



Independent Commission
on UK - EU Relations

THE CREATIVE SECTOR

A UK SUCCESS STORY UNDER THREAT

ABOUT

INDEPENDENT COMMISSION ON UK - EU RELATIONS

The Independent Commission on UK-EU Relations is a timebound commission which examines the impact of the Trade and Cooperation Agreement (TCA) and Northern Ireland Protocol (NIP) on the UK.

As well as looking at impacts on different sectors of the economy we look more broadly at impacts on sectors including security and defence, health, education and human rights.

There are 13 members of the Commission from business, journalism, civil society and academia, along with a team of advisors. The intended outcome of the Commission is to recommend changes to the TCA and Protocol which, if implemented, would improve outcomes for UK sectors and the people who live and work in the UK.

There recommendations will be developed in collaboration with UK and EU politicians and relevant officials. We confer with parliamentarians from all parties as well as with regional and devolved and local politicians and party staff.

As well as informing parliamentarians and political parties the Independent Commission will inform the public of its work, both to highlight and explain challenges created by current arrangements and potential amendments.

For further information see www.ukeucommission.org

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THE UK CREATIVE SECTOR

The creative sector is a source of great pride and enjoyment in the UK and the envy of Europe and the rest of the world.

It is impossible to imagine a UK without without The Beatles, London's vibrant theatre scene, the Edinburgh Festival, BBC or summer festivals.

The UK is home to an incredible amount of talent, not just in terms of musicians, actors and other creatives but also in terms of the technical expertise essential for creative works to reach large audiences.

We are rich because we have for decades recognised, nurtured and enabled talented people to thrive in their chosen professions.

The creative sector is also a significant contributor to the economy. Collectively it employs one million people in the UK and is worth £111 billion to our economy each year.

This demonstrates just how rich the UK population is in creativity and innovation, and how important it has been in nurturing talent, both homegrown and international.

In 2019, DCMS estimated that the creative industries contributed **£115.9 billion** to the UK, accounting for **5.9%** of the UK economy. The department noted that the Gross Value Added of creative industries had increased by **5.6%** between 2018 and 2019 and by **43.6%** between 2010 and 2019 in real terms. This is only a little less than the contribution of the construction sector which in 2021 was **£129bn**.

<https://lordslibrary.parliament.uk/impact-of-government-policy-on-the-creative-sector/>
<https://commonslibrary.parliament.uk/research-briefings/cbp-8353/>

The music industry alone contributed **£5.8 billion** to the UK economy in 2019, with music exports accounting for **£2.9 billion**. For comparison, the UK fishing industry was worth **£536 million** to the UK economy in the same year.

Music by Numbers 2020 - UK Music, Economics of the UK Fishing Fleet 2020 — Seafish

A SECTOR UNDER THREAT



The long term success and survival of this sector is under threat as never before. Recent reports estimate that bookings of UK acts at European festivals have fallen by as much as 45%.¹

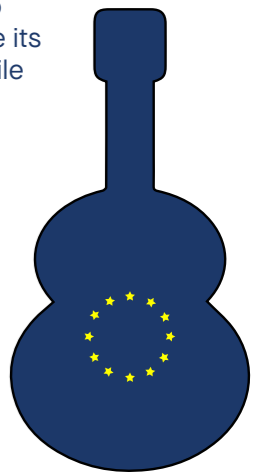
There has been no loss of creative talent. We remain as creative, innovative and talented as we ever were.

Nor can this loss be blamed primarily on the pandemic. There is no doubt it was an incredibly difficult period for the sector. But as in so many other areas our creatives showed incredible resilience and fortitude. Many were sustained by welcome government help.

Instead creatives cite the cause of decline, which in some cases may be terminal, as the lack of provision made for their sector in the Trade and Cooperation Agreement.

For large parts of our cultural sector, the nature of our departure from the European Union and the absence of long term planning has been disastrous. Sadly little serious attention has been paid by Government to the needs of the creative sector to ensure its survival and continued ability to thrive while making a significant contribution to the country's economy.

