

How important is EU funding to the UK Cultural sector? And how beneficial to the UK is the EU's focus on a shared cultural heritage?

The report mentions European capital of culture and the European Heritage Label. There is also a large focus on film (has the report considered the work of Eurimage

http://www.coe.int/t/dg4/eurimages/About/default_en.asp ?) Another major programme is The European Heritage Days (EU Joint action with CoE). These were evaluated each year as a whole

2006-2010 – see bottom of page

http://www.coe.int/t/dg4/cultureheritage/heritage/EHD/Coordinators/evaluations/evaluation_en.asp

They increase public participation on a massive level (they are free – so beneficial but don't bring in the big money – apart from related spending - that your report may be interested in counting). The family of UK events are billed as

- England: [Heritage Open Days](#) (12-15 September)
- London: [Open House London](#) (21-22 September)
- Scotland: [Doors Open Days](#) (every weekend in September)
- Wales: [Open Doors](#) (every weekend in September)
- Northern Ireland: [European Heritage Open Days](#) (14-15 September)

The UK (with the exception of NI) make as little reference as possible to Europe. Despite this, the UK has several named EHD coordinators who do benefit from secretarial support and networking of the annual meetings, where they share info, ideas on potential themes. Large countries support smaller ones with their expertise on evaluating success / volunteering etc so it is also an example of diplomacy / development.

Another way that culture (in terms of training and mobility of students / academics / VET professionals) gets funded is through the EU's University-Business partnerships – Knowledge Alliances (like our Educckate project) and Sector Skills Alliances - falling under Erasmus and Leonardo da vinci programmes from this year. The Commission is seeking more culture/creative projects under these calls but usually get science technical or adult learning general programmes. You have to try really hard to work out whether you can actually apply for these if you are a cultural / creative organisation.

- *What are the benefits or disadvantages of directing funding through the EU rather than national arrangements?*

Allows us to work in partnership with other organisations – sharing learning, challenging national perspectives / traditions. Especially relevant with a lot of shared CH and shared tourism. Creates opportunities to share information on how other nations are managing their CH.

- *What international bodies or arrangements are important to your sector beyond the EU?*

The CoE and its 4 heritage conventions (archaeology, buildings, landscapes, value of CH to soc - Faro) are seen as very important to the development of UK policy, whether or not they are ratified! Key figures in the national heritage agencies have been highly influential in changing the way heritage is managed in the UK and through their involvement have exerted pressure / positive influence on government abroad. The CoE and its conventions are MUCH more influential outside of the UK so our involvement with them increases our relevance / status with these countries.

- *How could the EU co-ordinate its activity in these areas of competence to greater effect?*

Supporting CoE activities as relates to heritage convention promotion / monitoring / evaluation. At the moment this is done on voluntary contributions. It could support them by integrating them better into national programmes as well as supporting their central cost. As the CoE is 48 states, there could be programmes specific to the non EU 28 through Aid projects but integrated the 28 through other Culture funds, as Joint action with the CoE.

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