

Anonymous

Any artistic endeavour that wouldn't otherwise happen without EU funding is a benefit to the UK. There are no obvious disadvantages to international sources of funding from our sector's point of view.

Do you think the EU should do more, or less in relation to culture, tourism and sport, and why?

More. The cultural sector in the UK is chronically underfunded and any increased injections of funding, of any kind, would be enormously beneficial.

Have you noticed any change in EU activity or emphasis since the 2009 Treaty of Lisbon

We are probably not close enough to it to comment but in this sector the strengthening of the European parliament is not widely felt to have had a practical impact on EU activity or emphasis in the cultural sphere.

What other areas of EU competence or activity impact on your sector and how?

The free movement of people between member states has a positive impact on international touring and friendlier tax allowances for entertainers from one member state performing in another member state than those often granted between members and non-members.

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

IETM, Opera Europa, The British Council

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

Make its funding platforms simpler and more accessible.

Are EU cultural programmes effective and how can they be improved?

To the extent that there are programmes that fund things that get performed, they are effective. They could be improved by making the applications more accessible and less complex.

How important is EU funding to the UK cultural sector? And how beneficial to the UK is the EU's focu...

To the sector as a whole – important. Anything that provides funding to an underfunded sector is important. To the small to medium scale opera and music theatre sector, not very important. The conditions of most forms of EU funding, particularly project funding, appear inaccessible to small companies. Which is not to say that it is inaccessible, but it certainly appears to be.

Civitas' report into state aid and procurement highlights the competitive disadvantages EU laws create in the tourism industry compared to Spain:

<http://www.civitas.org.uk/economy/EUStateAidProcurement.pdf> (82 pages)

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What evidence is there that EU action in the areas of culture, tourism and/or sport benefits or disa...

Not much - by and large tourism and culture work directly and independently.

Do you think the EU should do more, or less in relation to culture, tourism and sport, and why?

Not more - but the coordinating and legislative work that they presently do is important.

What are the benefits or disadvantages of directing funding through the EU rather than national arra...

Very few benefits to Britain, except in a regional context when pan-European funding and link-ups may be more important.

Have you noticed any change in EU activity or emphasis since the 2009 Treaty of Lisbon and is this W...

No

What other areas of EU competence or activity impact on your sector and how?

Arrangements for movement of works of art in the market and complex (and contested) questions such as Droit de Suite have some importance.

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

International Council of Museums; British Council; group of directors of larger museums known as the Bizot Group; much of what is successful is negotiated directly.

Are EU cultural programmes effective and how can they be improved?

I am not close enough to them to know - my previous experience was that they were very slow and laborious to administer.

How important is EU funding to the UK cultural sector? And how beneficial to the UK is the EU's focus...

Not crucial overall - but here and there can have a very positive impact on particular projects.

If you have any other comments, please let us know in the box below.

It is crucial in the arena of culture and heritage that we work in the most open, generous and cooperative way with our European neighbours ... and some of that should be through EU and much of it will naturally be direct.

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We as a small performing arts organisation and charity have benefited both from an EU Culture Grant and from the Youth in Action programme. Without their support the work that was achieved in the Balkan Region and in West Dorset would not have been possible. Their programmes are far reaching and adaptable to many different areas of culture and the arts.

Do you think the EU should do more, or less in relation to culture, tourism and sport, and why?

More because the UK invests huge amounts of money into the EU and culture is in our view the most vital part of any work that the EU should be engaged with. Culture is at the heart of all of our societies, it's what brings us together and without it, what can break us apart. The evidence we have had of cultural activity for youth is that culture is incredibly powerful in areas of conflict / and racial tension. The EU should be contributing to this more than it does, particularly in Bosnia where the involvement of / the international governments and organisations has been less than effective and too politically driven.

What are the benefits or disadvantages of directing funding through the EU rather than national arrangements...

Their unbelievably over bureaucratic reporting system. For small organisations it is incredibly difficult and time consuming to provide the financial evidence required, a lot of it unnecessary we believe. They also need to have a much higher standard / of English both with their application forms, web site information and their officers

Have you noticed any change in EU activity or emphasis since the 2009 Treaty of Lisbon

No

What other areas of EU competence or activity impact on your sector and how?

Certainly in the Balkan area the current membership activity for each of the individual countries is causing great problems with Bosnia in particular.

