

GENERAL ASSEMBLY 2019

NETWORK OF EUROPEAN ROYAL RESIDENCES 12-14 June 2019 Monaco

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Agenda

Wednesday 12 June 2019

Visit of the Prince's Palace of Monaco and its Restoration Works

- 15h00 Meet at Columbus Hotel, 23 Avenue des Papalins, 98000 Monaco. Registration and delivery of badges
- 15h30 Walk to Prince's Palace (approximately 25 mins walk)
- 16h00 Visit of the Prince's Palace (in English & French) and of on-going restoration work on the Renaissance frescoes (high heels not recommended)
- 18h30 End of the visit and return to the hotel
- 20h00 Dinner at the Columbus Hotel

Thursday 13 June 2019

09h00 Meet in the lobby of the Columbus Hotel, departure on foot for the Oceanographic Museum (approximately 25 mins walk)

09:30	Arrival of participants	
09:45	Official Opening by M. Robert Calcagno, Director of the Oceanographic Museum, Oceanographic Institute, Foundation Albert I Prince of Monaco	
10:00	Welcome speech	Catherine Pégard, Claude Palmero, Thomas Fouilleron
10:15	Presentation of new members in 2018	
10:35	Approval of the minutes of the 2018 General Assembly and the Activity Report 2018 – May 2019	Catherine Pégard
11:00	EPICO/ Progress report	Laurent Salomé
11:10	Pause-café / Video Microfolie	
11:30	Speed meeting	Hirondelle and Princesse Alice rooms (floor -1)
12:30	End of the morning session	

12:45/13:45 Lunch at La Terrasse restaurant (2nd floor of the museum)

14:00	Activities 2019/2020	
	Upcoming technical meeting for 2019 / Hydraulic Installations (Russia)	Elena Kalnitskaya
	Upcoming technical meeting for 2019 / Business Development – Merchandising/ Boutiques	Tamás Ujváry
	Showcase "A Place at the Royal Table"	Vincent Heymans
	Mobility Programme	Sebastian Edwards
	Technical Meeting Proposals for 2020	Gabriele Horn
15:00	Discussion	
15:15	Coffee-Break	
15:30	Long-term perspectives / discussion	Catherine Pégard
16:00	End of afternoon session	
16:15	Return to the hotel on foot (approx 25m walk)	

Reception given by HSH Prince Albert II of Monaco

(Elegant casual wear)

18:20	Meet in the lobby of the Columbus Hotel
18:30	Departure by bus for the Prince's Palace
19:00	Arrival at the Prince's Palace by the Gate of honour Welcome by HSH Prince Albert II of Monaco Monegasque anthem, European anthem Speech by HSH Prince Albert II of Monaco Speech by Catherine Pégard Unveiling of the European Royal Residences ID wall plaque Concert by the Prince's Infantry orchestra
20:00	Cocktail dinner on the promenade of the Palace gardens

Friday 14 June 2019

09h30 Meet in the lobby of the Columbus Hotel and departure on foot for the Oceanographic Museum (approx 25 min walk).

10h00	Arrival of participants	
10h15	Statutory Issues	
	Renewal of the Board	Catherine Pégard
	Partnership Agreement	Tamás Ujváry
	Expansion 2019 / Miramar Castle, Italy (vote)	Elena Alliaudi
	Expansion 2019 / State Palaces, Castles and Gardens of Saxony, Germany (vote)	Hélène Legrand
	Expansion 2019 / Royal Palace of Naples, Italy (vote)	Elena Alliaudi
11h00	Reminder of 2020 Programme	Elena Alliaudi
11h05	Vote by secret ballot	
11h15	Coffee-break	
11h40	Vote	
11h50	Budget / Treasurer's Report	
	Accounts 2018 (vote)	António Nunes Pereira and Tamás Ujváry
	Estimated revenue and expenditure for 2019 (vote)	
	Projected budget for 2020 (vote)	
12h15	Various questions and conclusions	
12h30	End of morning session	

12h45	Lunch at La Terrasse Restaurant (2 nd floor of the museum)
14h00	Guided visit around the Oceanographic Museum (only in English)
15h15	Goodbyes and return to the hotel

List of participants present (with voting power):

Schönbrunn Palace GMBH, Austria

Klaus PANHOLZER, Director

Christina SCHINDLER, Product Manager

Former Palace of Brussels ASBL, Belgium

Vincent HEYMANS, President of the Scientific Committee

Kongernes Samling - The Royal Danish Collection, Denmark

Thomas THULSTRUP, Museum Director

Axel HARMS, Head of Communication

The Danish Agency for Culture and Palaces, Denmark

Annette STRAAGAARD, Head of Cultural Projects

Patrimonio Nacional, Spain

Pilar MARTIN LABORDA, Head of Cultural Programmes

Elvira RAMIREZ NUNEZ DE PRADO, Head of Cultural Promotion

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

Catherine PEGARD, President

Laurent SALOMÉ, Director of the National Museum

National Estate of Chambord, France

Frédéric BOUILLEUX, Deputy Director

Prussian Palaces and Gardens of Berlin-Brandenburg, Germany

Christoph Martin VOGTHERR, Director

Gabriele HORN, Head of Protection and Preservation

Kulturstiftung Dessau-Wörlitz, Germany

Brigitte MANG, Director

Royal Palace of Gödöllő, Hungary

Tamás UJVARY, Director

The Piedmont Region - Consorzio La Reggia di Venaria Reale, Italy

Andrea MERLOTTI, Head of the Reggia di Venaria Reale Studies Centre

Clara GORIA, Art historian at the Studies Centre

Reggia di Monza, Italy

Piero ADDIS, Director

Prince's Palace, Monaco

Claude PALMERO, General Administrator

Thomas FOUILLERON, Director of Archive dept. & Library

Hervé HIRIEN, General Secretary to the Advisory Committee for H.S.H the Sovereign Prince's Art Collectios

Het Loo National Palace Museum, Netherlands

Michel VAN MAARSEVEEN, Director

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

Elzbieta GRYGIEL, Head of Communications

Zamek Królewski w Warsaw, Poland

Wojciech FALKOWSKI, Director

Royal Łazienki Museum, Poland

Małgorzata GRABCZEWSKA, Partnership Coordinator

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

Antonio NUNES PEREIRA, Director of the National Palace of Pena

Peterhof State Museum, Russia

Elena KALNITSKAYA, Director

Svetlana DOBROSOLETS, Director of the Peterhof Friends' Society

Moscow Kremlin Museums, Russia

Olga DMITRIEVA, Deputy Director of Educational and Promotional programmes

The Royal Collections, Sweden

Andreas ANDERSSON, Curator

Historic Royal Palaces, United-Kingdom

Sebastian EDWARDS, Deputy Chief Curator and Head of Collections

Network of European Royal Residences

Elena ALLIAUDI, Secretariat – coordination

Hélène LEGRAND, Secretariat

Excused:

Natural History Museum – Frederiksborg Castle, Denmark

Palace of Compiègne, France

Royal Palace of Turin, Italy

Royal Palace of Caserta, Italy

Mafra National Palace, Portugal

Opening of the General Assembly

Robert Calcagno, Director of the Oceanographic Museum, Oceanographic Institute,
Foundation Albert I Prince of Monaco

Madam President, the Administrator, ladies, gentlemen, dear friends – My name is Robert Calcagno, Director of the Oceanographic Institute, Foundation Albert I Prince of Monaco and the lucky director of this oceanographic museum. I wanted to be here to greet you and let you know that you are most welcome here at the Oceanographic Museum. The Oceanographic Museum is delighted to be hosting the General Assembly of the Network of European Royal Residences. I would like to thank the Prince's Palace, Mr Claude Palmero, Mr Thomas Fouilleron and Mr Hervé Hirien for choosing the Oceanographic Museum and this conference room to hold the General Assembly.

The Oceanographic Institute is grateful for this choice and understands it well. The Oceanographic Museum is not a royal residence but it is certainly a place held dear by the Princes of Monaco; it was called Palace of the Sea by Prince Albert I. Prince Albert I was the great-great-grandfather of his Serene Highness Prince Albert II. Prince Albert I reigned over the Principality from 1889 to 1922. We are nearing the centenary of his death and his Serene Highness Prince Albert II wanted to create a committee to commemorate the final years of his ancestor's life. Mr Thomas Fouilleron has worked very hard on it. Prince Albert I was a Sovereign Prince of the Principality of Monaco, but he was also a navigator, an explorer, a scientist and humanist, who wanted to protect the ocean. He undertook and led 28 oceanographic exploration projects and wanted to build this palace to the sea to bring together in one grand gesture the two driving forces of civilisation: and I quote, "art and science". After the Prince's death in 1922 the subsequent Princes of Monaco have always been very attentive to this palace. They have used it in their federative roles across the world to help others discover, love and protect the ocean. Commander Jacques-Yves Cousteau, whom you all know, was the director of this Oceanographic Museum for 31 years at the end of the 20th century. Prince Rainier III carried out numerous operations through the museum such as the creation of reserves, now called "marine protected areas", or the fight against marine pollution. Today it is H.S.H Prince Albert II who has taken up this 100 year-old torch and is known worldwide for his cohesive action to protect the ocean and nature through his own foundation, the Prince Albert II Foundation. This story of the Princes of Monaco and the sea is recounted in a semi-permanent exhibition called "Monaco and the Sea" which you will be able to visit tomorrow.

