

GENERAL ASSEMBLY 2018

ASSOCIATION of EUROPEAN ROYAL RESIDENCES

30, 31 May, 1st June 2018

San Lorenzo de El Escorial (Spain)

I/ ACTIVITÉS

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1.2.1 A Place at the Royal Table – next steps

1.2.2 EPICO programme: results of phase 1 and future perspectives

1.2.3 Technical meeting 2018: Ageing versus renovation: Advantages and drawbacks of artificial patina in historic interiors.

1.3 Provisional Programme for 2019-2020

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2.1 Presentation of the accounts for 2017

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2.3 Presentation of the provisional budget for 2019

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3.1.1 Presentation of the Reggia di Monza

3.1.2 Presentation of the Patrimonio Nacional

3.1.3 Changes in the Statutes of La Venaria Reale

3.1.4 Examination of Frederiksborg Castle's application

3.1.5 Examination of Kulturstiftung Dessau-Wörlitz's application

Decision Summary

AGENDA

Place: Royal Palace of Madrid and San Lorenzo de El Escorial, Madrid, Spain

Languages: French & English with simultaneous translation

Wednesday 30 May 2018

Royal Palace of Madrid

- 15:00 Reception at the Royal Palace of Madrid, Plaza de Oriente, entrance via the Santiago Arch (Luggage lockers will be available on site. Please note that there is a dress code for the royal concert taking place in the evening).
- 15:30 Visit of the new Museum of the Royal Collections, visit of the royal kitchen, recently opened for "A Place at the Royal Table" (EYCH 2018).
- 19:00 Welcome speech by the President of the Patrimonio Nacional and group photo.
- 19:30 Concert by the Royal Stradivarius Quartet
(**Dress code** / Men: suit & tie -Ladies: dress).
- 21:00 Bus transfer to the Escorial (Hotel Euroforum, Palacio de Los Infantes) and welcome dinner.

Thursday 31 May 2018

Euroforum Palacio de los Infantes, Auditorium 1

10:00 Greeting and registration

10:15	Official opening of the General Assembly	Catherine Pégard
	Presentation of new member 2017 / Reggia di Monza, Italy	Piero Addis
10:30	Approval of the minutes of the General Assembly 2017 (vote)	Catherine Pégard
	Activity report 2017 – May 2018 (vote)	Catherine Pégard
10:45	Questions and discussion	
11:00	Activities 2018	
	A Place at The Royal Table – next steps	Hartmut Dorgerloh
11:20	EPICO programme: results of phase 1 and future perspectives phase 2	Laurent Salomé and Danilo Forleo
11:40	2018 Forthcoming technical meetings: <i>"Ageing versus Renovation: Advantages and drawbacks of artificial patina in historic interiors"</i>	Gabriele Horn
11:50	Speed meeting (including A Place at the Royal Table)	Salles 7-8-9-10
13:00	Lunch	
14:45	Provisional programme 2019-2020	
	Proposals for technical meetings 2019	Axel Harms
	Other projects	Axel Harms, Elzbieta

		Grygiel and Catherine Pégard
15:45	Questions and discussion	
16:00	Presentation of the Patrimonio Nacional	Alfredo Pérez de Armiñan
16:30	End of session	
	Visit of the San Lorenzo de El Escorial Monastery	
18:00	Refreshments at the Claustro Bajo y Patio de los Evangelistas	
18:30	Short concert at the basilica of the San Lorenzo de El Escorial Monastery	

19:00 Free time

21:00 Dinner at hotel Euroforum

Friday 1st June 2018

Euroforum Palacio de los Infantes, Auditorium 1

09:30 Greeting (bring any luggage)

09:45	VOTE on provisional programme 2018–2020	Catherine Pégard
	Technical meetings 2019 (vote)	
	2018-2020 project (vote)	
10:15	Statutory issues	
	Modification of the statutes of the Venaria Reale, Italy	Mario Turetta
	Expansion 2018: Frederiksborg Castle, Denmark (vote)	Elena Alliaudi
	Expansion 2018: Kulturstiftung Dessau-Wörlitz, Germany (vote)	Hélène Legrand
10:45	Coffee-break	
11:15	Budget/Treasurer's report	
	Accounts 2017 (vote)	António Nunes Pereira & Tamas Ujvary
	Statement of Estimated Revenue and Expenditure for 2018 (vote)	
	Provisional Budget 2019 (vote)	
11:45	Various questions and conclusions	
12:00	End of session	
12:30	Lunch – cold buffet	

14:30 Bus transfer to Madrid and optional visit of the Royal Palace of Madrid

List of participants present at the meeting (participants with voting power):

Schloss Schönbrunn GMBH, Austria

Maria MAYR-MUNOZ, Managing Director
Christina SCHINDLER, Head of marketing

Kongernes Samling - The Royal Danish Collection, Denmark

Axel HARMS, Head of Communication

The Danish Agency for Culture and Palaces, Denmark

Annette STRAAGAARD, Head of Cultural Projects

Patrimonio Nacional, Spain

Alfredo PEREZ DE ARMIÑAN Y DE LA SERNA, President

Pilar MARTIN LABORDA, Head of Cultural Development

Public Establishment of the Palace, Museum and National Estate of Versailles, France

Catherine PÉGARD, President

Laurent SALOMÉ, Director of the National Museum

Daniilo FORLEO, in charge of Preventive Conservation

National Estate of Chambord, France

Frédéric BOUILLEUX, Deputy General Director

Prussian Palaces and Gardens Foundation Berlin-Brandenburg, Germany

Hartmut DORGERLOH, Managing Director

Gabriele HORN, Head of protection and preservation

Royal Palace of Gödöllő, Hungary

Tamás UJVARY, Director

Consorzio delle Residenze Reali Sabaude, Italy

Mario TURETTA, Director

Andrea MERLOTTI, Head of the Research Centre

Musei Reali di Torino, Italy

Lorenza SANTA, Art Historian

Reggia di Caserta, Italy

Mauro FELICORI, Director

Reggia di Monza, Italy

Piero ADDIS, Director

Prince's Palace, Monaco

Thomas FOUILLERON, Director of Archives Department and Library

Het Loo National Palace Museum, Netherlands

Michel VAN MAARSEVEEN, Director

Pien HARMS, Sales Director

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

Pawel JASKANIS, Director

Elzbieta GRYGIEL, Communication Department Manager

Royal Castle of Warsaw, Poland

Anna KALINOWSKA, Head of Historical Research Department

Royal Łazienki Museum, Poland

Izabela ZYCHOWICZ, Deputy Director

Mafra National Palace, Portugal

Isabel YGLESIAS DE OLIVEIRA, Curator

Parques de Sintra - Monte da Lua, S.A., Portugal

Antonio NUNES PEREIRA, Director of the National Palace of Pena

Peterhof State Museum, Russia

Anna LIASHKO, Head of Cultural Heritage Preservation and Learning

Moscow Kremlin Museums, Russia

Olga SOSNINA, Head of Partnering and Development Department

Royal Collections Kungl. Slottet, Sweden

Kerstin HAGSGARD, Curator

Historic Royal Palaces, United Kingdom

Sebastian EDWARDS, Deputy Chief Curator and Head of Collections

Association of European Royal Residences

Elena ALLIAUDI, Secretariat - coordination

Hélène LEGRAND, Secretariat

Excused:

Former Palace of Brussels ASBL, Belgium

Imperial Compiègne Palace, France

Opening of the General Assembly

Catherine Pégard

Once again, I am delighted to welcome you to this General Assembly. I would like to thank the President of the Patrimonio Nacional who will be joining us this afternoon. He could not have extended a better welcome to us than he did yesterday with the wonderful Stradivarius concert. It was an exceptional occasion, as it is only possible to hear these instruments play four times a year. I would like them to come to the Opera at the Palace of Versailles but I doubt whether they are able to leave the palace. It was a wonderful evening. We were also right at the heart of our current topic, European Year of Cultural Heritage, thanks to our dinner yesterday evening, which reminded us about Austrian culinary traditions. It was good practice for the end of the year, which will close in great joy. I would also like to thank Pilar, without whom we would not be here tonight, had it not been for her persistence in ensuring that the Patrimonio Nacional remain part of our network. It has not always been easy. The last General Assembly that took place in Madrid was 12 years ago, which goes to show how much Pilar wanted us to come back. I thank her on behalf of all of us. I am also delighted to see so many of you. We have had very few cancellations this year.

