

The Compendium of Cultural Policies and Trends in Europe (www.culturalpolicies.net/) provides comparator evidence.

UK producers have been major beneficiaries of MEDIA programme investment.

UK cultural organisations and HE institutions have been consistent beneficiaries of the Culture Programme.

European export markets for our most exciting performing artists have been important over the years as domestic venues could not deliver sufficient touring business for these areas of work. Companies like Arts Admin have a wealth of evidence to demonstrate this impact.

Major festivals like Edinburgh are tourism drivers for the whole country and benefit from EU frameworks to make it easy to import work and artists. The barriers for incoming artists from elsewhere is becoming a major issue for producers who have limited time and capacity to deal with this.

I am not aware of any disadvantages to the UK arising from EU action in the culture, tourism or sports fields.

Culture and tourism are of central importance to the EU and to the UK. The combination of the two bring high spending visitors that benefit the local economy directly through bed nights and associated spend, and indirectly through supply chain. Culture and creative industries are areas where young people can make their market and where entrepreneurship can be particularly effective. The proposed Creative Europe programme does a number of important things. It brings together culture and creative industries in one framework, thereby making the investment links between content and distribution that can particularly benefit cultural economies like the UK, where content is of particularly high quality. The Creative Europe programme also recognizes the mixed economy of culture where relatively modest public investment can stimulate high levels of production and growth. The UK should support EU investment in Creative Europe as the UK is likely to be a significant beneficiary given the quality and entrepreneurship of our cultural and creative sectors.

EU funding stimulates international co-operation, collaboration and investment. This in turn develops markets and stimulates ambition and growth across the sector. The cultural and creative industries operate in a very competitive environment and the innovation and quality of output is the decisive factor. International linkages benefit innovation. It also raises the game of organisations who have developed comfortable relationships with key investors in the UK and who have not considered their potential to export their work. EU funding can also reveal routes to markets that a UK based organisation cannot tackle on their own. For example the development of trading links between Portugal and Brazil is taking in arts, crafts and creative industries and UK companies can benefit from links to Portuguese organisations.

Have you noticed any change in EU activity or emphasis since the 2009 Treaty of Lisbon? My direct involvement with the EU has been in the years from 2009 to the present so I cannot comment.

Scientific research and governance is of relevance as technological development has a direct relationship to developments in the creative industries.

In Scotland diaspora links are important for culture and tourism. The international competitiveness of our major festivals also rests on good cultural links beyond Europe. For example the Edinburgh International Festival has maintained its position as a major tourism driver through good links with Asia and the Pacific countries.

The problem seems to be the link between the UK governmental bodies and the EU. I am not always confident that UK companies receive the best information on how to engage with the EU. Some Regional economic development agencies had developed productive European links that have not always been kept up or developed by the Local Enterprise Agencies.

The programmes are effective and the newly configured Creative Europe Programme would benefit UK companies through its emphasis on growth and economic impact. UK companies are, on the whole, skilled at working in the mixed economy and can take the lead with European partners in proposals to the programmes. This should be encouraged for a number of reasons, including: economic impact; new markets; new opportunities for growth and employment; improved quality; routes to growing overseas markets outside Europe.

EU cultural funding is important, particularly in film and media industries. In the past ERDF funds have allowed for major infrastructure developments that have created sustainable cultural enterprises that in turn have regenerated our city and town centres. ESF funding has created opportunities for apprenticeships and training in the cultural industries that have provided opportunities to young people from some of our most depressed areas. For example Birmingham's G37 apprenticeships meant that around 90% of participants went on to employment or learning opportunities.

The EU's emphasis on shared cultural heritage is important at the levels of stimulating economic opportunity and the political stability upon which it rests. The UK in particular understands the value of shared cultural heritage with much of our commercial cultural success resting on our ability to work across a range of cultures, from Slumdog Millionaire to Akram Khan.

High value cultural tourism in the UK depends on these markets. If our relationship with the EU was to just compete for the cultural tourist then there would be a negative impact on the overall market share for cultural tourism. It is important to remember the UK as a whole and not just London. While it may seem that high value tourists can be taken for granted in London this is not the case elsewhere and, for example in the East of Scotland and North East England links to Northern Europe are important to the tourist economy.

Recent years have seen investment swing to high performance sport at the expense of participation. It is the latter that is most important and where sport makes most impact to communities and quality of life. EU priorities should emphasise participation as a balance to national priorities move to high performance sport.

EU investment and activity relating to culture, media and tourism has made a real contribution to the UK's cultural and visitor economy. The new Creative Europe Programme provides a particular opportunity for UK cultural businesses, already skilled at working in a mixed economy, to come to the fore. The UK should be the European content provider par excellence for digital developments and this should be encouraged in every way possible. Culture and Creative industries lend

themselves to growth in challenging circumstances and provide young people in particular with opportunities to make their way. The sector has much to contribute to projects in receipt of EU structural funding.