THE CREATIVE SECTOR HAS ALWAYS NEEDED ACCESS TO EUROPE



Creatives we have spoken to believe this is in large part due to a lack of awareness or understanding of how the creative industry functions in Government and the civil service.

When the agreements now in place with the EU were negotiated few outside the sector understood, for example, the importance of touring in Europe for UK musicians or, once outside the single market and customs union, the added complexity and costs for theatre groups and orchestras wishing to play across the continent.

These opportunities, many of which are now lost, provided essential revenue and a platform for career building and worldwide professional exposure.

Many creatives we have spoken to have made clear how much, for them and others in their sector, the ability to perform, tour and work repeatedly and regularly in Europe is not simply a 'nice to have', it is existential.

The end of the transition period and consequent loss of access to the single market and customs union means these artists now face considerable new administrative and financial barriers to performing in the EU.

These include complex rules on short term working, the costs and paperwork involved for moving professional equipment, and restrictions on the ability of UK haulage trucks to support European tours.

Even if these hurdles are cleared, being permitted to work for only 90 in every 180 days in the Schengen area means artists and technical staff can operate for no more than half the time in their biggest, closest market.

It is welcome that progress has been made in some areas such as the transport of portable musical instruments since the UK's departure from the EU. Yet many significant issues, notably limits on road haulage, remain unresolved.

¹ Brexit: Bookings of UK acts at European festivals have fallen by 45 per cent (nme.com)

THE SECTOR NEEDS URGENT CHANGE

The result is a significant threat to the prosperity and growth of the UK's creative industries. Musicians and bands starting their careers, for example, simply cannot afford to tour in Europe under current arrangements.

Artists we know and love today, including big names like Radiohead and Adele, all relied heavily on European music festivals to build their reputation and fanbase. Those wanting to follow in their footsteps are being denied the same opportunities, potentially making their professional survival impossible – a personal tragedy for them, long term and needless loss creatively and economically for the rest of us.

Meanwhile, a large number of UK based artists and orchestras, highly sought after across the EU, depend on touring for livelihoods and professional development.

Theatre company Complicité relies on vital income from tours to cities like Paris, Berlin, Amsterdam and Prague to support the cost of creating its highly ambitious and award-winning productions which take many months to develop and are in high demand from venues across Europe.

Creatives in Northern Ireland are doubly harmed because as well as losing easy access to the EU, including Ireland, they face additional costs and administrative burdens to travel, perform or exhibit work in Great Britain.

Many emerging and well established artists, performers and technical crew have been left in artistic and financial limbo. Many have told us they are being forced to make difficult choices: to continue and make less money, switch careers or leave the UK.

Creatives and technical staff are making these decisions now. Without urgent change our creative sector may be terminally damaged.



IF WE CAN'T CHANGE THINGS BEFORE THE [2026] TCA REVIEW LOADS OF PEOPLE WILL QUIT THE INDUSTRY IN NORTHERN IRELAND. THAT MEANS LESS INCOME, LESS TAX PAID, MORE UNEMPLOYMENT AND BENEFIT PAYMENTS.

Music Producer

SOLUTIONS

Concrete solutions exist to all the challenges raised by the creatives. The sector simply needs Government support and action to put these solutions in place.

Viable proposals were put forward by both EU and UK negotiating teams in 2020. For example, the EU suggested a visa waiver agreement which was reportedly rejected by the UK on the basis that it involved some compromise of regulatory autonomy.

Former UK Brexit Minister Lord Frost has subsequently accepted this may have been an error,² arguing that the UK had been 'too purist' on issues including the temporary movement of musicians and artists.

Former European Commission Vice-President Viviane Reding has proposed the adoption of a cultural passport for the Creative Industries.³ While there was no immediate response to this proposal from the UK Government momentum is now building in support of this idea.

The All-Party Parliamentary Group on Music, for example, has published a report containing recommendations including the possible addition of a new 'Cultural Touring Agreement' to the TCA,⁴ a report to which Government is yet to respond.

