

Visa- and Permit-Free Access to the EU for Touring Musicians: A necessity for the UK's music sector

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The Demand

UK and EU musicians need reciprocal visa- and permit-free touring rights.

A 10 Point Plan To Get There

To create a pathway to the goal of reciprocal, bespoke EU-wide visa- and permit-free touring rights for musicians and performers, the government should:

1. Negotiate reciprocal bilateral work permit agreements with countries, prioritising those countries most financially important to UK musicians and those that do not offer cultural exemptions for work permits, such as Spain, Italy, and Portugal.
2. Negotiate a cultural exemption from cabotage rules for music tours.
3. Negotiate the exemption of musical instruments and equipment from Carnet and CITES requirements.
4. Publish correspondence and relevant information relating to previous negotiations with the EU on this matter, as it is not possible for the UK music sector to assist in lobbying EU countries without knowing what the UK Government has already proposed and why it was rejected.
5. Guarantee the continuation of at least part of the furlough and self-employed support for the music sector even after Covid restrictions have been lifted until such time as the visa issues have been resolved.
6. Create a Music Touring Fund to support touring until such time as these issues are resolved.
7. Extend the VAT reduction for the cultural sector until businesses have fully reopened and sales have restarted and until the visa issue is resolved enabling EU touring to recommence.
8. Establish within Government, a Music Export Office (within the Department for Digital, Culture, Media and Sport, the Cabinet Office, the Department for International Trade, or the Department for Business, Energy and Industrial Strategy) to lead on the UK-EU and bilateral negotiations for musicians touring in EU countries and to co-ordinate support to musicians dealing with visa and other obstacles until such time as the visa issues are resolved.
9. Establish an ad hoc cross-departmental working group to co-ordinate work by officials across government departments on this issue.
10. Designate a minister to lead on this re-negotiation and lead the cross-departmental work on this issue.

Why Is It Important For UK Musicians To Be Able To Tour Freely In The EU?

The UK's music sector is world class. It provides 197,168 full-time jobs, and the music industry was worth £5.8bn in 2019 of which £2.9bn was generated in export revenue. The EU market plays a vital role in this thriving sector, with a fluid movement of people and ideas across the continent and between the UK and the EU. This takes many forms, from large-scale multi-country tours of established artists, bands or orchestras, to last-minute replacements for indisposed performers in one-off shows. A recent survey found that 44% of UK musicians earn up to half of their earnings in the European Union.

This is all put at risk by the failure to secure visa- and permit-free work and travel for UK musicians. The financial and administrative burdens and time costs caused by the new restrictions make work in the EU a significantly more difficult prospect. The loss of the freedom to travel and work in the EU undermines not just the music sector's great success, but also will hamper its recovery from the Covid-19 pandemic.

The current situation will also prevent emerging talents from growing into world class performers. Not only does loss of access to the EU market have economic repercussions for those whose financial viability relies on it, it also removes a vital source of experience and learning for young artists. This could have taken the shape of filling in for a more experienced colleague abroad, or touring small venues in a variety of European cities, building up recognition and a popular following. Not only will the loss of travelling and work in the EU affect the UK music sector now, but it risks hampering the development of the sector for years to come.

Why Is It Important For EU Musicians To Be Able To Tour Freely In the UK?

The UK is a hugely important venue for EU artists. With world -famous music festivals, orchestras, and concert halls, to list just a few, the UK is a central destination not just for performers but also audiences. 12.6 million tourists are drawn to the UK every year for festivals and gigs during the course of which they spend £4.7bn, and sustain over 45,000 jobs in music tourism.

The restrictions in place upon EU musicians travelling and working effectively in the UK puts at risk the vibrancy of the UK music scene, as well as affecting all those who rely on the live music industry for their livelihoods. The visa requirements are bureaucratic and compared to those that EU musicians face elsewhere in Europe make travelling and performing here a much less appealing prospect.

By restricting those who can perform in the UK, inevitably what is on offer to audiences will be impoverished. Our arts and culture benefits from the cross fertilisation of the interaction between UK and EU artists, and EU artists enrich our own cultural environment. This is now at risk.

Current Problems

UK musicians going to the EU

Each EU country has their own visa requirements for non-EU nationals (see table below). This makes EU touring significantly more complicated and expensive.¹

Each shipment of musical instruments or equipment requires a 'carnet' (see box below), and will be subject to 'wet stamping' on both sides of the border.

The exemption for 'portable musical instruments' for professional purposes only applies to individual musicians carrying their instrument. The exemption does not apply to instruments being transported for an orchestra or band. Certificates ("Musical Instrument Certificate") are also required for any instruments containing listed species such as ivory or rosewood, which many classical instruments do. The extra requirements at the border will increase costs and increase the time it takes to travel.

The EU-UK Trade and Cooperation Agreement imposes limits on road haulage to a maximum of three stops across the EU before the operator must bring the vehicle back to the UK. This makes the standard touring model impossible. For example, the journey from the concert venue to the hotel and back would count as 2 laden journeys. This would mean UK touring groups would have to hire European road haulage operators at additional expense, or have UK companies establish bridgehead operations within the EU in order to continue operating.

"The biggest companies are splitting in half and opening bridgehead ops in Ireland, might sound simple but it's not just a case of re-registering a few trucks, it has to be a whole operation, all adhering to Irish regs, that is all the drivers qualifications and docs alongside the vehicles, and I heard of one opening a whole new dept just to service visa and carnet requirements in order to be able to continue operating. Services which will cost clients dearly, for orchestras I fear it will be prohibitive."

Cheremie Hamilton-Miller, Vice President and stage and transport rep at Philharmonia Orchestra Board

What is a carnet? An ATA Carnet certifies that the goods listed are not being transported for sale, and it needs to be physically stamped going out and returning by the appropriate customs official. A carnet is valid for one year and costs start at around £325, although the exact fee depends on the value of the goods being transported. Carnets are required for 87 countries, but before leaving the EU, UK travellers were exempt from the requirement for a carnet within the EU.

What is a Musical Instrument Certificate (MIC)? This is required if an instrument contains a certain quantity of endangered or protected materials protected by the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) e.g. Brazilian rosewood, elephant ivory. The application is free but not straightforward (see box below), as it is the same form you would use if you were transporting a live animal. The MIC is certified by the UK CITES Management Authority.

¹ Under the Common Travel Area, there are no restrictions on the ability of Irish musicians to play in the UK or on UK musicians travelling to play in Ireland.

EU musicians coming to the UK

The UK permits foreign (including EU) nationals to stay up to 30 days to carry out paid engagements, but they must provide:

- proof that the paid engagement relates to their expertise, qualifications, and main job in their home country², and
- a formal invitation from the UK-based organisation or client that they will be paid by.

The “Permitted Paid Engagement” permit costs £95. Either condition could be tricky for musicians just starting out, and 30 days isn’t long enough for a part in a show with a run.

Stays longer than 30 days require a [“T5” temporary work visa](#). The application fee for this is £244, although varies depending on the country. EU national musicians who are staying for [three months or less](#) do not have to apply for this visa in advance, although they must still provide a border officer with the paperwork that shows the length of stay.

To be eligible for a T5 temporary work visa, a “creative worker” must:

- make a unique contribution to the UK labour market, for example if they are internationally renowned or are required for continuity
- have a certificate of sponsorship reference number
- be paid the minimum salary as set by [Equity](#), [PACT](#) or [BECTU](#) (except for models, musicians or circuses)
- have enough money to support themselves in the UK - usually applicants need to prove they have at least £1,270 available.

“It’s absolutely vital for new artists to tour Europe. Getting your music across to crowds from a different culture to your own, who don’t necessarily speak the same language as you, just makes you a better musician.

Touring Europe allows you to absorb different influences, understand different crowds and meet new musicians. It helps you get inside your art. You not only play better, you write better songs as a result.”

Sir Elton John

² Examples of “proof” are dates and times of performances, details of any awards they have received, and proof of other recent performances

Visa Requirements by Country

While the UK was in the EU, musicians toured visa-free. Now, without an agreement they will face a different visa regime for each of the EU and Schengen countries (32 in total). Below is a simplified table of requirements.

Country ³	Entry visa Required	Work less than 90 days	Work more than 90 days
Austria	Unclear	Exemption only if employed for 1 day or 4 weeks within overall production	Residence permit required
Belgium	No, although could change	Exemption for self-employed foreign artists, region-dependent	Single permit required, region-dependent.
Bulgaria	Unclear	Unclear	Long-term visa required
Croatia	No	A work registration certificate is required for 30 days and 90 days per year	Temporary residence and work permit
Cyprus	Unclear	Entry and Temporary Residence and Employment Permit	Same as 90 days. Max stay 4 years.
Czech Republic	Unclear	No permit needed for those whose performance does not exceed 7 consecutive days or 30 days in a year	Employee card or blue card required.
Denmark	Unclear	No work permit required if 'you are of paramount importance to a significant artistic event'	A Special Individual Qualification application is required.
Estonia	No	No although employment must be registered with Police and Border Guard Board	Unclear
Finland	No	No permit needed for up to 90 days if 'you have been invited to work in Finland or you have signed a contract to work in Finland'	Residence permit with confirmed employment prior to application
France	No	No	Skilled residence permit required for stays longer than 3 months
Germany	Unclear, some exemptions to visa requirements	Exemption for musicians	National D visa required
Greece	Unclear	Conditions unclear	Special purpose residence permit required
Hungary	No	Unclear	Residence permit
Iceland	Unclear	Exemptions for musicians	Work permit and residence permit required
Ireland	Continues to fall under Common Travel Area. No permit required		

³ <https://www.ism.org/images/images/ISM-Research-Europe-visa-and-work-permit-requirements-19-February-2021.pdf>

Italy	No	Residence permits available for musicians	National Visa required in addition to residence permit
Latvia	Unclear	Exemption for artists whose performance does not exceed 14 days per calendar year	Residence permit with right to employment required
Lithuania	Unclear	Unclear	Special conditions suggest a work permit is not required in addition to a residence permit
Liechtenstein	Unclear	Short-term resident permit	Same as working less than 90 days
Luxembourg	Unclear	Exemption for workers in entertainment industry	Temporary authorisation to stay required
Malta	Unclear	Unclear	Employment licence required for all self-employed foreign nationals. Single Permit allows employment.
Netherlands	No	Exemption for occasional work. To work max 6 continuous weeks within 13 weeks an application required for work in paid employment. For stays of up to 3 months a work permit is required	Single permit required
Norway	No	Exemption	Offer of full-time employment required
Poland	Unclear	Exemption	Work permit and temporary residence required
Portugal	Yes	A temporary stay visa is required for stays of up to one year.	As with working less than 90 days
Romania	Unclear	Work permit not required for performers, but long stay visa for employment purposes required	Unclear. Possible need for single permit
Slovakia	Unclear	Temporary residence can be granted to foreign nationals undertaking artistic activity.	As per working less than 90 days
Slovenia	Unclear	Single residence work permit required	As per working less than 90 days
Spain	Yes	Visa required for those performing or working in Spain	D-type visa required
Sweden	Unclear	Exemption for work permits	Special rules apply for musicians
Switzerland	Unclear	Permit required for employment.	As per working less than 90 days.

