



## ***Cultural exchanges in the context of the UK referendum on EU membership***

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Dear Ms Ford,

The text below is in answer to your enquiry regarding the effect that the UK leaving/remaining in the EU might have on cultural exchanges and loans between EU museums and UK museums.

A literature search and questions to relevant bodies has produced some results, but they are inconclusive regarding the impact of a UK decision to leave or remain in the EU:

Past EU action to facilitate cultural exchanges and loans between museums across Europe

Culture is the responsibility of the Member States, but the Commission does play a supporting role in this field and has included mobility of museum collections across Europe in its programming, in particular by working on guidelines and sharing best practice.

In 2005, the '**Lending to Europe**' report (commissioned by a previous Dutch EU presidency from a European working group of museum experts, chaired by the then Director of the Rijksmuseum in Amsterdam, Ronald de Leeuw) concluded that:

- *'Oddly enough, it is sometimes easier for (European Treasures) to travel to the United States or Japan, because museums in these countries can draw from larger funds or benefit from advantageous support schemes (such as the federal indemnity scheme in the United States) that considerably reduce operating costs. If museums in Europe want to become more competitive, measures should be taken to enable them to mount scholarly or educational exhibitions at the highest level that include objects illustrating Europe's dispersed heritage, borrowed from all over Europe and the rest of the world'. (p. 8)*  
[Download "Lending to Europe"](#)

Since 2005, the Commission has [supported the mobility of museum collections](#) across Europe. In February 2015, in an [answer](#) to a written parliamentary question, Mr Navracscics, on behalf of the European Commission, states that the Commission '**facilitates voluntary policy cooperation on culture between Member States** on topics of shared interest within the framework of Council Work Plans for Culture' and '**under the previous Culture Work Plan (2011-2014), cultural heritage, including mobility of collections was identified as a priority area**' and the Plan 'produced a set of useful **policy recommendations for museums**':

- In 2012, a working group of Member State's experts prepared a [Report on Practical ways to reduce the cost of lending and borrowing of cultural objects among Member States of the European Union](#), which touched upon four issues: indemnity schemes, valuation processes, risk assessment and transport.

- This group also produced a [Toolkit to reduce the cost of lending and of borrowing of cultural objects](#) which provides museum professionals with guidelines and checklists that can be used in the process of lending and borrowing work of arts and to reduce overall costs.
- The Commission also commissioned a [study on the valuation of works of art for lending and borrowing purposes](#) (2012) which provided updated knowledge on the methods for such valuation and recommended measures to facilitate the mobility of collections.

However, the [written parliamentary question](#) (from MEP Bogdan Andrzej Zdrojewski - EPP) suggests that there are a number of obstacles to cultural lending between the Member States that do not fall within the remit of the Commission. His question refers to a growing practice of charging very high 'compensation fees' amounting to several hundreds of thousands of Euros for lending exhibitions abroad within the EU, which:

- *'is making it impossible for public museums in Member States with lower cultural potential to engage in cultural exchanges'.* For example, *"even a museum such as the National Museum in Warsaw has no chance of recouping its costs from the sale of tickets — even when account is taken of increasing visitor numbers — in view of the preliminary fees in excess of PLN 1 million, as well as the costs of putting on the exhibition (another PLN 1-2 million in Polish circumstances), that it would incur'.*

As compensation fees for exhibitions are the responsibility of the museums concerned, the European Commission has no competence to intervene in this regard.

It is also interesting that the EU's moves to support exchanges of works of art between European museums were not universally welcomed. This 2011 [article from a UK art website](#), for example, was highly critical of what it saw as, 'a massive bureaucratized drive to increase inter-museum loans' and evidence of an 'overarching desire to homogenise European cultural life', entailing significant and irresponsible risks to works of art. The question of how much risk is involved in exchanges of art across Europe and what level/type of insurance is necessary seems to be a key issue (see the 2011 article: [Low Risk, High Premiums](#) - 2011). Here again, the EU does not play a role, apart from issuing guidelines and best practice.

#### EU support for cultural exchanges and museum loans in the current programming period

In the current programming period, the EU's main financial support programme for the creative, cultural and audiovisual sectors is [Creative Europe](#). Creative Europe's 'Culture' sub-programme supports the **cultural and creative sectors** and [funds](#) 'mainly collaborative projects and initiatives across all art forms, such as visual arts, dance, theatre, literature, performance, music, **heritage**, architecture, design, circus, festivals, craft and fashion. There is also support for publishers looking to translate European fiction'.

The **British Council contact point** for the programme has provided the following information on the funding available and the kinds of museum-related projects that have been funded in the UK, but 'as an apolitical organisation, is unable to comment on the impact of the EU referendum on the museums sector in the UK':

1. Creative Europe supports projects involving exchange between British and European museums. The majority of Creative Europe funding that comes to UK museums is through the [Cooperation Projects](#) funding strand. This funding opportunity supports the delivery of cultural and creative transnational cooperation projects across any art form for a maximum duration of four years. There are also other EU programmes that offer support to British museums that might involve European exchange such as [Erasmus+](#), [Europe for Citizens](#) and [Horizon 2020](#).

