incorporating multiple perspectives" (Thornton, p. 4, 2000). In order to adapt to broader access, differing visitor expectations and complex cultural dynamics museums adjusted their institutional strategies. This allows them to more easily relate to their local, regional, and global

constituencies. Museums began audience cultivation through increased services such as event spaces, adjusting open hours, and operating cafés and restaurants. They also embraced marketing and expanded the educational role of the museum (Fuller, 2005; Herreman, p. 8, 1998; Thornton).

Expanding educational programs was a major adjustment for museums. Traditionally, museums offered formal learning that included text panels, catalogue essays, docent lead tours, and classroom curriculum (Hein, 2000). This formal tradition often assumed an individual already had a level of familiarity with art and the museum environment. Since the 1960s museums have slowly expanded approaches to museum education (Falk & Dierking, 2000; Hein, 2000). These include media integrated into exhibition spaces (such as podcasts and touch screen stations), hands on activities in classroom and gallery settings, self-guided learning (such as family scavenger hunt brochures or audio tours), and discovery rooms that function as small drop-in libraries and museums classrooms for persons of all ages (Falk & Dierking, 2000; Hein, 2000). Museums education departments generate approaches that address both formal and informal learning devices to provide differentiated instruction to match the distinct groups and types of learners (Falk & Dierking, 2000; Hanson, Jacobsen, & Steinmann, 2007). These include tours aimed at specific audiences, for children, for families, or for elderly audiences; providing outreach programs such as suitcase tours in classrooms or community centers; lectures; and a diverse calendar of special events (Falk & Dierking, 2000; Hein, 2000). Educational programming serves multi-generational visitors and engaging their physical, emotional, and informational experiences with many different methods both inside and outside of a museum's walls (Falk & Dierking, 2000; Hanson, Jacobsen, & Steinmann, 2007).

Though museum operations were refocused and expanded in response to changing economic and political systems, cultural institutions maintained their historical role of communicating and preserving culture. Museums now present a broad and authentic view of universal and diverse cultures to local and foreign audiences. At the same time they are initiating self-evaluation and assessing their own identities (Herreman, 1998). Presentation and interpretation is strongly influenced by themes such as class, immigration, ethnicity, conflict, gender, and

“the identity of various human groups” (Herreman, p. 5, 1998). Selected contemporary museum roles include:

- Serve as formal and informal educational centers
  - Present multiple perspectives and foster critical thinking
  - Participate in cultural exchange and cultural diplomacy
  - Respond to contemporary needs of the community
  - Interpret, communicate, and facilitate understanding of other cultures to local communities
  - Portray the local and regional culture, past and present, for tourists and other cultures
  - Serve as places of intercultural dialog and social gathering including intellectual, retail, and leisure activities
  - Conduct research, preservation, and interpretation with cultural artifacts and products
- (Fuller, 2005; Herreman, p. 8, 1998; Thornton )

### *Summary*

The early 21<sup>st</sup> century found museums evaluating and reinventing their identity and function in society in response to the unfolding pressure of economic, political, and cultural globalization. Museums moved from singular object-focused institutions and assumed additional functions to take on audience oriented services and boost funding streams (McPherson, 2005). Many museums borrowed revenue generating strategies from the business world and began to produce branding and marketing campaigns, leisure destinations such as cafes and event venues, and experience based activities (Herreman, 1998). Museums updated methods of administration, updated mission statements, and improved accessibility to better serve the changing cultural demographics of the people they served (Thornton, 2000). Museums now balance institutional integrity as a collecting, exhibiting, and educational entity, and financial integrity expressed through a competitive nature of branding and marketing (Kotler & Kotler as cited in McPherson, 2005, p. 53).

Globalization’s integrated networks of economic and cultural systems foster various types of alliances to form among organizations. Collaborations access more resources and provide unique and enriching outcomes for partners (Rijamampianina & Carmichael 2005, p. 92; see also Anderson & Jap, 2005; Atkinson & Clarke, 2006; Schrage, 2004). However, collaboration requires intense

logistical, financial, and emotional investment between partners (Pauleen & Murphy, 2005). Potential weaknesses of collaborative partnerships include lack of trust, fear of conflict, unequal levels of commitment, misunderstanding of agreements, and failure to maintain relevant and interesting objectives (Anderson & Jap, 2005; Atkinson & Clarke, 2006; Schrage, 2004). Cultural organizations use collaboration to attract broader audiences, expand networks to leverage limited resources, mitigate financial risks, and to promote exchange through exhibits, performances, artists, administrators and scholars (Szántó, 2003; Warshawski, p. 4-5)

## Chapter 3: Data Collection and Methodology

### *Introduction*

This case study serves to describe and analyze the structure and effects of one example of long-term, cross-cultural partnerships. The French Regional and American Museum Exchange (FRAME) organization, a consortium comprising 12 French and 12 American museums, was examined as one model for long-term international museum collaboration (FRAMEa, 2007). The case study will provide a description of FRAME's international partnership involving several museums, explore the evolution of FRAME as an organization, illustrate selected advantages and disadvantages of cross-cultural exchange, and highlight the organization's bilateral administrative structure.

### *Research Strategy*

The intent of this abbreviated case study of FRAME is to add to the body of knowledge about long-term international arts collaborations and bilateral management structures. Although this example is a collaboration between French and American FRAME participants, it will serve as basic research to supplement a growing body of descriptive examinations of issues in museum management and international collaborative relationships. It will help assess several practices and potential structures that work well for conducting multi-member museum collaborations.

The interpretivist mode of inquiry incorporates shared beliefs, culture, and social meaning as integral parts of research and interpretation. Qualitative methods of data collection are exploratory in nature and include interviews, observation, and case study. Interpretive and qualitative strategies compile information formed by "words, pictures, sounds, visual images and objects" to generate findings and information. These methods are well suited to gathering data from museums, object and idea based institutions that house cultural goods which express language, history, ideas, and aesthetics of particular groups (Neuman, 2003, p. 542). Two studies exemplify the use of interpretive and qualitative inquiry and demonstrate that these methods are effective in collecting

data and reporting on museum activities. First is Stanton's (2005) case study of a collaborative exhibition between a contemporary art museum and a historical museum in the eastern United States. Second is van Aalst and Boogaarts' (2002) description of a collaboration in Berlin and Amsterdam among "museum clusters" that share the same locale within a city (p. 195). Each utilized several methods and triangulation in order to obtain multiple perspectives and increase the reliability and validity of their final reports (Stanton, 2005; van Aalst & Boogaarts 2002).

### ***Data Collection Methods***

Multiple methods of data-collection and triangulation of multi-modal data were used in this case study to compile information and create a broad, in-depth understanding of the FRAME organization. The structure and function of FRAME's bi-lateral management was examined along with the cross-cultural collaborative relationship between FRAME participants. Data were collected in compliance with the University of Oregon's Office of Human Subjects policies. They were gathered from multiple sources including interviews, observation, survey, literature review, and document analysis. Formal open-ended, semi-structured interviews were conducted with FRAME administrators, curators and directors.

A survey that provided insight and basis for analysis was sent to selected FRAME participants. Correspondence, policies, and meeting minutes were analyzed. Purposive sampling was employed to select subjects from FRAME museum membership to study FRAME's bilateral administration and explore how the cross-cultural interaction between American and French members affects the collaborative relationship, structure, and procedures of FRAME. These multiple methods of data collection offer a broad and detailed understanding of the relationship between FRAME participants and the function of FRAME's bi-lateral management. Findings provide a picture of cross-cultural museum partnerships within the surrounding political, organizational, social, and cultural contexts of FRAME participants.

### ***Researcher Bias and Limitations***

Biases that influence this author's research include lack of experience in research methodology, personal values that regard arts and culture as an important aspect of human society, former employment with a FRAME member museum, and the preconception that collaboration and exchange have benefits to all active and passive members involved.

This study represents only partial research into a few selected participants and aspects of FRAME. This project does not claim to offer a complete report of the FRAME organization or of international collaborations. This limited case study of the French Regional and American Museums Exchange (FRAME) examines one form of long-term international art museum collaboration. It has provided information on the way it is organized, and what impact differing cultural perceptions and practices have on such collaborations and on participating museums.

This case study emphasizes FRAME's bi-lateral administration and French and American cultural policies and practices that affect the collaborative relationship and FRAME museum partners. The purpose of the study is to provide insight into international museum collaboration by examining the French Regional & American Museums Exchange (FRAME) organization. An analysis of the group's inception, the administrative structure, and the evolution of the French and American museum partnership shed light on how intercultural exchange, has influenced the design and structure of this progressive museum consortium.

## Chapter 4: FRAME

### *Introduction*

International alliances have become normal business practice across many business and cultural sectors. In the past decade, a growing number of cultural sector partnerships have formed in locations outside of the world's traditional economic and cultural urban centers (The Art Newspaper, 2008). Various types of international collaborations occur regularly in the museum field, yet there is limited research examining the various configurations, purposes, facilitation and outcomes of international museum partnerships. The French Regional and American Museum Exchange (FRAME) is one example of international museum collaboration. FRAME is designed as a long-term, multi-partner, cross-cultural partnership founded on the principles of cultural diplomacy, promoting the exchange of culture through ideas, art, and education between people and nations (FRAMEb, n.d.). This chapter will explore FRAME's administrative structure, the collaborative relationships between its museum partners, and the value of the bilateral exchange.

### *FRAME Establishment and Meetings*

Elizabeth Rohatyn developed the concept for FRAME after F. Rohatyn's "American Presence Posts" (Kendrick, 2004, p. 48). These posts acted as abbreviated consulates and connected American and French business, politics and diplomacy throughout major areas of both nations (2004). E. Rohatyn applied the idea to cultural exchange and created a network connecting museums from different regions across both nations by establishing FRAME. She met Francois Cachin, then Director of the Direction des Musées de France (DMF), at a dinner party and later approached Cachin to assist in the founding of FRAME (Dietz, 2001; Kendrick, 2004; Scott, 2004). In addition to Cachin, E. Rohatyn recruited William Barrett, the Cultural Attaché serving under Ambassador Rohatyn, and Richard Brettell, former director of the Dallas Art Museum and Distinguished Professor and Director of the Center for Interdisciplinary Study of Museums at the University of Texas at Dallas. Several pre-planning meetings occurred, and a



demonstrable level of commitment from the American delegation was necessary before the French delegation became truly engaged (R.R. Brettell, personal communication, January 16, 2008).

The group selected museum members with related and high quality collections located in cities with significant systems of economic and cultural support that represented different geographic regions. Selection criteria also 1999 and considered the personality and approachability of museum directors and professional staff at selected institutions (Kendrick, 2004, p. 48; Deitz, 2001, R.R. Brettell, personal communication, January 16, 2008). Official invitations were extended in early many museums enthusiastically accepted. (See Appendixes I and J for a list and map of FRAME members). Institutions exchanged informational packages that contained collection highlights, exhibition histories, museum publications, a variety of images, and operational information. These exchanges served to introduce museums to one another (FRAME, 1999; Riding, 1999). FRAME members included "almost every leading museum outside New York and Paris," harnessing an esteemed pool of people, resources, and collections (FRAMEb, n.d.; R.R. Brettell, personal communication, January 16, 2008). This consortium of distinguished institutions produced projects across all museum disciplines including exhibitions, curation, conservation, education, and technology (FRAMEb, n.d.; Gurewitsch, 2004; R.R. Brettell, personal communication, January 16, 2008).

The first meeting took place in October 1999 in Lyon, France. Nine-American and nine-French directors attended the meeting along with a small number of curators. The cultural diplomatic importance of FRAME was established with the attendance of then First Lady of France, Mme. Bernadette Chirac who served as honorary president of FRAME and then Ambassador to France Felix Rohatyn. The conference agenda included a general introduction meeting, a welcome dinner, three working sessions, and two working lunches along with tours of Musée des Beaux-Arts de Lyon and the city of Lyon (FRAME, 1999, p. 2). All sessions were simultaneously translated and the proceedings were recorded. The session topics were:

- Introduction and Welcome
- Collection Sharing and Joint Exhibitions
- New Technologies and Museums: An Opening to the Public and
- Public Relations and Fundraising

The *Introductory Session* consisted of an official welcome, overview of the purpose of FRAME and introduction of museum members. Cachin presented an overview of the French regional museum system and the general history of the centralized museum network established by Napoleon Bonaparte. Cachin and Brettell presented summaries of each museum's masterworks, collection strengths and briefly described each member's building, gallery spaces, administrative structures, and staff. Brettell used the working lunch to address the United States' *Arts and Artifacts Indemnity Program* (Indemnity Program) which was created specifically to support international exhibitions and to insure art and artifacts from loss or damage when on exhibition in the United States or abroad. The Indemnity Program would play an important role in FRAME exhibition exchange (National Endowment for the Arts, n.d.). Indemnified works of art, whether foreign or domestic, publicly or privately owned, were guaranteed protection by the United States government (FRAME, 1999, p. 2-3; NEA, n.d.).

Then Mayor of Lyon, Raymond Barre, hosted an elegant inaugural dinner for the delegation at the Hotel de Ville (Scott, 2004, p. 4). Dinner provided the opportunity for individuals to meet and to talk more casually with one another. Members queried one another about exhibition schedules, selecting and acquiring new acquisitions, collection highlights, potential projects and exhibitions, and management scenarios (FRAME, 1999, p. 2-3; Scott, 2004, p. 4).

The working sessions introduced a variety of ideas in lively discussions about how to focus exchanges, what to exchange, who could contribute what works, and necessary timeframes. Topics discussed during the session of *Collection Sharing* included:

- Exchanges of one to five works of art between two institutions, one French, one American,
- Exchanges involving several works from several museums,
- Exchanges of previously organized exhibitions with publications,

- Exhibition themes and their palatability for respective museums audiences,
  - Exhibition logistics and constraints such as packing, shipping, installation and customs regulations,
  - Available works for use in suggested projects.
- (FRAME, 1999, p. 3; Deitz, 2001)

The *New Technologies and Museums Session* introduced the need for a bilingual website and suggestions for hosting Internet relationships with other constituents such as schools (FRAME, 1999). Participants discussed the creation and availability of digital resources such as collection images, information, and other potential platforms for electronic exchange. The *Public Relations and Fundraising Session* opened discussion on budgetary needs for launching the group's collaboration. Participants explored ways to raise the necessary funds and considered the different traditions of philanthropy between France and the United States (1999). A media relations plan was outlined and members addressed the need for a good name and acronym to represent the consortium (1999). The inaugural meeting set initial priorities for operation that included:

- Establishment of two small coordinating offices, one in France and one in the United States,
- Formation of a Steering Committee to manage the governance, administration, and policies of FRAME,
- Scheduling the second meeting in St. Louis, United States, and
- Plans for Directors and Curators to travel to each of the museums in France and the United States to see collections firsthand (FRAME, 1999, p. 3-11).