The Impact on Musicians

The loss of access to the EU market for musicians will have major ramifications. Those musicians just starting out will be unable to do the tours they have to do to get their careers off the ground. Many at the pinnacle of their careers will feel they have no option but to base themselves abroad, which will be a terrible loss to the UK. And many of those who currently make a great contribution to music will find that it is no longer viable for them, and they will be forced to give up and change career.

Flexibility

Musicians, bands, and performers benefit from the equivalent of “just in time” supply chains for much of their employment. Last-minute offers to perform are the norm, and performers require the ability to adjust their schedules quickly and flexibly, travelling abroad with often as little as a day’s notice.

In its study of members in 2020, the Incorporated Society of Musicians found that 11% of respondents had less than a week’s notice between being offered work and taking it.⁴

In musical performance, ‘depping’ is also an “efficient and long-established way of organising musicians”⁵. Musicians often call in a replacement at short notice, for example in cases of illness or unavailability, or if a musician has taken up an offer of short-term work elsewhere. This creates a fluidity within the performance market, with musicians frequently moving from country to country at short notice to take up offers of work in this way.

Whilst being an essential part of how the sector runs, these last minute requests are often how younger artists and performers get their early breaks. It enables them to get exposure they would not otherwise have had, helping them launch their careers and make contacts.

Anna Patalong, an operatic soprano, explained during the Petitions Committee hearing on 4 February:

individuals like me who work contract to contract all over the place, jumping between countries and jumping in at very short notice... A thing in my profession is known as “jump-ins”. If a singer gets sick, you get phoned up in the morning and a company will say, “Can you sing this role tonight?” Then you will be on a flight and will be out to Germany, France or wherever to sing the role that evening.

Deborah Annetts, Chief Executive at the Incorporated Society of Musicians also explained this to the DCMS Committee on 16 February:

Opera singers tend to drop in at the last moment—into Vienna in particular—to pick up a role that they might not otherwise have got, so mobility is absolutely core.

⁴ https://www.ism.org/images/files/ISM_Fifth-Brexit-Report_May-2020_A4_Online.pdf

⁵ <https://musiciansunion.org.uk/working-performing/theatre-work/depping-in-theatre>

British conductor George Jackson commented on the impact this could have:

The fact that there is now a question of whether or not a UK-based artist can make it across the Channel for a last-minute engagement will suffocate and destroy the grand tradition of conductors, singers and instrumentalists taking over projects at the last minute⁶

This is true of both UK musicians going to the EU, and EU musicians coming here. Chi-chi Nwanoku, the founder of the Chineke! Orchestra, for example, said:

...since 1 January, the requirements for work permits/visas has raised an almost insurmountable barrier to our being able to invite these foreign players, particularly for projects which are being organised at the very last minute.

In a response to the Petitions Committee's survey of the sector, one respondent said:

The days of last minute flights and concerts to help colleagues from either the UK or the EU out are quite simply, a thing of the past... I have regularly caught a flight/taken a Eurostar to help out when fellow singers were indisposed through illness

Joseph Middleton, a pianist and professor at the Royal Academy of Music, writing in the Guardian gave a similar example:

Last year I had a phone call at 9am about a concert in Amsterdam for which the advertised artist had fallen ill. I was asked if I was free and knew the repertoire, and was on a plane shortly after, giving the recital that night. These opportunities often give artists their first big breaks. UK-based young musicians will never get out of the starting blocks.

The importance of "just in time" supply chains were acknowledged for manufacturing industries during the Brexit negotiations, but not the creative sector. Flexibility is essential for many people's livelihoods.

Cost

The new financial burden of work permits and visas, as well as carnets for transporting equipment, will make touring unviable, both for orchestras and bands, and smaller acts or individuals.

For example, Director of the Chineke! Orchestra Chi-chi Nwanoku explained that the requirement for carnets:

will add a whole new layer of admin, cost and, crucially, time (ie potentially delaying the trucking of instruments if they have to stop at each border to get carnets stamped) to have to obtain carnets for trucked instruments.

⁶ <https://www.classicfm.com/music-news/brexit-visa-touring-impact-classical-musicians/>

In another example, a British DJ calculating the costs of taking up an offer of a show in Spain found that:

this single show in Spain will personally cost me £728, BEFORE I'm paid for the show, money I need to advance from earnings I don't have. And given our fragile Covid climate, where do I stand should the show be postponed or cancelled as the visa has a limited term on it. At present, it's most likely that I will also have to sadly decline this invitation.

David Butt Philip, a British tenor who regularly performs in Europe, explained that

Many of us earn the majority of our income from working abroad in the EU, and rely on the ability to work in sometimes several different countries in a week. The reality is that, if a whole group of artists (or even merely an individual) is required to apply for a work permit or visa for each performer in each country, this will simply render such engagements neither practically possible nor financially viable.

The costs for many countries also remain unknown, providing uncertainty for many performers trying to work out whether they can afford to accept temporary offers of employment.

Administration

Having to comply with individual country immigration regimes is extremely onerous for individuals. For example, even though no visa or work permit is required for Estonia, someone entering the country must still register their employment with the Estonian police and Border Guard Board prior to the start of the employment.

For any musician on a multi-country tour, or looking to take up last-minute employment, the various immigration requirements can be a barrier to taking up an offer of employment or a performance opportunity.

Catherine Wyn-Rogers, a British Mezzo-Soprano, gave an account of both the administrative and financial burden of applying for a visa to Spain:

To obtain a visa for working in Spain I was required to provide copies of the following: accountant's letter certifying tax paid up to date, proof of booked flights, evidence of apartment I'm staying in, travel insurance, 3 months' bank statements to prove ability to live in Europe, invitation letter from the company in Spain as well as the contract - photo taken along with fingerprints - passport left to be stamped and returned... cost today £198 approx. This is just for one concert.

And even for a bigger organisation like the Chineke! Orchestra, similar issues will be experienced:

the need to obtain work permits and/or visas to perform in several EU countries has potentially added an enormous administrative and financial burden whenever we plan to tour abroad.

To secure a visa to Spain, an individual must submit their passport in person to the Spanish embassy in London. This will restrict their ability to travel anywhere else whilst the process is underway, limiting their ability to take up opportunities or undertake quick trips to other countries.

The need to have a Musical Instrument Certificate for any instrument containing a certain quantity of endangered material, further increase the burden on individual performers. For example, as Aliye Cornish, CEO of Irish Baroque explained of the process:

I was required to produce one [a Musical Instrument Certificate] for work trips in 2018 and 2019. This is not without its difficulties, as you need to find an expert who can verify what your instrument is made out of. The pegs on my viola are made out of Indian Rosewood, which is identical to Brazilian Rosewood, which happens to be prohibited for entry to the US. So I needed to visit three experts to get them to ascertain which kind of rosewood it was, knowing that none of them could be 100% sure, and then anxiously walk my instrument and paperwork through US customs hoping that no one would question me! I also had to have a new part made for my bow, to replace a plastic fitting which replicated ivory

As Ben Goldscheider, a British horn player and international soloist put it:

The extra bureaucracy surrounding touring musicians will be devastating for my career.

New Evidence From Musicians On The EU Touring Frontline

Administrative barriers to musicians travelling for work

Aliye Cornish

Violist, CEO of Irish Baroque and Musicians Union EDI Committee & BAME network, wrote the following article: <https://oxfordforeurope.org/2021/01/28/blue-passports-and-narrowed-horizons/>

Excerpts:

“...there may be a CITES document required, if an instrument contains an endangered material, or looks as if it does. These are currently required for entry to the USA, and I was required to produce one for work trips in 2018 and 2019. This is not without its difficulties, as you need to find an expert who can verify what your instrument is made out of. The pegs on my viola are made out of Indian Rosewood, which is identical to Brazilian Rosewood, which happens to be prohibited for entry to the US. So I needed to visit three experts to get them to ascertain which kind of rosewood it was, knowing that none of them could be 100% sure, and then anxiously walk my instrument and paperwork through US customs hoping that no one would question me. I also had to have a new part made for my bow, to replace a plastic fitting which replicated ivory. Having heard of a harpsichord being destroyed in the 90s because US Customs officials believed that the keys were made of ivory instead of the plastic stated on the paperwork, it's not an area where one would like to take chances, and it's certainly not an experience that one would choose to go through on a regular basis.”

“When I worked as a full-time freelance musician I would estimate that touring work made up more than 50% of my income, and many of my colleagues depend upon it heavily. In 2017 I worked in the EU from June until September, in Germany, Italy and France— that would now be significantly more difficult with added bureaucracy and the limit of a 90 day stay in any one period due to Schengen. At the end of 2018 I spent 6 weeks in Paris working on an opera. Both of those projects carried significant income, with no expenditure involved on paperwork. Looking back on that now feels like it was another life. The information on costs is difficult to find, although the ISM was quick to [collate the visa requirements for UK musicians according to each EU country](#). One thing is clear however; the days of touring through several countries in the space of a week or two without difficulty are now firmly behind us.”

Chi-chi Nwanoku OBE

Professor of Historical Double Bass Studies at the Royal Academy of Music, and founder of the Orchestra of the Age of Enlightenment and Chineke! Orchestra

From Chineke!'s point of view, the need to obtain work permits and/or visas to perform in several EU countries has potentially added an enormous administrative and financial burden whenever we plan to tour abroad. Coincidentally, apart from a small group going to Paris in May, we do not have any plans for the full orchestra to visit Europe before February 2022, but we are extremely concerned at the prospect of the additional work that will be involved. We were encouraged to hear that it is not necessary to obtain work permits/visas for "Outbound Mobility

within the European Union" in *some* EU countries (see [here](#)) but we would like to see this applied to *all* countries.

