



The Music Sector and CARIFORUM-EU Trade Relations

Background Brief for the
3rd CARIFORUM-European Union Business Forum

April 15-16, 2015

Executive Summary

The CARIFORUM region, although tiny in terms of population, is renowned for its creativity. In trading terms, Caribbean cultural products and services have become marketable items for export on the international scene. Several Caribbean musicians and other artists have attained global significance and fame in the past quarter century. In spite of being renowned for its musical creativity and diversity, Caribbean music, other than reggae, has found it challenging in recent times to successfully penetrate the international market. Technological changes have also taken the industry by storm and many Caribbean artists have not been able to adjust to digital business models and platforms for music distribution. Most artists still earn their living from live performances.

The most lucrative market segment for Caribbean music in the EU is mainly live performances in music festivals in the summer. But it is mainly the big Caribbean stars that perform in European festivals; it is much more difficult for younger artists or entertainers to break into this market. The other market segment is recorded music in the club scene which is played by deejays (DJs) throughout the year. This is an increasing market for various types of music from the Caribbean but it needs to be promoted and further developed. While there is indication in big markets like Germany and France that the appetite for various genres of Caribbean music is increasing, it is still marginal in terms of impact. But Jamaican dance hall music has made significant inroads in the club music scene. In order to further develop this niche, it is important for Caribbean entertainers to perform in European venues so that their music becomes well-known.

The CARIFORUM-EU Economic Partnership Agreement (EPA) contains significant provisions for the music sector through both market access and cultural cooperation initiatives. They consist of market access commitments by 26 EU states in Entertainment Services and a special Protocol on Cultural Cooperation. When put into effect, these instruments will allow accomplished Caribbean artists as well as less famous artists to enter and perform in the EU. However, these provisions have not been implemented by European countries. This is partly due to the fact that CARIFORUM governments have not made proposals in these areas and very slow ratification of the EPA by EU governments.

In order for artists and entertainers to take advantage of the many opportunities in the EU it is critical that all European and CARIFORUM governments fully implement the EPA. In particular, EU states must implement their obligations regarding Contractual Service Suppliers in the EPA. This will allow greater and more meaningful market access in the EU for a wider spectrum of artists or entertainers and greater collaboration between creative persons in the region and the EU. At the same time, in order to help further develop the music sector in the Caribbean, governments have to remove the onerous administrative and other measures that inhibit the mobility of artists in the region and their ability to collaborate regionally and enhance their creative outputs. Policymakers in CARIFORUM also need to seriously enforce intellectual property rights in all media, especially digital networks and provide meaningful incentives for investment in creative industries.



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1. Introduction

The CARIFORUM region, although tiny in terms of population, is renowned for its creativity. It is culturally diverse which distinguishes it as an interesting and complex cultural location. This cultural diversity manifests itself in a variety of creative forms, the most famous being music. The range of artistic expression includes folklore, crafts, to music festivals, carnivals, among others. Of the more than 100 genres of popular music consumed in the Caribbean the more famous are reggae, calypso, kaiso, soca, zouk, dance hall, meringue, salsa, bachata, reggaeton.

In trading terms, Caribbean cultural products and services have become marketable items for export on the international scene. Several Caribbean musicians and other artists have attained global significance and fame in the past quarter century. The iconic Bob Marley is still one of the best selling dead artists known everywhere in the world and his music appeals to various generations. And Jamaica is world-famous for its reggae music and more recent genres. Trinidad and Tobago is renowned for its Carnival and calypso. More recently, Rihanna was the first Barbadian to win a Grammy. One should remember that the population of Barbados is only 260,000.

In spite of being renowned for its musical creativity and diversity, Caribbean music, other than reggae, has found it challenging in recent times to successfully penetrate the international market. Various studies have noted that although there is significant creativity there are difficulties translating this into attractive products for the global market. Technological changes have also taken the industry by storm and many Caribbean artists have not been able to adjust to digital business models and platforms for music distribution. Most artists still earn their living from live performances. The CARIFORUM-EU Economic Partnership (EPA) provides market access for artists and entertainers to enter the EU. The Business Forum will explore strategies for taking advantage of these opportunities as creative persons from the region interact with European promoters, producers and festival organizers.