### ***Meeting Format***

As FRAME has matured, annual meetings remain similar to the first one held in Lyon. However, a major change adopted after the first meeting was to discontinue the use of translators (R.R. Brettell, personal communication, January 16, 2008; FRAME, 1999). Translation proved distracting and mostly unnecessary as most members are proficient in the partner country's language. The primary language used at meetings is determined by the host country: French when in France and English when in the United States. In instances when clarification is necessary, the leaders, presenters, or members with greater linguistic skill translate the essential information (R.R. Brettell, personal communication, January 16, 2008;

L. F. Orr, personal communication, February 11, 2008). As levels of respect and comfort have increased among members, another communication vehicle has evolved. During FRAME activities, there are instances when an entire interchange may occur with a person speaking in one language without translation (i.e. French), with a different individual responding in the other language (i.e. English) (R.R. Brettell, personal communication, January 16, 2008; L. F. Orr, personal communication, February 11, 2008).

Meetings alternate annually between countries and host museums rotate among FRAME membership. Richard Rand, Senior Curator of the Sterling and Francine Clark Art Institute, finds "the great benefit of the Clark's membership comes through the annual conference, which gives us a good opportunity to meet with our sister organizations to discuss any number of projects and initiatives" (R. Rand, personal communication, February 27, 2008).

FRAME annual meetings continue to be multi-day sessions comprising tours of the host museum, working sessions, and working and social lunches and coffee breaks. It is during coffee breaks that colleagues share information about current projects, research, and insights and new ideas for projects (D. Kosinski, personal communication, February 12, 2008; L. F. Orr, personal communication, February 11, 2008). Auxiliary activities include excursions to tour city attractions and view other museums, galleries, and private collections in the area (P. Lacour, personal communication, March 11, 2008).

Small groups of attendees often participate in early morning breakfasts and after hour's drinks. This offers a chance to socialize informally and to visit venues that offer the full character of the city. Over the years members have developed close relationships and many of the meetings include pre-or post visits to colleagues' homes (R.R. Brettell, personal communication, January 16, 2008, L. Orr, personal communication, February 11, 2008; Kendrick, 2004). There are also intermittent national FRAME meetings in the United States or France, as well as special sessions held in Giverny that bring together smaller groups working on specific projects (R.R. Brettell, personal communication, January 16, 2008, L. Orr, personal communication, February 11, 2008; Kendrick, 2004).

### ***Building FRAME***

After the first meeting in Lyon, FRAME sponsored trips in 1999 and 2000 that enabled representatives from the member museums in each country to visit those in the other (FRAMEc, n.d.). This travel exchange and the first two annual meetings made it possible for the group to encounter the rich collections of every museum, and to discover the bounty of knowledge and expertise of the people who managed them. This period of structured exploration cultivated fellowship and comfortable working relationships. The constant, intense interaction over 2-3 days every year was essential to build levels of trust and respect necessary to conduct successful and long-term collaboration (R.R. Brettell, personal communication, January 16, 2008; FRAME, 2003). Brettell observes that,

Almost everyone says everything important that happens in FRAME happens on the bus. You are traveling to the Columbia Gorge or to a dinner and you sit by someone different than the last time. Then at the dinner you say "oh did you here so and so is doing such and such" or an exhibition idea is hatched. Next that exhibition idea gets discussed at the next meeting and it later comes to fruition. (R.R. Brettell, personal communication, January 16, 2008)

The first three years were crucial for FRAME members to experience working and learning together. This period explored the array of collections and project opportunities for FRAME. It involved in-person exchanges through site visits and meetings and the collaborative research and work necessary to mount the initial exhibition projects. These working exchanges built trust, respect, and confidence between members. After the first three years the bilateral consortium developed a more focused mission and project orientation (Riding, 1999, FRAME, 2003; Scott, 2004, R.R. Brettell, personal communication, January 16, 2008). Brettell recounted that at the beginning of the partnership it was assumed that museum directors would play a large role in the collaboration, that directors would attend the annual meeting and manage FRAME projects. However, as the group went forward this changed and FRAME projects expanded to include curators, conservators, registrars, and educators (R.R. Brettell, personal communication, January 16, 2008; Kendrick, 2004). FRAME members worked together and learned through trial and error the differences between the American and French systems

in budgets, staff numbers, and job responsibilities (R.R. Brettell, personal communication, January 16, 2008; Rohatyn & Cachin, 2004). Over time FRAME directors, curators, conservators and registrars constructed a working culture. Brettell explained “every museum has its own little FRAME culture. The director may or may not be part of that culture....If the director is not involved in FRAME, others from that institution are and that has not negatively affected FRAME affiliation” (R.R. Brettell, personal communication, January 16, 2008).

The FRAME alliance facilitates the sharing of objects, ideas, information, technology, and resources among FRAME museums located in major regions of cultural and economic activity. FRAME promotes collaboration between its members and the outcomes “enrich the participating museums by making available their respective treasures to a wider public on both sides of the Atlantic” (FRAME, 2006; FRAMEa, n.d.). Integral to the design is the fostering of knowledge through pursuit of joint research projects (Riding, 1999). Initially this was planned for curators but has grown over the first 10 years to include educators, registrars, conservators, and other museum professionals. Rohatyn argues that it was crucial to opt out of government money and fund FRAME through membership fees and foundation and corporation grants. This allowed for a truly free exchange of ideas providing FRAME members the liberty to pursue projects on their own terms, free of political influence (Moonan, 2007).

FRAME collaborations provide annual forums that bring together many of the top art scholars from both countries (R.R. Brettell, personal communication, January 16, 2008; D. Kosinski, personal communication, February 12, 2008). At least once a year, these leading minds brainstorm to develop ideas. Their mutual respect allows for intense discussion and honest critique (R.R. Brettell, personal communication, January 16, 2008, R. Rand, personal communication, February 27, 2008). Cachin stated that it is interesting for Americans to see and learn the principles of the French, for the French to learn the principles of the Americans, and then for both parties to create dialogue and guidelines that allow the consortium to function successfully (Kendricks, 2004). Gary Tinterow, Curator in Charge, Department of Nineteenth-century, Modern and Contemporary Art, at

The Metropolitan Museum of Art in New York, spoke of the Franco-American relationship:

It's been one of the most extraordinary cultural exchanges in history....In no time in the past 200 years has such a fruitful exchange as that of the past 30 years. The current knowledge of art rests on the cumulative base of the exhibitions and catalogs produced by the French-American effort. It is an enormous edifice built over the years. (Riding, April 2003)

### ***FRAME Structure and Changes***

***Museum members.*** The FRAME organization began as a semi-structured alliance of regional museums in France and the United States (For a full list of museums see appendix I). Nine museums from the United States and nine from France were selected as founding members. An early misunderstanding resulted in the selection of French cities that have several museums under one banner. The Musées de Strasbourg, for instance, includes eight museums and Musées de Marseille seven (Brettell, 2003, p. 4). American cities have only one museum member in FRAME despite the fact that cities such as Minneapolis/St. Paul or Dallas/Ft. Worth could easily have provided several museum members (Brettell, 2003, p. 4). FRAME wisely reserved consideration of adding members until after the first few years of its operation (FRAME, 2003). Intense debate took place for almost two years discussing whether or not to expand and whether or not to expand beyond France and the United States. At issue, too, was the question of what institutions qualified and complemented FRAME membership (Brettell, 2003; FRAME, 2003). In 2006, six new museums were added to the consortium.

In 2006, the Yale University Art Gallery resigned its position in FRAME due to a major renovation and reorganization project. Brettell noted that the institution "did not want to be an absent partner" and pulled out not because of lack of interest, but because the inability to commit time and resources (R.R. Brettell, personal communication, January 16, 2008). There are a large number of suitable and interested museums that could have replaced the Yale University Art Gallery. After a year of discussion, disagreement, and very close voting that prompted the need for a runoff process in the bylaws, a new American member will be approved in June 2008 (R.R. Brettell, personal communication, January 16, 2008).

**Coordination.** FRAME is coordinated by two small offices, one in the Ministry of Culture and Communication of France and one in the Department of Art and Aesthetics at the University of Texas, Dallas in the United States. The French office has intermittent administrative support, and the American office has an administrative person available to it forty hours a week, although this person works only part-time for FRAME (R.R. Brettell, personal communication, January 16, 2008, FRAMEa, n.d.). These offices incur a small part of the operating budget and assist in “coordinating meetings, making sure projects are funded, and keep things moving forward since the people involved with FRAME are so widely scattered” (R.R. Brettell, personal communication, January 16, 2008, FRAMEa, n.d.).

**Bilateral administration.** The bilateral administration is “crucial to a sense of parity. It reflects our [FRAME’s] mission and goals. It balances the world views of the nations involved” (D. Kosinski, personal communication, February 12, 2008). After FRAME’s first meeting, members formed a “Steering Committee” to manage funds and governance issues. The Steering Committee originally consisted of the American and French Founders (Rohatyn and Cachin), the American and French FRAME Directors, two museums directors, and an Education Officer (FRAME, 1999; FRAME Bylaws, 2004). Lynn Orr, Curator in Charge, European Art at San Francisco’s Legion of Honor, stated that these leaders were very enthusiastic and that their vision inspired and focused the group (L. F. Orr, personal communication, February 11, 2008). FRAME’s leadership oversaw the initial meetings and projects and mediated miscommunications. This close involvement and guidance of priorities was necessary to maintain the group’s energy level and to keep them involved despite initial hurdles.

The leadership structure has evolved more than once since FRAME’s beginning. In 2003 Brettell reported, “Although it has been in many ways highly effective, the FRAME leadership structure often appears to be opaque and even secretive to its members” (Brettell, 2003, p. 4). Consequently, the steering committee and board makeup was changed with the first bylaws in 2004, and again with the 2007 revision when FRAME was incorporated as an independent 501 c (3) in the United States (R.R. Brettell, personal communication, January 16, 2008). Brettell believes FRAME’s stability has resulted from “two elements of



maturity: (1) the creation of Bylaws-and a series of policies written and approved by all members of FRAME, and (2) establishing itself as an independent 501(c ) 3” (R.R. Brettell, personal communication, January 16, 2008). Eventually, the two founding members Rohatyn and Cachin left their diplomatic and cultural agency posts. FRAME operated for four years without a representative in the American Embassy in France or the DMF. Thus:

It became clear both to French and American members that all culture in France worked through the government....having lost our division in the French government; we had in fact lost a great deal, much more than we did having lost our position in the American Embassy. We decided to reattach ourselves to the Direction of Museums of France where we had been founded. (R.R. Brettell, personal communication, January 16, 2008)

The 2007 bylaws revision reorganized FRAME’s board and converted the Steering Committee into an Executive Committee. This moved the organization’s symbolic board into a real governance structure with financial and operational control. The 2007 revision established a system to perpetuate the organization beyond the tenure of the two founders and first directors (R.R. Brettell, personal communication, January 16, 2008; L.F. Orr, personal communication, February 11, 2008). Jaques Vilain, Direction des Musées de France and Directeur of FRAME in France, stated, “The new bylaws were created with a total sense of cooperation and mutual development, this same spirit will compel us to continue in the same manner in the future” (J. Vilain, personal communication, February 27, 2008). The bylaws are to be voted upon at the 2008 meeting. If approved the executive committee will be composed from:

- **President of FRAME, France** – current Director of the Direction des Musées de France
- **President of FRAME, United States** – current President of the FRAME Board of Trustees
- **FRAME Director, United States** – as chosen by the FRAME Board of Trustees,
- **FRAME Director, France** – curator as chosen by the Direction des Musées de France
- **Six Museums Representatives** – three from each country, elected by the FRAME member museums (P. Lacour, personal communication, March 11, 2008)

**Funding.** FRAME benefits from generous funding from private and public foundations as well as from private and corporate donations (Cachin & Rohatyn, 2004; FRAMEb, n.d.). The nature of FRAME's international structure and collaborative educational, media and exhibition projects meet many qualifications for grants, and they are attractive projects for donors (FRAME, 2000). Initially FRAME tried to establish a system of membership dues. French museums were not able to contribute the high fees, but FRAME accepted "in-kind" subsidies, such as the French cultural agency which published exhibition catalogues and awarded project and exhibition based funding for FRAME undertakings (Brettell, 2003, p. 6). Only a handful of the American museum members paid the entire amount, and others provided partial payments (2003). Membership dues were addressed in the 2006 evaluation and are included in the 2007 revision. The requested amount for 2008 will be \$6000 per museum (P. Lacour, personal communication, March 11, 2008).

Cultural institutions in France are increasingly being asked to raise funds to cover their own operational expenses (Kendrick, 2004, p. 49). France does not have the same tradition of patronage as the United States, and this makes fundraising much more difficult. Not only do French museum professionals need to learn how to ask for support, but they must also explain to potential individual and corporate donors why the museums need the funding (Kendrick, 2004, p. 49). FRAME provides an opportunity for the French to learn the ins and outs of fundraising from their American peers (R.R. Brettell, personal communication January 16, 2008; Kendrick, 2004, p. 49).

**French and American museums systems.** Cachin and Rohatyn claimed the "regional museums of France and the United States are depositories of the cultural richness of our past" (2004). FRAME presents the visual histories of the world through a network of museums in 24 major cities. In order to share these distinguished collections, FRAME members must work in different administration systems. Rohatyn revealed that the most challenging obstacles at the beginning stemmed from misunderstandings of operational limitations caused by contrasting museological practices in the two national systems (Scott, 2004; Kendrick, 2004).

