TRADE LIBERALISATION AND THE CULTURAL INDUSTRIES SECTOR IN BARBADOS IN LIGHT OF NEGOTIATIONS FOR THE CARIFORUM EUROPEAN ECONOMIC PARTNERSHIP AGREEMENT

Erica K. Smith and Ayanna Young Marshall © 2006

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EXECUTIVE SUMMARY

The Government of Barbados recognises that under the present international trade regime and market conditions, it is imperative that our economic base be diversified. The cultural industries are generally recognised as one of the areas offering the greatest growth potential. The United Nations Conference on Trade and Development (UNCTAD) estimates that the global market value of the cultural industries is approximately US$1.3 trillion. The growth in these industries has been spurred worldwide by innovative technological advances, expansion in international trade, increasing affluence which allows for increased spending on income-elastic, luxury products, the development of the service economy and de-regulation in many sectors. Creativity - the basis of cultural industries - is inherent; we are well known for our music, artistic works, dance and literature. Given the developments in information and telecommunications technologies there is no better time than the present to develop and exploit our cultural industries.

The Barbados Government has responded to these opportunities by seeking to reposition the cultural industries sector and granting it developmental priority within the macro-economic policy framework. However the peculiarities of this sector must be appreciated in order to fully benefit from the opportunities presented. Our cultural industries like those of other nations within the CARIFORUM Member States suffer primarily from fragmentation and small size. Infrastructural challenges abound and the industries tend to be underdeveloped and disorganised. It is certain that unless we immediately seize the opportunities being presented, we will fail to secure the potential economic rewards.

According to Galperin (1999), the development of cultural industries within the context of FTAs is determined by three factors:

1. Economies of scale and market concentration;
2. Domestic cultural policies; and,
3. Cultural distance (the degree of common tastes across borders within the FTA).

Entry barriers that are not trade specific including high capital requirements and the lack of scale economies limit access to the European markets for cultural products. Nonetheless, Annex V (Articles 1 and 2) of the Cotonou Agreement 2000-2008 provides that products originating from the ACP States should be imported into the European Community free of Customs duties and charges having equivalent effect and that the Community should not apply any quantitative restrictions or measures having equivalent effect to the imports of these products. Hence, any cultural good from the CARIFORUM Member States *should* be able to enter the EU market freely. The impact of this provision in real terms will have to be measured.

It must be emphasised however, that many of the provisions of the Cotonou Agreement will expire in 2008 and be replaced by the EPAs. Unfortunately, the performance of Barbadian cultural industries in light of these provisions has not been analysed – hence the timeliness and relevance of this study.

Observations made on the consequences of EU bilateralism specifically in the area of copyright law, which can have repercussions on the development of the cultural industries, include:

1. Partners are prodded into implementing very high standards, with requirements that go beyond those of Berne/TRIPS and the WTO;
2. The agreements may require countries to ratify the WIPO Copyright and the WIPO Performers and Producers of Phonograms Treaties, which may not necessarily be in the best interest of those developing countries, which do not have a developed digital economy; and,
3. Countries can lose their interpretative scope and flexibility in the meaning of rights, exceptions and limitations within international conventions and agreements.

Indeed, it is this loss of flexibility and sovereignty that has led to a more human rights oriented and developmental approach and most importantly, the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In its support of this Convention, the Declaration of Mexico at the OAS Second Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities, identified culture as "*an engine for economic growth, employment and development and a tool for inclusion, social cohesion and the fight against poverty*". Among others, one of the guiding

principles of the Convention is the *Principle of Sovereignty*, which reaffirms the rights of States to adopt measures and policies to protect and promote the diversity of cultural expressions within their territory (Article 2 (2)). The Convention also clarifies the rights of States to adopt measures, which take into account their particular circumstances, and the requirements to develop and provide opportunities for domestic cultural industries. This is especially applicable to Barbados – a small, open and vulnerable economy.

Aim of Study

The principal aims of this project are to guarantee that Barbados has the ability to effectively engage in and develop an appropriate negotiation strategy in the context of the Economic Partnership Agreements (EPAs) negotiations; to enhance competitiveness and adequately address the challenges faced in implementing commitments already made as well and more specifically, those being contemplated within EPAs.

The activities undertaken in the study encompassed:

1. The Development of a suitable definition for the term "cultural industries".
2. A Review of the structure, trends and performance of the global cultural industries sector.
3. An Indication of the level of employment generated by the cultural goods and services sub-sector (public and private institutions) and the economic value of this sector to Barbados.
4. An Inventory of firms taking part in this sector.
5. The Identification of issues affecting the development of the sector and the ascertainment of the nature of the issues affecting the export of products to the EU.
6. The Identification of opportunities to be derived and the likely challenges to be faced when exporting to the EU market.
7. The Identification of alternative export markets to that of the EU.
8. A Review of the regulatory regimes in the main EU export markets that may affect the ability of Barbadian (CARIFORUM) firms to enter these markets.

9. An Examination of the intellectual property considerations, their impact on trade and the opportunities and challenges they present to local industry players.
10. A Review of the EU trade position on the coverage of cultural industries in bilateral and multilateral agreements.
11. A Review of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.
12. An Analysis of the impact of the EPA negotiations on the development of Barbados' cultural industries.

Study Limitations and Assumptions

The study recognises and assumes the following:

1. The cultural industries are a relatively new sector in Barbados where stakeholders are yet to be identified and to identify themselves.
2. The informal economy plays a major part in the sector as a number of stakeholders participate on a part-time basis.
3. The music industry is the leading cultural industry in Barbados.
4. In the process of crafting a negotiating position, a number of issues require attention at the domestic level to inform and facilitate international trade.
5. The study recognises the existence of more cultural sectors and sub-sectors than are specifically addressed. The core sectors are emphasised.
6. Notwithstanding the fact that this study specifically addresses Barbados' cultural industries, it is recognised that the negotiations with the EU are being carried out within the CARIFORUM grouping and country experiences may differ or converge.
7. Despite multiple requests, there were difficulties obtaining responses from key agencies notably the Customs Department, which in particular, limited the depth and analysis of impact and statistics used.

8. Although the study focussed on two European Member States – England and France - due to resource constraints, it is recognised that there are presently other Member States that are engaged in the trade of cultural products with Barbados.

Implementation of the Study

The Study was implemented over a four-month period. Initial desk research was conducted using hard and digital sources. A visit was made to Jamaica to explore how that country had positioned its cultural industries as well as to borrow useful experiences. Market exploration was then conducted in France, Belgium and England – France and England representing countries that had demonstrated keen interest in Caribbean cultural exports as well as protecting their own cultural heritage, Belgium being the headquarters of the European Commission where information on the entire Community could be obtained including perspective of trade negotiators.

The study team opted to hold interviews with stakeholders rather than convene focus groups given the nature of the industry and the need for candour in participant responses. Questionnaires were used to guide interviews. These were complemented by telephone/email interviews for clarification of information gathered.

Recommendations for the Development of the Cultural Industries

The development of the cultural industries must be guided by overall consideration of the principles enshrined in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions recognising the special status and sensitivity of the cultural industries and the need to take special measures to safeguard these sectors.

The principal aims for the development of the cultural industries must include:

1. The promotion of creative activity;
2. The effective publication and distribution of cultural products; and,

3. The facilitation of access and participation by all stakeholders.

Given that most participants in the Barbadian cultural industries are individuals and small cottage industries, the development of these industries will be highly dependent on the strengthening of the spirit of entrepreneurship through the establishment of the appropriate infrastructure.

General actions should include:

- Continuing to develop an informed, all-embracing, inter-disciplinary cultural policy which addresses all sub-sectors whether core or related;
- Improving the investment climate through the appropriate fiscal incentives such as specific tax rebates and duty concessions on inputs for participants and investors, including sponsors, directly involved in the cultural industries;
- Facilitating public/private sector cooperation through funding programmes targeted at the cultural industries;
- Programming aimed at increasing the level of creativity and innovation such as scholarships for training and recognition for innovative cultural products;
- Strengthening and encouraging institutional clustering and networking to build on and share skills and resources;
- Maintaining strong Barbadian content requirements on radio and television and further liberalising the broadcast sector to ensure that local content producers have more distribution opportunities;
- Developing an e-commerce strategy such as the establishment of a web portal similar to the Jamaican Signature Beats initiative (see page 73) but more holistically to include all sub-sectors and it should also facilitate actual sales.
- Ensuring that the development of the Intellectual Property regime and technological advancements are kept in tandem with the requirements for the development of the Barbadian cultural industries;
- Identifying those products or services with the strongest export potential and introducing programming to develop the capacity to meet demand.

Specific actions should include:

Addressing the Problems of Uncertainty

- Collect and analyse data relevant to the cultural industries and provide technical assistance to participants for record keeping in order that policy-making is informed.

Strengthening Linkages to Tourism

- Develop inter-sectoral linkages especially with tourism, through the inclusion of cultural goods and services in all trade fairs or expositions in the global market where other Barbadian products are to be exhibited and/or marketed and promote the use of ports of entry, hotels and tourist areas for the display and marketing of Barbados' cultural goods and services. Other examples are the promotion of local music use in local films and advertising and the use of the performing arts in social programmes such as AIDS education and anti-drug use programmes.

The Barbadian Music Industry

- Promote the use of publishing agreements both locally and internationally between local and foreign publishing companies.
- Empower the local collection society to allow for the effective collection of licensing revenue and the recovery of revenues generated overseas. This can be accomplished through leading by example, thereby ensuring that all government departments are licensed and encouraging greater collaboration in educational programmes between CAIPO and COSCAP.
- Recognise the implications for wealth creation for artists and the development of a sustainable music industry through a local content quota requirement to ensure that local works are used on radio and television. Such a quota system could also be used for major live Government sponsored events. In this regard, legislation must be enacted to address payola to ensure that a wide cross-section of works is showcased.
- Consider the ratification of the WIPO Internet Treaties or making amendments to the Barbados Copyright Act 1998-4 to address the requirements for the licensing and protection of works in the new digital environment.
- Develop subscription based services and continue to encourage develop of the mobile music market.

There are however, a number of technological barriers to future growth that must be overcome and addressed worldwide and in Barbados to ensure that exploitation of music in this sector is maximised:

1. User interface and functionality must be improved as the present music applications on mobile phones still falls short of dedicated music players such as the iPod;
2. The rate of adoption of 3G (similar to bandwidth) technology which has been challenged by high prices has been slow; and,
3. Mobile digital rights management is still fragmented with compatibility issues, as the two main standards used are not interoperable.

The Barbados Arts and Crafts Industry

- Expand the present bulk-purchasing programme of the BIDC to include the provision of supplies for visual artists in addition to crafts-persons.
- Establish guidelines or legislation for the levels of commission art galleries are able to charge and more generally to stipulate the commission practices of galleries.
- Ensure transparency and inclusion of the widest possible variety of works representative of as many stakeholders as possible when choosing works for national collections.
- Examine the feasibility of establishing a regional collective management society for visual artists and designers, including the introduction of a possible droite de suite (resale right) to enable artists to benefit from the resale of their products.
- Legislate the labelling of craft products more stringently to prevent the passing off of products, which are not in fact of "Barbadian" origin.

Cultural Diversity and Heritage

- Ratify the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions to ensure greater negotiating space and flexibility and to help safeguard national sovereignty in international trade agreements that have a direct impact on the development of the cultural industries and protection of national heritage. This must be addressed with some urgency as the early ratification will facilitate participation on the Inter-Governmental Committee and shaping the development of the principles enshrined in Convention.

- Promote the cultural heritage and diversity of Barbados by including various aspects of cultural and heritage studies in the curriculum of primary schools and developing areas of study within the creative arts at secondary level including the introduction of internships and apprenticeships across a wide cross section of the arts including specialised subject areas. These programmes should also be developed to encourage the use of museums, archives, galleries and libraries.
- Promote inter-cultural dialogue by facilitating the development of a Barbadian cultural network.
- Ensure that training opportunities are provided to allow for the development of the specialist skills needed to manage archives.
- Provide specialist training opportunities for art preservation and restoration.

The Audio-Visual Sector

- Provide support for domestic film and television production to facilitate investment by the private sector in the production and distribution of Barbadian productions taking advantage of new technologies to make Barbadian content available to local and international audiences.
- Establish a Barbados Film Commission to promote local films, ensure participation in film festivals and negotiate co-production and other beneficial agreements.
- Provide specific incentives similar to those offered by the Government of Jamaica offered under the Motion Picture Encouragement Act.

Approach to Negotiations in the area of Cultural Industries

With respect to Barbados' approach to EPA Trade Negotiations:

- Consolidate current goods access levels under the Cotonou Agreement.
- Maintain the cultural diversity approach which treats culture with special care while continuing to consult with service providers to identify areas of strategic, offensive interest under which services liberalisation should take place
- Use the previous negotiation experience of the European Union with developing countries, as a guide but only a starting point for cooperation provisions, which should include technical and financial assistance for preparation of laws and regulations for protection and enforcement of

IPR, reinforcement of domestic private sector and government offices and agencies involved in enforcement and protection including training of personnel, HRD, support with supply constraints, exchange programmes, internships for Barbadians involved in the sector, a formal cultural interface that would help identify opportunities for joint ventures and Mode IV opportunities, access to information.

- Collaborate with ACP countries and the Caribbean Overseas Departments – Martinique, Guadeloupe, and French Guiana wherever possible to by-pass existing barriers to access.
- Refuse to undertake liberalisation without completion of CSME and CARIFORUM processes of integration.
- Request that the EU function as a real single market with common requirements for Immigration, Establishment etc.
- Negotiate cooperation agreements with the EU in film, music and book publishing sectors.
- Maintain TRIPS status quo in negotiations on Intellectual Property Rights.

A list of organisations and persons consulted is appended.

THE CULTURAL INDUSTRIES SECTOR IN BARBADOS

Definitions

Distinguishing between the terms 'Cultural Industries" and "Creative Industries"

The Creative Industries Unit and Taskforce of the Department for Culture, Media and Sport (DCMS) in the United Kingdom defines *"the creative industries"* as, *"those industries that have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property*[1] *"*.

The term *"cultural industries"* refers to film, television, radio, publishing and sound recordings, which are large profit-making industries with mass markets. These activities are also characterised by the utilisation of technologies and the capacity for reproduction for simultaneous dissemination to multiple audiences.

In an attempt to develop a more inclusive definition of cultural industries that considers the production process and the creation of value; the relationship of the cultural sector vis-à-vis other sectors; and the impact of these industries on the economy including employment, the application of the value chain theory can be useful because it allows for the systematic analysis of the processes carried out in these industries.

The value chain in cultural industries begins with conceptualisation followed by distribution and consumption and consists of all intermediate activities such as development, packaging and marketing. The chain includes a variety of actors and participating entities such as composers, artists, designers, producers, agents, marketers and distributors (such as broadcasters, event promoters and Internet Service Providers).

[1] *"Creative Industries and Development"* 11th Session, Sao Paulo, 13-18 June 2004, UNCTAD

Figure 1

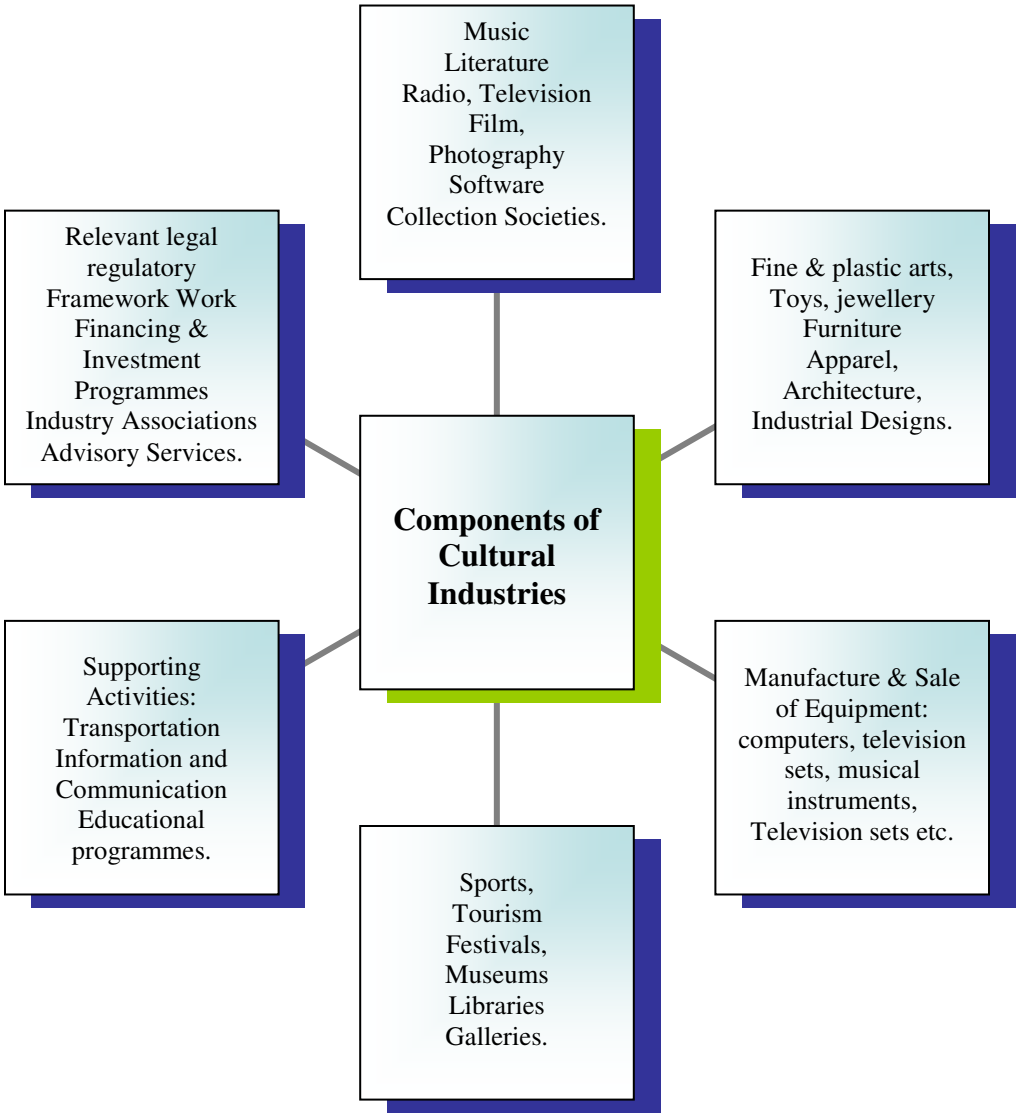
Value Chain of Cultural Industries

Creation → Design → Production → Manufacture → Marketing → Distribution → Consumption

According to UNESCO, the distinction between the cultural and creative industries arises as creative industries encompass a broader view of the creative process than cultural industries including, software, advertising, architecture and business intelligence services. The products resulting from these activities are termed "related products" while "traditional" cultural products are categorised as "core cultural products" which have a tangible component, (physical support and an intangible aspect, cultural content). The definition further distinguishes "core" products which are those with a direct cultural content from "related" products which are those services, equipment and support materials that allow for the creation, production and distribution of core cultural products. These differences are illustrated in the example of music recorded on a CD and the associated copyrights - classified as "core cultural products" and the blank CDs or the CD player, the media and equipment used to distribute the core products, categorised as *"related cultural products"*.

Figure 2

The Scope of the Cultural Industries



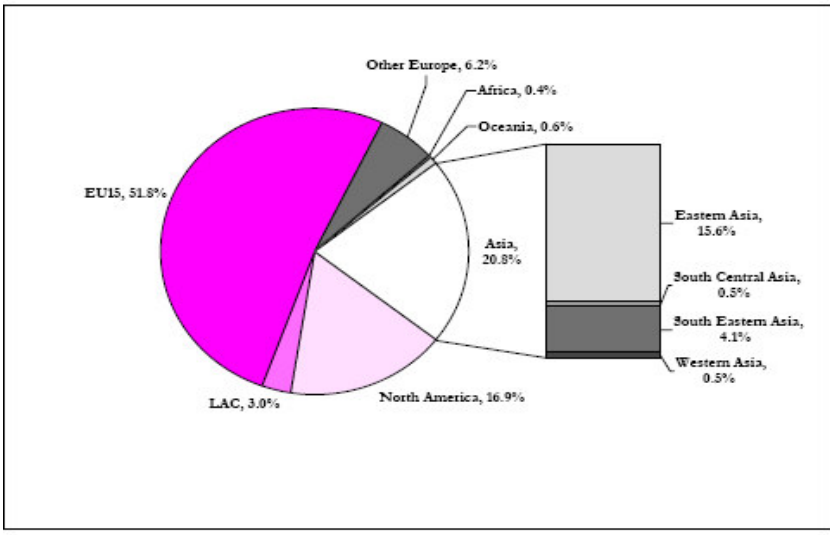
The Trade in Cultural Goods and Services

During the period 1994 to 2002, trade in cultural goods increased from US$39.3 billion to US$59.2 billion. The majority of this trade either originates or is consumed in high-income economies (more than 90% of the market share), which are the largest producers of and have the greatest demand for cultural goods. The largest exporter was the United Kingdom with US$8.5 billion whilst the value of UK imports was US$7.8 billion.

