Document 1

Video – Brexit: UK rejoins EU's Horizon science programme

Channel 4 News, 7 Sept 2023
https://www.youtube.com/watch?v=IMpAdD4EfsA&ab_channel=Channel4News

Document 2

Britain Mourns a Cherished Education Exchange Program Ended by Brexit

Adapted from: Elian Peltier, *The New York Times*, December 29, 2020

"For me, Erasmus was the most direct benefit of European cooperation," said Jack Boag, a student at the University of Aberdeen. "That's gone." For many young people in Britain, the decision to withdraw from Erasmus is just the most recent step in a steady erosion of such possibilities since the country voted in 2016 to leave the European Union.

The withdrawal is also a blow for Britain's vaunted universities, a powerful symbol of its soft power in Europe and around the world, and an important source of income for the country. Britain remains second only to the United States as a destination for international students, but leaving Erasmus could deter many E.U. students who might have used the program as a pathway to a British education. While this may not affect renowned institutions like Oxford or Cambridge, scores of lesser-known universities could suffer a blow. "There will be a relative loss of income for British universities, but from a diplomatic point of view, the loss is invaluable," said Seán Hand, a vice president of the University of Warwick.

While exchanges will still be possible between British and European universities through bilateral agreements, British students will not benefit from monthly Erasmus grants. It will also be harder for academics and teachers to train or teach abroad.

Since its introduction in 1987, Erasmus has sent millions of people abroad for study exchanges, work placements or traineeships. About 200,000 students participate in the program every year. Alumni often speak fondly of the experience, which they see as the most tangible form of European integration: a way to discover new cultures, study other languages, and make lifelong connections. In Britain, half of the students who study abroad do so through Erasmus. For many, it has shaped personal paths and provided an accessible way to feel connected to mainland Europe. Ben Munster, a 25-year-old British freelance writer who studied in Italy in 2015 and has since moved to Rome, called Erasmus the "purest and most vivid expression of the Schengen dream".

In 2019, Britain welcomed over 30,000 students and trainees through the program. "So many students come to Britain and go home with a positive experience," said Mr. Cardwell, a University of Strathclyde professor. "It's such a strong aspect of Britain's soft power."

British lawmakers who supported staying in the program wrote in a report last year that opting out would disproportionately affect people from disadvantaged backgrounds and those with medical needs or disabilities. They also warned that it would be difficult to replace it. Under the current 2014-20 Erasmus program, Britain has contributed around €1.8bn, or $2.2bn, and has received €1bn, according to the Department for Education. Mr. Johnson said last week that a program named after the mathematician Alan Turing would replace Erasmus. British professors and students from foreign universities would not be eligible for the program. Britain, however, will still receive funding from the European Union's research and innovation program, Horizon 2020, of which it is the second largest recipient.

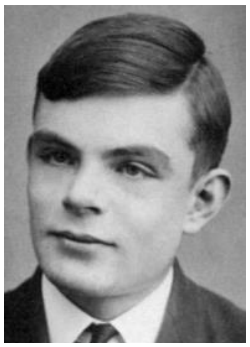
1. Answer one of these questions in 80 words (+/- 10%).

How does leaving Erasmus affect British students?
How does leaving Erasmus affect British universities?
How does leaving Erasmus affect Britain's "soft power" (l. 6, 27)?

2. Look at the underlined words and expressions. Find a synonym for each of them.

3. What do the following figures correspond to? Say it in your own words.
second only to the United States (l. 7-8)
200,000 (l. 17)
half of the students (l. 20)
over 30,000 (l. 25)
€1.8bn (l. 33)
€1bn (l. 33)


Erasmus of Rotterdam
1466-1536


Alan Turing
1912-1954

Document 3

We created the Turing Scheme because Erasmus+ wasn't value for money or best fit for UK students

Michelle Donelan [Conservative MP and Minister of State for Universities], *iNews*,
February 8, 2021

The opportunity to study and do work placements abroad is an incredibly enriching one, not just for the students themselves, but for our communities and our employers who benefit from the development of new skills. At the same time, we have a duty to ensure value for money to our taxpayers.

The Erasmus+ budget for the next cohort had significantly increased to more than €26bn and it would have meant the UK making an annual gross contribution of around £600m. This would have been one of the highest expected contributions of any member state, and yet significantly fewer UK undergraduates take part in the programme compared to countries like Germany, France, Spain and Italy. To put it simply, we will have been putting a lot more into the programme than we would have taken out.

Students from the most privileged backgrounds in the UK are on average 1.7 times more likely to be globally mobile than those from more disadvantaged backgrounds. As a government we believe this is simply not good enough. The opportunities available in Global Britain should be open to all, no matter their background.