An example of these misunderstandings was the significant disagreement on standards for transporting, installing, and exhibiting works of art (Scott, 2004; R.R. Brettell, personal communication January 16, 2008). Each contingent held firm in its position (Scott, 2004; Kendrick, 2004). Rohatyn traveled to American museums to learn about their processes and requested the French museums to write a statement about their art handling requirements (Scott, 2004; Kendrick, 2004). This was followed by a focused conference in Rouen attended by registrars and conservators from both countries (Scott, 2004; Kendrick, 2004). After extended deliberation via telephone, email, fax, and face-to-face communications, FRAME members jointly developed policies on the loan and care of artworks exchanged between museums that vastly improved cooperation among the FRAME museums (Brettell, 2003; Scott, 2004).

The Direction des Musées de France (DMF) manages nearly 1200 museums across France (Scott, 2004; French Ministry of Foreign and European Affairs, n.d.). Museum heads report and gather regularly with the central director at the DMF, (Scott, 2004, Deitz, RB; Kendricks, 2004). Vilain explains that “despite the weight of the bureaucracy inherent in our country, I consider the French museums as much freer than the American museums” (J. Vilain, personal communication, February 27, 2008). He contends that there are two reasons. First, in France, the chief curator is also the director and this decreases the disunion that may occur between the director and curatorial staff in the American system (J. Vilain, personal communication, February 27, 2008). Second, the French “director-curator” does not have to answer to the Board of Trustees nor handle the additional duties that are charged to American directors (J. Vilain, personal communication, February 27, 2008). The French museum director’s function with more autonomy in decision-making and this is reflected in the speed with which they make decisions and in the liberty with which they pursue scholarly projects (J. Vilain, personal communication, February 27, 2008; R. Rand, personal communication, February 27, 2008).

Many American museums are independent institutions with funding derived from private and corporate philanthropy, grants, earned income, and a small portion of governmental support (Riding 1999; Deitz; Kendrick, 20204). This mixed

funding stream requires American museums to be audience and customer driven and calls for constant adaptation to changing audience demands. (R. Rand, personal communication, February 27, 2008). The most apparent frustration French FRAME members find with American FRAME members is the difficulty the Americans have in arriving at a consensus (R. R. Brettell, personal communication, January 16, 2008). The American museum system is individualistic, and American members have come from a diverse background of experiences and educations. This creates a variety of operational approaches (Kendrick, 2004, p. 49; R. R. Brettell, personal communication, January 16, 2008). French curators and directors attend school together and all must pass the same qualification exam. In addition, they are guaranteed positions within the French cultural system for the duration of their working career. Their operational approaches are similar (R. R. Brettell, personal communication, January 16, 2008; J. Vilain, personal communication, February 27, 2008).

The centralized museum system of France also brings French colleagues together regularly so they have opportunities to see one another, coordinate museum administration, and plan museum programs such as acquisitions and exhibitions (R. R. Brettell, personal communication, January 16, 2008; Kendrick, 2004). American curators and directors meet only a few times a year at large national and regional conferences which bring together thousands of people. Another contrast between museum systems is the number of staff running the institutions. French museums have fewer professional staff per museum than their American counterparts. Large French FRAME museums may have 3-5 curators, whereas smaller American museums have at least 5 curatorial staff, not including their support staff (R. R. Brettell, personal communication, January 16, 2008; Deitz, 2001; J. Vilain, personal communication, February 27, 2008). Dorothy Kosinski, former Senior Curator of Painting and Sculpture and The Barbara Thomas Lemmon Curator of European Art at the Dallas Museum of Art, has worked and collaborated for many years and in many ways with French museums.<sup>2</sup> She continues to be "astonished to come to understand how much more there is to

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<sup>2</sup> Kosinski assumed the Directorship at the Phillips Collection in Washington, D.C., March 2008.

learn, the systems are fundamentally different in terms of organization, affiliation, governance and finances. There is a centralized system in France that simply does not exist in the United States" (D. Kosinski, personal communication, February 12, 2008).

### ***Best Practices for Project Management***

Many FRAME members agree exchange projects must be built around intellectual ideas (Brand and as cited in Kendrick, 2004, p. 48; Maurer as cited in Riding, 1999; R. Rand, personal communication, February 27, 2008). They believe that it is essential to maintain a high level of quality, a high level of scholarly authority and a high level of selection (R. Rand, personal communication, February 27, 2008; Brettell, 2003). Many ideas surface in brainstorming sessions. Some are stimulating, some are audience oriented, and some are mediocre (R.R. Brettell, personal communication, January 16, 2008; Kendrick, 2004, p. 48; Rand, personal communication, February 27, 2008). The open sessions allow for people to hear feedback, or gain inspiration from top French and American colleagues (R.R. Brettell, personal communication, January 16, 2008; L.F. Orr, personal communication, February 11, 2008; Kendrick, 2004). In addition, FRAME has learned from experience that projects spearheaded by individuals who have a personal interest and passion for the specific project are the ones that come to fruition. It can take anywhere from a year to 5 years to organize, coordinate, develop, and present FRAME projects (FRAME; 2006; Moonan; 2007). Rand explains,

Ideally this begins with an idea from an individual, for example a curator, who then owns the project and sees it through. The best projects in FRAME have been started this way and the most successful ones (e.g. Bonjour Monsieur Courbet or Sacred Symbols) have been international collaborations in which a French and an American Curator or curators work closely together. (R. Rand, personal communication, February 27, 2008)

***Project management.*** Whether they have worked on many projects or on one or two, all FRAME members proclaim the vital importance of spending time in the collaborating museums and spending time with the collaborating individuals (Hanson, Jacobsen, & Steinmann, 2007; R.R. Brettell, personal communication,

January 16, 2008; Rohatyn & Cachin, 2004). This primary interaction builds rapport that will help during communication breakdowns and established awareness of institutional circumstances (Hanson, Jacobsen, & Steinmann, 2007; R.R. Brettell, personal communication, January 16, 2008). As Orr accounts, knowing is one thing, experiencing it is quite another:

Whether it is your American colleagues or your foreign colleagues, when you are working on an exhibition it really makes things simpler. You know that you respect each other and that you have come to like each other. That makes everybody work in a more amicable way—there are differences between the two national professions—different ways of dealing with things and different ways of how you pay for things. Knowing each other well helps to smooth out the difficulties. It makes us much *more tolerant and patient on both sides*. (L.F. Orr, personal communication, February 11, 2008)

Additional practices that facilitate collaborations include:

- Written agreements confirming project scope, delineation of duties, and timelines,
- Clarification of proper protocol and required frequency for lines of communication,
- Willingness to ask until you are clear
- Understanding that all parties have many demands,
- Understanding institutional deadlines,
- Awareness of national holidays and vacation timelines,
- Support of the director,

(Hanson, Jacobsen, & Steinmann, 2007; J. Vilain, personal communication, February 17, 2008; R.R. Brettell, personal communication, January 16, 2008).

***FRAME collaboration.*** FRAME's design exemplifies the fundamental elements scholars find necessary for successful collaborations. The first features deal with the design and power sharing structure (Thompson et al) in conjunction with the vision and purpose of the collaboration (Rijamampianina & Carmichael, 2005). Rijamampianina and Carmichael (2005) and Thomson et al. (2007) identify the importance of mutually creating and approving the purpose, management system, and policies that support the function of the group. From its inception, FRAME has been governed by a bi-lateral administration. The recent self-evaluation process resulted in all levels of membership jointly revamping the bylaws and governance structures and reaffirming their commitment to FRAME (R.

R. Brettell, personal communication, January 16, 2008; J. Vilain, personal communication, February 27, 2008).

Scholars point to the importance of members maintaining autonomy while at the same time participating in partnerships (Rijamampianina & Carmichael, 2005; Schrage, 2004). The FRAME consortium must allow for this duality especially in light of the divergent museum systems in France and the United States. FRAME members have learned to trust one another to take care of logistics and maneuver in their respective systems during joint projects. FRAME collaboration at all levels of interactions harnesses the top museum minds from both countries to bring new ideas, to discover new insights, to aid one another, and to push the bounds of current art scholarship. The high level of research and high caliber projects continue to set new precedents in international museum collaboration and the museum field in general. Rand explains that the FRAME collaboration “has given the Clark a presence in the world—certainly in France—that has an important effect on our institutional development” (R. Rand, personal communication, February 27, 2008).

The next two characteristics of successful collaboration are “**social capital**” and “**Motivation Drivers**” (Schrage, 2004; Thomson, et al. 2007). These elements involve shared interests, equal levels of expertise, and shared benefits, all of which cultivate lasting relationships (Schrage, 2004; Thomson, et al. 2007). These components are vital to the successful continuation of an alliance because they are the foundation that carries the alliance through disagreements and stresses. Brettell and other members frequently allude to the importance of unstructured activities such as coffee breaks, bus rides, and exploring local nightlife together. These peripheral interactions effectively build cohesion and creativity (R.R. Brettell, personal communication, January 16, 2008; Kosinski, personal communication, February 12, 2008; L. F. Orr, personal communication, February 11, 2008). Many FRAME members point to working relationships that have evolved into personal friendships, and how this enhances exchange and collaboration among institutions. These close relationships have brought together French and American colleagues and have also strengthened the intra-national bonds between FRAME

members (L. F. Orr, personal communication, February 11, 2008; R. Rand, personal communication, February 27, 2008; D. Kosinski, personal communication, February 12, 2008; J. Vilain, personal communication, February 27, 2008).

Brettell explains that other national and international museum organizations are “so big, it is difficult for someone to feel personally committed to them, [sic] or to go to meetings to meet again with friends that you see regularly” (R.R. Brettell, personal communication, January 16, 2008). Traditional museum collaborations, he argues, often involve only two or three institutions and very few individuals who already know and have previously worked with one another (R.R. Brettell, personal communication, January 16, 2008; J. Vilain, personal communication, February 27, 2008).

The Fourth component of collaboration is “**Learning Drivers**” (Rijamampianina & Carmichael, 2005). Learning Drivers are the heart of the exchange after the groundwork has been laid and the projects begin. They comprise the rich aspect of the partnership where exchange of ideas, expertise, and proficiency lead to the “development of new information, skills, and products” (p. 100). Brettell and Rand, among others, contend that the intellectual basis of the exhibitions and projects and the exchange of techniques and approaches in the various museum disciplines spark the passion and interest of FRAME members. Serene Suchy’s research on international museum leaders found that “passion, energy and creativity are baseline competencies” for success (2000, p. 1). Balancing administrative challenges and demands of the position while also maintaining a connection to the aspects of the job that give the most pleasure and reward is of particular interest to museum leaders (P. 1). FRAME’s member driven projects provide an outlet for the museum professionals to pursue their scholarly and professional interests outside of the administrative duties required in their home institutions.



## Chapter 5: Summary and Conclusion

### *Brief Restatement of Problem*

Globalization brings together local and world economies and continues to change the cultural sector's traditional funding streams. Museums across the globe act as stewards for civilization's cultural heritage and present, educate, collect, care for, and study cultural goods (ICOM, n.d.). To carry out this purpose, many medium and small sized museums are adapting their operations and are entering into regional and international exchanges. Mid-and small sized institutions use exchanges as one method to access additional resources, generate income, broaden audiences and introduce ideas and elements of culture. Cultural exchange builds understanding and awareness between cultures and communities. The most frequent forms of exchange include exhibitions, professional services, training for museum professionals, collaboration on educational programs, and scholarship through publications and symposia.

Collaborations require significant investments of time, money, and human resources. Cross-cultural exchanges require even greater investments of these resources. Scholars suggest that international partnerships function best when participants remain flexible, co-create objectives, co-create management systems, maintain mutual respect, and persist in maintaining free and open communications. Medium and small sized institutions often operate on stretched budgets with staff performing multiple roles. Smaller institutions that participate in collaborations must have the support of the director, because the commitment of time, finances, and labor is tremendous. However, the outcomes from collaborations provide tangible and intangible rewards.

### *Summary of Results*

The French Regional and American Museum Exchange (FRAME) began as the concept of a two-country consortium of regional museums developed by Elizabeth Rohatyn. Rohatyn's vision and persistence were the driving forces behind FRAME. Her ability to recruit a French counterpart and other key individuals to support her idea was crucial to its success. She brought together able participants

and organized the logistics of a multi-member, cross-cultural group in 1999\_(R. R. Brettell, personal communication, January 16, 2008; L. F. Orr, personal communication, February 11, 2008). The founders continue to contribute to the alliance. Rohatyn, with the assistance of Cachin, has been able to focus and re-focus the participants on the future value and potential programming that FRAME could achieve. Brettell along with other FRAME committee leaders has inspired and challenged the group to be flexible and patient, to go forward with projects, and to return to the table to co-create policies and procedures to facilitate future transactions.

FRAME was founded as a long-lasting collaborative alliance between museum members. The purpose of FRAME is to carry out small and large exchange projects involving museum collections, education programs, new media, professional staff exchanges, and scholarship (FRAMEa, 2007; FRAME Bylaws, 2004). This particular consortium aims to highlight the cultural richness in regional urban centers throughout the United States and France beyond New York and Paris. FRAME exposes the museums and their communities to first rate international cultural exchanges similar to those available in the nations' principal cultural cities (Rohatyn & Cachin, 2004; Scott, 2004).

Brettell credits the organization's success of the member driven alliance to its focus on people, ideas, and exchange (R.R. Brettell, personal communication, January 16, 2008). Other important factors contributing to the continuation of the consortium are the appropriate number of members, projects across various museum disciplines, and a combination of formal and informal interactions at meetings. This has generated thriving and lasting relationships between individuals and museum members. The founding years of 1999-2004 offered exploration of one another's museums, methodologies, research interests, and cultural differences. This period required a great deal of interpersonal diplomacy and energy from the leadership. The nurturing and guidance from Rohatyn and other leaders carried the membership through many events that shaped refined, cultivated, and eventually defined FRAME's identity.

The years 2004-2008 witnessed a growing formality. Bylaws were written bilaterally in 2004 and revised in 2007 with balanced input from the leadership and

the general assembly (R. R. Brettell, personal communication, January 16, 2008; FRAMEf, 2004). The first bylaws established a clear identity and mission and outlined a system of procedures. The most recent revision refined the procedures and made changes that enabled FRAME to perpetuate itself when the founding leaders leave the organization. FRAME has reorganized the structure and been granted official 501(c) 3 status in the United States (R. R. Brettell, personal communication, January 16, 2008). The recent process of re-defining FRAME has brought the group together and established a transparent and collaborative standard that will be carried on into the future (R. R. Brettell, personal communication, January 16, 2008; J. Vilain, personal communication, February 27, 2008; L. F. Orr, personal communication, February 11, 2008).

