

7th February 2022

Transcript APPG on Music Evidence Session 2

Barriers to Working in the EU for the UK Music Industry

Attendees

Parliamentarians: David Warburton MP (**DW**), Baroness Bonham – Carter (**BC**), Alison Thewliss MP (**AT**), Giles Watling MP (**GW**), Lord Aberdare (**LA**), Lord Clement Jones (**CJ**), The Earl of Clancarty (**NT**)

Panel

- Harvey Goldsmith CBE (**HG**), Promoter
- Mark Pemberton OBE (**MPem**), Chief Executive of the Association of British Orchestras (ABO)
- Craig Stanley (**CS**), Chair of the LIVE Touring Group
- Anita Debaere (**AD**), Director, Live Performance Europe (PEARLE*)
- Silke Lalvani (**SL**), Head of Public Affairs (PEARLE*)

Verbatim Transcript

DW: Can I say thank you first to UK Music for their enormous support behind the scenes and their work putting these sessions together and I should say I'm the Chair of the All Party Group for Music, David Warburton, Member of Parliament for Somerton and Froome and a very warm welcome to the 2nd evidence session into the APPGs inquiry to examine the effect that the Trade and Co-operation Agreement has had on UK Music workers and the music businesses and ancillary workers and businesses involved with touring and working short term in EU Member States. In the last session we focused on visas and work permits, carnets and CITES, cabotage and so on and I'm sure there will be much more to say on all these issues, and I should say that these are issues that have been raised by many of us a great deal in Parliament and certainly as an APPG we are keen not only to raise this further but to seek solutions and understand people's particular experiences. We have also had a public call for evidence which no doubt we will hear more of in due course but I'm grateful to colleagues from both houses for joining us for this inquiry. Many of whom have been very active members of the All Party Group and other groups for other aspects of music and the performing and creative industries. I know that the Chair of the DCMS Select Committee Julian Knight isn't here today but I know that he is keen to join us in future and I should mention that the Chair of the Joint Committee on Human Rights and the Mother of the House Harriet Harman is not only extremely keen that this inquiry takes place but she has also played a very big part in us being here. But she is not able to be here given the

dreadful loss of her husband and our colleague Jack Dromey but I'm very grateful particularly to our witnesses and we are very lucky to have with us Harvey Goldsmith a promoter, Craig Stanley, Chair of the Live Touring Group Mark Pemberton, Chief Executive of the ABO – now I'm going to struggle with names here – Silke Lalvani and Anita Debaere from PEALE* which is the European representative body for live performance perhaps I should, I could ask each of you to introduce yourselves and say a few words. First I should say that Harvey is obviously a legendary promoter who has been involved in creating some of the biggest shows in the world including LiveAid and he has been in the music business since the dawn of time and has worked with all the biggest names and has a CBE for all his efforts, so Harvey perhaps I can ask you to introduce yourself and perhaps say a few words and outline what you think the issues might be.

HG: Thank you and good afternoon everybody. As has been said I'm Harvey Goldsmith, I'm a promoter and a producer, I spend most of my time now working on co-rotating tours around the world, all has been good until we hit bricks wall in the EU. You've all had the briefing paper which I trust everybody has had a chance to look at and just to re-emphasise music was worth to the UK in pre-pandemic times around £5.8 billion we believe that now we're coming out of COVID restrictions it can be worth a lot more.

We employ 200,000 people which is more than the steel and fishing industries combined and give millions of fans a huge amount of pleasure. Our artists are as popular in the EU as they are in the UK and the problems we continue to be faced with seem to have been completely overlooked by Lord Frost and his team and are now becoming an unnecessary nightmare. Culture and entertainment should be the subject of reciprocity, we should not come under migration rules or trading rules, we are bubbles that arrive in a city set up for a show, perform leave and move on to the next city, the only thing we leave behind is pleasure. As soon as we perform in the last city of a tour we rush back home as fast as possible, we've honed the methodology to spend minimal time in a most efficient way. The disruption now is very costly and totally unnecessary, while there has been some movement in the visa situation, the latest being Spain, there are still problems that could and should be solved. Take us out of migration rules, reciprocate and let us get on with it, the 90 day rule in most countries is not perfect but at least its manageable, carnets have been in existence for years outside of the EU so adding EU countries adds to the cost but if only border officials could be educated on how they work it would make our lives a lot easier.