This background paper focuses on the music sector in the CARIFORUM region and seeks to provide context for the discussions at the 3rd CARIFORUM-EU Business Forum. It will first give an overview of international trends in the music industry and their implications for the Caribbean. The paper will then explore: (a) how the enabling environment in the CARIFORUM region is (or is not) facilitating exports in the music sector; and (b) whether the enabling environment in the EU is facilitating trade generally but with specific focus on music/entertainment. It will also assess the potential for further collaboration between the Caribbean and EU in terms of business (including exports) and investment in this sector.

2. International Market Trends and Opportunities

The revolution in the global music industry that was sparked by digitization and convergence of media is still changing business models. However, one thing is clear – digital music and music streaming from the Internet onto mobile devices of all kinds is now the norm in music

consumption globally. And this poses a major challenge for artists from the CARIFORUM region.

Digital music sales grew by 109% between 2009 and 2013. According to IFPI, the international trade body representing the recording industry world wide, digital sales accounted to 39% of global recorded music trade revenues in 2013 and 32% of these sales took place in Europe. Revenues from subscription services surged by 51.3 per cent in 2013, passing the US\$1 billion mark for the first time. Global revenues from subscription and advertising supported streams now account for 27 per cent of digital revenues, up from 14 per cent in 2011. It is estimated that more than 28 million people worldwide now pay for a music subscription, up from 20 million in 2012 and just eight million in 2010.¹

Some of the more popular music streaming services are European – Spotify, Deezer, Qobuz – and they operate in several countries in the Caribbean. Few regional platforms have emerged for digital music except for Reggaeinc and Bajantube.

Europe has four of the ten biggest music markets in the world (Germany, UK, France and Italy). Small companies are the key employers in the music sector in the EU and ensure that there is a great diversity in music. Europeans are also open to other cultures and appreciate a vast variety of musical genres as evidenced by the diversity of foreign musicians who perform in music festivals all over Europe.

The most lucrative market segment for Caribbean music in the EU is mainly live performances in music festivals in the summer. There are festivals in most EU states and even Belgium (which did not grant market access for entertainers from CARIFORUM) has many music festivals each year that feature world music. But it is mainly the big Caribbean stars that perform in European festivals; it is much more difficult for younger artists or entertainers to break into this market. The other market segment is recorded music in the club scene which is played by deejays (DJs) throughout the year. This is an increasing market for various types of music from the Caribbean but it needs to be promoted and further developed. While there is indication in big markets like Germany and France that the appetite for various genres of Caribbean music is increasing, it is still marginal in terms of impact. But Jamaican dance hall music has made significant inroads in the club music scene. In order to further develop this niche, it is important for Caribbean entertainers to perform in European venues so that their music becomes well-known.

Much of the Caribbean's future prosperity will depend on how they use their resources, knowledge and creative talent to spur innovation. Building on its relatively rich and diverse culture, Caribbean people must pioneer new ways of creating value-added, but also of working together and sharing resources. Technology and the availability of broadband infrastructure in urban and rural areas opens up new opportunities for creators to produce and distribute their works to a wider public at a lower cost, independently of physical and geographical constraints. Provided that information and communication technologies are used to the full by cultural content providers and traditional patterns of production and distribution are reassessed, this offers potentially larger audiences and markets for creators

¹ See *Recording Industry in Numbers, 2014*.

and a more diverse cultural offer for citizens. At the same time, the roll-out of ICT depends on the availability of high quality and diversified cultural content. Cultural content therefore plays a leading role in the acceptance of these new technologies by the wider public and for the development of the e-skills and media literacy levels of CARIFORUM citizens.

However, this new environment substantially changes traditional production and consumption models, challenging the system through which the creative community has up to now drawn value from content. The impact differs widely from business to business and is influenced by where a given business stands in the value chain. Economic value is being displaced towards the end of the chain, which in certain sectors affects the effective reward for creation. Moreover, parts of the content industries, particularly the recorded content industries, have been severely hit by piracy and losses in sales of physical supports (e.g. CD, DVD), which have damaged their development, shrunk their revenue basis and consequently limited their potential to generate jobs and investment. This is why the industry also needs to develop new and innovative business models.