2. Here are some examples of Creative Europe-supported Cooperation Projects involving the following UK organisations:

- [Tate Liverpool](#)
- [Shetland Amenity Trust](#) and [York Archaeological Trust](#)
- [The Potteries Museum & Art Gallery](#), Stoke-on-Trent
- [University of Cambridge \(Museum of Archaeology and Anthropology\)](#)
- [National Galleries of Scotland](#)

3. Here are the latest statistics on Creative Europe funding that went to the UK's cultural and audiovisual sectors over the past two years, since the programme launched:

- **During its first two years (2014 – 2015), Creative Europe has supported 228 UK cultural and creative organisations and audiovisual companies (including 53 UK cinemas in the Europa Cinemas network) and the cinema distribution of 84 UK films in other European countries with grants totalling €40 million.**
- **Through Creative Europe's Culture sub-programme, 93 cultural, creative and heritage organisations in the UK benefitted from €11.3 million.**

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## Access to the Creative Europe Programme for non-EU countries

According to the main Creative Europe website, [non-EU countries](#) (current list available [here](#)) may also be eligible to apply to the programme, subject to the conditions set out in Article 8 of [Regulation No 1295/2013](#):

### *Article 8*

#### **Access to the Programme**

1. The Programme shall foster cultural diversity at international level in line with the 2005 Unesco Convention.
2. The Programme shall be open to the participation of the Member States.
3. Without prejudice to paragraph 4, the Programme shall be open to the participation of the following countries **provided that they pay additional appropriations** and that, for the MEDIA Sub-programme, they meet the conditions set out in Directive 2010/13/EU of the European Parliament and of the Council:
  - (a) acceding countries, candidate countries and potential candidate countries benefiting from a pre-accession strategy, in accordance with the general principles and general terms and conditions for the participation of those countries in Union programmes established in the respective framework agreements, Association Council decisions or similar agreements;
  - (b) EFTA countries that are party to the EEA Agreement, in accordance with that Agreement;
  - (c) the Swiss Confederation, on the basis of a bilateral agreement with that country;
  - (d) countries covered by the European Neighbourhood Policy, in accordance with the procedures established with those countries following the framework agreements providing for their participation in Union programmes.
4. **The countries referred to in points (a) and (d) of paragraph 3 shall be precluded from participating in the Guarantee Facility.**
5. The Programme shall be open for bilateral or multilateral cooperation actions targeted at selected countries or regions on the basis of additional appropriations paid by, and specific arrangements to be agreed upon with, those countries or regions.
6. The Programme shall permit cooperation and joint actions with countries not participating in the Programme and with international organisations which are active in the cultural and

creative sectors such as Unesco, the Council of Europe, the OECD or the WIPO on the basis of joint contributions for the realisation of the Programme's objectives.

#### *Article 14*

### **Cultural and Creative Sectors Guarantee Facility**

1. The Commission shall establish a Guarantee Facility targeting the cultural and creative sectors.

The Guarantee Facility shall operate as a self-standing instrument and shall be set up and managed in accordance with Title VIII of the Financial Regulation.

2. The Guarantee Facility shall have the following priorities:

- (a) to facilitate access to finance for SMEs and micro, small and medium-sized organisations in the cultural and creative sectors;
- (b) to improve the capacity of participating financial intermediaries to assess the risks associated with SMEs and micro, small and medium-sized organisations in the cultural and creative sectors and with their projects, including through technical assistance, knowledge-building and networking measures.

The priorities shall be implemented in accordance with Annex I.

3. In accordance with Article 139(4) of the Financial Regulation, the Commission shall implement the Guarantee Facility in an indirect management mode by entrusting tasks to the EIF as referred to in point (iii) of Article 58(1)(c) of that Regulation, subject to the terms of an agreement between the Commission and the EIF.

### Support for museums in other EU instruments

The following are a sample of the museum-related support and funding the UK has received under other EU instruments:

Horizon 2020: [CHESS](#) initiative, developed by France, Greece, Germany and the UK with more than €2.8 million in funding from the European Commission:

'Visitors to museums across Europe may soon be able to shape their own cultural experience before even leaving home or getting on a plane thanks to an innovation which uses mobile, augmented reality and geo-localisation technologies to turn an ordinary museum visit into a personal, interactive storytelling experience.'

A consortium of academic, industrial and cultural organisations across Europe have used EU investment to create and develop mobile technology that will enable visitors to enhance their cultural experience by participating in a personal, tailored itinerary and interactive experience created by museum sites. The CHES App, which will be available to download on smartphones and tablets, aims to bring the past alive, at users' fingertips, making culture and history engaging and available to everyone.