ATA Carnets are another cause for concern. Again, we were pleased to see that Carnets are not needed for portable instruments but it will add a whole new layer of admin, cost and, crucially, *time* (ie potentially delaying the trucking of instruments if they have to stop at each border to get carnets stamped) to have to obtain carnets for trucked instruments. We urge the Government to work with the EU to do away with this requirement.

Finally, and most worrying for Chineke!, the restrictions of freedom of movement for musicians coming *into* this country is likely to affect us most of all. Chineke! has always relied on leading foreign orchestral musicians to play within our full orchestra. Typically, if we are fielding an orchestra of 60 players, 10 of them will come from mainland Europe. Up to the end of last year, we could freely engage these players and they had no problems at all in travelling to London to rehearse and perform with us. However, since 1 January, the requirements for work permits/visas has raised an almost insurmountable barrier to our being able to invite these foreign players, particularly for projects which are being organised at the very last minute. So this waiving of work permits/visas works in both directions - we urge the Government to remove this requirement on *inbound* musicians with immediate effect.

Catherine Wyn-Rogers

British mezzo-soprano, regularly performer with the Royal Opera House, English National Opera and European houses including La Scala, Milan, Paris Opéra, Bavarian State Opera and Teatro Real, Madrid.

To obtain a visa for working in Spain I was required to provide copies of the following: accountant's letter certifying tax paid up to date, proof of booked flights, evidence of apartment I'm staying in, travel insurance, 3 months' bank statements to prove ability to live in Europe, invitation letter from the company in Spain as well as the contract - photo taken along with fingerprints - passport left to be stamped and returned... cost today £198 approx. This is just for one concert in an EU country

Loss of earnings through loss of touring

Mark Brown

Musician in the Robbie Williams band

I play sax, keys and guitar for Robbie Williams (and clarinet/flute occasionally) and our entire schedule has been thrown into total disarray. We normally have at least 10 corporate gigs a year in Europe and if I need a carnet for each of my instruments that will come to 8x£350 - nearly £3000 before I set off. obviously I can't afford that having barely worked for a year during the pandemic. In addition to corporate gigs - we were meant to be doing a Robbie 25 anniversary of being solo artist tour, which should have started in September. This looks to be completely cancelled. The problem is no one can start to plan as everything is in complete disarray. The govt have essentially put the touring music industry in a NO deal situation. I personally will lose around £150000 I estimate. Now, I realise I have been VERY lucky to be able to earn this sort of money - but I have been working towards this for 25 yrs. Classical degree from durham/post grad from guildhall and another from trinity. I don't think Robbie will be able to tour with his normal band size at all - Europe was where

he made his main profit, and that paid for trips to Australia/America/South America etc etc. - his European tours would also employ at least 250 people including musicians dancers/crew/caterers etc.. we have been completely shafted!

A celebrated British opera singer (anon.)

On his upcoming work in Spain and Switzerland:

I have, probably successfully, applied for a Spanish visa for the whole job. The problem is I'm supposed to be commuting between Madrid and Zurich at the end of the Madrid contract to do rehearsals of another opera. But my Spanish visa form makes it clear I am not allowed to travel between Schengen countries at any stage. I have to return to UK after my single trip to Spain. Therefore I will not, under the current regulations, be able to accept the Zurich job, and will have to withdraw. Loss of around £30K, entirely because of Brexit red tape.

Loss of earning will cause careers in music to become the preserve of the privileged

David Butt Philip

British tenor, regularly performs at Glyndebourne, the Royal Opera House and European Houses including Wiener Staatsoper, Staatsoper Berlin, Teatro Real Madrid, and Deutsche Oper Berlin

"It is difficult to overstate the extent to which freelance musicians like myself depend upon freedom of movement. It is quite literally the best thing that ever happened for the performing arts in this country. Many of us earn the majority of our income from working abroad in the EU, and rely on the ability to work in sometimes several different countries in a week. The reality is that, if a whole group of artists (or even merely an individual) is required to apply for a work permit or visa for each performer in each country, this will simply render such engagements neither practically possible nor financially viable.

Life as a performing artist is financially precarious at the best of times. Employment opportunities in the UK alone are sparse, and it is nigh-on impossible to make a living without performing abroad. My great fear is that access to such a career, already distressingly unequal, will become the preserve of a small, elite group of the already successful and privileged. Those who are squeezed out will inevitably be the young, the less experienced and the less financially stable.

In the absence of a reciprocal agreement on short-term, visa-free movement, we are at the mercy of individual EU member states and their regulations. Thankfully the French government have already intimated that they will not require work permits for engagements of less than 90 days. We hope very much that others will follow suit, but it is deeply distressing to be looking to foreign governments for leadership and lifelines, while our own seems so uninterested and unwilling to stand up for our interests."

Young artist moving abroad to retain access to EU market

Ben Goldscheider

British horn player, BBC Young Musician of the Year finalist, international soloist

The extra bureaucracy surrounding touring musicians will be devastating for my career. Aside from the logistical difficulties, I am deeply concerned as to how the extra restrictions will impact the attitudes of our European friends. Just because it may be possible with however many forms, does not mean that European promoters have the time or money to be organising this, the result being that they simply won't ask, won't invite British musicians in the first place. To put this in perspective, the next twelve months will see me perform in Cologne, Vienna, Amsterdam, Budapest, Lisbon, Hamburg, Berlin, Stockholm, Barcelona, Porto, Luxembourg, Prague, Brussels, Napoli, Salzburg, Athens and Lucerne. To work in Europe is not a holiday, it makes up the very core of my work and my livelihood. I am horrified at the prospect of losing these connections in the name of visa difficulties. To be associated with the British cultural scene will increasingly be to be associated with hassle, nuisance and red tape. Music is about collaboration, not isolation. It is in the face of this uncertainty and regression that I am applying for Czech citizenship and moving to the continent.

Companies required to open bridgehead operations in Ireland

Cheremie Hamilton-Miller

Vice President and stage and transport rep at Philharmonia Orchestra Board

I'm hearing the transport side of this disaster, haulage for the music business is in the same boat. The biggest companies are splitting in half and opening bridgehead ops in Ireland, might sound simple but it's not just a case of re-registering a few trucks, it has to be a whole operation, all adhering to Irish regs, that is all the drivers qualifications and docs alongside the vehicles, and I heard of one opening a whole new dept just to service visa and carnet requirements in order to be able to continue operating. Services which will cost clients dearly, for orchestras I fear it will be prohibitive.

Currently a max of 3 movements of any truck from UK in EU before it HAS to return. Even a move from a concert hall to parking is counted! Carnets will not suffice to move a load from country to country because of this 3 movements maximum.

We outsource our transport so I have the benefit of info from our company's contacts too, but they have little clue on what is required at the moment anyway.

Their plight is a very good parallel to our own, and a disaster for both industries to be in the same boat regards free movement

An in-depth look at what this means for touring

Fish (Derick William Dick)

Scottish singer/songwriter

In 1973 when the UK joined the EU I was 15 years old and the Global Music Industry revenues were around 5 billion US dollars. By the turn of the century they were around \$25 billion and today worth around \$21 billion with the UK music industry generating \$7.5 billion. That is a figure that doesn't even take in the vast independent network or all the ancillary workers and bolt on industries that contribute hugely these days to the International music business.

It's a huge industry generating nearly 4 times more than the UK fishing industry which despite a loud

lobbying voice has its own valid frustrations at this time as we deal with all this weight of bureaucracy now foisted upon us by Brexit

To put things a bit in perspective 'The Who' between 1963 and 1973 played only around 55 shows in the current EU countries. I have 27 EU shows and 5 in Scandinavia rescheduled from last year going out across 43 days in the Autumn of this year. That is more than half of the 90 out of 180 days I am allowed to be in the EU under the new rules. If these shows had gone ahead as planned in 2020 I would have been booking further shows in the early part of this year, if the new regulations allowed. Taking into account any

EU festivals which are normally a 3-day venture across a performance, plus any promotion trips which would also have to be added to my tally, as well as personal visits to my German family, and those 90 days in 180 fast disappear.

The visa/ permit situation has a major impact. From what I've discovered so far we now need permits for every country in the EU. In Holland for example the administration/ processing costs of a permit are around £250 per person not including the instigation and set up on our end. I carry a 10-person team; 6 musicians including myself, a back-line tech, a sound engineer, a lighting/projection tech and a production manager.

If the permits are for every individual country and of similar amounts then I have around £2500 in extra costs on permits alone for every EU country we perform in. This will rule out single shows in countries such as France and Belgium where I play medium club size gigs and put a lot of pressure on future shows in Spain and Italy where I normally have a brace of gigs of around 5-800 capacity. These shows are already squeaky as we work to minimum guarantees that cover only costs from promoters and the visa/ permit charge represents nearly 50% of those guarantees. Some shows will quite simply become financially unfeasible on potential permit costs alone.

Crew members and session musicians have an added hit from the newly limited time allowed in the EU. Most techs and session musicians make a living by touring with a variety of artists throughout the year and they will now be unable, or find it very difficult, to juggle schedules to adhere to the new rules on travel. In short UK based touring personnel will be hamstrung and UK artists might have to consider taking on EU based crew and musicians to get around the restrictions – thus depriving their long-standing UK crew of being able to make a living.

We now have to have our passports stamped at every border crossing in order to officially document the time we spend in various countries as per the visas/ permits. At those crossings we must get a carnet stamped. This is a UK generated document that identifies and lists every piece of equipment carried out of the UK from guitars and amps to strings, drums and sticks and skins, keyboards etc. It is used to show that we take the equipment out and cross every border with the same manifest and return to the UK with exactly the same contents. The carnet basically shows that we haven't exported anything for sale to another country and haven't imported anything out with the manifest. It has to be stamped going in and out of every country and miss a stamp and you walk into a nightmare of bureaucracy and potential heavy fines. (I've had to fly someone to Switzerland with supporting legal documents to have a carnet stamped that was missed as there was no one available at that time in the morning at the border as we were gig bound on a tight schedule)

At the border crossings the customs officers are totally within their rights to ask for an entire truck or trailer to be unloaded and examined to see if it matches the carnet documents. Protests on time constraints are a waste of energy and the tour-bus drivers just have to wait while the digital tachographs count down their drive time available. And the drivers' operating and rest time in these

potential circumstances has to be taken into consideration.