The new Turing programme will be backed by £110 million, providing funding for up to 35,000 students in universities, colleges and schools to go on study and work placements overseas, a very similar number to Erasmus+. Our scheme will be truly global in its focus. Students from all backgrounds will have the opportunity to go to the countries they want to, all over the world, not just those in the EU, removing the language barrier for non-linguistic students.

An opportunity of shorter placement durations opens up potential opportunities for more students than before. We will target areas of the UK which did not previously have many students benefiting from Erasmus+ and will offer additional funding to students from disadvantaged backgrounds to remove any financial barriers to the programme.

While we will only fund UK students going abroad, we expect this to be reciprocated across the globe, with other nations waiving tuition fees for UK students, just as with Erasmus+.

The Turing programme will help to build on our global popularity, targeting places like the Indo-Pacific region, North America and of course Europe too. I believe the scheme will reflect the government's ambition to be a truly Global Britain, giving students up and down the country life-changing opportunities that will benefit them well beyond their time in education.

1. Would you characterise this text as a factual piece or an opinion piece? Why?

2. According to Michelle Donelan, what are the disadvantages of Erasmus+, and how does the Turing programme correct them?

3. What is "value for money" (l. 4)? What is "Global Britain" (l. 14, 30)?

4. Look at the underlined words and expressions. Find a synonym for each of them.

5. Who was Alan Turing? Why do you think his name was chosen?

Document 4

Robbery with violins: Brexit's assault on classical music

Britain's young classical musicians find their futures have been stolen as Brexit wrecks their opportunities

The New European, Suna Erdem, 4 October 2023

The young musicians rehearsing Stravinsky's *Rake's Progress* embrace the gruesome tale of debauchery and the Devil with verve, but once off stage, they present a much happier picture than the doomed protagonist.

And why not? It's sunny outside in Verbier, where they're enjoying three weeks at the Swiss ski resort's famous music festival, taught by and mingling with a constellation of international classical stars. Myriad languages emanate from cafes and restaurants, and the air sings with the music of masterclasses held by big names such as Hungarian violinist and conductor Gábor Takács-Nagy and German piano professor Klaus Hellwig.

However, when I interview the British singers, including the tenor Christopher Willoughby — the titular Tom Rakewell — a switch is flipped, and the mood is suddenly dark. That's because we're here to talk about Brexit, its isolationist undertones anathema to the quintessential Europeanness of this festival.

For hundreds of years musicians have moved across the Channel for work, learning and audiences. Classical music is collaborative and international, Brexit is not. It introduced barriers to work and travel, expensive paperwork that most musicians cannot afford, and sent young British artists down the pecking order when it comes to plum European jobs. Everything from vital orchestra tours to singing gigs and study opportunities have been affected.

"It's been an absolute nightmare," sighs Willoughby, shifting in his seat. "It's been financially stressful; stressful in terms of the immigration process; stressful for my family and friends. Not a day goes by when I'm not worrying about it."

Yet Willoughby is one of the lucky ones. He went to Vienna to study opera in 2021, soon after Brexit day. It's been no picnic. While UK musicians can still study in the EU, the necessity and complexity of new visa rules continue to trip up many.

Willoughby is constantly on tenterhooks. To get a student visa in the first place, his mother raided her pension money for the funds that proved he could support himself. Renewals are regularly delayed and their scope is confusing. He recently needed a separate emergency visa to perform in the Netherlands, narrowly

avoiding having to cancel a five-concert series when it arrived just 24 hours before his departure time. A friend miscalculated the time allowed in other European countries and was deported from Austria, missing more than six months of studies as he reapplied from the UK.

Still, Willoughby says moving was "the right decision", a step towards accessing the same higher pay, big audiences and continent-wide opportunities enjoyed by European musicians.. He has just started a new position in Opernhaus Zurich. "My plan now is absolutely not to return to the UK."

Such a future seems elusive for baritone Sam Hird. Brexit has left the Royal College of Music student "flustered and confused", his dreams crushed. "When I was a first year undergraduate my teachers all said 'you need to think about going to Germany as soon as you finish here'," he explains "As soon as Brexit happened that chatter about going abroad just died down and it stopped seeming that this was a possibility."

He believes it's inevitable now that European employers will prioritise talent from the EU, rather than British singers with all the baggage of paperwork, taxation, visas and uncertainty.

That's borne out in a report by the Independent Society of Musicians (ISM) in August, which found that 27.8% of musicians have had no work in Europe since Brexit. Nearly half of respondents had seen their work in Europe decline, 40% had work cancelled and almost as many said they had to turn down work due to costs and logistics.

Similar worries preoccupy mezzo-soprano Sian Griffiths, who recently performed at Garsington Opera. Although her career hasn't been affected yet, she knows it's looming.

"The anxiety is huge," she tells me. European performance opportunities often come at the last minute, and she fears lengthy visa processes could cause her to miss out. These usually come in clusters, so there's more to lose.