The biggest issues at the moment is cabotage, a set of rules designed to stop Russian truckers from dumping goods in Europe. This has nothing to do with our industry we are not selling or dropping anything off, we are simply driving to a venue, unload it, set it up, run the performance, take it down and move in to the next city, where does cabotage come in? I urge you in your consideration and negotiations to exempt us from trucking, trade and migration. The effect of COVID have created another problem, there are simply not enough trucks and drivers in the UK or the EU

to currently double up. One answer has to be Dual Registration which I know the Department for Transport is looking at and we are told this is totally doable. However the 2022 season is underway and we are waiting while Parliament prevaricates? This is going to destroy us.

When the Olympic Games needed a law on ticketing it took exactly 20 minutes one evening, you could do exactly the same, you do not need another bunch of expensive consultants who know nothing about how industry works, just simple common sense. I personally have been speaking with Ministers since 2020 on these matters. Ask the experts which in the UK are the best, our artists are the best in the world and in demand, our technicians and crew are the best. Please don't let them down.

Now one final point government is renowned for creating procedures that are absolutely impossible to find or follow. I urge you to set up a simple procedure in conjunction with our representatives to allow the newer artists to find out what to do to perform in the EU and the associated costs, so our plea really is not to drag this out and drag this out with more meetings and more meetings and more consultants it's a very simple solution to a simple problem. That's what we urge you to do.

Thank you. Happy to answer any questions!

DW: Harvey, thanks very much, now the question is should we go to questions or should we just first hear from each other panelist. I think perhaps if you could bear with us Harvey we could hear from each of you –

HG: - Yes I think that's right. Yes

DW: - And then go to questions. Perhaps Mark, yes Mark. Mark has been the Chief Executive of the ABO the Association of British Orchestras since 2007 I think before joining that he was Chief Exec of the National Operatic Association and before that he was Chair of the Music Council of the UK, and he was awarded an OBE just a few weeks ago. Congratulations Mark and over to you.

MPem: Thanks, so the ABO, doesn't only represent professional orchestras we also represent youth orchestras and the wider classical music industry.

So, What I am going to say really applies to classical music as well as the focus on orchestras what I was asked to talk about was mainly the road haulage limits but obviously in terms of an orchestra we move people and goods and we're talking upwards of a 100 people including musicians and crew who are going to be crossing borders so we're going to have to navigate 27 different work permit regimes and of course moving goods, musicians cannot perform without their musical

instruments and in many cases those are going to be moved across the Channel by truck.

Touring is a vital income stream for our members, in 2019 they generated £14.4 million from foreign tours of which £8.4 million came from touring the EU, British orchestras are heavily dependent on touring income. That constitutes 50% of their earned income and 12% of that earned income comes from EU touring. That of course counts as exports to the EU, it is very crucial to the orchestras and crucial to the UK that we're bringing that money back from abroad. We have hit a road block in the Trade and Cooperation Agreement and those limits on road haulage.

To clarify, it's very complicated, no more than 3 laden journeys with cabotage being no more than two movements in any one country within a 7 day period and even more absurd you can only do the cabotage movement as part of the first bit of the journey so you can 2 + 1 but you cannot do 1 + 2. So it's so tightly written that it's effectively impossible where you were doing multi day tours, also another quirk there is no tie up between the road haulage rules for the EU and the road haulage rules for Switzerland. So you cannot do the two on the same tour.

So this is the new landscape that we are trying to navigate and these rules apply even where the orchestra carries its own goods, with its own truck, with its own driver, which is called operating on own account.

So, they can no longer use their own truck when doing that sort of tour because a typical orchestral tour may see the orchestra do five concerts in four different countries and doing that sort of tour is in breach of these multi stop limits and this other tour is back, we are back on the road, tours took place in the autumn they are taking place again now and in the Spring.

As an example the Scottish National Orchestra has a tour in April comprising 7 concerts in 3 EU countries and it is currently scratching its head on how it's going to move its instruments from venue to venue. At the moment the only solution is to hire in a specialist EU haulage company but this comes at a big extra cost that has not been budgeted for when these tours were set up two years ago so they will now make a hefty loss. As an example the SNO has reported paying over £20,000 to an EU haulier in order to do a recent tour. If they are saddled with these costs for every tour it will become financially unviable.

But finding such a haulier is problematic you cannot just sling musical instruments into any old lorry. You cannot just ring Eddie Stobart and say "Can we have one of your trucks please?" We are talking millions of pounds worth of fragile musical instruments that require a specialist vehicle. As an example the City of Birmingham symphony orchestra took delivery last year of a new truck costing £250,000 funded by Arts Council Capital Grant. Why so expensive? because these trucks have to be fitted with humidity and temperature controls, they can now no longer use this truck for European tours. Much of the Arts Council investment will have been wasted.