Being stopped for a couple of hours during the night at a border check could take a driver out of the legal time allowed at the wheel. In order to make sure we get to places we are supposed to be, the only solution now is to take on double drivers, who would normally only come on board for long hauls such as in Scandinavia or occasional big drives. Having 2 drivers full time on an entire tour just keeps on adding to the costs with not only their wages but hotel rooms and catering. The risks of losing shows because a driver is out of hours aren't worth taking.

Yes, carnets existed before Brexit but they were only needed up till now in Switzerland and Norway. It's now across every European country and every border crossing where they will have to be stamped for the first time since 1973; 48 years ago, when amplifiers only had valves and 'digital' was a word in Science Fiction books. Legal drive time didn't exist in 1973.

We pay tax in all the countries we play in Europe. For example in Germany it's about 19% on the gross fee received from the promoter and unless you are represented by a German based company who can reclaim some costs such as tour buses at around £1400 a day, hotels for any day off at over £1200 a night for the team, and various other production costs which include a contribution to crew wages, the tax is taken from the top.

When you pay those taxes you receive a credit note from the respective tax authority and that is provided to HMRC to put against your UK taxes. It's called a reciprocal tax agreement. I paid over £25k in withholding tax in the EU in 2018 on one tour after allowances for costs because I had a German agent. Up till now I have not had an answer as to whether that still applies. Do we still get that allowance or will only a percentage of it apply if at all? At the moment my tax advisors don't know

We will now have to deal with the respective 'national insurances' in every country on top of the income tax. That applies to everyone in the band and crew and requires more paperwork and applications.

We will now also have to register for VAT in every EU country if we want to sell merchandise on the road and claim back VAT from costs. All taxes have to be paid in full before any merch leaves the UK and declarations could have to be made at every national border. If we are not registered then it's near impossible to reclaim back the respective national VAT. As an example the German nightliner tour bus on the next alleged tour has around £13000

VAT we now become liable for. This means more accountancy bills, more middlemen, more bureaucracy.

Like most other artists, I need merchandise sales on tour to supplement my income and allow us to play shows in areas where the promoter's guarantee from ticket sales falls short of the costs required to perform there. As an independent artist a large amount of my album sales are on the road at the merchandise stall. Streaming changed the ball game and as a result, physical album sales in traditional record stores have collapsed compared to when I started in the music business 40 years ago, so playing live has become the principal source of income for many musicians and bands. This comes through gig fees and direct-to-customer album and merchandise sales.

Some have accused the live music industry of not facing reality after the Brexit vote was determined by the accumulative vote across the UK. That is most definitely not true. We have been trying to read the runes and the smoke for a very long time and being in an industry that has to continually adjust to outside factors on a sometimes-daily basis while on the road we are accustomed to

extraneous demands.

And all of this during a pandemic that has crippled the music industry and put thousands out of work for an indefinite time.

Some may say visa/permit costs, tax changes etc are negligible and part of the 'cost' of this current situation. For an arena level band, that may be so. It's mostly an accountancy issue and they will usually have a wider organisation who can focus on paperwork, but for others at my level and below it's the difference between having a tour and a career in the music business or not.

Referring to a 32 date tour around Europe:

The tour is scheduled to start in just over 8 months, and we are still in lockdown here for perhaps another month and beyond. We should be looking at applying for visas/ permits by the beginning of summer latest to ensure we are regulatory compliant? And that means I will need to pay out £15k for work permits/visas we might not even need

We, the music business, and industry of the UK are currently in a perilous state. After all we have given to the world over the last 50 years and more; the revenue and cultural recognition that has been provided to this country through the musicians and technicians and every ancillary member of the live music communities with their writing, creations, and performances. We deserve better than this from our elected government. We need a rethink, and we need it sooner rather than later as our future is in jeopardy

Blog by a DJ on the process and costs of taking up a work offer in Spain

<http://scannerdot.com/2021/02/the-reality-of-brex-it-to-musicians/?fbclid=IwAR2Pxm47u1ncryR8NBrijrJxokk7PP3vlsDpwMgz1f1ux0c6zEQBskRZa4o>

Today an invitation arrived, to perform a live show in the North West of Spain, for an enticing sounding music festival with my electronic modular synth set up, at the end of 2021. I work independently. I don't use agents to book shows, nor have a manager to add grease to the wheels, so to speak. Like countless other musicians I need to take care of all these things myself.

I excitedly pencilled in the date on the calendar, conscious that Covid might mean that the dates could potentially change, but feeling once again thrilled at the thought of returning to the real world, meeting new people and sharing my work with those who want to experience it.

And then reality struck me in the face, like a door slamming shut. Just a few months ago I could respond to invitations speedily. Flights and hotels could be booked and I could be in Spain, Germany, France, Italy or almost anywhere, flights permitting, within days. 2021 presents a dramatically different scenario.

Now I need a work visa for the trip. According to the Consulate, applicants who will perform/work in Spain for a period no longer than 5 consecutive days or 20 performance days (rehearsals are not taken into account) require a C-type EET visa, which costs a rather eye-watering £409! One agency responded with an offer to help, who are 'visa specialists to the entertainment industry,' but whose clientele features the likes of Beyonce, Madonna and Arctic Monkeys. And, as much as I would be overjoyed to consider my name featured alongside theirs, I think the costs of such services are far beyond my means.

No matter, I would still need to complete the Spain Business Visa Application form. I need to provide passport photos no older than 3 months, a work certificate from the promoter which mentions my position, salary, and date of starting the 'post,' and a letter of invitation written in Spanish, in which it states the business relation that justifies my trip. I need Spanish Travel Health Insurance, covering any incident or unforeseen illness with a minimum of 30.000€, that occur in Spain and any other Schengen country. I need to prove that I have enough money to support myself while in Spain, providing bank account statements, or, as in my case, a letter from the promoter to confirm they are financing my trip, which they need to accompany with bank statements from their own account, and my hotel booking.

After which, I then I need to travel to London for a Visa interview. Easier said than done. I live 50 minutes outside of the city on an extremely expensive train line which I just checked costs £103 return. So, that's another day lost to administration, and a loss of potential earnings, whilst my fingerprints are taken and facial scanning captured.

Whilst waiting for the results of the Visa application I can apply for a carnet to accompany the equipment I travel with. This is to be 'used primarily for goods being temporarily exported for display at trade fairs or exhibitions, and for professional equipment and samples.' Here I need to spend time detailing every single piece of equipment, with serial numbers, weight of each item and country of origin, which in terms of electronics could be challenging depending on the individual parts. It shows that the equipment I take with me to the EU, then returns back to the UK and I've not sold anything on. The carnet comes in at a bargain £360 too! And lasts for just one year.

For myself, I also frequently travel with different equipment, for different shows and events. However, that means applying for a different carnet for each show. Again, more costs, more stress. And every now then I'm gifted a little piece of equipment on a trip, so not clear how to bring that back without issues, as clearly it could not appear on the carnet. Unless I was travelling in the DMC DeLorean vehicle with a flux capacitor, that is.

The carnet will be stamped at every border crossing, and it's quite likely that at some point a customs officer will require me to display everything I have brought with me to cross-reference it with the paperwork. Now, consider that I often travel in on the day itself for a performance, and how much extra time will now need to be factored in as a precautionary measure, in case I'm held up at customs.

And don't forget your double taxation forms, which are essential ingredients for any shows. These forms need to be stamped by the UK tax authorities to ensure that you don't get taxed at source in the EU country you are working in, and then again on the same income in the UK. Even though it's 2021, these can only be applied for online and can take up to three months to arrive in the post, with no guarantee they will be with you before you need them on departure.

And perhaps I will take some CDs and vinyl records to sell? Well, I'll need to somehow settle all the taxes on these in the country and have my EORI number at hand for the goods.

I've been working independently for 25+ years. The majority of my income has been from the EU, working with choreographers, film makers, artists, theatre companies, live performance and much more, but now I'm left in a rather compromising and harrowing situation. And I'm far from alone in this position. To add stress to this situation, as an independent artist I was encouraged to set up a limited company, but in so doing have not qualified for any government support or furlough in the last year. So, whilst I repeatedly hear talk of people never have had so much cash in their pockets,

simply because they can't go on holiday, eat out in restaurants and so on, I'm currently earning less than I did in my first job when I left university back in 1987.

I'm cautious about falling into the murky rabbit hole of complaining about Brexit and all the negative energy that entails. Today, I'm simply trying to highlight the challenges for one person trying to work in Spain for just one day. As simple as that. Don't forget, this Spanish admin adventure would need to be repeated for each of the EU countries I need to work in too.

It's worth mentioning that some years ago I was offered a show at the prestigious UCLA in the USA, with a fee I'm not accustomed to – (cue the drum roll) – \$10,000. However, by the time I'd factored in the visa costs with an agency (since the show date was fast approaching), the cost for a lawyer to expedite this application, the flights, the hotel, rehearsals, and all other additional costs, I suddenly realised I was probably going to lose money on the show, and had to cancel it, much to the chagrin of the promoter. And right now, with Covid devouring so much of our culture, venues and promoters have much smaller budgets to work with.

I've just worked out that this single show in Spain will personally cost me £728, BEFORE I'm paid for the show, money I need to advance from earnings I don't have. And given our fragile Covid climate, where do I stand should the show be postponed or cancelled as the visa has a limited term on it.

At present, it's most likely that I will also have to sadly decline this invitation, and others in the future too. The fee for this show would sadly in itself would be wiped out by the financial costs and weight of bureaucracy. I love music. I love performing, and most of all I love the people and the world that inhabits it. It was nice while it lasted...

Previous Negotiations to Facilitate UK Musicians Touring in EU Post-Brexit

When the Trade and Cooperation Agreement was announced, it became clear that visa-free work and travel for the music sector had not been included.

The Government have declined to publish details of the demands that they tabled, the reason why the EU rejected them or what the EU counteroffer was. But reports have suggested that the EU offer of its standard visa-waiver text, included in the March draft text, was initially rejected by the UK as too broad, and the UK did not want to have a mobility annex in the agreement at all. The UK counteroffer, which was to add musicians to the permitted activity list, was rejected by the EU on the grounds that they would have to extend the same rights to countries such as Japan and Canada under the Most Favoured Nation clause. The UK then came back with a further offer of a reciprocal version of the UK's existing visa regime ("Permitted Paid Engagement" visas), which the EU rejected on the basis that it provided nothing further than what it was already had a right to. Following that, due to pressures elsewhere, talks on musicians and performing artists were deprioritised and not revisited in time for the final agreement.