*"A guided tour is a linear experience where the visitor remains rather passive. With CHES the museum visit is likened to a gaming experience, making visitors active and engaged in cultural heritage. Visitors are informed but also challenged, teased and entertained. This is vital to hold the interest of visitors, in particular the younger generation who are immersed in games on their consoles, smartphones and tablets"* said Dr Olivier Balet from DIGINEXT, the French company coordinating the project.

### **How it works**

The 'Cultural-Heritage Experiences through Socio-personal interactions and Storytelling' (CHES) project is **supported by more than €2.8 million in funding from the European Commission** and aims to make the museum experience an attractive, more engaging one for all. The project has built a number of innovative tools that achieve just this by focusing on the visitors and allowing cultural heritage sites to create and publish experiences tailor-made for them. With the online 'CHES visitor survey', people can register their interests, likes and dislikes. This tool permits museums to create surveys with single- or multiple-choice and to link answers with a persona, i.e. a character representative of the visitor's profile. The 'CHES authoring tool' then enables non-IT professionals such as museum curators and staff to easily develop multi-path dynamic storylines integrated with advanced multimedia content.

Finally, the 'Storytelling engine' runs the story according to the paths defined but also personalises and dynamically adapts the story being told according to the visitors' individual choices, updating their profile right through the course of the story.

Unlike traditional museum guides, the CHES App tells each visitor a dedicated story, focused on the exhibits most relevant to their interests and mood, with as few or many details as preferred. Stories can be enhanced with multimedia, 3D and 'augmented reality' games and in some cases objects talk and invite visitors to interact with them.

When leaving the museum, visitors will find souvenirs, i.e. a video or a picture, from their own story on the museum website, thereby having a personal memory to share with family and friends. The project according to Dr Maria Roussou of the University of Athens has the potential to revolutionise the way in which we behave and engage when visiting museums.

*“CHESS aims to enhance and personalise the experience of each and every visitor by creating a tailored experience, aimed at an individual’s likes, hobbies and interests. By directing the visitor to the artefacts of most interest to him or her, and offering interactive content such as quizzes or games, we can greatly enhance the user experience. Not only is this of benefit to the user, but also to the museums, which want their visitors to have the best experience possible and to keep coming back,”* said Professor Yannis Ioannidis of the University of Athens.

The CHESS product was trialled at the Acropolis Museum in Athens, Greece and at the Cité de l'Espace Park in Toulouse, France, over six months last year to great success. Developed by seven partners from four countries - France, Greece, **UK** and Germany – CHESS will be introduced to the market by project coordinator DIGINEXT, bringing the project from the research stage to commercialisation. The project co-ordinators are predicting that CHESS will be launched on the market in two years.

Dr Balet said ***“Without EU funds this initiative would have not been possible. It really required the combination of world-class expertise in multiple domains, which is generally not available at a national level in Europe. With 55,000 museums worldwide, the opportunities for growth are on a global level”***.

Michael Jennings, spokesman for European Research, Innovation and Science Commissioner Máire Geoghegan-Quinn, said: *“Europe has a rich history that technology such as CHESS can bring to life for a digital generation and make more accessible to everyone. Building more inclusive, reflective societies is a priority of the Horizon2020 programme and that includes innovation to communicate and educate European cultural heritage.”*

**Non-EU countries** may participate in Horizon 2020 projects, but may not be eligible for funding: see <https://pacenet.eu/news/horizon-2020-funding-applicants-non-eu-countries-international-organisations-2014>

ERASMUS+: [The Creative Museum](#) (2014-2017) -Funding a [Maker in residency programme](#) in the UK

The Creative Museum wishes to create the conditions for museums, makers and creative industries to fully participate in the creation of a more dynamic, inclusive and creative society base on knowledge innovation as set by the EU 2020 Strategy. Museums face a number of challenges – they are expected to be learning spaces but to also provide learning opportunities for communities including youth and adults. The proposed project aims to bring several partners together with different areas of expertise to develop co-created programmes and to encourage visitors to engage with collections in new ways.

**Non-EU countries** may participate in Erasmus+ programmes, but specific conditions may apply: see <http://eupa.org.mt/erasmus-programme/who-can-participate-in-the-erasmus-programme/>



## Additional sources

You may find additional information from:

- [Lending for Europe - 21st Century](#): EU site on collections mobility
- [Network of European Museum Organisations](#) - NEMO

## Conclusions

As a Member State of the EU, the UK has been able to benefit from support, including funding, for the museums sector over a number of programming periods, including programmes aimed specifically at facilitating lending between UK and other European museums. However, in this area, a number of issues are decided by individual countries or museums themselves, and do not fall within the remit of the EU.

If the UK were to leave the EU, it might be able to continue to benefit from EU programmes, but participation might be subject to specific conditions. For the Creative Europe programme, this might entail additional payments and mean fewer benefits in some sectors (such as SMEs in the cultural and creative sectors), depending on any agreements or terms negotiated between the UK and the EU.