We believe that with the required political will solutions can and will be found. The creative sector is too important to our future, both for the enjoyment and enrichment of life it brings and for its economic value, to risk its future. We are confident that Government will act to ensure the long term viability of this industry.

² Frost Zurich speech: Frost_Zurich_speech_2.pdf (briefingsforbritain.co.uk)

³ MWC Barcelona 2023 | MWC Barcelona 2022

⁴ Let The Music Move – A New Deal For Touring - UK Music

A CULTURAL EXEMPTION

Our key recommendation is for a cultural exemption to be included in the TCA as soon as possible, and at the latest when it is formally reviewed in 2026.

THIS SHOULD, AS A MINIMUM, ADDRESS THE MAIN CHALLENGES IDENTIFIED IN OUR RESEARCH, NAMELY:

- remove visa and work permit restrictions on short-term, cultural visits at EU level. This would enable musicians, artists, creatives and touring professionals to move around on the basis of a clear and predictable set of rules rather than differing bilateral arrangements;
- replace the burdensome carnet with a more agile system better suited to the temporary movement of small amounts of goods and equipment around the EU and to one-off events; and
- reduce limits on road haulage stops for all cultural activities to enable, amongst other things, financially viable touring to resume for the artists and creatives who cannot afford current costs.



AN EXPORT SUPPORT PACKAGE

In the meantime musicians and touring artists would benefit significantly from an export support package from Government if they are to be able to tour successfully.

This could follow the model used by Government to support the fishing industry. £23 million was provided to UK seafood exporters in January 2021 in order to mitigate the impact of new customs and veterinary checks at borders. This was linked to an extensive programme of information, training, workshops and industry engagement in order to help exporters adapt to new rules.⁵

AN EQUIVALENT PACKAGE OF SUPPORT FOR THE CREATIVE INDUSTRIES SHOULD INCLUDE:

- free access to an information hub of reliable and centrally maintained information for all musicians, artists, creatives, tour managers, crew and industry bodies. This should cover all aspects of international touring including performing in EU countries, travelling with equipment, sales of merchandise and road haulage limits. It should be accompanied by a comprehensive programme of support and training.
- access to transitional financial support to enable emerging artists and creatives to adjust to the new reality of touring in the EU; and
- a creative export funding programme to help artists and creatives overcome ongoing financial barriers to touring, such as the upfront costs of obtaining a carnet. This type of export funding programme is offered in a number of other countries around the world.

THE CREATIVE SECTOR AND EUROPE

Before our departure from the European Union UK based musicians and touring professionals were able to tour in the EU simply on the basis of holding an EU passport. There were no limitations on the transportation of equipment or length of stay.

Many musicians and touring professionals built and maintained their careers by touring, performing at music festivals or exhibiting at cultural events in a number of different European countries, in the process passing through many others, often multiple times a year.

THE REVENUES THEY GENERATED WERE ESSENTIAL TO THEIR LIVELIHOODS.

Ed Sheeran's 'Divide' tour was the largest the world has seen to date and its revenue was primarily driven by ticket sales in mainland Europe.

For most touring productions including theatres like Sadder's Wells and chamber orchestras such as the Britten Sinfonia a substantial proportion of revenues relative to costs has always come from Europe.

Maintaining these revenues will not be possible without eased and simplified access to the European market for all bands and touring performances, irrespective of size.

It is not just the ability to tour or travel. Revenues are often boosted or entirely dependent on sales of merchandise and recordings, yet under current arrangements this too is complex or for smaller artists simply unachievable.

While some well established artists have the resources to continue to tour effectively all are experiencing increased costs. The next generation of new and emerging musicians is being particularly hard hit. Some have been forced to cancel tours due to last minute problems at borders.

On the continent many EU based promoters are now reported to be reluctant to take on the additional risk and costs of booking UK artists.

The harsh reality is that the creative sector was not given due attention in negotiations. As a result it has been left without adequate arrangements that would facilitate its continued survival and access to opportunities once taken for granted, to the benefit of us all through its output and to the Exchequer through income generated and tax paid.