EU Proposal

Michel Barnier, the EU's chief negotiator on Brexit, has said that the UK rejected a proposal from the EU on post-Brexit travel for musicians. In the EU's [draft text](#) from March 2020, a mobility section was included that would have provided all EU and UK citizens the right to do any paid work without a visa for up to 90 days. Also included was an additional exemption for certain categories from potential new restrictions, including:

- *businesspersons, i.e. persons travelling for the purpose of business deliberations (without being employed in the country of the other Party),*
- *sportspersons or artists performing an activity on an ad-hoc basis,*
- *journalists sent by the media of their country of residence, and,*
- *intra-corporate trainees.*

EU officials claimed that British negotiators refused to consider a chapter on "mobility", and the entire section was removed from the final agreement.⁷

An EU source has also said that "it is usually in our agreements with third countries, that [work] visas are not required for musicians".⁸ It is true that the proposed visa-waiver from the EU has been included in agreements with other countries, although not in comprehensive trade agreements such as with Canada. Other countries that have agreed the visa-waiver with the EU include Colombia, Vanuatu, and Tonga.

Responding to an Urgent Question on 19th January, Caroline Dinenage MP said:

It's quite simple: the EU in fact made a very broad offer which would have not been compatible with the government's manifesto commitment to take back control of our borders.

⁷ https://ec.europa.eu/info/publications/draft-text-agreement-new-partnership-united-kingdom_en

⁸ <https://www.independent.co.uk/news/uk/politics/uk-visa-free-work-musicians-eu-brexit-b1784600.html>

UK Proposal

The specific terms of the UK's previous proposal have not been made public, but the Government said it proposed to include musicians and performers in a list of permitted activities for short-term business visitors. However, if this was indeed what was intended, based on the text of the final Trade and Cooperation Agreement it would likely have restricted musicians from receiving payments "on their own behalf" – so a touring orchestra or band being paid by a UK company that was in turn being paid by an EU venue would have been eligible, but it would not cover self-employed musicians looking to fulfil individual roles e.g. an opera singer looking to perform a role in Munich. This is likely because the original provision ([Annex SERVIN-3](#)) was intended to assist employers but not individuals.

After this original proposal was rejected, the UK returned with a further offer of a 30 day visa exemption for musicians. However, on 14 January the Guardian reported that "The EU declined the UK's offer of 30 days' visa-free work for EU musicians on the grounds that this is the UK's existing standard policy and offered no added value to its members, and because it offered significantly less than the EU proposal at the mobility negotiation."

The specifics of the UK's proposal and how it would have helped self-employed musicians remains unclear. The UK have not published the details of proposals they made to the EU.

Timeline

- **30th December: UK-EU sign Trade and Cooperation Agreement**
- **December 2020: Tim Brennan launches petition calling for the Government to negotiate a free cultural work permit for musicians**
- **13th January 2021: Touring in the EU is raised at Prime Minister's Questions by Kevin Brennan MP**
- **14th January: DCMS responds to petition giving background to the negotiations and explaining what the Government is doing**
- **19th January: Urgent Question in the House of Commons by Pete Wishart MP**
- **20th January: Open letter in The Times from over 100 musicians**
- **20th January: Touring in the EU is raised at Prime Minister's Questions by Ben Bradshaw MP**
- **January: "Touring Working group" set up with government and music sector to explore solutions**
- **4th February: House of Commons Petitions Committee hearing from representatives of the music sector**
- **5th February: First meeting of the Touring Working Group**
- **8th February: House of Commons Petitions Committee hearing concerns of MPs**
- **16th February: DCMS Select Committee evidence session with representatives of the music sector and the Minister of State Caroline Dinenage MP**
- **3rd March: Spring Budget**
- **17th May: Planned Step 3 reopening of indoor entertainment and attractions, organised indoor sport, remaining outdoor entertainment and some large events**
- **21st June: Planned Step 4 reopening of nightclubs and larger events**

Facts and Figures

£5.8bn – value of the music industry in 2019, an increase of **11%** from the previous year.⁹

£2.9bn – generated in export revenue by the UK music industry in 2019, an increase of **9%** from the previous year (in comparison to **£2bn** value of fishing exports and **£23bn** value of food and drink exports as a whole in 2019)

£86m of the total value of UK music exports was live music.

£640.2m – value of music and performing arts to Europe in 2018

£8.4m generated by the UK's orchestras from touring in the EU in 2019, **58%** of their total touring income and out of a total of **£14.4m** earned from foreign touring.

44% of UK musicians earn up to half of their earnings in the European Union¹⁰

43% of UK musicians travelled to the EU more than five times a year (compared to 39% in 2018)

32% of UK musicians spend more than 30 days in the EU for work (compared to 41% in 2018)

€4.68bn was the value of total EU28 recorded music market revenue 2017

23.89% was the UK share of the total European recorded music market revenue in 2018.

12.6m tourists every year attracted to the UK for gigs and festivals.

£4.7bn spent by tourists every year attracted to the UK for gigs and festivals

45,633 jobs were sustained by music tourism

197,168 full-time jobs sustained by the music industry, providing 4 times as many jobs for people as the steel and fisheries industries combined

142,000 of the total jobs are categorised as “music creators” – musicians, composers, producers, engineers

£23,059 average annual earnings for musicians – over £6,000 less than the national average (£29,832) (Office of National Statistics).

⁹ <https://musiciansunion.org.uk/campaigns/musicians-working-in-the-eu>; <https://www.ukmusic.org/wp-content/uploads/2020/11/Music-by-Numbers-2020.pdf>

¹⁰ <https://www.ism.org/news/ism-comments-touring-after-brexite-government-negotiations> survey carried out with 629 respondents from a cross-section of the music workforce

Stakeholders

Government

Rt. Hon. Oliver Dowden MP CBE, Secretary of State for Digital, Culture, Media and Sport
Rt. Hon. Priti Patel MP, Secretary of State for the Home Department
Rt. Hon. Grant Shapps MP, Secretary of State for Transport
Rt. Hon. Kwasi Kwarteng MP, Secretary of State for Business, Energy and Industrial Strategy
Rt. Hon. Michael Gove MP, Chancellor of the Duchy of Lancaster
Rt. Hon. Penny Mordaunt MP, Paymaster General
Lord Frost CMG, Minister for the Cabinet Office
Caroline Dinenage MP, Minister of State for Digital, Culture, Media and Sport

Labour

Rachel Reeves MP, Shadow Chancellor of the Duchy of Lancaster
Jo Stevens MP, Shadow Secretary of State for Digital, Culture, Media and Sport
Alison McGovern MP, Shadow Minister for Digital, Culture, Media and Sport
Jim McMahon MP, Shadow Secretary of State for Transport
Kerry McCarthy MP, Shadow Minister for Transport
Rt. Hon. Ben Bradshaw MP, former Secretary of State for Culture, Media and Sport
Kevin Brennan MP

SNP

John Nicolson MP, Shadow Secretary of State for Digital, Culture, Media and Sport
Pete Wishart MP, former musician
Alison Thewliss MP

Lib Dem

Jamie Stone MP, spokesperson for Digital, Culture, Media and Sport
Lord Clement Jones, Lib Dem Peer

Committees

Julian Knight MP, Chair Digital, Culture, Media and Sport Committee
Huw Merriman MP, Chair Transport Committee
Catherine McKinnell MP, Chair Petitions Committee

APPGs

APPG on Music chaired by David Warburton MP
Performers' Alliance APPG chaired by Alison McGovern MP
APPG for Theatre chaired by Giles Watling MP

Organisations and Unions

Incorporated Society of Musicians
Musicians' Union
UK Music
Association of British Orchestras
Creative Industries Federation
Equity

Supplementary Information

Tim Brennan's Petition

Seek Europe-wide Visa-free work permit for Touring professionals and Artists

We would like the UK Govt to negotiate a free cultural work permit that gives us visa free travel throughout the 27 EU states for music touring professionals, bands, musicians, artists, TV and sports celebrities that tour the EU to perform shows and events & Carnet exception for touring equipment.

Signatories (as of 16:30 15/03/2021): 285,477

Camberwell and Peckham constituency has the 9th highest number of signatories: 1,481

Government response 14/1/2021:

The UK Government supports ambitious arrangements for performers and artists to be able to work and tour across Europe. In the negotiations with the EU, we were determined to get a good deal for British music because we recognise the value of this industry.

As negotiations began, we consulted extensively with the sector to find out what they needed from the negotiations. We listened to the experts in British music, including bodies like the Musicians Union, and reflected their views in our proposal to the EU.

During our negotiations with the EU, we sought a mutually beneficial agreement that would have allowed performers to continue performing across the continent without the need for work permits. Specifically, we proposed to capture the work done by musicians, artists and entertainers, and their accompanying staff through the list of permitted activities for short-term business visitors. This was a straightforward solution for our creative industries which would have benefited all sides.

The EU turned down our proposals on the basis that musicians were providing a service which they viewed as necessitating a work permit and/or visa.

This outcome is regrettable, however there is scope to return to this issue in the future should the EU change its mind. Meanwhile the UK Government will make the case for arrangements that make

touring easier in the EU and also seek to signpost to guidance which will help UK business travelers navigate individual Member States' immigration systems.

The UK remains open for musicians to tour here. Musicians and artists (and technical staff) traveling to the UK from non-visa national countries, which includes but is not limited to EU nationals, are able to carry out a number of activities relating to the music and touring industry without a visa.

Visiting musicians to the UK may perform at events, make personal appearances, take part in competitions, promotional activities and auditions, for up to 6 months without the need for formal sponsorship or a visa if they are not being paid beyond expenses or prize money. They can also receive payment for appearances at permit free festivals for up to 6 months, or for up to one month for a specific engagement. Musicians and support staff who are being paid in the UK may also qualify for entry under the Tier 5 Creative Worker route, if they are sponsored by a UK entity licensed with UK Visas and Immigration for this purpose. Entry is for up to 12 months and the relevant rules also provide for accompanying dependents. Entry under the Tier 5 Creative Worker route is visa-free for non-visa nationals where entry is for no more than three months.