According to UNCTAD in 2005, the global market for industries with large creative and cultural components had an estimated value of US$1.3 trillion, growing at an annual compounded rate of 7% since the year 2000.

Figure 3

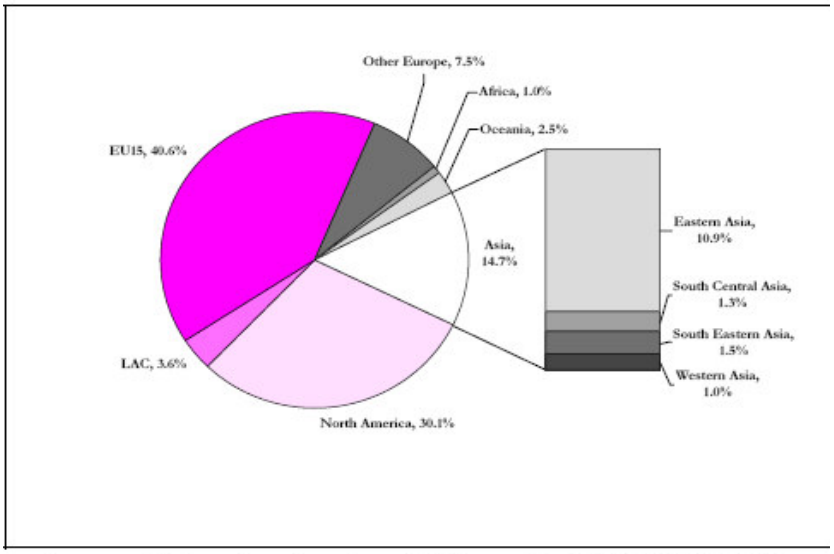
Exports of Core Cultural Goods by Region



Source: UIS based on data from UN Comtrade, DESA/UNSD, 2004.

Figure 4

Imports of Core Cultural Goods by Region



Source: UIS based on data from UN Comtrade, DESA/UNSD, 2004.

Table 1

Exports of Core Cultural Goods by Country, 2002

US$000	Heritage Goods	Books	Newspapers & Periodicals	Other Printed Matter	Recorded Media	Visual Arts	Audio-Visual Media	Total Core Cultural Goods
Barbados	3.3	169.4	292.5	166.4	49.1	220.4	0.1	901.3
Jamaica	-	64.5	141.6	12.5	166.4	97.5	-	482.5
Germany	73,8585	1257829	711,078	274,817	2,280,960	550.891.3	639,495	5,788,931
France	189,181	518,539	368,724	274,617	741,1801	505,250	93,681	252,273
U.K.	1,052,550	1,805,746	744,953	274,640	1,649,203	2,700,214	330,464	854,8772
U.S.A.	143,174	1,921,368	886,480	400,657	3,068,794	889,146	344,785	7,648,414

Source: UIS based on data from UN comtrade, DESA/UNSD, 2004

Table 2

Imports of Core Cultural Goods by Country, 2002

US$000	Heritage Goods	Books	Newspapers & Periodicals	Other Printed Matter	Recorded Media	Visual Arts	Audio-Visual Media	Total Core Cultural Goods
Barbados	9.5	7479.1	1,892	878.3	4,135.9	1,582.3	816.4	1,6793.2
Jamaica	0.3	38,202	98.9	13.50	11,338	1,485.5	238.2	52,713.2
France	66,513	541,2656	402.038	116,724	1,397,715	355,300.1	527,299.2	3,406,846.1
Germany	42,337	631,609	328,660	190,160	1,487,769	592,663.5	888,920.6	4,162,119.7
England	673,242	1,272,757	300,862	200,402	1,953,886	2,759,551.3	711,198.9	7,871,901.8
U.S.A.	1,394,183	2,089,998	303,129	673,322	1,358,348	5,425,733	4,093,871	15,338,583

Source: UIS based on data from UN comtrade, DESA/UNSD, 2004

Defining Cultural Goods and Cultural Services

UNESCO recognises the term "*cultural products*" as being inclusive of both goods and services where *"cultural goods"* are defined as "*consumer goods which convey ideas, symbols and ways of life*" whilst *"cultural services"* are *"those activities aimed at satisfying cultural interests or needs. Cultural services do not represent material goods in themselves but facilitate their production and distribution."* Such activities may include licensing activities, the promotion of cultural events and cultural information and preservation.

UNESCO Definition of Cultural Industries

Depending on the context, cultural industries may also be referred to as "creative industries", "sunrise" or "future oriented industries" in the economic jargon, or content industries in the technological jargon. The notion of cultural industries generally includes printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions, as well as crafts and design. For some countries, this concept also embraces architecture, visual and performing arts, sports, manufacturing of musical instruments, advertising and cultural tourism.

Cultural industries add value to contents and generate values for individuals and societies. They are knowledge and labour-intensive, create employment and wealth, nurture creativity - the "raw material" they are made from -, and foster innovation in production and commercialisation processes. At the same time, cultural industries are central in promoting and maintaining

cultural diversity and in ensuring democratic access to culture. This twofold nature –both cultural and economic – builds up a distinctive profile for cultural industries.

Source: www.unesco.org

The definition of the cultural industries articulated by UNESCO and accepted by the Barbados National Task Force on Culture has been adopted as suitable for this study. As such, the groupings used by the Task Force have been adopted with a few alterations, as these are a generally accurate representation of the industries in Barbados:

Arts and Culture

Performing Arts, Visual Arts, Literary Arts, Photography, Craft, Libraries, Museums, Galleries, Archives, Heritage Sites, Festivals and Arts supporting Enterprises

Design

Advertising, Architecture, Website design and application software, Graphics, Industrial Design, Fashion, Communications, Interior Design

Media

Broadcast (including Radio, Television and Satellite), Cable programme services, Digital Media (including software and computer services), Film and Video, music production and publishing.

Cultural Enterprises

A cultural enterprise for the purposes of this study is a commercial venture, which may be subsidised, producing cultural goods or offering cultural services, which acts as a liaison between creators and consumers, their most significant assets being in the form of intellectual property rights.

The Importance of the Cultural Industries to Barbados

The value of the cultural industries resides not only in its economic potential to generate direct and indirect employment and income through the added value in the chain of activities with inter-sector linkages in education, manufacturing, trade, administration and services, but also in numerous social and

environmental benefits through the investment made in communities and tourism. This has been keenly underscored in the Draft Barbados Strategic Plan[2].

Table 3

Country Data for Barbados – Select Indicators

	2000	2001	2002	2003	2004
Inflation Rate (%)	2.44	2.80	0.17	1.58	1.43
Unemployment Rates	9.4	9.9	10.3	11.0	9.8
Trade Imports ($000)	2,312,076	2,3137,261	2,141,545	2,390,615	2,825,852
Trade Exports ($000)	544,628	518,681	482,954	499,525	556,444
Tourists Arrivals	544, 696	507,078	497,899	531,211	551,502
Cruise Ship Passengers	533, 278	527,597	523,253	559,119	721,270

Source: Barbados Statistical Service

The growth in these industries has been spurred worldwide by innovative technological advances, expansion in international trade, increasing affluence which allows for increased spending on income-elastic, luxury products, the development of the service economy and de-regulation in many sectors. Creativity - the basis of cultural industries - is inherent; we are well known for our music, artistic works, dance and literature. Given the developments in information and telecommunications technologies there is no better time than the present to develop and exploit our cultural industries.

The Barbados Government has responded to these opportunities by repositioning the cultural industries sector and granting it developmental priority within the macro-economic policy framework. However, as with most developing nations, cultural industries remain a relatively marginal sector of the Barbados economy. It is estimated that out of the 132 developing countries in the world, five have large film industries, while 85 have never produced a film and in 2002 their share in world exports in the visual arts consisted of painting 3%, sculpture 5% and photography 9%[3]. Nonetheless, a complete appreciation of the peculiarities of these sectors is imperative in order to reap their full benefits.

[2] Draft Barbados Strategic Plan 2005 - 2025
[3] "*Creative Industries can Boost Regional Economy*", Miranda La Rose, http://mail.klein.org/pipermail/incom-1/2006-March/001203.html

Characteristics of Cultural Industries

The cultural industries sector is characterised by a number of factors:

Uncertainty

The cultural industries sector exhibits uncertainty in two forms:

1. It is not easy to forecast the success of cultural products in the market place given their highly symbolic content and susceptibility to trends and fads. Hence cultural enterprises face markets with a higher degree of unpredictability and instability than those of more conventional enterprises. These can have an adverse effect in terms of the distribution of cultural products. As a result, industry participants will often stagnate in their innovation levels.

2. This first feature makes it much more difficult for participants to have an informed position vis-à-vis production planning and the need to engage in a high level of marketing in order to familiarise potential consumers with their products and thereby develop their market.

Financing

1. The motivation for many participants is not strictly commercial and this may in turn influence their level of professionalism. Hence, the industries are often characterised by a survivalist, "grab what you can" disposition with little medium and long term strategic planning which further complicates the ability to access funding. This encourages a "cap in hand" mentality, and consequent risk averseness, which serve to stifle creativity.

2. The primary assets of cultural enterprises are intangible in nature and the low levels of ownership of traditional tangible assets render investment in these industries very high risk. *"It is estimated that less than 5% of Latin American and Caribbean microentrepreneurs have access*

to credit"[4]. These two factors coupled by the failure to develop advanced valuation techniques that assign meaningful value to intangible assets, has resulted in the corresponding low levels of private sector investment and retarded the growth of cultural enterprises.

Pricing and Economic Characteristics

1. The pricing of cultural products is extremely challenging given the high level of symbolic content – the value of a CD is certainly not determined by the cost of the piece of plastic containing the music. The price is therefore separate from value and can be discriminatory especially as the marginal cost of production is normally very low so that prices can be as high or as low as the market will bear.

2. In economic terms, cultural products have the characteristics of public goods due to their high intangible content therefore making them easy to reproduce and distribute widely, rendering it especially difficult for creators to recover their input costs and prevent the infringement of their intellectual property rights.

3. In the international market, the cultural products of the developing world are often undervalued as *"they are often pigeonholed as naïve folkloristic art. For instance, export markets often categorise artwork from developing countries as décor, not differentiating between craft objects and more unique fine art pieces"*[5].

4. Participants tend to keep poor records and there is no systematic collection and analysis of disaggregated data of the economic contribution of the cultural industries in Barbados to allow for informed policy making. This translates into an inability to engage in informed decision-making by participants in the industries and actions are often taken based on perception rather than as a strategic approach to secure new markets.

[4]Inter-American Development Bank, 1997: IADB Microenterprise Development Strategy, www.iadb.org
[5] Ibid

Motivation

1. Many participants enter the industries on a part time basis because of the low entry barriers. They have little if any formal training in their art form or in management skills and these temper their levels of professionalism.

2. Related to the above is the fact that many participants do not specialise and attempt to control the full line of operational activities and therefore fail to develop high efficiency levels. There is a noticeable failure to undertake market research and an understanding of the operating context. The fact that many participants are heavily affected by seasonality with a high dependence on the Crop Over Festival is a further impediment.

Institutional and General Challenges

1. There is a lack of strong institutional support infrastructure for cultural industries and although some cooperative groupings exist, many enterprises tend to operate on an individual basis and fail to share knowledge and experience.

2. The convergence of broadcasting, cable, satellite, telecommunications and multimedia complicate the application of the rights and the manner in which obligations of new trade agreements apply.

3. While the continual opening of global markets has created opportunities for niche marketing, continuing economic interdependence simultaneously creates challenges for domestic policies and the protection of cultural identity.

4. With economic growth there are changes in wage and employment rates, which must also be appropriately addressed, in our domestic policies.

5. The cultural industries have been and continue to be viewed as dilettante, grass roots organisations and are not accepted as legitimate activities so that students are not encouraged to pursue studies or training in the field.

Legal Regulatory Framework

The legal regulatory framework encompasses the following enactments:

The Small Business Development Act, 1999

The definition of a small business under this Act includes enterprises involved in the arts and cultural activities, hotel, restaurant and other tourism related services and sporting and recreational services. The Act provides for:

- A corporation tax rate of 25%, exemption from import duty on plant and equipment imported for use in the business;
- Exemption from the payment of withholding tax and dividends, exemption from the payment of Stamp Duty on business related documents; and,
- A deduction of corporation tax for 20% of the expenditure incurred in respect of the use of technology, market research and other approved activities directly related to the development of the business.

There is also a facility where an approved Small Business can apply for a loan guarantee under the Credit Guarantee Scheme supervised by the Central Bank of Barbados.

The Special Development Areas Act, 1996

This Act provides for the designation of special development areas and offers relief and financing to work done in these areas including tourism projects highlighting the heritage and natural environment of Barbados as well as arts and cultural investments.

Tourism Development Act 2002

The Tourism Development Act provides incentives to operators defined as individuals, partnerships or companies with an approved tourism product or project, for sustainable development in the tourism industry, not only for accommodation but also in the development of recreational facilities and services and the development of attractions that focus on heritage tourism through the provision of duty free and income tax concessions. For participants in the cultural industries, this Act provides only limited opportunities, as its scope is primarily geared at those persons more directly involved in developing tourism projects such as hotels or heritage sites. The approval of applications is also predicated on the provision of rather *sophisticated* information such as feasibility studies, which may make it rather difficult for participants in the cultural industries who may lack business competencies.

GENERAL LIMITATIONS OF THE LEGAL REGULATORY FRAMEWORK

Although the above-mentioned legislation offers participants within the cultural industries various benefits, these programmes are often limited to those entities with a specific tourism focus rather than those with a more general perspective and are further restricted to those which are incorporated rather than more informal structures. The legislation fails to recognise that many cultural enterprises are not structured organisations as with more traditional sectors and due to a lack of specialised personnel often find it difficult to meet the administrative and technical requirements to take advantage of the provisions of the legislation. Further, in most cases, participants are not aware of the provisions and their applicability.

International Conventions

Barbados has acceded to and ratified a number of international conventions, which govern or have an impact on the Cultural Industries:

- The Convention establishing the World Intellectual Property Organisation;
- The Paris Convention for the Protection of Industrial Property;
- The Berne Convention for the Protection of Literary and Artistic Works;
- The Rome Convention for the Protection of Performances, Producers of Phonograms and Broadcasting Organisations;
- The Geneva Convention for the Producers of Phonograms against Unauthorised Duplication.
- The Agreement on the Trade Related Aspects of Intellectual Property Rights, including Trade of Counterfeit Goods (TRIPS Agreement);
- The Convention concerning Protection of the World Cultural and Natural Heritage 1972;
- The Convention on the means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970; and
- The Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954.

The Intellectual Property Regime in the Development of the Cultural Industries

Intellectual Property Rights protect the applications of ideas and creative expressions. This is achieved through the regulation of various types of intangible property – the most well known being patents, trademarks and copyright. This protection is afforded in order to foster innovation; creators are provided the opportunities of economic rewards as well as the recovery of investment through the grant of exclusive rights. Copyright and related rights are the forms of intellectual property protection of greatest importance to the cultural industries. Copyright protects the original expression of the creators of artistic works, including literary and musical works, sound recordings, dramatic works and pictorial, graphic and sculptural works amongst others. Related rights are a form of protection offered to those who invest in the creative process by enabling the commercialisation, manufacture and distribution of creative works such as the producers of phonograms and broadcasters. The levels of investment are

often high and without a system which adequately protects the investment, the risk of losing the investment made would be substantial.

Challenges to the Development of a Functioning Intellectual Property System

The development of the intellectual property system in Barbados may be hindered, as in most developing nations because:

1. Barbados is essentially a net-user of Intellectual Property Assets and a net exporter of Intellectual Property Royalties.

2. Given the strengthening of protection as well as the relationship between knowledge, ownership and innovation, access to and the transfer of technology may actually decrease under the present system with reduced social welfare resulting from restricted access to protected technologies and knowledge.

3. Barbados faces significant financial and human resources constraints in implementing Intellectual Property legislation and lacks the necessary institutional capacity for policy coordination.

4. There is the potential for the real increase in the prices of essential areas such as education due to the possibility of reduced access and it may be argued that the time, energy and money devoted to the development of the system would be better allocated to areas such as health care.

5. There has been a growth in copyright piracy and although rights-holders have been able to benefit from the development of a local collective management organisation, the growth of the music industry has been severely hampered by the increasing levels of piracy and complaints

from rights-owners of an inability to effectively enforce their rights due to high legal costs and shortcomings in the judicial (enforcement) process.

6. There is a low level of appreciation for the creative process and the development of the arts generally, which is well-illustrated in the music industry, so that even with the establishment of collective management organisations, local rights-owners have been unable to retain a large proportion of the royalties distributed as there is a very low quantity of local music played on the radio or by music users generally, who will often and unapologetically assert their preference for foreign music.

Specific Issues affecting the development of the Intellectual Property Regime

Business Models

Over 70% of businesses in the Caribbean are classified as small or micro in their scale of operations and are extremely important to their economies contributing significantly to employment and trade. This situation also obtains in Barbados. Due to their very nature, which often tends to be based on informal structures, small businesses do not engage in formal methods of Intellectual Property protection, relying instead on trust and secrecy.

The impact of competition on the varying types of Intellectual Property

Intellectual Property ownership through the conferment of monopoly rights is capable of being a source of immense market power – the rights owner is able to generate high profits by reducing output and increasing prices. However, it is still possible to control this behaviour through direct price control mechanisms, competition policy and compulsory licensing schemes.

The Division of Markets, Free Movement and Market Access Concerns

By effectively using Intellectual Property Rights protection, the rights owner in Barbados can prevent his products from being moved to another territory by barring imports or exports as he is granted the exclusive rights to authorise such activities.

With the development of the free market, the ability of rights owners to behave in this manner can have a detrimental impact on competition and the free movement of goods and services. It means that within the context of the CARICOM Single Market and Economy (CSME), there will have to be CSME wide exhaustion of rights, which means that once Producer X has placed his goods for sale anywhere within the CSME, he can no longer inhibit the free movement of these goods within that market unless there are very specific exceptions granted to protect certain goods.

General Support Institutions

The Small Business Joint Venture Capital Incorporated – A joint venture company of the Barbados Small Business Association which is provided funding by the Government of Barbados for investment in enterprises, which may have a perceived high risk, in particular, those engaged in non-traditional activities.

The Enterprise Growth Fund Limited – A private sector company, which makes venture capital investments in small business ventures by purchasing a minimum of $50,000 in shares in a new business.

The Youth Entrepreneurship Scheme – A department within the Division of Youth Affairs, Ministry of Education, Youth Affairs and Sport which provides facilitation to young people in business through training, technical and marketing assistance.

Corporate Affairs and Intellectual Property Office – Established through the Corporate Affairs and Intellectual Property Act in 1988 along with a specialised agency headed by a Registrar. Its functions

include those specifically assigned under the Copyright, Patents, Trade Marks and Industrial Designs Acts. Its mandate embraces the provision of policy, legal advice, cooperation with the enforcement agencies, expert representation in international organisations and public awareness.

Barbados Investment and Development Corporation – A government agency charged with industrial development with special responsibility for promoting and advancing the establishment and expansion of business enterprises and their export potential. The BIDC also has responsibility for the administration of the Government incentive programme for industry and is committed to the strengthening and growth of the indigenous craft sector and is responsible for the Pelican Craft Centre. Attention to services has recently been mooted.

The National Cultural Foundation - The major responsibilities of the NCF are:

- Organisation of developmental activities through the use of culture for national development and supporting various art forms; and,
- Creation of new cultural products and commercial activities - through the promotion, and production of cultural festivals and associated economically viable events.

Pursuant to its developmental and commercial objectives, linkages have been created between cultural development and business development programmes through a number of community outreach programmes such as training workshops, seminars and lectures in all disciplines and through the provision of technical and financial assistance targeted at an audience of no less than 1,000 persons annually.

The Cultural Action Fund (CAF) - The NCF has been appointed as the agency to the funds of the Cultural Action Fund. Under the Guidelines of the Cultural Industries Development Bill, the CAF has been established through the provision of endowment funds to provide financial and technical assistance. The total funding for projects approved in 2005 was US$620, 000.

The Jamaican Perspective

Case Study – The Jamaica Cultural Development Commission

The Jamaica Cultural Development Commission (JCDC) began its operations in 1963 and constitutes part of the Ministry of Education, Youth and Culture. Its functions are: to promote cultural programmes and activities in communities island-wide; to encourage and organise independence anniversary celebrations and other celebrations marking occasions of national interest including the annual Festival of Arts; to stimulate the development of local talent by means of training, workshops, competitions, exhibitions, pageants, parades, displays and such other activities as well as the preservation of Jamaican cultural heritage.

Barbados Coalition of Services Industries - Established to enable Barbadian service providers to benefit from global services exporting opportunities and includes in its membership a number of support institutions representing the cultural services sector:

- The Barbados Arts Council
- The Barbados Craft Council
- Barbados Masqueraders' Association
- Barbados National Cultural Alliance
- Copyright Society of Composers, Authors & Publishers Inc.
- The Film Group
- The Israel Lovell Foundation
- United Artists of Barbados
- Commission for Pan African Affairs

The BCSI currently focuses on the markets of CARICOM, the Dominican Republic, the United States of America, the United Kingdom, West and South Africa.

Pinelands Creative Workshop – A non-governmental organisation established in 1978. It has a membership base of just over 100 persons and offers programmes in dance, drama and drumming. It also offers general training in project management, social development and computer skills.