By way of reminder, there are 21 of us voting. As indicated in our articles, all votes will be held by simple majority (i.e. 11 votes), except for the admission of new members by a 2/3 majority (i.e. 14 votes). You will observe a change in voting procedures tomorrow. Technical meetings and activities will be voted on one at a time. Before closing this administrative chapter, I would like to draw your attention to the annual survey that you received at the beginning of the year. This enquiry is very important because it enables us to update our annual information. Our institutions do not function in the same way and this survey gives us a global overview. It also enables the secretary to carry out various administrative tasks in connection with the internal workings of the association.

The minutes of the General Assembly held at Hillsborough Castle 2017 are unanimously approved by the members of the General Assembly of the Network.

I/ ACTIVITIES

1.1 Presentation of the Activity Report 2017-May 2018

Catherine Pégard

Today, our association has more visibility, and to some extent that is due to improved communication and documentation. You have doubtless noticed changes in the presentation of the Activity report, which is now clearer and more accessible. I won't comment on it in detail as you should all have received it a couple of weeks ago. Once again, I would like to thank those that organised the technical meetings. All of these meetings have been highly successful. Since the last GA, we have had a meeting on the subject of educational activities in Lazienki, and one on archaeology at the Palace of Coudenberg. We talked about open storage in Wilanow and gardens in Copenhagen. Sophie Lemonnier, who is in charge of the heritage and gardens department (DJP) at the Palace of Versailles, attended one of the

network's technical meetings for the first time. She found it very interesting and regrets being unable to attend today.

This has been a particularly rich year for the association and we are more visible to the outside. We have become members of Europa Nostra and Culture Action Europe. Moreover, three of our members won the Europa Nostra prize for 2018. Our improved visibility also stems from our new website, which was put online in September 2017 and is regularly updated by the Secretariat. It is indispensable today to have a site and to be present on the Internet. All the information on the network and its activities can be found on the site.

I would also like to remind you about the very successful Palace Day which was launched in 2016. The operation has expanded to Facebook and Instagram. In order to make the PalaceDay Instagram account more appealing, an intern from the Communications Department at Versailles is working on the account. By way of reminder, this operation has no cost to our institution, but has a high return.

I would also like to mention the conference that was held at the Palace of Versailles. 178 participants from 22 countries worldwide, representing 41 institutions attended this hugely successful conference. It provided an opportunity for specialists from all over the world to meet and talk. The event will not be without impact. This conference required a substantial amount of organisation. In the future we should think of getting help from sponsors for this type of event. For the first time, we could see that the network's activities could be of interest to sponsors. These sponsors are not necessarily very big, but allow us to finance this kind of event. For the conference we had German, Italian, French and American sponsors with Boston University. If we plan to organise another conference of this type, we should think about sponsorship beforehand.

I would like to mention the effort made by everyone for the European year of Cultural Heritage and our project A Place at the Royal Table, launched at the same time on 15 March in 19 residences. I can bear witness to the success of the launch at the Palace of Versailles where we held lunch for a few journalists and showed them the importance of pineapple at the royal court. Alain Ducasse used the pineapple theme to create a dessert especially for our project, which will also be served during dinner. The project was very well covered in the European press and we can see that our federative activities can engage real interest. We were able to obtain European co-financing for this project. I am looking forward to welcoming you at Versailles to mark the end of this project. All together, we will make it a grand occasion.

The Activity report 2017-2018 is unanimously approved by the members of the General Assembly of the Network.

Catherine Pégard: I will now hand over to Hartmut Dorgerloh, who, unfortunately, is leaving us. He is leaving the management of the Prussian Palaces and Gardens of Berlin–Brandenburg to head the Humboldt Forum.

Hartmut Dorgerloh: I am really impressed by this activity report. It shows how dynamic and active we are. The new report format gives a perfect overview of our activities and shows the partners that are involved. I think it is a very good result.

I am now one of the oldest members of this network and I am going to start on a new adventure called Humboldt Forum. This building was the palace of the Prussian princes. Bombed by the communists, it was then used to organise events. In the 1970s, it was the Palace of the Republic. I feel very sentimental about it because I used to live in East Berlin. After the wall came down, the building was once again, completely demolished. Today we are rebuilding it once more. It will not be rebuilt entirely but only on three facades. Building work is nearly finished. The City of Berlin and the Federal government have many ideas for the site. We will endeavour to find activities and collections from Europe and all over the world. We also aim to work with universities. I come from a background in monument conservation so the Humboldt forum is a very interesting challenge. It is a new job and a new environment. I will keep on closely following the activities of the network. I am leaving the marvellous world of palaces, but luckily the palaces are not leaving the network and I know that they are in good hands with you.

I have learned a lot from this network, visited many places, and met very different people. I was able to share their experiences and work with them. I firmly believe in this idea of collaboration. We practise it at all levels across Europe. I am convinced that this is our 'mission'. I have got to know professionals but also friends. Many of you are not only professional partners but also friends.

1.2 Activities 2018

1.2.1 A Place at the Royal Table – next steps

Hartmut Dorgerloh

This project involves 20 institutions from 12 European countries. What a success story! We began in Austria on 15 March, simultaneously with all the other participating residences. Following the launch, numerous activities targeting the public have been organised across Europe. Several joint events are still to come. On 23 June our Open-air event will take place in the parks and gardens. On the same day, we will be launching a photo competition on Instagram. It is a way to reach a new audience. The number of participants will allow us to measure the success of this first European competition. A winner will be designated by each participating residence and their photo published on social media. For the third consecutive year running, Palace Day will be held on 19 July. This year the theme will be linked to our project "A Place at the Royal Table": gastronomy, culinary traditions, kitchens, fine tableware, etc. An InstaMeet will also be organised on the same day and is a way to reach a new audience. And finally we will be holding our end of year event with Alain Ducasse. This dinner will bring several European chefs together, each one heir to a specific culinary tradition. For example, Christian Garcia the Michelin-starred chef of the Prince's Palace of Monaco will be present. There is a lot of European influence in haute cuisine. I recently learned that French refugees had an important impact on cooking in the United Kingdom in the 19th century.

Today, our greatest achievement is the funding of our project by the European Commission. I would like to thank Elena and H  l  ne who are at the origin of this success. They prepared the application, provided all the required documents, filled out the various forms, etc. We didn't always reply in a timely fashion and they had to chase us up several times. It was not an easy task but ultimately we were successful. Thank you also to Catherine P  gard who contacted

members of the European Commission. Fifteen partners (of which the association itself) are eligible for funding within the framework of the project. The main idea behind this European co-financing is to strengthen our communication in order to draw attention to A Place at the Royal Table. The Secretariat based in Versailles will coordinate communication activities, such as the virtual exhibition, shared platform, etc. Everybody agrees that A Place at the Royal Table is a very interesting, novel and inspiring project, which raises many aspects relating to the network and our residences. Part of the funding will also enable us to support joint events like a meeting at Caserta on social media, the Versailles dinner or a European showcase in 2019 at the Palace of Coudenberg. Travel and accommodation expenses will be covered by the European funding. The co-financing will also be managed by the Secretariat at Versailles and will run until end 2019. Elena and Hélène will attend their first meeting with the heads of the Creative Europe programme in Berlin on 20th June. They will have more information after the meeting.