The deal delivers on the Government's promise to take the UK out of the EU's customs territory and to regain control of our borders. This means there will be new customs processes on goods headed from GB into the EU and vice versa. These processes ensure that customs authorities remain able to protect their regulatory, security and financial interests. As part of this, ATA Carnets can be used for temporary imports of some goods, including professional equipment, as an alternative to facing full customs controls. This is already an option for temporary goods movements from the UK to many other non-EU countries. It reflects the established international approach in line with the ATA and Istanbul Conventions.

The Government recognises the importance of touring for UK musicians and other creative professionals, and has engaged extensively with the creative industries and arts sector since the announcement of the Trade and Cooperation Agreement to ensure they are aware of the new requirements. Going forward, we will continue our close dialogue with the creative and cultural sectors to ensure that they have the support they need to thrive.

We are also taking all steps we can to make the new processes as straightforward as possible for UK artists performing across the continent. Through negotiations with the EU we secured Transparency and Procedural Facilitation measures that will help ensure visa processes are as prompt and smooth as possible. The Agreement also contains provisions that promote efficient customs arrangements and we are working to make it easier to apply for and use ATA Carnets.

Furthermore, the Government is taking unprecedented action to help the music sector during the crisis. We've provided £1.5 billion of direct support for arts across the UK, the biggest one off investment ever, and a sum that far exceeds what's been provided in other countries. That builds on billions more coming from furlough, the self-employed income support scheme and other government support.

Department for Digital, Culture, Media and Sport

Letter in The Times 20 January

Sir, British musicians, dancers, actors and their support staff have been shamefully failed by their government. The deal done with the EU has a gaping hole where the promised free movement for musicians should be: everyone on a European music tour will now need costly work permits and a mountain of paperwork for their equipment. The extra costs will make many tours unviable, especially for young emerging musicians who are already struggling to keep their heads above water owing to the Covid ban on live music. This negotiating failure will tip many performers over the edge.

We urge the government to do what it said it would do and negotiate paperwork-free travel in Europe for British artists and their equipment. For the sake of British fans wanting to see European performers in the UK and British venues wishing to host them, the deal should be reciprocal.

The signatories in full

Roger Waters; Sir Simon Rattle; Dame Sarah Connolly; Sir George Benjamin; Sir Harrison Birtwistle; Nicola Benedetti; Steven Isserlis; Stephen Hough; Sir András Schiff; Judith Weir; Roderick Williams; Amanda Roocroft; Amelia Freedman; Nash Ensemble; Anna Meredith; Anna Patalong; Benjamin Baker; Bond Quartet; Brindley Sherratt; Professor Catherine Martin; Catherine Wyn-Rogers, Catriona Price; Chi-chi Nwanoku; Chris Stark, Christian Curnyn; Claudia Huckle; Dr Mark Taylor; Elizabeth Wallfisch; Gabriella Swallow; Gina McCormack; Gregory Walmsley; Harry Bicket; Hilary Summers; Jeremy Huw Williams; Jess Gillam; Joseph Middleton; Kate Royal; Lauma Skride; Levon Chilingirian; Mahaliah Edwards; Martyn Brabbins; Michael Chance; Miloš Karadaglić; Nicholas Collon; Nicky Spence; Paul Cassidy; Peter Robinson; Prof Nicholas Daniel; Professor Julian Anderson; Professor Julian Lloyd Webber; Professor Peter Fribbins; Rakhvinder Singh; Raphael Wallfisch; Rosa Mannion; Ruth Rogers; Sean Shibe; Sheku Kanneh-Mason; Tasmin Little; the Kanneh-Mason family; Sir Elton John; Ed Sheeran; Roger Daltrey; Bob Geldof; Midge Ure; Sting; Robert Plant; Peter Gabriel; Rag'n'Bone Man; Nick Mason; Aitch; Alex Kapranos; Beabadoobee; Bicep; Brett Anderson; Brian Eno; Brian May; Bryan Adams; Captain Sensible; Charlie Burchill; Chris Difford; Danny McNamara; Dave Stewart; Fryars; Gary Kemp; Gary Numan; Glass Animals; Grace Carter; Hayden Thorpe; Hot Chip; Hugh Cornwell; Iron Maiden; Jayda G; Jim Kerr; Joss Stone; Jungle; Kasai; Kero Kero Bonito; Kim Wilde; King Krule; LA Priest; Liam Gallagher; Mark King; Mick Hucknell; Nik Kershaw; Priya Ragu & Japhna Gold; Radiohead; Rick Wakeman; Roger Taylor; Ross From Friends; Rusty Egan Visage; Sex Pistols; SG Lewis; Simian Mobile Disco; SK Shlomo; Steve Norman; Superorganism; Terry Britten; The 1975; The Darkness; Will Young; Dame Evelyn Glennie; Julia Haferkorn; David Francis; Karine Polwart; Peewee Ellis; John J. Williamson; Sam Leak; Michael Eavis; Emily Eavis; John Gilhooly; Paul Mandry; Fielding Hope, James Clutton; Deborah Annetts; James Ainscough; Alasdair Tait; Annabella Coldrick; Ashutosh Khandekar; Atlas Management; Barbara Osborne; Carol Main; Carole Tongue; Claire Owen; Daniel Miller; Danny Keir; David Martin; David Taylor; Donagh Collins; Dr Aoife Monks; Felix Howard; Graham Sheffield; Howard Goodall; James McAulay; John Gidding; Keith Harris; Kenneth Olumuyiwa Tharp; Lucy Heyman; Mary-Alice Stack; Patrick Woodroffe; Professor Chris Collins; Rod Smallwood; Sandra Schembri; Sir David Bell; Tom Travis; Vick Bain

Letter from the Creative Industries Federation to the Prime Minister

January 18 2021

Dear Prime Minister,

Re: Short Term Business Visitors to European Union Member States

I write to you as Chief Executive of the Creative Industries Federation, which represents, champions and supports the UK's creative industries, regarding the Free Trade Deal with the EU and the international delivery of our sector's services.

As you know, the UK's creative industries were growing at four times the rate and creating three times more jobs than the economy as a whole. With a strong working relationship with government and the right support in place, the sector can deliver this growth again to all parts of the UK.

The sector's ability to visit, tour, exhibit, perform and deliver services on a temporary basis around the world has been a major contributor to the significant £46bn of exports in goods and services that the UK's creative industries deliver. However, the outcome of the UK's trade deal with the European Union on Short Term Business Visitors means that delivering these services, when possible once again, will now come at a higher cost in both time and money, impacting those on low incomes and with small margins the most.

At present, permitted activities exclude work by, for example, musicians, artists, entertainers, film and audio producers and their accompanying staff. We were therefore encouraged to hear in Prime Minister's Questions last week that you would explore further how these barriers could be removed, and by the Culture Secretary's subsequent commitment to seek renegotiation on this matter soon. We urge that this is progressed quickly, together with industry, to unlock the opportunities that the new international trade deals now bring.

The creative industries are well-positioned to play a leading role in economic and social regeneration and we entreat you to work with industry to cut red tape and maximise the potential of our world-leading sector.

Yours sincerely,



Caroline Norbury MBE
Chief Executive, Creative Industries Federation
cc: Rt Hon Oliver Dowden CBE MP

Letter from Rt Hon Harriet Harman MP to Rt Hon Oliver Dowden MP

RT. HON. HARRIET HARMAN Q.C. M.P.
MEMBER OF PARLIAMENT FOR CAMBERWELL AND PECKHAM
MOTHER OF THE HOUSE OF COMMONS



HOUSE OF COMMONS
LONDON SW1A 0AA

Rt. Hon. Oliver Dowden CBE MP

Secretary of State
Department for Digital, Culture, Media and Sport
100 Parliament Street
London
SW1A 2BQ

20th January 2021

Dear Oliver,

Re: Touring creative professionals after Brexit

I am writing on behalf of the many of my constituents who work in the creative industries and are deeply concerned that because they are not included in the list of self-employed workers benefiting from visa-free travel to the EU for work purposes their work will suffer, and to ask you to return to negotiations with the EU in order to include musicians and creative professionals in the visa-free travel agreement.

The arts are a huge UK success story. Our musicians, actors, dancers, and all other creative professionals are respected worldwide for their expertise and ability. Our arts and culture benefits from the cross fertilisation of the interaction between UK and EU artists. The free flow of artists between the EU and the UK enables our artists to work abroad and EU artists to enhance our cultural environment. Not only are the arts a huge export industry, but they represent the best of the UK on the world stage. I am proud that my constituency of Camberwell and Peckham is home to so many of these talented individuals.

A third of the UK creative industry is self-employed. After a year in which they have been put under unprecedented pressure, with the closure of live venues and other difficulties brought by Covid-19, this further blow risks pushing many professionals out of an industry they have contributed so much to.

In the current situation, touring artists would have to adhere to the immigration rules of each individual EU state they worked in. The delays and added layers of bureaucracy this would bring could put tours and overseas performances at risk, reducing artists' ability to earn a

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RT. HON. HARRIET HARMAN Q.C. M.P.
MEMBER OF PARLIAMENT FOR CAMBERWELL AND PECKHAM
MOTHER OF THE HOUSE OF COMMONS



HOUSE OF COMMONS
LONDON SW1A 0AA

living and thrive. The requirement for musicians and other performers who bring equipment to pay for and fill out a carnet is another burden, which could result in substantial extra costs for small bands touring the EU, in many cases making it unviable.

I urge you to reverse the exclusion of the many fantastic creative professionals in the UK from the visa-free work agreement signed with the EU, otherwise those whose livelihoods rely on being able to tour internationally will suffer as a result of our departure from the EU. I also ask that you agree to the request of my colleague the Shadow Digital, Culture, Media and Sport Minister, and place all correspondence between the UK and the EU on this matter in the public domain through the Library of the House of Commons.

Yours sincerely,

A handwritten signature in cursive script that reads "Harriet Harman".

Rt. Hon. Harriet Harman MP

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Early Day Motion

EDM 1413 (<https://edm.parliament.uk/early-day-motion/58021>)

That this House applauds the over 100 musicians who wrote to The Times on 20 January 2021 and agrees that the UK Government must immediately seek supplementary agreement with the EU to secure the ability of all creative workers including musicians, performers, their equipment and others such as technicians to travel and earn in Europe, ensuring the economic benefit of the creative industries to the UK economy and to protect the livelihoods and essential earning opportunities to prevent those musicians from being forced out of their profession, to protect the creative benefit of musicians and others working together across Europe and to protect the important role of our brilliant conservatoires, music departments and all performance venues; recognises the vital role that musicians play in the cultural and community life of the UK; and notes that the petition launched by Tim Brennan on that matter has now exceeded a quarter of a million signatures.