3. The Enabling Environment in the EU

It is a well-known fact that developed countries invest heavily in their cultural industries. The European Commission has several programs for all sectors of creative industries in the EU; and individual member states such as Belgium, France, Germany, the Netherlands and United Kingdom provide very substantial grants and other facilities to help the sector develop talent and add value to their economies. Furthermore, there is a clear perception of the creative or cultural industries as economic sectors and there are policies in place that link them to industrial strategies. For instance, Finland has made creative industries a priority of the Ministry of Employment and Economy. In the Netherlands, the Ministry of Culture works closely with the Ministry of Economic Affairs in relation to policy developments. Similarly, in Germany, the Ministry for Economic Affairs and Technology is responsible for implementing the national cultural industries strategy. (KEA, 2010). And while they do export some cultural services and goods, it is not a requirement for the funding.

The European Music Office, an international non-profit association, used to promote musical diversity and represent the interests of European music professionals within Europe and internationally. Also, many European countries have national initiatives to promote and develop their music sector. UK Trade and Investment (UKTI) assists with the sale of UK music overseas and is particularly focused on the development of UK music as a brand. It has an industry Advisor who works as the link with industry to identify opportunities for British music organisations to develop their international sales of recorded and live products. Many EU states also have bilateral cultural cooperation programs for dance, music and other art forms under which foreign artists collaborate with European counterparts. The MEDIA 2007 programme (2007-2013) for the audio-visual sector in the EU was the fourth since 1991 and had a budget of €755 million.

The ACPCultures+ programme is implemented by the ACP Secretariat and funded under the 10th European Development Fund (EDF) with a budget of €30 million. Most creative persons

in the Caribbean, including musicians find the requirements and procedures in the calls for proposals overly onerous and complicated. This needs to be simplified and streamlined.

4. Constraints in the Enabling Environment for Music in CARIFORUM

Over the past 10 years there has been a plethora of studies on the music and wider creative sector in the Caribbean. Each new study often finds it necessary to reiterate what was recommended before because there is almost no implementation of policy changes. There are many shortcomings in the enabling environment in the Caribbean that constrain the music sector from fulfilling its potential. The business environment for the regional music industry as observed by many researchers has suffered from a lack of investment capital, managerial talent, business support and a weak institutional framework in terms of industrial, trade and intellectual property policies. Also, low levels of media access, high levels of copyright infringement (e.g. piracy), and weak distribution channels plague the sector. There are also inadequate training and performance facilities for artists and musicians. A few other issues are mentioned below.

Tariffs and Taxes on Inputs to Cultural Industries

It can easily be argued that the greatest disincentive to investment in the entertainment sector is the high tariffs, taxes and other duties and charges (ODCs) imposed on almost all the inputs to cultural industries in CARICOM states. For some inexplicable reason, based most likely on antiquated thinking and belief that cultural items should be considered luxury goods, some of these inputs attract the highest charges in the Common External Tariff (CET) particularly, in the smaller Eastern Caribbean economies. While the common external tariff (CET) may be only 20%, the other taxes and charges make it prohibitively expensive to import much of the equipment needed for sophisticated activities such as music editing, video production and editing or any kind of post-production functions.

The high charges levied at the border are clearly a disincentive to all investment. In some countries there are informal provisions for waiver or reduction of the duty but this is often based on political or other connections, rather than a predictable and transparent regime. Jamaica has a facility for “tools of the trade” for artists under which duties are waived or reimbursed but there is lack of clarity or transparency or predictability in the regime.

The high import charges associated with the inputs to almost all creative activities are clearly a perverse policy measure especially since all Caribbean governments claim that they want to promote and develop the creative industries. Furthermore, there are no producers of music or electronic equipment in CARICOM so one cannot make a protectionist or infant industry argument. The high duties and taxes are purely revenue-seeking impositions by CARICOM governments. If policymakers are serious about stimulating the development of the creative sector, this issue must be solved.