These instruments also need specialist handling, the driver needs to be responsible for ensuring the correct paper work is in place and presented properly, not only carnets but CITES, as many of the instruments contain small quantities of ivory. They are also responsible for setting the instruments up on stage and putting them back in the truck they are effectively driver and stage manager in one and there's another dimension to this, climate change, driving trucks back and forth between the UK and EU or putting musicians on planes to bypass the trucks is as ungreen as it gets. Both the UK and EU have signed no end of climate change declarations, not least COP26 in Glasgow. Is there are a better solution? Yes. But it does require the UK Government to renegotiate with the EU, we hear from either side that they're not willing to do that, but there has to be a way found for this. Our conversations with DG Move in Brussels have suggested that they might be willing to reconsider operating on own account.

And it might also be possible and we would want to ask for redefining the exemption for noncommercial which is currently very tightly worded in the Trade and Co-operation Agreement to mean only the movement of goods where no money changes hands at any stage. You can't pay the driver, no ticket income, no money must change hands. That could be loosened to include transport for theatrical and musical performances as is currently the case for road haulage limits within the Single Market. It would be in both sides interest to do this as the road haulage limits cuts both ways so the same applies to EU bands and orchestras coming into the UK.

But I do need to end by saying that the suggestion that Dual Registration might be the solution does not work where the organisation owns a single truck. It might be applicable to a fleet of commercial vehicles, but to the hard pressed orchestra with just this one truck it is not an answer. We need these exemptions brought in to allow us to move to venue to venue and bring great music to the people of the European Union and the UK, thanks.

DW: Here, here and thanks very much Mark now before we go to questions Crag. Craig Stanley is the Chair of the LIVE Touring Group and works as a promoter agent and tour producer for Marshall Arts Limited based in London and Los Angeles and is responsible for concerts of all kinds he is a board member of the UK Concert Promoters Association and has Chaired the LIVE Touring Group for the past year, which actually focuses on solutions to a range of issues thrown up by Brexit and is working with Government Departments. Craig, over to you.

CS: First of all, thank you for inviting me. If you require any more detail I am more than happy to offer a response on behalf of LIVE for any technical or specific issue because a lot of these matters are very technical. Clearly it's been plain that we face many blockages and restrictions but we're all trying to navigate this new relationship with Europe. For us sadly due to COVID-19 there's been a moratorium on touring and you know a lot of the implications of the new relationship are not yet fully understood because a lot of it will depend on enforcement. There's been a lot said

about movement of people already and it's been well documented in the media and I'm sure a lot of you understand the issues involved.

And a great deal of clarity has been achieved in no small part thanks to organisations such as my own in LIVE and many others who've actually worked to get resolutions and I think that the Spanish example is a great role model to follow or a template to follow in that the industry went to Spain, we talked with Ambassadors here in London. We worked with our counterparts in the Concert Promoters Association in Spain and actually dealt directly with the Culture Minister and the Minister for Trade in Spain and this is what helped us unlock what was a very difficult situation where they were blocking UK artists and technicians working there. And we would very much welcome to work more with Departments inside Governments to go and talk with those nations that are still problematic shall we say, of the 27 EU Member States 21 are generally open for business though we have now found there are small niggling and difficulties to actually overcome, some of which may actually prevent certain styles and sizes from touring but actually working with the Europeans – because it is in their interests to actually make the changes so some will resolve quickly and some will take time and we realise that but the overriding ask of the industry has to be aimed at Nadine Dorries and the DCMS. She has to harness all of the Departments whether that's her own the Home Office, HMRC, BEIS, DIT, DfT and that's part of our problem, that we've had to deal with so many Departments but Nadine could be right at the central hub of this new movement to actually get cultural exemption for the movement of people, it is not an immigration issue it is a trade issue and that is our overriding ask for her to really get behind that.

The movement of equipment as has already been described is also, and not also, it is the biggest threat at the moment, I would say it is an existential threat. As has been very articulately explained. We like to call cabotage 3 stops and you're out, it's a much easier concept to understand. 3 stops and you have to be out of Europe, while we do thank DCMS officials for their continued work across the range of issues faced by the sector and businesses of all shapes and sizes we do actually feel that the matter sits firmly with Grant Shapps so we call on him to actually get involved, his officials have been very helpful but it now needs political will to get things changed.

