

# The Trade and Cooperation Agreement – How to help musicians work in the EU after BREXIT

## 1 Introduction

UK music industry generated £2.9 billion in exports in 2019, a 9% increase from £2.7 billion in 2018.<sup>1</sup>

Most musicians and performers rely on touring and performing in the European Union to make a living. Musicians, and other creative and cultural workers, have specific needs and it is crucial that visa and customs rules post-Brexit take this into account.

An inability to maintain these exports due to restrictions on working in the EU will seriously damage Britain's image and reputation as well. It will also lead to an increase in unemployment and reduce the sector's contribution to the economy

## 2 What can you do?

2.1 Urge the Government to add musicians to the list of 'Independent Professionals' at the earliest opportunity.

2.2 Ensure the Government negotiates a reciprocal arrangement with the EU that will allow musicians to work freely and unhampered by red tape

2.3 Support the Musicians' Union call on the Government and Parliament to back a Musicians' Passport for musicians working in the EU post-Brexit.

## 3 How it is – then and now

The actual world of a musician. A note from Stan Sulzmann.

Stan has worked as a musician for over 50 years and still teaches at the Guildhall School of Music and Drama. Stan has worked internationally all his life including the NDR in Hamburg, 10 yrs with James Last, extensive work with commercial music artists and as a BBC representative at European Broadcasting Union, jazz concerts in Molde, Norway and in Stockholm. Until last year he regularly made at least 3 separate summer trips to Italy to work with Italian musicians in jazz festivals. Stan spent 20 years working as a member of The European Jazz Ensemble in Germany, Holland, Denmark and the USA. **Please see Appendix 1.**

## 3 How the deal will affect musicians?

A summary of the deal in terms of how it will affect musicians if implemented is as follows:

- “From 1 January 2021, UK nationals seeking to work in the EU will be considered third-country nationals and will therefore need to meet the various requirements of each nation state.<sup>2</sup>
- “Musicians do not come under the exemptions for short term business visitors. Thus individual states could make their own rules, making it particularly difficult for touring musicians.
- The 90-day maximum for short term business visitors in Europe has possible implications for touring musicians.
- Carnets, at a cost of £200 or more, are required to avoid customs delays for music equipment such as instruments and amplifiers. This will add costs and paperwork.

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<sup>1</sup> [https://www.ukmusic.org/assets/general/Music\\_By\\_Numbers\\_2020\\_Report.pdf](https://www.ukmusic.org/assets/general/Music_By_Numbers_2020_Report.pdf)

<sup>2</sup> <https://www.ism.org/advice/eu-work-permit-requirements-for-musicians>

- British TV and video-on-demand service providers will no longer be able to offer pan-European services to European viewers, unless they relocate part of their business to an EU member state.”<sup>3</sup>
- A solution is to seek Europe-wide Visa-free work permit for Touring professionals and Artists

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

It would be of immense benefit to music and exports if the UK Government would negotiate a free cultural work permit. Such a permit could enable visa-free travel and Carnet exception for touring equipment throughout the 27 EU states for music touring, bands, musicians, artists, crew, actors, dancers, freelance games people, indie film makers, photographers, TV and sports celebrities that tour the EU to perform shows and events and Carnet exception for touring equipment.

The Musicians' Passport should:

- Last a minimum of two years
- Be free or cheap, multi entry and admin light
- Cover all EU member states
- Get rid of the need for carnets and other permits
- Cover road crew, technicians and other staff necessary for musicians to do their job

Chris Hodgkins  
28<sup>th</sup> December 2020

## **Appendix 1**

### **Stan Sulzmann**

#### **Stan Sulzmann (saxophonist, bandleader, composer and arranger) writes on the negative impact of Brexit on the work prospects for British musicians.**

“My first foreign trips were in the days of taking restricted amounts of cash, having to have a carnet particularly when working with small groups carrying instruments. It was laborious and extremely problematical and slow and with a fair share of problems at borders with difficult customs officers.

This reflects the REAL WORLD. Musicians could tell you plenty of horror stories having to deal with entering foreign countries. When travelling alone nobody cares about you and you learn how to deal with it. The large or larger touring projects for extended tours have people taking care of things, but not the majority of small working units travelling up to 52 weeks of the year.

Joining the EU was liberating and made it possible to work as an individual, sometimes making quick in-and-out overnight trips, as so many musicians in this country - particularly in the jazz field - have been doing until the present time.

This way of working is the only way in which British musicians can reach a wider audience and earn some kind of reasonable living, albeit often working on ‘shoestring’ budgets. Many if not most musicians are NOT part of a huge touring pop or commercial band or an orchestra with management to look after tour planning and administration.

Looking at the new post-Brexit scenario, IT IS TOTALLY UNWORKABLE particularly for the artists that I refer to who are not huge commercial successes but represent the wonderful, talented artists that have always come from the UK and have been sought by our European friends and audiences. This is a step back 50 years to the days I remember when starting out”.

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<sup>3</sup> <https://musiciansunion.org.uk/>