This funding could have a strong impact on other projects, a few years down the line. The principle of A Place at the Royal Table is simple. Each residence does what it can, whatever it can arrange. Thus we have seen a wide variety of activities across our residences since March, all under a common 'umbrella' or 'hat'. It is quite surprising to see the diversity of these activities. We could discuss which other topics might be suitable for a joint event. Until then, all network members are invited to Caserta and Versailles, even those who are not co-financing partners.

1.2.2 EPICO Programme EPICO: results of phase 1 and future perspectives

Laurent Salomé and Danilo Forleo

The EPICO research programme was a great success. We are approaching the end of the first three-year phase and the beginning of a new one. We are at a crossroads. At the conference on preventive conservation held at the Palace of Versailles end 2017 we reached a record number of participants with some prestigious speakers. There were a lot of specialists and we noted a real demand for the development of research and cooperation in preventive conservation. The Network of European Royal Residences has been one of the partners of the EPICO programme since the very outset, with the Palace of Versailles, its research centre, the Centro di Conservazione e Restauro at the Venaria Reale and King Jan III's Palace at Wilanów.

As an introduction, I would like to remind you of the originality of implementing a global scientific method that provides a complete diagnosis based on scientific data measured in very particular institutions such as ours. This method calls several preconceived ideas into question: It allowed us to put into perspective unknown factors in the field of collections protection. It is new method by its very breadth that has already highlighted some new ideas. There are some rather 'simple' concepts in the field of preventive conservation, such as those linked to variations in the level of humidity. These concepts are accurate but the EPICO method put them into perspective and made us realise that objects can react in unexpected ways. Moreover, this method allows us to study the collections of a residence or historic-house in depth, in spite of multiple risk factors and site diversity.

I am sure that you know the first volume about the EPICO programme, published in 2017, by heart. The conference was the crowning moment of that first phase. The other crowning achievement was the Europa Nostra prize, which our colleagues are going to pick up in Berlin. We wish to prolong this successful run with the launch of the second phase of the programme. I will hand over to Danilo Forleo so that he can explain the details of this second EPICO phase to you.

Danilo Forleo: The EPICO Research Programme was created in 2014. The ideas behind this research came from lengthy reflection over time on the job. The daily management of collections at the Palace of Versailles was ideal ground for experimentation in the application of preventive conservation strategies developed in France. Seeking to adapt them to the specificities of historic-houses gave rise to the EPICO programme. From 2014 to 2017 the aims of the EPICO programme were incorporated into the scientific and cultural programme at the Palace of Versailles and its Research Centre. Thanks to communication by the Network of European Royal Residences, the Palace of Versailles was joined by two European partners: the Museum of King Jan III's Palace at Wilanów (Warsaw) and the Centre for Conservation and Restoration of Cultural heritage "La Venaria Reale" in Turin.

EPICO's aim is to meet a particular need, that of prioritising preventive conservation actions to be implemented in historic houses and, thus, avoid responding solely to conservation emergencies on a case by case basis. The literature and practical experience in this field are rich and varied. Assessment methods were developed for the collections of museums, storerooms, archives and archaeological storehouses. However, our research showed that there was no assessment method perfectly adapted to exhibited works in historic houses and palace-museums, carried out with a systemic approach and able to constitute a synthetic image of the main intervention priorities, reproducible and transferable to other residences, whatever their size or complexity. Following the three stages of the programme (inventory, testing, development) a multidisciplinary team of 15 professionals researched and analysed 21 assessment methods with potentially suitable for EPICO objectives.

Four methods were then retained and applied four times during full-scale testing in programme-partner castles. The aim was to identify the strong and weak points of each method, following a scientific approach in order to later design our own assessment system: the EPICO method. Our field of experimentation covered a total of 40 museum halls and 700 paintings, sculptures, items of furniture and art objects from the collections of the Palaces of Versailles, Wilanów (Warsaw), Pitti (Florence) and Stupinigi (Turin).

I would like to quickly go back to the ideas that led us to develop this programme. Historic houses and palace-museums require quite particular conservation systems as their collections face specific risks. These risks are closely linked to the nature and function of these monuments. Originally places of power, delight and representation, today they are museums and spaces hosting contemporary events and institutional activities. This variety of activities often takes place under the roof of one residence.

The Palace of Versailles is an emblematic example: It has been a museum since 1837 and welcomes several million visitors a year. Seat of the Congress of the French Parliament and presidential receptions, the palace hosts numerous and diverse cultural events. This involves

a different approach to collections management than that of a museum where the conditions for use and visiting have generally been designed mostly ad hoc.

Yet, the tools for analysing the causes of alterations such as climate, light or the handling of artworks and management of visitor traffic are widely documented in scientific literature. Numerous experiments have been carried out since the 1970s, when the practice of preventive conservation started to develop in the heritage field. The question that remains is how to adapt these tools to a large residence. Collections managers find it difficult to have an overall view of the different sources of alteration, their interactions and their impact in the context of a residence. Which works require our greatest attention? Which rooms hold the greatest risks? And moreover, which priority issues should we allocate our time and money to?

One of the most important aspects of our programme, but also the most difficult was the quest for a system that could shed light on the relationship between the causes and visible effects of alterations, which we feel is the safest way to assess and legitimize any corrective measures applied to the collections or their environment. In order to set this fundamental aspect of our programme in context, we identified the characteristics that were typical and common to our residences. This enabled us to understand how the current methods available for museum collections, archives or storerooms were not directly applicable to us. These risks are linked to the specifics of presenting artworks and the conservation system involved in a residence. Exhibited according to their intended use, as part of an inseparable ensemble of collections and unmovable decor, the objects in historic houses escape any form of arrangement by theme that may be accompanied by museographical equipment specifically designed for the conservation of collections. The art object thus loses its unicum character, as it exists in relation to the surrounding objects, its decor and architecture. Obviously, isolating it in a display cabinet would detract from the feel of the place. Furthermore, the architectural envelope, itself a work of art, cannot really be altered and cannot adapt to modern technologies of preventive conservation. However, this special link between a collection and the edifice tells us much about the particular relationship between alterations in the actual collections and the surrounding conditions that could be causing them. And this is where the exercise becomes interesting. It is the characteristic features of historic house collections that we have tried to highlight in the EPICO programme, with a novel approach.

The second complex aspect of our research involved the design of a statistical method to identify a representative sample of rooms (environmental conditions) and collections (state of repair). We consider that above 500 objects, we do not have the means or the time to analyse each object, room by room. So, we had to identify the distinctive criteria of the residence and its collections (i.e. the "parent population in technical terms) to enable us to select the most statistically representative sample of the different areas of conservation in the palace museum.

