

Culture, Media and Sport Committee

Cultural touring in the EU

First Report of Session 2026–27

HC 141

Culture, Media and Sport Committee

The Culture, Media and Sport Committee is appointed by the House of Commons to examine the expenditure, administration, and policy of the Department for Culture, Media and Sport and its associated public bodies.

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The Committee is one of the departmental select committees, the powers of which are set out in House of Commons Standing Orders, principally in SO No. 152. These are available on the internet via www.parliament.uk.

Publication

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Cultural touring in the EU

Introduction

1. In 2024, we launched our first round of ‘State of Play’, an opportunity for anyone with an interest in culture, media and sport to submit topics for scrutiny.¹ Spotlight, the casting platform which connects actors, agents and casting directors, suggested that we look at the post-Brexit challenges facing UK artists when touring in the EU.²
2. On 3 February 2026, we invited organisations and individuals from the performing arts and music sectors to give oral evidence. We heard from Spotlight; Equity, the trade union representing performers and creative practitioners; Euan Livingstone, a talent agent at Global Artists; the Musicians’ Union (MU); the Association of British Orchestras (ABO); and Kate Nash, a recording artist, musician and actress. We would like to thank all our witnesses for appearing before us.
3. After hearing evidence, we wrote to the London Chamber of Commerce and Industry and the UK Government for further information. We thank both for their responses.³
4. This short report outlines the main problems that UK artists continue to face when touring in the EU, and proposes several solutions that the government should implement.

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- 1 We received 168 applications on a range of subjects, of which we chose five to examine further in oral evidence: live comedy; children’s play; elite Deaf athletes and the Deaflympics; small business events; and performing arts working/touring in the EU. The second round opened on 20 March 2026.
 - 2 For simplicity we use ‘touring artist’ or ‘artist’ as a generic term to include actors (and other artists across the performing arts, such as singers and dancers), musicians (including soloists, groups and orchestras), creative team (such as directors and choreographers) and technical supporting crew. When we use ‘touring’, we refer to both short-term jobs and longer tours.
 - 3 Letter from Karim Fatehi OBE, Chief Executive, London Chamber of Commerce and Industry, regarding ATA carnets for cultural touring, [27 March 2026](#); Letter from Rt Hon Ian Murray MP, Minister for Creative Industries, Media and Arts, regarding performing arts and music sectors, [2 April 2026](#)

Touring in the EU post-Brexit

5. The barriers to EU touring that witnesses described fell into three categories: cross-border travel and work; movement of goods; and transport and logistics.

Cross-border travel and work

6. British citizens can still travel to the EU under the Schengen short-stay rules. These rules limit third-country nationals to visa-free stays within the Schengen area of up to 90 days in any 180-day period. However, they do not guarantee an automatic right to work.⁴ The UK–EU Trade and Cooperation Agreement (TCA) contains some special provisions for short-term business travellers, which apply to activities listed in the agreement. Artistic activities are not included, and so touring artists have no specific rights to undertake such work under the TCA.⁵
7. Instead, touring artists must comply with the immigration laws of each country they visit. Witnesses said that because of the time it took to comply with the visa and work permit rules of individual member states, many artists struggled to perform last minute jobs, meet casting and production schedules or tour multiple EU countries.⁶ As a result, they told us, artists received fewer bookings and were excluded from some jobs because they did not hold an EU passport.⁷ Touring artists were also restricted by the 90 days in 180 days Schengen limit, particularly when it came to extended tours.⁸
8. Tom Peters, Head of Policy and Public Affairs at Equity, told us that commercial theatre producers in the UK were now choosing one European country to visit during a single tour, whereas previously they would have toured several member states.⁹ Fewer dates, he said, meant less work for Equity’s members.¹⁰ He added that English language theatre in education tours in the EU had almost entirely disappeared.¹¹

4 House of Commons Library, [After Brexit: Visiting, working and living in the EU](#), Research Briefing 9157, 6 August 2025, p4

5 Joël Reland, “[Easing restrictions on touring artists](#)”, UK in a changing Europe, 13 September 2024

6 [Q46](#)