Commission for Pan African Affairs - Established in 1998 by the Government of Barbados with the mandate of "rectifying the deficiency in Barbadian institutions and national life" in terms of developing

relationships, exchanges and interactions with groups and institutions of Africa and the African Diaspora. Its programmes include the formulation of an African studies curriculum and the facilitation of exchange visits by musicians, dancers, visual artists and crafts persons from Africa and the African Diaspora.

Community Independence Secretariat – An agency within the Prime Minister's Office established in 1995 aimed at bringing a sustained focus on independence celebrations and offering a variety of shows and community based events.

Barbados National Cultural Alliance – An initiative of the Barbados Association of Non-Governmental Organisations supported by the Barbados Coalition of Service Industries to facilitate and assist persons seeking to promote and preserve the cultural arts of Barbados and to enhance the standard and quality of cultural work for export. It intends to offer training, research, seminars and members' benefits programmes. Although it was formally registered in January 2006, as of writing it has not formally begun operations.

Educational Institutions

University of the West Indies - UWI – The University has a Creative Arts School (the Errol Barrow Centre for Creative Invitation), Department of Language, Linguistics and Literature, the Cave Hill Film Society launched in 1999 to bring awareness to Caribbean and non-Hollywood cinema and the Cave Hill Theatre Workshop established in 1993.

Barbados Community College – The BCC has a division of Fine Arts that offers Bachelors degrees in Fine Arts, Graphic Design, Fashion Design, Theatre Arts, Music and Dance.

Barbados Institute of Management and Productivity - Opened in 1972 as a result of the collaboration of the private sector and the Government of Barbados. It offers programmes in management training, business development and entrepreneurship.

The Jamaican Perspective

Case Study – The Institute of Jamaica

The Institute of Jamaica (IOJ) was established in 1879 and operates under the Institute of Jamaica Act. The primary functions of the Institute are the undertaking of research into, and the study, encouragement and development of, culture, science and history and the establishment of museums. In carrying out these functions, its mandate includes:

- To establish and maintain an institution comprising a public library and a reading room as well as collections and preservations of cultural, scientific, historical works, illustrations and artefacts.
- To provide for the holding of cultural, scientific and historical exhibitions.
- To compile, publish and distribute print and electronic material which is of cultural, scientific, historical or national interest.
- To provide for awards, prizes and other recognition for the encouragement of cultural, scientific and historical work in Jamaica.

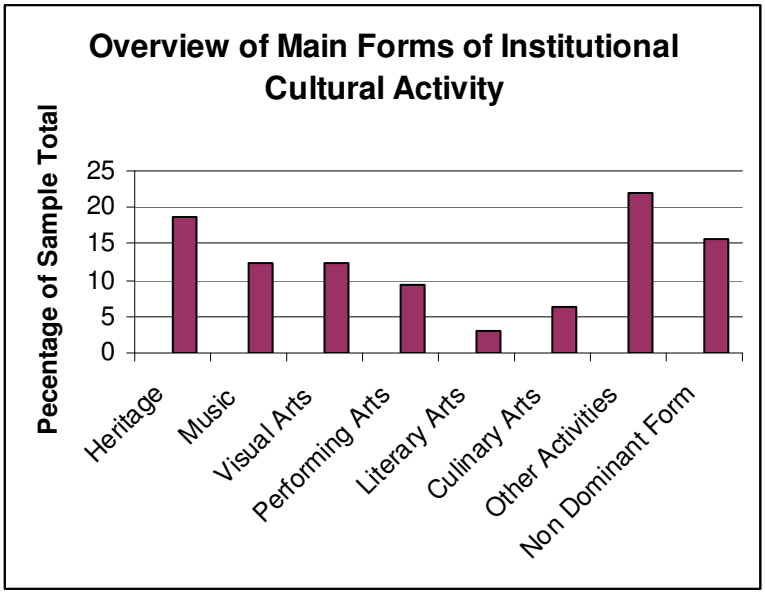
There are six Divisions of the Institute of Jamaica: The Natural History Division, The National Gallery of Jamaica; The African Caribbean Institute of Jamaica/Jamaica Memory Bank; The Museums Division; and two Junior Centres. The Edna Manley Institute is an arm of the Institute whilst National Library of Jamaica is also an affiliate. Additionally, the Institute has a publications department which publishes the Jamaica Journal quarterly on History, Life Sciences and the Arts.

Support Institutions

The Sir Arthur Lewis Institute of Social and Economic Studies (SALISES), University of the West Indies [6] conducted one of the few statistical surveys of the Barbadian cultural industries in 2005. This study identifies forty-three support institutions that are active in these industries. These institutions provide the following activity characteristics:

Figure 5

[6] *"A Survey of Cultural Industries in Barbados"* Andrew S. Downes, Jonathan G. Lashley & C. M. Harclyde Walcott, Sir Arthur Lewis Institute of Social and Economic Studies (SALISES), University of the West Indies, April 2005.



Source: A Survey of Cultural Industries in Barbados

The main activities of these institutions are training, advocacy, advisory and technical assistance. In terms of the use and effectiveness of the support infrastructure, just over one third of the businesses surveyed were members of a related trade support organisation and made use of governmental support for financial, technical and distribution assistance. The three single largest problems facing these institutions are the cost of materials, production costs and access to finance. The SALISES study also measured the effectiveness of media used for marketing purposes and found that networking, word of month and live performances were the most effective means, while the Internet ranked lowest.

Estimated Employment

Table 4

Estimated Employment in the Barbadian Cultural Industries Sector

Unit	Narrow Concept [(a)]	Broad Concept [(b)]
Institutions	1,300	1,300
Businesses	3,178	8,960
Own Account	1,279	1,279
Total	5,757	11,539

[(a)] Excludes Hotels, Restaurants and Bars; [(b)] Includes Hotels, Restaurants and Bars
Source: A Survey of Cultural Industries in Barbados, SALISES

INDIVIDUAL SECTOR ANALYSIS

Table 5

Informal Survey of Financial Value of Cultural Industries in Barbados (Arts & Entertainment and ancillary entities)

Discipline	Annual Turnover	Full-time Employment	Part-time Employment	Recreation
Literary Arts	$6,330,000	50	180	200
Dance	$3,500,000	50	125	100
Visual Arts	$9,000,000	70	200	250
Theatrical Arts	$3,000,000	30	100	100
Music	$11,000,000	100	250	500
Videography	$6,000,000	60	50	20
Sub-total	$37,000,000	360	905	1,170
Festivals: Economic Impact	$60,000,000			
Total	$97,000,000			

Source: Report of Barbados National Task Force on Culture 2005

Visual Arts, Crafts & Design

The informal survey conducted by the National Task Force on Culture, counted 70 full-time visual artists, 200 part-time artists and 250 persons who undertake this activity on a recreational basis; the estimated annual turn-over being BB$9,000,000.00. In the SALISES survey it was indicated that the majority of businesses were limited liability or incorporated (60.8%) and 22% were sole proprietorships. 81.7% of the income generated was from cultural industries. It should be noted that in the survey, the definition of the Visual Arts includes, photography, crafts, new media, graphics, fashion design and other categories.

Case Study Barbados Arts Council – Pelican Art Gallery

The Barbados Arts Council, is a cooperative organisation with approximately 300 members and is a registered charity which is about to celebrate its 50th year in existence. The activities of the Council are primarily developmental often hosting exhibitions at the Pelican Art Gallery, which it owns, where emerging artists are able to showcase alongside veterans in order to assist in the development of their awareness, skills and business potential. The Arts Council has survived through the dedication of members over the years with a BB$10,000 annual subvention from Government which does little to meet the BB$40,000.00 annual operating expenses so that there is a heavy reliance on a 25% sales commission charged on works exhibited in the Arts Council gallery. Its primary markets are locals and tourists but financial constraints prevent it from engaging in advertising. The Council is always teetering on the brink of survival and is unable to provide any financial

assistance to its members. It is confronted by organisational weaknesses with difficulties finding persons willing to serve on the Executive Committee due to its inability to pay members.

Challenges for the Development of the Barbadian Visual Arts Sector

Barbadian visual artists face a number of specific obstacles:

1. A lack of facilitation in reaching overseas markets with sporadic events such as showcases and exhibitions organised by the BIDC including the 6th Triennale Mondiale 2003 (Chamalieres, France), Barbadianna 2001 (Paris) and Barbados in 2 Dimensions 2001 in Miami, the 5th Triennale Mondiale of Small Print 2000 (Chamalieres, France), Barbadianna 1999 (Paris, France). The Arts Council lacks the financial ability to fund international exhibitions as the majority of resources are used to maintain the Art Council's gallery. With respect to Government initiatives to support the visual arts, as in the collection of works for the National Art Gallery, the concern has been raised that the selection process lacks transparency and is highly subjective, discriminating against representational or realistic works in favour of abstract works.

2. Although there has been a proposal to have works displayed on the website of the BIDC to allow local artists to benefit from online sales this has not yet been operationalised and hence there is no system in place for the mass sale of Barbadian art through electronic commerce.

3. Many private galleries charge what are seen as exorbitant commissions, which makes it difficult to earn reasonable returns.

4. The requisite skills set in terms of licensing and valuation is not available nor is there a licensing agency for the visual arts so that in many cases when opportunities arise for sale or licensing of rights, the necessary expertise does not exist locally.

The Barbados Crafts Industry

The Barbados Crafts industry is supported primarily by the Barbados Investment and Development Corporation. There also exists the Barbados Craft Council and as with its sister institution, the Barbados Arts Council, it suffers from problems of under-funding and a lack of personnel to allow for proper organisational functioning.

The major problems identified by the authors are:

1. The sourcing of raw materials – The BIDC instituted a bulk-buying programme, which is under expansion.

2. Competition from other CARICOM states especially Guyana due to disparity in the exchange rates and lower labour costs resulting in lower operational costs and cheaper finished goods are considerable. There is also competition from the entry of foreign crafts-persons in the local market.

3. An influx of mass-produced products from Asia which have misleading "Barbados" labels, a situation that is worsened by the unscrupulous behaviour of some retailers who claim to sell products that are 100% Barbadian made but are in fact imported goods.

4. A lack of attention by Government on the craft sub-sector that has resulted in a lack of the necessary policy and financial support.
5. Stagnation in the industry due to the lack of innovation, professionalism and marketing by crafts-persons as well as limited training opportunities.

Nonetheless, the Barbados Investment and Development Corporation offers the BIDC Workshop and has provided facilities at the Pelican Crafts Centre where crafts-persons are able to sell their products as well as a number of showcases and exposition opportunities in association with other organisations such as the Caribbean Export Development Agency and the Barbados Manufacturers' Association. The BIDC is also developing a national Crafts Policy paper to guide the expansion of the sector.

- The Caribbean Gift and Craft Show
- The Fine Craft Festival
- The Home Show
- The Barbados Manufacturing Exhibition (BMEX)
- The 100% Bajan Expo
- The Pelican Showcase

Participants stressed that although these programmes offer some opportunities for local exposure, they do not result in increased sales.

The Jamaican Perspective

Case Study - Bridget Sandals

Although Bridget Sandals is well established in Jamaica with exports to niche markets in the Caribbean, the United States of America (where the Caribbean Basin Initiative has been identified as especially facilitating), England, Martinique and Canada – at lowered prices, the challenges experienced generally reflect those of Barbadian counterparts:

- Sourcing raw materials (from Italy)
- Cost of raw materials
- Lack of storage
- High level of duties on in-puts
- Lack of training re employees
- High costs of rent
- Supply constraints
- Length of time to be paid for orders
- The costs and a lack of knowledge for the registration of the design in the shoes which have been susceptible to copying in regional and international markets.

Bridget Sandals has benefited from some European Union assistance and generally does not have difficulties accessing finance being generally aware of the opportunities which exist. Most advertising is done by word of mouth and through trade magazines and it has been featured in a number of international fashion magazines.

The Barbados Fashion Industry

The fashion industry in Barbados is being highlighted by the Barbados Fashion Week, which is in its second year. There is also the Caribbean Fashion Week held in Jamaica with the participation of local designers being facilitated by the BIDC. In one case a Barbadian who was very successful at the Caribbean Fashion Week, received follow-up orders but was unable to meet the supply.

Case Study – Pulse Entertainment Group

The Pulse Model Agency began operations in 1982 and has defined the international modelling industry for the Caribbean providing a platform for the discovery of Caribbean international modelling superstars who have appeared in Vogue, Cosmopolitan etc. In 2001, Pulse organised and produced the first Caribbean Fashion Week and now also has television programming with Caribbean Fashion Television, Caribbean Fashion Weekly and the Search for the Caribbean's Next Supermodel.

Challenges facing the Pulse Entertainment Group:

- Entry barriers except for Mode 4, especially since 9/11 in USA and Britain with increased visa restrictions
- Lack of broadcast due to cultural and unofficial quotas, also broadcast quality issues
- Although it has the capacity to produce quality items there are difficulties with packaging, pricing, marketing, distribution and accessing market research.

With the increased focus on the fashion industry, there is also a large interest in the supporting modelling industry with the success of Barbadian models Lene Hall and newcomer Tenille. There are on average 12 - 18 beauty/fashion shows[7] annually in Barbados.

Case Study – SimonPeter

[7] Source: COSCAP Licensing Database

Simon Foster, an English trained Barbadian fashion designer started his local operations thirty five years ago and was later joined by Peter Bowen forming SimonPeter. Their main market is tourists visiting Barbados, in particular Italians in the fashion business and some limited custom work for overseas clients. In recent years the market has been growing, especially amongst the younger clientele. Their works have been shown in Italian Vogue and Harper Collins.

Simon and Peter manage the entire production process and significant marketing is done by word of mouth, although they launched a magazine in 2006 which is being distributed in England. It is hoped that through the magazine the work of Barbadian fashion designers will be showcased and the potential of the Barbadian Fashion industry. After so many years in the business, Simon is cynical and believes that the Barbadian fashion industry is dying after it reached a peak in the 1970s when there was an active clothing manufacturing industry to support the industry and cites the growth in Guyana where manufacturing is now being done for European and American labels. He also sees participation in trade shows as futile.

He laments the lack of financial support for the sector, which has high input costs with assistance necessary for design and production.

Export Potential Identified in France - Fashion

Case Study – Riad Azul

Riad Azul is a Belgium registered company run by two Danish partners based in Brussels. It sells clothing and accessories designed in-house and imports from countries viewed as having unique and exotic products and textiles. They have expressed an interest in Caribbean jewellery and hand-painted textiles, especially batik but have problems identifying and sourcing suppliers.

Literary Arts

Barbados boasts one of the highest literacy rates in the world and has produced many well-known, internationally recognised writers including George Lamming, Edward "Kamau" Brathwaite, Austin "Tom" Clarke, Timothy Callender, and John Wickham. Unfortunately, many of our authors have re-located overseas where greater opportunities are thought to exist. One result is that publishers outside of Barbados own the copyright in most of the more renowned works.

One of the major challenges to the development of the literary arts is the lack of established book publishers in Barbados except for the academic works published by the University of the West Indies. As a result most authors have to seek international publishing deals and many have resorted to self-publishing and therefore, do not access the benefits a publishing house is able to offer such as financing, marketing and distribution.

Institutionally, the island has a National Library service with a main office and eight branch offices servicing the island as well as a number of special and private libraries and a National Archive service.

The National Cultural Foundation and other organisations, such as the Central Bank of Barbados, the Caribbean Broadcasting Corporation and Olympus Theatres have to be credited for their programmes and initiatives to develop the literary arts, which include:

- The NICFA Literary Arts competition;
- Various arena for the presentation of works;
- The Earl Warner Trust;
- Read-In! - Monthly Parish-by-Parish sessions Barbadian writers;
- Ironman/Ironwoman Writing Competition for Literary artists;
- A month of activities during the annual National Independence Festival of Creative Arts (NIFCA) including a Book Fair and workshops;
- The Frank Collymore Literary Endowment;
- Slam poetry sessions; and,
- Local television programming such as *"The Book Club"*;

Some writers have benefited from international exposure on various television programmes including *"The Art Club"* aired on CNN.

Export Potential Identified in England – Peepal Tree Press

Peepal Tree Press is an independent publishing company, which publishes 15-20 books annually. Its focus is on Caribbean, Black British and South Asian works of all genres. It is planning a new Caribbean/Black British drama series and plans to reissue a programme of Caribbean classics. Since inception it has published new Caribbean authors "who might have otherwise gone unheard" and established authors whose works are not seen as commercial enough by mainstream publishers.

Book Publishing

The book publishing sector is a relatively new sector in the Caribbean and is still not established in Barbados with one major local book publisher (non-academic works), which focuses mainly on magazines, Miller Publishing Company Limited. English publishers Longman Pearson and Macmillan Publishing have been operating in the Caribbean for years but have a greater focus on school texts. However, whereas location in the Caribbean was previously considered necessary to service the region, this is no longer the case. However, these companies provide competition and market access barriers to the development of the industry as they have more established brands with sound reputations and financial strength.

Other constraints confronting those interested in entering and becoming established in the publishing business are:

- These entities are small, underdeveloped and undercapitalised.
- The lack of human resources with knowledge of book publishing, printing and editing especially for specialised texts.
- Limited access to financing because they are not regarded as serious operations. Financial constraints make it difficult to attend international book fairs (for example in Bologna, Frankfurt) to market and license works.
- Local tax and regulatory impediments – Whilst there are no tax or duties on the importation of books there are taxes on the components/contents that make up the book e.g. a manuscript, design or artwork.
- Shipping – Due to their weight, books are expensive to transport and because orders are usually not large enough, they do not benefit from container loads or large bulk discounts and there is often the risk that shipments will be delayed because shipments may be too small to be financially feasible.
- Few publishers can participate in online business because of shipping obstacles and the absence of secure online credit card facilities within the regional banking sector.

The Jamaican Perspective

Case Study - Ian Randle Publishing

Ian Randle Publishing Limited is a Jamaican publishing company with an emphasis on academic texts. There are limited exports to Europe particularly in England but this has been dwindling as a result of interest in new areas of study other than Caribbean studies especially within the Caribbean Diaspora.

The specific problems confronting the development of Ian Randle Publishing and publishing generally in the Caribbean are:

- The conglomeration of the book trade, which makes it harder for smaller companies to enter the market;
- The opening of markets due to globalisation, which increases the level of competition and growth in parallel imports;
- A major obstacle reaching the Caribbean Diaspora as it is difficult to gain access to large established distribution chains. On the other hand, online sales are growing and orders are facilitated through a toll-free number. All distribution in the USA is undertaken through a fully owned distribution centre in Florida where orders are also taken for the Caribbean as it is more cost effective and shipping is faster. 75%-80% of all books are manufactured in USA.

There is a strong interest in expanding into the continental European market and Ian Randle Publishing has been participating in the Frankfurt book fair for the past 12 years to sell and buy publishing rights. Interest is also stimulated by the Society for Caribbean Research at the University of Vienna. The company has changed its strategy moving away from pursuing co-publishing and co-editions and is now focused on the development of its brand.

Acting, Dramatic and Theatrical Arts

There is a multitude of tests that Barbadian dramatists face which has resulted in a decline of activity and success over the years. These include:

- The need for training and certification in specific areas such as auditioning, script writing, set design, stage management, costume and stage design and rights management;
- A failure to collaborate in writing and productions;
- A lack of financing and incentives for what can be expensive projects;
- The failure to adapt locally based works for international markets;

- A lack of adequately equipped auditoria and rehearsal space – even where the facilities exist, such as the Frank Collymore Hall, the lease costs can be beyond the access of participants.

The participants in the industry are becoming more and more sporadic. Existing participants include:

- St. John's Cultural Group
- Yoruba Yard
- The Green Room Players
- WWB Productions
- Stage One Theatre Productions
- Country Theatre Workshop
- Barbados Writers' Workshop
- Pampalam
- The Pinelands Creative Workshop
- Cave Hill Theatre Workshop
- Bajan Bus Stop

Case Study – Jeanette Layne-Clarke

Jeanette Layne-Clarke is a well-known Barbadian journalist, author and dramatist. She has written four books which are all self- funded and published due to her desire to retain full control of the rights in her works. Additionally, she is responsible for the local dramatic production "Pampalam". This production tours but thus far the only European market penetration has been in England with no attempt to penetrate other European markets.

Due to the heavy use of dialect, Caribbean audiences are targeted and the tours take place in urban areas with a high level of Caribbean people, especially Barbadian immigrants such as London, Ilford Leeds and Birmingham. There has been limited financial assistance through the purchase of airline tickets from the Barbados Tourism Authority on one occasion.

Ms. Layne-Clarke hopes to do Caribbean tours with Pampalam in the near future but is rather bleak in her perspective of the present state of the Barbadian cultural industries as she thinks these are based on *"exoticism and repetition."*

There are nonetheless some opportunities to present productions. These include:

- NIFCA
- The Esso Arts Festival
- Schools' Drama Festival
- Holders' Opera Season

The National Cultural Foundation also offers capacity building programmes such as:

- Children's Theatre workshops
- Collaboration with the Caribbean Examination Council and the Barbados Community College in the development of syllabi;
- Workshops for students of the Erdiston Teachers' College

In addition to financial constraints in taking productions abroad, local actors face a number of separate challenges when trying to enter the European (specifically the English) market as it is difficult to obtain work permits despite the demand for persons with an ethnic background and a Caribbean accent given the large immigrant population in England.