Between 2016 and 2017 we published a manual of assessment methods, which already serves as a reference for students of preventive conservation at the Sorbonne (Paris). We have devised an assessment method adapted to the particularities of historic houses, which was the aim of the programme. Currently we are using the method at the Palace of Versailles to

carry out a precise diagnosis of the conservation conditions and the state of repair of the collections. On the screen you can see an example of the graphs we can create with the EPICO assessment method. It shows the causes of alterations on the art works and rooms assessed in descending order of magnitude. The magnitude of each causal factor is calculated taking into account the number of works affected and the extent of the alterations on the collections. The new method was also presented during the international conference we organised at Versailles at the end of 2017. This has been beneficial in many ways: consolidation and enlargement of our professional network with several proposals for collaboration (Paris-Sorbonne University, the Château de Maintenon, Parques de Sintra-Monte da Lua, the Vatican Museums, National Trust, Schönbrunn Palace); it represents a milestone in the discipline according to our scientific committee and conference attendees (Sorbonne, New York University, National Trust...) with publication of the proceedings on the ARRE website; it has generated a profit of 10,000 euros. In 2018, the EPICO programme received the Europa Nostra prize in the Research category – they qualified the method as "a powerful tool for European cultural heritage conservation."

In 2018, the method will be applied in the Palace of Versailles and the Château de Maintenon (France), which has already confirmed its involvement. In 2019 we suggest applying the method in a new ARRE member residence. Following various proposals for joint projects we received during the 2017 conference, the Versailles team has offered to train network partners that are interested in applying the EPICO method in their palace. We have already started discussions with Schönbrunn Palace, Parques de Sintra-Monte da Lua, and also the Vatican Museums and Palace of Caserta. We would like to finalise the plans for these joint projects by July so that we can organise the kick-off meeting in September. That way you will be able to follow the technical meetings and prepare your participation for 2019 and 2020. We would also like to have an Internet platform dedicated to preventive conservation in historic houses and palace-museums, where scientific documents on the subject can be shared. This idea was mentioned several times during the conference and we thought we could respond to this request by integrating it into the objectives of the EPICO programme 2018-2020. Laurent Salomé suggested that the ARRE website might be the ideal place to host the platform. This would allow us to publish documents that already exist, but also future productions. The idea is that partners will also be able to publish their documents eventually. In 2020 we plan to publish a manual of the method and create an EPICO course, in partnership with the Sorbonne University.

In concrete terms, if a residence becomes a project partner, approximately two weeks of training will be required (with 4 days on site). This can span over 2019 and 2020. As far as the budget goes, it will cost approximately 3000 euros, as well as the fees for attending the technical meetings. In comparison, a course in preventive conservation in France costs roughly 500 to 700 euros per day. The conference raised a 10,000-euro profit. We suggest reinvesting the money in the second phase of EPICO.

1.2.3 Technical meeting 2018: Ageing versus Renovation: the Drawbacks and Advantages of Artificial Patina in Historic Interiors

Gabriele Horn: I presented the technical meeting called "Ageing versus Renovation: the Drawbacks and Advantages of Artificial Patina in Historic Interiors" at the last General Assembly. I would just like to give you a few pieces of information about the programme, which will be sent out at the end of June so that you can select your participants. The meeting will last 3 days, from 14 to 16 November. On the 14th we will be in Potsdam, in a palace that has been regilded. We would like to discuss new materials, copies, etc. There is a lack of consensus among curators. Should we use artificial patina? What other options might be envisaged? Should we reproduce exact copies of the past? During the conference in Compiègne on authenticity in historic houses, we visited Fontainebleau Castle, which uses this type of patina. We will also visit the restoration department. On 16 November we are going to Charlottenburg in Berlin. Some of the palace rooms provide excellent examples. We need to know who will be attending the meeting as early as possible to facilitate its organisation. The meeting will be in English, without simultaneous translation.

1.3 Provisional Programme 2019-2020

1.3.1 Provisional Programme 2018-2019

Axel Harms: I will divide my talk up into two parts: technical meetings for 2019 and other projects that are on the table for which we would like your opinions.

This year, we will be making 7 proposals, but only 4 can be chosen tomorrow during voting. This way you can discuss the matter amongst yourselves this evening. Here are the 7 proposals:

- Audience development. Methods of enquiry (quantitative vs. qualitative) → How to obtain information on the quality of our services? This is a vast subject that complements the last meeting held at Peterhof in 2015. We all use a lot of resources on audience development.
- How to introduce / develop virtual reality and augmented reality for cultural mediation?
- Business development (Merchandising) → an increasingly contemporary topic. Questioning our sources of income.
- Our offer for disabled people → a delicate subject, difficult for many people. This subject has been proposed for 2019 but Schönbrunn Palace is ready to host it in 2020.
- Hydraulic systems in royal residences → A highly complicated and technical subject. How to maintain these complex systems? What are the various water supply systems in the different residences?

- Mechanical objects: musical instruments, clocks, music-boxes, etc. Conservation approach → numerous subjects can be developed around these highly precious objects that stir the imagination of our visitors. Mafra has agreed to host this meeting in October 2019.
- Employees of royal residences: Executive assistants → a very specific topic, but equally a very important one. It is these assistants who ensure the success of our events. It would be interesting for them to exchange their knowledge.

Christina Schindler: Schönbrunn Palace is ready to host the meeting on disabled people but in 2020, not 2019. We have recently changed management teams and are redesigning our model and our offer. We would like to have the opportunity to present them to you in 2020.

Kerstin Hagsgård: Could you elaborate on the meeting about executive assistants?

Axel Harms: Several themes can be discussed, like deadlines, the way in which schedules are organised, etc. I'll let Hartmut Dorgerloh give you more details.

Hartmut Dorgerloh: We have had experience of this with our network in Germany. We hold a meeting for administrative directors of German palaces. The assistants had a meeting at the same time. Our assistants hear about all the problems we face from climate change to merchandising. However, they don't have the opportunity to see the sites and to see in practice what we are talking about. We realised that after the meeting things ran much more smoothly. Furthermore, it gives our assistants a chance to get to know one another. They only know each other via email or telephone. It would also be a way to thank them for the work they carry out for us throughout the year. This meeting could be a test meeting, a trial to see how it works

Axel Harms: So here are the seven proposals on which we will vote tomorrow. If you have any other questions about these proposals, please ask a committee member, Elena or Hélène.

1.3.2 Other projects

I am now going to talk about joint projects over the next two years. The most important is EPICO, but I won't go into detail as the project has already been presented. I would however like to highlight that everybody can participate in this project. The advantages are obvious. I hope you will consider this suggestion. I would like to remind you about Palace Day, which will take place on July 19, 2019 for the fourth year running. Palace Day has a very positive impact on the media. We should maintain this event.

MOBILITY GRANTS

Elzbieta Grygiel: Having observed a healthy budget, we decided to propose a programme for staff during the last board meeting. We have all had varied experience, but we still lack special or specific knowledge. This project aims to offer 10 grants per year worth €500 each. This would allow us to support staff on their trips. They could thus spend a week or 10 days observing the work of experts in another residence. For example, if a person wishes to start a tapestry renovation project in historic rooms, they could come for a few days to Wilanow, where we have specialists and experts in tapestry who know how to handle velvet. This allows for the sharing of successful experiences and skills between professionals. Another example: somebody in charge of restoration projects could talk to colleagues from Het Loo and see how they use social media, the various channels of communication and video in order to inform the audience about substantial changes and fact, that the palace is closed for quite a long time.. These are types of technical meetings based on agreement. We are currently drawing up standard questionnaires. A cover letter will also be required. We would ask you to carry out an assessment of applications once a year. Young members of staff need this kind of transfer of knowledge and €5000 per year is not a large chunk of our budget

Kerstin Hagsgård: In practice how does it work? Does the staff member find the place they would like to go to? Or does the residence suggest a topic? And who covers the €500? Do we need to find accommodation?