7 [Q2](#) [Euan Livingstone]; Spotlight ([AEU0001](#))

8 [Q50](#) [Naomi Pohl]

9 [Q12](#)

10 [Q30](#)

11 [Q43](#)

Tax and social security

9. Witnesses noted that touring artists might also face withholding of tax deducted at source in the host country, with any refunds due taking several years to reclaim.¹² They added that delays by HMRC in issuing A1 certificates, which confirm UK National Insurance liability, could result in delays to payments where artists were unable to provide proof of coverage.¹³

Movement of goods

Instruments

10. Since Brexit, an ATA carnet, an international customs document used for the temporary export of goods not for sale, is typically used for musical instruments and equipment transported as freight into the EU.¹⁴ The cost of a carnet includes an issuing fee and a security charge and can vary depending on the value of goods, destination, tour length and where it is purchased.¹⁵ While some music industry bodies have negotiated discounts, witnesses said that obtaining carnets remained a costly and protracted process.¹⁶ For example, the ABO told us that a carnet could add an extra £10,000 to an orchestral tour's budget.¹⁷
11. Following Brexit, artists travelling to the EU with instruments containing material from endangered species, such as ivory (which may be found in older instruments) or some timber, require a musical instrument certificate (MIC) and must use a CITES-designated port of entry and exit (PoE) for inspection.¹⁸ However, according to the Independent Society of Musicians, artists with MICs were no longer able to travel by Eurostar because its terminals were not designated PoEs, with some artists losing work as a result.¹⁹

12 [Q70](#) [Hanna Madalska-Gayer]; Spotlight ([AEU0001](#))

13 [Q21](#)

14 [Q44](#)

15 Letter from Karim Fatehi OBE, Chief Executive, London Chamber of Commerce and Industry, regarding ATA carnets for cultural touring, [27 March 2026](#)

16 [Qq63, 75](#)

17 [Q63](#)

18 The Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES). Instruments covered by CITES must be imported and exported through dedicated border control posts.

19 Dr Jodie Underhill and others, [Paying the Price, The Sixth ISM Brexit Report](#), ISM, August 2023, pp27–28

Merchandise

12. When it comes to taking and selling merchandise, UK artists must declare commercial goods and cover associated costs, such as import duty and VAT. Witnesses said that complying with post-Brexit arrangements had affected many artists' merchandise sales, which they often relied on to make a profit on tour.²⁰ They also told us that border delays added to costs, disrupted tours and caused distress.²¹

Transport and logistics

13. The ABO observed that orchestral tours now faced logistical challenges when moving instruments and equipment around the EU. Hanna Madalska-Gayer, Head of Policy and Communications, explained that many orchestras used their own customised vehicles, working as 'own account' operators, to safely transport valuable instruments on tour.²² However, under the TCA, own account operators are subject to cabotage rules, which limit the number of times UK-registered vehicles can load and unload in the same member state within a given period.
14. Hanna Madalska-Gayer said that orchestras must now hire EU-registered trucks, costing up to £16,000 a day on tour, while their own often publicly subsidised vehicles sit unused.²³ She said that touring, which was vital for generating income, securing opportunities and building international profiles, was becoming financially unsustainable, with orchestras fundraising where possible or diverting investment from other activities.²⁴

Those affected and cultural exchange

15. Witnesses told us that artists who worked in the EU before Brexit had seen their incomes decline and the costs of touring in Europe increase.²⁵ They said that younger, emerging artists, for whom working and touring in the EU provided chances to gain experiences, earn money and grow audiences, were particularly affected.²⁶ They added that individuals without the financial means to endure income losses, such as working-class talent, were likely to struggle.²⁷

20 [Qq46, 67](#)

21 [Qq65–66](#)

22 [Q64](#)

23 [Q64](#)

24 [Q50](#)

25 [Q46](#); Spotlight ([AEU0001](#))

26 [Q3](#) [Euan Livingstone]; Spotlight ([AEU0001](#))

27 [Qq42, 46, 48](#)

16. More experienced and well-known artists were also working at a loss. Kate Nash told us that touring Europe and growing her fan base used to be profitable, but that her last European tour had lost approximately £26,000.²⁸ She noted that jobs other than those of performers, such as technical crew, had also been affected:

We are having to cut corners wherever we can: we are letting go of people and thinking about who we can share the profits with. So it is already impacting a lot of jobs and will continue to get worse if we do not find [solutions].²⁹

Cultural exchange

17. Witnesses noted that limited ability for artists to work and tour in the EU had affected not only jobs and incomes, but also cultural exchange. Naomi Pohl, General Secretary of the MU, said that while the UK and EU still exchanged creative talent for major events, such as the Proms, there were fewer opportunities for artists to work with and learn from their EU peers on small-scale projects.³⁰
18. The MU noted that there was a perception that post-Brexit restrictions to cultural exchange affected the UK more than EU countries.³¹ However, witnesses argued that resolving problems was mutually beneficial. For example, the MU said that UK festivals were now booking fewer EU acts as a consequence of Brexit.³² Other witnesses spoke of an ongoing demand in the EU for UK talent, suggesting an incentive for the EU and its member states to reach cultural agreements with the UK.³³

‘Common Understanding’

19. In May 2025, following the first UK–EU summit, the UK Government and European Commission produced a ‘Common Understanding’ document setting out conclusions across several areas of cooperation.³⁴ On the subject of cultural touring, they said that both parties

28 [Q45](#)

29 [Q49](#)

30 [Q78](#)

31 [Q70](#) [Naomi Pohl]

32 [Q70](#) [Naomi Pohl]

33 [Q39](#) [Tom Peters]

34 Cabinet Office, [UK–EU Summit, Common Understanding](#), gov.uk (accessed 13 May 2026)

recognise the value of travel and cultural and artistic exchanges, including the activities of touring artists. They will continue their efforts to support travel and cultural exchange.³⁵

20. Our evidence session took place several months after the summit meeting. However, witnesses reported no evidence of follow-through since the Common Understanding, and that the problems they had consistently raised since Brexit remained unresolved.³⁶ At the time of writing, the UK and the European Commission had not set a date for the next summit meeting.

21. The government said that it recognised the challenges witnesses described and that it was committed to making progress.³⁷ The Minister for Creative Industries, Media and Arts, Ian Murray, told us that the government was speaking regularly with industry representatives. At the EU level, the minister said that he had attended engagement events in Brussels in March 2026, including a UK–European Commission meeting on culture where he:

reaffirmed the government’s commitment to deepening cooperation with EU counterparts, progressing our ambitions within the UK–EU summit Common Understanding.³⁸

EU position

22. The European Commission has maintained that the situation for UK touring artists was a result of the UK leaving the EU.³⁹ It also indicated that it would not revisit the TCA in relation to touring-specific barriers.⁴⁰ Instead, it suggested that a youth mobility scheme could provide opportunities for younger UK artists to work in the EU post-Brexit.⁴¹ Following the UK–EU summit, the UK Government and European Commission agreed to implement a reciprocal youth experience scheme, but negotiations over what it will look like in practice are ongoing.⁴²

35 Cabinet Office, [UK–EU Summit, Common Understanding](#), gov.uk, para 15 (accessed 13 May 2026)

36 [Qq70, 88](#)

37 Letter from Rt Hon Ian Murray MP, Minister for Creative Industries, Media and Arts, regarding performing arts and music sectors, [2 April 2026](#)

38 Letter from Rt Hon Ian Murray MP, Minister for Creative Industries, Media and Arts, regarding performing arts and music sectors, [2 April 2026](#)

39 FCDO, [Minutes of the third meeting of the Trade and Cooperation Agreement Partnership Council, 16 May 2024](#), gov.uk, 24 October 2024

40 House of Commons Library, [Resetting the UK’s relationship with the European Union](#), Research Briefing 10207, 5 March 2025, p52

41 Joël Reland, [“Easing restrictions on touring artists”](#), UK in a changing Europe, 13 September 2024

42 The Guardian, [“Youth mobility scheme disagreement hampering reset of UK-EU relations”](#), 12 May 2026

23. In January 2026, a European Commission visa strategy paper recognised the complexities of touring in the EU. It noted that third-country artists often required access to multiple member states for longer than 90 days in 180 days without needing long-term visas or residence permits. The paper said that the European Commission would explore potential new rules to allow extended short stays.⁴³

Solutions

24. Witnesses suggested several solutions the government could pursue at the UK–EU level, bilaterally with member states, and unilaterally to support UK touring artists.