#### **Selected FRAME Achievements:**

- Nine catalogues,
- Ten major exhibitions attended by 828,953 visitors,
- Bilingual Website highlighting all 24 museums, an extensive image gallery, a calendar of exhibitions, and educational games and resources,
  - Travel and personnel exchanges
  - Multi-city trips for American Museum staff to visit French museums and reciprocal trips for French members,
  - Project-focused curatorial travel for American curators in France and French curators in the United States,
  - Annual planning meetings hosted by the Terra Foundation at the American Museum of Art in Giverny,
  - Annual meetings for member museums in cities including: Bordeaux, Cleveland, Dallas, Grenoble, Los Angeles, Lyon, Minneapolis, Montpellier, Portland, Rennes, Rouen, and St Louis,
  - A symposium devoted to French 17th Century Art and Culture,
- Children's Programs for each FRAME exhibition,
- Annenberg FRAME Education Initiative,
  - Collaborative bilateral research on approaches to family events in museums,
  - Two interactive educational games integrating art, history, geography and language,
  - Education resource packs including art and museum based lesson plans, CDs, and various curriculums.

(FRAMEc, n.d.)

## *Research Questions*

### ***How might long-term international arts collaboration between museums be structured and how may this collaboration affect the participating museums?***

**FRAME model.** The French Regional and American Museums Exchange (FRAME) are composed of 12 French and 12 American member museums. Members are selected from regional locations representing centers of economic and cultural development in France and the United States. Institutions were selected from various geographic locations according to the strength of their collections, availability of cultural and financial resources to support and benefit from FRAME exchanges, and interest of museum administration to participate in the Franco-American alliance.

FRAME operates as a non-profit 501(c) 3 organization based in the United States and is jointly headed by both French and American administrators (FRAME a, 2006). Funding comes from a variety of sources including museum membership dues, foundation grants, corporate and private donations, and local, regional, and national cultural government agencies in both countries. In addition, FRAME's member museums are successful in establishing sponsorship and funding for specific projects including exhibitions, education, technology, and publication endeavors (FRAME Bylaws, 2004; FRAMEa, 2007; FRAMEc, 2007).

The bi-lateral administration balances French and American member representatives in equal positions of authority. The administrative body includes two presidents – one American and one French, two directors -- one American and one French – and six museum representatives – three American and three French (L.F. Orr, personal communication, February 11, 2008; P. Lacour, personal communication, March 11, 2008). Bylaws were mutually developed and outline the organization's purpose and policies including:

- the process of electing and appointing individuals to the executive committee and board of trustees,
- membership status and responsibilities,
- voting rights,
- special procedures as needed,
- meeting requirements,
- quorums, and
- committee composition.

(FRAME Bylaws, 2004; P. Lacour, personal communication, March 11, 2008)

FRAME maintains two organizing offices, one at the Ministry of Culture and Communication in Paris and the other at the University of Texas at Dallas (FRAME b, 2007; R.R. Brettell, personal communication, January 16, 2008).

***FRAME innovation.*** The FRAME alliance founded in 1999 is an innovative model of international museum collaboration with four distinctive qualities: *the free loan of objects between member museums, a network of regional museums, people, idea driven programs, and diversified collaborative museum projects.* Unlike most object and exhibition based exchanges, FRAME lends objects among member museums free of charge (R. R. Brettell, personal communication, January 16, 2008). This significant innovation acknowledges the privileged status of FRAME membership and empowers the institutions to engage in exchange on the international field with noteworthy exhibitions and authoritative scholarship. The absence of loan fees enables medium sized institutions to participate in exchange and encourages the pursuit of ideas, scholarship, exhibitions, and education projects with less worry about budget and acquisition limitations (L.F. Orr, personal communication, February 11, 2008; J. Vilain, personal communication, February 27, 2008).

The FRAME consortium and its cross-cultural projects raise regional, national, and international notoriety for each member museum (L.F. Orr, personal communication, February 11, 2008; R. Rand, personal communication, February 27, 2008). FRAME membership leverages the most important French and American museum collections found outside of New York and Paris (Henry, 2004). An unintended outcome of the alliance is closer intra-national ties among the American FRAME members and among the French FRAME members. Each country's regional network has been strengthened. Orr and Kosinski point out that FRAME provides opportunities for American members to collaborate and "to spend quality time with their American colleagues" (L. F. Orr, personal communication, February 11, 2008).

FRAME's central philosophy focuses the alliance on people and ideas, as opposed to objects and exhibitions. This cultivates a greater investment from, and rewards for, the active individuals and institutions. In addition, the many

collaborative projects have generated greater understanding, professional respect, and awareness of French and American collections and professionals. The investment of time and labor has led to close relationships between individual participants. Brettell describes the importance of FRAME collaboration and relationships:

People see one another often and know quite a bit about each other. They know about each other's personal lives and about each other's ambitions....the sense that it is a human organization rather than an international coalition of museums is the most important aspect of it. (R.R. Brettell, personal communication, January 16, 2008)

This focus on the pursuit of ideas and research brings together leading art historians, educators, conservators, and other museum professionals from France and America. The early successes of FRAME supported subsequent collaborative research projects and exhibitions (Scott, 2004). These offered opportunity for individuals to pursue personal scholarship interests. Professional achievement and advances in the field of museology were accomplished along with collaborative research and personal enrichment (Riding, 2003; Rohatyn & Cachin, 2004).

Lastly, the founding members quickly realized that the participants should not be limited to directors, but that a system of disciplines support each museum and the individuals involved in those networks should participate in projects involving their discipline (R.R. Brettell, personal communication, January 16, 2008). Involving the curators, conservators, registrars, educators and media staff in FRAME workshops, projects and collaborations has advanced cross-cultural dealings, logistics, and relationships throughout all Franco-American museum relations.

***What do participant museums bring to this group, and what do they gain from being part of this group?***

FRAME members positively benefit from participating in the bilateral museum collaboration. FRAME brings together over 2500 museum professionals and a collective museum audience of nearly 20 million people (FRAMEc, n.d.). The alliance brings international attention to the richness and quality of cultural resources in major cities outside of the traditional national centers (Scott, 2004;

FRAMEd, n.d.). The *Art Newspaper's* 2007 report on worldwide exhibition attendance documents that 45% of the most attended exhibitions happened outside of New York and Paris. This shows that a considerable number of people attend museums outside of the large cultural centers. These major cities, including Paris and New York, accounted for a combined 31% of total exhibition attendance (*The Art Newspaper*, 2008).

The FRAME network provides access for its members to over two million works of art, some of the best art historical research libraries in Europe and North America, and leading museum professionals in the United States and France. Vilain asserts that although there is other international museum collaboration, these interactions are only for very specific projects and certain periods of time (J. Vilain, personal communication, February 27, 2008). FRAME has produced many successful projects over the past nine years because the members work together and see each other at least annually (J. Vilain, personal communication, February 27, 2008; R. Rand, personal communication, February 27, 2008;).

The working relationships that have developed between FRAME individuals and institutions provide members a "framework of a privileged relationship" (J. Vilain, personal communication, February 27, 2008). The privileged relationship brings priority consideration and extra efforts when working with other FRAME member museums. FRAME individuals repeatedly point to the ability to have direct and friendly connections when seeking the loan of objects. Instead of having to petition the Ministry of Culture or the American Ambassador, FRAME members are able to ask their network friends directly when they want to request a work of art (Kendrick, 2004, p. 48). Lynn Orr describes a recent example when organizing a Monet exhibition in 2007:

We wanted to borrow a painting from Rouen, relatively at the last minute. To be able to pick up the telephone, call the director and to be able to speak with him very informally, that kind of access is really invaluable in our profession. Sometimes we pick up the phone and ask for something that it is not possible to borrow, and you really feel that you are getting the actual reason that something can't travel.... It takes a lot of anxiety out of these negotiations. (L. F. Orr, personal communication, February 11, 2008)

FRAME funding and coordination enables many member institutions to engage in high caliber international exchanges that would not be possible without membership in the FRAME consortium. For example, French FRAME participants Rodolphe Rapetti and Arnauld Brejon de Lavergnée traveled to Williamstown as visiting scholars, and Laurent Salomé was able to visit many museums in western America while organizing the *Mythology of the West* exhibition (FRAME, 2006). Each discovered previously unknown research resources and artworks and learned to know new people and collections to (Scott, 2004; Kendrick, 2004). Vilain explains that in addition to financial support, there is “promotion of French museums through the website, and the network allows French museums to benefit from American collections, even if exhibitions are viewed only in France such as *Mythology of the West* and *French Impressionism in America*” (personal communication, February 27, 2008). French member museums themselves work more closely together to produce the exhibitions and related scholarship and that it is a “bilateral structure that promotes cohesion of a national network” (J. Vilain, personal communication, February 27, 2008).

**Advantages derived from the FRAME partnership include:**

- Access to 24 significant museums and their collections,
- Access to an extraordinary network of colleagues,
- Access to International cultural exchanges similar to those in capital cities,
- Access to project funding resulting from FRAME’s international and multimember design,
- Cultivation of effective collaboration developed from recurring meetings and close professional and personal relationships,
- Cultivation of enhanced cultural diplomacy between the United States and France that affects individuals, cities, regions, and nations,
- Cultivation of enhanced cultural tourism marketability,
- Involvement in high caliber projects in many museums disciplines such as education, media, and exhibitions,
- Involvement in unique opportunities to develop knowledge, skills, and compelling project ideas,
- Establishment of International presence for all member museums,
- Establishment of a Bilateral Regional System which creates cohesive national networks.

(Personal communications: R.R. Brettell, January 16, 2008; D. Kosinski, February 12, 2008; L. Orr, February 12, 2008; R.Rand, February 27, 2008; J. Vilain, February 27. 2008)



***Can the FRAME collaboration be used as a guide for other international and regional museum collaborations?***

The FRAME organization is a successful and effective model for international museum alliances. FRAME is based on the principals of cultural diplomacy and demonstrates the importance of developing mutual understanding between people (Rohatyn & Cachin, 2004; FRAMEd, 2000). It is through people that ideas, knowledge, art and culture are freely exchanged (Institute for Cultural Diplomacy, 2005).

We do not claim to solve the problems of the world, but we know that through FRAME, the arts go a long way to foster dialogue, mutual enlightenment, and respect. We also know that in the current international climate, cultural diplomacy is a door to cooperation that we must open as often as we can.  
(Rohatyn, E. & Chachin, 2004)

The unique qualities of FRAME include the bilateral governance structure, the free loan of objects, the moderate membership size, the variety of projects, and the regional museum network (FRAMEd, 2000; R.R. Brettell, personal communication, January 16, 2008). The balanced bilateral administration and member structure can be duplicated for bilateral or multilateral museum partnerships. FRAME's alternative design has garnered attention and inquiry from many countries in Western Europe, Eastern Europe, and the Americas (R.R. Brettell, personal communication, January 16 2008; L. Orr, personal communication, February 12, 2008).

Professional museum organizations such as AAM and ICOM have highlighted the value and successes of the FRAME model and have created special sessions to introduce FRAME's design to museums around the globe (R.R. Brettell, personal communication, January 16 2008; Proceedings AAM conference; 2007). FRAME museum participants have presented projects at various AAM conferences, and ICOM has requested that FRAME present its design and structure, projects, benefits, and suggestions for establishing similar regional organizations at a future conference (R.R. Brettell, personal communication, January 16, 2008). Frame has already proven to be an exemplary model; regional museum organizations are forming loosely structured groups into organizations that closely replicate FRAME's structure and mixed exchange purpose (AAM, n.d.;

ICOM, n.d.; R. R. Brettell, personal communication, January 16, 2008; L. F. Orr, personal communication, February 11, 2008).

Over the years many museums and organizations from countries in Canada, Mexico, Germany, Great Britain, and the Netherlands have approached Brettell, Rohatyn, and other FRAME participants about joining FRAME or creating effective bilateral or multilateral museum alliances based on FRAME's model (Brettell, 2003, p. 4 ; R.R. Brettell, personal communication, January 16, 2008; L. Orr, personal communication, February 11, 2008). Museum professionals from around the world are interested in joining networks with smaller memberships that are project based to complement the professional or governmental administrative museum groups. The FRAME collaboration is a successful example of an idea-based alliance, and its products enrich both museum member programs and individual museum professionals.

***How are the differences between cultural and business practices bridged when museums in different nations collaborate on projects?***

FRAME merges two different museum systems and brings together two different cultures. It succeeds because of its ability to form and maintain "privileged" relationships between institutions and among individuals (R. R. Brettell, personal communication, January 16, 2008; J. Vilain, personal communication, February 27, 2008; R. Rand, personal communication, February 27, 2008). FRAME's mission focuses on the interests and ideas of the participants rather than on the institutions or the wishes of the FRAME administration. FRAME realizes the importance of relationship building and nurtures a program of informal activities such as tours or dinners that foster learning about one another's research interests and personal lives. This human dimension motivates people who are trained differently and confront different problems to find a way to cooperate and coproduce high quality projects (Kendrick, 2004, p. 48; R. R. Brettell, personal communication, January 16, 2008; L. F. Orr, personal communication, February 11, 2008). Penelope Hunter-Stiebel described FRAME as:

An active as opposed to theoretical way to bridge the cultural gap. The exchanges are not like a one-day symposium, [sic] what is produced is different from what any one of us would have done on our own. You meet people whose approaches are different, so you end up doing something completely new. It's immersion in a very dynamic way. (Penelope Hunter-Siebel as cited in Moonan, 2007)

The initial projects of FRAME brought out dissimilarities in professional and social practices between the France and the United States. The Alon and Higgins study (2005) asserted that individuals and companies experience many phases of cultural "awareness, motivation, and action/reaction" when involved in intercultural alliances (p. 510). Person-to-person interaction is crucial to gaining cross-cultural literacy (p. 508). Continual collaboration leads to increased understanding and efficiencies in conducting projects and achieving objectives (pp. 508, 510). Orr and Brettell stated that the time spent getting to know one another during the initial years built solid FRAME connections and commitments, and most importantly, friendships. The close relationships allow for members to conceive and execute projects with fewer difficulties, to understand country specific timelines and participation levels, and to better adjust communication and tasks as projects move forward. The close bond between peers permits open and critical discussions necessary for developing high quality products (R. R. Brettell, personal communication, January 16, 2008; L. F. Orr, personal communication, February 11, 2008). At the same time, individuals have learned to allow a margin of autonomy for their partners who best know how to best maneuver in their own national and institutional system (R. R. Brettell, personal communication, January 16, 2008; L. F. Orr, personal communication, February 11, 2008).