Today this Oceanographic Museum welcomes more than 650 000 visitors per year. They can learn about action being taken and see our aquariums and the brand new care centre for

marine turtles which was inaugurated by Prince Albert II on April 27th this year. They can also admire this conference room where a discerning eye, (such as that of the Director of the National Museum of the Palace of Versailles) will immediately notice the chandeliers designed by Maison Baguès, a French lighting house from the 19th century that was very prolific in the early 20th century. They designed for the Palace of Versailles on numerous occasions I believe, notably in Marie-Antoinette's bedroom. This conference room is also used to show other more recent activities. You can see the photographs taken last November during a discovery mission led by Prince Albert II in the Torres Strait between Australia and Papua New Guinea. This was an ethnological and sociological mission, where the Prince was able to talk to indigenous communities to better understand their relationship with the ocean and with nature, and find ways perhaps to reconcile western society with the ocean.

Thank you for coming here to the Oceanographic Museum and thank you for your attention. Thank you Madam President.

Claude Palmero: Madam President, ladies and gentlemen, we are gathered here today for a first and particularly pleasant assembly. Indeed, the Network of European Royal Residences had never held a general assembly in Monaco until now so I have great pleasure in welcoming you to the Principality in the name of his Serene Highness Prince Albert II. As a member of the Network of European Royal Residences since 2015, we were warmly welcomed by the Network and I wanted to thank you all, particularly the President. This helped us to settle in and we appreciated the warm and at the same time studious atmosphere of the Network. We hope that you will find Monaco relaxing but conducive to thought for your work sessions, which are always so beneficial. We have seen how this sharing of experiences in a friendly atmosphere, between royal residence heads can be enriching and help us in our own reflection and actions.

For this reason, we hope that you will be able to work peacefully and pleasantly during this General Assembly. The subjects chosen are very interesting and earlier when I greeted our President, I reminded her that shortly before our arrival there had been a work session on fire safety. The recent sad news shows how much this subject amongst others was well chosen and helps us to make progress in our thinking. Thank you very much for your attention ladies and gentlemen, enjoy your stay in the Principality.

Catherine Pégard: My warmest thanks to our esteemed colleagues, the Estate Controller, the Secretary of the Advisory Committee for the Sovereign Prince's Art Collectios, the Director of the Archives, and Thomas Fouillon who has worked with us for the several months to organise this lovely day in Monaco and thank you for your words Claude Palmero. Dear Robert Calgagno, Director General of the Oceanographic Museum, we are rather awestruck at this magnificent and vast venue, even coming from Versailles. We will be getting ideas for our future meetings. From now on we will have to welcome you in the Crusades Room at least or even in the Gallery of Great Battles when you come to Versailles. Thank you for your hospitality and for the time your teams have spent organising this General Assembly together with our team from the Network of European Royal Residences. I cannot mention everyone but selfishly I will mention our two Helens: Elena Elena Alliaudi and H  l  ne Legrand, an Italian

and a French woman who are the pillars of these events. I can bear witness to all the work they do as I frequently run into them in the corridors of the Palace which houses the Network offices and I can tell you that they are absolutely devoted to their roles and committed to the development of the Network. Our Network is thriving as can be seen by your presence here this morning.

First of all I would like to welcome our new directors who are attending the General Assembly for the first time.

Mr Christoph Martin Vogtherr, Director General of the Prussian Palaces and Gardens of Berlin-Brandenburg, Germany; Mr Klaus Panholzer, Managing Director of the Schönbrunn Palace Foundation (Austria) who hosted us for the last Board meeting in May; and Mr Thomas Thulstrup who represents the Royal Danish Collection. Unfortunately three newly nominated directors have not been able to make it today: Mme Sofia Cruz from Parques de Sintra-Monte da Lua, represented here by Antonio Nunes Pereira, one of our veterans!; Mr Guido Curto from the Venaria Reale, represented by par Andrea Merlotti who has also been following our work for many years; Mme Tiziana Maffei from the Reggia di Caserta whom I hope will be among us next year. I won't say anymore as we have a lot to get through. Our programme is a little 'dry' because we have to approve the minutes and deal with stories from the past before dealing with those of the present.

I would like to say that there is one sign of the vitality of our Network in the desire of two new members to join us: Frederiksborg Castle and the Kulturstiftung Dessau-Wörlitz, whose director Ms Brigitte Mang will give a presentation in a few minutes. We are delighted to welcome her amongst us today. Ms Mette Skougaard, Director of Frederiksborg Castle was unfortunately not able to join us today. A presentation video of this new member will however be projected.

With no vanity intended, I think I can speak for all of us when I say that every time a new member joins us, it is a huge reward and compliment for the Network. It bears witness to its actions and vitality. I think that in the years to come, this Network will be "the place to be" for European royal residences. I think this is important for each of our countries where everyone is wondering about the development of the world and, doubtless, the difficulties we can all encounter. It is important to show that European culture is alive and well, and indispensable to our countries. I would like to remind you that one day I heard the President of France, Mr Emmanuel Macron, say that when populations could no longer talk to one another and world leaders could no longer talk to each other, they could talk about culture and thus feel a connection. I think that is very true and partly why our commitment is so strong. We all believe in our personal history, in the history of each one of our residences and at the same time, in our one communal history. We will have the opportunity to repeat it during our projects. I think this pooling of our stories and our experiences will help us face the future. Accompanying the future of our countries, as we must is, I think, our main mission. Here is the proof of our shared will to proceed. Your experience and the diversity of our countries show it and the seriousness of our work will prove it. Thank you all.

Now we are going to get down to business and start the job of this General Assembly. Tomorrow we will vote in the new Board, which will take office in November 2019 for a period of three years. Our Board was elected for 3 years in May 2016 during the General Assembly at the Venaria Reale and it took office in November 2016, for a period of 3 years, so until November 2019. I am happy to say that we have received no new applications for this new election. So I imagine you have appreciated the work of the Board until now and I can tell you that this same Board in the exact same configuration will present itself to you tomorrow for re-election for a new term of 3 years (1st November 2019 – 31 October 2022). As you know our former Vice-President Hartmut Dorgerloh was nominated Director of the Humboldt Forum last June. In accordance with our statutes, Gabriele Horn will act as interim Vice-President until 'Hartmut Dorgerloh successor has been nominated. No introductions are needed for Gabriele Horn who is also one of the pillars of our Network. Her efficiency and devotion have often helped our projects to progress more quickly. I think we can salute her energy, which drives us forward and pushes us to clarify our direction. I remember her gentle reprimands when we wanted to launch the project "A Place at the Royal Table". Without her we may well never have reached the end of it. You had to believe in it right from the start and she was one of the first to have done so. Tomorrow we will finalize the vice-presidency of Mr Christoph Martin Vogtherr with a vote and I am delighted to welcome you today to continue this lengthy job, which began before us and which will continue after us. One of the features of our Network is to showcase our institutions before we do so ourselves. I believe that this will safeguard our continuity, allowing the Network to proceed and develop together with our successors.

There are five members absent today. The Royal Palace of Caserta, the Royal Palace of Turin, the Palace of Compiègne, Frederiksborg Castle and Mafra National Palace. So there are 20 voters present. Why 20 if there are 27 of us here? Two members are associate members (Peterhof Palace and the Kremlin Museums) and as laid out in the statutes, cannot vote at the General Assembly. According to article 6, section 6-2 of ARRE's articles "The General Assembly is composed of active members, up to date with their subscription fees on the date of the meeting". I hope that nobody is behind. I would also like to remind you that decisions are made by simple majority, with the exception of votes on new members or the modification of the statutes. Consequently, all votes will pass with a majority of 11, except those on new membership, which require a 2/3 majority. There has been a slight amendment to the voting procedure in order to simplify it. Technical meetings, activities and the election of the Board will be voted in writing to facilitate counting.

I have three new applications to announce and again, I am delighted to do so as it shows how dynamic our Network is. A spontaneous application from Miramar Palace (Italy), an application from the State Palaces, Castles and Gardens of Saxony (Germany) and one from the Royal Palace of Naples (Italy), which used to be a member of the Network in the past and would like to join again. We will talk about them in more detail tomorrow.

We will now vote on the minutes of the 2018 General Assembly held at Escorial in Spain, which were sent to you on 29 May this year. I don't think we have received any queries, but there is still time. Otherwise, we will vote directly.

The minutes of the 2018 General Assembly at Escorial are unanimously approved by the members of the General Assembly of the Network.