We believe that there are two immediate and one long term action that he could put into place. We as an industry. We pride ourselves on finding solutions, we see ourselves as problem solvers so we want Grant Shapps to be a problem solver. His officials have proposed Dual Registration and I'm more than happy to go into a lot more detail on what that actually means. But essentially English trucks, UK trucks have to be operated in Europe and become European trucks. Which is fine. We will split the fleets. But they are saying this cannot be implemented until at least August, so we are saying what are we going to do through the summer? Even if their solution, which is a partial fix, a partial work around is not actually available until after a large share of our industry has worked or tried to work in the summer.

Immediately then we need some sort of stop gap cultural exemption put in place, we believe there is a template for this, the temporary easement put in place on the 28th

October 21 which has lasted until the 30th April 22 this was brought in to alleviate the pressure on the supply chain for Tesco, Amazon and the like just before Christmas to make sure that we could actually have a Christmas turkey. We believe that it is possible for the Government to bring in and they brought it in at very short notice a temporary easement to allow those trucks that have been forced to register as European to come and work in the UK. It could be very strictly defined we can give them the registration numbers it can be very tightly controlled for only cultural purposes, it is not open season for all European trucks, and while this is going on like Nadine Dorries we believe that Grant Shapps needs to get on his bike and go to Europe and work with his counterparts at DG Move. The Director Generale of Transportation at Strasbourg who I've met and Mark Pemberton whose on this call has met, the door is slightly ajar there but we need to go to them. And we believe that is actually possible for a long term relaxation or easement for cultural purposes for trucks out of cabotage and there is again a template for this if they look at the car delivery industry which does actually have certain exemptions for those massive trucks with 14 or so cars on can actually stop on more than 3 stops delivering those cars.

So I do believe that Grant Shapps needs to do those 3 things and lastly there is the idea of an information and advice hub. And again we turn back to the DCMS we have had lots of discussions about this. Myself at LIVE as Chair of the Group, we proposed last February a mechanism called the Transitional Support Package (TSP) and a very large part of that was this idea of informational resource it needs to be written in our language, clear, accessible and free and it needs to be up to date and practical, real world advice and perhaps aimed specifically or more directed at young and emerging artists who do not have the resources to do this, it shouldn't just be sign posting. So much of the Government websites, which I admit have got so much better, they have over 40 Landing Pages just to start your journey through the UK Government website and again you have to look at the DCMS website, the Home Office website, the HMRC website, the BEIS website, the DfT website, people don't know where to start and again Nadine Dorries could be right centre of all this, in actually bringing all of this together.

Now the industry is ready to work with Government we've had some preliminary meetings eventually after nearly a year of asking for this, funding is key and Treasury needs to unlock just a small amount of money, it will get back multiples in tax revenues but they need to do it now, but more so it just needs the political will to do this. And the last thing really is really easy to focus on musicians, absolutely crucial, we can't have music without musicians but also musicians can't play without technicians and supply companies and it is not just the haulage industry, it is not just the people who play the instruments on stage it is the over 200,000 people, nearly 35,000 of them regularly depend on working in Europe they will drift away from this industry and our premier position will be lost.

DW: Brilliant. And thanks very much Craig. Now finally, before we go to questions. We have erm. Forgive me if I mispronounce your names Anita Debaere and Silke

Lalvani, I'm sorry, form PEARLE*. Now PEARLE* is the European sector federation that has more than 10,000 organisations in the live performance sector across Europe and is recognized as the Europeans employers association and it would be nice to hear from each of you if that's possible, in any order you choose.

AD: Good afternoon, and thanks very much for the invitation. It is a pleasure to be with you but I wish it would not have been under such circumstances. Indeed I mean I like to mention also, that the ABO that Mark just spoke from is a member of us. Also other UK trade association in the live sector like the Society of London Theatre, UK Theatre and Federation of Scottish Theatres are a member of PEARLE* we are and we still remain a European network it is not because we have left that we are not European any more and we are really delighted to still work on both sides of the sea. Now I would like to mention as well that PEARLE* is very involved in European affairs since it was created 30 years ago. Actually it was founded when Glasgow was the Cultural Capital those were the early steps of PEARLE* and the reason people met at the time was VAT so we immediately were an association dealing with very technical matters and that hasn't changed over those 30 years.