⁹ New financial support for the UK's fishing businesses that export to the EU - GOV.UK (www.gov.uk)



WE WERE PROMISED A BONFIRE OF BRUSSELS BUREAUCRACY AND WHAT WE GOT WAS ADDITIONAL RED TAPE, ADDITIONAL COSTS AND COMPLEXITY AND UNCERTAINTY.

Chair - LIVE Touring

EVIDENCE GATHERING

In order to inform the work of Government in this area we have carried out detailed research into issues currently faced by musicians, bands, creatives and technical crew who depend on touring in the EU for their livelihoods.

Between March and July 2022, we conducted a series of interviews with a wide range of creative industry stakeholders. A full list of contributors is provided at the end of this report.

During our discussions we heard in detail about the four main challenges for the sector caused by the UK's departure from the EU and the new arrangements put in place, the ways these are being managed in the short term, and, crucially, what long term solutions the sector requires.



4 KEY CHALLENGES FOR THE CREATIVE SECTOR

CHALLENGE 1 THE INTRODUCTION OF VISAS AND WORK PERMITS

For UK artists and touring professionals travelling into the EU27 the situation is now significantly more complex.

It is not simply that UK professionals have lost their right to travel, tour and exhibit in Europe as easily as they would in Edinburgh or Bristol. The decision in negotiations not to create a single system that would cover all 27 EU nations has exacerbated difficulties faced by creatives.

Should they wish to tour they must now navigate 27 different sets of visa and work permit rules.

Creatives and technical workers are further limited by the 90 day limit on time spent in the Schengen area in a 180 day period. This means that not only is there now much more bureaucracy to navigate; for some touring is no longer financially viable.

One interviewee explained that because crews, drivers and support staff have to be considered when moving from one tour to another in terms of total time allowed they had been forced to establish a separate European limited company to mirror what they do in the UK.

Many touring musicians and technical experts can only survive by working for more than one artist. But by only working for 90 out of every 180 days they can only work for half the time in their biggest, closest market.



THE PRODUCT BEING SOLD IS LIVE PERFORMANCES. THIS INCLUDES SELLING MERCHANDISE BUT WILL ALSO PROVIDE THE OPPORTUNITY FOR OTHER THINGS SUCH AS RADIO AND TV, AND IT WILL PROLIFERATE FURTHER OPPORTUNITIES SUCH AS FESTIVAL BOOKINGS. ON TOP OF THAT THE BAND DEVELOPS THE FAN BASE AND DEMAND FOR RECORD SALES AND STREAMING INCOME.

GEO, Featured Artists Coalition

Even if UK creatives and technical workers are able to travel they face costs not borne by EU counterparts. Visas represent a significant financial cost, for example. In effect UK workers are being 'priced out of their own jobs' due to the loss of the ability to work elsewhere in Europe.

These rules are bringing into question the viability of touring in the EU at all and are deterring promoters from booking UK artists and performing arts productions. Here at home there are more UK creative artists than the UK market alone can accommodate.

There are also significant issues for EU creatives coming to the UK on a freelance basis, for example to work for different cultural organisations or at large one off events.

CHALLENGE 2 GOODS AND EQUIPMENT



The transport of goods and equipment has always been an integral part of touring music, theatre, artworks and other performances.

What was once a simple process has become needlessly complex and expensive. New rules on the transport of goods and equipment are adding significant costs and raising the administrative burden of touring to a point where it cannot be borne by less well resourced creatives. Even for wealthier creatives or larger organisations it is a significant burden in costs and additional staff time.

The current system requires equipment manifests known as 'carnets' to transport equipment and larger musical instruments into the EU.

This means that even a quick one off event or show requires an expensive and time consuming carnet. The only alternative is the additional expense of hiring equipment on arrival in the EU.

The impact of this on small to medium sized bands, musicians and theatre groups is significant. We heard that for some bands and performing arts groups all the profit from a tour may be spent on carnet costs. Interviewees described in detail the process of loading a truck with instruments: the lorry must get to the correct border location, present the carnet to have it checked and stamped, and repeat the process coming back.