I/ ACTIVITIES

Thursday 13th June 2019

1.1 Presentation of the Annual Report 2018-2019

Catherine Pégard

First a word about our annual report. Following the comments I have received by several people I think I can say I speak for all of us when I underline the extreme clarification and simplification that the Secretariat has undertaken to produce an accessible document that can serve as a foundation for future work. I won't comment on what we know already. Above all I would like to thank all the institutions that have hosted the latest Technical meetings since our last meeting. There has been:

- A Technical meeting on "Patina in Royal Residences", Prussian Palaces and Gardens Foundation Berlin-Brandenburg, November 2018
- A Technical meeting on "Mechanical Objects", Mafra, April 2019
- A Technical meeting on "Augmented Reality", Sintra, April 2019

They were all very successful and in addition each time we interact with different professionals and teams and it is not always the same people who meet around various subjects. I think this is the most important thing. These exchanges allow us to get to know one another and share new ideas.

The last meeting was a Masterclass on "Social media" hosted at La Granja de San Ildefonso in May 2019. Thank you Pilar, I know that you met someone from Google and I think it is very important to have people come in from the outside with an objective view who can bring us new ideas for the future. This is particularly true when we talk of social networks, which change much faster than us. If we wish to master them we must surround ourselves with people in the know so as not to be left behind and to avoid doing things in a rush that we may regret under the pressure of keeping up with a trend.

I would also like to say a few words about the project "A Place at the Royal Table" which represents considerable progress for our work. We have shown that we can present consecutive events all together on varying but similar topics. I saw study days on pineapple and chocolate, together with picnics in our parks and gardens, discovery circuits in our

vegetable gardens for children, etc. We all organised many activities around common and different topics and I think it was a good example of how we can work together in the future. The project was noticed as such if I may remind you (and that in itself is an event) as we received a European grant which enabled us to organise two further events in 2019: The Madrid Masterclass on social media organised by the Patrimonio Nacional last month and the Showcase in Brussels organised by our Coudeberg colleagues, which Vincent Heymans will tell us about later. What is more, this event is not completely over and I invite you to vote for the Museum of King Jan III's Palace at Wilanów, one of the prestigious Europa Nostra prizewinners for "A Place at the Royal Table", so that it may win the audience prize. To finish, I will quote a remark made by the Minister of Foreign Affairs when he attended the dinner we hosted in December 2019 at the Trianon Palace. 14 of your national ambassadors, in office in Paris, attended the event. The Minister of Foreign Affairs, who knew nothing of our activities related to European Cultural Heritage Year 2018, asked me how we had managed to assemble 14 ambassadors together at the same time. He was quite astonished that our Network, which is not very well known, was able to mobilise ambassadors to our table. This was an affirmation of the importance of our work. I think we should renew this kind of event, maybe slightly differently but I think we should pursue these joint projects and I would be happy to discuss it with you and imagine new ideas to make our Network flourish in the outside world.

I'd like to come back to a programme which is more inward-looking, but which was also inaugurated last year: Mobility grants. This programme has enabled the staff from our institutions to receive grants to spend time gaining work experience in other establishments. This programme is open to any of our staff who wish to learn or strengthen their skills and experience things they would not necessarily do in their own institutions. These exchanges have been very fruitful but they have required a lot of effort from each one of you. That is why Sebastian Edwards, member of the steering committee, will talk to you about it in greater detail and suggest some improvements for our programme and if you agree allocate 20 grants in 2020, but we can come back to that later. May I remind you that each grant is worth €1000.

I would also like to mention the Micro-folies programme that I have already talked to you about and which has been very successful in France. This programme aims to bring culture and heritage to places that are not familiar with them and allow people to discover our majestic heritage sites and performing arts venues in towns where they aren't lucky enough to have a theatre, a castle, a concert hall or a large library. In France this programme was quickly successful, with support from the government. It is now progressing in Europe and your contributions have helped to establish the first themed digital museum. Together we have been able to present a gallery of European Royal Residences with 15 participants. Thank you. The gallery was presented in Romania in May during various cultural exchanges between European countries, more specifically between Heads of State. We are going to launch it in

France on 23 July at the Palace of Versailles¹. We will be mobilising the 200 mayors of France who are already involved in the Micro-folies. You are all more than welcome at Versailles! I know it is hard to come just for a short meeting and I only found out about it yesterday evening, but if you are interested please contact Elena. We could show the gallery to the French Minister of Culture and all the mayors who will soon be able to show our film and our work to people who live far away from a museum. I think this initiative will also give people a desire to travel across Europe to see your collections. It is quite extraordinary to do this together and it isn't easy. On the French side it was difficult and time-consuming to establish a communal offer. Here in the Network we managed it in record time, so thank you for that. I think it is an effective way to present ourselves now to those who will come to visit us in the future. The idea behind the film is to bring our collections to life for those who are far away and who will later go of their own accord to discover them in our institutions. Once again, I invite you to come to the Palace of Versailles on 23 June.

The Annual report for 2018-2019 is unanimously approved by the members of the General Assembly of the Network

I am delighted by the bonds that have developed between all of us in the Network, but I am equally delighted by the bilateral connections that are being built thanks to the meetings we have, the conversations we have in corridors and the speed meetings where we tell each other about various activities in our institutions. These exchanges enrich each of our residences. The magnificent exhibition due to open shortly at the beginning of July at the Venaria Reale entitled "A Journey in the Gardens of Europe, from André Le Nôtre to Henry James" provides a good example. As a Network we have been able to contribute to it. Of course, we often lend out and exchange works of art to enhance our exhibitions and organise new ones but in this particular instance I would like to thank the Venaria Reale for asking the Network for its patronage. This might seem formal but it isn't. It means that the whole Network is mobilised behind this exhibition. I am delighted that we have been able to participate in this way and that we have thus moved to the next level of collaboration. This is in line with the Princely Palace's action, as the first institution to suggest placing a plaque in the entrance hall. This shows that we are a community, a community of royal residences working together. I am delighted to see the plaque this evening and I am sure we all wish to emulate your initiative. I can already tell you that the Palace of Versailles is working on this and Laurent Salomé will decide where to put the plaque.

Laurent Salomé will also tell us how the EPICO programme, of which we are very proud, is developing. We designed the EPICO tool together and the joint work of our residences has enabled us to successfully complete the first phase. The dynamic teams working on the project have brought us to the second phase now. Laurent Salomé will tell you about it in a few minutes.

¹ Following the General Assembly, the inauguration date was modified. The official launch of the Collection of European Royal Residences was held on Monday 16 September 2019 at the Palace of Versailles.

1.2 Activities 2019

1.2.1 EPICO Programme

Laurent Salomé

A quick word to let you know that the EPICO programme is doing very well. It is an original and ambitious programme, now embarking on the second phase. We have just finished the first phase, which was dynamic and conclusive. Even if you are all familiar with the history of EPICO, which stands for European Protocol in Preventive Conservation, I would like to talk to you about two particular strengths and two original features of this programme. On the one hand it aims to tackle the question of preventive conservation with a new scientific approach, to go beyond traditional methods and supposed or accepted concepts in order to show that research allows us to highlight very different relationships of cause and effect than the ones we already know. On the other hand, it is the adaptation of this approach to historic-houses, these institutions we look after and that are confronted with highly complex conservation problems due to the variety and diversity of the constructions which house our collections. Here lies the real originality of this method and doubtless the reason for its success.

A little reminder of the first phase of the programme, which the Network of European Royal Residences partnered right from the start. You know the other programme partners: The Public Establishment of the Palace, Museum and National Domain of Versailles and its Research Centre; the Conservation and Restoration Centre of the Venaria Reale (Italy) and the Museum of King Jan III's Palace at Wilanow (Poland). May I remind you, as it was such an honour, that this programme was awarded the prestigious Europa Nostra prize in 2018. This is another sign of the importance of this project. There was also the conference in 2017 at the Palace of Versailles which some of you attended. The conference was a huge success and enabled us to make a small profit of 10 000 euros which was reinvested in the second phase during the 2017 General Assembly.

The new phase for 2018-2020 relies on new concrete projects and new members. The last General Assembly confirmed the Network members' commitment to the pursuit of the project. The big steps of this second phase are the application of the EPICO assessment method in historic houses, in particular those of the Network of European Royal Residences, as well as the disclosure of the results of these trials and the sharing of our findings. This will be done through the publication of a manual and the organisation of training courses. Indeed, the word which best describes the EPICO programme is the word 'method'. It is really about thinking about new methods to deal with these questions.

A dedicated platform on the Network website will soon be created. This was also decided last year. Very soon all the elements will be online.

A launch meeting was organised at the Palace of Versailles on October 22, 2018 where we discussed and selected our new partners. In the Network, those that are particularly involved in the second phase are: Parques de Sintra Monte de Lua (Portugal) and the Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Germany). We also have a new partner in the

Château de Maintenon (France) where we held the scientific committee meeting last April 15th. The University of Paris I Panthéon-Sorbonne, which runs a specific programme specialised in preventive conservation is also our partner. Many meetings are planned with Masters' students to work on the subject of fundamental research in preventive conservation.