Export Potential Identified in England – Acting, Dramatic and Theatrical Arts

Case Study – Tricycle Theatre

The Tricycle Theatre is located in Kilburn, London and opened in 1980. It prides itself as being the producer of an innovative programme of theatre, cinema and visual arts attracting the local community and audiences.

It comprises a 230 seat theatre, a 300 seat cinema, a large rehearsal studio, a visual arts studio for educational use and a smaller theatre / workshop space and Art Gallery and the Creative Space, for educational and social inclusion workshops.
The theatre is renowned for presenting work, which reflects the cultural diversity of its neighbourhood, including plays by African-Caribbean writers.

The Barbados Audio-Visual and Multimedia Industries

The Audio-Visual services sector is normally given a position of primacy in national development because of its role in social and economic development, its potential as a nation-building and communication tool through transmission of cultural values, the distribution of the products of many cultural industries and facilitation of cultural dialogue. The sector also plays a significant role in wealth generation through employment, tourism promotion and licensing.

The Jamaican Perspective

Case Study - All Star Productions & Casting

All Star Productions and Casting is owned by independent producer and director Fred Lusan, who has been in the business for 30 years. Although a number of Jamaican films have achieved some international success, such as *Dance Hall Queen* and *Third World Cop* this was as a result of the private investment of one individual.

There are challenges of financing with the limited availability of loans or grants for productions but some funding has been made available by the European Union for training. There is also some sponsorship available for television shows but not for documentaries although overseas production companies, particularly French companies often visit the island to make documentaries on Jamaica. Even when productions are made, it is generally cheaper for broadcasters and cable operators to use international programmes, given the relatively high production costs in Jamaica. There are also some local music videos but these are mainly paid for by artists and tend to be low budget.

There are some opportunities to export services to American, Trinidadian and French production companies as casting is done locally and cinematographers, gaffers and grips are sourced in Jamaica. Local actors are normally trained in the theatrical arts and will adapt their skills for film. The main complaint reported is the lack of a structured support by the Government of Jamaica and the failure to recognise the importance of the audio-visual sector as illustrated by the fact that although there is a Film Commissioner, she occupies a small office in the office of JAMPRO and has no direct support staff.

The sector is recognised as a particularly sensitive one and a number of prerequisites are considered necessary for its development[8]:

- The appropriate domestic regulatory framework as regards local content requirements;
- A dynamic cultural policy;
- The availability of a critical mass of quality products;
- The availability of qualified professionals along the production and distribution chain;
- Access to distribution networks in foreign countries;
- Legal instruments to counteract anti-competitive practices;
- Respect for intellectual property rights;
- A favourable environment for enterprise development; and,
- Employment creation in these industries.

The above-mentioned conditions represent significant challenges to the development of the Barbadian film industry, which is at a very infant stage. Participants interviewed identified the following challenges:

Independent Producers

1. The licensing of the necessary rights – it is often difficult to identify, contact and negotiate synchronisation rights with rights-owners especially since the local copyright society, COSCAP, does not administer a large catalogue of these rights. In one example, a producer has been trying to obtain licences for over 6 months and this seems to be more the norm than exception.

[8] *Report of the Expert Meeting on Audiovisual Services: Improving Participation of Developing Countries*, UNCTAD 2002

2. Difficulties accessing financing and sponsorship for projects.
3. A lack of cooperation from broadcasters and generally, professionalism and responsiveness from stakeholders.
4. A shortage of skilled labour – cameramen, directors, gaffers etc.
5. A lack of structure in the industry and a well-functioning umbrella body.

Case Study – Creative Junction

Creative Junction is a locally incorporated company, which began operations in May 2001 with personal investments, and bank loans that were secured with external equity. It has not benefited from any overseas funding. It has 2 full-time employees, 7 contract workers and 5 part-time free-lancers and offers video and audio production, film and video equipment rental, website development and hosting. It is the Barbados reseller for Apple computers and the local distributors for a number of video equipment supply companies. The area of highest profitability is video production, which is the most capital-intensive area and the activity of lowest profitability is computer sales.

Its international activity is in the form of an office in St. Lucia and production services are provided to clients regionally in addition to the United Kingdom, the United States of America and Germany. The most significant barriers identified to internationalisation include:

- Limited information and unreliable data to locate and analyse markets and lack of access to business development and overseas marketing assistance.
- A lack of managerial time, insufficient and untrained personnel and a shortage of working capital to deal with the internationalisation process.
- The inability to grant credit facilities to foreign customers, and the slow collection of payments from abroad and excessive transportation costs;
- A lack of government assistance or incentives other than as an approved Small Business and Duty Free clearance for equipment importation.

Broadcasters

1. The overall lack of structure in the industry, particularly as regards independent productions. Television stations are not generally commission producers and do not license many independent productions because of the high costs.

2. Difficulties in licensing content due to the lack of understanding in the licensing process.

3. The need for Government to liberalise the market in order that more players can enter the market and hence provide more opportunities in the market for the exploitation of independent and commissioned productions.

4. The primary content licensed internationally has been limited to news and a few documentaries generally targeted at the Diaspora.

The Barbadian Music Industry

The Barbadian music industry is viewed as the sector with the greatest levels of activity and export potential with a vibrant market in the United States of America, Europe and the Caribbean in particular amongst the Diaspora. With the commercial success of Rihanna and Rupee, the world is taking close note of the music of Barbadian artistes[9]. The primary genres in Barbados are calypso, soca, reggae, gospel and jazz with growth in Rhythm and Blues and hip-hop.

However, despite the promise of the music industry for Barbados, as with the global music industry, there are a number of developments that must be addressed:

1. Intellectual Property licensing represents one of the major revenue streams for the music industry today in the form of public performance royalties for creators, publishers, performers and record labels; synchronisation licensing for use in films and advertisements, licensing for novelty items and reproduction licensing.

2. Coupled with and driving the importance of Intellectual Property Rights are the advancements in technology for recording and forms of distribution at relative low costs, which has allowed greater access to, and the growth in "home" studios. Simultaneously, the growth in the Internet and satellite technology with the removal of trade barriers has created a truly global market place for distribution.

[9] The role of external labels, supporting managerial, legal and other services is recognised.

3. The market structure of the international music industry has become more concentrated and integrated with a consolidation of interests with the same entities controlling production, distribution and copyright protection. This has particular implications for competition, the levels of returns earned by creators and access to markets.

4. A focus on and increased investments in the "super-stars" by the major record labels (Universal Music, Warner Brothers and Sony-BMG) in an attempt to secure a return on investment by reaching a larger audience has meant that talents and those that do not perform popular genres have to depend on smaller, independent labels.

Case Study - Nicholas Brancker

As one of Barbados' foremost musicians and producers, Grammy Award nominee Nicholas Brancker has been in the music business professionally for 22 years. He is the owner of Chambers Studios and Steel Donkey Music Publishing. He has not had much experience working in Europe, not for lack of interest or potential but because of commitments mainly in the United States of America where he is currently touring with Roberta Flack.
However, he has exported services to other territories including Canada, England (where he worked with the band Simply Red), South America and the Caribbean by way of producing and the licensing of works. He does not face any difficulties in terms of entry into foreign jurisdictions or taxation policies. He does not have any formal distribution system but rather carries out this function himself and concentrates on local distribution, concert sales and making deals on a jurisdiction-to-jurisdiction basis.
Despite his accomplishments he has not sought financial or technical assistance from the Government of Barbados but rather, conducts his business in a conventional manner, obtaining any financing necessary through the commercial banking sector.
He sees the main limitations to commercial and artistic development within the Barbadian music industry as:

- The small size of the island has meant the inability to achieve meaningful economies of scale;
- The cultural mentality in Barbados which views cultural activities as less than "higher intellectual pursuits";
- A general lack of fertility in cultural production and consumption;
- Although there is currently a growth in the number of concerts in Barbados, he does not view this as necessarily a positive development for artists as due to the large number of entrants in the music industry and the law of diminishing returns, the actual returns to artists are decreasing;
- Although globally, the largest area of growth is in online distribution, this only provides limited opportunities for Barbadian artists due to the lack of volume; and,
- Similarly, the potential for licensing and publishing is dependent on a change in approach by industry participants, as these require a long-term approach to the creation of music.

Specific Challenges to the Barbadian Music Industry

1. A lack of structure in the local industry without a properly functioning support system. Although there are a number of groupings in existence, they generally suffer from weak organisational structures, poor entrepreneurial skills, insufficient financing and skilled personnel.

2. The need for formal training in the various disciplines by industry participants including, vocal training, performance skills, engineering and production. In addition training for managers, agents, publishers, booking agents, attorneys and other specialists is necessary as many do not possess the required knowledge, which has also resulted in contractual conflicts and an inability to cope with the changing landscape of the digital era.

3. There is a dependence on foreign manufacturing – although there exists the capacity for the burning of compact discs locally, there are no local manufacturers with replicating capacity and this is done primarily in the USA. Similarly, there is also a reliance on foreign distribution networks.

4. There are increasingly complaints of *payola* and that the radio stations are not affording exposure to many artists thereby limiting their ability to develop.

5. The sales of recorded music have been affected by piracy, which has also resulted in the decline in retail outlets. Although the Internet is recognised as a potential outlet for sales, access to established distribution channels is limited. Furthermore, additional challenges to the development of online sales include:
   - The level of online purchases locally by Barbadians is limited;
   - There are limitations in the local banking system for secure online sales and the processing of online credit card transactions; and,

- The cost of setting up a domestic website and acquiring bandwidth.

6. There has been a decrease in the level of live performances on the hotel circuit and even though there has been a growth in live concerts, these only provide limited opportunities for locals as these shows are usually dominated by (regional and) foreign artists.

7. There are complaints by promoters of live events that the costs of having major live events is becoming prohibitive in Barbados:

   Costs for major live events:

   - Artists' fees – including performance fees, management fees, travel and accommodation and per diems;
   - Copyright royalties – 5%-8% of gross box office revenue;
   - Venue Rentals – in some cases as much as US$10,000.00 per event plus the cost of stage & lighting;
   - Security – Private and Police (in the case of the Police there are complaints that these costs have risen in the past few years and can be as high as US$10,000.00 per event. It is reported that the Police have complete discretion in the number of policemen provided hence determine the cost incurred);
   - Value-added tax – 15% of box receipt revenues;
   - Withholding tax – Under section 64D of the Income Tax Act Cap 73 the promoters of entertainment provided by non-resident entertainers are mandated to withhold the 15% from the gross earnings of those entertainers and immediately thereafter or at such other time as the Commissioner prescribes, pay to the Commissioner the amount withheld as payment in full of the tax payable in respect of those earnings. The application of the withholding tax is of particular interest to promoters especially in relation to the double taxation provisions of the Income Tax Act (sections 82 and 83). There are specific concerns in this respect:
     a. The provisions related to double taxation are not being applied;
     b. Even if the double taxation provisions are applied, it will place Barbadian promoters at a competitive disadvantage compared with regional counterparts who do not have to bear this expense (which despite existing on many statute

books is not applied) and that it makes it less feasible to contract regional performers as compared with American artists given the favourable double taxation terms.

c. Promotion and advertising costs – It is especially trying for promoters that are not well established to access sponsorship to reduce these costs.

After much lobbying by the Recording Industry Association of Barbados (RIAB), the industry benefits from some concessions on duties, with duty-free access on imported sound recordings of Barbadian artistes and on imported equipment used by studios in the recording process.

The Jamaican Perspective

Case Study – Taxi Productions

Sly Dunbar and Robbie Shakespeare formed Taxi Productions in 1974. Their biggest market is Europe, in particular France, Germany and England. A French company is responsible for licensing. They see ring tones and digital distribution as the areas of greatest potential and their works are presently being sold on i-Tunes.

Although he considers the level of understanding of the music industry to be low in Barbados, Sly views the success that has been achieved in Jamaica as the result of some degree of chance, an apprenticeship model which has developed the skill set of local artistes and producers and the branding of the music and dances. Financial constraints and the relatively late acquisition of technology after it has entered the market have forced artistes and producers to be innovative and creative which has spurred the industry.

He complains of the lack of airplay for local music in Jamaica but acknowledges that the introduction of Irie FM, a station, which only plays reggae, has provided an outlet for many artists.

Sly noted that some measure of Jamaica's success has been due to private sector driven efforts where opportunities were identified and pursued.

The Global/European Music Industry

In 2005 digital music sales surpassed US$1 billion with digital sales accounting for 5.5% of total music sales, primarily in the form of mobile or online sales, whilst CD album sales accounted for 82% of total sales, a drop from 84% in 2004.

Table 6

World Ranking: Recorded Music Sales

Country	Total Sales
USA	
Japan	18%
UK	10%
Germany	7%
France	6%
Canada	3%
Australia	2%
Italy	2%
Spain	2%
Brazil	1%

Figures include digital sales
Source: IFPI 2006 Global Recording Industry in Numbers

The recorded music industry underpins a much larger music market, which is worth more than US$100 billion globally. The largest sector supported by recorded music sales is the global commercial radio advertising market, which is worth US$30 billion annually. Live performance represents another growing area worth US$14 billion in 2005 and is partially driven by the growth in music festivals in the USA and Europe.

Export Potential Identified in Europe - World Music Festivals

Couleur Café Festival is a music festival held in Belgium every summer. Although the festival features well-known musicians from all regions of the world, participation from the English speaking Caribbean has been limited primarily to Jamaican artistes, for example, in the 2006 Festival guests included Third World, Lee "Scratch" Perry and Burning Spear.

There are other music festivals and trade fairs of interest to Barbadian performers including: MIDEM, WOMEX, Oslo World Music Festival and the Masala World-Beat Festival in Hanover Germany.

The French Music Market

France is ranked 5th in the global music industry and offers tremendous export for the Barbadian music industry as 3% of sales by genre during the period 2001 to 2005 was world/reggae music. Although overall the domestic repertoire has represented 2/3 of all music use, the French consumer displays openness to a diversity of international music forms.

Table 7

Music Industry Revenues by Sector (US$ billions, end user prices)

Physical Recordings	31.4
Radio Advertising	29.9
Live Performances	14.4
Portable Digital Players (global)	9.0
Music Publishing	6.9
Audio Equipment Sales (US & Europe)	4.8
Ring tone Revenues After Royalties	3.5
Digital Recordings	2.0
Radio subscriptions	0.8

Sources: IFPI, Global Media & Entertainment Outlook, Pollstar/Music & Copyright, IFPI (from IDC & Apple announcements), Music & copyright, CEA (USA) EITO (Europe), Informa Media, IFPI, Citigroup (from Sirius & XM announcements) as published in 2006 Global Recording Industry in Numbers: the Definitive Source of Global Music Market Information

Collective Management

The Copyright Society of Composers, Authors and Publishers Incorporated (COSCAP) is the sole collective management organisation in Barbados. It began its operations in the year 2000 and was established with assistance from the World Intellectual Property Organisation (WIPO), the Spanish Author's Society (SGAE), which developed the software system used and the English author's society, the Performing Right Society (PRS). This followed an impetus by CARICOM Ministers responsible for Intellectual Property to have national societies developed in the region, recognising the role of collective management organisations in developing the music industry.

Initially, COSCAP represented songwriters and music publishers and another society (the Caribbean Related Rights Association Incorporated, CARRA) represented local performers and producers of phonograms. However, since January 2005, all collective management activity has been consolidated by COSCAP, which also began to administer the rights of international record labels. The organisation presently has 671 members representing almost twice the number of the members of COSCAP and CARRA in 2000. Internationally, COSCAP is a founding member of the Caribbean Copyright Link

(CCL), a regional grouping and the International Confederation of Societies of Composers and Authors (CISAC).

The growth in COSCAP's membership reflects not only the attractiveness of the music industry but also the importance of intellectual property management and royalties as a source of income. However, COSCAP faces a number of obstacles which inhibit its development:

1. Low levels of compliance by local music users;
2. Low levels of Barbadian music airplay - although there is no legislation governing content quotas the national broadcaster has a mandate to use 60% local content which is defined as including both Barbadian and regional content which has resulted in the influx of primarily Jamaican content.
3. The slow pace of the judicial system and the subsequent problems of effective enforcement;
4. A lack of understanding and appreciation of intellectual property rights and collective management licensing by users, the judiciary, enforcement agencies and policy makers;
5. The encouragement, whether express or implied by international publishers to successful writers to join larger, international societies;
6. The changing landscape of collective management in Europe following the ruling of the European Commission which has resulted in a move away from the principal of territoriality, as societies are now to compete for members. COSCAP has begun to feel the effect of this as previously whereas the transfer of Barbadian rights-owners to COSCAP was facilitated in a prompt manner, this no longer appears to be the case. This means that where COSCAP in unable to attract successful rights-owners it will eventually lose its appeal;
7. The software used by COSCAP has been hampered by many problems which negatively impacts the efficiency of its operations;
8. The failure of the Barbados Government to ratify the WIPO Copyright Treaty and the WIPO Producers and Phonograms Treaty or to amend the Barbados Copyright Act in line with the digital environment has meant that it does not have the capacity to adequately administer the rights concerned with the online exploitation of music. This is further complicated by the lack of

a comprehensive international framework which provides clarity in online and new media music licensing; and,

9. The failure to administer a large repertoire of reproduction rights has resulted in tremendous difficulties in licensing by users especially for the use of music in film.

In terms of its international activities, COSCAP has 30 reciprocal agreements worldwide including with eight European societies and has the distinction, common to all the societies of the English speaking Caribbean of being a net-exporter of royalties a reflection of the low levels of reported local music use.

Table 8

COSCAP Distribution Analysis for the years 2001 to 2005		
Payments to other societies		
Total to American societies		17%
Total to English society		9%
Total to Caribbean societies		7%
Total to Barbados		23%
Other		43%

Source: COSCAP Inc.

Table 9

Incoming Royalties to COSCAP 2002-2005		
USA		55%
Japan		7%
UK		34%
Canada		2%
Others (including rest of Caribbean)		2%

Source: COSCAP Inc.

The total royalties exported by COSCAP in the surveyed period was US$254,100 whilst the total incoming was US$57,416. Further, of the total received from the USA, approximately US$31,000, represents payments received in 2005 of which three-quarters was on behalf of a former writer who had achieved some international success and was subsequently encouraged to join a larger European society.

Understanding the Culture-Tourism Nexus

Cultural tourism[10] has significant ability to attract tourists and it was reported by the World Tourism Organisation that 37% of all international trips include a cultural component. This market is expected to grow by 15% annually due to the aging population of highly educated, well-travelled baby-boomers.[11]

The economic potential of cultural tourism covers a wide scope including:

- The sale of recorded music to tourists;
- Live performances – music, dance, theatre, fashion shows etc. at concerts, in hotels, night-clubs (performance revenue & performance royalties);
- The sale of craft & visual arts, literature;
- The sale of local cuisine and food products;
- Heritage tourism – trips to museums, heritage tours;
- The presentation of local films and audio-visual products;

Trade Fairs and Festivals are important means of showcasing cultural products and services and constitute a very important and growing part of the Barbadian cultural industries. The attractiveness of Barbadian cultural products to tourists was highlighted in a survey of visitors to the Barbados Jazz Festival 2005 where it was found that that the highest ratings of events were for those featuring local artistes compared with more renowned international artistes.

Profile of the Barbadian Tourism Industry

[10] The authors recognise there should be no divide between culture and tourism and vice versa.
[11] As reported in the Report of The Prime Minister's Forum on Culture held on June 2, 2002

Definitions

A visitor is defined as "any person visiting a country other than that in which they normally reside, for not more than one year" and whose purpose of visit can be defined as leisure, business or other (for example, medical treatment). A tourist is a visitor who remains for at least 24 hours and a same day visitor is one who remains for less than 24 hours.

Key Indicators of the Barbados Tourism Sector 2002

Table 10

General Profile of Barbadian Tourism Industry

Tourists (000's)	Cruise	Hotel Rooms	Expenditure (US$ millions)
497.9	523.3	6,742	647.8

Table 11

Tourist Arrivals by Place of Stay

Hotels	Guest House/Apartments	Cruise	Other
46.2%	14.8%	14.9%	24.1%

Table 12

Purpose of Visit

Holiday	Business	Other
83.8%	10.9%	5.3%

Table 13

Tourist Arrivals by Age and Sex

Under 20	20-39	40-59	60+	Male	Female
9.4%	49.3%	53.4%	7.9%	48.1%	51.9%

Table 14

Average Daily Expenditure per Person (US$)

Period	2002 Summer/Winter
Total	135.48
Accommodation	80.61
Meals/Drinks	19.74
Transportation	8.66
Entertainment	6.30
Shopping	13.83
Other	6.34

Table 15

Dependence of the Barbadian Tourism Industry on the European Market

All Markets	487,900
Europe	217,900
% of Total	43.8
England	191,757
Germany	5,931
Italy	4,322
France	2,447
Sweden	1,505
The Netherlands	1,339
Switzerland	1,300
Belgium	710
Spain	564

Source: The Caribbean Tourism Organisation

From the information gathered, it is implied that the scope for the cultural tourism product has great potential especially in relation to the European (particularly English) market. This is as a result of the level of expenditure of tourists; the type of accommodation- hotels; and the purpose of visits to the island - predominately leisure. This indicates that the tourists visiting the island are more high-end who have the income to expend on recreational activities. The age group of most tourists to the island (20-59 years) further indicates a market more likely to engage in recreational activity, especially entertainment. Nonetheless, the average daily level of expenditure on recreation is the lowest grouping indicating that this is a sector, which needs further attention.