"Finding out where we had to go to get our carnet stamped at the various ports also took a significant amount of advance research; it certainly wasn't obvious when we got there, so the advance research was very much needed."

Interviewed musician

Paperwork problems at borders are leading to incidences of musicians and artists having to cancel gigs and tours. We were told that the financial losses and reputational damage caused by these issues can be 'career-ending' in scale.



COMPLETING THE REQUIRED INVENTORY OF ALL THE GEAR WE CARRY, WHICH INCLUDES A FULL PA SYSTEM AS WELL AS INSTRUMENTS AND OTHER ASSOCIATED TECH TOOK DAYS AS EVERY ITEM HAD TO BE INDIVIDUALLY LISTED WITH ITS REPLACEMENT VALUE AND (IF APPLICABLE) SERIAL NUMBER. THE TOTAL COST OF THE CARNET INCLUDING A 12-MONTH SECURITY BOND TO COVER £15,333 OF GEAR CAME TO £379.25.

Sarah McQuaid, Singer, Song Writer & Composer

This issue also has an effect on income from music and performing arts tourism as well as on the quality of productions in the UK as it may be more cost efficient for visiting European artists to do 'cut down' performances with no extra lighting or special effects.

As one interviewee commented, "This means less money spent on British equipment and, as a knock on, fewer British workers required to prep, deliver and operate it for a shorter number of working days."

Further, if Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) permits are required (for instruments made of rare materials such as ivory and rosewood), musicians are only permitted to cross borders at designated ports, again limiting transport options and increasing costs.

For the industry to thrive it needs both the complexity and cost of the transport of goods and equipment to be reduced and simplified. Without this audiences across both the UK and EU will lose out as well as the public purse.

CHALLENGE 3 MERCHANDISE

Just as cinemas make as much or more money from ice cream and confectionary sales than film tickets so touring artists have historically made a significant proportion of their profits from merchandise sales. For many selling T-shirts, mugs, programmes, CDs and posters is what makes the tour or exhibition viable.

Current arrangements have made this complex, expensive and for some unviable. Merchandise sales are subject to customs rules applying to shipments into the EU above a certain value.

Creatives must register for and pay VAT in each country where merchandise is sold. To comply with different VAT rules creatives need to keep a tally of income per country and often to keep funds in separate bank accounts. These rules require time consuming paperwork, checks at borders and additional duties and charges.

For some artists these rules are one of the biggest blockages to touring. Others have decided to source merchandise in the EU which brings its own complexities and means that UK producers lose out.



CHALLENGE 4 ROAD HAULAGE LIMITS



Road haulage limits in the EU add to the cost and complexity of touring for creatives and technical workers.

Limits for UK registered vehicles transporting commercial goods and equipment to events mean that touring trucks other than small splitter vans (carrying both crew and equipment) are subject to the general restrictions on haulage set out in the TCA.

This means that under basic cabotage rules they are only allowed to make a maximum of two stops in the EU after dropping off goods from the UK. They must then return home within seven days.

While these rules are relatively generous in the context of EU trade agreements with third countries they do not work for the UK creative sector. Other nations do not have the historic and close links that exist between the UK and EU.

To compensate major hauliers are opening dual bases in the UK and EU but there are significant costs involved. Only a few can afford to do so.

Some interviewees told us the UK Government has even been advising UK haulage businesses to relocate to the EU, hardly a long term solution for the UK sector.

In an era when we need to be doing all we can to cut carbon emissions these rules do the opposite, requiring tours to go back and forth from the UK with additional cost and work involved as well as fuel burned.

The Sadler's Wells theatre group like all touring productions is now limited to two additional destinations before returning to the UK, only to then go to two further EU cities. Previously they toured 12 or more cities, finding an energy saving route across Europe.

It makes no sense to promote higher fuel usage and negative environmental impacts at a time of climate emergency and when Europe is in the midst of a significant energy crisis. As one creative asked us, **“who benefits?”**

The situation for orchestras is particularly acute. If they want to move all their instruments by truck they are often forced to rely on EU registered commercial operators, taking business away from UK hauliers.