We are preparing to publish the 2017 conference proceedings. It was a very rich programme with numerous speakers from all over the world. In a few months the proceedings will be online. During the conference there was a strong common desire for a shared place of expression; and so the idea for a dedicated EPICO page on the Network site came up. It was proposed and accepted during the General Assembly, and will soon be online. In 2019 and 2020 we will see its application in Portugal (Parques de Sintra-Monte da Lua) and in Berlin (Prussian Palaces and Gardens Foundation Berlin-Brandenburg). The method will also be applied at the Trianon where we have created a programme with Preventive Conservation Master's students from the Sorbonne. The latter will carry out studies and collect data. After receiving the Europa Nostra prize, the project will be presented at the Europa Nostra conference: "The Best in Heritage – Projects of Influence" on 25th September 2019. And finally, we will have a complete published version of the method.

This project involves all of us, particularly the team in charge of coordinating it. I think much remains to be done and many members of our Network could suggest various interesting and contrasting conditions for the project. For example, here we are in the Oceanographic Museum, in a maritime environment. Maritime sites provide interesting case studies in preventive conservation. These places are difficult to heat, difficult to open to the public, as they receive a large number of visitors at the same time or, in contrast, few people in dribs and drabs. It is essential that this diversity of contexts be used to improve the method and move the research forward to see how we can preserve our heritage without destroying it, while sharing it with the public at the same time – this is our eternal dilemma!

1.2.2 Micro-Folies²

Projection of the film "European Royal Residences"

1.3 Provisional Programme for 2019-2020

1.3.1 Technical Meetings 2019

Hydraulic Systems in European Royal Residences, Technical Installations and Cultural Heritage
Peterhof State Museum, Russia 19 - 20 September 2019

Presentation by Elena Kalnitskaya³

² Annexe 1: List of the pieces presented in the Micro-Folies film

³ Annexe 2: Presentation of the Technical meeting "Hydraulic Systems"

Business Development

Royal Palace of Gödöllő, Hungary, 14 – 15 November 2019

Tamás Ujvary: A few years ago there was a meeting on this subject. Over the last decade there have been numerous changes. We would like to mention various issues, like the kind of merchandise to sell in our shops, the optimum number of objects, etc. We are looking for answers and invite you to help us establish best practices in this domain. In July we will send you a questionnaire and I hope that the majority of you will be able to join us in November.

1.3.2 European Showcase "A Place at the Royal Table"

Vincent Heymans

I am going to talk to you briefly about the European Showcase co-organised by Coudenberg Palace and the Network of European Royal Residences. The event will take place from 26-27th September 2019 at the Maison de l'histoire européenne in Brussels, and is co-financed by the European Commission programme: Creative Europe.

This Showcase is organised in two phases: The first day, (Thursday 26th September) is devoted to scientific questions, the second day (Friday 27th) is devoted to discussions between members about activities developed for the project "A Place at the Royal Table". May I remind you that you have until 4th July to send your Showcase abstract to the Secretariat if you wish to participate as a speaker.

Coudenberg Palace is in charge of scientific coordination on Thursday 26th. That is why I hope nobody will mind if I talk a little more about it. We have a provisional programme with several speakers. The first I'd like to mention is Andrea Merlotti, whom we all know and who has proposed a talk on "Private, Public and "Family" Lunches: Ceremony and Table Practices at the Court of Savoy". Still on the Italian peninsula, Alessandra Rodolfo, Curator at the Vatican Museums in charge of 17th and 18th-century paintings, who studies banquets and food at the Papal Court will give a talk entitled: "Art, Food and Banquets at the Papal Court in the 17th and 18th Centuries". Patrick Rambourg, Associate Researcher at the Laboratoire Identités Cultures Territoires (ICT), University of Paris, Diderot-Paris 7 will give two talks: The first on cookery in European painting and the second on Urbain Dubois, master chef of the 19th century and his work *La Cuisine de tous les pays*. A colleague from Liège University has proposed two very interesting talks: one on a dish called "Olla Podrida" initially a luxurious dish at court before becoming a common dish in a simplified version; the other on the use of Eastern spices in Medieval cuisine, and their role in refined dishes. The last speaker we would like to allocate a generous amount of time to is Roel Jacobs, who is going to talk to us about a very particular event, the marriage of Alessandro Farnese to Infanta Maria of Guimarães in 1565, held in part at the Palace of Coudenberg. This will anchor our day firmly on site, as we will be just a stone's throw away from the remains of the Palace.

1.3.3 Mobility Grant Programme

Sebastian Edwards

This first year of the Mobility Grant Programme has been a great success. Since last year we have had 20 beneficiaries involving the participation of 18 institutions across 13 countries. They were selected by the steering committee consisting of Elzbieta, Gabriele, Pilar and me. We were delighted to see the quality of the applications as well as the variety of profiles we received. For the first call there were 10 winners that perfectly illustrated the diversity of professions to be found in a royal residence: gardeners, electricians, curators, cultural programme heads, etc. My team of conservators and I hosted Suzanne Evers from the Prussian Palaces and Gardens of Berlin-Brandenburg and I can attest that the host institutions have as much to gain from these exchanges as the direct beneficiaries. Feedback from the candidates but also from the host institutions has been nothing but positive. For the second call, we have also selected 10 participants who will leave in the second half of 2019.

Now, I would like to make some proposals on behalf of the steering committee to improve the programme, more specifically the candidate selection phase and the administrative side in order to simplify the procedure. Here, very briefly, are various proposals:

- Have one single call per year and not two. The next one would be in Autumn 2019. This would give candidates more time to apply.
- Think more about the actual payment of grants with the aim being not to discourage candidates and ensure that they do not have to pay anything upfront from their own pocket.
- Increase the number of grants from 10 to 20 per year. More staff members could benefit that way.
- Rethink candidate selection. We would like to focus on applicants aiming to develop their professional skills rather than academic ones.
- Insist on and highlight the consequences and the results. It is important to get feedback from participants and also for these participants to share their experiences. Feedback from the host institutions is also paramount. This information is essential for the continued improvement of the programme.

We have also been thinking about Pilar's departure and have a suggestion to make. If you agree, Pilar could remain as an honorary member of the steering committee for one more year, just while the necessary adjustments to the mobility programme are being made. She has the required experience and could continue to represent southern Europe. If nobody else puts themselves forward, and if our President Ms Catherine Pégard agrees, I don't even think we need to vote if everyone approves this proposal. If someone wishes to join our committee, they can approach Pilar directly.

To conclude I would particularly like to thank the institutions that have hosted our staff over the last year. I hope you will vote to prolong this project, which, in my opinion, gives added value to our Network.

Catherine Pégard: Thank you very much and thank you to Pilar who will stay with us then and that is what we were hoping for!

1.3.4 Technical Meetings 2020

Gabriele Horn

First of all I would like to thank Madame President for her words, which I was very happy to hear. I am going to talk to you now about technical meetings. We have been holding these meetings since 2004 but have only been calling them "technical meetings" since 2012. They used to be held three times a year; today it's four times and this has been a success. Right at the beginning there weren't many participants but today we can call them a success story. I would like to thank the Board of the Network of European Royal Residences for drawing up the list of proposals and the people who take part. I think these meetings have a suitable format to enable exchanges to take place on all levels and not only between directors. Curators, technicians, educational staff, etc. can share information. A list with six proposed meetings for 2020 has been prepared. We need to select four of them. I'm going to hand over now to the institutions involved so they can present the possible meetings for next year on which we will have to vote tomorrow morning.

Managing the Public and *Overtourism* - Christina Schindler

We would like to invite you to a meeting on the issue of continual growth of tourism, on Overtourism. We talked about this morning during the speed meeting. Many of us are confronted with this problem and it is a real challenge currently in our institutions. We would like to discuss several questions: measures to be taken (or already taken) to regulate visitor traffic, the creation of new activities, new attractions, measures to manage different target groups like for example, using specific buildings to host individual and group visitors separately. During this meeting we can present our new reception centre, which will be operational in September this year. We would also like to talk about measures that could be taken to improve the reliability of travel agencies, the strategies you implement to manage different types of ticket (unlimited or dated) or digital measures to better regulate visitor flow (tablets, audio-guides, virtual reality, etc.) We have three possible times when we could organise this meeting: June, September or November. It will depend on the other meetings voted for 2020. The issue of overtourism is a considerable challenge for our institutions and we need to find possible solutions and take measures.

Green Education - Michel Van Maarseveen

Het Loo's proposal for next year is a meeting on Green *education*. We would like to work with you on good examples of educational programmes in the gardens. This meeting would be for garden curators and those in charge of programmes for the public. Ideally this meeting would happen in September when the gardens are at their most beautiful. Since last April four monumental statues by Daniel Libeskind have been on show in our gardens. Gardens are perceived as a sort of paradise, nature's perfection as seen by man. These four statues show

an imbalance in nature created by man and symbolises the fact that man has gone too far in the exploitation of nature. This exhibition "Garden of Earthly Worries" is accompanied by a very good educational programme to raise awareness among visitors and highlight the challenges ahead. It also links the past to the future. It is a very modern work and we would like the opportunity to discuss best practices and experiences with other members about these issues.