**Generalized differences between the cultures include:**

- The French take pride in their cultural heritage
- Americans take pride in being the best
- The French build arguments and to lead up to their demands
- Americans immediately present demands and objectives
- The French are interested in long-term objectives
- Americans want immediate results
- The French are polite and formal
- Americans are casual and break down formalities
- The French communicate well

- Americans are organized
- The French are traditionalists
- Americans take risks  
(Lewis, 2000, Chap. 10, 14; R. R. Brettell, personal communication, January 16, 2008; R. Rand, personal communication, February 27, 2008)

***What works well and what does not in the organization's bilateral administrative structure?***

The positive aspects of the bilateral administration include the balanced power sharing structure. Key leaders have acuity for both French and American cultures and understand the conditions that affect both countries. They bring the parties together to find resolutions to disagreements mutually and to co-develop policies acceptable to all members. In the first few years members were polite and guarded in their interactions. However, as the relationships have developed over nine years, FRAME individuals have become completely candid with one another, and Brettell states "Now when we get together, we're not afraid of confrontation" (Gurewitsch, 2004, D6) and that is the only way "things really get done" (R.R. Brettell, personal communication, January 16, 2008; L. F. Orr, personal communication, February 11, 2008; J. Vilain, personal communication, February 27, 2008).

The openness of the leadership is imperative. The recent change to involve the general membership by including six members on the executive committee has been an important development (L. F. Orr, personal communication, February 11, 2008). Vilain notes that the recent revision to the governance structure and bylaws is important because it was "developed in the spirit of total cooperation and mutual exchange" and has set the stage for FRAME to continue working with parity in the collaborative manner the founders intended (J. Vilain, personal communication, February 27, 2008). Many members argued that in the past the steering committee did not function as transparently as it should (D. Kosinski, personal communication, February 12, 2008; L. F. Orr, personal communication, February 11, 2008). Moreover, too few museum representatives were selected to join the FRAME founders and directors, and they were arbitrarily appointed (R. R. Brettell, personal communication, January 16, 2008; see also Brettell, 2003). The increased participation of the general assembly in major decisions is a pivotal

change; the consequences affect both individuals and the larger group (L. F. Orr, personal communication, February 11, 2008).

With any collaboration, whether it is intranational or international, there will be problems, miscommunications, and growing pains in the beginning. Brettell concedes that "the power of a meeting is considerable. FRAME has done so many good things for its members that have been involved in exhibitions and [other] programs ....it has provided an international outlet that museum staffs are not used to.... if there is a problem there is a general will to resolve it" (R.R. Brettell, personal communication, January 16, 2008). The difficulties that persist in FRAME are caused by communication lapses and the lack of coordination from the organizing offices. These same problems are found in most institutions. However, with FRAME they are further complicated by the geographic and cultural distance between members (R.R. Brettell, personal communication, January 16, 2008; D. Kosinski, personal communication, February 12, 2008). Rohatyn often points to the narrowing of differences as part of the mission of FRAME, and to the great importance in developing not just awareness, but understanding and respect for one another's culture and cultural systems.

As time goes on, FRAME grows and adapts to what the demands are between two different cultures.... We're learning to deal with each other's structures and not just say, 'This is the only way to do it.' I think it is very healthy for people to think and do things differently to come together and work in ways where each one's integrity can remain while they deal with what the problems are. (Rohatyn as cited in Scott, 2004, p. 5)

### ***How has FRAME evolved over recent years?***

FRAME began as a collaborative venture in cultural diplomacy between regional museums in France and the United States. The careful selection of the first individuals connected with the founding museums along with Rohatyn continual attention carried the group through significant challenges in the first years of the partnership.

The first years were crucial to cultivate institutional, professional, and personal relationships that in turn have built FRAME's solid foundation and enabled FRAME to develop into a stable consortium. The bilateral administration

created the initial purpose, format, and goals of the group. In 2004, the first bylaws were written and approved by the membership, formalizing the relationship and the purpose of the Franco-American museum alliance. The delay in establishing the official identity allowed the participants to learn the collections, expertise, and talents of the other members and individuals. This delay also allowed for adjustments to be made easily as the group matured. Rohatyn states that FRAME was not able to write bylaws or officially establish an identity "in the first two years because everything was too new and too misunderstood by both sides, what the needs and demands of the consortium would really mean, we've... formed ourselves as we've moved along and grown" (as cited in Scott, 2004).

Since 2004, a number of external and internal changes, including new diplomatic and cultural management positions for the founders, have strained state relations. Even the Iraq War has tested the collaboration. But the expansion of membership, successful FRAME projects, stabilized funding, and a growing voice for the general assembly has been positive changes. In 2006 FRAME underwent a complete self-evaluation. Members from the leadership and general assembly participated in an extensive review of and discussion about FRAME's design, operations, strengths, and weaknesses. The group mutually developed adjustments to FRAME's structure and voted to become an independent 501(c) 3 non-profit organization in the United States. It revised the bylaws in 2007. This process established FRAME as an independent organization no longer operating as a secondary group under the Foundation for French Museums. It also completed the transition from a mostly symbolic board to a functional board and operating executive committee. All participants felt that the review refreshed FRAME's structure and purpose and generated a truly balanced, transparent, and self-perpetuating system reflecting the bilateral alliance to exchange ideas, objects, and people across the Atlantic (FRAME, n.d.).

### ***Recommendations for Further Study***

The objective of this master's project was to explore how midsized museums participated in international collaborations. The data introduced the French Regional and American Museum Exchange, an innovative model of 24 French

and American regional museums for collaboration. Results of this study may not be generalizable, but the data collected provides important information that may assist other international museum collaborations and serve as a basis or catalyst for further research by scholars in various fields.

Presenting a full and complete picture of the FRAME organization would require a comprehensive study that captured data through interviews and surveys from each FRAME museum as well as from individuals serving on FRAME's board and executive committee. Additional information could be provided through document analysis. Audience surveys could show the impact of the partnership on the public. Further examination of the social capital generated between museum professionals and auxiliary participants is needed. For example, the students and teachers from the Sterling and Francis Clark Institute and Musée Fabre communities that took part in the foreign language and visual arts programs could shed light on the staying power of personal connections and empirical benefits of international collaborations.

It would be useful to study the transition from national funding sources to regional, local, and foundation support for museums in both France and the United States. A comparative study could be made on the multiple models of international collaboration such as shared location groups, shared border partnerships, and regional groups based on geographic locations. Another comparative study could examine museum exchanges driven by financial incentives versus museum collaborations driven by ideas. Yet another study could include how branch locations enhance value through intranational locations such as the Tate Galleries or The Getty, and international branches such as those created by the Guggenheim, Hermitage and Louvre, including such as Abu Dhabi.

This study presented the French Regional and American Museums Exchange (FRAME) as one model of international museum partnership. FRAME can be used as a prototype for other museum partnerships. Some international museum groups such as a Swedish-Dutch collaboration have credited FRAME as their inspiration to form multimember bilateral or multilateral consortiums. FRAME participants strongly recommend keeping membership to a moderate number,

keeping regular meetings and conferences, keeping the ability to change and refine the structure as it matures, keeping projects based on people's ideas, and keeping the awareness that there is always something to learn from and about your partners. The FRAME collaboration is successful because it is an idea-based alliance, it has a balanced power structure, and its products enrich both museum member programs and individual museum professionals.

FRAME brought together 12 regional museums in France and 12 regional museums in the United States. The FRAME consortium, similar to globalization's mixing of people and cultures across regional, national and international borders mixes people and cultural goods across the same borders. FRAME brings its members to the international stage of museum exchange; a level that would not be possible for many of the participants without the free loan of objects and the additional funding that the organization itself is able to provide. FRAME museum constituents benefit from the varied menu of technical, exhibition, and education programs that increase awareness and understanding of the cultural diversity hailing from the communities of other FRAME museums. Concurrently, FRAME has strengthened the bond between members within the same country. The familiarity and scheduled interaction through FRAME meetings and activities has also produced collaboration and exchanges among intra-national FRAME members.

The group benefitted from the enthusiasm and strong vision of the co-founders, Elizabeth Rohatyn and Françoise Cachin. FRAME's bilateral administrative structure established a joint responsibility and accountability for the organization which engendered a sense of ownership for both the American and French delegations. The framework allowed for adaptation as the group matured, and this flexibility allowed for the members to cultivate the purpose, character, and plan for FRAME's future. The co-development of policies and procedures strengthened the cohesion and the respect between museum members, and has provided a precedence of handling disagreements jointly and constructively.

The people and idea based mission of FRAME constructed an organization built around the human aspects of collaboration that has contributed to the longevity of the partnership. The careful selection of members paired high quality museums, collections and professional staff. This collaborative exchange between



resources and expertise of equal levels of excellence amplified the creativity and learning among the participants. This in turn led to the development of innovative projects and products that were also rewarding to the participants providing them with challenging and gratifying experiences. The foresight of Rohatyn and Cachin to cultivate personal relationships along with professional relationships developed greater awareness and patience with each country's, and each museum's, specific systems and cultural differences. The close bonds among participants keeps partners dedicated to finding solutions when challenges arise and keep partners dedicated to learning with and about one another.

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## *Appendixes*

*All FRAME documents, images, and internet documents used by permission of FRAME in the Appendixes.*



## Appendix A: Sample Recruitment Letter

Date

Name/Address Block

Dear <POTENTIAL PARTICIPANT>:

You are invited to participate in a research project titled *Belle Vision: The French Regional & American Museums Exchange*, conducted by Amy McAllister, a Master's Degree Student from the University of Oregon's Arts and Administration Program. The results of this research will contribute to a master's project and an occasional paper. The purpose of this case study is to provide insight into international museum collaboration by examining the formation, administrative structure, and evolution of the French and American museum partnership of the French Regional & American Museums Exchange (FRAME).

There is modest research about museum partnerships, and even less examining the growing trend and impact of international museum collaborations upon museum institutions. There is need for further exploration to better understand the complexity and consequences of these collaborations, especially those involving institutions that are not world flagship museum organizations. Examining FRAME's structure, objectives, projects, and policies and procedures will offer insight into long-term international collaboration. This partial case study will provide a description of one model of international collaboration, and explore the rewards and difficulties experienced in this unique alliance of cross-cultural exchange.

Beginning April 2006, formal open-ended, semi-structured interviews will be conducted with organization founders and directors followed in April-November 2006 by a brief survey to be sent to FRAME member museum representatives. If you consent to participate in this study, you grant me permission to use your name in any resulting documents, and therefore responses given in interviews or survey response will not be confidential. You will, however, have the opportunity to review and edit any of your comments before publication.

You were selected to participate in this study because of your leadership position with FRAME and your experiences with and expertise pertinent to FRAME collaboration, the museum field, cultural diplomacy and cultural policy. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an interview, lasting approximately one hour, between March and April 2006. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place over the telephone or internet via e-mail and will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through telephone calls or email.

If you have any questions, please feel free to contact me at 541.346.2016 or [amymc@uoregon.edu](mailto:amymc@uoregon.edu), or Dr. Janice W. Rutherford at 541.346.2296. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541.346.2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Amy M.S. McAllister [amymc@uoregon.edu](mailto:amymc@uoregon.edu)

## Appendix B: Sample Consent Form

Research Protocol Number: \_\_\_\_\_

### **Belle Vision: The French Regional & American Museums Exchange**

*Amy McAllister, Principal Investigator*

*University of Oregon Arts and Administration Program*

You are invited to participate in a research project titled *Belle Vision: The French Regional & American Museums Exchange*, conducted by Amy McAllister, a Master's degree student from the University of Oregon's Arts and Administration Program. The purpose of this limited case study is to focus on this unique French and American museum partnership and provide a description of one model of international collaboration.

There is modest research about museum partnerships, and even less examining the growing trend and impact of international museum collaborations upon museum institutions. Examining FRAME's structure, objectives, projects, and policies and procedures will offer insight into long-term international collaboration. This limited case study will look at the rewards and difficulties experienced in this cross-cultural alliance, as well as how cultural diplomacy and French and American cultural policies affect collaborative museum ventures.

You were selected to participate in this study because of your leadership position with FRAME and your experiences with, and expertise pertinent to FRAME collaboration, the museum field, cultural diplomacy and cultural policy. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an interview, lasting approximately one hour, between March and May 2006. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place over the telephone, internet, or via e-mail and will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. The audio tapes will be kept indefinitely for potential use in future study or articles. You may also be asked to provide follow-up information through telephone calls or email in order to clarify and check the information you provide.

If you consent to participate in this study, you grant me permission to use your name in any resulting documents, and therefore confidentiality cannot be protected. You will, however, have the opportunity to review and edit any of your comments before publication. It may be advisable to obtain permission from your institution and/or your supervisor to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Such risks may include the possibility your comments, as a representative of your institution, may displease you colleagues and /or supervisor(s). Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to the cultural sector as a whole, especially to museums and other cultural institutions participating or interested in international partnerships. However, I cannot guarantee that you personally will receive any benefits from this research.

*(continued next page)*

If you have any questions, please feel free to contact me at 541.346.2016 or [amymc@uoregon.edu](mailto:amymc@uoregon.edu), or Dr. Janice W. Rutherford at 541.346.2296. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541.346.2510.