I would like to mention two things and that is that just on the Friday two important meetings took place. One is a meeting in which we took place as a civil society organisation as a Business Representative, that's in the Domestic Advisory Group and we know that on the UK side this group is in the process of beings set up and there's another important body to which we really want to speak to you as the member of the Parliament and this is the EU – UK Parliamentary Assembly that had its first meeting on Friday in which colleagues of you were sitting there to watch how the UK – EU TCA agreement is going to be implemented, and I think that we can work there together on all of our ends and all of our sides on how we can ease the situation.

I was asked to give a perspective from the Continental, European side let me first bring the positive note, culture is not going away, cross border touring is not going away we will continue to do so no matter how hard or how difficult it is, as was evoked by previous speakers we are like that a very resilient sector. And we will continue to do what we want to do.

But as was also evoked the negative side is that due to the results of the agreement we do have extra costs on the organisers, on the venues side, it means extra work for the promoters based in Europe it means difficulties for the transport companies based in Europe who relied for decades on the UK professionalism and the UK strong developed sector on road haulage, I spoke with many them and they say "We don't know, as our fleet is not that big and we don't have the same know how" they have even sold their trucks due to the impact of COVID so they even rely more on UK companies so there is really a cry from their side as well to be able to continue to work together with UK hauliers.

As for the programmers, the venue operators the promoters, etc. What we see happening is that we see that certain acts are going to be co programmed for 2/3

days in a row to be able to solve the problem of not being able to have a tour going country to country and it's a bit early still to say because some of the programming is still planned from 3 years in the past. But some programming is happening at the moment but we see that some programming is on the European side that we are looking at the how to solve the difficulties of touring. Now what we believe is that we have to focus on the implementation of the agreement. We would wish that the negotiations could be re-opened but I think we have to be realistic so we have to focus on the implementation of the agreement so that means that we have to explain very clearly that the problem with the implementation is that there is no possibility for free movement of musicians or technicians or the like though there is a big services chapter and while the provision of services has to do with people being able to deliver part of the problem of the implementation of the services provision is that we don't have solutions for the free movement of people in the services sector that we represent. We believe that we have to make that clear and that we have to demand that for specific solution to have that implementation happening otherwise we cannot implement the agreement that is dealing with our sector. Now what we are always told and Craig also explained it very well, we are bounced back to the fact that we have to deal with bilateral negotiations. UK and of the EU Member States but that doesn't take it. Even if you have a solution to travel to one country that doesn't take into consideration the touring element and touring is crucial, touring is the backbone of how it has always happened and that we need to be able to continue this is how we work, being able to go from country to country. So we really need to go back to the provisions of the EU – UK TCA agreement and point out that there is a particular problem with that part of the implementation so we believe that we have to bring it to bodies, such as we can do in the Domestic Advisory Group in the Civil Society discussions and we would kindly ask Members of the Parliament to address it through the Parliamentary Assembly. Which is only just starting it work so it's a timely moment for us to start looking into that. Silke will add to me on the Road Haulage, so thank you very much.

DW: Thank you, thank you. Silke do go ahead please.

SL: Yes, thank you. I need to thank you for pointing out all these issues already. And yeah, that we from a European perspective, yeah we have been following with our UK colleagues that you see here in this Zoom room in the last two years and one of those topics was the incredibly complicated issue of road haulage and yes it is true that we need a specific solution for our sector that we can further tour. And have European companies coming to the UK and UK companies touring around Europe and as Mark already pointed out not only to EU countries but also to other European countries that are outside of the EU so that is an extra problem that is added here and we think that in the TCA our sector in a way just has been forgotten by the policy makers and we have to make sure with respect to the agenda, as Anita pointed out hopefully ways to really raise this issue in a political way as we see at the moment that the EU perspective there is clearly no willingness to open the agreement again.

So we need to find a way to address and to practically solve this implementation problem maybe another thing that we can see now the impact of Brexit and the TCA agreement is that while of course the cultural links between the UK and the EU have been extremely important and will be so in the future we still think that on the long term tickets for cultural events orchestras coming from the UK and performing in Europe might also get more expensive as the whole touring operations will be more expensive the administrative burdens which are put on the organisation this will... inevitably the costs will shift probably to the consumers while we think that the interest will always be there for consumers to see UK groups, ensembles and operas that's for sure, we are still worried about this. Yeah the negative impact that it will have on UK groups, so much from my side, thank you.

DW: Thank you very much and thank you all very much. So I'm now going to throw it open. Who would like to, see this is very difficult as I can't see who has their hand up. Nick do go ahead?