Elzbieta Grygiel: You will find all the details in the project description. We will work in two directions. We can already collect the good practices we implement in our residences. For example at Wilanow, we can host staff that wish to improve their skills in the field of tapestry renovation or in "culinary re-enactment". Those wishing to improve their knowledge should make a proposal to the institution that interests them and convince them. Obviously, the grant will not cover all the travel costs. However, I don't think it is a good idea to give too much money. There also needs to be an agreement between the sending institution and the one hosting. The details will be finalised over the following weeks and we will send you all the documentation. I have already sent the questionnaire to Elena so that she can start working on it. The most important thing today is to have your agreement and some volunteers to evaluate the proposals we receive.

Sebastian Edwards: How it is related to the exchanges that we had, some of them sponsored by other grant or institution?

Elzbieta Grygiel: I don't actually know. For people from my generation travelling was a dream. For our colleagues who are not directors or curators I imagine what it must be like not having the opportunity to travel. It is very difficult to apply for European funding. Our network is flexible. It is almost a network of friends. Why not help our colleagues to travel by proposing something flexible and quick?

Axel Harms: If we wish to have a mobility project quickly, I think we need to finalise it ourselves.

Elzbieta Grygiel: In previous years, we were able to get funding from the Leonardo programme. Today that programme is finished.

Sebastian Edwards: It seems to me that this concerns mostly young staff at the beginning of their career. Will there be an age limit?

Elzbieta Grygiel: I am against the idea. I began working for this residence 12 years ago and I think I belong to what could be called the "old generation" but I also think that I have contributed a lot to my institution and to the network. I think the candidates just need to convince us with their proposals and motivation letters.

Gabriele Horn: I think it is a very interesting project. You mentioned Leonardo. At the time, the Germans were not able to benefit from it. Our agency in Germany always told us that it was impossible as a cultural institution. It was a shame because many people were interested and wished to visit other residences of the network. I would be happy if the Germans participate this time.

Kerstin Hagsgård: It is very important for us that there is no age limit. Sometime, we only have one expert. This expert can be 50+ or be very young.

Axel Harms: Thanks a lot for your comments. Now it's time for part two of your homework. You need to discuss it and bring some ideas and suggestions to the table. Tomorrow we will take a vote.

MICRO-FOLIES

Catherine Pégard: To finish, I would like to talk to you about a project that was very successful in France. It was the Micro-Folies project, created by Didier Fusilier, Director of La Villette. These Micro-Folies offer temporary spaces that can house all sorts of presentations. The initial idea was to transport these Micro-Folies to places that do not have cultural institutions, museums, or shows, for instance the suburbs of some large French towns. Roughly 10 large French institutions got together to provide the content. These Micro-Folies were incredibly successful. They are starting to travel abroad, to Turkey, Québec, with Peru and Romania to come. We have been amazed at this new format, which allows institutions to show their collections in a new way, particularly to children, but also people who do not have access to culture. The idea we had with Didier Fusilier, which we presented to the Board, was to add content from the European Royal Residences. This would enable us to show our content through the Micro-Folies, promoting your institutions, while showing that we do things together with collections that are complimentary. For example, we could show children that there is a King's bedroom at Versailles, and that there are also King's bedrooms in all your residences and it is possible to compare them. So the idea would be to integrate content from your institutions into existing Micro-Folies, adding extra content, which would be 'labelled' European Royal Residences. This would allow people who do not travel or go to museums access to a broader view. We might think that these Micro-Folies are only for the French but now this project can be exported, we can dream of it travelling to Europe. I think the easiest way would be to select a common theme and assemble the elements around it

together, rather than inventing something new which may be costly and not relevant to the initial project. Obviously, Didier Fusilier's team are ready to receive and work on content we can propose. This is how the French institutions proceeded. We provided content that the Micro-Folies team put online and then presented in the Micro-Folies. I would like to add that these Micro-Folies can take different forms: from a tent set up in an empty space to the installation of screens in a library or multimedia centre.

Frédéric Bouilleux: In practice, how much work does this involve? Does it mean creating content in a foreign language?

Catherine Pégard: No, you provide the content and the team in charge of the project will deal with the rest. The workload is light for us because all the laborious elements are dealt with by La Villette. They are also interested in our contribution, as it is a way to expand their content. Given the success of the operation, we have already doubled the original number of elements. From a logistical point of view, you won't have to do much. The idea is to present them a project with a common theme.

Hartmut Dorgerloh: I was lucky enough to see Didier's presentation. I admit, I was a bit sceptical at the beginning. This was a French initiative for the French public and French institutions. But finally, this is a much broader initiative. This project brings cultural institutions to places where there are none. To see what we have to offer, visitors must come to us. Here, in contrast, with the Micro-Folies we go to them. Moreover, this project raises the question of authors' rights. It is a very interesting exercise for us. It is also important to communicate to children and families that culture is not only French, English German, etc. Architects, composers, etc. travel and find inspiration in other countries. It is important to show that there is no national culture. Mona Lisa is in France but it belongs to a universal heritage. There are multiple interactions between cultures. I think we should take a look at what we could propose for La Villette. You can contact the project leader and make a proposal. It's as simple as that. It's also a way to get more visibility.

Gabriele Horn: According to the documents, there are also Micro-Folies in Turkey and Rangun. Could you tell us about them?

Catherine Pégard: I cannot explain why Turkey has shown interest in this project. It is true that we may wonder why countries such as Peru or Burma have become involved in this project. I think that it is the idea of enabling artworks to circulate, using this platform to show our collections to countries that are very far away from us. The project very quickly took on much bigger proportions. At the beginning we were all sceptical, the director of the Pompidou Centre and I myself. Then we saw how it worked; how it could attract people who were usually not interested in such things, to the place and the artworks. The Micro-Folies show that culture isn't only in a specific place but that it can be everywhere and anywhere with the numerous associations across different countries.

Elzbieta Grygiel: When I heard the presentation, I thought it was a project that had brought social change. It enables us to bring culture to children playing in the street, living in different areas. They can be more open and discover art. I am wholeheartedly behind this project, which can bring social change.

Michel van Maarseveen: I agree with this project but I would like to know how we will develop it, in a concrete way.

Catherine Pégard: We don't need to set aside specific funds for this project. We provide the content but no money. That is another reason why it is so interesting. The structure of the project already exists and we can easily slot in and benefit largely from the improved visibility. Obviously, the effect will not be immediate. The public won't start travelling automatically to Austria or Denmark, but it will open minds everywhere. What would be funny, is if in the long run there were more European residences than French ones, if Europe was more present than France.

Michel van Maarseveen: Let's do it!

Izabela Zychowicz: How should we proceed? There are more than 20 institutions in this association. Should each one provide elements that are representative of his institution? Or should we have a common project with each institution providing three or four objects around a theme?

Catherine Pégard: I suggest we organise a meeting as we did for the set up of "A Place at the Royal Table", with those who are interested. We can decide together what to do. I suggest that we hold it at La Villette. It would save time if we could see the project directly on site.

1.4 Vote on activities

Reminder:

Date: Thursday 1st June 2018

Number of voters: 21

Simple majority: 11

Absent from the vote:

- Coudenberg Palace, Belgium: No proxy
- Imperial Palace of Compiègne, France: No proxy
- Het Loo Palace, Netherlands: proxy given to Kerstin Hagsgård, Royal Collections, Sweden

1.4.1 Technical Meetings 2019

- How to introduce/develop virtual reality and augmented reality for cultural mediation: **15 votes**
- Business Development (Merchandising): **15 votes**
- Hydraulic Systems in Royal Residences: **13 votes**
- Audience Development. Methods of enquiry (quantitative vs. qualitative): **9 votes**
- Our offer for Disabled People: **to be voted on in 2020**

- Mechanical Objects: **18 votes**
- Executive Assistants: **7 votes**

The four technical meetings for 2019 will be: Virtual Reality (Parques de Sintra-Monte da Lua), **Business Development** (Gödöllő Royal Palace), **Hydraulic Systems** (State Museum Reserve of Peterhof) and **Mechanical Objects** (Mafra National Palace).