Restoring and Presenting Pavilions and Follies in Parks and Gardens - Brigitte Mang

We would like to invite you to Dessau-Wörlitz, partly to introduce you to the Foundation as a new member of the Network of European Royal Residences and also to show you Wörlitz park and work on the subject of pavilions and follies. As I said this morning, this is one of the first landscape parks in Europe. There are numerous permanent structures, pavilions, bridges and many and varied constructions. We also have several artefacts like the stone island "Felseninsel Stein" with an ancient theatre, a miniature replica of Villa Hamilton in Naples and a functional volcano. I can mention others such as Gothic House, Großkühnau, the English site, etc. It would be interesting for us to invite curators and restorers in 2020, preferably between April and October due to the weather. There are many questions surrounding these structures. How can we preserve these gems in our parks and confront the challenges posed by these miscellaneous interiors and exteriors? How can we adapt to climate change? How can we manage the influx of tourists? Sometimes we welcome large numbers of tourists and at others we only have small groups. How should we manage the radical changes in temperature that can occur between two seasons? How can we manage the growing influx of tourists and regulate public access to these sites?

Lighting in Historic Interiors and/or Exteriors - Laurent Salomé

This is an extremely important subject for all of us. We have all dealt with it according to tradition, constraints, and contingencies. We have inherited habits and techniques. I think that it would be very amusing to carry out a simple inventory of lighting practices in our palaces. At Versailles, we are trying to trace the history of lighting practices to understand how we got where we are today in terms of variety and choice of lighting, be it the actual frame (chandelier, torch, etc.) or complementary light fittings, hidden, modern lighting that allows one to see the collections without using historical lighting objects. There is also the question of restoring light sources or natural lighting. The issue of lighting is so essential that we find solutions but certain problems may elude us. A lot of research has been done on these questions, for example on types of electric lighting. At Versailles we have a partnership with a crystal firm that has created a crystal, which reproduces candlelight. We are satisfied with it aesthetically – it really looks like a flame – but the actual lighting is too weak. There is always a downside to every benefit. We all have a lot of questions, some related to preventive conservation with the eternal dilemma between the need to light our collections and the desire to protect them.

Project Management - Annette Straagaard

Several members of the Network have, to my knowledge, got major building projects and all our residences have some building work in progress. We are faced with significant dilemmas and challenges, related to the restoration work itself but also to the use of the building with all the technical installations and fittings we require to welcome the public. It is a particularly difficult subject. Can we speak to a consultant? Can we sign a contract with an architect? Several years of planning and designing are probably necessary. It is an arduous, time-consuming task that requires the commitment of many people and a lot of organisation. We need to keep the control of our projects, secure our investment and respect the budget and the deadline. How do we do all this? Probably all slightly differently and I think it would be useful to share our respective experiences. We could describe our different planning methods, the tools at our disposal and our knowledge. We could talk about the exchanges that need to occur beforehand and the means required for such projects. What can we do internally? When should we ask for advice?

Conservation, Restoration and Reconstruction of Historical Textiles - Axel Harms

Sebastian Edwards and I have separately remarked that the topic of textile management, which is an important subject in our institutions, had not been discussed in a technical meeting, but our history goes way back. We have fragile and precious artefacts in our collections that pose several challenges in terms of conservation, presentation and exhibition. The challenge is also around questions of authenticity in our residences, for example with the issue of reconstruction. We have a wide variety of textiles - tapestries, costumes, wall-hangings, etc. Consequently, the issue should be given due attention, perhaps focusing on tapestries and wall-hangings. There are many similarities with the question of microclimate and the effect of light. What is more, they are essential for the visual impact of our historic interiors.

Sebastian Edwards: Thank you for your presentation. Axel and our team have been thinking the same thing. Our team at Historic Royal Palaces is very interested in the issue of textiles management, particularly for tapestries and wall-hangings. How do we interpret the hanging of tapestries? What are the conservation techniques? We can also mention questions of preventive conservation and scientific research.

DISCUSSION

Catherine Pégard: Thank you everyone for your presentations. The most difficult task now will be to choose tomorrow. If you have any comments relating to what we have just heard, the proposals made and the approach we can and should develop, do not hesitate to speak up. We have touched on various subjects but we can develop some of them, for example deciding what our proposals are for the Network the coming years and discussing new common practices. I want to quickly mention Palace Day, which we implemented three years ago and which has become an unmissable event. Last year we reached over 10 million views in one single day. It shows just what social media can do and bodes for a better year this year

with even more effort on our part. Palace Day was prepared during the Madrid Masterclass and the theme that has been retained for this year is the garden. This would allow us to talk about numerous subjects. Would Pilar or Elena like to add anything about that Masterclass or about Palace Day?

Elena Alliaudi: Palace Day will be held on 19 July like each year. We have received requests for participation from palaces that are not yet part of the Network, like the Royal Collections (Buckingham Palace, Windsor). During the Madrid Masterclass, we also decided to set up a playlist for visitors on Spotify. Each institution will suggest music to accompany tourists while visiting the gardens. #Palace Day gadgets in foam have been made to promote the initiative across the whole of Europe. Residences that were not present in Madrid will receive them by post. We have also thought about the next edition of Palace Day because 19 July will be a Sunday. We must make Palace Day last and widen its audience.

Michel Van Maarseveen: I would like to come back to technical meetings. It is difficult to make a choice. I don't know if it would be possible, but why not try to hold more technical meetings per year? It is very hard for me to choose between them, as they are all extremely interesting. Maybe we could manage more than four meetings a year.

Axel Harms: I agree with Michel. We have some especially interesting proposals but I fear that Elena and H el ene cannot organise more. There are unfortunately only 24 hours in a day... But I am open to any suggestions.

Fr ed eric Bouilleux: I would like to say that Chambord is very interested in Sch onbrunn Palace's proposal on the question of visitor traffic, which, I think, will become a major challenge in years to come. It is a very technical question. How to manage visitors with an e-ticket, visitors at the ticket office, those who only want to see a single part of the palace, etc. How to manage car parks which often disfigure the entrance to our sites. How can we propose alternative models for access to our different entrances? Etc. All these questions appear vital to us and are at the heart of our reflection about the years to come.

Catherine P egard: May I say that it will require more than one meeting to tackle this issue satisfactorily!

Sebastian Edwards: May I make a suggestion? Maybe we should plan technical meetings in the longer term. When we have a very important subject perhaps we should plan two technical meetings on the same theme, and not only one. Like a series. That way there would be a follow-up.

Axel Harms: To go back, I agree that Elena and H el ene can't only organise more than four meetings a year. They also have to organise the General Assembly, Board meetings, etc. Nevertheless, if the hosts are ready to take on more responsibility, with the logistics for example, maybe that would take away some of the workload from the Secretariat. In that case it might be possible to hold more meetings. For example if we plan a series of meetings, the first one could be eligible for assistance by the Secretariat and the second be taken on by the organisers. That way we wouldn't overload our resources.

Antonio Nunes Pereira: Elena and H el ene send us a very complete document with every step involved as well as a reverse schedule to follow to make it easier to organise. If we increase the number of meetings and if the teams on site apply this model, Elena and H el ene may not need to be present. With this kind of format the Secretariat would only be present for the four basic technical meetings and the two extra ones would not require their physical presence. The document is really well done and easy to follow by any institution. For me the biggest problem is the trip. The Secretariat has a minimum of seven each year with the four technical meetings, two Board meetings and the General Assembly, which is a big event. I don't see how we can add any more travelling to the Secretariat's schedule.

Pilar Martin Laborda: I agree completely. What is more, I think that the budget is also an issue. We cannot attend every meeting; it's also a question of staff availability. Four meetings a year are enough in my opinion.

Laurent Salom e: I am also having difficulty choosing between the various proposals. Each of these topics is essential. As Catherine P egard said, we won't solve the visitor traffic problem in one meeting and it will be the same for the other subjects. Maybe we should think about what we could do around the meeting, in parallel. We could think about a structure between these meetings and more long-term work, maybe trying to combine them with mobility grants. We could combine a staff member's research with the organisation of a technical meeting. The person's research would feed our thought processes during the meeting. It is impossible to exhaust such subjects in one single meeting. For priority subjects we could find someone to follow up the project, who could perhaps travel and that would allow us to wait if we cannot organise a meeting immediately. That way we could make progress on a subject whilst waiting for the meeting.

Catherine P egard: I think that is a good idea to ensure continuity in our reflection. I might have an idea that would both alleviate and intensify Elena and H el ene's workload at the same time. Some of these meetings could take place at the same time as Board meetings. That way we could participate a bit more in these meetings, which we unfortunately don't have the time to attend. Elena and H el ene would only have to make one trip. I was thinking, for example, about Brigitte Mang's proposal for a Board meeting. We could combine it with the technical meeting on pavilions and follies in parks.