UK–EU

25. Witnesses called for the government to negotiate: a visa waiver agreement for short-term paid engagements (which the music industry has argued could be negotiated without reopening the TCA⁴⁴),⁴⁵ a dedicated cultural touring visa for extended short stays beyond 90 days in any 180-day period;⁴⁶ and a cultural exemption from cabotage rules.⁴⁷

26. **CONCLUSION**

We support the government’s commitment to strengthening cultural exchange between the UK and the EU and to supporting touring artists. However, despite an apparently cordial relationship, it remains unclear why engagement to date has not delivered satisfactory outcomes. If the EU has adopted a firm position on what is and isn’t feasible, the government should be transparent about this with industry. While we welcome the prospect of a youth experience scheme, this alone will not address the wider barriers facing cultural touring. We recognise that progress depends on the willingness of both parties. However, discussions must now move beyond restating commitments and focus instead on securing practical, mutually beneficial solutions to ongoing problems.

43 European Commission, [Communication from the Commission to the European Parliament and the Council on EU visa policy strategy](#), 29 January 2026, pp11–12

44 Oral evidence taken by the House of Lords European Affairs Committee on 1 April 2025, [Q106](#) [Deborah Annetts]

45 Spotlight ([AEU0001](#))

46 [Q87](#) [Naomi Pohl]

47 [Qq70–71](#) [Hanna Madalska-Gayer]

27.

RECOMMENDATION

We recommend that the government, as it goes into the next UK–EU summit and the review of the implementation of the UK–EU Trade and Cooperation Agreement, prioritise securing practical solutions to reduce barriers faced by UK touring artists. In particular, the government should ensure that negotiations explicitly address arrangements for short-term touring, extended stays, customs barriers and cabotage rules. The government should also set out clear objectives for these discussions and report back to industry on progress made towards achieving workable, reciprocal solutions.

Creative Europe/AgoraEU

28. As well as exiting the EU, the UK chose to leave Creative Europe, the EU’s cultural, creative and audiovisual cooperation programme. This means the UK is not currently participating in the 2021 to 2027 funding cycle, which has an overall budget of €2.44 billion across three strands: culture (which includes music and the performing arts); media (which includes film and television); and cross-sectoral.⁴⁸ For the 2028 to 2034 cycle, the European Commission has proposed a new programme, AgoraEU, with double the current budget for both culture and media.⁴⁹
29. In our 2025 report, ‘British film and high-end television’, we noted that the UK had been a net beneficiary of Creative Europe, and agreed with the film sector that the government should re-engage with the programme.⁵⁰ Rejoining Creative Europe is also a priority for the performing arts and music sectors.⁵¹ Spotlight observed that, as well as bringing financial benefits, Creative Europe provided cultural value for participating countries. For example, the programme encouraged artistic and cultural cooperation between nations, providing opportunities to promote UK creative skills and up-and-coming talent internationally.⁵² Commenting on the UK’s departure from Creative Europe, Matt Hood, Managing Director at Spotlight, said

At a very individual level, that opportunity of international exposure has been removed. Also, [...] the cultural exchange between nations which is so vibrant within the performing arts is denied when we are not part of a body across Europe that promotes that dialogue.⁵³

48 European Commission, “[Creative Europe 2021–2027 programme brings €2.44 billion to support the cultural and creative sectors](#)”, 26 May 2021

49 [Creativesunite](#) (accessed 14 May 2026)

50 Culture, Media and Sport Committee, First Report of Session 2024–25, [British film and high-end television](#), HC 328, paras 34–35

51 Spotlight ([AEU0001](#)); Musicians’ Union, “[MU Backs Petition Urging UK to Rejoin Creative Europe Programme](#)”, 26 February 2026

52 [Q37](#); Spotlight ([AEU0001](#))

53 [Q37](#)

30. The government told us that it had no intention of rejoining Creative Europe, but gave no details as to why. The minister, Ian Murray, said that the government would only join an EU programme if it was in the national interest and provided value for money.⁵⁴

31. **CONCLUSION**

We previously reported that the UK benefited significantly from Creative Europe, and are disappointed by the government's continued reluctance to rejoin. Re-engaging with the programme, and its proposed successor AgoraEU, would restore access to EU funding that supports artists and cultural professionals to travel, collaborate and build international partnerships, while promoting UK culture abroad.