Movement of goods and people lies at the heart of many of the issues described above. While the introduction of the dual registration system for haulage by the UK Government⁶ is welcome this only supports a small number of event hauliers. A more comprehensive solution is required.



IN 2019, 22 EU COUNTRIES REPRESENTED 154 OF OUR 221 FOREIGN TRIPS WHICH PRODUCED £14.4 M EARNED INCOME FROM FOREIGN TOURS. OF THIS, £8.4M CAME FROM TOURING IN THE EU; 9% OF OUR INCOME FOR THAT YEAR. A SIGNIFICANT PROPORTION IS FROM TOURING ACROSS THE EU WHERE THE CUSTOMERS ARE CONCERT HALLS AND FESTIVALS.

Chief Executive, Association of British Orchestras

5 FAR REACHING IMPACTS

The impact of these changes is compounded by significant differences in interpretation and implementation by border guards and customs officers across the EU27 with a lack of clarity around what is required and where.

“It’s quite a patchy situation,” we were told, which has a disproportionate impact on young, smaller scale and freelance creatives who do not have the resources to navigate such obstacles.

This has been particularly detrimental for musicians who often travel with equipment and instruments while up against touring deadlines. As one interviewee described, the timing to get from one show to another can be critical and any border delays can potentially jeopardise the whole trip.

Due to the pandemic the extent of these differences in interpretation is only now becoming clear. Another interviewee put it simply: “Working on the basis that you might be lucky [as opposed to] unlucky is not a viable solution.”

Compounding these differences is a simple lack of information. Creatives, we were told, “should not have to be detectives,” spending hours online to find the rules and regulations for themselves, technical staff or equipment before accepting a work opportunity or setting out on tour.

The UK Government could help by establishing an information hub as a one stop shop for creatives travelling into the EU. As long as this was kept up to date and accurate for EU27 nations this would provide significant help to the industry.

“

THE MAIN ISSUE IS LACK OF CLARITY. IT HAS BEEN A HUGE PROJECT FOR THE MUSIC INDUSTRY TO GET THE INFORMATION WE HAVE NOW. ENFORCEMENT IS ALSO DIFFICULT AS WHAT HAPPENS ON THE GROUND CAN BE AT ODDS WITH WHAT WE UNDERSTAND THE SITUATION TO BE.

General Secretary, Musicians Union

* Major boost for live music and touring industry specialist hauliers to move more freely between countries - GOV.UK (www.gov.uk)

THE SITUATION IN NORTHERN IRELAND



New arrangements have created significant problems for Northern Ireland based artists.

The costs and administrative burdens of touring in Great Britain are substantial for these artists. One person noted that, **“it costs £650 at least to get a van and band to Great Britain.”** For upcoming bands this could be the total expected profit, making the trip unviable. This would matter less if their ability to tour within Ireland had not been so severely curtailed.

We also heard about the additional costs and bureaucracy involved in moving cultural goods and equipment in and out of Northern Ireland. One roundtable participant told us that his company’s high end guitars can no longer be moved between Northern Ireland and Great Britain, although they can travel across the EU. Additional charges incurred on goods moving from Great Britain into Northern Ireland mean that for many it now makes more sense to source goods from Ireland.

Political tensions are also hampering their work. On a recent visit we were told that **“politicising the Protocol means tensions are rising between communities. Cross border work is stalling because community gatekeepers don’t want to engage because of the Protocol.”**

These barriers are all the more significant given that Northern Ireland artists already face more disadvantages than other UK artists as a result of the reduced opportunities to play live. While travel to Ireland is possible for those with an Irish passport we were told that it is far better to start a tour in Paris or Brussels, both of which are more accessible from Great Britain.

All these factors are likely to inhibit the success of the creative industry and job creation in an area of the UK with significant potential for creative sector growth and a proud history of creativity and performance.



It is not only UK creatives and technical workers who are losing out from current arrangements.