1.4.2 Joint Projects

EPICO 2018-2020

The EPICO programme is unanimously approved by the members of the Network present at the General Assembly.

PALACE DAY 2019

Palace Day is unanimously approved by the members of the Network present at the General Assembly

MOBILITY GRANTS

Antonio Nunes Pereira: Since yesterday, we have been talking the matter over with several members. We suggest increasing the grant by €500, i.e. a grant of €1000 per person. This would mean modifying the budget that we are about to present to you slightly.

Hartmut Dorgerloh: Regarding the date, shall we begin in 2018 or in 2019?

Antonio Nunes Pereira: The project will begin in 2018. The budget can handle this modification without any difficulty for the second semester of 2018.

Hartmut Dorgerloh: Yesterday, we said it would be a good idea to have a selection committee and a sort of form on "How to apply"? If I understand correctly Elena is already working on something. The idea is to make the application procedure easy for everybody with no age limit, specified job title, etc. Each person would then have to find his or her partner. We would need confirmation from the institutions. There would be a defined period of time for applications followed by a selection procedure. After the mobility, trip a written report would be requested. This is what comes to mind for the time being. Is this what will happen?

Ezbieta Grygiel: We have already started drawing up the application form. We also expect a cover letter and a project description from the candidate. I don't think it is very complicated. I think we will be able to find volunteers who could assess the applications. I don't think we necessarily need to spend all the money this year. It depends on the amount of applicants and the strength and will of the applicant requiring the grant. The selection should not be too complicated.

Axel Harms: I would like to clarify one point. Yesterday there were some questions about the use of this grant to attend technical meetings. This is not the idea or the case here. This is a completely independent initiative. I wanted to make this perfectly clear before voting.

Mauro Felicori: I think we need to spend more time on it to come up with the perfect project. I fear that we will have to do devote a lot of time for very few results. Bilateral agreements would perhaps be preferable. I also think we should approach the European Commission as there are subsidies for this type of exchange.

Axel Harms: Yes, it is always better to have a very clear and precise project. But I suggest we proceed as Elzbieta put forward. We are unfortunately no longer eligible for the funding we previously received from the European Commission. And even if we were, the profiles of the staff we wish to send do not correspond. Also, the different European administrations are very different and in some countries cultural institutions cannot apply for mobility projects. I hope we will present a very clear and well-formulated project.

Izabela Zychowicz: I would like to begin by saying that I think this type of cooperation and professional exchange between our residences is fundamental. I think it would be useful to have a list detailing the fields of expertise in which our institutions would be ready to welcome other staff on a mobility trip. For example, at Lazienki, we could welcome professionals wishing to gain experience in preparing conservation projects.

Catherine Pégard: So the idea is to make a list of proposals for each institution, is that what you mean?

Izabela Zychowicz: Yes, exactly

Antonio Nunes Pereira: Obviously it is a good idea to have a list with a concrete proposals and themes. But I think the most important thing for us is to set up individual exchanges. I don't think we need to centralise everything with the Secretariat. The network just needs to provide support. The person who wishes to travel needs to get the information, and do some research on the residence he wants to go to. The idea is that he can talk to an institution and come to an agreement, and afterwards, once the project has been defined, contact the network. This project must remain flexible. The inspiration for a project might develop after a technical meeting for example. After a meeting, a member of staff might think, "I need to see this type of restoration, I need to see how it is done". Each applicant must research their own mobility project and be mobile.

Annette Straagaard: This is a very good proposal and a very good idea. I do however think it would be very interesting to know the specific expertise of all the institutions, like a sort of catalogue. People with a project would immediately be able to see which institution to approach.

Antonio Nunes Pereira: I admit I am a little stubborn. Two days ago we talked about the reproduction of a statue and you gave me the name of a colleague who works in the field. So for example you could receive the application of a colleague to go to Copenhagen for a few

days to see how you work. I think that is how it should work. People go to technical meetings and are in contact with colleagues. I think it should happen on an individual basis.

Annette Straagaard: Yes, in reality it is a very simple, but the example of the statue restoration is a coincidence. A few years ago we had a project on silk tapestries. We looked for someone working in the field but it was very difficult. We looked for a long time but didn't find anyone. I know that here we might have found someone to help us. It would be very simple to have a little catalogue, mentioning a few points, indicating the specific skills of each institution.

Izabela Zychowicz: Yes, it would be easier. The candidate could then have a list from which to choose where he wants to go, rather than having to research each member-residence.

Kerstin Hagsgård: I think we can have both. A precise, individual request and a list. If someone wants to learn more about subject he can look at the list and say: "yes, that is where I should go".

Catherine Pégard: We should start by using both methods: Having proposals from the institutions but also from candidates. The proposals might not necessarily coincide. This could lead to proposals, which we as institutions may not have envisaged, but which are nevertheless very interesting. I think we could start and vote on it. We seem convinced that it is a good idea. We will need a little committee for the selection of applicants. I would suggest that a member of the Board should be present. Of course it should be Elzbieta.

Mobility grants are approved by 19 votes.

One abstention: Mauro Felicori, Reggia di Caserta, Italy

Elena Alliaudi: Are there any volunteers for the committee?

Gabriele Horn: I think it is important to have participants from North, South, East and West, from different countries and geographical regions.

The Selection committee will be composed of:

- Elzbieta Grygiel, the Museum of King Jan III's Palace at Wilanów, Poland
- Pilar Martín Laborda, Patrimonio Nacional, Spain
- Gabriele Horn, Prussian Palaces and Gardens Foundation, Berlin-Brandenburg, Germany
- Sebastian Edwards, Historic Royal Palaces, United Kingdom

MICRO-FOLIES

Axel Harms: I would just like to comment on this. Yesterday we discussed the features of the project, highlighting questions of social engagement and accessibility. They are very important aspects in our residences and will become more and more so. If a meeting is organised on the subject, I think it would be interesting to combine it with a technical meeting on the subject. We could take advantage of this meeting to discuss our experiences in the field. It would be like a 'bonus' technical meeting.

The Micro-Folies project is approved by 16 votes

1.5 Complementary Information

Catherine Pégard: I have been asked to give some more details about the organisation of the dinner to be held at the Palace of Versailles at the end of the year. The aim is to promote the network and showcase its dynamic nature for those who are interested. The framework for the dinner will be devised by the associated palace and museum chefs. As someone who is already on site and involved in this work on a daily basis, Alain Ducasse has been easy to mobilise. He will get in touch with other chefs who can work with him to create not a long menu as such, but a brochure listing the culinary ideas and traditions of each one. We would like to invite the chefs, ambassadors of our respective countries in residence in Paris and the representatives of our institutions. We will have to do it rather quickly to show that the ambassadors will accompany the project. We will of course also invite the President of European Commission and all the Europeans we can assemble. Naturally, any suggestions are welcome. We will reduce the numbers after a certain point. Even if the Palace of Versailles can host 1000 people for a sit-down meal, we don't have the financial means to do so. We are going to try and get the backing of French sponsors. I think that Bordeaux wine-makers are ready to help us. It is the only way we'll manage, even if you have very generously agreed to free up some funds to help us for which I thank you. We must consolidate the contributions from our side. I think we will manage because we have a great project which will also mark the end of A Place at the Royal Table. On 15 March we all launched this project alone on our respective sites (if I may say so), but we will all be together to finish it off. I would love it if you could all be there for the occasion.