32. **RECOMMENDATION**

We recommend that, at the next UK-EU summit, the government signal its intention to participate in Creative Europe/AgoraEU, and that it join the programme before the next funding cycle begins in 2028.

Bilateral arrangements

33. Although an EU-wide agreement was preferable, Tom Peters suggested that the government could instead seek greater standardisation for touring artists through bilateral agreements with individual member states.⁵⁵ He noted that initiating such discussions on cultural touring might prove more feasible than reopening previous negotiations.⁵⁶ Likewise, Hanna Madalska-Gayer proposed that bilateral conversations could be used to look at withholding tax arrangements for touring artists.⁵⁷
34. We asked the government what bilateral arrangements it had pursued with member states in areas such as cultural mobility and taxation. The minister said that the UK had bilateral double taxation agreements that determined which country may tax different types of income and to what extent. However, he said that withholding tax arrangements were matters for the domestic laws of each country. Similarly, he emphasised that immigration rules for short-term cultural activities were largely determined by member

54 Letter from Rt Hon Ian Murray MP, Minister for Creative Industries, Media and Arts, regarding performing arts and music sectors, [2 April 2026](#)

55 [Q33](#)

56 [Q40](#)

57 [Q70](#)

states. He noted that the government engaged with member states on the practicalities of cultural mobility, using diplomatic and official-level discussions to support the operation of existing arrangements.⁵⁸

35.

RECOMMENDATION

In the absence of a UK–EU deal for touring artists, we recommend the government use bilateral relations with member states to seek cultural agreements. The government should work with industry to identify the most important destinations for cultural touring and prioritise discussions accordingly. We expect the government to set out its initial priorities for bilateral discussions in its response to this report.

Unilateral measures

36. The music industry suggested several domestic interventions the government could take to support UK artists working in the EU:⁵⁹ processing A1 forms faster; negotiating down the costs of ATA carnets; designating St Pancras International or Ashford in Kent as CITES PoEs; and reversing changes to orchestral tax relief, which the ABO said prevented orchestras from reclaiming vital funds from EU tours.⁶⁰ Witnesses also noted that artists required clearer guidance and support with touring in the EU.
37. The government said that it was keen to improve the situation for touring artists within its domestic competence. For example, it reported that A1 form processing times had improved and that it was continuing to monitor HMRC's performance. However, it said that it had no plans to reverse its policy on orchestral tax relief.⁶¹
38. Regarding CITES PoE designation, the government said it would keep this under review. It noted that St Pancras International did not have the infrastructure in place to carry out inspections, that putting the appropriate facilities in place was a commercial decision for Eurostar and that corresponding terminals in the EU would also have to be designated CITES PoEs by the relevant authorities.⁶²

58 Letter from Rt Hon Ian Murray MP, Minister for Creative Industries, Media and Arts, regarding performing arts and music sectors, [2 April 2026](#)

59 [Q69](#)

60 [Q70](#) [Hanna Madalska-Gayer]

61 Letter from Rt Hon Ian Murray MP, Minister for Creative Industries, Media and Arts, regarding performing arts and music sectors, [2 April 2026](#)

62 Letter from Rt Hon Ian Murray MP, Minister for Creative Industries, Media and Arts, regarding performing arts and music sectors, [2 April 2026](#)

39. When it came to ATA carnets, the government said that it was not responsible for setting carnet issuing fees or security charges.⁶³ However, we note there is some scope for government support. The London Chamber of Commerce and Industry observed that some countries subsidised the costs of carnets. It also suggested the government could provide a guarantee or insurance policy to reduce upfront costs.⁶⁴

40. **RECOMMENDATION**

In its response to this report, the government should update us on its unilateral activities to support UK artists working and touring in the EU. We recommend the government looks at all available options to help touring artists manage the additional costs and administration of complying with post-Brexit rules, including: reducing the upfront costs of ATA carnets for cultural touring; reinstating orchestral tax relief for tours in the EU; and actively facilitating the future designation of St Pancras International as a CITES port of entry and exit.