NT: Yeah, thanks very much David, and thanks to everyone who spoke. A lot of the questions have already been answered as everyone has been so brilliant and detailed, and I just wanted to actually... because one of the big things that seems to be coming out right through this is cabotage, it seems to be if not the great problem it certainly is one of the biggest problems and I just wondered if people know that there is a consultation going on at the moment that closes in 10 days, that is being run particularly on this area to do with cultural events by the Department for Transport and you know the way that Harvey has summed this up and others to, what you've said could be perfect pieces of evidence for this consultation if you haven't already put that evidence in already. I'm a little bit... my question is really. If. Are we saying the TCA cannot be opened up because I've heard people saying it is the only way we can deal with solving the cabotage problem I can't remember the precise wording in the TCA on cabotage or are we looking now at some kind of UK EU agreement outside that agreement, outside of the TCA? And I just wondered if anyone could answer that?

DW: Who'd like to take that, I can see Craig you've got your hand up?

CS: Yes I'll take that on, we're fully aware of the consultation, it was actually myself that convened with the DfT and the haulage industry last week and at the moment they actually said me they're actually distributing to the industry, so we're very central to that consultation. The frustration is we were promised that last March/April it would come in last summer then in summer in October, then October into February and now we're back to consultation again so that is a frustration but looking forward, yes the industry will respond to that consultation but that is the process that will potentially lead to Dual Registration that will come in at the end of this summer -

HG: - Too late!

CS: Which is too late. Now the thing is. It is worth while just explaining the Dual Registration this is has been in the gift of the UK Government unilaterally to offer it is only a partial work around, it doesn't solve Mark's problems with own account vehicles. It does not help the smaller operators that either do not have the resources or the energy or indeed the inclination to go and move their businesses offshore.

That offshoring of successful British companies is what the UK Government is recommending is happening to our sector. The big 5 or 6 have now started depots either in Ireland, in Dublin or principally in Holland due to other technical issues why they've chosen those regimes. Ireland pretty obviously is because everything can also be done in English. They've then now had to become European operators, they've had to split their fleets so say if you own 60 or 70 trucks you might have moved 30 or 40 of them to Holland so when you're doing an 8 week long European tour you might spend 5 – 6 weeks in Europe so those trucks can now go round Europe. What we're asking for is for the DfT to actually allow those freshly minted European trucks to come back into the UK now that is a quick fix work around solution that we believe could be driven through very quickly, we've been told that because of the due process that it will be August at the earliest and on current past history they have never actually met a deadline yet so perhaps in a years time there's no solution.

HG: And there's no need for the delay! Because it will ruin the 22 season just as we're about to get started and it's so simple and it's so obvious. That. If we keep telling you 1001 times. Somebody will get the message eventually we are not trading, we are simply running a job where work in bubbles going from city to city and then we go home, it's the same with the visas. We're not emigrating! I had an issue in America some years ago. Where we got caught up with the Mexican and Latin American migration problem. I went over to America because I was asked to I meant with the Chairman of the Appropriations Committee I explained the problem to him that we were outside that and traditional reciprocal arrangements between American artists and English artists. They got together and 4 weeks later they amended the law and off we went, because they saw the reason of it. This is just total unreasonableness by our Government and whatever is going in the EU. This can be sorted out over lunch.

CS: Just to clarify that –

HG: - And I'll pay for the lunch!

CS: Now that's been minuted Harvey! It's a UK problem because the largest operators which have the lion's share of the UK fleet which have very specialist vehicles with very specialist drivers are now relocating, they either have or this week, this month being relocated to Europe. This means there will be a shortage in the UK, it is a UK problem because the larger tours will tend to soak up the larger number of vehicles and what I'm worried about is the young and emerging and mid sized artists not being able to get their truck, let alone when we get to festivals, when we get to Glastonbury or go to any of the major festivals this summer from the smallest to the very largest they will actually need trucks for just 4 or 5 days. For a two build, for a short period. Those trucks, the companies can't even quote now. Because there is not enough vehicles, it is a UK problem.

HG: Yep.

CS: And so that Grant Shapps could actually allow those European trucks in these key weekends, these key high season things to either be in Europe or to be in the UK, we don't need Europe to be able to do it. It is entirely within his gift and I can't understand why it's taking so long.

DW: So a temporary easement as he did for Tesco and Amazon?

CS: Correct.

DW: Alison I'm conscious that you've had your hand up for ages.