Several barriers have been identified which have limited the growth of cultural tourism in Barbados. These include the lack of:

- Formal linkages between culture and tourism at all levels;

- Knowledge about how each sector interfaces or relates to the other and the potential opportunities that may exist for exploitation;
- Comprehensive data collection and analysis on the economic impact of cultural tourism;
- Adequate marketing of the cultural products and services in Barbados to potential tourists – this was exemplified by a visit to the Barbados Tourism Authority's office in June 2006, the start of the Crop Over Season and the glaring absence of any visible marketing and information on the island's major Festival;
- Financial, business skills and production capacity to properly develop and market cultural products; and,
- Education and training related to cultural tourism.

Barbados boasts seven major annual Cultural Festivals:

- Crop Over;
- Barbados Jazz Festival;
- Oistins Fish Festival;
- Holetown Festival;
- Barbados Gospel Festival;
- National Festival for the Creative Arts; and
- Holders' Season

Since 2005 a Reggae Festival has also been attracting large crowds of at least 12,000 persons and in additional to well-known international (Jamaican) acts, has been showcasing a number of local artists.

The Crop-Over Festival

The Crop Over Festival is the largest multidisciplinary cultural event in Barbados and is held annually starting in May and culminating in a big street parade at the beginning of August.

Profile of the Crop-Over Festival and its Nexus with the Barbados Tourism Industry

Table 16

Purpose of Visit by Country of Residence (%)
Period July – September 2004

	USA	Canada	UK	Other Europe	Caribbean	Other
Crop-Over	24.1	22.1	7.4	1.9	28.4	10.8
Vacation	46.6	41.4	77.3	65.0	33.2	40.9
Business	2.9	2.8	1.5	11.2	13.7	10.8
Vacation/Business	2.2	1.7	0.9	3.7	6.4	2.2
Visit Friends/Relatives	14.1	20.0		2.3	9.6	6.5
Honeymoon	3.4	3.1	3.1	12.2	1.4	4.3
Wedding	4.2	5.9	5.9	3.7	1.9	21.5
Meeting/Incentives	0.5	0.0		0.0	1.1	0.0
Golf/Sport/Other	2.3	3.1	3.1	0.0	13.3	3.2

Source: Caribbean Tourism Authority

Table 17

Crop Over Average Daily Expenditure by Country of Residence

	North America	Europe	Other
Accommodation	61.97	102.53	44.93
Meals & Drinks	23.93	28.92	18.52
Transportation	7.05	7.39	7.33
Crop Over Festival Events	1.73	0.66	1.88
Entertainment/Recreation	4.86	5.75	3.76
Souvenirs	4.28	4.27	2.16
Other Shopping	8.32	10.68	10.62
Other Spending	3.35	4.27	4.79

Source: Caribbean Tourism Authority

Based on the data provided, the Crop-Over Festival directly attracted 94.7% of all visitors during the period July to September although this was not the sole purpose of the visit as most visitors came on vacation generally. This implies that many tourists planned their holiday around the Festival. It is further implied that more tourists visiting from North America and the Caribbean were attracted to the Festival.

In a study on the economic impact of the Crop-Over Festival 2001, it was estimated that the total economic impact of the Festival was BB$55 million with a direct impact BB$29 million, indirect and induced impact BB$24.4 million and VAT receipts BB$1.3 million[12]. However, the economic profile of visitors during the Festival shows that a very small percentage of total expenditure was spent on Crop Over events, indicating that the Festival had failed to generate large tourist revenue. Yet the results of the SALISES Survey indicate that for own account workers in the cultural industries, this is the most active period.

Case Study – Barbados Association of Masqueraders

This is a non-profit organisation established circa 1990. It has benefited from BCSI and NCF support. It has thirty-five members, both individuals and bands and its functions are to lobby government and relevant agencies for concessions and to improve the general operating conditions. For example members are required to pay full duties on imported materials and local supplies are limited. There is also a lobby to have costumes exhibited at the ports of entry. The Association has difficulty obtaining financing and sponsorship receiving no Government funding. There are also problems faced in the administration of intellectual property rights in the costumes. Some of its members sell costumes to tourists and take their bands to participate in the Trinidadian Carnival and the New York Labour Day events.

The Landscape of the European Cultural Industries

The European market for cultural goods and services is considered to be open as illustrated in statistics on the levels of imports into the European Union and this is especially so as it relates to the audio-visual sub-sector which is dominated by American films. Within the EU there is an effort to develop a common cultural space in the audio-visual sector, which has been granted a priority status and this is

[12] "Economic Impact of Crop-Over Report 2001", Dr. Daniel Boamah and Mr. Harold Codrington, Central Bank of Barbados on behalf of Agouda Quality Solutions Inc., for the National Cultural Foundation

being achieved through the EU Treaty which provides that actions relating to culture shall be adopted by the European Parliament and the Council following the co-decision procedure with the requirement for unanimity in the Council. The aim is to preserve and develop the European audio-visual sector by creating a harmonised cultural area in all Member States which is internally liberalised with some protection from third countries thereby making it more competitive.

The legal restrictions to the EU audio-visual market consist of:

1. Quotas which serve to preserve the market share of EU works defined as works originating in EU Member States, works which originate from European third States which meet certain conditions and works which have been co-produced in third countries under the provisions of bi-lateral co-production treaties which have had majority financing from, and been controlled by, EU producers.
2. There also exist some restrictions on the radio broadcasting content within national frameworks – in France the minimum content being 40% of total time.

However, there is no European legislation restricting media ownership or any regulation on diversity of content on a regional level although general EU competition rules apply to the cultural industries sector.

Primary European Instruments Supporting the Development of the Cultural Industries

The main European instruments are:

1. MEDIA which was established in 1987, as "*a coherent, global and complete tool for multicultural cooperation in Europe and should contribute actively to the development of a European identity from the grassroots*". Its main purpose is *"to enhance the cultural area shared by Europeans"* and is based *"on a common cultural heritage through the development of cultural cooperation between the creators, cultural players and cultural*

institutions, of the countries taking part in the Programme with a view to encouraging the emergence of European citizenship." Its three specific objectives are:

a. Promoting the transnational mobility of people working in the cultural sector;
b. Encouraging the transnational circulation of works and cultural and artistic products; and,
c. Encouraging intercultural dialogue

The budget for MEDIA has been increasing from 638 million Euros for the period 2000-2006 to a proposed 1,055 million Euros for 2007-2013.

2. Culture 2000 is a framework programme established with a budget of 167 million Euros which seeks to promote a common cultural area for Europeans and encourage cooperation between participants.

   The Culture 2007 programme with a proposed budget of 408 million euros will have a number of objectives and rules which might be of especial interest to participants in the Barbadian cultural industry sector including:

   a. Promoting the fundamental principle of freedom of expression;
   b. Encouraging greater awareness of the importance of contributing to sustainable development;
   c. Seeking to promote mutual understanding and tolerance within the European Union;
   d. Contributing to the elimination of all discrimination based on gender, race or ethnic origin, religion or convictions, disability, age or sexual orientation.

The programme will be available to participants in all sectors including non-audiovisual and small cultural enterprises.

Funding under the Culture 2007 programme will be available to support:

a. Cultural actions;
b. Support for bodies active at European level in the field of culture; and,
c. Support for analyses, collection and dissemination of information and activities maximising the impact of projects in the field of European cultural cooperation and European cultural policy developments.

The Delivery of Cultural Services

In order to enter the EU on a temporary basis visas are required. In France, performing artists are presumed salaried employees and the Ministry of Labour regulates their entry into French territory. To perform a work contract or a transfer contract must be signed with a local employer and the following may apply:

a. Where the contract is signed for a specified period of time (fixed term); or
b. Where the contract is for an unlimited duration (open-ended).

Taxation Policies

The taxation policies of the EU Member States vary and in the case of the VAT payable on the sale of products or services this will vary depending on the type of activity or cultural product. Tax rebates offered in the area of cultural goods and services will often be based on the principle of National Treatment whilst the taxation of artists moving between EU countries is subject to bi-lateral conventions.

Characteristics of the Cultural Industries in the French Overseas Departments

The cultural industries in the French Overseas Departments share many of the same characteristics of those in Barbados, that is, they are fragmented, generally disorganised and are not economically viable to allow for much full-time activity. There is public sector support in the form of subsidies especially in dance, drama, music and live entertainment and private sector support in the form of not-for-profit organisations and independent participants.

However, there exists in Martinique alone, over 3000 cultural events annually, 80 musical restaurants, 20 nightclubs, annual fairs on each of the 34 towns, 12 cinema screens and 6 annual or biennial festivals. There are also 6 places identified as Mecca for culture and four art galleries. The sector of greatest activity is music production with two major production companies and 50 smaller companies.

Despite their proximity with the English-speaking Caribbean, there are very few trade flows as most imports are from the French mainland, the USA and Brazil. The Departments are net-importers of cultural goods with books as the largest import items, followed by audio materials with very low royalty flows recorded by the collective management organisations.

Table 18

Overseas Departments: Imports from and Exports to the Caribbean of Cultural Products

	Imports from the Caribbean: absolute figures and % of total imports per product range	**Exports to the Caribbean, absolute figure and % of total imports per product range**
Audio Materials	0.6%	-
	13,045 Euros	
Music Instruments	-	-
Books	-	-
Objets d'art	17%	-
	25,153 euros	

Video Materials	-	19.4%*
		2,673 euros

Source: *Market Access Issues for Cultural Goods and Services in the European Union: another Story of Luck and Burden*, Jean-Michel Salmon & Murielle Lesales

*Primarily to Haiti

The Entry of Cultural Goods into the French Overseas Departments

Cultural products are taxed by Customs depending on the type of merchandise and their purpose on the territory:

1. The ordinary procedure applies to any merchandise that enters the market for immediate sale which requires a Customs declaration which requires the payment of two border duties which are levied ad valorem on CIF prices. However, under the ACP-EU Cotonou Agreement duty-free access is provided to most ACP products, including cultural products, as is the case with the mainland EU market. There is also an internal tax (octroi de mer) to be paid on all sales.
2. Where there is the temporary importation of cultural products, as in the case of exhibitions a particular procedure applies to any merchandise which is temporarily imported from a third country into the European Union. There are two procedures for temporary entry:
    a. Temporary importation completely tax free (maximum stay of 24 months); and,
    b. Temporary importation with the partial payment of tax.

If the good remains in the territory it is thereby taxed under the ordinary procedure. There are also applicable countervailing duties with a minimum payment of 20 euros.

Challenges to Trade Flows between Barbados and the Overseas Departments

1. Shortage of capital.
2. Physical fragmentation, which is worsened by inadequate and costly inter-island transportation. This is also affected by inadequate capacity of the small aircraft for the transportation of bulky goods.
3. Problems of language.

RECOMMENDATIONS

General

The development of the cultural industries must be guided by overall consideration of the principles enshrined in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions recognising the special status and sensitivity of the cultural industries and the need to take special measures to safeguard these sectors.

The principal aims for the development of the cultural industries must include:

1. The promotion of creative activity;
2. The effective publication and distribution of cultural products; and,
3. The facilitation of access and participation by all stakeholders.

Given that most participants in the Barbadian cultural industries are individuals and small cottage industries, the development of these industries will be highly dependent on the strengthening of the spirit of entrepreneurship through the establishment of the appropriate infrastructure.

- Continuing to develop an informed, all-embracing, inter-disciplinary cultural policy which addresses all sub-sectors whether core or related[13];
- Improving the investment climate through the appropriate fiscal incentives such as specific tax rebates and duty concessions on inputs for participants in the various sub-sectors and in particular for investors, including sponsors and philanthropic donors directly involved in the cultural industries.
- Facilitating public/private sector cooperation through funding programmes targeted at the cultural industries. For example, the Jamaica Promotion Corporation (JAMPRO) provides technical assistance sourced by JAMPRO and counterpart staff to assist with in-plant consultancy, advice on production methods and equipment selection and plant design and layout. JAMPRO also provides a secretariat for the Investment Facilitation Board which comprises members from the public sector, which tries to resolve problems that arise during the investment process, and expedites the granting of the necessary government approval.
- Programming aimed at increasing the level of creativity and innovation such as scholarships for training and recognition for innovative cultural products.
- Strengthening and encouraging institutional clustering and networking to build on and share skills and resources;
- Establishing strong Barbadian content requirements on radio and television and further liberalising the broadcast sector to ensure that local content producers have more distribution opportunities.
- Ensuring that the development of the Intellectual Property regime and technological advancements are kept in tandem with the requirements for the development of the Barbadian cultural industries.

[13] There is presently a Cultural Industries Development Bill being drafted and a Barbados Cultural Policy is being developed.

Particular attention needs to be paid to those areas which have the greatest potential for the development of linkages with the international economy through the expansion of local supplies. For example, through the identification of those products or services with the strongest export potential and the introduction of programming to develop the capacity to meet demand in the crafts sector and strengthening the bulk buying programme of inputs.

A. The Development of Economies of Scale and Market Concentration

The Development of E-Commerce Capacities

Distribution and effective marketing are the two major problems common to all sub-sectors. There should be a public-private sector partnership to develop an effective marketing-distribution plan taking advantage of the power to penetrate markets through information and communication technologies particularly through the Internet and e-commerce. The advantages of electronic commerce include:

(a) Lower transaction costs;
(b) Access to larger numbers of buyers and suppliers;
(c) Larger purchases per transaction;
(d) Integration into business cycles;
(e) The ability to provide larger catalogues of works; and,
(f) Increasing the capacity of small participants to enter the global market

The strategy should seek to encourage greater communication between participants involved in the development of the Barbadian electronic commerce policy and the cultural industries in order to develop e-commerce capabilities such as the Jamaica Signature Beats initiative which should be extended to include as many sub-sectors as possible and facilitate actual sales.

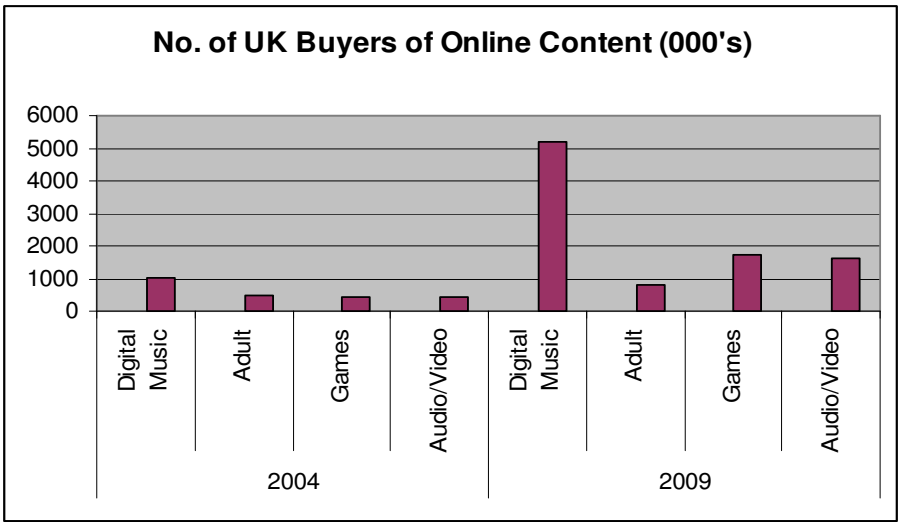
Case Study – Jamaica Signature Beats

Jamaica Signature Beats (JSB) originated from the USAID funded Jamaican Cluster Competitiveness Project (JCCP)/Entertainment Cluster. It is a collective approach, thereby addressing the problems of fragmentation, to the management and marketing of services by members of the entertainment industry to parties interested in doing business in Jamaica through the development of a web portal. JSB aims to increase the prosperity of members by improving international exposure of local music providers, their professionalism and technical skill set. Its members will benefit from certification programmes in order to make standard specifications as well as discount programmes.

The European market for online music sales is one of the largest in the world and as the biggest provider of royalties for the world[14] the United Kingdom is especially attractive for market entry by Barbadian artistes.

Figure 6

[14] Source: Economic Survey of the Royalties Collected by the CISAC Member Societies in 2002-2004



Source: Respecting the Value of Digital Music, Spectrum Strategy Consultants, May 2006

Music subscription services warrant particular attention as an important delivery channel as these accounted for 7% of global digital revenues in 2005 ($US113 million in retail sales) and satellite radio which generated US$ 760 million in the USA in 2005 is one of the fastest growth sectors, growing by 144% in 2005, second only to digital sales of recordings.

The mobile music market is another major sector which tremendous growth potential which has been driven by the increasing use of mobile phones, increasing and improving music functionality, easy payment options, a more limited piracy threat than online music and big marketing budgets. There are however, a number of technological barriers to future growth which must be overcome and addressed in the Barbadian and international framework to ensure that the exploitation of music in this sector is maximised:

1. User interface and functionality must be improved as the present music applications on mobile phones still falls short of dedicated music players such as the iPod;
2. The rate of adoption of 3G (similar to bandwidth) technology which has been challenged by prices; and,
3. Mobile digital rights management is still fragmented with compatibility issues as the two main standards used are not interoperable.

B. Development of Cultural Policies

Improving Institutional Capacities

The role of the various institutions involved in the Barbadian cultural industries should be reviewed with a view to developing one-stop shop facilities to provide a cohesive policy approach to administrative and financial support. This should include the provision of resources for the promotion of strategies for the creation, production, marketing and distribution of Barbadian cultural products generally and the publication of a comprehensive directory of industry participants and support agencies.

1. Establish a body (this could be the National Cultural Foundation) with the mandate of overseeing all aspects of education, training and publications in cultural activities as well as development activities with the University of the West Indies, the Barbados Community College, the Youth Entrepreneurship Scheme, the Pinelands Creative Workshop, the Independence Community Secretariat, the Barbados Museum, the Film Group, the Corporate Affairs and Intellectual Property Office and similar organisations as partner institutions. This body would also oversee all certification programmes. This body could be an amalgam of some of the functions undertaken by the Institute of Jamaica and the Jamaica Cultural Development Commission.
2. Develop a body that oversees the provision of advisory services, funding, managing bulk purchase programmes, trade fairs and showcases, local and international market research and marketing and promotion. This body could be developed under the auspices of the BIDC, which already has the infrastructure in place with the Barbados Manufacturers' Association and the Corporate Affairs and Intellectual Property Office as partner institutions. However, the culture specific mandate of the BIDC should be further revised to be more in line with the scope of JAMPRO which includes:
    a. Trade and investment facilitation.
    b. Post implementation assistance.
    c. Business facilitation – Incentives, permits and approvals. JAMPRO facilitates various Government approvals on behalf of investors including film licences.
    d. Business Research including the maintenance of a Business Library.

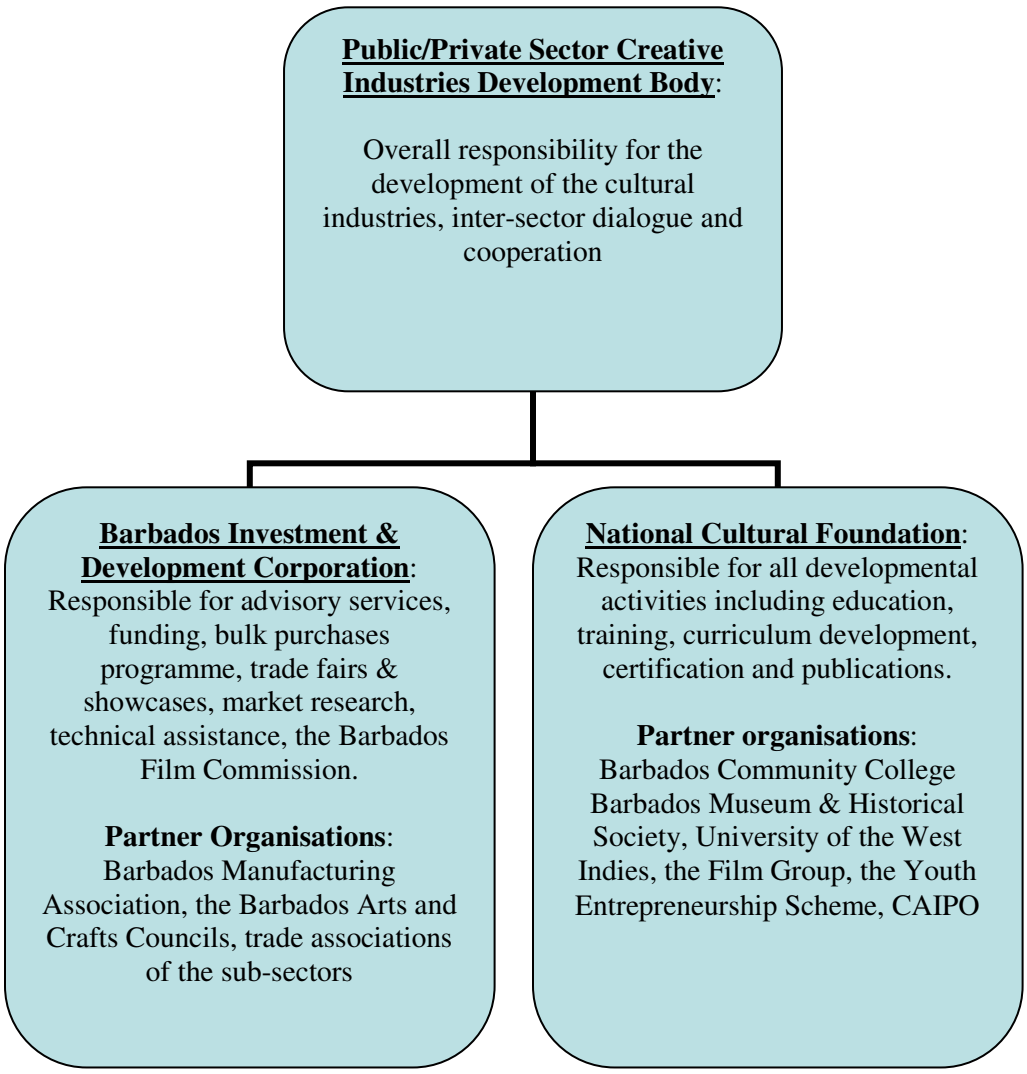
e. Technical assistance.
f. Film Production - provides a comprehensive service for all filmmakers in production or location scouting and the provision of incentives for production companies. The Film Commission also forms part of JAMPRO.
g. Partnerships – evaluating project proposals, preparing internationally acceptable business profiles, identifying joint venture partners and offering matchmaking services for investors in the areas of capital, technology, management, marketing and training, advising and participating in the negotiation of joint ventures.
h. Exporter Registration.
i. Itinerary arrangements – providing itineraries for Jamaican businesspersons visiting territories served by JAMPRO's offices and foreign businesspersons visiting Jamaica.
j. Marketing.
k. Trade Commissioner Services – processing trade enquiries from overseas sources, promotions including arranging incoming and outgoing trade missions, direct sales visits, in-store promotions and representing Jamaican companies at trade fairs, conducting market surveys and research to identify export opportunities.

