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UK Music Submission House of Lords European Affairs Committee

UK Music is the collective voice of the UK's world-leading music industry across each region and nation of the UK. UK Music represents all sectors of the music industry – bringing them together to collaborate, campaign and champion music. UK Music promotes the music industry as a key national asset to all levels of Government, from Local Authorities, devolved parliaments and assemblies to the UK parliament and publishes research on the economic and social value of music.

"The heartbeat and future of our vibrant industry face finding themselves stranded in Dover through no fault of their own." Was Elton John's summation of the post-EU exit touring landscape facing UK musicians in a written submission to the All Party Parliamentary Group on Music.¹

This submission will cover the specifics of the barriers hampering the mobility of UK music workers (particularly young and emerging artists) looking to work in the EU and lay out some solutions. These changes include practical unilateral changes, making Eurostar an exit port, common sense tweaks to the Trade and Co-operation Agreement (TCA) as well as country by country arrangements. Ultimately the best way to resolve the issue would be an ambitious Cultural Touring Agreement (CTA) with the EU to entirely resolve the current barriers to live music touring. This should be overseen by the creation of a Minister for Overseas Touring to drive forward delivery and pursue opportunities in other key overseas markets.

As evidence to a UK Parliament Select Committee this paper will focus on actions that could be taken by the UK Government. While many these actions relate to reserved areas (e.g. foreign affairs) we would welcome a proactive approach from devolved governments in areas like financial support for exports.

UK Music has been working with stakeholders, including our member organisations (see annex for full list) and associates on this issue since it became apparent that the TCA did not adequately cover cultural touring.² UK Music notes the work that the sector itself has done in spearheading negotiations with key EU markets including Greece and Spain, establishing information points as well as liaising with the UK Government. For example, the Musicians' Union (MU) has developed information pages, the live music industry trade body LIVE have worked with industry groups in

¹ <https://www.ukmusic.org/wp-content/uploads/2022/07/O-7-Transcript-of-2nd-APPG-on-Music-Inquiry-Evidence-Session.pdf> p. 15

² <https://www.ukmusic.org/news/uk-music-demands-answers-amid-claims-government-rejected-eu-offer-of-visa-free-travel/>

EU member states and UK Music itself sits on the UK government's Touring Working Group and the Domestic Advisory Group to the TCA.³ However, despite the pledge of then Prime Minister Boris Johnson in March 2021 to the Liaison Committee that the UK Government would "fix" the many barriers to mobility into the EU for UK music workers, this has not been achieved and a renewed focus is needed from the new administration for progress to be made.⁴

While not the focus of this inquiry it is important to note that issues for the sector around the TCA extend beyond mobility, including the risk to data flows (vital for remuneration in the era of music streaming) and direct merchandise sales. Some businesses have also reported issues getting EU workers into the UK to perform or to fill skills gaps.

16. What has been the impact of the TCA's mobility provisions on UK businesses and individuals, and particularly on young people?

The TCA has no specific mobility provisions for music workers (unlike other groups).⁵ This makes it more complicated, expensive and restrictive for the short-term movement of workers and goods that are needed to conduct live music tours or for short term work in EU cultural institutions. Key issues are:

- **Restrictions on the short-term cross-border movement of workers.**
- **Additional paperwork for musical instruments and kit.**
- **Broader restrictions that impact the financial viability of tours.**

Restrictions on the short-term cross-border movement of workers.

Under the TCA there is an agreed framework whereby UK citizens going to the EU (and vice versa) are allowed to visit visa free and undertake certain activities visa and work permit free (e.g. business visits) as long as they do not stay for longer than 90 within each 180 days.⁶ Beyond that whether a UK citizen can work within that limit is a national competence and at the discretion of EU each member state.