The punitive charges are a major disincentive and direct constraint on investment by the predominantly small firms and individuals in the creative sector. CARICOM Trade ministers

(COTED) have discussed this issue several times but no consistent action has been taken to remove the duties and charges.

Constraints to movement of artists and their equipment in the region

One means of improving the quality of and stimulating innovation in cultural products and services from the region (in order to increase exports) is to facilitate and promote greater intra-CARIFORUM collaboration in cultural industries. However, administrative hassles across the regions result in most artists (especially music and performing artists) reporting that it is much easier to collaborate on joint creative projects with foreign artists rather than regional ones.

Some music professionals have indicated that destination countries do not automatically accept documentation from their countries of origin. A further issue is the hassle of custom procedures to allow the entry of equipment that artists need to conduct their work. Also, bond requirements can be prohibitive for small bands or groups. Most artists or entertainers indicate that it is a major hassle to move with their equipment. Artists contend that customs officials often arbitrarily determine the value of the material or use standardized charges which are above the actual manufacturing cost or value of the material and apply tariffs and charges on these.

The anecdotal examples given above reflect real impediments to the seamless movement and hence collaboration among creative persons in the Caribbean. This needs to be solved to stimulate more regional creative projects and events as a stepping stone to target and appeal to larger markets. Ironically, artists were included in the first category of persons that were granted free movement by CARICOM governments in their Single Market process.

On the surface, if one considers all the initiatives (studies, workshops, consultations) that have been undertaken in CARIFORUM countries in the past 10 years regarding cultural or creative industries, it may appear that national governments are really interested in developing this sector. Several countries have developed strategies for the creative sector and Barbados introduced a Creative Industries Bill in 2013 that is supposed to provide incentives for the sector. But many of these initiatives have been in process for more than 10 years. And in spite of all the hortatory statements from various governments, the situation across the region is very much the same – various consultations and pronouncements at the political level, but no real significant support to the sector or removal of government measures that constrain the sector's development. The issues facing the sector will have to be addressed for tangible progress to be made.

5. Provisions in the EPA for the music/entertainment sector

As a major European report pointed out, mobility promotes the dissemination of fresh ideas and values, understanding of other cultures and traditions, as well as mutual learning. Mobility programmes and schemes allow artists operating internationally to produce and/or show their work, to experiment and be inspired, to meet other artists, to build and expand their professional networks; thereby increasing opportunities for creative encounters,

professional development, exchanges, access to new markets, collaboration and innovation. Mobility promotes the exchange of new and innovative ideas and practices among artists and cultural professionals. The main mechanism for the CARIFORUM sector to benefit from the EU market is through mobility granted in the EPA.

The cultural sector and entertainment services in particular are addressed through two instruments in the EPA. These are as follows:

- (i) Market access commitments by 26 European states for entertainment services from CARIFORUM states that are governed by the rules of the Services and Investment chapter and the general provisions of the EPA
- (ii) A special Protocol on Cultural Cooperation

Market Access Provisions

In the case of the EPA's market access provisions, it is important to note that in addition to allowing Caribbean firms to invest in entertainment activities in Europe², for the first time, the EU granted legally binding and significant market access for the supply of entertainment services through the temporary entry of natural persons for up to six months. This is categorized as Contractual Service Suppliers (CSS) under the EPA for the following activities:

CPC 9619 Entertainment services (other than audio-visual)

- 96191 Theatrical producer, singer group, band and orchestra entertainment services
- 96192 Services provided by authors, composers, sculptors, entertainers and other individual artists
- 96193 Ancillary theatrical services n.e.c.
- 96194 Circus, amusement park and similar attraction services
- 96195 Ballroom, discotheque and dance instructor services
- 96199 Other entertainment services n.e.c.

Under the EPA chapter on Services, Contractual Service Suppliers (CSS) are defined as employees of a company in a CARIFORUM state that has concluded a bona fide contract to supply services with a final consumer in an EU state requiring the presence on a temporary basis of its employees in that Party in order to provide the specific services.