In terms of JAMPRO's specific focus on the cultural industries, this is addressed in its attention on tourism, film and music.

3. Finally, establish a body with overall responsibility for the aforementioned organisations thereby reinforcing a holistic approach. This body should also have as its mandate the commercialisation of the Barbadian cultural industries with specific responsibility for the Crop Over Festival. It is this body that will be responsible for liaison and dialogue with other bodies such as the Barbados Tourism Authority.

Figure 7

Proposed Organisational Structure for Cultural Industries Sector



The above measures may also indirectly address the problems of a lack of professionalism and financing as participants.

Case Study-Cultural Industries Development Agency (CIDA)

CIDA was established in 1999 with European Regional Development Funding. It is a specialised support organisation for the creative and cultural sector and is responsible for the administration of grants and other funding programmes. It offers free services to individuals, new and existing businesses and non-profit organisations. These services include:

- Advice from specialist advisors
- Training to enhance skills from industry experts
- Assistance in business plan development and locating funding
- The organisation of showcases and networking facilitation
- An online directory of cultural industry enterprises, participants and support organizations
- A Resource Centre
- Consultancy services – market research, marketing, project and event management expertise

Addressing the Problems of Uncertainty

Collect and analyse of data relevant to the cultural industries aided by technical assistance to help participants in record keeping in order that policy-making is informed. In this regard good record keeping must be tied to the provision of assistance whether technical or financial.

Strengthening the Linkages of Tourism

Develop inter-sectoral linkages especially with tourism, through the inclusion of cultural goods and services in all trade fairs or expositions in the global market where other Barbadian products are to be exhibited and/or marketed and the promotion of the use of ports of entry, hotels and tourist areas for the display and marketing of Barbados' cultural goods and services. Other examples are the promotion of

local music use in local films and advertising and the use of the performing arts in social programmes such as AIDS education and anti-drug use programmes.

Case Study – Caribbean Music Expo (CME)

The CME was conceptualised by Lloyd Stanbury and was first staged in 1999. It was developed in recognition of the need to expand the regional market place and, that music festivals and trade fairs provide opportunities for structuring and institution building. The CME initially received funding support from the Jamaican government, the EU Trade Development Fund and from UNESCO, but has been inactive since 2003. Support is presently being sought from regional governments to revive this event and stage it in various islands.

The Barbadian Music Industry

- Promote the use of publishing agreements both locally and internationally between local and foreign publishing companies.

Case Study – Kickin' Music

Peter Harris, a Jamaican born producer and publisher, owns Kickin' Music resident in the United Kingdom. He works principally with mainstream music but has a particular interest in fusion and works extensively with African work. Despite his Caribbean heritage he has not had much experience with Caribbean music, generally because of what he views as the unrealistic expectations of regional rights-owners who are unknown and demand very high royalties and an unexceptionally high level of unprofessional and unreliable behaviour. With reference to Barbadian music he is not familiar with the art forms due to a lack of exposure but has a genuine interest as he believes that there is a market for Caribbean music generally.

Nonetheless, he is of the opinion that steps can be taken to overcome some of these obstacles including an improvement in marketing and promotional skills, citing poorly designed flyers advertising gigs as an example, through lobby for greater airplay, as there is presently only one radio station which plays significant levels of Caribbean music in addition to more tours and live performances.

- Empower the local collective management organisation to allow for the effective collection of licensing revenue and the recovery of revenues generated overseas. This can be accomplished through leading by example, thereby ensuring that all government departments are licensed; and encouraging greater collaboration in educational programmes between CAIPO and COSCAP. Additionally, recognising the implications for wealth creation for artists and the development of a sustainable music industry, there must be a local content quota requirement to ensure that a local works are used on radio and television and such a quota system could also be used for

major live Government sponsored events. In this regard, there must be legislation enacted to deal severely with the problems of payola to ensure that a wide cross-section of works is showcased.

- Consider the ratification of the WIPO Internet Treaties or the amendment of the Barbados Copyright Act 1998-4 to address the requirements for the licensing and protection of works in the digital environment.

The Barbados Arts and Crafts Industry

- Expand the present bulk-purchasing programme of the BIDC to include the provision of supplies for visual artists in addition to crafts-persons.
- Establish guidelines or legislation for the levels of commission art galleries are able to charge and more generally how galleries operate.
- Examine the feasibility of establishing a regional collective management society for visual artists and designers, including the introduction of a possible droite de suite (resale right) to enable artists to benefit from the resale of their products.
- The labelling of craft products should be more stringently regulated to prevent the passing off of products, which are not in fact of "Barbadian" origin.

Cultural Diversity and Heritage

- The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions should be ratified by the Barbados Government to ensure greater negotiating flexibility, space and in order to safeguard national sovereignty in international trade instruments or agreements which have a direct impact on the development of the cultural industries and the protection of national heritage. This must be addressed with some urgency as the early ratification will facilitate participation on the Inter-Governmental Committee and shaping the development of the principles enshrined in Convention.
- Promote the cultural heritage and diversity of Barbados by including various aspects of cultural and heritage studies in the curriculum of primary schools and developing areas of study within

the creative arts at secondary level for example through internships and apprenticeships across a wide cross section of the arts including specialised subject areas. These programmes should be developed to encourage the use of museums, galleries and libraries.

- There should also be an initiative for the promotion of inter-cultural dialogue by facilitating the development of a Barbadian cultural network.

The Audio-visual Sector

- Provide support for domestic film and television production to facilitate investment by the private sector in the production and distribution of Barbadian productions taking advantage of new technologies to make Barbadian content available to local and international audiences.
- Establish a Barbados Film Commission to undertake activity aimed at the promotion of local films, the inclusion in film festivals and to negotiation of co-production and other beneficial agreements.
- Provide specific incentives that can take a similar form to those offered by the Government of Jamaica offered under the Motion Picture Encouragement Act. Under this Act a film producer is entitled to relief from income tax for a period not exceeding nine years for overseas release of film and video, after the first release of the motion picture as well as an investment allowance of 70 per cent of the total expenditure on the production facilities, which may be carried forward. The investor is also exempted from the payment of import duty on equipment, machinery and materials for the building of studios or for use in motion picture production and is not subject to withholding tax on dividends paid to resident shareholders with investments in film companies whilst non-residents are treated according to provisions of the Double Taxation Treaty with their respective countries. Additionally, the work permit requirements can be waived for individuals working in the Jamaican film industry for a period of no less than six months.

C. Overcoming the Challenges of Cultural Distance

The Use of Cooperation Agreements

The use of cooperation agreements perhaps offers the greatest potential for capacity-building within the cultural industries and the distribution of works. Where cooperation agreements are made with the European Union specific projects can be attached to the cooperation framework. Presently, in line with the Television without Borders[15] Directive through the use of co-production arrangements, Barbadian filmmakers will have the opportunity to work with their European counterparts gaining access to knowledge, technology and financial assistance as well as to European audiences. Further, the increase of Barbadian content in television and radio broadcasting in the EU through inclusion of free to air national television and in satellite and cable television programmes should be sought. It is further recommended that the possibility of using the cooperation framework to develop other sectors such as music and book publishing be explored.

Measures should also be instituted to stimulate European demand including within the Overseas Departments for cultural products from Barbados as it is anticipated that this will also increase the access of the Overseas Departments to the Barbadian market. These could include the creation of partnerships with the Overseas Departments with the objectives of developing reciprocal trade flows of cultural goods and services and the establishment of a joint action plan aimed at addressing the problems of a lack of scale economies and accessing available funds and developing the presence of products from Barbados and the Overseas Departments.

[15] See page 96

ECONOMIC PARTNERSHIP AGREEMENTS

The ability of the Government of Barbados to regulate its cultural market will be affected directly by commitments under multilateral trade rules generally and more specifically by Free Trade Agreements (FTAs) such as the proposed Economic Partnership Agreements (EPAs).

The genesis of the EPAs relates to recognition that:

- Trade was restricted under the Lomé Convention;
- Unilateral preferences under the Lomé and Cotonou Conventions required a WTO waiver which would not be extended beyond 2007; and,
- Unilateral preferences had not adequately addressed the main problems confronted by the ACP countries.

The proposed EPA presents an opportunity for a more dynamic, comprehensive and reciprocal approach to trade between the ACP and the EU, and aims to address barriers to trade by strengthening regional integration whilst being WTO-compatible. Reciprocity under these arrangements is expected to result in a stable trading regime, secure market access to the European Union and increased opportunities for investment and productivity. It should be noted that these agreements are being negotiated not on a country-by-country basis but in regional groupings. Barbados is negotiating within the Caribbean Forum of ACP states - CARIFORUM[16] - the Caribbean grouping in the ACP.

The stated objectives of the EPAs, which are being touted as instruments for development include:

1. Sustainable development of ACP countries, their gradual integration into the global economy and the eradication of poverty;
2. Promotion of sustained growth and increased production and supply capacity of the ACP countries; and,

[16] CARIFORUM comprises Antigua and Barbuda, The Bahamas, Barbados, Belize, Dominica, The Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Trinidad and Tobago

3. Promotion of the structural transformation and diversification of the ACP economies.

The objectives expressly proposed by the ACP countries are:

1. Acceleration of export-led growth;
2. Preparation of the ACP's adaptation to changes in global markets; and,
3. Promotion of ACP trade.

The ACP grouping[17] comprises 77 countries from the African Caribbean and Pacific Regions and was created by the first Lomé Convention in 1975 in Georgetown Guyana. The Lomé conventions were established to govern the preferential economies and aid relationship between European countries and their former colonies. The ACP group was thought to have had similar socio-economic realities and was therefore founded on principles of solidarity and unity.

Between1975 and 2000, four successive Lomé Conventions were signed to provide a framework for development, trade and political relations between the ACP and the EU. The EU granted non-reciprocal trade preferences for ACP exports to its market. The majority of ACP products[18] were afforded duty free access to the EU, banana, sugar, rum and beef excepted. This component of the ACP/EU process was perhaps the most controversial and had to do with the treatment of these sensitive products. Four commodity protocols annexed to the Lomé Convention specified a quota of sugar and exports from Barbados and other ACP countries respectively that would benefit from duty-free access to the EU

[17] The ACP group of countries: Angola, Antigua and Barbuda, The Bahamas, Barbados, Belize, Benin, Botswana, Burkina Faso, Burundi, Cameroon, Cape Verde, Central African Republic, Chad, Comoros, Democratic Republic of the Congo, Republic of the Congo, Cook Islands, Cote d'Ivoire, Cuba, Djibouti, Dominica, The Dominican Republic, Equatorial Guinea, Eritrea, Ethiopia, Fiji, Gabon, The Gambia, Ghana, Grenada, Guinea, Guinea-Bissau, Guyana, Haiti, Jamaica, Kenya, Kiribati, Lesotho, Liberia, Madagascar, Malawi, Mali, Marshall Islands, Mauritania, Mauritius, Federated States of Micronesia, Mozambique, Namibia, Nauru, Niger, Nigeria, Niue, Palau, Papua New Guinea, Rwanda, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Samoa, Sao Tome and Principe, Senegal, Seychelles, Sierra Leone, Solomon Islands, Somalia, South Africa, Sudan, Suriname, Swaziland, Tanzania, Togo, Tonga, Trinidad and Tobago, Tuvalu, Uganda, Vanuatu, Zambia, Zimbabwe.

[18] Some 80% according to ECDPM, ICTSD, ODI: "Trade Negotiations Insights-From Doha to Cotonou", vol. 1/issue No. 4, December 2002.

market. This regime has been challenged within the context of the WTO, which prescribes MFN treatment as one of its fundamental principles.

The Cotonou Partnership Agreement was signed in June 2000, to usher in a new era of ACP/EU economic cooperation. Designed to succeed the Lomé Conventions new economic and trade cooperation under the CPA had as objectives:

1. Fostering the smooth and gradual integration of the ACP States into the world economy, with due regard for their development priorities and political choices, promoting sustainable development and contributing to poverty eradication.
2. Enabling the ACP States to play a full part in international trade, participate in multilateral trade negotiations, manage the challenges of globalisation, adapt progressively to new conditions of international trade facilitating transition to the liberalised global economy.
3. Enhancing the production, supply, and trading and investment attraction capacity of the ACP countries.
4. Conforming with WTO provisions including special and differential treatment[19].

Negotiation of WTO compatible Economic Partnership Agreements (EPAs) was mandated to progressively remove trade barriers in all areas relevant to trade. EPAs would enter into force no later that January 2008, the period of negotiations representing a transition period during which the non-reciprocal trade preferences applied under Lomé IV would be maintained[20]. The EPAs will cover trade in agricultural and industrial goods, services and other trade-related areas, such as competition, investment, protection of intellectual property rights, standardisation and certification, sanitary and phytosanitary (SPS) measures, trade and the environment, trade and labour standards, consumer policy regulation and consumer health protection, food security, public procurement[21].

As such, EPA negotiations between the EU and the ACP as a whole were launched in September 2002. Phase I (September 2002 – October 2003) sought to define the general objectives and principles of the

[19] Article 34
[20] Article 36
[21] Articles 45-54

EPAs and issues of interest to all ACP States. Phase II (October 2003-December 2007), negotiations are being conducted bilaterally between the EU and the respective ACP groupings.

CAR Forum's EPA negotiations were in turn launched in September 2005.

Contents and General Implications of an EPA

The CRNM reports that the CARIFORUM-EU EPA is guided by a number of principles:

1. Supporting and building upon the regional integration process;
2. Promoting the development objectives of countries of the Region, while being consistent with their development strategies;
3. Encompassing Special and Differential Treatment, including provisions that go beyond existing WTO measures in addressing the constraints of small size and vulnerability;
4. Flexibility such that countries can individually calibrate the pattern and schedules of implementation, consistent with their national circumstances, while pursuing the objective of regional integration;
5. Incorporating and improving on the Lomé and Cotonou *acquis* regarding market access, for traditional and non-traditional Caribbean exports; and,
6. A binding commitment to engage in consultations on any matter deemed necessary in order to safeguard the benefits of the Agreement.

Status of Current EPA Negotiations between CARIFORUM and the EU

The negotiations were scheduled to take place in the four phases, resulting in the EPA taking force in January 2008:

1. Setting the parameters and priorities for the negotiations (April 2004 – September 2004).

2. Convergence on the strategic approach to CARIFORUM regional integration (September 2004 – September 2005).
3. Structuring and consolidating of EPA negotiations (September 2005 – December 2006).
4. Finalisation of the Agreement (January 2007 – December 2007).

Negotiations are currently at the third phase.

Phase I yielded a Plan and Schedule for CARIFORUM-EC Negotiation of an EPA[22], which highlighted its broad objectives as:

1. Attainment of economic development that is socially and environmentally sustainable.
2. Enhancement of the ability of small Caribbean states to play a more meaningful role in the international community consistent with their political and economic aspirations for self-determination.
3. Facilitation of Caribbean structural transformation, which would allow for the reduction of the region's acute economic vulnerability and the emergence of new expressions of development.
4. Adjustment of Caribbean economies in a manner and at a pace that is conducive to overall economic and social development.

Phase II implementation has not been satisfactory as neither the CSME nor the CARICOM/ DR integration processes has been completed. "Convergence" of a strategic approach to regional integration hardly suffices when the next phase has commenced without concrete movement towards CARICOM and CARIFORUM integration. EPA implementation will not be possible without CSME and CARIFORUM integration. CARIFORUM has however tabled a number of areas for which capacity building would be required within the context of the EPA.

Phase III will forge consensus on the structure of the EPA Agreement, the approach to trade liberalisation as well as build on the strategic approach on the priority issues for CARIFORUM regional

[22] Plan and Schedule for CARIFORUM EC Negotiation of an Economic Partnership Agreement. Brussels, 22 April 2004. Document of the European Commission

integration.

The scope of the CARIFORUM-EU EPA will follow the pattern of previously completed EU Agreements with third countries encompassing Trade and Trade-related Provisions, Trade and Economic Development Co-operation, Institutional Arrangements and Dispute Settlement viz. WTO compatibility.

During Phase IV the draft agreement would be approved and discussions held regarding specific tariff lines. The institutional provisions, structures and review process for the EPA would also be determined. The agreement is scheduled to be finalised and signed with a view to enforcement on January 1, 2008.

TREATMENT OF CULTURE IN TRADE NEGOTIATIONS

Because the EPA will comply with WTO principles, it is necessary to examine how culture has been addressed in these negotiations. Discourse has generally emphasised the role of culture in a country's national development objectives versus its commercialisation for economic gain. Advocates for cultural sovereignty suggest that international trade and the rules relating thereto affect a nation's ability to promote national cultural expression while proponents of the multilateral trading system believe trade has the capacity to enhance economic and cultural choices and experiences for consumers. Canada and France have been the major proponents of cultural sovereignty and the need to carve out special rules for culture proposing in the initial stages of debate that cultural industries should be excluded from the scope of international trade rules. In more recent times, they have proposed that a special instrument on cultural diversity be concluded to enable governments to implement policies to safeguard national cultural policy from trade rules[23]. Such was the lead up to the UNESCO Convention on Cultural Diversity.

Cultural industries reflect and inform cultural or national values and therefore foster national identity – a reality that has been underscored by the Draft Barbados National Strategic Plan. Advocates for cultural sovereignty argue that application of international trade rules to cultural industries fails to recognise

[23] See CRNM Background document on trade and culture

their peculiar characteristics and role in developing national identity and as has been demonstrated within the context of the Caribbean, fostering social cohesion. The inherent dynamic process of developing cultural industries must be emphasised in that "culture" is created as life goes on meaning that the scope of cultural goods and services could very well be expanded during the course of a people's existence. As such, cultural industries should not be treated as ordinary industries.

On the other hand, supporters of trade agreements hold that, like all goods and services capable of being traded internationally cultural industries are created by the factors of production – labour, capital and technology. They emphasise that success in the export of cultural industries and the resulting economic benefit to a nation, are dependent on the commercial marketplace like any other good or service.

Barbados supports the cultural sovereignty approach and identifies its Number one strategic goal as strengthening the national identity emphasising that this is essential to overcome the challenges of global change[24]. A small, open economy, located in close proximity to the US, Barbados is especially vulnerable to foreign cultural influences. This must however be reconciled with the need to avoid being too defensive and to continue to identify strategic offensive interests in services negotiations in sectors related to culture like business, - architecture, industrial design services etc.

Trade Rules relating to Cultural Goods and Services

With the exception of screen time quotas for cinematograph films[25] and the general exception for trade in national treasures,[26] trade in cultural goods is subject to the same multilateral trade rules as other goods and services.

WTO rules governing trade in goods[27]

[24] See National Strategic Plan 2005 - 2025
[25] GATT Article IV
[26] GATT Article XX
[27] See CRNM Background Document on Trade and Culture

The General Agreement on Tariffs and Trade (GATT), which was incorporated in the World Trade Organisation Agreement (WTO), contains the multilateral rules governing trade in goods. Rules for cultural industries apply to the physical, tangible goods that are the products of the creative process namely, CDs, DVDs, books, films, arts and crafts, designer clothes etc.

The rules applicable to trade in cultural goods address most-favoured nation and national treatment, tariffs, quotas, and subsidies. Some exceptions to these rules are allowed though not addressed at this time.

The **most-favoured-nation (MFN) treatment rule** (Article I) prohibits discrimination in applying import tariffs or any other measure affecting trade in goods, between WTO members.