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

The OSCE primarily....any organisation beginning with UN is usually unhelpful and too much engaged in their own ego. / The British Council in the past have been very supportive but in the last little while have wandered off into / areas that are less than helpful.

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

By being more approachable, listen more, have smaller units being more involved in dealing on a local level

Are EU cultural programmes effective and how can they be improved?

They are effective but to repeat their application forms and reporting are far too bureaucratic. They have all been designed / for large organisations with many staff members and not for smaller organisations. Even those who deliver the advice in the UK / admit that they the programmes are far to complex and the language used difficult. Many people we know have lost / part of their original grants due to misunderstanding of the financial reporting and its excessive demands.

How important is EU funding to the UK cultural sector? And how beneficial to the UK is the EU's focu...

It's very important and could be more so if its processes were more user friendly....and of course it's primary that we have a shared / cultural heritage....we are a tiny and fairly insignificant island, now, and our history is entwined with that of Europe. It would be / arrogant to suggest otherwise. We have to part of Europe to benefit from the shared heritage and successes. Any other outcome is madness. We have very little shared heritage with the USA and yet we are being driven in that direction by this and successive governments. The US is a failed State which has amorally dominated the globe and now has to look to itself and to care for / its people.

Is there added value to UK tourism in EU activity to co-operate with non-EU countries' tourism secto...

I should imagine so. I am not involved in the tourism industry but large portions of our population move to parts of Europe as well / as own property there.

If you have any other comments, please let us know in the box below.

It is vital we stay in the EU / It is important that Cultural Grants are open to purely art and cultural projects and not just those that aim to create employment although that is important. / There has to be much more inspired thinking with regard to the quantification of arts and cultural projects / More arts/cultural people should be involved in the creation of these grant systems and not just accountants and bureaucrats.

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With theatre, as one particular part of culture, there is evidence that EU action can benefit the UK. There are examples of discrete projects which would not have taken place without funding from EU schemes. In addition, programmes such as the European Capital of Culture have significantly raised the profile of culture within those cities and nationally, and have had a demonstrable effect on the cultural industries in those cities.

Do you think the EU should do more, or less in relation to culture, tourism and sport, and why?

Yes, it should do more, since these are areas where relatively small levels of investment can result in significant economic and social benefits.

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

The benefits are that it widens access to such funding. If EU funding is accessed via existing national arrangements, then it is likely to go to those who are already being funded. If funding is accessed directly from the EU, then any cultural organisation can apply. / The disadvantage of directing funding through the EU is that the requirement for monitoring and evaluation systems for EU projects can be overly complex, and this can deter potential applicants, and favours larger organisations (which have the capacity to manage detailed monitoring and evaluation). /

Have you noticed any change in EU activity or emphasis since the 2009 Treaty of Lisbon?

We have not noticed any change in activity or emphasis.

What other areas of EU competence or activity impact on your sector and how?

EU structural funds have had considerable impact on the cultural industries, especially in the period up until 2010, when these were distributed via regional development agencies, and provided strategic funding for capital projects and for infrastructure projects within regions which benefited the cultural industries, eg economic regeneration of urban areas.

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

In the cultural sector, arrangements around the movement of workers are important. For example, visa agreements which recognise the unique nature of artists and other creative workers, and therefore allow them to work freely in different countries, and also agreements between unions (such as the one between British and USA Equity which governs the employment of actors between the two countries).

Are EU cultural programmes effective and how can they be improved?

They are generally effective, although they could be improved if it was possible to simplify the monitoring and evaluation requirements, so smaller organisations were not deterred from applying. Dissemination of information about these programmes could also be improved, as this would also widen access.

How important is EU funding to the UK cultural sector? And how beneficial to the UK is the EU's focu...

It is important because it provides plurality to the cultural sector, and enables (for example) EU funding to be used as partnership funding for projects which might have received Arts Council or Lottery funding. The EU's focus on a shared cultural heritage is to be welcomed, given that the UK is an increasingly diverse country.

If you have any other comments, please let us know in the box below.

We are concerned that this questionnaire seems to concentrate exclusively on European cultural funding and programmes, and therefore ignores the very real benefits that European structural funding can have for the culture sector. This seems to go against the recent emphasis that the government is now placing on the economic importance of the cultural industries within the UK.