LA: Thank you very much and thank you to all our speakers. Who have focused our minds so much on these issues. I was particularly interested in the focus that Craig gave to all the things that Grant Shapps could do as I think we've focused rather less on that and more on some of the things that Nadine Dorries could do. And I was also very struck with what Craig said about how Spain was sorted and what Harvey said about how the Latin American country was sorted, so I suppose my question is who are the people that we need to get to talk to whom, I mean the targets, clearly Grant Shapps is one of them and presuming Nadine Dorries is another I mean frankly our efforts to persuade them that this can be done over a lunch and fixed have not been terribly successful and maybe there are better routes to putting the right people in the right room to get these things sorted? My only other question which Anita or Silke might have a view on is how much will there is at EU level to address this issues and whether there or whether there is an impact on the EU that we need to bring into play? Thank you.

DW: Anita, did you have a thought on that?

AD: Yeah, thank you for the question. Like we said we fear that the position of the EU politicians is very clear. They're not willing to reopen the negotiations, but like I said we need to focus on the implementation and we need to show and demonstrate very clearly where the gaps are in the implementation and I think we could if we could work around that and of course here we come into the area of the technicians I would say the people who are dealing with the texts from A – Z and Z back to A. But I think there it is a matter of working together with them but also we need to keep the voice going and have the campaign going and we need to have the political support because even if we speak to people like we did with DG Move Director General Move on road haulage that is not enough, they refer back to their texts and they try to work in their protected environments we need this political work happening and it's not difficult for PEARLE* to mobilise a big group you just tell us and we will have hundreds of organisations co-signing on the civil society side that is not difficulty we will have member of the Parliament also, the European Parliament who will support us. That is for sure, but yeah, it is a combination of different factors. We need to have a plan and a strategy behind it, to work together and to move on that.

DW: When you say they are not willing to re-open negotiations you're talking about the TCA but there must be an appetite for looking at the detail and tweaking and finding a way through here because this is in no one's interest.

AD: Exactly and that's why we need to use the language and say there are gaps and problems in the implementation. And here we can then work around this.

DW: Alison! Alison you're on.

AT: Thanks very much David, firstly I just wanted to say as a Glasgow MP it is nice to hear from Anita that the legacy of our 1990 City of Culture still continues in her organisation. My question was on the point that Mark made I also have the RSNO in my constituency and I am more than happy to help in any way that I can. But I wondered how many other organisations were looking for assistance on the ones that have their vans, their own haulage within their company how many does that affect? Because it's difficult to get a sense of how big or small that number is?

MPem: We're talking all the symphony orchestras operate their own trucks so that's 15 in the UK and that includes the 5 BBC orchestras, the smaller orchestras tend to

either use there's one specialist haulier in the classical music business who does all the middle scale orchestras and then small scale will tend to just put musicians on planes and then get them out there with their own instruments. We're not talking vast numbers, but it is absolutely vital to each of them. There's one company that they all seem to be gravitating towards now that has done the relocation. Which has done the Dual Registration option and is already set up in the Netherlands as Craig described but of course COVID has suppressed the demand. And it is going to get, more on and more tours are going to start to happen and we're going to end up in the same situation as the rock and pop guys which is limited capacity and there won't be enough trucks available for all the orchestras that might want to be going on tour at the same time at the moment there's sort of one company that are picking up all the work.

AT: You're quite right to suggest that's only a short term kind of fix once things are back up and running then that won't work. Thank you.

DW: Thanks Alison. Jane, Jane Bonham-Carter I know we can't see you.

BC: No, I'm in a new office and someone else is having a meeting and we haven't quite worked it out, I hope you can hear me.

DW: We can hear you and we can imagine you.

BC: OK, Good! I also and I see that my colleague Tim Clement Jones has put this in the chat, but I wanted to pick up on what Alistair said about how I think that those of us who have been involving ourselves in how to help solve this problem have maybe slightly overlooked the Grant Shapps angle and a colleague of Tim and mine Paul Strasbourger has developed a very close relationship with David Furness and Elton John but all the direction have been towards Nadine Dorries and indeed the Prime Minister, indeed before Elton John got COVID he was, I hope I am allowed to say this, he was going to have a meeting so I think we should, don't you Tim? We should use, the David Furnish source to direct them towards Grant Shapps as well.

CJ: Yes.

DW: Absolutely –

CS: David if I could just come in there. My company Marshall Arts are actually the agents for Elton and I am actually in regular contact with David Furnish.

BC: Apologies, I've had a little bit of a struggle getting on this call so I am a bit behind.