Elena Alliaudi: Obviously travelling is tiring and time-consuming, but it is not the biggest problem. It's mostly that these are two completely different meetings, content-wise and organisation-wise. We could try it out and see whether it is feasible or not.

Axel Harms: Very good. I suggest that we finish here and I encourage you to talk about it this evening so as to be able to vote tomorrow. We can discuss it and then decide if we should vote for four or six meetings, or perhaps, choose an alternative solution.

Friday 24th June

1.4 Vote on Activities

1.4.1 Technical Meetings 2020

Reminder:

Date: Friday 14th June 2019

Number of voters: 20

Simple majority: 11

Absent at the time of voting:

- Natural History Museum - Frederiksborg Castle, Denmark: no proxy
- Compiègne Palace, France: no proxy
- Royal Museums, Turin, Italy: no proxy
- Reggia di Caserta, Italy
- Mafra National Palace, Portugal
- Kulturstiftung Dessau-Wörlitz, Germany: proxy given to Christoph Martin Vogtherr, Prussian Palaces and Gardens Foundation Berlin-Brandenburg, Germany

Pre-vote Discussion:

Axel Harms: I had some very interesting discussions about technical meetings yesterday evening but it seems more realistic to plan only four technical meetings for 2020. Sebastian and I worked on a proposal for the textiles meeting. We suggest organising two meetings on the subject: one in 2020 in Copenhagen on wall hangings and the second in London on tapestries. However, from an administrative perspective, these two meetings are only one. So we could have five meetings in 2021. If you agree to support this important project, I suggest voting on two meetings in one. And we will try to be very careful with the Secretariat's resources.

Catherine Pégard: Thank you very much. I would like to add that this format can be used again for other subjects. As we would like to follow subjects through in the long term, we can envisage splitting it into two sessions. If others wish to join, they are welcome.

Vote:

Meetings	Number of votes	Decision
Conservation, Restoration and Reconstruction of Historical Textiles (Royal Danish Collection, Denmark, 2020 and Historic Royal Palaces, UK, 2021)	17	Retained
Managing Visitor Traffic and Overtourism (Schönbrunn Palace, Austria)	16	Retained
Lighting in Historic Interiors and Exteriors (Palace of Versailles, France)	15	Retained
Project Management (Danish Agency for Culture and Palaces Denmark)	14	Retained
Green Education (Het Loo Palace, Netherlands)	12	Rejected
Restoring and Presenting Pavilions and Follies in Parks & Gardens (Kulturstiftung Dessau-Wörlitz, Germany)	7	Rejected

1.4.2 Joint Projects

MOBILITY GRANTS

The 20 mobility grants for 2020 are unanimously approved by the members present at the General Assembly of the Network.

Catherine Pégard: Thank you for welcoming the mobility project. I think it is an important feature of our Network. It is always beneficial to see what is happening elsewhere to better understand what we do at home.

II/ BUDGET⁴

2.1 Presentation of the Yearly Accounts for 2018

Antonio Nunes Pereira

REVENUE

I don't have much to say about our revenue. The Reggia di Caserta has settled its dues. I would just like to underline two important problems related to membership fees. We absolutely need the replies from each institution in order to calculate the annual fee. We need to know your annual number of visitors in order to prepare and send out the fees. In addition, please be rigorous about paying them. Unfortunately I can cite my own institution as a bad pupil – we only paid last week, and I thought that it had been settled. We must ensure that our partners pay their fees in due time.

⁴ Annexe 3: Budgets 2018-2019-2020

For 2018 I would like to mention the revenue from the EPICO conference (€10,264.90), which will be reinvested in the EPICO programme over 3 years.

EXPENDITURE:

As is the case every year, there are some differences between the agreed budget and the actual budget. All the main budgetary categories have been respected. We have spent a little more in some sub-categories, for example bank charges, which have been higher than, expected. Social Security contributions have also been higher. We have never re-evaluated these charges and have decided to make the necessary adjustments for the coming years. Elena and H el ene are based in France where Social Security contributions are high. We have never increased this sub-category and have decided to make the necessary adjustments for previous years.

Despite these small differences, we have spent less than expected. Elena has been very efficient in keeping the accounts each month.

A month ago we realised that we had not displayed the outstanding balance for each year on the budget. We have decided to do so from now on. For 2018 we have an outstanding balance which will be carried over into 2019.

The accounts for the year 2018 are unanimously approved by the members present at the General Assembly of the Network.

2.2 Presentation of the projected budget for 2019

Antonio Nunes Pereira

REVENUE:

In our revenue, there is the Creative Europe grant. We currently have 70% of this grant. Once I have explained the 2019 and 2020 budgets, Tam as Ujv ary will give you more detail about it. Like every year, we also have the membership fees.

Even though it is not strictly speaking revenue, we have also displayed the remaining amount from previous years, for your information.

EXPENDITURE:

We have made some adjustments in line with the actual spending for 2018 so as to have a more realistic budget for 2019. We plan to increase the amount intended to cover Social Security contributions to be as close as possible to reality. We should now be able to cover the cost. Luncheon vouchers are also going up in the same way. These contributions and the cost of luncheon vouchers depend on French laws. It is the same for taxes, which have gone up from 1600 to 2000 for training. Not only is it important to train our employees, it is a legal obligation.

I have already mentioned the EPICO budget, which is spread out over 3 years. We will keep €15,000 for special projects. This amount was removed for 2018 but projected for 2019. We will economise? in addition to our "blocked" reserve which is set aside. This amount gives us

a certain flexibility for 2020 projects. The total amount from membership fees gives us a comfortable budget but it is too small for specific projects. This is another reason why holding six technical meetings instead of four per year could be problematic.

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

2.3 Presentation of the projected budget for 2020

Antonio Nunes Pereira

REVENUE:

As usual, the fees depend on the number of visitors for each institution. These amounts can change according to the new figures we will have in January. Please be upfront about these. We still have the remainder of the EPICO budget. At the top of the table we have the 30% of the European grant. This amount is shown here but will not figure on the accounts for 2020. We will only have this amount if we spend it. We have new members and will have a little more as we have voted in three, not two new members. We will change the figures to reflect these three new members on the budget.

EXPENDITURE:

For projects, we have the remainder of the EPICO budget as previously mentioned, as well as €20,000 for mobility grants instead of the €10,000 initially projected. We have all been surprised how fast staff members have been to apply for these grants. It shows how involved and dynamic they are. The success of this programme and the budget will enable us to double the grants, going from 10 to 20 mobility grants for 2020.

We have raised travel and accommodation expenses, as well as the amount allocated for our website. Everything is going up and it is important to make the necessary adjustments.

The category "Human Resources" has also gone up with a sum allocated for two trainees to assist Elena and H  l  ne. H  l  ne will also be getting a permanent contract. This means a fixed cost over a longer period. Contributions will be updated according to her new status.

For 2020 we project a remaining balance. This is a little lower than previous years but will give us some flexibility with the budget. We still have the reserve set aside.

Tam  s Ujv  ry: As treasurer, I would just like to say a few words about the European Union grant because it is a lot of money and we could face financial penalties. Many of your colleagues know what I am talking about but I think it is important that all the directors are aware of it. The total projected budget for the project is   300,000. 60% is covered by the grant. The main part is devoted to the Network with the organisation of joint projects, two of which have already taken place (the European dinner and the Madrid Masterclass). The last event, the Showcase, will take place in Brussels in September. Another part is set aside for coordinating the project and creating communication tools. The rest of the grant is split between the partners.

There are several deadlines to be met:

- 31 August: deadline for any amendments to the partnership agreement
- 30 September: official end of the project
- End October: deadline for partners' report used to establish the final report by the Secretariat

Drafting the final report and its evaluation by the European Commission will carry on until February/March 2020. That is why there is a line in the 2020 budget for "Creative Europe".

Partners will receive the money in two stages. An initial payment before the end of this year and a further payment at the beginning of 2020.

Catherine Pégard: I would like to thank our treasurers for this excellent management of our finances and for the caution and rigour of our own ministry of finance, which is less rigid than the French Ministry. I'd like to insist on what Antonio Nunes Pereira said about paying the fees. It is very important to be able to evaluate them correctly and that we are all equal in providing the right information and the right time. It is very important that we respect the deadlines linked to the European grant. Even if the rules are onerous for our institutions, it would be a shame to miss out on the advantages of European funding.

The projected budget for 2020 is unanimously approved by the members present at the General Assembly of the Network.

III/ STATUTORY ISSUES

3.1 Renewal of the Board

Catherine Pégard: We need to vote on renewing the Board. It is easy because the Board are all standing for a new term in the same roles. I will just let Christophe Martin Vogtherr speak as he will become Vice-president of the Board up for election today.