This means that music workers looking to work in the EU must now navigate 27 different sets of restrictions. The UK Government have identified only three EU countries where no visa free work is allowed for music workers at all: Portugal, Malta and Cyprus.⁷ However, the other 24 have a wide range of restrictions, from Spain, which allows music work for the entire 90 in 180-day allowance, to Poland which only allows 30 days in 12 months, to Sweden, which only allows 14.⁸ This creates a

³ <https://accessaa.co.uk/spain-waives-visas-for-uk-touring-artists/>

<https://musiciansunion.org.uk/working-performing/working-overseas/working-in-the-eu>

⁴ <https://committees.parliament.uk/oralevidence/1995/default/> Q70

⁵ [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:22021A0430\(01\)&from=EN](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:22021A0430(01)&from=EN) Annex 22

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https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/962125/TCA_SUMMARY_PDF_V1-.pdf p. 12

⁷ <https://www.ukmusic.org/wp-content/uploads/2022/07/W-5-APPG-on-Music-Written-Evidence-Minister-Lopez.pdf> p. 3

⁸ <https://www.gov.uk/government/news/visa-free-short-term-touring-allowed-in-20-member-states>

labyrinth of restrictions where each UK worker must be mindful of their day allowance (this includes personal trips like holidays – and the non-Schengen EU countries have a separate 90 day count) and is leading to UK workers losing work. In evidence to the APPG on Music a worker stated they had lost work in Sweden for this exact reason.⁹

Furthermore, while some will never reach the 90 in 180 day limit it creates a huge issue for many subsectors, for example working on back to back tours or on theatre runs and operas will be hugely difficult for UK based performers and support staff, some have already moved to the EU to better pursue their careers.¹⁰ The drummer Steven Barney a drummer of 25 years experience, including for Annie Lennox, Jeff Beck and the Sugababes, has alleged that he lost work supporting a tour by Anastacia due to being too close to the 90 day limit after supporting another EU tour by the Italian artist Gianna Nannini .¹¹

This also disincentivises EU promoters from booking UK acts or hiring UK workers because there is an additional complication that they did not have to deal with before and they simply may not want to deal with. A complication which they can avoid by hiring EU citizens. This will particularly be an issue for emerging artists and early careers workers who are increasingly finding hiring and booking decisions for EU based work going against them.

Additional paperwork for musical instruments and kit.

Many music workers use instruments or technical equipment for their careers. The smooth short-term movement of these items is vital to their mobility and ability to work in other territories. Therefore, the additional checks and forms being required are hampering mobility.

Key changes include the new requirements for carnets and Music Instrument Certificates (MICs)/CITES permit. A carnet is a certified list of goods that you are moving short-term into a territory with an undertaking that you will not be selling them. A Music Instrument Certificate/CITES Permit is issued to show an instrument complies with the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES). CITES bans the new export and trade of certain species e.g. ivory and certain redwood species, the certificate shows that while those

<https://www.migrationsverket.se/English/Private-individuals/Working-in-Sweden/Employed/Special-rules-for-certain-occupations-and-citizens-of-certain-countries/Performers.htm>

<https://udsc.gov.pl/en/kategorie-2/>

⁹ <https://www.ukmusic.org/wp-content/uploads/2022/07/APPG-on-Music-Let-the-Music-Move-A-New-Deal-For-Touring.pdf> p. 16

¹⁰ <https://www.ukmusic.org/news/let-the-music-move-opera-singer-jennifer-johnston-on-the-challenges-she-now-faces-working-in-europe/>

¹¹ <https://www.nme.com/news/music/brexit-touring-uk-house-of-lords-2022-artist-crew-unemployment-europe-3315337>

elements are present in the instrument it is still compliant (i.e. its creation predates CITES).¹² A CITES breach carries a maximum penalty of seven years in prison.

While MICs are currently free a carnet costs £310 + VAT per shipment for a year (if the instruments in the shipment change you will need a new carnet) plus a surety proportional to the value of the goods.¹³ This is effectively a tax on touring. Carnets also need to be stamped by a customs official both outbound and inbound, and MICs need to be checked, creating potential for delays.

The APPG on Music inquiry received reports of people waiting up to three hours to get their carnets stamped on leaving the UK – leading to missed gigs and lost work.¹⁴ The complications these documents cause can be seen in evidence to the APPG on Music inquiry, as some companies stated they had a policy for musicians not to use instruments covered by CITES.¹⁵

The UK Government has made some progress on this issue, for example eventually getting confirmation that instruments carried as hand luggage did not need carnets. They have also increased the number of exit ports where these documents can be stamped. But there are some notable exceptions, for example the Eurostar terminal at St Pancras is not an exit port which restricts accessibility for artists. Concerns remain around peak capacity.