Signatories: 80 (10/03/21)

Harman, Harriet	Whitley, Mick	Brown, Alan	Davey, Ed
Warburton, David	Lewis, Clive	Hobhouse, Wera	Cooper, Rosie
Thewliss, Alison	Moran, Layla	McDonald, Stewart Malcolm	Elliott, Julie
Stone, Jamie	Johnson, Kim	Abrahams, Debbie	Cooper, Daisy
Lucas, Caroline	Brock, Deidre	Osborne, Kate	Nicolson, John
Brennan, Kevin	Hendry, Drew	Hanvey, Neale	Eshalomi, Florence
Brabin, Tracy	Benn, Hilary	Huq, Dr Rupa	Eagle, Maria
Bryant, Chris	Jardine, Christine	Sheppard, Tommy	Monaghan, Carol
Bonnar, Steven	Gwynne, Andrew	Dromey, Jack	McCabe, Steve
Edwards, Jonathan	Rees, Christina	Fellows, Marion	Duffield, Rosie
Lake, Ben	Ferrier, Margaret	Hodge, Dame Margaret	Timms, Stephen
Stephens, Chris	Antoniazzi, Tonia	Cameron, Dr Lisa	Begum, Apsana
Stringer, Graham	Yasin, Mohammad	Morris, Grahame	Ali, Rushanara
Grady, Patrick	McDonald, Stuart	Efford, Clive	Betts, Mr Clive
Williams, Hywel	MacAskill, Kenny	Corbyn, Jeremy	Eastwood, Colum
Saville Roberts, Liz	Slaughter, Andy	Lewell-Buck, Mrs Emma	Chamberlain, Wendy
Carmichael, Mr Alistair	Sultana, Zarah	Farron, Tim	Tahir, Ali
Farry, Stephen	Sharma, Mr Virendra	Hayes, Helen	Mearns, Ian
Hanna, Claire	Wilson, Munira	Hill, Mike	John McDonnell
Burton, Richard	Spellar, John		
Barker, Paula	Dorans, Allan		

Parliamentary Questions

Prime Minister's Questions Wednesday 13 January

Kevin Brennan MP

There is real disappointment that a reciprocal work permit-free deal for touring musicians and performers has not been agreed with the EU. No one is interested in a blame game. It is clearly fixable and in Britain's economic and cultural interest to fix it quickly, but it needs leadership from the top. So will the Prime Minister meet on this virtually with a small group of MPs, including the Conservative Chair of the Select Committee on Digital, Culture, Media and Sport? We are all singing from the same song sheet. Will the Prime Minister please say yes to the meeting? (910644)

The Prime Minister

I will, of course, ensure that there is a proper meeting with the hon. Gentleman and his colleagues on this subject, which is extremely important. I know that our friends in the EU will be wanting to go further to improve things not just for musicians, but for business travellers of all kinds, because there is a mutual benefit.

Prime Minister's Questions Wednesday 20 January

Ben Bradshaw

When the Prime Minister told fishermen in the south-west that they would not face new export barriers or unnecessary form-filling, and when he told Britain's musicians and artists that they would still be free to tour and work in the rest of the European Union after Brexit, neither of those statements was correct, was it?

Prime Minister

It is absolutely true that some British fishermen have faced barriers at the present time owing to complications over form-filling. Indeed, one of the biggest problems is that, alas, there is a decline in appetite for fish in continental markets just because most of the restaurants, as the right hon. Gentleman knows, are shut. But the reality is that Brexit will deliver, and is delivering, a huge uplift in quota already in the next five years. By 2026, the fishing people of this country will have access to all the fish in all the territorial waters of this country. To get them ready for that Eldorado, we are investing £100 million in improving our boats and our fish processing industry, and getting fishing ready for the opportunities ahead.

Urgent Question, Tuesday 19 January

<https://hansard.parliament.uk/Commons/2021-01-19/debates/F8D5BA3A-AC00-4DCA-8168-7D0EBC5FF927/UKMusiciansEUVisaArrangements>

(Select transcript below)

Pete Wishart MP: To ask the Secretary of State for Digital, Culture, Media and Sport if he will make a statement on visa arrangements for UK musicians in the EU.

Caroline Dinenage MP: This Government recognise the importance of the UK's world-leading cultural and creative industries. We recently demonstrated that commitment by providing an unprecedented £1.57 billion package of support to help them through the covid-19 pandemic. It is therefore entirely consistent that, during the negotiations with the EU, we pushed for ambitious arrangements allowing performers and artists to work across Europe.

Our proposals, which were informed by our extensive consultation and engagement with the UK's cultural and creative industries, would have allowed UK musicians and other cultural touring professionals to travel and perform in the UK and the EU more easily, without the need for work permits. Regrettably, those mutually beneficial proposals were rejected by the EU. As a result, UK cultural professionals seeking to tour in the EU will be required to check domestic immigration and visitor rules for each member state in which they intend to tour. Although some member states allow touring without a permit, others will require a pre-approved visa and/or a work permit.

It is absolutely vital that we now support our touring sectors to understand the new rules associated with working and travelling in the EU. We are delivering an extensive programme of engagement with the sector to help them understand any new requirements. That includes working with Arts Council England and various other sector bodies, to help distil and clarify the new rules.

As my right hon. Friend the Secretary of State for Digital, Culture, Media and Sport has already made very clear, we will also look at whether we can work with our partners in EU member states to find ways to make life easier for those working in the creative industries in our respective countries. In the meantime, we will continue close dialogue with the creative and cultural sectors, to understand the ongoing impacts and ensure that they have the right support at the right time to continue to thrive.

...

The EU did not offer a deal that would have worked for musicians. It is quite simple. The EU made a very broad offer, which would not have been compatible with the Government's manifesto commitment to take back control of our borders. I remind the hon. Gentleman that the British people, the British public, voted for that at successive elections.

To the extent that the EU proposals might have covered music, they would not have worked for touring artists at all. The EU proposals covered ad hoc performances. They would not have covered support staff or technicians at all—which, as the hon. Gentleman will remember from his touring days, are essential. I would love him to explain to me how tours will happen without support staff or technicians, because although I am not a music professional, I cannot see how that could be the case.

The UK's proposals were based on what those in the music industry said they wanted. We spoke to them long and hard about that. I am fascinated to think that the hon. Gentleman knows better than

bodies like the Musicians' Union. We fought very hard— *[Interruption.]* We fought very hard for what it wanted, but the EU would not play ball.

Let us focus on the future. If the EU is willing to consider the UK's very sensible proposals, the door is open, and yes, I am very happy to walk through it. I will be the first to walk through that door. A mutually beneficial deal is not what the SNP Members want, though, is it? They voted for a no-deal Brexit, so under their plans, that would have been even harder. As those in the music industry have said, what they need now is clarity, not recriminations; and that is what the British Government are working to provide.

...

Alison McGovern MP: I draw the House's attention to my entry in the Register of Members' Financial Interests. As we have heard, the Government still blame the EU, so, to get this issue straight, will the Minister make clear what exactly the EU proposed, when it was proposed and whether the UK offer was more than the standard visa policy?

The Minister said that the EU offer was a broad offer not consistent with taking back control of our borders. Will she go further and explain specifically when that was turned down? Finally, so that we can all be clear, will she place in the Library of the House of Commons all correspondence between the UK and the EU and all correspondence between UK Government Departments on this issue?

What matters is what happens now. A third of the creative industry is self-employed, and the situation is a massive kick in the teeth for a group of workers who are already having the worst year in living memory. What representations has the UK made to resolve the situation? What meetings are scheduled? Will the UK still rely on mode 4 exemptions, even though doing so is without precedent? Does the Minister agree that the resolution to the situation requires a supplementary agreement?

The Minister must go further and spell out exactly what the proposal is from the UK to resolve the situation. When musicians and creative people tour, they do not just power up an economy that is massively important to us; they represent us all on the global stage, so we must get this resolved now.

Caroline Dinanage MP: I am happy to talk the hon. Lady through the situation. The EU tabled texts regarding short-stay visa-free travel during the negotiations, and embedded in the proposal was a declaration that would have covered a very small number of paid activities. With regard to artists, it covered ad hoc performances. Of course, the declaration was non-binding and did not address things such as technical or support staff. Crucially, it did not cover work permits, which EU member states can put in place unilaterally. Furthermore, the proposals would have enshrined permanent visa-free short stays for all current and future EU citizens in the agreement, and that is not compatible with our manifesto commitment to take back control of our borders.

Our proposals were based on the views of the music industry and would have been mutually beneficial across the EU and the UK. They would have allowed musicians and support staff to travel and perform in the UK and the EU more easily without needing work permits. The EU did not propose and would not accept a tailored deal for musicians, artists and their support staff to tour across the EU and the UK.

As I have said, the UK's door remains open should the EU change its mind. We recognise that the outcome means that some additional requirements will need to be met for the sector, and we are working with the sector as fast as we can to put in place the support and information that it needs.

Labour Members voted for this deal in the knowledge of what it involved, including the end of free movement. What they are asking us to go back and renegotiate now is exactly what we negotiated at that time. They cannot have it both ways; they need consistency. What the sector needs more than anything at the moment is certainty, and that is what we are working to provide.

House of Commons Petitions Committee

Petitions Committee survey

Following Tim Brennan's petition, and in advance of its evidence session on Thursday 4 February (see below) the Petitions Committee published a survey that was answered by over 15,000 people. Their summary of results was as follows:

- Almost 100% of respondents who identified as music and/or performing arts fans said that they 'strongly agree' or 'agree' that they are concerned about the survival of the music and performing arts industries as a whole and people's jobs.
- 81% of respondents said they were 'very likely' or 'likely' to stop touring Europe as a result of the changes
- 79% said that they were "extremely worried" or "very worried" about the future of their job or career in light of the new rules.
- 60% of respondents answered 'yes' or 'maybe' when asked if they were considering changing their career in light of the changes
- 50% expected they'd have to reduce the size of their touring party when touring Europe in future, resulting in job losses

Full survey: <https://committees.parliament.uk/writtenevidence/22289/default/>

Oral Evidence and E-Petition Session 4th February


Video: <https://parliamentlive.tv/Event/Index/1af4f09c-3853-4819-a6ac-80bd08436939>

Transcript: <https://committees.parliament.uk/oralevidence/1646/default>

Oral Evidence and E-Petition Session 8th February

<https://www.youtube.com/watch?v=VsAKoULWNs&feature=youtu.be>


Highlights:



UK Music ✓ @UK_Music · 22h ...