Closing off all that the UK has to offer in terms of studios, festivals, gigs, venues and record labels represents a huge loss to both sides. The UK public are increasingly being denied the opportunity to hear European bands or enjoy European shows, exhibitions and other cultural performances. European creatives are now deciding that it is no longer worth their while to go through the additional cost and red tape that coming to the UK now entails, increasing the likelihood of the UK losing its competitive advantage over rival music centres in the EU.

Further, creatives on both sides of the Channel are losing what were well developed cultural networks and opportunities for creative exchanges and collaborations.

Brexit has also impeded the ability of mobile artists such as singers, dancers and entertainers to find work in the wider arts and creative industry in the EU. For example we were told that 31% of UK Equity members have seen job advertisements and/or casting breakdowns asking for EU passport holders only to apply. 14% of members have been directly asked to confirm that they are an EU passport holder for the purposes of finding work.

This has resulted in a concerning loss of confidence among UK creatives in the possibility of working in the arts and creative industries across the EU.



IF YOU WERE TO ASK ANY ARTIST ABOUT THE IMPORTANCE OF EUROPE IT WILL BE ONE OF THEIR GOALS. ALMOST WITHOUT FAIL, ALL ARTISTS WILL BE EXPECTING TO EXTEND THEIR BUSINESS INTO EUROPE. LIKewise, IF YOU ASK ANY EUROPEAN ARTIST THEY WILL SAY THAT THE UK IS A VERY IMPORTANT MARKET. THERE IS NO BENEFIT TO HAVING A SEGREGATED MARKET.

CEO, Featured Artists Coalition

The UK is currently a world leader in the creative industries. It is one of few sectors promising high growth and significant productivity gains. This makes the lack of attention to the creative sector in the TCA and wider UK-EU relationship a source of major concern.

The challenges outlined in this report mean that jobs will be lost in the immediate term, with more likely to follow over time as new talent becomes disenfranchised. Not only will this have a negative economic outcome, it may mean fewer ground breaking companies and artists in future.

Our research demonstrates that a comprehensive solution is required to ensure that we continue to foster the next generation of musicians, artists, performers and touring professionals in the UK.

It is therefore of fundamental importance that the UK and EU create a cultural exemption to enable this sector to thrive. The longer this takes the more harm will be caused to the sector. At the latest this should be put in place when the TCA is formally reviewed in 2026, however sector leaders have made clear that for some artists, technical staff and creative organisations this will be too late.

In the sector there is a clear recognition that a solution is needed now. As well as protecting livelihoods it would bring significant cultural and economic benefits to all sides while protecting a prized UK industry for future generations.

Failing to heed the advice of the sector would needlessly harm our creative industries and cause unnecessary economic damage and hardship.

We remain confident however that, apprised of clear evidence of potential harm and an available route map to protect this valuable sector, the Government will act in the UK's interest.

Alice Adams Lemon: Equity (NI)

James Ainscough: CEO, Help Musicians

Tarrant Anderson: Company Director, Vans for Bands

Annabella Coldrick: CEO, Music Managers Forum

Ben Ellis: Musician and Head of Sound

Charlene Hegarty: Zero Myth Management

Tom Kiehl: Deputy CEO, UK Music

Declan Legge: Music Producer, Big Space Studios

David Martin: CEO, Featured Artists Coalition

Stuart McPherson: CEO, KB Event Ltd

Sarah McQuaid: Singer & songwriter

Keith Millar: Help Musicians NI

Mark Pemberton: CEO, Association of British Orchestras

Naomi Pohl: General Secretary, Musicians' Union

John Rogers: Lighting operator & designer

Dan Skerrit: Tour Manager and Member of Music Managers Forum

Craig Stanley: Marshall Arts Ltd and Chair, 'Touring Group' for LIVE (Live music Industry Venues & Entertainment)