Those with emerging careers are the most impacted by these restrictions, as they lack the experience, resources or additional staff to manage issues. EU promoters can also be less likely to book or hire them given the extra admin they require and the risk of disruption versus a technician or act from within the Schengen Zone. But it also increases risks and costs for more established artists, for example White Lies were forced to cancel a gig in Paris in April 2022 due to issues getting their support trucks through Dover.¹⁶

Broader restrictions that impact the financial viability of tours.

There are also broader restrictions that affect the mobility of music workers in practice. Key issues include changes to cabotage regulations and issues around merchandise sales. These directly hit the financial viability of tours, rendering some impossible to conduct, therefore reducing mobility and work opportunities.

The changes to cabotage rules can be understood as a “three stops and you are out” system for UK flagged trucks of over 2.5t, including trucks being operated by acts

¹² <https://www.gov.uk/guidance/cites-imports-and-exports#musical-instruments-museums-art-exhibitions-and-touring-displays>

¹³ <https://www.londonchamber.co.uk/international-trade/trade-documentation/ata-carnet/>
<https://www.gov.uk/taking-goods-out-uk-temporarily/get-an-ata-carnet>

¹⁴ <https://www.ukmusic.org/wp-content/uploads/2022/07/APPG-on-Music-Let-the-Music-Move-A-New-Deal-For-Touring.pdf> p. 13

¹⁵ <https://www.ukmusic.org/wp-content/uploads/2022/07/O-6-Transcript-1st-APPG-on-Music-Evidence-Session.pdf> p. 5

¹⁶ <https://www.rollingstone.co.uk/music/news/white-lies-say-brexit-related-gig-cancellation-is-result-of-appalling-system-14636/>

and orchestras directly themselves. A UK truck may make two stops in an EU country followed by one further stop, or it may make one stop in three countries, no other combination is allowed.¹⁷ This effectively makes it impossible to economically use UK flagged trucks to support EU tours. This is imposing significant secondary costs for many artists and performers. In evidence to the APPG on Music Mark Pemberton, CEO of the Association of British Orchestras, suggested that orchestras are facing additional charges of up to £20,000 per tour to move themselves and their kit around the EU as they can no longer use their own vehicles.¹⁸

New restrictions on merchandise sales as imports have also created issues for mobility as many tours rely on merchandise sales to breakeven. Therefore, an inability to effectively move merchandise hampers mobility.

Shipments of goods to the EU of above €1000 (the UK limit is £1500) require export declarations, registering as an exporter, an Economic Operators Registration and Identification (EORI) number and paying additional customs duties and VAT charges.¹⁹ Smaller and emerging acts do not have the capacity to meet these restrictions. In the long term this will reduce the number of performances in the EU by emerging artists as the economics of playing the EU simply will not add up. These lost gigs will not be replaced by performances in other countries, reducing the potential for growth and the sustainability of emerging careers.

a. Is the cultural sector well served by the current arrangements?

No. These barriers are restricting UK trade in a key overseas market, constricting the talent pipeline and making some tours financially unviable. Barriers to business mobility are particularly harmful to the music industry because the EU is a key overseas market not just for touring bands, but also technical support staff as well as singers and players who want to work on a full run of an opera or play in the EU.²⁰ The last group are particularly affected as the UK by itself does not provide enough opportunities for opera performers and classical musicians to maintain the number of UK performers in the sector.

According to the European Commission's own analysis conducted pre-pandemic and before the UK left the EU, UK acts were seen to "dominate" the European live music scene.²¹ Research conducted by Music Managers Forum (MMF) and the Featured Artists' Coalition (FAC) suggests that UK performers play four times as many gigs in

¹⁷ https://transport.ec.europa.eu/transport-modes/road/mobility-package-i/market-rules/rules-cabotage-applicable-21-february-2022_en

¹⁸ <https://www.ukmusic.org/wp-content/uploads/2022/07/O-7-Transcript-of-2nd-APPG-on-Music-Inquiry-Evidence-Session.pdf> p. 4

¹⁹ <https://www.gov.uk/government/publications/hmrc-brexit-transition-communications-resources/travellers-communication-pack-plain-text-t#travelling-from-the-uk-to-another-country>

²⁰ <https://www.ukmusic.org/news/let-the-music-move-opera-singer-jennifer-johnston-on-the-challenges-she-now-faces-working-in-europe/>