Please read and initial each of the following statements to indicate your consent:

- \_\_\_\_\_ I consent to the use of audiotapes and note taking during my interview.
- \_\_\_\_\_ I consent to my identification as a participant in this study.
- \_\_\_\_\_ I consent to the potential use of quotations from the interview.
- \_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.
- \_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Amy M.S. McAllister  
[amymc@uoregon.edu](mailto:amymc@uoregon.edu)

## Appendix C: Sample Interview Form

### Interview Form: Director

Case Study: \_\_\_\_\_ Date: \_\_\_\_\_

Interview Location: \_\_\_\_\_

Interviewee Name: \_\_\_\_\_

Interviewee Title(s): \_\_\_\_\_ / \_\_\_\_\_

Interviewee Details: \_\_\_\_\_

Notes on Interview Context: \_\_\_\_\_

<b>Consent:</b>	<input type="checkbox"/> Oral	<input type="checkbox"/> Written	<input type="checkbox"/> Audio Recording OK
	<input type="checkbox"/> OK to Quote	<input type="checkbox"/> Member Check	<input type="checkbox"/> OK No Member Check

#### Key Findings:

Coding	Data
	Notes

#### Semi-Structured Interview Questions:

1. Tell me how you became involved in FRAME?
2. High-level envoys founded FRAME. Explain how cultural diplomacy influences and guides FRAME.
3. How does the present structure of bi-lateral administration enhance or impede the pursuit of FRAME's mission and strategic goals?
4. What is your perception of the mission of FRAME?
5. Do you think FRAME is fulfilling its mission?
6. How are problems and issues addressed, systematically or arbitrarily?
7. Describe the impact that changing leadership at individual museum member institutions has upon the makeup of FRAME?
8. What are the key competencies the FRAME President, CEOs, and Directors should have? (Multicultural Competence/ Ability to Manage Int'l Organization/ Museum Operation/ Education-Expertise/ International Touring/ Cultural Diplomats)

## Appendix D: Sample Interview Form

Case Study: \_\_\_\_\_ Date: \_\_\_\_\_

Interview Location: \_\_\_\_\_

Interviewee Name: \_\_\_\_\_

Interviewee Title(s): \_\_\_\_\_ / \_\_\_\_\_

Interviewee Details: \_\_\_\_\_

Notes on Interview Context: \_\_\_\_\_

## Interview Form: CEO/Founder

### Semi-Structured Interview Questions:

1. Tell me how and why you founded FRAME?
2. Describe the mission of FRAME.
3. Explain how FRAME is fulfilling its mission.
4. Explain how cultural diplomacy influences and guides FRAME.
5. Describe the bi-lateral administration structure of FRAME. What are the roles and responsibilities of the President; CEOs; Directors; Museum Representatives?
6. What is the maturity stage of FRAME?
7. How were the original partners selected?
8. Why did you pursue regionally dispersed locations?
9. What drove the decision to expand?
10. What is the succession plan for FRAME administration?
11. What are the 3 most important aspects of FRAME?
12. What are 3 tips you would pass on to others looking to engage in international exchange?

## Appendix E: Sample Interview Form

### Interview Form: President

#### Key Findings:

<b>Consent:</b>	<input type="checkbox"/> Oral	<input type="checkbox"/> Written
	<input type="checkbox"/> Audio Recording OK	<input type="checkbox"/> OK to Quote
	<input type="checkbox"/> Member Check	<input type="checkbox"/> OK No Member Check

Case Study: \_\_\_\_\_ Date: \_\_\_\_\_

Interview Location: \_\_\_\_\_

Interviewee Name: \_\_\_\_\_

Interviewee Title(s): \_\_\_\_\_ / \_\_\_\_\_

Interviewee Details: \_\_\_\_\_

Notes on Interview Context: \_\_\_\_\_

Coding	Data
	Notes

#### Semi-Structured Interview Questions:

1. Describe your role and responsibilities as President of FRAME.
2. What are the roles of the CEOs, Directors, and Museum Members?
3. Briefly describe the objective and influence of cultural diplomacy on FRAME?
4. Explain the process of navigating between two differing cultural policies and business attitudes when carrying out projects?
5. Describe some of the challenges when managing an international partnership, especially one with 24 members?
6. How does your background as Director of the Museums of France help or hinder your role as FRAME President?
7. What is the succession plan for FRAME administration?
8. What are the 3 most important achievements of FRAME?
9. What are differences of coordinating French museums from American museums, and both?

## Appendix F: Sample Document Analysis Form

### Document Analysis Form

Case Study: \_\_\_\_\_ Date: \_\_\_\_\_

Interview Location: \_\_\_\_\_

Interviewee Name: \_\_\_\_\_

Interviewee Title(s): \_\_\_\_\_ / \_\_\_\_\_

Interviewee Details: \_\_\_\_\_

Notes on Interview Context: \_\_\_\_\_

#### Document Type:

- Notes     On-Line     Policy     Procedure     Minutes  
 Government Document     Communication (e-mail, memo)  
 Report, Book, Article

#### Key Findings:

Coding	Data
	<p data-bbox="545 1209 636 1239"><b>Notes</b></p>

#### Citation:

\_\_\_\_\_

\_\_\_\_\_

## Appendix G: Sample Observation Form

### Participant Observation Form

Case Study: \_\_\_\_\_ Date: \_\_\_\_\_

Interview Location: \_\_\_\_\_

Interviewee Name: \_\_\_\_\_

Interviewee Title(s): \_\_\_\_\_ / \_\_\_\_\_

Interviewee Details: \_\_\_\_\_

Notes on Interview Context: \_\_\_\_\_

#### Activity Type:

- Lecture/Presentation   
  Social (Dinner, Reception)   
  Tour  
 Meeting   
  Discussion

#### Key Findings:

Coding	Data
	<b>Notes</b>



## Appendix H: Sample Survey

### Questionnaire Form: FRAME Museum Directors and Museum Liaisons

#### Consent

You are invited to participate in a research project titled *Belle Vision: The French Regional & American Museums Exchange*, conducted by Amy McAllister, a Master's Degree Student, from the University of Oregon's Arts and Administration Program. The purpose of this partial case study is to focus on this unique French and American museum partnership and provide a description of one model of international collaboration.

There is modest research about museum partnerships, and less examining the growing trend and impact of international museum collaborations upon museum institutions. Examining FRAME's structure, objectives, projects, and policies and procedures will offer insight into long-term international collaboration. This limited case study will look at the rewards and difficulties experienced in this cross-cultural alliance, as well as how cultural diplomacy and French and American cultural policies affect collaborative museum ventures.

You were selected to participate in this study because of your professional affiliation with FRAME and your experiences and expertise pertinent to FRAME collaborations, the museum field, cultural exchange or cultural policy. If you decide to take part in this research project, you will be asked to complete the attached survey. You may also be asked to provide follow-up information through a telephone call or e-mail correspondence.

It may be advisable to obtain permission from your institution and/or your supervisor to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Such risks may include the possibility that your comments, as a representative of your institution, may displease your colleagues and/or supervisor(s). Your participation is voluntary and if you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

By consenting to participate in this study, you grant me permission to use your name in any resulting documents and therefore confidentiality will not be provided. You will have the opportunity to review and edit any of your responses and information used before publication.

I anticipate that the results of this research project will be informative to the cultural sector as a whole, especially to museums and other cultural institutions currently participating or interested in developing international partnerships. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 541.346.2016 or [amymc@uoregon.edu](mailto:amymc@uoregon.edu), or Dr. Janice W. Rutherford at (541) 346-2296. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

- \_\_\_\_\_ I consent to my identification as a participant in this study.
- \_\_\_\_\_ I consent to the potential use of quotations from the survey.
- \_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.
- \_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.
- \_\_\_\_\_ I do not wish to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

It is estimated that the survey will take 10-20 minutes to complete. After completion please e-mail or fax the completed survey to the contact information as follows: [amymc@uorego.edu](mailto:amymc@uorego.edu); fax: (541.       ).

Print Name: \_\_\_\_\_

Title: \_\_\_\_\_

Institution: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Amy M.S. McAllister  
[amymc@uoregon.edu](mailto:amymc@uoregon.edu)

**Questionnaire:**

**Please give a brief statement of your opinion on the following questions:**

**Describe two accomplishments of FRAME that have impressed you, whether small or large.**

**How does the present structure of bi-lateral administration enhance or impede the pursuit of FRAME's goals?**

**Describe the impact of being a FRAME member museum.**

**Please circle the three most important statements,  
and indicate the most significant one with an “x.”**

**Example:**

- Cell Phones
- Duck Entrées
- Dancing
- Pierrette
- Power Point

**Key skills necessary for a FRAME President, CEOs or director:**

- Multicultural Competence  
(Understanding of French and American culture and business practices)
- Ability to Manage International Organization
- Museum Operations/Management
- High Level Education/Expertise
- International Exhibition Coordination
- Cultural Diplomacy
- Government Connections
- Conflict Management/Negotiation
- Other \_\_\_\_\_

**Most Important FRAME Objectives**

- |   |  |
|---|--|
| <input type="checkbox"/> Cultural Exchange      | <input type="checkbox"/> Human Expertise Sharing |
| <input type="checkbox"/> Cultural Diplomacy     | <input type="checkbox"/> Technology              |
| <input type="checkbox"/> Collaborative Projects | <input type="checkbox"/> Education               |
| <input type="checkbox"/> Resource Sharing       | <input type="checkbox"/> Scholarship             |
|   | <input type="checkbox"/> Other _____             |

**Please circle the single best answer.**

**How are problems and important issues dealt with in FRAME?**

FRAME Administrators	Inefficiently
Open-Forum	Crisis Management
Efficiently	One-sided
Systematically	Other _____
Routinely	

**Being a member of FRAME has increased your cultural understanding of American and/ or French culture and policy.**

Agree

Somewhat agree

No Change

Increased confusion

**You understand the responsibilities of FRAME Administration.**

Understand

Somewhat Understand

Somewhat Uncertain

Uncertain

## Appendix I: FRAME List of Members



### FRAME Museum Members

#### **FRANCE**

The Museum of Fine Arts of Bordeaux

The Museum of Fine Arts of Grenoble

The Fabre Museum of Montpellier

The Palais des Beaux-Arts of Lille

The Museum of Fine Arts of Lyons

The Museum of Fine Arts of Rennes

The Museums of Rouen

The Museums of Strasbourg

The Augustins Museum of Toulouse

The Museums of Marseilles

The Museum of Fine Arts of Tours

The Museum of Fine Arts of Dijon

#### **UNITED STATES**

The Cleveland Museum of Art (Ohio)

The Dallas Museum of Art (Texas)

The Minneapolis Institute of Arts (Minnesota)

The Portland Art Museum (Oregon)

The Virginia Museum of Fine Arts (Richmond, Virginia)

The Saint Louis Art Museum (Missouri)

The Fine Arts Museums of San Francisco (California)

The Sterling & Francine Clark Art Institute (Williamstown, Massachusetts)

The High Museum of Art (Atlanta, Georgia)

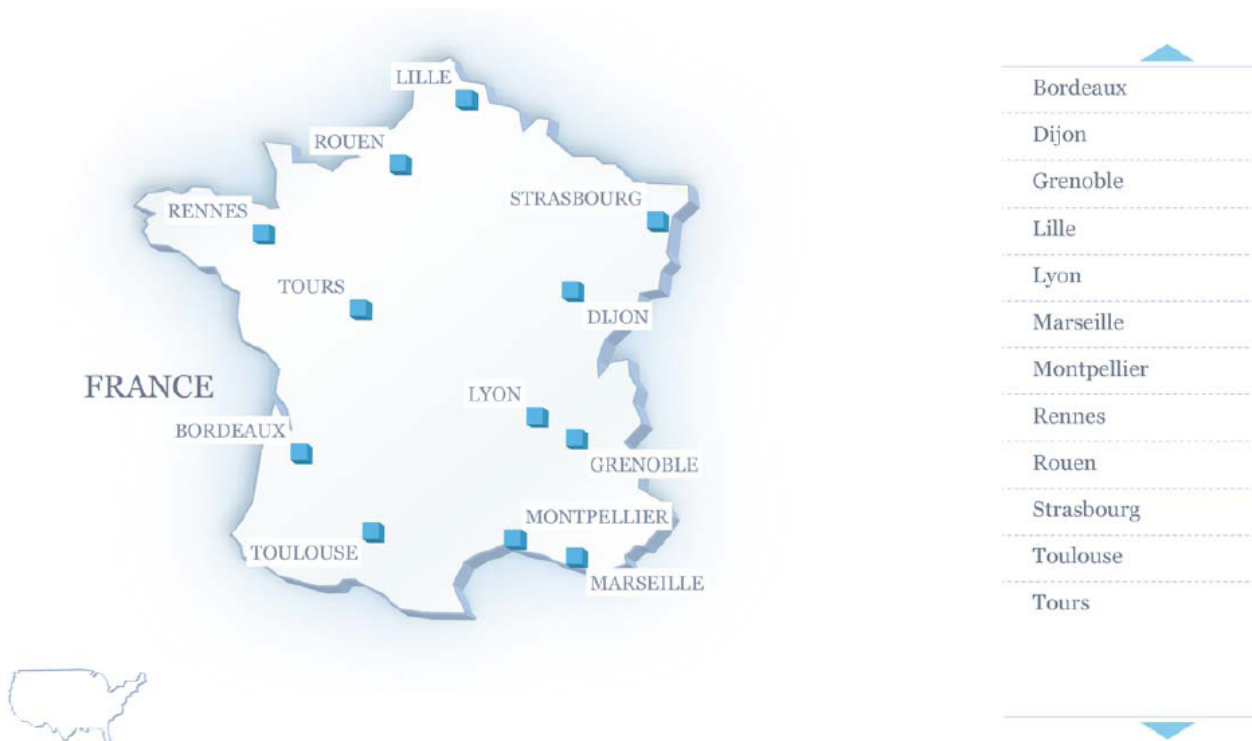
The Denver Museum of Art (Colorado)

The Los Angeles County Museum of Art (California)

\* American museum to be added Spring 2008 replacing The Yale University Art Gallery

## Appendix J: FRAME Map of Members

### FRAME Museums



### FRAME Museums



Retrieved from [www.framemuseums.org](http://www.framemuseums.org)

## Appendix K: FRAME Exhibitions



### FRAME EXHIBITIONS

#### 2001

##### ***Made in USA, American Art from 1908 – 1947***

Bordeaux 10 octobre – 31 décembre 2001

Rennes 9 janvier 2002 - 31 mars 2002

Montpellier 12 avril 2002 – 23 juin 2002

**TOTAL VISITORS: 77,877**

The made in USA exhibition presents a major collection of works, for the most part paintings and photographs, representative of US artistic movements from the first half of the 20th century. This aspect of American art history is still largely unknown in France.

#### 2002

##### **Form, Spirit and Metamorphosis**

##### **The Camerawork of four American Master Photographers**

Strasbourg February – April 2002

**TOTAL VISITORS: 25,520**

Drawn from the Permanent Collection of the Portland Art Museum, this exhibition presents (approx.) 40 photographs by Edward Weston (1886-1958), Imogen Cunningham (1883-1976), Minor White (1908-1976), and Tod Walker (1917-1998).

