

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language and Communications Committee
Ymchwiliad byr i oblygiadau ymadael â'r Undeb Ewropeaidd / Short inquiry into the implications of Brexit
CWLC(5) BREXIT08
Ymateb gan Amgueddfa Cymru / Evidence from Museum Wales

AMGUEDDFA CYMRU: CURRENT RELATIONSHIPS WITH THE EU AND FUTURE IMPLICATIONS

1. Funding from EU Sources for Cultural Projects

As a research institution, Amgueddfa Cymru has been increasingly seeking external sources of research funding. There have been numerous successes. Given that here in Wales, EU funding is 2/3 of total R&D funding, the loss of this could have direct implications for Amgueddfa Cymru. This includes:

We may lose access to EU funded training grants from which we presently benefit (e.g. ILM Level 3 Coaching and Mentoring).

We were partners with 11 other open air museums and related organisations from 2011–2015 in the EU Culture funded 'OpenArch' project". The grant allocation to AC–NMW was circa 110,000 euros.

We are currently partnered with Jamtli Museum, Östersund, Sweden in an EU–funded ERASMUS 'Sharing and Learning' project (£11,932); as part of this, we have also secured funding for partnership with the Nordic Centre of Heritage Learning and Creativity on a 'Lifelong Learning' project (€1,600)

The National Waterfront Museum in Swansea and St Fagans are associate partners in two INTERREG bids (in–kind support) through our partnerships with Swansea University and Cardiff Metropolitan University – 40k euros and 10k euros

We also receive European Science Foundation funding for natural sciences research/dissemination (14,000 Euros).

We have a long term partnership with Szentendre Open Air Museum in Hungary: Benefits include St Fagans running a staff–exchange programme with Szentendre since the 1980s. It is based on an informal agreement and costs are covered from revenue budgets.

2. Involvement with Formal or Informal European Cultural Networks

We are (as noted above) members of the OpenArch project – a partnership with 11 other open-air museums and related organisations (2011–2015): Through this:–

- Around 25 members of staff gained experience of different ways of working through visiting other organisations, leading to tangible changes in working practices.
- We received expert guidance from international professionals on how we could problem solve some of our new projects, notably Bryn Eyr.
- We have been invited into follow-on grant applications.
- We hosted an international conference linked to a large public event which showcased Welsh culture and expertise to around 90 heritage professionals

We are a member of the Network of European Museum Organisations (NEMO). NEMO is an independent organisation made up of members of the Council of Europe – so we may well be able to stay as an associate member after Brexit as a non-member of the EU – however, the relationships, potential of going for joint funding in partnership for EU grants that come from being part of this community will be limited and changed. In addition, NEMO's purpose is to connect European museums and their organisations to help to ensure their place in the cultural development of Europe and fostering policy by promoting their importance to European policy makers. This then could impact on joint lobbying for shared cultural policy and also limit our ability to influence or participate in existing European cultural policies other than national ones.

We are also a member of the Learning Museum Network (LEM).

We have long term relationships with museum professionals in the following countries:

- * Austria (Directorate, Collections)
- * Belgium (Collections)
- * Bulgaria (Collections)

- * Croatia (Directorate, Collections)
- * Czech Republic (Collections)
- * Denmark (Directorate, Learning, Collections)
- * Estonia (Collections)
- * Finland (Collections)
- * France (Directorate, Collections)
- * Germany (Collections)
- * Greece (Directorate, Learning, Collections)
- * Hungary (Collections)
- * Ireland (Directorate, Collections)
- * Italy (Directorate, Collections)
- * Luxembourg (Collections)
- * Netherlands (Collections)
- * Poland (Directorate, Collections)
- * Portugal (Directorate, Collections)
- * Romania (Collections)
- * Slovakia (Collections)
- * Slovenia (Collections)
- * Spain (Directorate, Collections)
- * Sweden (Directorate, Learning, Collections)

3. Employment of Other EU Nationals

We employ specialists from the following EU nations:

- * Danish – 1 (Finance)
- * French – 2 (Development, Collections)
- * German – 3 (Collections)
- * Irish – 2 (Director General, Collections)
- * Polish – 1 (Front of House)

4. How and Why Connections with Other EU Countries are Important for our Work

Our collections are rich in European natural sciences specimens and works of art – such as Impressionist and Post-Impressionist paintings – and we are dependent on partnerships with museums and universities in European countries to help us to interpret them and our historical and archaeological collections. Our expertise in museology and cultural learning is recognized beyond the UK and links with us are increasingly sought by European colleagues.

5. An Assessment of the Implications of Brexit and Mitigations

There is uncertainty over the position of EU nationals currently working for us. We attract applicants from all over Europe to our job adverts, and have filled roles (especially specialist scientific and curatorial positions) with EU nationals. We may not be able to attract the best talent.

We risk increased isolation from best museological and scientific research and practice; we are already detecting a loss of influence and resources as we get fewer invitations to participate in European projects.

The cost of services and products from European suppliers (such as the high quality display cases we are currently purchasing from Belgium) for St Fagans was up to 20% higher, because of the depreciation of the pound against the Euro.

6. The importance of Free Movement, and Issues re Travel/Visa/Work Permits

The costs of borrowing are carried by the borrowing institution, so fortuitously any additional costs would fall to them. The only costs we currently cover are visas (eg \$14 for an ESTA for the US valid for two years) and training to become a 'known consigner' which allows crates to be customised-sealed at the Museum. This is an annual cost of c. £900.

As the lists in sections above indicate, restrictions on movement of EU partners would have a chilling effect on our relationships with expert professionals from other EU nations. For example, on 3 February, we and Cardiff University are jointly hosting a lecture by a Jette Sandahl, former Director of the World Cultures Museum in Goteborg Sweden. (She is also Chair of the European Museum Forum, which runs the European Museum of the Year Award, funded by the Council of Europe, not the EU of which the Director General of AC-NMW is also a Trustee)

CURRENT MITIGATING STEPS TAKEN

The future shape of the Brexit negotiations is very uncertain. We do not know if research and cultural projects and partnerships will, or will not be part of any future Brexit deal. Meanwhile, we have taken a number of steps:-

- We have provided evidence for the Single Market of the Mind Report, and to the Welsh Government
- We are actively seeking European funding whilst it is still available
- We are developing new relationships with museums in Ireland and expect to sign an MOU with the National Museum of Ireland in the next few months.
- We are also working with United Kingdom Trade and Industry (UKTI) and other bodies to increase opportunities for staff, travel and exchanges with colleagues overseas.
- We will use the European Museum Forum NEMO and Council of Europe as an alternative route to European partnerships.