²¹ <https://op.europa.eu/en/publication-detail/-/publication/4be2f11d-216c-11ea-95ab-01aa75ed71a1/language-en/format-PDF/source-251454168> pp. 15 - 16

the EU as their next largest market, the United States²² Europe is a key overseas market for an industry that pre-pandemic employed almost 200,000 people (more than steel and fisheries combined), was worth £5.8 billion in GVA and exported over £2.9 billion, and one where the UK is one of only three net exporters globally.²³

Live music is an important part of this industry. It is a key income stream for artists as well as vital for growth, the cultivation of a fan base, gaining skills, experience and building a reputation as an “international” act as Jeremy Pritchard from Everything Everything noted in evidence to the APPG on Music.²⁴

Therefore, mobility into the EU is vital for the whole sector, but particularly for emerging and younger acts. This is not just a question of culture but of economics, access to a key market for a vital UK industry. Left unaddressed this will squeeze the windpipe of the UK music industry, reducing profits, resilience and the amount of talent coming through.

c. To what extent is it possible to distinguish between the impact of Brexit-related restrictions to business mobility on the one hand, and Covid-related travel restrictions and working patterns on the other?

On a quantitative level it is not yet possible to definitively distinguish between the effects of the COVID-19 crisis and the effect of the leaving the European Union. Furthermore, given the interlocking instabilities the sector now faces with COVID-19, energy costs, unreliable travel, inflation and crises triggered by climate change, policy makers need to accept that we may never be in a position to look at clean sector GVA or employment figures and draw a causal line between them and leaving the EU. The recent announcement by the Animal Collective that they were cancelling their UK/EU tour due to reasons that ranged from “*COVID-19... inflation, to currency devaluation, to bloated shipping and transportation costs, and much much more*”.²⁵

Furthermore, the quantitative impact will be lessened by the fact that the effect will be felt most keenly at the emerging and smaller levels where capturing the lost future activity is most difficult; if the Beatles had never happened no economic model would have predicted their impact or taken into account the £92 million per year Liverpool still gets from their success.²⁶

However, there are some data points to work with. The application of cabotage rules to UK flagged tucks directly means there has been a large transfer of specialist event haulage vehicles from the UK to the EU to ensure they can continue to service the

²² 1 <https://www.bbc.co.uk/news/entertainment-arts-57574807>

²³ <https://www.ukmusic.org/research-reports/music-by-numbers-2020/>
<https://publications.parliament.uk/pa/ld5801/ldselect/ldecom/248/248.pdf> p. 6
<https://commonslibrary.parliament.uk/research-briefings/cbp-7317/>
<https://www.gov.uk/government/news/fishing-industry-in-2019-statistics-published#:~:text=In%202019%2C%20there%20were%205%2C911,metres%20and%20under%20in%20length>

²⁴ <https://www.ukmusic.org/wp-content/uploads/2022/07/O-6-Transcript-1st-APPG-on-Music-Evidence-Session.pdf> p. 20

²⁵ <https://www.thefader.com/2022/10/10/animal-collective-cancel-european-tour>

²⁶ <https://www.liverpoolecho.co.uk/news/82m-beatles-boost-liverpools-economy-10847567>

EU market and the development of “dual registration” by the UK Government to allow them to operate in both markets.²⁷ In the long term this will reduce the number of tours by non-European artists basing themselves in the UK and reduce the value of those tours to the UK economy in spend and jobs.

Analysis by Best for Britain suggests that the number of gigs being played in the EU by UK artists fell 45% between 2019 and 2021.²⁸ This drop will have been caused by a range of factors but what is clear if there is not a herculean recovery in the next few years the UK's position in the EU will be irrevocably damaged. To achieve that recovery the barriers to working in the EU for UK music workers need to be reduced.

d. Have Brexit-related restrictions to mobility become more apparent as international travel has resumed?

As international travel has returned UK Music has seen a range of reports from stakeholders that the restrictions are making tours financially unviable, increasing risk, hitting profits and specifically damaging up and coming artists.