The **national treatment rule** (Article III) prohibits the discriminatory application of internal trade measures, (for example a sales taxes on CDs), as between domestic and imported goods.

The **tariff rule** (Article II) guarantees that WTO members will not apply tariffs on goods imported that are higher than provided for in that Member's schedule (binding).

GATT Article XVI and the WTO Agreement on Subsidies and Countervailing Measures prohibit export subsidies and subsidies that promote consumption of a local versus a foreign good.

General Exceptions (Article XX) allows any WTO member to impose trade barriers to protect national treasures of artistic, historic, or archaeological value.

WTO rules governing trade in services

The General Agreement on Trade in Services (GATS) contains rules relevant to trade in cultural services. Four modes of delivering services are provided:

1. Cross border - services delivered by the producer in the country of origin to a consumer in another country (e.g., music downloads);
2. Consumption abroad - consumers or firms using a service in another country (e.g., festival tourism);
3. Commercial presence – a foreign company setting up subsidiaries or branches to provide services in another country (e.g., a recording studio); and
4. Presence of natural persons - individuals travelling from their own country to supply services in another country (e.g., consultants, musicians or actors travelling overseas for performances).

Market access, national treatment with any conditions or limitations thereto are only afforded to service sectors in a member's schedule. WTO members are allowed to safeguard programmes such as co-production agreements as an exception to the MFN rule. The EU maintains an exception to the MFN rule in relation to audiovisual services. Rules regarding subsidies, countervailing or anti-dumping duties, or safeguards in services trade have not yet been developed. The EU has also proposed to exclude Audio Visual Services from the negotiations

Aspects of the legal regulatory framework that contravene the GATS e.g. local content requirements are also scheduled.

Rules on provision of Mode I – i.e. services provided cross-border using new technologies and the Internet - are yet to be developed and this area represents an exciting opportunity for Barbadian providers to by-pass establishment, transportation and other barriers to access consumers in the EU. The impact of this sector has already been noted. Currently, consumers are able to legally download Rihanna and Rupee's music for a fee using online payment. It follows that the Government is precluded from collecting any revenue associated with these transactions. There is also scope for print and audio-visual services.

Services Commitments under GATS

Specific commitments on trade in services of WTO Members under GATS addressing cultural services are contained in the following sectors and corresponding CPC[28]:

Communication Services

D. Audio-visual services

a. Motion picture and videotape production and distribution services (9611)

b. Motion picture projection service (9612)

c. Radio and television services ((9613)

d. Radio and television transmission services (7524)

e. Sound recording (n.a.)

f. Other

E. Other

Recreational, Cultural and Sporting Services (other than audio-visual services)

A. Entertainment services (including theatre, live bands and circus services) (9619)

B. News agency services (962)

C. Libraries, archives, museums and other cultural services (963)

D. Sporting and other recreational services (964)

E. Other

Barbados GATS Commitments in Cultural Services

Barbados has undertaken specific commitments to liberalise entertainment services under the GATS. As such the relevant section of the Barbados Schedule[29] looks thus:

Table 19

[28] WTO Services Sectoral Classification List MTN.GNS/W/120
[29] WTO documents GATS/SC/9 and GATS/SC/9/Suppl.1.

Sector	Mode	Limitations on Market Access	Limitations on National Treatment
Entertainment Services (9619) (including theatre, live bands and circus services)	1	None	None
	2	None	None
	3	None	None
	4	None	None

WTO rules on trade-related investment measures

The Agreement on Trade Related Investment Measures (TRIMS) prohibits the application of measures imposed upon foreign investors as a condition of investment including local content requirements.

WTO Rules on Intellectual Property

The Agreement on Trade-Related Intellectual Property Rights (TRIPs) protects the rights of creators - artistes, musicians, designers, performers, authors, playwrights, producers and sound recorders.

Impact on Cultural Policy

Generally the WTO does not prevent governments from using subsidies as instruments of cultural policy. As such, the various initiatives underway in support of Barbadian cultural industries are WTO compliant.

UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

Delegates of 154 Member States of UNESCO formally adopted the UNESCO Convention on cultural diversity. Cultural diversity is defined as "the manifold ways in which cultures of groups and societies find expression" and has its basis in human rights.

The main principles behind the Convention are to promote intercultural dialogue and understanding and the world's wealth of cultural diversity. Its aims are:

1. To acknowledge the sovereign right of states to adopt or maintain measures that preserve their cultural heritage and the development of their expressions;
2. To reinforce solidarity and cooperation to rebalance the cultural exchange in favour of developing countries and;
3. To promote cultural exchange in favour of developing countries and promote cultural expression.

The Convention establishes respect for diversity of cultural expression, raises awareness of its value at the local, national and international levels and recognises the fact that cultural goods and services have both an economic and a cultural value.

The main concerns on the effectiveness of this Convention speak to the enforcement of its provisions. In UNESCO, a new treaty can be made by majority vote even though it is then binding only on those who ratify it, and given the objections of the United States of America to this Convention, it is uncertain how this will affect international trade negotiations and its interaction with WTO rules.

TREATMENT OF CULTURE IN COMPLETED EU AGREEMENTS

Clauses addressing culture in the Cotonou Partnership Agreement (2000)

Culture was introduced into the Lomé process around the time of the 1984 Lomé III Convention when Article 4 alluded to the importance of human dignity stressing economic, *cultural* and social rights.

Cultural rights have continued to feature in the ACP/EU process as the Cotonou Agreement provides in Article 27, that there should be cooperation in the area of culture aimed at:

1. Integrating the cultural dimension at all levels of development cooperation;
2. Recognising, preserving and promoting cultural values and identities to enable inter-cultural dialogue;
3. Recognising, preserving and promoting the value of cultural heritage; supporting the development of capacity in this sector; and,
4. Developing cultural industries and enhancing market access opportunities for cultural goods and services[30].

The Agreement does not however mandate provision of market access for ACP cultural goods and services.

Clauses addressing culture in EU Agreements with Third States

Barbados and CARIFORUM are in a position to draw from the experience of countries/regions that have already completed trade and/or cooperation agreements with the European Union that embody aspects similar to those currently under negotiation within the EPAs. The EU has negotiated agreements with a number of Mediterranean countries but more importantly with developing countries - Mexico, Chile and South Africa. The EU has demonstrated through these agreements a tendency to utilise a specific formula. It follows therefore that Barbados and CARIFORUM can use these arrangements as an indication of what the Union would be willing to offer.

Mediterranean Countries (1995 -)

[30] Article 27

EU has implemented a common policy with respect to specific Mediterranean countries viz. Tunisia[31], Israel, Morocco, Jordan, the Palestinian Authority, Algeria and Lebanon. It should be noted that this number of Medi countries and the scope of this EU/Medi partnership has expanded but the above-mentioned states have more or less completed identical Association Agreements with the EU.

The provisions regarding culture which are mostly identical in all of the Medi countries state that in order to boost mutual knowledge and understanding, the parties, while respecting each other's culture, shall undertake to provide a firmer footing for lasting cultural dialogue and to promote continuous cooperation between them without ruling out *a priori* any field of activity.

Cooperation projects, programmes and joint activities were supposed to emphasise young people, written and audiovisual means of expression and communication and the protection of heritage and dissemination of culture.

Cultural programmes underway in the European Community were extended to the Mediterranean countries. In this respect, the envelope of funding provided by the EC was the Euromed Audiovisual programme. A Euromed heritage programme was also implemented to preserve and develop heritage, including in the tourism context.

Mexico (1997)

An Economic Partnership, Political Co-operation and Co-operation (Global Agreement)[32] signed in December 1997 governs bilateral relations between the EU and Mexico. This Agreement entered into force on 1st October 2000 and represents a transatlantic EU trade agreement that may provide useful instruction in terms of what CARIFORUM should expect of their negotiation of an EPA with Europe.

[31] See for example the Tunisia Association Agreement at http://trade.ec.europa.eu/doclib/docs/2006/march/tradoc_127986.pdf
[32] http://europa.eu.int/comm/external_relations/mexico/doc/a3_acuerdo_en.pdf

The Agreement institutionalises political dialogue and extends bilateral co-operation that existed under a 1991 Framework Agreement. With respect to trade, the Agreement sets out the objective of establishing a free trade area in goods and services, the mutual opening of the procurement markets, the liberalization of capital movements and payments, as well as the adoption of disciplines in the fields of competition and intellectual property rights.

Article 32 of the Global Agreement provides that parties agree to promote cooperation in the audiovisual area mainly through training programmes in the sector and the media, including co-production, training, development and distribution activities.

In Article 31 parties agree to promote cultural cooperation that duly respects their diversity to increase mutual understanding and spreading of their respective cultures. Appropriate measures are to be taken to promote cultural exchanges and carry out joint initiatives in various cultural spheres. Parties agree to define in due time, the relevant cooperation activities and arrangements.

These culture specific projects have not been identified but it is important to note that bilateral co-operation activities for the period 2007-2013 are currently under examination by the European Commission in priority areas that include education and culture and should be made available to the public sometime this year.

South Africa (1999)

The Agreement on Trade, Development and Cooperation between the European Community and its Member States and the Republic of South Africa (TDCA)[33] was signed on October 11, 1999 after four years of negotiations, intended to establish arrangements for asymmetrical tariff liberalisation supported by a development assistance envelope.

[33] http://europa.eu.int/eur-lex/en/archive/1999/l_31119991204en.html

Provision is made for cooperation in culture under Article 85 in order to promote a thorough knowledge and better understanding of cultural diversities in South Africa and the EU. Parties undertake to clear obstacles to intercultural communication and cooperation, stimulate awareness of the interdependence of peoples of different cultures and foster participation in the process of reciprocal cultural enrichment. Cultural contacts are aimed at preserving and enhancing the cultural heritage and producing and disseminating cultural goods and services. Parties undertake to make the widest possible use of national, regional and interregional communication media and infrastructure to facilitate cultural contacts, whilst promoting respect for copyright and related rights. Parties also agree to cooperate in cultural events and exchanges among their respective institutions and associations.

Article 88 of the Agreement addresses cooperation in the field of press and audiovisual media to foster independence and pluralism in the media. Cooperation shall include human resource development through training and exchange programmes, wider access to information for the media, exchange of technical know-how and information and production of audiovisual programmes.

The importance attached to protection of Intellectual Property Rights is borne out by its inclusion in Section F entitled "Other trade related provisions". Parties agree to ensure adequate and effective protection of IPR in conformity with the highest international standards. Parties apply the WTO TRIPS Agreement and undertake to improve the protection provided under TRIPS where appropriate. Consultations with a view to mutually satisfactory solutions are mandated if problems arise in the area of intellectual property protection affecting trading conditions.

It is not certain whether the EU will seek to enforce commitments such as these in the EPA given the relatively smaller market size of, and slighter impact of Intellectual Property Rights breaches versus market share of EU cultural products and services in CARIFORUM. CARIFORUM should nonetheless be prepared to respond to requests for commitments such as these.

The European Union confirms the importance they attach to the obligations arising from the following multilateral conventions and without prejudice to the TRIPS obligations invite South Africa to consider accession to them:

a. Protocol to the Madrid Agreement concerning the International Registration of Marks (Madrid 1989);

b. International Convention for the Protection of performers, producers of Phonogram and broadcasting organisation (Rome 1961);

c. Patent Cooperation Treaty (Washington 1979 as amended and modified in 1984).

Both parties confirm the importance attached to:

a. The provisions of the Nice Agreement concerning the International classification of Goods and Services for the purposes of the Registration of marks (Geneva 1977 and amended in 1979);

b. Berne Convention for the protection of Literary and Artistic works (Paris Act, 1971);

c. International Convention for the Protection of new Varieties of Plants (UPOV) (Geneva Act, 1978);

d. Budapest Treaty on the International Recognition of the Deposit of Micro-organisms for the Purposes of Patent Procedure (1977 modified in 1980);

e. Paris Convention for the protection of Industrial Property (Stockholm Act, and amended in 1979) WIPO;

f. WIPO Copyright Treaty (WCT), 1996.

The European Community may provide, on request and on mutually agreed terms and conditions, technical assistance to South Africa in inter alia, the preparation of laws and regulations for protection and enforcement of IPR, prevention of abuse of such rights, establishment and reinforcement of domestic offices and agencies involved in enforcement and protection including training of personnel.

The important reference in this technical assistance provision relates to the use of "may", and "on request and on mutually agreed terms and conditions". This is a soft provision that provides little real obligation. CARIFORUM would wish to steer clear of loose language/commitments such as these and

specifically articulate areas in which EU assistance would be required and negotiate a binding commitment for the EU to provide assistance especially given EU interest in other areas under negotiation.

Finally, the TDCA defines intellectual property. It includes in particular copyright, including copyright on computer programmes and neighbouring rights, utility models, patents including biotechnical inventions, industrial designs, geographical indications, including appellations of origin, trademarks and service marks, topographies of integrated circuits, legal protection of data bases and protection against unfair competition as referred to in Article 10 bis of the Paris Convention for the protection of Industrial Property and protection of undisclosed information on know-how.

Chile (2002)

The EU-Chile Association Agreement was signed on November 18, 2002. It provides for Culture, Education and Audio-Visual in Title III. The Agreement comprises trade, political dialogue and cooperation. The trade component of the agreement is generally held to be the most far-reaching in EU bilateral agreements thus far – a "XXI century model of trade relations"[34]. It covers trade in goods, services, investment, government procurement, intellectual property rights, competition, customs procedures, wine and spirits and sanitary and phytosanitary standards. Again, this agreement would be instructive to CARIFORUM.

Article 40 of the Agreement provides that in view of the parties' very close cultural ties, cooperation in this sphere including information and media contacts should be enhanced to promote exchange of information and cultural cooperation between the parties, account to be taken of bilateral schemes with EU member states. Special attention was to be paid to promoting joint activities in the press, cinema and television, and to encouraging youth exchange programmes.

Parties undertake to cooperate *inter alia* in the areas of mutual information programmes, translation of literary works, conservation and restoration of national heritage, training, cultural events, promotion of local culture, cultural management and production.

[34] Then EU Trade Commissioner Pascal Lamy at http://europa.eu.int/comm/external_relations/chile/assoc_agr/ip02_1696.htm

Article 39 of the Global Agreement provides that parties agree to promote cooperation in the audiovisual area mainly through training programmes and means of communication, including co-production, training and distribution activities.

With respect to intellectual property rights, parties agree in Article 32 to cooperate, according to their own capabilities, in promoting and protecting these rights, fighting piracy, strengthening relevant institutions. Technical cooperation may focus on legislative advice, advice on organising administrative infrastructure such as patent offices and collection societies, training in administration and management techniques, training of judges, customs officers and police officers to support enforcement and awareness building.

MARKET ACCESS OPPORTUNITIES IN EU ARTICULATED AS OFFERS IN THE SERVICES NEGOTIATIONS AT THE WTO[35]

The EU has proposed very modest offers in on-going negotiations for market liberalisation in cultural industries at the GATS:

Audio Visual Services

In the audiovisual sector, the revised offer maintains the *status quo*. The sector remains uncommitted and the MFN exemptions governing cultural policies regarding co-production agreements and privileged treatment for audio-visual works originating from the EU and other European countries is maintained.

Recreational, Cultural and Sporting Services Sector

The *status quo* is more or less similarly maintained in the recreational, cultural and sporting sector. In the sub-sector of news agency services, minor changes to foreign ownership limitations and nationality requirements are on offer.

[35] **WTO TN/S/O/EEC/Rev.1, 29 June 2005**

EU INTEREST IN BARBADIAN CULTURE AS ARTICULATED REQUESTS IN THE SERVICES NEGOTIATIONS AT THE WTO

The EU has tabled requests in the following "cultural" and related sectors:

Tourism and travel related Services

Hotels and restaurants (including Catering) (CPC 641-643): The EU has requested that Barbados make market access and national treatment commitments in the sub sector of catering (CPC 64230) in Modes 1 and 2

Recreational, cultural, and sporting services

News agency services (CPC 962): The EU requests that this sector be committed without limitations ("none") under Modes 1, 2, and 3.

Professional Services

Architectural: The EU has invited Barbados to consider taking commitments in the sub-sector of architectural services.

Other Business Services

Advertising (CPC 871): The EU has requested that Barbados make commitments in all modes.

LEGAL REGULATORY ENVIRONMENT FOR CULTURAL INDUSTRIES IN THE EUROPEAN UNION

Some EU market access Constraints faced by Barbadian cultural industries are economic in nature rather than legal. Economic barriers relate for example to high entry barriers due to the economies of scale effect and capital requirements. The more significant challenges to penetrating Europe are outlined below.

Goods

The Lomé Convention, which as has been discussed, is extended during the EPA negotiations process as well as the CPA provide for goods originating in ACP states being imported into the Community to be free of Customs duties and charges with equivalent effect. The EU is not in turn allowed to charge any quantitative restrictions of measures with equivalent effect. As such, cultural goods originating in Barbados should enter the EU market freely. This must however be reconciled with rules of origin. In order to be considered an ACP originating CD, when manufactured in a non-ACP non-EU country such as in the most likely scenario, the US, 60% of the total value must have been actually created in an ACP country.

Services

The services regime is to be distinguished from goods. We have also seen that services represent the area in which Barbados is most likely to be seeking to penetrate the EU. Access to European markets is dependent on specific commitments in cultural sectors but as discussed the EU has made limited commitments in this sector.

Barriers to services export therefore relate mainly to the horizontal limitations on Mode IV temporary travel. Again Barbadian musicians and other artists have expressed keen interest in temporarily entering European countries to provide services. Barbadian (and CARICOM) nationals are required to apply for entry visas to each EU member state as opposed to obtaining a common visa facilitating multiple EU entry and the process of obtaining this visa is not always straightforward or timely.

Immigration requirements and the need to procure a work permit for (even short-term contractual) work has inhibited Barbadian actors' providing services even after securing a suitable role[36].

[36] In one reported case, the director of a production proposed marriage to the actor for the sole purpose of facilitating permission to remain and work in the UK.

Television without Borders

The creation of the European Union has in theory created a single market which for broadcasters can attract greater audiences while consumers can benefit from a larger selection of channels. This single European television market requires, however, a minimum set of common rules covering areas like television advertising and the production of audiovisual programmes primarily because broadcast signals reach beyond national borders as well as because national legislation regarding the audiovisual sector differ, hence, the Directive "Television without Frontiers" 1989 (Directive 89/552/EEC):

- General provisions, such as the law applicable to television broadcasts and jurisdiction;
- Access of the public to major (sports) events;
- Promoting the production and distribution of European works;
- Television advertising, teleshopping and sponsorship; and,
- Protection of minors, right of reply and monitoring of the Directive.

The Promotion and Distribution of European Work

Primarily as a result of the trade deficit with the United States audiovisual industry of 6 to 7 billion Euros annually, specific measures for the promotion, distribution and production of European and independent audiovisual productions are addressed in Chapter III of the "Television without Frontiers" Directive.

The Directive requires broadcasters to reserve a majority proportion of their transmission time, excluding the time appointed to news, sports events, games, advertising, teletext services and teleshopping, for European works. It further requires broadcasters to reserve a minimum proportion (at least 10%) of their transmission time, excluding the time appointed to news, sports events, games, advertising, teletext services and teleshopping, for European works created by independent producers. Alternatively, Member States may require broadcasters to allocate at least 10% of their programme

budget to independent productions. An adequate proportion of works by independent producers should be recent, that is, less than five years old.

The original Directive addressed only broadcasting, co-productions and the possibility for positive discrimination, for example through quotas which could be applied in a flexible manner. It did not however consider the impact of the Internet and on-demand or interactive television. As such, the new draft uses very broad definitions and extends to any signals through any electronic means whether audio or video.

Given that the pure trade approach is not appropriate, the approach being adopted in the audio-visual sector is that of cooperation specifically, through co-production agreements which may be seen as "positive discrimination". Through cooperation agreements, the cultural diversity of third countries is viewed as being supported by way of subsidies from Member States.

There is some opposition to the approach and this is being remedied by removing the distinction between the medium and the content of the audio-visual production – for example, the DVD is classified as a good whilst the content of the DVD is a service, due to the enlargement of the scope of the telecommunications sector due to technological changes. The result would be to make it more difficult to restrict the distribution of audio-visual products.

The European Union recognises the separation of the medium from the content because to do otherwise would allow for the circumvention of the position taken in the audio-visual sector through commitments undertaken in the telecommunications sector.

INVOLVEMENT OF CULTURAL INDUSTRIES STAKEHOLDERS IN THE NEGOTIATIONS[37]

The **Barbados Private Sector Trade Team (PSTT)** was established in March 2003 through a collaborative effort of the Barbados Chamber of Commerce and Industry, the Barbados Manufacturers' Association, the Barbados Hotel and Tourism Association, the Small Business Association, the

[37] Adapted from Ayanna O Young paper prepared for the Barbados Chamber of Commerce and Industry

Barbados Agricultural Society, and the Barbados International Business Association. PSTT's main functions are to research, document and promote Barbados' private sector interests in multilateral, hemispheric and regional trade negotiations. The PSTT is also involved in assessing the private sector's competitiveness, formulating strategies for sustaining growth in key sectors as well as fostering awareness on trade issues among the private sector. Negotiating positions are fed directly into the process via the Division of Foreign Trade or other relevant government ministry/agency who in turn inform the regional position through the Caribbean Regional Negotiating Machinery and CARICOM Secretariat who interface directly with EU negotiators.