CS: In actual fact Elton knowing that I was coming here today I actually did ask if he would prepare a short statement I don't know if it would be possible to just to quickly read it out because previously he has been absolutely fantastic him and David on supporting and raising the profile of the issues of visas. But what he is very concerned about is yes this is about culture but it's also about jobs it's about creating and building careers so what he said is that the Government, this is Elton's words;

"The Government has had a golden opportunity to fix the problem while COVID was closing down touring. While some progress has been made that opportunity has been allowed to slip and major stumbling blocks remain when tours start again for young British bands and emerging artists. The heartbeat and future of our vibrant industry face finding themselves stranded in Dover through no fault of their own."

And I think there is such a brilliant way that artists capture what cabotage really means, we will be stuck in Dover. And what we did through LIVE we were invited, involved in a recent survey in January 22, just a few weeks ago and this had 90% of those surveyed who worked in the industry felt that Brexit had a negative impact on their ability to do their job, 60% stating it was a significant negative, or worse for their industry, 1 in 5 of the respondents cited Brexit as a key reason for concerns requiring domestic touring. This is what I'm saying if you are denied to go to Europe then it then has so much implications for how much you can invest within the UK. 45% cited the impact of Brexit, which include visas work permits, cabotage, ATA carnets and so on as the key reason for concern for their domestic touring. So this is not just all those companies that go into Europe it is also how we build it. How we build this industry and remain vibrant in this country.

And then the last thing is that. We are running out of time as Harvey said the season is over. I have a list here, I was calling round yesterday a list of 35 names of tours that are starting or going to be attempting to start in the next 5 – 6 weeks some of them only have 3 – 4 trucks, Harry Styles has 35 trucks Ed Sheeran has, which was the biggest grossing tour ever in history in music, is going out again he starts in a couple of months and they start of Ireland and then they're going around Europe they are going to be such a massive impact on the British industry they are desperate to find out how they can actually organize their trucks and all their requirements, let alone all the other artists that range from, ourselves we have Tony Hancock going out what are we going to do?

HG: The answer is they can't. I spoke to Ed Sheeran's trucking company on Friday I spoke to one of the biggest trucking companies that we have in England on

Thursday and they both told me exactly the same. There are simply not enough trucks to start with, there are not enough drivers to start with. They cannot double up. They are currently required to have the same amount of trucks in England as they register in Europe. Not many of the companies can do both, and so they're making choices, some of the trucking companies are just staying in England and they are not registering in Europe as they don't have the vehicles and what's even worse you can't even buy a new vehicle because there aren't chips available to finish the vehicles off if you can buy them. So, the whole thing is a complete mess, and it's totally unnecessary. And I will just repeat once more. Take us out of the migration department, take us out of the trading department we are culture and entertainment and we reciprocate with artists coming to England and they reciprocate with us going to Europe there are so few expert trucking companies in our world that they could literally be named and with a simple application process for the one on one trucks that we could deal with it and it is the same with visas.

- **Break in Recording** -

DW: We can't, we still can't hear you Giles. No.

GW: Thanks very much, I am on my mobile you've caught me between one thing and another thank you everyone, thank you to the panel, thank you David, it's been a really powerful meeting. My only view is as a one time touring artist myself and I do have understanding around touring Europe how simple that has been thankfully for the last 40 years and indeed around the rest of the world and I do get a grip of the issues over visas carnets and cabotage and I absolutely take my hat off to Harvey for his very direct approach. This is very simple. One issue that we've got is that of course we're not dealing with the European Union as a single corporate identity, which makes life difficult. So we're doing piece meal picking off the countries one by one it would be really good if we could get Europe to pick the example of the Spanish deal and deal with it as a corporate identity. So that we can start moving this and moving it quickly. The one thing that we must do as a Parliament is make sure that we're doing this across Department, that is isn't all in Nadine's lap. That we bring in all the players BEIS, everybody, the entire list of acronyms that was read out a little while ago, get them all together and speak as one that's the point I've got to make. Sorry got to rush, thank you for you time.

DW: No, no thank you Giles, and I think we are beginning to lose people because we are a little over time but thank you all. Very much. That is immensely useful. And also I think focused specifically on issues that we didn't focus on enough at the last session so we have learned a lot and I like the way is slightly just banging peoples heads together and saying lets just get on with it, which is I think the attitude that we need to develop and that we need to pass on to Government. And I look forward to the lunch Harvey!

Thank you all, thanks to the Parliamentarians but specifically thanks to our panelists.
We're very grateful for that.

Recording Ends.