In evidence to the APPG on Music, music manager Paul Crockford stated how he and a band had decided they were not going to tour Europe because “it was just not going to be possible to make it work economically because of the additional costs that we’re facing”.²⁹ A survey by the LIVE association found 90% of sector respondents felt that the current arrangements were damaging their business, and a survey conducted by the APPG on Music receives overwhelmingly negative comments with respondents stating that the current situation was “...extremely difficult and confusing...”, “Not commercially viable...” and an “...absolutely killer to the touring business...”.³⁰ The band Squid pulled a tour from Spain in 2021 stating “All the costs that weren’t there before are just adding up”.³¹

New practical issues are arising all the time, such as ferry operators demanding that any musician with a carnet must purchase a far more expensive freight ticket as opposed to a passenger ticket.

²⁷ https://www.ukmusic.org/wp-content/uploads/2022/07/APPG-on-Music_Let-the-Music-Move_A-New-Deal-For-Touring.pdf p. 22

<https://www.gov.uk/government/news/major-boost-for-live-music-and-touring-industry-specialist-hauliers-to-move-more-freely-between-countries>

²⁸

https://www.bestforbritain.org/tough_gig_45_drop_in_british_acts_booked_for_european_festivals_post_br_exit

²⁹ <https://www.ukmusic.org/wp-content/uploads/2022/07/O-6-Transcript-1st-APPG-on-Music-Evidence-Session.pdf>

³⁰ <https://www.ukmusic.org/wp-content/uploads/2022/07/O-7-Transcript-of-2nd-APPG-on-Music-Inquiry-Evidence-Session.pdf> p. 15

https://www.ukmusic.org/wp-content/uploads/2022/07/APPG-on-Music_Let-the-Music-Move_A-New-Deal-For-Touring.pdf p.12

³¹ <https://www.nme.com/news/music/uk-musicians-touring-spain-deal-achieved-brexite-3097288>

The Government has stated it feels that the current situation is “workable”.³² This misses the point. UK musicians are popular in Europe and big acts will always be able to make an EU tour work, but they will face increased costs. Those costs will prevent a lot of up-and-coming talent from making that critical step to international touring and this will in the long run damage the industry, and reduce the popularity of UK music in Europe in a vicious circle.

17. Are there any changes you would like to see the Government pursue as far as UK-EU mobility is concerned?

UK Music would like to see the UK Government bring energy and urgency to this issue and would suggest a four-step approach.

- 1. Take unilateral action to support UK music workers and improve the infrastructure on the UK side.**
- 2. Negotiate improvements within the current framework of the TCA.**
- 3. Change the framework and negotiation a Cultural Touring Agreement as an addendum to the TCA.**
- 4. Appoint an Overseas Touring Minister to pull together actions and take long term responsibility for delivering improvements.**

There are a range of unilateral actions the UK Government could take to address these issues. It could help artists manage the transition with a Transitional Support Package – similar to the £20 million that the fisheries industry received, and commit to reducing the costs of carnets and keeping Music Instrument Certificates free.³³

It could look to support mobility to the EU in the longer term through practical support. This could include boosting support for the PRS for Music International Show Case Fund. It could also look at creating a website that can provide a single portal for information related to touring the EU and looking to strategically support music exports through a Music Export Office.³⁴ The global recorded music market is predicted to double in size in the next nine years. Therefore increasing co-funding for the BPI/Department for International Trade co-funded Music Export Growth Scheme (MEGS) would be an investment in a rapidly growing market and ultimately support mobility. MEGS provides grants of £5,000 - £50,000 to UK-registered small and medium sized independent music companies to support them in ‘breaking’ established UK artists internationally, since 2014 it’s supported 302 artists including the rock band Wolf Alice.³⁵

³² https://www.ukmusic.org/wp-content/uploads/2022/07/APPG-on-Music_Let-the-Music-Move_A-New-Deal-For-Touring.pdf .1 3

³³ <https://www.gov.uk/government/news/20-million-sme-brexit-support-fund-opens-for-applications>

³⁴ <https://www.bpi.co.uk/news-analysis/music-export-growthscheme/>
https://prsfoundation.com/wp-content/uploads/2019/09/PRSF-ISF-Report-2016-19-FINAL-DIGITAL_1.pdf

³⁵ <https://www.bpi.co.uk/news-analysis/latest-round-of-music-export-growth-scheme-funding-opens-24th-august/>

The Government could also improve UK infrastructure to better process the new paperwork. This could include creating more exit ports to help improve accessibility, such as Eurostar terminals.³⁶ Discussions on this are ongoing as of autumn 2022.