The work of the Trade Team should be supported by all stakeholders in the cultural industries whose participation would encompass:

Dialogue within the Private Sector

Dialogue within the private sector should be structured with the clear objective of formulating negotiating briefs to inform the Trade Team and/or trade negotiators. Thus sectoral groups should be convened using Trade Team, governmental representatives and negotiators as resource persons but only for guidance on trade issues.

Sectors that are not members of a representative body that speaks on their behalf should prioritise formation of such.

Dialogue with Policy Makers and Negotiators

It is imperative that advantage is taken of opportunities for regular private sector/Government dialogue on trade matters.

The sector should initiate and solicit invitation where appropriate to interface with the government on negotiation of trade agreements. The Trade Team should communicate *official* positions on behalf of the sector but constant dialogue should be maintained. The sector would also be afforded the opportunity to receive regular updates on the status of negotiations.

Improving the Technical Capability of the Private Sector

There is generally a lack of trade specialists in the private sector in Barbados. Players need to become conversant with trade issues and obligations for effective participation in trade negotiations.

In this respect, ample use should be made of trade seminars, workshops, conferences etc. that are staged in Barbados by for example, BPSTT, Government ministries, UWI, RNM, CARICOM, Caribbean Export, the Chamber and other private sector organisations.

Participation in trade shows and other symposia

The EU has also indicated commitment to supporting the private sector in increasing trade capacity and this assistance may take the form of mounting and facilitating participation in trade symposia.

Taking advantage of opportunities created by trade agreements

This section is highlighted lastly because it is most important. Involvement in the trade negotiations process would be futile if actual benefits did not accrue to the sector. The sector should adopt an offensive, actively pursuing opportunities created by already negotiated agreements as well as those likely within the EPA context. The sector could use the abovementioned methods, to actually determine the markets in which negotiation of trade agreements would facilitate penetration.

ALTERNATIVE MARKETS

Barbados can utilise the platform of already concluded trade agreements, origin of tourists, current performance of cultural industries in specified markets as well as its Diaspora as a guide to identifying alternative markets for cultural exports.

In keeping with the thrust of CSME and regional integration, the ease of market entry, geographical proximity, similarities in language and culture and in particular given the impact of CARICOM tourist arrivals in Barbados especially during the Crop Over and Jazz Festivals, CARICOM is perhaps the greatest potential *alternative* market for Barbadian cultural goods. Additionally, because France has been identified as one of the more important European markets, geographical and cultural proximity render the French overseas departments in the region apt alternative markets.

Barbados (within CARICOM) has completed trade agreements with Venezuela, Colombia, the Dominican Republic, Cuba, Costa Rica and is in discussions with Canada which also hosts a section of the Diaspora.

The presence of a Barbadian/Caribbean Diaspora in the United States and Canada should continue to be exploited as a stepping-stone to the mainstream markets.

Of course, requisite market research should be conducted to inform these choices.

THE IMPACT OF AN EPA

Traditional approaches to estimating EPA impact have focussed on applying formulas to available tariff data and other economic, social, fiscal indicators. For example, the EU Commission launched a "Sustainability Impact Assessment (SIA)" project[38] in 2003 with a view to estimating the impact of EPAs on ACP countries and/or regional groupings. Results have been limited as they relate to qualitatively estimating EPA impact due primarily to absence of suitable data and difficulty estimating how sectors would perform in a changed competitive environment.

The current study has not been immune from the information constraint. Information requested from the Barbados Statistical Service and the Customs Department has not been received.

[38] http://www.sia.acp.org

Nonetheless, it is possible to utilise abovementioned trends along with indicators such as advances in technology and the escalating pace of globalisation to forecast[39] that:

- Barbados will continue to lose royalties because of the flight caused by the deficit of local versus European music and audiovisual content;
- The ratio of foreign/local content of TV and radio broadcasting will expand decreasing the demand for and national taste for local content;
- If the inputs and investment in the sector remain at their current levels, there will be limited growth of the sector compared with European industries that benefit from considerable protection and subsidisation, resulting in product substitution increasingly available an a lower cost;
- Barbados will find it difficult to stem further cultural penetration and defend its rights to cultural diversity and protection of heritage;
- Barbados will lose tariff revenues as the new trading arrangement envisages progressive liberalisation;
- Immediate to medium term adjustment to CSME implementation may see CARICOM nationals displacing Barbadian players in the industry not to mention actors from European and other markets that have already targeted Barbados and find it easier to procure a work permit that Barbadians do in their home countries;
- By extension, high costs of inputs may distract potential investors; and,
- Barbadian service suppliers will continue to become internationally competitive and desire access to EU markets.

APPROACH TO NEGOTIATIONS IN THE AREA OF CULTURAL INDUSTRIES

1. Consolidate current goods access levels under the Cotonou Agreement.
2. Maintain the cultural diversity approach which treats culture with special care while continuing to consult with service providers to identify areas of strategic, offensive interest under which services liberalisation should take place.

[39] It is important to note that these forecasts are applicable outside of the existence of the EPA or any other trade agreement for that matter

3. Use the previous negotiation experience of the European Union with developing countries, as a guide but only a starting point for cooperation provisions, which should include technical and financial assistance for preparation of laws and regulations for protection and enforcement of IPR, reinforcement of domestic private sector and government offices and agencies involved in enforcement and protection including training of personnel, HRD, support with supply constraints, exchange programmes, internships for Barbadians involved in the sector, a formal cultural interface that would help identify opportunities for joint ventures and Mode IV opportunities, access to information.
4. Collaborate with ACP countries and the Caribbean Overseas Departments – Martinique, Guadeloupe, and French Guiana wherever possible to by-pass existing barriers to access.
5. Refuse to undertake liberalisation without completion of CSME and CARIFORUM processes of integration.
6. Request that the EU function as a real single market with common requirements for Immigration, Establishment etc.
7. Negotiate cooperation agreements with the EU in film, music and book publishing sectors.
8. Maintain TRIPs status quo in negotiations on Intellectual Property Rights.

ANNEXES

1. CHECKLIST OF ACTIVITIES TO BE UNDERTAKEN IN THE DEVELOPMENT OF A SUCCESSFUL CULTURAL ENTERPRISE

a. Identify the Target Market

Who is the market and what are the socio-economic characteristics of the market?

b. Conduct Environmental Scan

What are the global, regional, national and local trends affecting the business? Who are the business' competitors?

c. Conduct a needs analysis of market

Develop a marketing mix – product, price, promotion, and distribution

d. Identify the production chain:

- What are the inputs and how are they supplied?
- Under what conditions are they supplied?
- What skills are required in terms of creative, production and management? Is training necessary and where is it available?
- What equipment is required?

e. What are the facilities required?

f. What are the distribution channels available and how are they accessed?

g. What are the requirements for financing and where is it available?

h. Identify potential partnerships and growth strategies

What are the strategic partnerships that may be established to develop business interests and capacity building?

2. LISTING OF LOCAL PARTICIPANTS IN BARBADIAN CULTURAL INDUSTRIES

Fashion Designers

- Wayne Smith
- Tres-Chic Couture Inc.
- Avark
- Renee Luke
- Edwards Custom Designs
- Pat Brathwaite
- One Body Rosca
- Andy Nile
- Colette Lowe
- Rhaj Paul Project Inc.
- White Butterflies
- Salam
- Destiny Designs
- House of Fashion and Design Bridal Wear
- Pauline Bellamy Designs
- SimonPeter
- Cindy Mayers
- Nefertari

Art Galleries & Dealers

- Art Forms
- Art & Stage Beyond Aesthetics
- Barbados Arts Council
- The Fast Frame Gallery
- Fine Arts Gift Shop
- Gallery of Caribbean Art
- Kirby Gallery
- On the Wall Art Gallery
- Roslyn of Barbados
- The Blue Gallery
- The Flower Forest
- Art House Packaging Inc.
- Art Wiz
- Beavers Business Complex
- The Art Framing Ltd.
- Freedom Fine Art Gallery
- The Hilton Barbados
- Mango's Fine art Gallery
- Queen's Park Gallery
- Tropical Rhythms
- The Whispers Art Gallery
- Zemicon Art Gallery

Photographers

- Willie Alleyne Associates
- Ronnie Carrington (Carrington Photo Creations)
- Gordon Gittens
- Studio Studio
- Alva Mascoll
- Brooks LaTouche Photography Ltd.
- Barbados Photo Gallery

Crafts

- Medford Mahogany Craft World
- Collectors' Treasures
- The Clay Gallery
- Earthworks Pottery
- Indigenous Potteries Inc.
- Roots & Grasses
- Harewood Woodworks
- Bagnall's Point Gallery
- Red Clay Pottery

Dance Schools

- Bailamos Dance School
- The Barbados Dance Theatre Company
- The Dance place
- Dance Strides Barbados
- Jahbulani Ballroom Dance
- Dance Sensation Club
- Luis and Betty Alleyne Ballroom Dance Centre
- Pinelands Creative Work Shop
- Praise Academy of Dance Barbados
- Louise Woodvine Dance Club
- Modern Ballroom Dance Club
- Starlite Ballroom Dance Club

Bands

- Krosfyah
- Electrik
- Jabae
- Strategy
- Kite

Promoters

- GMR Tours International
- FAS Entertainment
- Timeless Entertainment

Museums

- Barbados Museum & Historical Society
- Sunbury Great House

Music Organisations and Support Institutions

- Copyright Organisation of Composers, Authors & Publishers Inc. (COSCAP)
- The Recording Industry Association of Barbados (RIAB)
- United Artists of Barbados (UAB)
- Barbados Association of Tent Managers (BATMAN)
- Concerned Entertainers Group

Music Publishers

- Treasure Music Publishing
- Steel Donkey Music
- Caribmusic Publishing
- Lethal Music Publishing
- Sonic Music Publishing
- Soursop Music
- Starchild Publishing
- Underground Music Publishing
- Rhadika Publishing
- Monsterpiece Publishing Inc.

Recording Studios

- Blue Wave Recording Studios
- Ice Records
- Lethal Sounds
- Slam City Recording Studio/Productions Inc.
- Crucial Productions Inc.
- Gray Lizard
- Monsta Piece Inc.
- Magnetic Image Inc.
- Elite Sound Systems Inc.
- Caribbean Records (B'dos) Ltd.
- Crossfire Ventures Ltd.
- MADD Entertainment Co. Ltd.
- Koliah Recording Studio
- Roett-Hoyos Productions
- Bayfield Records

THE EUROPEAN UNION

The European Union comprises twenty-five countries with four additional countries having applied to join the Union in 2007.

At current membership, the EU has 452 million inhabitants and territorial area of 3.9 million km$^{2.}$ Its Gross Domestic Product is approximately US$ 11,550 billion, with an average of US$ 20,400 GDP per capita for 2003.

It is important to note that despite being an economic union, the members of the European Union maintain significant national differences on a cultural as well as on a commercial level. In the absence of homogeneity of this trading partner with whom CARIFORUM is itself negotiating as grouping, the penetration of the EU by Barbadian cultural products and services represents a formidable challenge. It is important to make a similar observation about Barbados within the CARIFORUM grouping characterised by countries which though similar in some respects are vastly different economically and culturally.

Table 20

Indicators of the European Union by Member State

EU Country	Area (1000 km^2)	Population (millions) 2004	GDP (billions US$) 2003	GDP per capita (US$) 2003
Germany	357.0	82.5	2,407.4	29,359
France	544.0	59.9	1,761.6	29,165
United Kingdom	243.8	59.7	1,961.8	33,478
Italy	301.3	57.9	1,524.4	26,465
Spain	504.8	42.3	840.5	21,333
Poland	312.7	38.2	209.5	5,427
The Netherlands	33.9	16.3	513.3	32,489

Portugal	91.9	10.5	147.1	13,620
Greece	131.6	11.0	173.1	16,488
Czech Republic	78.9	10.2	85.6	8,312
Belgium	30.5	10.4	302.6	29,664
Hungary	93.0	10.1	82.8	8,122
Sweden	410.9	9.0	302.4	33,974
Austria	83.9	8.1	253.7	31,320
Slovakia	49.0	5.4	32.6	6,038
Denmark	43.1	5.4	212.9	40,165
Finland	304.5	5.2	161.2	31,611
Ireland	70.3	4.0	149.2	40,332
Lithuania	65.3	3.4	18.3	5,217
Latvia	64.6	2.3	11.2	4,651
Slovenia	20.3	2.0	27.8	13,900
Estonia	45.2	1.4	9.1	6,498
Cyprus	9.3	0.7	12.8	16,012
Luxembourg	2.6	0.5	26.6	66,390
Malta	0.3	0.4	4.9	12,126
Sub-total	**3892.70**	**456.80**	**11,232.40**	**562,156**
Turkey	769.6	71.3	240.1	3,470
Romania	238.4	21.7	57.0	2,543
Bulgaria	110.9	7.8	20.0	2,528
Croatia	56.5	4.4		
TOTAL	**5,068.10**	**562.00**	**11,549.50**	**570,697**

Source: Population, EUROSTAT.

GDP Data, EUROSTAT; Euro figures converted at a USD/€ rate of 1.1312 average for 2003, according to the European Central Bank.

LIST OF PERSONS/ORGANISATIONS CONSULTED

Barbados

Music

Rupert Clarke (Rupee) – Entertainer

Ronnie Morris – Timeless Entertainment, model agency and event promoter

Gabrielle Moenig – World Music DJ

Derek Wilkie – CRS Music & Media & Treasure Island Music, record company and music publisher

Deepu Panjwani – Lethal Music Inc., record producer & music publisher

Nicholas Brancker – Steel Donkey Publishing, record producer and music publisher

Ian "Eyan" Alleyne – musician, record producer

Michael Agard – Crossfire Inc.

Peter Boyce – MADD Entertainment

Broadcast, Film & Multimedia

Nala, Shamkoe Pilé – The Film Group

Chris Cooke Johnson – Creative Junction Inc.

Thom Cross – Film producer

Michael Whyte – Commercial & New Business Manager, Caribbean Media Corporation

Juliette Stanton – Island Jewel Television Productions

Visual Arts

Neville Legall – President, Barbados Arts Council

Crafts

Ashanti Trotman – Artisan

Fashion

Simon Foster – SimonPeter Fashions

Industrial Design

Philip Marshall – Industrial Designer

Acting, Drama, Literary Arts

Varia Williams – Actress

Cherie Jones - Author

Jeanette Layne Clarke – dramatist, creator of "Pampalam" production

Tourism

Devon Chase – Barbados Tourism Authority

Sophia Chase – Caribbean Tourism Authority

General Support Institutions

Tonika Sealy – Barbados Coalition of Service Industries

James Miller – Barbados Investment & Development Corporation

Ian Walcott – National Cultural Foundation

Kenny Bovell – Barbados National Cultural Alliance

Jamaica

Steely & Clevie Productions

Cleveland "Clevie" Browne

kingstonclevie@hotmail.com

16A Worthington Terrace

Kingston 5

Jamaica

Taxi Productions

Lowell "Sly" Dunbar

sly@n5.com.jm

35 Norbrook Drive

Kingston 8

1-876-8244423 (tel)

1-876-7769504 (f)

Institute of Jamaica

10-16 East St.

Kingston

1-876-9220620 (p)

1-876-9221147 (f)

ioj.jam@mail.infochan.com

Jamaica National Commission for UNESCO

Secretary General

25 Dominica Drive

P. O. Box 202

Kingston 5

1-876-9265480 (p)

1-876-929-4022 (f)

NCJAM@unesco.org

Ibo Cooper

Lecturer

Edna Manley School of the Visual Arts

1 Arthur Wint Drive

Kingston

1-8769292350 (p)

1-876-9680779 (f)

Registry@emc.edu.jm

Lydia Rose

Recording Industry Association of Jamaica

Blaise Industrial Complex

Unit 10, 69 Constant Spring Road

Kingston 10

Augustus Clarke (Managing Director)

Anchor Recording Studios

7 Windsor Ave

Kingston 5

1-876-9782711 (p)

1-876-9782715 (f)

Lloyd Stanbury

Attorney-at-Law

Caribbeat Entertainment

16A Worthington Terrace

Kingston 5

1-876-9687170 (p)

1-876-9299688 (f)

Bridget Brown

Bridget Sandals

1Abbeydale Road

Kingston 10

Jamaica

Tel/Fax: 876 968 1913

Kingsley Cooper

Pulse Fashions/Caribbean Fashion Weekly

Caribbean Pulse

38A Trafalgar Road

Kingston 10

Tel: 876 968 1089/90

Email: pulse44@kasnet.com

Fred Lusan

Videographer

fredlusan@mail.infochan.com

(876) 453-2110

Peter Couch

CEO, Managing Director

WhatsonJamaica.com

Tel: (876) 924-1708/383-5587/978-5588

Michael Brennan

Project Director

COMMIT

(Jamaica Signature Beats)

1 Winchester Road

Kingston 10

Jamaica

Tel: (876) 960-9121/920-7563

Fax: (876) 469-3929

mbrennan@otfgroup.com

Dell Crooks

Film Commissioner

Film, Music and Entertainment

Markets Division

Jamaica Productions Corporation

18 Trafalgar Road

Kingston 10

Jamaica

Tel: (876) 978-7755

Fax: (876) 946-0090

Email: dcrooks@jamprocorp.com

Hugh Beckford

General Manager

Jamaica Association of Composers, Authors and Publishers Ltd

5 Windsor Avenue

Kingston 5

Jamaica

Tel: (876) 978-3591

Fax: (876) 927-7265

Email: jacapgm@cwjamaica.com

Ian Randle

11 Cunningham Avenue, PO Box 686

Kingston 6, Jamaica

Tel: (876) 878-0739

Email: ian@ianrandlepublishers.com

United Kingdom

Peter Harris

Group Managing Director

Kickin Music Ltd

282 Westbourne Park Road

Notting hill, London

W11 1EH

England

Tel: +44 (0) 207 985 0700

Fax: +44 (0) 207 985 0701

Mobile: +44 (0) 778 955 6666

Email: peterharris@kickinmusic.com

http://www.kickinmusic.com

Peter Osei

Executive Manager (Finance)

Cultural Industries Development Agency (CIDA)

Business Development Centre

7-15 Greatorex Street

London E1 5NF

Tel: +44 (0) 207 247 4710

Fax: +44 (0) 207 247 7852

Email: peter@cida.co.uk

http://www.cida.co.uk

Marcia Grant

JAMPRO UK

Tel: +44 (0) 207 554 8814

Email: mgrant@jamprocorp.com

Yollette Battic

Jamaica Tourist Board UK

Geoffrey Adams

British Copyright Council

29-33 Berners Street
London W1T 3AB
England

T: + 44 (0)1986 788 122
F: + 44 (0)1986 788 847
E: secretary@britishcopyright.org

Florian Koempel

Legal Counsel

British Music Rights

26 Berners Street

London W1T 3LR

Tel: 207306446

Ellis Rich

Independent Music Group

Independent House

54 Larkshall Road

London E4 6PD

Tel: 02085239000

International Federation of the Phonographic Industry

54 Regent Street

London W1R 5PJ

Clive Bishop

Chief Operating Officer

Dominic Williams

International Coordinator

Phonographic Performance Limited

1 Upper James Street

London W1F 9DE

020775341344

Belgium

Americo Beviglia Zampetti

European Commission

Directorate General

Rue de la Loi/Wetstraat, 1040 Brussels

Tel: +32 2 296.55.68

Fax: +32 2 299 48 95

Brussels - Belgium

Email: americo.beviglia-zampetti@ec.europa.eu

Francesco Tonon Meggiolaro

Administrator

Trade in Services, GATS, Investment

European Commission

Directorate General for Trade

Rue de la Loi/Wetstraat, 1040 Brussels

Tel: +32 2 296.86.23

Fax: +32 2 299.24.35

Brussels - Belgium

Email: **Francesco.meggiolaro@cec.eu.int**

Pascal Kerneis

Managing Director

European Services Forum

Avenue de Cortenbergh, 168

B – 1000 Brussels

Tel: +32.2 230 75 14

Fax: +32.2 230 61 68

Email: **esf@esf.be**

Riad Azul

Clothing, Jewellery and Accessories

54 rue des Martyrs

75009 PARIS

Metro Pigalle

Tel: 01 53 20 90 02

http://www.riadazul.com

SABAM (collective Management Organisation)

75-77, rue d'Arlon

B1040 Brussels

Tel: 3222868211

Fax: 3222300589

Email: info@sabam.be

European Forum for the Arts & Heritage (EFAH)

10, rue de la Sience

1000 Brussels

Tel: 3225341150

Fax: 3225374910

Email: efah@efah.org

France

Lievin Feliho

Jurist

Union of Artists, Performers and Instructors of Music and dance

21 bis rue Victor Masse – 75009 Paris

Tel: 01 42 81 30 38

Fax: 01 42 81 17 20

Email: lievin_feliho@yahoo.com

Deborah Abramowicz

Director of International Affairs

Society of Authors and Dramatic Composers

11 bis rue Ballu

75442 Paris cedex 09

Tel: 01 40 23 45 14

Fax: 01 40 23 45 58

Email: Debora.abramowicz@sacd.fr

http://www.sacd.fr

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