Graeme Stevenson: Arts Council of Northern Ireland

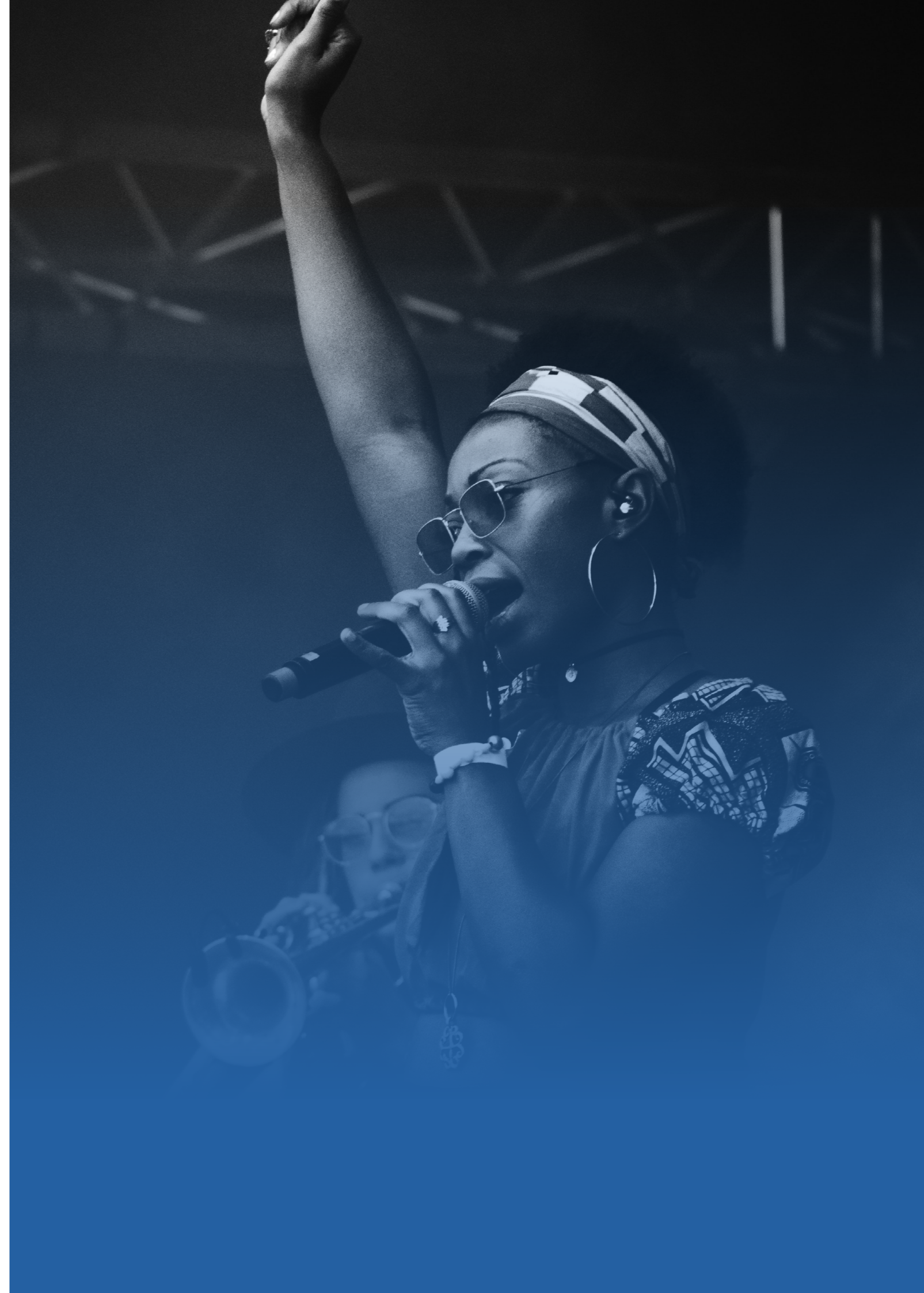
Suzanne Walker: Executive Producer, Sadler's Wells Theatre

Louise Wiggins: Finance Manager, Complicité

OTHER SOURCES

Musicians Union musiciansunion.org.uk

Bectu bectu.org.uk



THE CREATIVE SECTOR

A UK SUCCESS STORY UNDER THREAT

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