There are also changes that can be made within the current framework of the TCA. Firstly, while the Government has been focused on key markets with no right to short term working for music workers the focus should now be expanded to include those countries such as Sweden with very little right to work for musicians. This should be conducted with the aim of lifting all 27 EU member states up to the 90 in 180 day limit allowed for within the TCA. Furthermore, there are tweaks that can be made to the TCA to increase mobility such as reinstating the “own account exemption” which would allow organisations such as orchestras which own their own vehicle to be exempt from cabotage regulations.

It also has to be recognised there are inherent defects in the current framework of the TCA that are affecting the mobility of music workers and businesses and this is hitting emerging workers and businesses in the music sector hardest. To truly resolve this the Government needs to be bold and negotiate a CTA with the EU. This should recognise the mutual interest both sides have in allowing short term cultural touring to be as free as possible for economic and cultural reasons. These tours are mutually economically beneficial and are an expression of our shared history, culture and values.

Key provisions in a CTA would be a visa and work permit waiver for a tightly defined class of short-term cultural workers travelling between the UK and the EU, and a waiver of cabotage regulations for registered specialist event hauliers and a waiver for carnets and CITES regulations between the EU and the UK

There should also be recognition that this is a complex policy area. Currently it sits across five departments, Business, Energy and Industrial Strategy, International Trade, Transport, the Home Office as well as Digital, Culture, Media and Sport. This split has often left the industry feeling caught between departments. Therefore, we would support the recommendation of the APPG on Music for an Overseas Touring Minister, a Minister with a specific brief to oversee and address these issues. Cultural touring is hugely important to the UK economy and our soft power, this needs to be recognised in Cabinet.

a. To what extent would these changes require negotiation, either with the EU or bilaterally with Member States?

The level of negotiations the solutions proposed in this paper require depends on whether the UK Government wants to mitigate or resolve this issue.

If it is satisfied with mitigation then the unilateral and bilateral steps outlined above would make a good start and will require little negotiations. There are a range of steps the UK can take entirely by itself and where EU governments have been

³⁶ <https://www.ukmusic.org/wp-content/uploads/2022/07/APPG-on-Music-Let-the-Music-Move-A-New-Deal-For-Touring.pdf> p. 19

engaged on a one-to-one basis (e.g. Spain and Greece) progress has been relatively smooth. However, to fully resolve the issues UK Music would suggest a CTA with the EU as an additional agreement to the TCA. This would require formal negotiations with the EU to achieve but the benefits would be huge in opening the EU up to UK artists again and might be easier to achieve than thought.

A foundation for negotiation is there. The TCA allows for additional agreements and there is agreement in principle that short term visits for work should be allowed. Both sides have also expressed a willingness to resolve the issues as they relate to music, former DCMS Minister Julia Lopez stated to the Commons in November 2021 “it is not an immigration issue; this is about the importance of our creative industries and their economic power”.³⁷ There is already a list of activities under the TCA that workers are allowed to undertake short term in the EU without a visa (such as market research).³⁸ Since the TCA was agreed it has also emerged that both sides made offers during negotiations on mobility for music workers which neither side followed up on, with the UK apparently making an offer under Mode 4 Visa Free travel and the EU making a general offer of visa free working up to 90 days, with a specific carve out for musicians (but not crew) within a Joint Declaration.³⁹ In essence there is already an agreement in principle that there should be reciprocal mobility of music workers, the question is how to deliver it.

The UK should not shy away from further negotiation to improve the TCA. It is up for review in 2025 and the UK Government has pursued renegotiation in other areas where it feels the TCA is not working. Its previous Chief Negotiator Lord Frost has suggested it was too “purist” on the question of reciprocal short term working for music workers in the initial negotiations.⁴⁰ Therefore, the UK Government should be bold and explore a CTA as part of the 2025 review process.