##### **Sacred Symbols**

##### **Four Thousand Years of Ancient American Art**

Montpellier 17 juillet - 29 septembre 2002

Rouen 25 octobre 2002 - 13 janvier 2003

Lyon 20 février - 28 avril 2003

Rennes 28 mai - 18 août 2003

**TOTAL VISITORS: 99 059**

The Sacred Symbols exhibition presents the arts created by the people of the ancient Americas in all their beauty, variety and complexity...people have lived on the continents of North and South America since at least 40,000 BCE. Over these thousands of years, many varied and complex cultures developed, people adapted to extremes of climate and environment from the snows of the Arctic through the vast expanses of the Great Plains and immense woods of North America, and down through the mountains, highlands and valleys, desert and rainforest, all the way to the southern tip of South America.



## **Raphael and His Age Drawings from Lille**

Cleveland 25 août - 3 novembre 2002

Lille mai- juillet 2003

**TOTAL VISITORS: 44 000**

The Palais des Beaux-Arts de Lille has one of the important collections of drawings by Raphael (1483-1520), the great Renaissance master who worked in Urbino, Florence, and Rome. As part of the newly established program of FRAME (French Regional American Museum Exchange), Lille is lending about 20 of its Raphael drawings and 20 other Renaissance drawings to be included in this exhibition. The exhibition will also include major sheets by Botticelli, Filippino Lippi, and Fra Bartolomeo.

## **Medieval Mystery**

### **Who Is the Master of the Embroidered Foliage?**

Williamstown Oct 6, 2004 - Jan 2, 2005

Minneapolis Jan 22, 2005 - May 1, 2005

Lille May 13, 2005 - Jul 24, 2005

**TOTAL VISITORS: 69 581**

In 1926 the German art historian Max Friedländer attributed a group of late-fifteenth-century Netherlandish paintings of the Virgin Mary and Christ Child in identical poses to an unknown artist whom he called the "Master of the Embroidered Foliage." This exhibition brings together three related paintings attributed to the Master of the Embroidered Foliage from museums in Bruges, Lille, and Minneapolis.

## **2003 – 2004**

### **The Triumph of French Painting: 17th Century Masterpieces from the Museums of FRAME**

Portland 1 octobre 2003 – 4 janvier 2004

*Birmingham* 25 janvier 2004 – 11 avril 2004

*Dallas (Meadows Museums)* 2 mai 2004 – 25 juillet 2004

*Birmingham*

**TOTAL VISITORS: 146,000**

Under the auspices of FRAME, the Portland Art Museum organized the an exhibition ..Demonstrating the exchange of professional ideas, the subject was developed through conversations with FRAME colleagues and the exhibition is being developed by Penelope Hunter-Stiebel, Portland Art Museum's Curator of European Art, in conjunction with two of the leading scholars in the field who are also directors of FRAME museums Arnauld Brejon de Lavergnée, (Lille) and Michel Hilaire, (Montpellier).

## 2003 – 2004

### ***Bonjour Monsieur Courbet !***

#### ***The Bruyas collection from the Musée Fabre, Montpellier***

Montpellier    May 29, 2003 Oct 12, 2003  
 Richmond     Mar 27, 2004 - Jun 13, 2004  
 Williamstown Jun 27, 2004 - Sep 6, 2004  
 Dallas         Oct 16, 2004 - Jan 2, 2005  
 San Francisco Jan 22, 2005 - Apr 3, 2005

**TOTAL VISITORS: 174580**

Iconic works of French romanticism and realism are the focus of The Bruyas Collection of the Musée Fabre, Montpellier. This exhibition gives Dallas audiences an exceptional opportunity to view a collection that has rarely been seen outside of France and never before in the United States.

## 2006 –2007

### **Impressionist Camera**

#### **Pictorial Photography in Europe 1888-1918**

Rennes         Oct 10, 2005 - Jan 15, 2006  
 Saint-Louis   Feb 19, 2006 - May 14, 2006

**TOTAL VISITORS: 52 114**

This is the first comprehensive exhibition of European Pictorial photography from the great photography collections of Europe, features more than 140 exquisite works seldom seen in the United States. The exhibition travels to the Saint Louis Art Museum, its only American venue, from the Musée des Beaux-Arts de Rennes in France.

## 2007 – 2008

### **Mythology of the West in American Art 1830-1940**

Rouen         28 septembre – 10 janvier 2008  
 Rennes        15 février – 15 mai 2008  
 Marseille

The grandiose and violent story of the discovery and conquest of the West, its fierce resistance and its dreamlike landscapes, already a legend before it was over, is a pillar of American civilization. Extraordinary art works about the West appeared from the beginning of the 19th Century, most unknown to this day in Europe. Even in the United States, this work is marginalized by Art historians and is not present in the classic museums of Fine Arts.

## **2007 – 2008**

### **Impressionism in the American Heartland: The Collecting of 19th Century French Vanguard Painting in FRAME Museums**

Montpellier     Jun 9, 2007 - Sep 30, 2007

Grenoble        Oct 19, 2007 - Jan 20, 2008

It is truism to say that American collectors were among the earliest to discover Impressionism. American FRAME museums have distinguished holdings in their permanent collection of French vanguard painting from 1860-1890, while their French counterparts are relatively weak in this same area. That to gather these resources into a small, but powerful exhibition will bring Impressionist painting at its highest levels to two French communities without strong collections of their own.

## **2008 – 2009**

### **French Painting in the Time of Madame de Pompadour in the FRAME Collections. A Voluptuous Taste**

Tours             Winter 2008

Portland         Spring 2009

1745 to 1765, a span of twenty years in the middle of the century corresponding almost exactly to the «reign» of Madame de Pompadour. The exhibition will illustrate a wide range of subjects, depicting through the different categories of painting, history (religion, fables, Antiquity, literature), portraits (whether mythological or not), genre scenes, landscapes and still lifes. Above all, these works, reflecting so many different tastes, will place the accent on the debates centered on the new aesthetics that stimulated the generation of Madame de Pompadour, and also coincided with the appearance of the encyclopedists, the emergence of art criticism, art history (Caylus), and the Salons.

### **English Paintings in the American FRAME Collections**

Richmond

Rouen

Minneapolis

### **Mariotto di Nardo**

Rennes

## **2009 – 2010**

### **Caravaggism**

Toulouse: end of 2009

Los Angeles: 2010

Marseille or Lyon

### **Fin de Siècle: French Painting in Paris from the FRAME Collections, 1885-1905**

## Appendix L: FRAME Attendance Numbers



### FREQUENTATION DES EXPOSITIONS FRAME

#### EN FRANCE ET AUX ETATS UNIS

**Total des visiteurs des expositions FRAME en France et aux Etats-Unis :  
828 953 visiteurs**

#### *Made in USA*

Bordeaux	20 091 visiteurs
Rennes	36 051 visiteurs
Montpellier	21 735 visiteurs
<b>TOTAL</b>	<b>77 877 visiteurs</b>

#### *Réalités et métamorphoses*

Strasbourg	25 520 visiteurs
<b>TOTAL</b>	<b>25 520 visiteurs</b>

#### *Symboles sacrés*

Montpellier	31 455 visiteurs
Rouen	18 391 visiteurs
Lyon	31 235 visiteurs
Rennes	17 978 visiteurs
<b>TOTAL</b>	<b>99 059 visiteurs</b>

#### *Raphaël and his age*

Lille	20 000 visiteurs
Cleveland	24 000 visiteurs
<b>TOTAL</b>	<b>44 000 visiteurs</b>

***Triumph of the French painting : 17th century Masterpieces from the Museums of FRAME***

Portland	76 000 visiteurs
Birmingham	40 000 visiteurs
Dallas	30 000 visiteurs
<b>TOTAL</b>	<b>146 000 visiteurs</b>

***Bonjour Monsieur Courbet! The Bruyas collection from the***

***Musée Fabre, Montpellier***

Montpellier	27 932 visiteurs
Richmond	24 539 visiteurs
Williamstown	46 500 visiteurs
Dallas	25 175 visiteurs
San Francisco	50 434 visiteurs
<b>TOTAL</b>	<b>174 580 visiteurs</b>

***Le Maître au feuillage brodé***

Minneapolis	
Williamstown	31 581 visiteurs
Lille	38 000 visiteurs
<b>TOTAL</b>	<b>69 581 visiteurs</b>

***Le Pictorialisme***

Rennes	20 722 visiteurs
Saint Louis	31 392 visiteurs
<b>TOTAL</b>	<b>52 114 visiteurs</b>

***L'Impressionnisme, de France et d'Amérique***

Montpellier	140 222 visiteurs
Genoble	
<b>TOTAL</b>	

## Appendix M: FRAME Publications



### FRAME PUBLICATIONS

**Bonjour Monsieur Courbet ! The Bruyas Collection from the Musée Fabre, Montpellier**

Sarah Lees, Michel Hilaire and Syvain Amic - edited by la Réunion des musées nationaux and the Sterling and Francine Clark Art Institute, New Haven: Yale University Press, 2004

**American Art, 1908-1947 from Winslow Homer to Jackson Pollock**

Edited by Éric de Chasse, Harry N Abrams, 2002

**The Triumph of French Painting, 17th Century Masterpieces from the Museums of FRAME**

edited by Penelope Hunter-Stiebel and Michel Hilaire, Editions Du Seuil, 2004

**Raphael and His Age, Drawings from the Palais Des Beaux-Arts, Lille**

by Paul Joannides, Cleveland Museum of Art, 2003

**Impressionist Camera, Pictorial Photography in Europe, 1888-1918**

Merrill, 2006

## Appendix N: FRAME Annenberg Education Projects



### ANNENBERG FRAME EDUCATION PROJECTS 2006

#### **French Language Project**

A pilot resource pack (postcards, lesson plans, and a CD) will help French Language teachers work with images from both museums to enhance their curriculum. Students in French Language programs of high schools in the US and France will become 'penpals,' corresponding about works of art in each partner's museum.

Contributing museums: Musée Fabre de Montpellier / The Sterling and Francine Clark Art Institute

#### **French Oil Sketches**

Learn about French oil sketches, a type of painting that is little-known or understood, in this online exhibition that links well known and lesser-known French artists' oil sketches in the LACMA collection with finished paintings, cartoons, and other works in Lille's collection.

Contributing museums: Los Angeles County Museum of Art / Musée des Beaux-Arts de Lille

#### **Family Events in France & the US**

Approaches to family programming in French and American museums are being examined by educators from Montpellier and Williamstown. The results of this study will shape a family day celebrating FRAME, to be held at the Clark in December, the format of which will be available to other FRAME museums.

Contributing museums: Musée Fabre, Montpellier, Sterling and Francine Clark Art Institute

### **French Oil Sketches**

Learn about French oil sketches, a type of painting that is little-known or understood, in this online exhibition that links well known and lesser-known French artists' oil sketches in the LACMA collection with finished paintings, cartoons, and other works in Lille as well as other FRAME collections.

Contributing museums: Palais des Beaux-Arts de Lille, Los Angeles County Museum of Art

### **Reality, Flattery, or Fiction: The Art of Portraiture**

The goal of the project is to develop new educational tools to explore portraits. "The Beholder" is a series of short stories authored by Virginia Commonwealth University graduate students taking a creative writing class led by Dr. Susann Cokal. Using the Virginia Museum of Fine Arts' Elisabeth Vigée-LeBrun portrait of the Comte de Vaudreuil as inspiration, each member of the class selected a year in the life of the painting to create a short work of fiction. The first six chapters are available on the web site of Virginia Museum of Fine Arts.

Contributing museums: Virginia Museum of Fine Arts, Musée des Augustins, Toulouse

### **Room of Wonders**

Create a Room of Wonders, your own collection of wondrous objects, from FRAME museum collections.

Contributing museums: Musée des Beaux-Arts de Rennes, Minneapolis Institute of Arts, Denver Art Museum, Musée des Beaux-Arts de Rouen, Portland Art Museum, Dallas Museum of Art, High Museum of Art, Los Angeles County Museum of Art, Sterling and Francine Clark Art Institute, Musée de Grenoble, Musée des Arts Africains, Océaniens, Amérindiens - Marseille, Musée des Augustins, Toulouse, Musée des Beaux-Arts de Dijon, Musée des Beaux-Arts de Tours, Cleveland Museum of Art, Saint Louis Art Museum

### **Foreign Language Project**

A pilot resource pack (postcards, lesson plans, and a CD) will help foreign language teachers work with images from both museums to enhance their curriculum. Students in French Language programs of high schools in the US and English Language programs in France will become 'pen-pals,' corresponding about works of art in each partner's museum.

Contributing museums : Sterling and Francine Clark Art Institute, Musée Fabre, Montpellier



**Unpacking Marcel Duchamp's Miniature Museum**

Marcel Duchamp's Boîte-en-Valise , a portable museum of reproductions and replicas of the artist's most important works, has inspired the development of gallery spaces that “unpack” the artist’s miniature museum, exploring the artist’s life and his radical ideas about art in a variety of innovative ways.