What about focusing more on the UK? She gives a wry smile. The UK classical music industry is struggling to survive in the face of swingeing cuts, most recently imposed during Nadine Dorries' particularly philistine tenure as culture secretary. Opera was hit hard.

The English National Opera, one of London's two permanent opera houses, was told to leave the capital and will lose much of its funding. Many companies, including Glyndebourne and the Welsh National Opera, had to reduce or abandon regional touring, a source of leading roles for young musicians. Surviving jobs are paid less.

"Brexit added a huge problem on top of an industry that's already very difficult to exist in," Griffiths tells me. "It's never been an easy career. You're essentially self-employed — it's always going to be 'fingers crossed we'll just see what happens'. It is very scary." (…)

Senior musicians believe that, over time, some of the obstacles will be removed. Some hold out hope of greater understanding under a Labour government headed by Keir Starmer — an accomplished flautist and alumnus of Junior Guildhall, who also plays recorder, piano and violin. But the future sketched out by the singers I met in Verbier is still very bleak — as individual freelancers with a dependence on the European opera scene, singers' careers are most vulnerable. (…)

There is a long history of cross collaboration between Europe and the UK, which has unquestionably enriched all musical cultures, [one of the artists] says: "Nobody wants to go back to the situation where there's a siloed culture because ultimately nobody benefits from that."

Document 6

Quarter of music industry workers have had no work in EU since Brexit

Survey shows devastating impact of Brexit on music sector, says Independent Society of Musicians
Harriet Sherwood Arts and culture correspondent
The Guardian, Tue 22 Aug 2023

Almost half of UK musicians and workers in the music industry have had less work in the EU since Brexit than before it, and more than a quarter have had no EU work at all, according to a survey.

The impact of Brexit on the music sector had been devastating, said the Independent Society of Musicians (ISM), which carried out the survey. Restrictions had impaired the viability of making a living as a musician, it said.

The mezzo soprano Jennifer Johnston said Brexit was "quietly killing our world-class music sector" and its impact could not be overstated. "It is time for the government to pull its finger out and reverse some of the damage being done before it is too late."

One of those taking part in the ISM's survey said: "Work has come to a halt … The offer of European gigs simply dried up … My band simply can't make any kind of living in the tiny UK market, so we basically have folded as a working band." Another said: "It's been impossible to be heard/audition in European opera houses since 1 January 2021. European opera companies are reluctant to audition UK singers since the changes."

The ISM took testimony from more than 400 musicians and those working in the sector on their experiences since Brexit from 1 January 2021 until April 2023. They were asked to exclude experiences affected by the Covid pandemic during this period. Four out of 10 of those taking part said they had had work cancelled, and almost as many (39%) said they had been forced to turn down work.

The most frequently cited extra expense since Brexit was for visas and work permits. The cost of carnets – customs permits allowing vehicles to be taken across borders – and other travel costs were also mentioned. "Carnets dramatically increase the time it takes to cross the border, no one at the border really knows what's going on, the carnet is an unnecessary expense," said one respondent.

Another said: "An extra day of travel is required to go in and out of the EU … This means the vehicle has to leave a day early for an EU tour, adding an extra day of van hire, extra day of backline hire, extra day of wages for all crew and extra day of wages for all musicians."

Even in countries that do not require visas or work permits, people in the music sector are limited under the Schengen visa waiver scheme to spending 90 days in a 180-day period in the EU, according to the ISM report, Paying the Price. "Many of my clients have fallen foul of the 90-in-180-day travel restrictions. Some have lost out on tens of thousands of pounds of work as a result," said one respondent.

The trade and cooperation agreement (TCA) signed by the UK and EU on 30 December 2020 did not include any specific provisions on short-term travel for creative professionals or support staff.

In 2021, the House of Commons culture committee said this had "created barriers affecting both the movement of musicians and their supporting ecosystem (in the form of visas and work permits) and the movement of goods such as equipment and merchandise".

The ISM has made a number of recommendations to the government, including negotiating a bespoke visa waiver agreement with the EU that allows UK artists and support staff to work in any part of the EU for up to 90 days in a 180-day period.

Deborah Annetts, the ISM's chief executive, said: "UK music is a great success story and we are rightly proud of it. The chancellor has correctly identified the creative industries as a potential growth market."

She added: "Brexit should never have meant that musicians cannot share their talent freely with our closest neighbours. This damages our country, our soft power and our precious creative talent pipeline."

Paul Carey Jones, a freelance opera singer, said: "There's no doubt that British freelancers are feeling a significant impact to their livelihoods and careers, with the ultimate consequence being that European employers are often choosing to engage competitors from elsewhere.

"As ever, it's those at the start of their careers, without the backing of an established reputation, who will suffer the most – and the consequent long-term damage to the UK's position as a global force in the performing arts is incalculable."

See also https://musiciansunion.org.uk/working-performing/working-overseas/working-in-the-eu