Sector specific guidance

41. Several witnesses spoke about how hard it was to find information on touring in the EU. For example, Matt Hood told us that expert advice on visa and work permit rules in each member state, and how they applied to artists, was scarce.⁶⁵ Representatives from the music sector told us that without an authoritative source of information on visa regimes for cultural touring, industry bodies were left to research and interpret 27 different rules themselves.⁶⁶
42. The MU said that the music industry had tried to bring together relevant information for artists touring in the EU, from crossing borders to transporting equipment and merchandise.⁶⁷ However, Naomi Pohl explained, this was to take a risk because
- if we supply information to somebody and we get it wrong, that will have a massive impact on their touring.⁶⁸
43. Naomi Pohl called for the government to establish a single information hub or export office that could give accurate, specialist advice to touring artists. She noted that while there were several export bodies across the

63 Letter from Rt Hon Ian Murray MP, Minister for Creative Industries, Media and Arts, regarding performing arts and music sectors, [2 April 2026](#)

64 Letter from Karim Fatehi OBE, Chief Executive, London Chamber of Commerce and Industry, regarding ATA carnets for cultural touring, [27 March 2026](#);

65 [Q15](#) [Matt Hood]

66 [Qq54, 56](#)

67 [Q57](#)

68 [Q57](#)

UK, they focused primarily on showcase and promotional activity, and did not provide the practical support required for touring.⁶⁹ While examining the full merits of a central cultural export office does not fall within the scope of this report, we note that other countries have similar models in place to help their artists reach international audiences and increase music export revenues.⁷⁰ The government provides a service for exporters, but it said it was speaking with the music sector about targeted export support.⁷¹

44. We asked the government what practical support and guidance it gave to touring artists on matters such as immigration, social security, customs and haulage. In his response, the minister told us that the government provided information across several departmental webpages. He said that officials were considering how to better signpost and coordinate across existing government sources, but stopped short of committing to a single resource.⁷²

45. **RECOMMENDATION**

We recommend that the government establish a cultural touring advice hub, building on its existing export support service. This hub should offer practical, expert advice to artists and their teams on all aspects of international touring, including in the EU, and act as a clear point of access to relevant government support. This should be in place within the next twelve months.

69 [Q57](#); For example the Tees Valley Combined Authority, Liverpool City Region Combined Authority, and the North East Combined Authority collaborated to establish the Northern Music Export Office.

70 [Q58](#); [UK Music](#) (accessed 14 May 2026)

71 UK Government, [Get tailor-made help and support](#), Business.gov.uk (accessed 15 May 2026); [Music: Exports](#) PQ 117651, 9 March 2026

72 Letter from Rt Hon Ian Murray MP, Minister for Creative Industries, Media and Arts, regarding performing arts and music sectors, [2 April 2026](#)

Conclusions and recommendations

1. We support the government's commitment to strengthening cultural exchange between the UK and the EU and to supporting touring artists. However, despite an apparently cordial relationship, it remains unclear why engagement to date has not delivered satisfactory outcomes. If the EU has adopted a firm position on what is and isn't feasible, the government should be transparent about this with industry. While we welcome the prospect of a youth experience scheme, this alone will not address the wider barriers facing cultural touring. We recognise that progress depends on the willingness of both parties. However, discussions must now move beyond restating commitments and focus instead on securing practical, mutually beneficial solutions to ongoing problems. (Conclusion, Paragraph 26)
2. We recommend that the government, as it goes into the next UK-EU summit and the review of the implementation of the UK-EU Trade and Cooperation Agreement, prioritise securing practical solutions to reduce barriers faced by UK touring artists. In particular, the government should ensure that negotiations explicitly address arrangements for short-term touring, extended stays, customs barriers and cabotage rules. The government should also set out clear objectives for these discussions and report back to industry on progress made towards achieving workable, reciprocal solutions. (Recommendation, Paragraph 27)
3. We previously reported that the UK benefited significantly from Creative Europe, and are disappointed by the government's continued reluctance to rejoin. Re-engaging with the programme, and its proposed successor AgoraEU, would restore access to EU funding that supports artists and cultural professionals to travel, collaborate and build international partnerships, while promoting UK culture abroad. (Conclusion, Paragraph 31)
4. We recommend that, at the next UK-EU summit, the government signal its intention to participate in Creative Europe/AgoraEU, and that it join the programme before the next funding cycle begins in 2028. (Recommendation, Paragraph 32)