All EU Member States except Belgium undertook commitments in the entertainment sector for CSS. These commitments offer those in the creative sector the same basis for entry as Caribbean business professionals. Caribbean artists, musicians, and other cultural practitioners and their crews who are registered as businesses will also be able to send their members or employees and they will benefit from the same conditions as traditional professionals to supply entertainment services under the category of CSS. Artists (or bands) who are self-employed artists who create a company which they own or not, and which has only one employee (themselves), should be considered contractual service suppliers, and are

² All of the EU except nine of the new members mainly from Eastern Europe.

therefore covered by EC commitments on Entertainment in the EPA, (as long as they receive a salary or are paid by the band).

The Protocol on Cultural Cooperation

The market access granted by the EU to Caribbean entertainers is complemented with a historic and innovative Protocol, which provides for bilateral cooperation in a variety of cultural activities. While the market liberalization arrangements in services provide access for cultural practitioners who want to sell their services in Europe, the **Protocol on Cultural Cooperation** facilitates those who wish to enter the EU for other cultural activities, including collaborating with creative persons in that market. The Protocol provides a framework for temporary movement and training of artists and other cultural practitioners in performing and visual arts and contains special provisions on the audio-visual sector.³

The principal objectives of the Protocol include:

- Helping to integrate the cultural dimension at all levels of development cooperation;
- Promoting local and regional cultural content;
- Facilitating exchanges of cultural activities, goods and services; and
- Redressing the imbalances, which exists in trade and other exchanges between CARIFORUM states and the EU.

The Protocol on Cultural Cooperation outlines a comprehensive framework for cooperation between cultural professionals from CARIFORUM and the EU. It also addresses mechanisms for various cultural exchanges and technical support to CARIFORUM Member States. One of the key provisions in the Protocol is *Cultural Exchanges and Training*.

The Protocol facilitates access into the EU by Caribbean artists and other cultural practitioners (who are not involved in commercial activities in the EU) in order that they might be able to collaborate on projects with European counterparts; receive training; learn new techniques; engage in creative production, including joint audio-visual productions with EU partners. Caribbean cultural practitioners, seeking to benefit from this cooperation, will be allowed to remain in any EU country for up to 90 days in any 12-month period.

The scope of coverage for cultural cooperation under the Protocol was deliberately structured to cover the broadest practical range of creative expression, including activities particularly relevant to the Caribbean, such as carnivals and mas costume design. The Protocol aims to facilitate training to improve the skills of regional artists and to increase contacts between these artists and other EU cultural professionals and practitioners such as:

- Theatrical producers, singer groups, band and orchestra members;
- Authors, poets, composers, sculptors, entertainers and other individual artists;
- Artists and other cultural professionals and practitioners participating in the direct supply of circus, amusement park and similar attraction services, as well as in festivals and carnivals;

³ Article 5 of Protocol III to the CARIFORUM-EC Economic Partnership Agreement

- Artists and other cultural professionals and practitioners participating in the direct supply of ballroom, discotheque services and dance instructors;
- Mas performers and designers.

Once established, the Protocol mechanism will be particularly useful for the less well-established artists, entertainers and other cultural practitioners who are not operating commercially in the EU. They can enter EU states under the cooperation element for training, market exposure and collaboration with European colleagues. It is envisaged that over time the emerging cultural practitioners will develop useful market knowledge and valuable contacts in the EU that can eventually lead to commercial contracts.

But too many years have passed without any action by CARIFORUM governments or EU states to implement the Protocol on Cultural Cooperation. Various study tours and trade missions to selected European countries have revealed that artists and musicians in Europe are very willing to collaborate with their counterparts in the Caribbean if cooperation programs are put in place. This is a huge lacuna that needs to be addressed.

6. Recommendations and Concluding Observations

The Protocol on Cultural Cooperation should be implemented

EU Member States have indicated that the Cultural Protocol in the EPA is demand driven. It is therefore critical for CARIFORUM countries to articulate their interest in specific areas of cultural activities. It is recommended that technical and financial support be provided at the national level to prepare proposals for requests to specific EU states for cultural cooperation activities under the EPA Protocol. This should not only include music but all the performing arts and visual arts, and provide for artists in residence, artist exchanges (in Europe and the Caribbean), training workshops and other related activities. The relevant agencies in CARIFORUM for this activity are national ministries responsible for Culture and for Trade.