Thomas Foulleron: I would like to bring up two points about the network's visibility for visitors. First of all, I would like to talk about a common signage system, one unique sign that would be present in all our residences. We can imagine a common signboard, visible in all our palaces. Each residence could decide where best to place it. The board could include a mention of our new website and clearly indicate our affiliation to the network.

The second point is about creating content on our historical identity, and not only to show the technical aspects of our joint work. It could be a short clip where we talk about the exchanges between our residences, correspondence, ceremonies, marital alliances, trips, artist exchanges, etc. There could be several formats. We could even aim for a documentary report in partnership with ARTE. These could be very short joint clips, shown on our social media throughout the year. It's a bit like the Micro-Folies initiative of the virtual exhibition on A Place at the Royal Table. The idea would be to generalise it. I think it is very important, especially for a small residence that is proud to belong to the society of European sovereigns.

Catherine Pégard: Thank you. I agree that it is a very good idea to have a common signage system. I do however want to mention the reservations that I often hear at the palace of Versailles. Regularly people complain that there are too many boards, too many signs, which don't always respect the official visual identity. The only solution is to impose it. Personally, I will do so at Versailles, at least at the entrance of the palace so that the public can see the link that exists between all the European Royal residences and us.

Regarding the website, it needs constant updating. The new site is very easy to access. We can replace pictures with new ones frequently. You also mentioned ARTE; I believe talks are already underway.

Elena Alliaudi: It is not actually a documentary, but we have learned that the official partner of European Cultural Heritage Year is ARTE so we can imagine doing something with them.

II/ BUDGET¹

2.1 Presentation of the accounts for 2017

Antonio Nunes Pereira

We had to revise the 2017 budget, particularly because of the revenue and expenditure linked to the conference on preventive conservation.

Revenue:

We had unforeseen revenue from the conference on preventive conservation. We received 13 554, 47 euros more. We will also need to know in January how many visitors you receive so that Elena can prepare the fees due. This is very important for budget monitoring.

Kerstin Hasgaard: What are the fee categories?

Elena Alliaudi: It all depends on the number of visitors.

- Less than 500 000 visitors: 4 400 euros
- From 500 000 to 1 million visitors: 6 600 euros
- More than 1 million visitors: 8 800 euros

Expenditure:

The unforeseen expenditure linked to the conference can be seen immediately on the budget. With the unforeseen revenue from the conference, there has been no negative impact on the 2017 budget. You can see that for the rest, spending corresponds to the usual expenditure of the Network.

The accounts for 2017 are unanimously approved by the members of the Network present at the General Assembly

¹ Annexe 1: Budgets 2017-2018-2019

2.2 Presentation of the provisional budget for 2018

Antonio Nunes Pereira

Revenue:

As for the 2017 budget, it is the EPICO conference that has modified the budget. We have revenue worth 10 264, 90 euros linked to conference registrations. We estimate the receipt of approximately €7,000 of funding for H el ene Legrand's salary. We received 2,000 euros extra from the Reggia de Caserta in 2018, which thus rectified its payment of the fees for 2017. The Conference on preventive conservation earned us some money. Overall our position is good.

Expenditure:

Regarding our expenditure, as was the case in 2017, unforeseen spending was incurred by the conference. We also decided to increase the budget for the Versailles dinner a little bit during the last Board meeting. So we have gone from 10,000 to 22,000 euros. The A Place at the Royal Table project has also obtained European funding. I will let Tamas explain the details to you. Still on the subject of special projects, we have reinvested the money earned during the conference of the EPICO programme. Regarding mobility grants, following the discussions we have had here at the General assembly, we will modify the budget going from €5000 to €10,000 (10 grants worth €1000 instead of 10 grants worth €500).

I would like to draw your attention to human resources expenditure. The board has decided to increase Elena Alliaudi's salary to the same amount as that of C eline Delmar. Elena replaced C eline as network coordinator. It is logical that she receive the same salary. H el ene Legrand is now in the situation Elena was in. Consequently, we have slightly lower reserves than initially thought, but we are still largely above the €50,000 fixed by the general assembly. We are also trying to simplify things, in terms of our spending. For example comment if you compare the 2017 and 2018 budgets, you will see that "miscellaneous expenses" has been simplified and reduced to €500. This is ample (Line 622.61). We have also reduced the amount a little. So, if you don't have any questions, we will vote on the provisional 2018 budget, keeping in mind that it will be modified considerably in the coming months with the European subsidies. We will see in a year how the money has been distributed.

T amas Ujv ary: With financing from Creative Europe, the budget will of course change. This will induce changes for 2018 and 2019, but for the moment, we don't have more details. There is a meeting in Berlin organised by the European Commission. The 15 project partners do not need to attend. Elena will go and get all the relevant information about the use of these funds, the right type of invoice, etc. For the time being we have no other information about the way to obtain this funding. What we need to remember today is simply that the two next budgets of the Network will be modified accordingly. Also, do not forget to use the official logo of the Creative Europe programme. Without it, we will need to reimburse the money that we receive and we certainly don't want that!

The revised provisional budget for 2018 is approved by the members present at the General Assembly of the Network.

2.3 Presentation of the provisional budget for 2019

Antonio Nunes Pereira

You will notice that €15,000 have been allocated for special projects, i.e. A Place at the Royal Table, EPICO and mobility grants. This spending will no longer be required after 2019. The rest of the budget is no different from the others, be it the expenditure or revenue. Therefore, we will have a reserve of 92,984.67 euros (reserve provisional in the budget – 5,000 euros added for mobility grants following discussions), which is almost double the €50,000 we had fixed.

The provisional budget for 2019 is approved by the members present at the General Assembly of the Network.

III/ STATUTORY ISSUES

3.1 Expanding the network

3.1.1 Presentation of the Reggia di Monza²

Piero Addis

3.1.2 Presentation of the Patrimonio Nacional³

Alfredo Perez De Armiñan Y De La Serna

3.1.3 Changes in the Statutes of La Venaria Reale

Andrea Merlotti

One of the aspects that characterises the European dynasties and the House of Savoy through history is the existence of "pleasure palaces" (residenze o villeggiature in Italian) that were built around the capital. Their role was to support and celebrate the standing and importance of the reigning family. The Royal Palace of Turin and the Vigna del cardinale Maurizio di Savoia, (which later became the Villa della Regina), Palazzo Velentini, Vigna di Madama Reale, Venaria Palace and the hunting pavillion of Stupinigi, Rivoli, Moncalieri, Racconigi, Agliè castles and others form an architectural ensemble with their parks and gardens. Beyond the characteristics that typify them – linked to their time of construction/transformation and the personalities of the lead architect – by their grandiose structure and the spectacular life that unfolded there, these residences met the requirements of that choice to glorify the weight of the role Turin and the Piedmont would play in European politics. To crown a process of international recognition, UNESCO registered them on the World Heritage List under the category: Residences of the Royal Houses of Savoy on the occasion of the 21st session of the World Heritage Committee held in Naples from 1- 6 December 1997. This site comprises 22 metropolitan, urban, semi-urban and rural residences spread over 2 provinces and 9 towns. Each has its own distinguishing features. As an ensemble they provide an extraordinary picture of Piedmontese and Italian history, especially the events that led to the creation of a single State in a background of European history.