5. In the absence of a UK–EU deal for touring artists, we recommend the government use bilateral relations with member states to seek cultural agreements. The government should work with industry to identify the most important destinations for cultural touring and prioritise discussions accordingly. We expect the government to set out its initial priorities for bilateral discussions in its response to this report. (Recommendation, Paragraph 35)
6. In its response to this report, the government should update us on its unilateral activities to support UK artists working and touring in the EU. We recommend the government looks at all available options to help touring artists manage the additional costs and administration of complying with post-Brexit rules, including: reducing the upfront costs of ATA carnets for cultural touring; reinstating orchestral tax relief for tours in the EU; and actively facilitating the future designation of St Pancras International as a CITES port of entry and exit. (Recommendation, Paragraph 40)
7. We recommend that the government establish a cultural touring advice hub, building on its existing export support service. This hub should offer practical, expert advice to artists and their teams on all aspects of international touring, including in the EU, and act as a clear point of access to relevant government support. This should be in place within the next twelve months. (Recommendation, Paragraph 45)

Formal minutes

Tuesday 9 June 2026

Members present:

Dame Caroline Dinenage, in the Chair

Bayo Alaba

Vicky Foxcroft

Rt Hon Damian Hinds

Dr Rupa Huq

Natasha Irons

Jeff Smith

Cameron Thomas

Cultural touring in the EU

Draft Report (*Cultural touring in the EU*), proposed by the Chair, brought up and read.

Ordered, That the draft Report be read a second time, paragraph by paragraph.

Paragraphs 1 to 45 read and agreed to.

Resolved, That the Report be the First Report of the Committee to the House.

Ordered, That the Chair make the Report to the House.

Ordered, That embargoed copies of the Report be made available, in accordance with the provisions of Standing Order No.134.

Adjournment

Adjourned till Tuesday 16 June at 9.30 am.

Witnesses

The following witnesses gave evidence. Transcripts can be viewed on the [inquiry publications page](#) of the Committee's website.

Tuesday 3 February 2026

Matt Hood, Managing Director, Spotlight; **Euan Livingstone**, Agent, Global Artists; **Tom Peters**, Head of Policy & Public Affairs, Equity [Q1-43](#)

Hanna Madalska-Gayer, Head of Policy and Communications, Association of British Orchestras; **Kate Nash**, Musician; **Naomi Pohl**, General Secretary, Musicians' Union [Q44-90](#)

Published written evidence

The following written evidence was received and can be viewed on the [inquiry publications page](#) of the Committee's website.

AEU numbers are generated by the evidence processing system and so may not be complete.

1 Spotlight [AEU0001](#)

List of Reports from the Committee during the current Parliament

All publications from the Committee are available on the [publications page](#) of the Committee's website.

Session 2024–26

Number	Title	Reference
4th	Game On: Community and school sport	HC 593
3rd	Pre-appointment hearing for the Chair of the Charity Commission	HC 1340
2nd	Pre-appointment hearing for the Chair of the Independent Football Regulator	HC 694
1st	British film and high-end television	HC 328
5th Special	Fan-led review of live and electronic music	HC 1628
4th Special	British film and high-end television: Government response	HC 1123
3rd Special	Grassroots music venues: Government response	HC 380
2nd Special	Trusted voices: Government response	HC 292
1st Special	Creator remuneration: Government response	HC 293