. @GilesWatling identifies the "double whammy" the music sector faces, both from the COVID crisis, and the potential loss of the EU as a venue for musicians and their crew.

1 4



UK Music ✓ @UK_Music · 22h ...

. @HarrietHarman points out that people don't want a row, they want a fix. The ability to tour the EU without being blocked by endless red tape is absolutely critical, and makes economic sense.

1 6 20




UK Music ✓ @UK_Music · 21h ...

. @alisonthewilliams focuses on the importance of touring not only to musicians but also to the technicians and crew members that make the tours happen.

Vital that they are included in any agreement on touring, and that any agreement reciprocal.


1 3 10



UK Music ✓ @UK_Music · 21h ...

Chair of the APPG for Music @DJWarburton points out the complications facing UK tours now juggling 27 different visa regimes, carnets, haulage rules and an "iceberg" of bureaucracy, urgently calls on Government to work with EU to resolve uncertainty.

3 7 13



UK Music ✓ @UK_Music · 21h ...

. @KevinBrennanMP passionately raising the importance of being able to tour Europe to the entire music ecosystem including musicians, sound engineers and technical crew.

Flags that UK music is an extraordinarily successful exporter that warrants support.

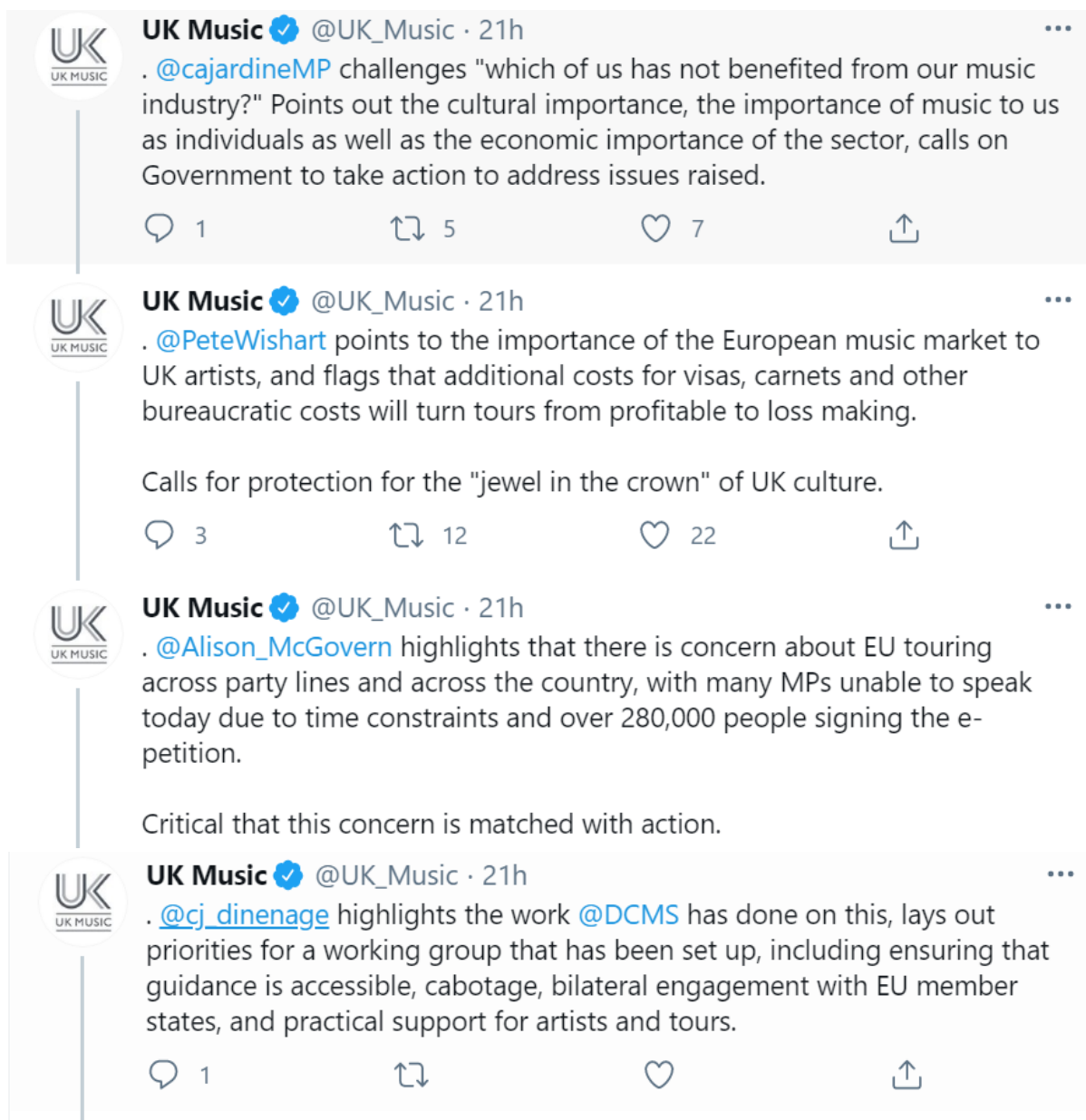
1 8 18



UK Music ✓ @UK_Music · 21h ...

. @DamianCollins points out that emerging artists will be the most badly hit by restrictions to touring the EU as they do not have the resources to overcome bureaucratic obstacles, as well as being hit by COVID. States that the country owes them more support.

1 2 6



Full transcript: <https://committees.parliament.uk/oralevidence/1675/default/>

Ms Harman: Thank you, Chair; I agree with everything you said in your introduction, and agree strongly with everything that the Member for Clacton said. I want to speak about the music sector, which is so important in so many ways, culturally and financially. It needs income from EU touring to sustain it. Without a deal on visa-free touring, the costs in time and money of dealing with 27 different regimes—of getting certificates and paying for visas and carnets—will undermine touring and cut a swathe through our music sector. This is not a covid problem, though covid has made things immeasurably worse, and it is not a Brexit teething problem, either; it will be enduring unless it is sorted out.

Those musicians just starting out will be unable to do the tours they have to do to get their careers off the ground. Many at the pinnacle of their careers will feel they have no option but to base themselves abroad, which will be a terrible loss to this country. And many of those who currently

make a great contribution to music will find that it is no longer viable for them, and they will give up and change career. This is going to erode the critical mass of our music base. We have been told this loud and clear. Every individual musician and organisation says the same, so we have to listen.

It is not as if this is going to cost the public purse. On the contrary, it will cost more if the Government have to subsidise orchestras to compensate for the loss of money they could be earning in EU touring. The objective is not to use this as a stick to beat the Government or to beat the EU. The only aim is to ensure that our musicians can tour the continent without hindrance. We do not want a row; we want a fix.

We have a deal for UK fish and we need one for UK musicians. It is really not acceptable for the Secretary of State to tell musicians that it is somehow their job to sort this out with the EU. That is his job, not theirs. The responsibility is on his shoulders and the power to break the logjam is in his hands, so what is he doing? Being Secretary of State is a big role, but he took it on—no one forced him to do it—and the buck stops with him. The music sector is looking to him to save them from this. He cannot opt out. Does the Secretary of State want his legacy to be failing our— [Inaudible]—or does he want to be remembered as the one who rolled up his sleeves, gripped this problem and sorted it? That is what he should do, and if he does we will back him all the way.

Example constituent correspondence

This is an example of correspondence that has been received from by MPs from constituents on this issue

The creative industries are reeling from the impact of COVID, and now, from the end of free movement. There are simple things the government could be doing to lessen the impact of this double whammy on Britain. That's why, as my MP, I ask you to push for a no-cost touring artist visa-free work permit, or 'Musicians' Passport', in parliament and beyond.

The current EU-UK withdrawal deal carries no stipulations to cover musicians and their crews when they're touring in EU countries. The cost and administrative impact of varying entry requirements for personnel, equipment and vehicles in each country within the EU will be prohibitive to the majority of live musicians tours. I was disappointed to learn the government may have rejected a standard proposal to allow reciprocal exemption from visas for artists touring in the UK and Europe. This is a huge blow at a time when many are still working out how to recover from a year of lost work.

Whilst it is of some relief that the UK avoided a no deal end to the transition period, tying up touring artists with prohibitive bureaucracy is just one example of how the deal fails trade of services, which makes up around 80% of the UK economy. In 2019, the music industry contributed £5.8billion to the UK economy and was one of the fastest growing sectors. Please, read Best for Britain's new report which outlines priority areas for levelling up this thin trade deal:

<https://www.bestforbritain.org/2020tradereport><https://www.bestforbritain.org/2020tradereport>

Supporting cultural exports should be at the front and centre of building Britain back better than ever. That means boosting opportunities for artists at home and abroad.

Resources

<https://abo.org.uk/assets/files/Advice-and-Fact-sheets/Touring/FTA-briefing-Jan-21.pdf>

UK immigration for EU artists <https://latitudelaw.com/news/uk-gigs-tours-brexit-eu-2021/>

<https://www.thetimes.co.uk/article/more-than-100-music-stars-attack-brexit-deal-687znfk66>

<https://www.ismtrust.org/advice/no-deal-brexit-a-musicians-guide-to-travelling-in-the-eu27>

<https://www.ism.org/advice/eu-work-permit-requirements-for-musicians>

<https://hansard.parliament.uk/Commons/2021-01-19/debates/F8D5BA3A-AC00-4DCA-8168-7D0EBC5FF927/UKMusiciansEUVisaArrangements>

<https://www.nme.com/news/music/culture-secretary-oliver-dowden-brexit-eu-touring-2855581>

<https://www.freemovement.org.uk/the-row-over-post-brexit-visas-for-musicians-explained/>

<http://scannerdot.com/2021/02/the-reality-of-brexit-to-musicians/?fbclid=IwAR2Pxm47u1ncryR8NBrjyrJxokk7PP3vlsDpwMgz1f1ux0c6zEQBskRZa4o>

<https://www.bpi.co.uk/media/2773/all-around-the-world.pdf>