Christoph Martin Vogtherr: Thank you for your warm welcome during this first meeting I have attended. I am delighted to be part of your group and to continue the work of the Prussian Palaces and Gardens Foundation Berlin-Brandenburg with your Network. I am very grateful to Gabriele Horn for standing in until I arrived and for his active participation in the Network. I hope you will receive the same high quality work with me as you had before with Potsdam all these years. One of the reasons I feel that the Network's work is so important is the European dimension. This European dimension is very important today. We represent the cultural field, which is naturally European, and it is important to highlight this. The second important point is the exchange of knowledge. I have a wish, and that is for our joint research projects to receive more attention than they do now. Perhaps I am mistaken but that is how it seems to me. In any case I would like to invest my energy in this kind of work and I hope that we can all continue to work together. Thank you.

The renewal of the Board in its current configuration is unanimously approved.

3.2 Partnership agreement

Catherine Pégard: Tamás will now talk to you about the partnership agreement we would like to put into place. It is a simple format, or should I say form, but it is a way of setting a framework for our collaborative projects. Up until now there hasn't been a formal document for the partnerships we enter into for work on certain joint projects. We thought that by creating a very simple document we could formalise our links and joint work.

Tamás Ujvary: You will find the agreement in your files. As you know, to join the Network a simple application is required. We vote during the General Assembly and if we are in favour, the new member can join the Network immediately. It is important to have an official document between the new member and the Network. It is a very simple document. The rules listed in it are the same as those written in the statutes of the Network. A very important point in the contract is the issue of termination. There are two options:

- If a member does not wish to renew its Network membership, 3 months notice is required.
- If a member does not pay its enrolment fee, it must leave the Network within 2 months of the official decision taken at the General Assembly.

Two months after the General Assembly might seem quite short notice but do not forget that the call for contributions occurs at the beginning of the year and we have a Board meeting in spring before a decision can be made at the General Assembly. As we cannot talk about an 'unpaid' subscription fee for the on-going year, it isn't a 2-month deadline but a 14-month deadline.

We don't require a signature today. You have the time to read it peacefully. If you need advice or approval from your legal department go ahead, but we need to have a contract between the members and the Network, not only for our sake but also in the future in case of further European funding or future joint projects.

3.3 Expanding the network

3.3.1 Presentation of Kulturstiftung Dessau-Wörlitz⁵

Brigitte Mang

3.3.2 Presentation of Frederiksborg Castle⁶

Video projection

⁵ Annexe 4: Presentation of Kulturstiftung Dessau-Wörlitz

⁶ Youtube link: <https://www.youtube.com/watch?v=7Jg8KrgGfg>

3.3.3 Examination of the application of the Historic Museum and Park of Miramar Castle

Elena Alliaudi

Gabriele Horn: I visited Miramar and met the new director, Andreina Contessa. Ms Contessa recently took office. Before, the castle and the park were managed by two different organisations; this is no longer the case. Yesterday, I spoke to Brigitte Mang who was on the scientific committee in charge of enhancing the park, last year. Andreina Contessa has implemented many changes following the advice of the this committee. She recruited a landscape architect from Padua. The internal team is mostly made up of art historians and guides. After a lengthy meeting with Ms Contessa, I believe that Miramar fulfils the required conditions to join the Network.

The membership of Miramar Castle is approved by 17 votes.

Please note: 1 no and 3 abstentions

3.3.4 Examination of the application by the State Palaces, Castles and Gardens of Saxony, Germany⁷

Hélène Legrand

Gabriele Horn: Regarding the Palaces of Saxony, I know the quite well. Already quite a while ago Harmut Dorgerloh tried to convince them to join the Network. Since then, there have been changes to the internal organisation. Mr Striefler, a trained historian has decided to take matters in hand. I know him well and think that the membership of these palaces would be an asset.

Sebastian Edwards: First of all I would like to welcome these three new members. I just have a question about the size of the Palaces of Saxony. You mentioned 2.4 million visitors in 2018 but they have been registered as a medium-sized institution when it comes to their Network fees. How do you explain this difference?

Gabriele Horn: I don't know where the various figures cited come from. Perhaps Mr Striefler also counted visitors to the gardens of the different museums.

Hélène Legrand: Mr Striefler gave us the figure of 2.4 million for the whole organisation that manages the 19 Saxony palaces. This figure includes free entries, entries to the garden, to shows, etc. The Network fees are based solely on the number of paying visitors. According to complementary figures sent by Mr Striefler, we made an estimate, which led us to classify them as a category 2 institution for the fees (between 500 000 and 1 million visitors). If the Assembly approves their membership of the Network, we will have the official figures at the beginning of the year and will know what category they belong to.

⁷ Annexe 6: Presentation of the State Palaces, Castles and Gardens of Saxony

Christoph Martin Vogtherr: I would like to add that two of the sites, the Grosser Garten and especially the Zwinger, attract a lot of people. If we count each visitor that enters the main courtyard at Zwinger, it is normal to reach a very very high number, even if they don't count as actual visitors in the classical sense.

The membership of the State Palaces of Saxony is unanimously approved

3.3.5 Examination of the application by the Royal Palace of Naples, Italy

Elena Alliaudi

Gabriele Horn: The Royal Palace of Naples already belongs to the Network. I remember going there for a general assembly. A technical meeting was also held there.

Andrea Merlotti: I would like to remind you of the important role the Royal Palace of Naples had in European history. In the 18th century, Naples was one of the biggest cities in Europe. Its culture goes well beyond that of Italy. The Royal Palace of Naples was built for royal use in the mid-18th century. It does not have a military history or court background like so many other palaces. The palace was not used to celebrate victory, nevertheless it was extremely important culturally in history and in art. It houses the best Italian paintings. Our Spanish colleagues know that these same painters were called to work in the Royal Palace of Spain. The Royal Palace of Naples was also the heart of music culture. It is a shame that the language of music is not often featured in our palaces. Very quickly Europe (except for France), championed Italian music, particularly music from Naples. By integrating the Royal Palace of Naples into our Network, it is not just another Italian royal palace that we are accepting. The Royal Palace of Naples was one of the great royal palaces of Europe. It is like finding a lost brother who has returned home. I think it is very important to welcome them into our Network. There may be few visitors, the palace certainly deserves better, but I know the director has great plans and wants to bring back the splendour and grandeur of the Palace and I think our group can help him.

The membership of the Royal Palace of Naples is unanimously approved

End of the session

Catherine Pégard

Before closing, we wanted to say goodbye to Pilar. Finally, we won't be saying goodbye because she will continue to work on the mobility programme and we are all delighted. However, we know that she will be leaving her position and we will all have many marvellous memories in common with her. I am delighted to be able to applaud her today and thank her for all she has done for the Network.

Before handing over to Thomas Fouilleron, I would like to say that these two days have passed very quickly. It is surely because we are in Monaco and have been so well received. Yesterday evening will remain in our memories, thank you. I wanted to thank the team of the

Oceanographic Museum once again and the Palace staff as well as our own staff for organising these two days, which have, unfolded with perfect timing. I will finish by thanking the interpreters for their work over the last two days. .

Thomas Fouilleron: Madam President, dear Catherine, dear colleagues, I would like to thank you for your presence and interest in the Palace and the Principality of Monaco over the last two and half days and wish you goodbye in case I don't have time to do so tomorrow before you leave. I warmly thank Elena and H el ene on behalf of my colleagues at the Palace. Thanks to them it has been easy and above all pleasant to prepare this General Assembly.

Like Mr Robert Calcagno, Director of the Oceanographic Museum, I would also like to mention the year 2022, which will be marked by the important commemoration of Prince Albert I according to his great-great-grandson Prince Albert II's wishes. We are here at his home, in this palace of the sea. A commemoration committee has been set up to this end with the aim of course of celebrating in Monaco, but above all to remain faithful to the spirit of his work, a work of science and brilliance and peace; to celebrate in countries he visited as an oceanographer, but also as a diplomat in the shadows before the First World War, from Saint-Petersburg, Berlin and Paris. Some of us have already talked about it, and it is not an obligation, but if some of us can mention Prince Albert I in 2022 in the residences he visited from Peterhof to Sintra via the Prussian Palaces, it would be highly appreciated by the sovereign Prince.

As a message of adieu I would like to share with you a little text by Voltaire that I rediscovered recently and which is particularly suitable at a time when Europe is hesitating which way to go. We are lucky to have an inheritance in our residences, an inheritance that comes with testaments and a road map in case of need in the wake of the work done by our Network. This text is a dialogue with an Englishman. Sebastian won't mind my sense of humour.

"Would you be so bold as to claim that you English are worth more than the Athenians and the Romans? Do your orators overshadow Cicero and Demosthenes? The Englishman's reply: "Does it mean so little to you that there are philosophers on the throne today in Berlin, in Sweden, in Poland and in Russia, and that the discoveries of our great Newton have become the gospel of Nobility in Moscow and in Petersburg?"

In faithfulness to Voltaire and to the sovereigns that made our residences, let us continue our journey bringing modern Europe to life in our contemporary world on a road that, luckily for us, now goes through Monaco.