Conclusion

The current situation is hampering the UK music sector as it looks to recover from the COVID-19 pandemic, it is reducing the mobility of UK music workers and businesses into a key live music market which they previously dominated. Key causes of this are restrictions on the movement of people, additional costly paperwork for kit and restrictions on merchandise and trucks that are reducing profits

³⁷ <https://hansard.parliament.uk/Commons/2021-11-18/debates/2615EBB9-4778-4EBF-A26E-84DB20CB83C3/TouringMusiciansEUVisasAndPermits?highlight=music%20barriers%20working%20eu#contribution-7C850512-DAD7-4703-9C30-E509F3C7DAE8>

³⁸ [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:22021A0430\(01\)&from=EN](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:22021A0430(01)&from=EN) Annex 22

³⁹ <https://ec.europa.eu/info/sites/default/files/200318-draft-agreement-gen.pdf> Annex MOBI-4
https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/962125/TCA_SUMMARY_PDF_V1-.pdf p. 20

⁴⁰ [https://www.gov.uk/government/news/government-introduces-bill-to-fix-the-northern-ireland-protocol#:~:text=The%20government%20has%20introduced%20legislation,Good%20Friday\)%20Agreement%20is%20protected.](https://www.gov.uk/government/news/government-introduces-bill-to-fix-the-northern-ireland-protocol#:~:text=The%20government%20has%20introduced%20legislation,Good%20Friday)%20Agreement%20is%20protected.)
<https://www.nme.com/news/music/david-frost-admits-that-the-brexit-deal-presents-a-whole-set-of-problems-for-touring-musicians-3184424>

lifting costs and making too many tours financially unviable as well as locking emerging artists and workers out of their cultural and economic backyard.

To avoid this the UK Government should not hesitate to do all it can to support music workers, including by boosting the funding and structures for music support and improving border infrastructure. It should also work tirelessly to improve the situation on a country by country basis – with the aim of getting all countries up to the 90 in 180 day limit allowed for in the TCA. Framing this should be a bold offer to the EU in the run up to the 2025 TCA review of a CTA to unleash the creativity of UK and EU music workers for the benefit of all. These actions should be driven forward by a cross-departmental Overseas Touring Minister who can take responsibility for delivery and co-ordinate the disparate teams addressing these issues.

Without action in the long term this threatens to undermine new creators and cripple a key national asset – the UK music industry. The next Beatles, Adele or Dua Lipa may find themselves stranded at Dover, having spent their last pounds on a European tour that is now dead in the water and decide that playing internationally and building a music career is simply not for them. What an avoidable waste that would be.

Annex

UK Music's membership comprises: -

- The Association of Independent Music – the trade body for the independent music sector and community which make up more than a quarter of the UK's recorded music market. Representing 1000+ independent record labels and associated businesses, AIM's members range from globally recognised brands to the next generation of British music entrepreneurs.
- BPI - The British Phonographic Industry - The representative voice of the UK's recorded music sector. Their membership consists of approximately 500 music companies, ranging from hundreds of SME independent labels to the major global record companies Universal, Sony and Warner. They also organise the BRIT Awards, the Mercury Prize and administer the Music Exports Growth Scheme (MEGS).
- FAC – The Featured Artists Coalition - UK trade body representing the specific rights and interests of music artists. A not-for-profit organisation, they represent a diverse, global membership of creators at all stages of their careers and provide a strong, collective voice for artists.
- The Ivors Academy - An independent association representing professional songwriters and composers. As champions of music creators for over 70 years, the organisation works to support, protect and celebrate music creators including its internationally respected Ivors Awards.
- MMF – Music Managers Forum - representing over 1000 UK managers of artists, songwriters and producers across the music industry with global businesses.
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including music studios, producers, engineers, mixers, remixers, programmers and mastering engineers.
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music.
- Musicians' Union - Representing over 32,000 musicians from all genres, both featured and non-featured.
- PPL licenses recorded music in the UK when it is played in public or broadcast and ensures that revenue flows back to our members. These include independent and major record companies, together with performers ranging from emerging musicians to globally renowned artists. In 2021 we collected £252.8 million while also distributing money to 147,000 performers and recording rightsholders.
- PRS for Music is responsible for the collective licensing of rights in the musical works of 150,000 composers, songwriters and publishers and an international repertoire of 28 million songs.
- UK Music also has an informal association with LIVE (Live music Industry Venues & Entertainment), the voice of the UK's live music and entertainment business. LIVE members are a federation of 13 live music industry associations representing 3,150 businesses, over 4,000 artists and 2,000 backstage workers.