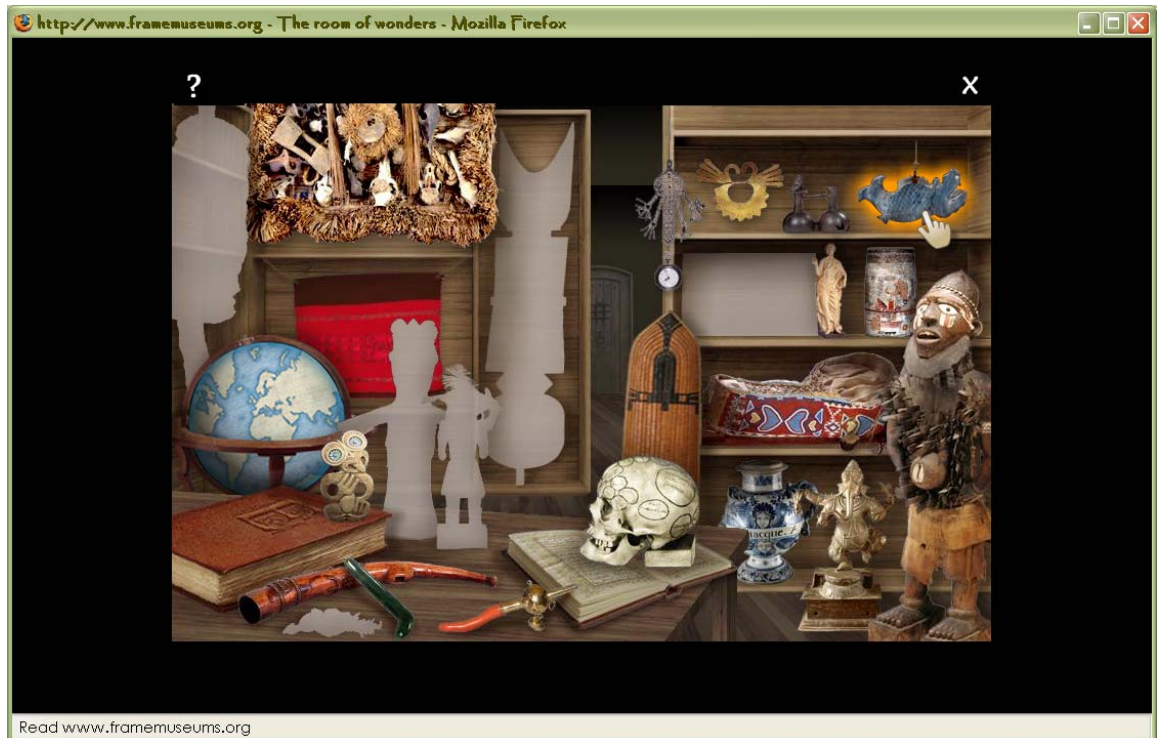
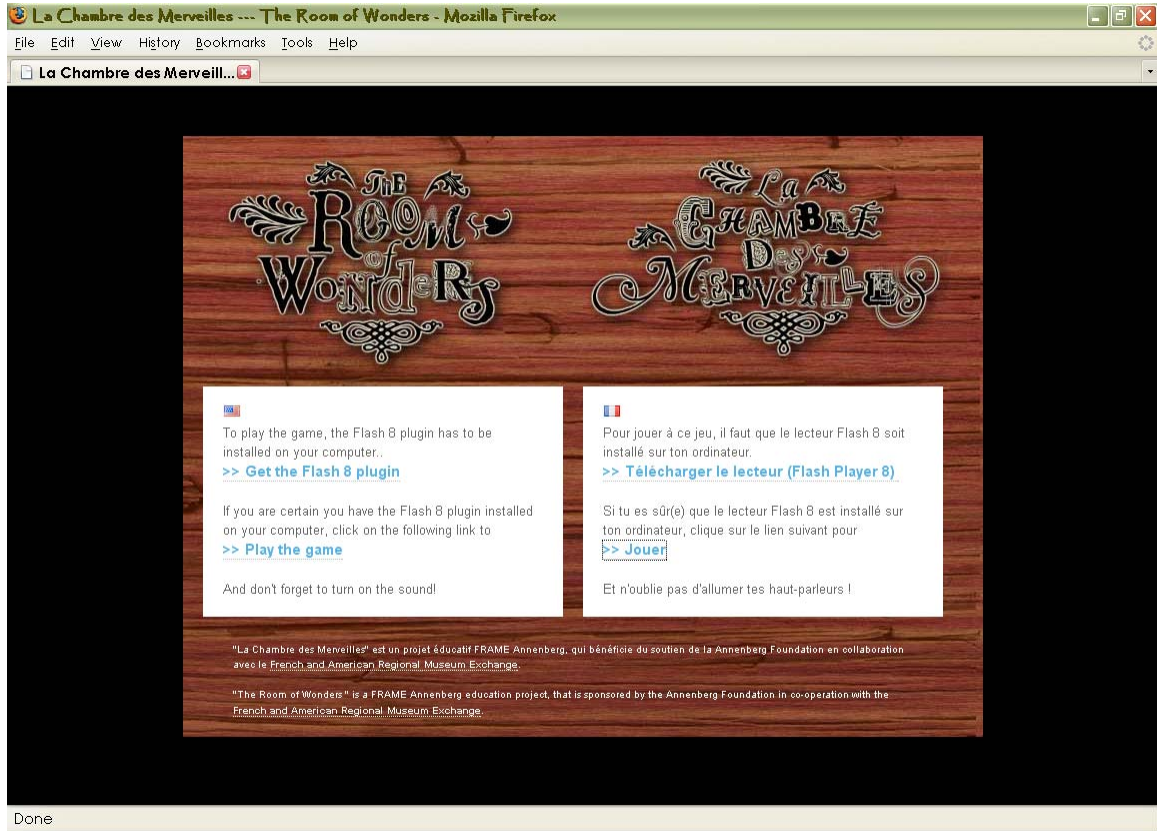
Contributing museums : Musée des Beaux-Arts de Rouen, Dallas Museum of Art, Denver Art Museum

**Le Grand Salon**

Step into an 18th Century Parisian Salon and install paintings and furniture appropriate for the period.

Contributing museums : Musée des Beaux Arts de Lyon, Musée des Beaux-Arts de Tours, Minneapolis Institute of Arts

## Appendix O: FRAME Educational Game Room of Wonders Sample Pages from framemuseums.org



http://www.framemuseums.org - La chambre des merveilles - Mozilla Firefox

H. de Robien    Chambre des Merveilles    Encyclopédie    Les objets merveilleux

### Poupée «kachina» Hopi

Dans la mythologie des Indiens Hopi (Arizona et Nouveau-Mexique), les «kachinas» sont des esprits. Lors de fêtes rituelles, ils s'incarnent dans des danseurs masqués et costumés jouant un véritable rôle théâtral et possédant les qualités et les défauts des humains. A l'issue des fêtes, des poupées de bois représentant ces danseurs sont offertes aux enfants pour les familiariser avec le monde des esprits.

Matériaux : bois polychrome, plumes  
Musée : Musée des Arts Africains Océaniens Amérindiens, Marseille

 en savoir plus



18 cm



aujourd'hui

naissance de Jésus Christ



Transferring data from www.framemuseums.org...

http://www.framemuseums.org - La chambre des merveilles - Mozilla Firefox



Read www.framemuseums.org



Appendix P: FRAME website Sample Pages from: framemuseums.org

Musée Grobet-Labadié, Marseille - Mozilla Firefox

File Edit View History Bookmarks Tools Help

Musée Grobet-Labadié, ...

FRAMÉ SITEMAP CONTACT CREDITS VERSION FRANÇAISE

MUSÉE GROBET-LABADIÉ DE MARSEILLE

FRAME MUSEUMS EXHIBITIONS GALLERIES EDUCATION PUBLICATIONS CALENDAR PRESS ROOM

FRANCE USA






MARSEILLE

### Musée Grobet-Labadié, Marseille

You are here: Home > Museums > France

Housed in a fine mansion built in 1873, the museum contains the very rich collections of a family of merchants of the Marseille upper middle class, which reached its apogee after 1848. Like other great French collections built up in the second half of the 19th century, the collections presented provide a superb illustration of the artistic eclecticism of the "enlightened" amateurs of that time. The mansion and the collections were donated to the City of Marseille in 1913.

#### The Collections

		
DECORATIVE ARTS	PAINTING	DRAWINGS
		
15TH CENTURY SCULPTURE	ART OBJECTS	

While the 18th century occupies pride of place in the collection, the High Middle Ages, the Renaissance and the 19th century are no less well represented, with some major works.

SEARCH  
[Search]

EXHIBITIONS  
Calendar of Events on the Museum's Website

OTHER FRAME MUSEMS IN MARSEILLE

- MAC Galeries Contemporaines des Musées de Marseille
- Musée Cantini de Marseille
- Musée d'Archéologie Méditerranéenne, Marseille
- Musée de la Faléne de Marseille
- Musée de la Mode, Marseille
- Musée des Arts Africains, Océaniens, Amérindiens - Marseille
- Musée des Beaux-Arts de Marseille

http://www.framemuseums.org/jsp/fiche\_collectionoa.jsp?STNAV=&RUBNAV=&CODE=C1143117851171206&LANGUE=1&RH=FrenchFRAMEMuseu

MAC Galeries Contemporaines des Musées de Marseille - Contemporary - Mozilla Firefox

File Edit View History Bookmarks Tools Help

http://www.framemuseums.org/jsp/fiche\_collectionoa.jsp?STNAV=&RUBNAV=&COD

MAC Galeries Contemp...

FRAMÉ SITEMAP CONTACT CREDITS VERSION FRANÇAISE

MAC GALERIES CONTEMPORAINES DES MUSÉES DE MARSEILLE

FRAME MUSEUMS EXHIBITIONS GALLERIES EDUCATION PUBLICATIONS CALENDAR PRESS ROOM

FRANCE USA










### Contemporary

You are here: Home > Museums > France > MAC Galeries Contemporaines des Musées de Marseille

← Back to Museum's main page

#### Contemporary

HIGHLIGHTS FROM THE COLLECTION

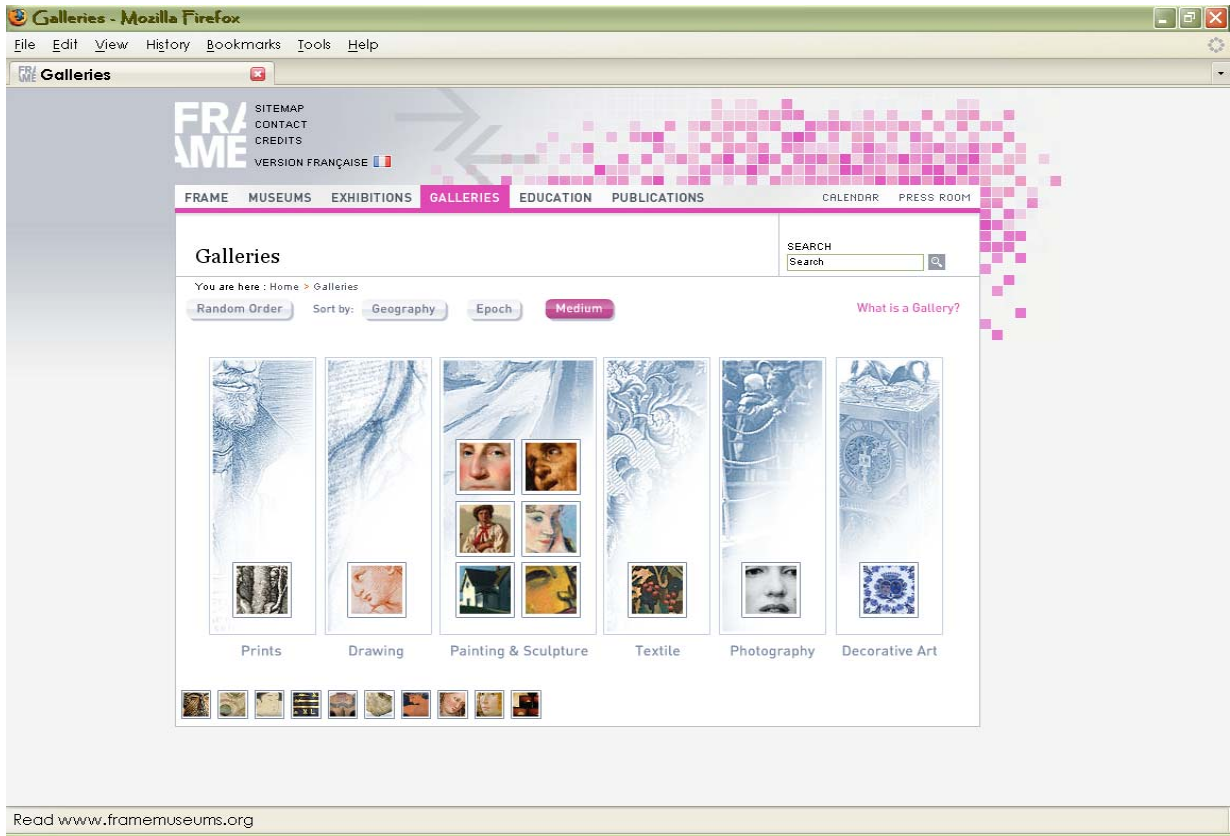
		
		
		

Burden, Chris  
Moonette n°5. The twist, 1994

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## Appendix Q: Suggestions for International Museum Alliances

### *Suggestions for International Museum Alliances*

- Founding Leaders require strong vision, adept interpersonal skills, strong supporting teams, and high levels of cultural competency specific to all involved nations and regions,
- Co-develop the mission and systems of governance and financial administration,
- Construct parity on all levels of administration, governance and membership
- Insure all members fully understand all terms of the agreements and expected responsibilities,
- Follow up verbal communication with written communication and vice versa,
- Match goals of partnership with size of membership,
- Schedule social activities to build trust, respect, and friendships,
- Long-term collaborations function best when design focuses on ideas and people,
- Build in flexibility to adapt to changing internal and external conditions,
- Carry out occasional self-evaluations of the partnership,
- Acknowledge differences in museum systems and business practices and bring workgroups together to negotiate acceptable guidelines for conducting all details in all projects,
- International projects may need nine months or more to prepare and process applications for logistical details such as visas, customs clearance, and insurance,
- Mutually negotiate policies establishing expectations and compensation for individual travel, per diem, and “normal” and “overtime” working hours,
- Plan for abrupt disruptions when government and administrative agencies reorganization occurs. This is in addition to regular movement of individuals within the field and their associated institutions
- Arrange face-to-face meetings to familiarize partners with each other, with different museum systems, with different business practices, and with different collections,



- Never assume the other person has the same understanding of project scope, timeline, and responsibilities. Always follow up and continue to follow up,
- Hold regular meetings, conferences, and workgroups. Plan sessions for discussion of current topics and for individuals to present current research and projects,
- Small projects are as beneficial as large projects,
- Small groups achieve great things,
- You always have more to learn about your partners,
- Most successful projects are conceived by individuals who have passion and interest to manage the endeavor. "Project committees" and projects without a compelling theme often break down,
- Communicate delays and problems immediately. Trust colleagues to troubleshoot and solve problems in their own national and institutional systems,
- Language proficiency is important,
- Keep it simple and transparent.

(R. R. Brettell, personal communication, January 16, 2008; L. F. Orr, personal communication, February 11, 2008; R. Rand, personal communication, February 27, 2008; D. Kosinski, personal communication, February 12, 2008; J. Vilain, personal communication, February 27, 2008; Rijamampianina & Carmichael, 2005; Alon & Higgins, 2005)