



**Pearle* proposal for amendments
on the draft opinion of the CULT committee
on the implementation report on the EU-UK Trade and Cooperation Agreement
(2022/2188(INI))**

Brussels, 26 June 2023

Ref/P8305

Identification number
EC register 4817795559-48

Pearle*-Live Performance Europe is the European sector federation representing more than 10,000 organisations in the music and performing arts sector through its national federations and associate European network associations. Pearle* represents both public and private organisations, ranging from large enterprises (such as opera houses) employing more than 250 workers to very small and micro-enterprises with one or two employees.

Pearle* is part of the business group in the EU DAG (Domestic Advisory Group) on the EU UK TCA. Pearle* was also invited to the UK All-party Parliamentary Group APPG on music, chaired by MP Kevin Brennan which led to a report 'Let the music move : a new deal for touring'¹ published in July 2022.

Impact of the EU UK TCA on the live performance sector

The core activity for live performance organisations in this context concerns the physical movement of persons doing concerts, shows and performances in venues, concert halls and at festivals. It ranges from big acts and famous artists, over well-established groups and ensembles to small (niche) events and emerging artists.

The main three most quoted areas which cause difficulties concern :

- **working temporarily** (for the period of a tour) in another country
- dealing with **customs requirements** when travelling with equipment, including musical instruments, that are needed for the show
- **transport** (road haulage) by specialised entertainment companies transporting equipment for shows, and own account transport, in relation to the conditions on EU cabotage rules which are ill-adapted to the specifics of the sector

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

The combination of these and other rules increase working time, costs, administrative and cumbersome procedures, and make touring longer and more expensive, which particularly put smaller cultural organisations and emerging bands and groups at disadvantage. Despite efforts to provide information, there exist still a great deal of lack of knowledge and understanding of the rules.

Simpler rules and coordinated approach on both sides would help to overcome the obstacles created by the EU UK TCA.

Pearle* welcomes the draft opinion of the rapporteur MEP Farreng and in particular the articles underlining regret for UK no longer to be part of European funding programmes, such Creative Europe, ErasmusPlus and Horizon Europe.

Proposal for amendments to the rapporteurs' opinion:

Article 28. Is concerned by the excessive bureaucracy created by the UK's withdrawal from the EU for UK artists wanting to tour in the EU and European artists wanting to tour in the UK, as illustrated by the administrative obstacles created by the application of the CITES Regulations for artists travelling with certain types of musical instruments;	Article 28. Is concerned by the excessive bureaucracy created by the UK's withdrawal from the EU for UK artists wanting to tour in the EU and European artists wanting to tour in the UK, as illustrated by the administrative obstacles created by the application of the CITES Regulations for artists travelling with certain types of musical instruments containing protected species, especially when travelling by Eurostar;
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Justification:

- 1. The CITES convention applies to all musical instruments which contain protected species, rather than to 'certain types'.*
- 2. The issue is particularly difficult when travelling by Eurostar as -unlike in airports-relevant train stations are not equipped with CITES entry ports and CITES Musical Instrument Certificates can't be stamped when entering/exiting the UK while this is required under CITES rules.*

Article 29. Notes that the plethora of migration rules, including different visa and work-permit systems in each of the EU Member States, as well as VAT rules for merchandising, rules on cabotage and cross-border trade for specialist hauliers transporting merchandising and stage decor between the UK and the EU, are making it difficult and expensive for emerging and independent UK artists to tour in the EU or participate in European festivals; notes that EU artists are also affected by similar issues when touring in the UK;	Article 29. Notes that the plethora of migration rules, including different visa and work-permit systems in each of the EU Member States, as well as customs and VAT rules for merchandising, rules on cabotage and cross-border trade for specialist hauliers transporting merchandising and stage decor between the UK and the EU, are making it difficult and expensive for emerging and independent UK artists to tour in the EU or participate in European festivals; notes that EU artists are also affected by similar issues when touring in the UK;
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Justification: touring with sets and other equipment is a matter of temporary ex- and import and falls under the exemption to clear customs. However to give evidence it is common practice to make use of an ATA-carnet. Besides the costs for such carnet -based on the value of the goods-, it leads to (sometimes long) waiting times at customs, as there are no specific lanes foreseen for those travelling with ATA-carnets. It is therefore important to include 'customs' in this article

Article 30. Stresses that streamlining visa arrangements is in the interest of the cultural and creative sectors in both the EU and the UK and urges both parties to work towards an agreement; believes that these visa arrangements should be part of a future EU framework for artists and cultural professionals;	Article 30. Stresses that streamlining visa and work arrangements is in the interest of the cultural and creative sectors in both the EU and the UK and urges both parties to work towards an agreement; believes that these visa and work arrangements should be part of a future EU framework for artists and cultural professionals;
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Justification : it is crucial to underline that people in the cultural sector travel for professional reasons to work in the EU and UK and to avoid confusion and misunderstanding.

Proposal for new amendments to be added under the part 'culture'

	New article Notes that numerous UK cultural organisations continued to be connected after Brexit through their partnership with European cultural networks, professional associations and trade federations
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Justification : across the cultural sectors the wish to maintain strong ties between EU and UK prevails, despite 'Brexit', as it is also demonstrated by the fact that UK cultural organisations still remain part of European networks and others.

	New article (24 (a)) Regrets that the number of EU citizens working in the cultural and creative industries in the UK has dropped since Brexit.
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Justification : It seems important to monitor the development of the employment situation of EU citizens in the UK after Brexit. Before Brexit EU citizens represented: - 8% of UK classical music workforce (ABO) - 15% of larger museums staff (Museums Association) - 20% of dance sector - Almost 30% of Royal Opera House employees. Source: [The Compendium of Cultural Policies](#).

After Brexit, the [Guardian](#) published statistics and showed that the number of EU citizens employed in the cultural and creative industries in the UK went down. The source is the statistics of the UK Office for national statistics on payrolled employment (see [here](#)). See figure 4: -18% of EU citizens in June 2021, compared to June 2019.