² Annexe 2: Presentation of the Reggia di Monza

³ Annexe 3: Presentation of the Patrimonio Nacional

These residences form a large cultural, historical, architectural and environmental circuit of exceptional European and universal value, open to visitors and requiring protection for the benefit of all humanity.

Since the inclusion of the Residences of the House of Savoy on the World Heritage List, considerable restoration work has been carried out on all the buildings to the value of approximately 1 billion euros. As a follow-up a process of enhancement and promotion of the ensemble has been implemented, taking the number of visitors from 600,000 in 2001 to 2.5 million in 2017. In parallel, in order to achieve even greater protection and enhancement of this cultural heritage, recent Italian laws regarding cultural property have encouraged the creation of integrated museum hubs and coordinated cultural bodies, uniting State museums and private museums. In this vein, the Ministry of Cultural Heritage and Tourism for the Piedmont Region has modified the Statutes of the Consortium of the Venaria Reale. Now, beyond just the Royal Venaria Palace, the range of the Consortium's activity has been expanded to other royal Piedmontese residences. This decision by the Italian government lays the foundation for the creation of a "Royal Residences of the House of Savoy Circuit". Whilst paying the greatest attention to the protection and promotion of the historical, artistic and natural content of these residences, this circuit aims to improve their accessibility by increasing research on modernity and the cultural stakes of our time and territory, using means of expression such as theatre, music, contemporary art, etc. This body should be capable of providing services for the public on all the implicated sites, ensuring that they are always connected and implementing coordinated communication and marketing campaigns. Being able to manage cultural services and policy like a 'system', maximising resources can thus become a major strategic aim for the museum management of the Royal Residences of the Piedmont.

Furthermore, to meet the challenges of tourism on a European level, the Consortium has adopted a collaborative and sharing approach in the aim of creating a joint cultural tourism project. For this reason it has adopted an organisation model that features, among other things, strong links with regional production companies. It is vital to clearly understand the different elements of the cultural tourism strategy that need to be implemented. This strategy depends on a promotion scheme that should be based on *genius loci*, i.e. the special atmosphere of a particular place, which makes it unique. This will help to strengthen the individual identity of each site while promoting a common 'brand' image. In this way, each residence will acquire a more widespread national and international reputation as it proposes a high quality cultural offer. We are currently launching an operation that aims to promote our 'destination brand' and convey it to the international market as a major cultural offer for tourists in the Piedmont region, expressing the strong character and identity of our heritage. This is a key, strategic activity directed not only at visitors, but also tourism professionals, to increase the notoriety and visibility of the "Royal Residences" label. Consequently, our main objective should be to broadcast a single image and message of our 'destination brand' across all communication channels, in a coordinated, collaborative and efficient way. Our communication should not be limited to the traditional channels, but should also involve various players on the tourism market through co-marketing and co-branding actions, promotional activities in trade fairs and shows, targeted presentations and international seminars.

Another topic we are looking into concerns our offer to the public, be it the financial promotion of our cultural heritage (monument store – bookshops), cafeterias, guided tours, etc.) or the accompaniment to the museum experience (transport, reservations, etc.).

Thanks to cooperation between human and financial resources, the joint management of the Circuit services will automatically generate greater profit and improved professional preparation for the management of these sites. This will enable us to overcome the difficulties that these institutions are all currently faced with. Obviously, an increase in activity and services will require a more structured and efficient organisation. Therefore, we have examined the role of each department in the framework of a common system as well as that of digital technology; a role which is gaining in importance today with the transformation of the museum experience. The new language used and new experiences will multiply the different stories told about the sites. The Consorzio has to be ready to face all these new challenges. For 2018, a joint schedule has been programmed for summer events taking place in the gardens of the Residences: In 4 stages, the Royal Marathon will propose different itineraries of historical and natural interest and a whole series of common cultural activities will be held throughout the year, such as Reali Sensi, Brindisi a Corte, Palchi Reali, etc.

Over the last few years, the Royal Residences of Savoy project has been one of the best examples in Italy of integration between cultural institutions, local/regional authorities, banking institutions and local communities. This project proves that it is possible to pursue a shared strategy aiming to conserve and promote the cultural heritage of the region. Today, with the creation of the Consortium of the Residences of the Royal House of Savoy, our intention is to increase and improve the Circuit's cultural offer and expand the range of services provided for the public. We wish to create and promote tourist activities that are one of a kind in Italy, based on a model of governance that is capable of coordinating different players, while contributing significantly to local economic development. This model could become a reference for other 'sites of excellence' in Italian regions.

3.1.4 Examination of Frederiksborg Castle's application⁴

Hélène Legrand

The membership of *Frederiksborg Castle* is unanimously approved.

3.1.5 Examination of Kulturstiftung Dessau-Wörlitz's application⁵

Gabriele Horn

The membership of *Kulturstiftung Dessau-Wörlitz* is unanimously approved.

⁴ Annexe 4: Presentation of Frederiksborg Castle

⁵ Annexe 5: Presentation of Kulturstiftung Dessau-Wörlitz

Decision Summary

The minutes of the 2017 General Assembly at Hillsborough Castle are unanimously approved by the members of the General Assembly of the Network.

I/ ACTIVITIES

The Activity report for 2017-2018 is unanimously approved by the members present at the General Assembly of the Network.

Work Programme 2018-2019

After a vote by the members, the four technical meetings to be held in 2019 are:

- Virtual Reality, Parques de Sintra-Monte da Lua, Portugal
- Business Development, Royal Palace of Gödöllő, Hungary
- Hydraulic Systems, Peterhof State Reserve Museum, Russia
- Mechanical Objects, Mafra National Palace

After the members' vote, the Network of European Royal Residences will implement four joint projects between 2018 and 2020:

- EPICO 2018-2020
- Mobility grants 2018-2019
- MicroFolies
- PalaceDay 2019

In 2018-2019, the Network of European Royal Residences will keep going to implement the project A Place at the Royal Table.

In 2019, the General Assembly will be held in the Prince's Palace of Monaco from 12-14 June

To be discussed:

- Designing a common signage

II/ STATUTORY ISSUES

Frederiksborg Castle's membership as an active member is unanimously approved by the members present.

Kulturstiftung Dessau-Wörlitz's membership as an active member is unanimously approved by the members present.

III/ BUDGET

- The accounts for 2017 are unanimously approved by the members present at the General Assembly of the Network.
- The revised provisional budget for 2018 is unanimously approved (minus one vote) by the members present at the General Assembly of the Network.
- The provisional budget for 2019 is unanimously approved by the members present at the General Assembly of the Network.

NB: The members of the Network of European Royal Residences have taken note that Creative Europe funding for the "A Place at the Royal Table" project will modify the provisional budgets for 2018 and 2019.

Signatures of the Board members

President

Catherine Pégard, President of the Public Establishment of the Palace, Museum and National Estate of Versailles, France

Vice-president

Axel Harms, Curator, Communications Director of the Royal Danish Collection, Denmark

Vice-president

Gabriele Horn, Head of protection and preservation, Prussian Palaces and Gardens Foundation Berlin–Brandenburg, Germany

General Secretary

Laurent Salomé, Director of the National Museum of the Palaces of Versailles and Trianon, France

Assistant General Secretary

Elzbieta Grygiel, Communication Department Manager, Museum of King Jan III's Palace at Wilanów, Poland

Treasurer

António Nunes Pereira, Director of the National Palace of Pena, Parques de Sintra-Monte da Lua, S.A., Portugal

Deputy Treasurer

Tamás Ujvary, Director, Royal Palace of Gödöllő, Hungary