Official speeches during the reception given by HSH Prince Albert II of Monaco

Speech of H.S.H. Prince Albert

Government and Ministerial Advisors

Your excellences

Madam President

Ladies and Gentlemen, members of the Network of European Royal Residences

Ladies and Gentlemen

It is with great pleasure that I welcome your General Assembly to the Prince's Palace in Monaco and also to the Palace of the Sea, the Oceanographic Museum, that my great-great-grandfather Prince Albert I wanted on the Rocks to gather the fruits of his labour and above all promote the discovery and a love of the sea.

Though proud of our singularity, we are not less attached in the long term to Europe. Firstly by our roots which are twofold in the Principality, between Italian and French culture.

You, who represent the residences of our current and former European sovereigns, you are the heirs and modern actors of the famous "République des lettres" which, since the Renaissance has transcended lands in the realm of the mind and which some see as the foundation for the construction of Europe. Outside the constraints of political negotiation, your exchanges perpetuate the Europe of the Enlightenment, through the conservation and enhancement of a historical heritage that developed through the free circulation of tastes, trends and models.

In his *Project for bringing about perpetual peace in Europe*, published at the time of the Treaty of Utrecht in 1713, Abbé de Saint-Pierre, a renowned French diplomat and thinker, attempted to show that a continent without war is possible, should there be a true «concert» of Nations. Kant was inspired by this in his 1795 essay *Towards perpetual peace*. Abbé de Saint-Pierre did not forget Monaco: he associated the Principality with the appointment of the representative of Genoa who would sit on the general assembly of his European "society" or "union".

At a time when the Principality is negotiating an association agreement with the European Union this historic event should not be forgotten.

In welcoming you here to the Palace, I wanted you to have a more comprehensive view of these premises, with a chance to see not just the State Rooms, which are open to the public, but also the more private reception areas and especially the superb restoration work being undertaken on the 16th-century frescoes.

The State Rooms were looking a little jaded and will soon undergo a major renewal, particularly in the way the collections are presented. The next season of visits, in 2020, will benefit from a new tour and new displays of the art works.

However, it will be necessary to wait for the end of the restoration on the frescoes to discover a more authentic aspect of the Renaissance.

As you have seen, this is a unifying project and it has involved all of the Palace staff as well as those services that are most directly involved - the Régie, the Administration (of property), the Archives and the Press Office.

Indeed, this harks back to the historical roots of the Principality, at the precise moment of the advent of the Monegasque sovereignty, when the old fortress of my *condottieri* ancestors was transformed into a residence modelled on the palaces of the small Italian courts.

In this spirit of enhancing value, I welcome the cooperation and discussions, past and on-going, between your Network and the Palace. I know that the Archives and Library Service and especially the Advisory Committee for Art Collections regularly follow your Technical meetings: Fire safety, European history, Archaeology and Preventive conservation of collections have been of particular interest in recent years.

Other Palace departments, in particular visitor services and the shop will also be able to extend their vision and the experience they offer, benefiting from the practices and products developed by your different residences in welcoming the general public.

Madam President, I was very happy that, at the end of last year, for the closing dinner of the European Year of Cultural Heritage at Trianon, you called upon my chef, Christian Garcia, to bring the finishing touches, with the wonderfully evocative dessert - le citron des princes de Monaco - to the menu devised by Alain Ducasse, whose talent and career honour the Principality and illustrate its tradition of excellence in the culinary arts.

The Palace also joined your "Micro-folie" project. This digital museum aims to be a tool for democracy, making some of the masterpieces from our residences accessible to an audience that lives far away from cultural spaces. I wholeheartedly subscribe to these aims. I am also eager to widely share what I consider to be a common heritage. I often agree to lend artworks from my personal collection to small-scale institutions whose size excludes them from borrowing the grand masters' paintings held in important museums.

The Palace will take part in "*Palace Day*" on 19 July like it did in 2018 in order to attract media attention for one day in the year to the heritage of our residences.

Lastly, I am pleased to hear that we will soon be the beneficiaries of your latest initiative, the professional mobility programme. Staff from the Palace's library will thus be able to benefit from the experience of the head librarian at the Palace of Versailles who will be hosted here during the autumn thanks to a grant you have given him. Thank you.

To conclude, I would just like to say that this room in the Palace that has been rechristened 'salle d'Europe' after the important restoration works of the painted décor is a powerful symbol of our attachment to the idea of Europe; with its central painted scene recently uncovered it stands firmly looking in the direction of our shared roots.

I wish you a pleasant evening.

Thank you.

Speech by Catherine Pégard, President of the Network of European Royal Residences

Your Highness
Government and Ministerial Advisors
Excellences,
Ladies and Gentlemen

I am very honoured to represent my friends from the Network of European Royal Residences to thank your Highness for receiving us here this evening.

One can measure the strength of an institution by the commitment of its members. Well your Highness, if I may be so familiar, you are an example of such commitment participating in person in our work and hosting us so generously at your Palace.

In conversation, I have seen your interest in our common heritage, which has marked history and which you are keen to present to us here. As you underlined, our Network was born of a desire to preserve this heritage in our castles, our palaces and our museums, so that it may continue to live alongside us and for future generations. If we needed an illustration of this desire, we would cite your palace where we have seen the considerable work that you have begun, in order to rediscover and restore the masterpieces that have sometimes been erased through the layers of time. We all know here that our primary mission is to conserve the works in our care. But people would not understand if we were satisfied simply talking about it between ourselves. We cannot welcome in total some 38 million visitors and not attempt to reach them more closely throughout the whole world. We are aware of the need and the urgency to spread our culture because it is the force of an increasingly fragile Europe. In all modesty, our contribution, which unites over 90 castles in 15 countries, is unique.

This evening, in this mythical place, deciding that Monaco would be the first Palace to display its membership of the Network of European Royal Residences, you invite us – symbolically – to manifest our existence more clearly in service of the same cause. And for this too, we wish to express our gratitude your Highness.

Decision Summary

The minutes of the 2018 General Assembly at Escorial have been unanimously approved by the members of the General Assembly of the Network.

I/ ACTIVITIES

The Annual Report for 2018-2019 has been unanimously approved by the members present at the General Assembly of the Network.

Work Programme 2020-2021

Following a vote by the members, the four technical meetings for 2020 are:

- Managing the Public and Overtourism, Schönbrunn Palace, Austria
- Lighting the Interior and/or Exterior of Historic Spaces, Palace of Versailles, France
- Project Management, The Danish Agency for Culture and Palaces, Denmark
- Conservation, Restoration and Reconstruction of Historical Textiles, The Danish Royal Collections, Denmark and Historic Royal Palaces, United Kingdom

Please note:

The second part of the meeting on **Conservation, Restoration and Reconstruction of Historical Textiles** has been scheduled for 2021.

- 2020, The Danish Royal Collections, Denmark → meeting about wall-hangings
- 2021, Historic Royal Palaces, United Kingdom → meeting about tapestries

Following a vote by the members, the Network of European Royal Residences will extend

- the Mobility Grant 2020 project (20 grants for 1000 euros).

In 2020, the Network of European Royal Residences will continue organising the following projects:

- EPICO 2018-2020
- Palace Day: garden theme for 2020

To be discussed:

- The location of the 2020 General Assembly

II/ STATUTORY ISSUES

A partnership agreement has been drawn up and presented to the members for proofreading and signing. Deadline: 31 August 2019

The membership of Miramar Castle as an active member has been approved by 17 votes.

The membership of the State Palaces, Castles and Gardens of Saxony as an active member has been unanimously approved by the members present.

The membership of the Royal Palace of Naples as an active member has been unanimously approved by the members present.

The Board has been renewed in its current configuration for three years from 1st November 2019 to 31 October 2022, by unanimous vote of the members present:

- **President:** Catherine Pégard, President of the Public Establishment of the Palace, the Museum and National Estate of Versailles, France
- **Vice-president:** Christoph Martin Vogtherr, Director of the Prussian Palaces and Gardens of Berlin-Brandenburg, Germany
- **Vice-president:** Axel Harms, Curator and Head of Communications for The Danish Agency for Culture and Palaces, Denmark
- **General Secretary:** Laurent Salomé, Director of the National Museum of the Palaces of Versailles and Trianon, France
- **Deputy General Secretary:** Elzbieta Grygiel, Head of Communications for the 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 of the Royal Palace of Gödöllő, Hungary

III/ BUDGET

- The accounts for the year 2018 have been unanimously approved by the members present at the General Assembly of the Network.
- The revised projected budget for 2019 has been unanimously approved by the members present at the General Assembly of the Network.
- The projected budget for 2020 has been unanimously approved by the members present at the General Assembly of the Network.

Nota Bene:

- The members of the Network of European Royal Residences have noted that the Creative Europe funding obtained for the project A Place at the Royal Table, will alter the projected budgets for 2019 and 2020.
- Human Resources: as from 1st January 2020, Hélène Legrand will receive a permanent contract.