Commitments on Movement of Persons in the EPA should be implemented

By the end of the five-year review of the EPA, (October 2014), only 16 EU Member States and 7 Caribbean states had ratified the EPA. This poses a constraint on the ability of CARIFORUM entertainers to take advantage of their market access in the European Union.

Furthermore, from research conducted on websites of EU Member States and exchanges with national officials, it is clear that current procedures and requirements for entry into most EU jurisdictions have not factored in the obligations under the EPA regarding market access for natural persons who are service suppliers such as Contractual Service Suppliers (CSS) and Independent Professionals (IPs). Most of the publicly available information on official websites refer to “migration”, “employment” or “migrants” or “permanent employment” or “workers.” There is no reference whatsoever to the short-term movement of service suppliers (musicians or entertainers) as envisaged in the EPA. This leads to the conclusion that EU Member States have not really implemented their Mode 4 services commitments under the EPA. The immigration and labour regulations in EU Member States

focus on natural persons from other EU Member States or third countries [i.e., non-European Economic Area (EEA)]. They do not provide for entry by persons from CARIFORUM countries as a result of the trade-related obligations under the EPA.

In the case of Germany, which is the largest market in the EU, but has not yet ratified the EPA, CARIFORUM entertainers cannot currently benefit from the market access granted to entertainers under that agreement. The reasons as explained by German officials are as follows.

... in a one-stop government procedure third-country nationals apply for a visa to enter Germany for the purpose of taking up employment. The visa is issued by the German embassy abroad. The embassy directs the query to the local competent foreigners authority which verifies the general legal residency requirements and then sends the application to the Federal Employment Agency to obtain the approval for employment. The application has to contain the assignment description and the employment agency verifies if the working conditions are comparable to those for national employees. This is the procedure which since 2009 is valid for obtaining a residence permit for the purpose of employment. As the CARIFORUM EPA hasn't been ratified so far, there are up to now no specific indications for the agreement under the contract.

Similar complicated regimes exist in the Belgium, the Netherlands and Sweden whose administrative procedures refer to “workers”, “migrants” and “aliens”.

It is therefore safe to conclude that some important EU Member States have not implemented their commitments on Mode 4 under the EPA. It seems that European governments generally assumed that domestic regulations and procedures would not need to be adjusted to meet their commitments under trade agreements. The only country that refers to trade obligations in its immigration or work permit brochures or publications is the United Kingdom (UK); but this simply consists of a table showing the sectors in which applications by sponsors (British firms) for permission to “bring a contractual service supplier or independent professional to the UK” can be entertained under four trade agreements.⁴

But even that regime is so complicated it makes it practically impossible for service suppliers in the Caribbean to use it. Since it requires a sponsor, it makes it unlikely that Caribbean entertainers will be able to contest the market in the UK as envisaged under the EPA.⁵ **Of particular note is the fact that trade agreements, including the EPA conceive of firms that send their employees overseas as CSS in order to supply services to clients there. But British work permit and immigration regulations make reference to their (British) firms bringing workers or migrants into their jurisdiction as if they are their employees.**

In order to understand the implications of domestic regimes in the EU for EPA commitments on the movement or presence of natural persons (Mode 4 in trade jargon) it is necessary to

⁴ See *Tier 2 and Tier 5 of the Points Based System – Sponsor Guidance (Appendix F, Version 04/2013)* released by the UK's Home Office.

⁵ Furthermore, it should be noted that as of August 2014 there were only 3,907 approved sponsors under Tier 5 (short term employment) but 26,914 under Tier 2 (long term employment). See list of all sponsors: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/345457/Tiers_2_5_Register_of_Sponsors_2014-08-19.pdf.

review the UK's points based sponsorship system which British officials claim is compatible with their obligations under the EPA. In this regard, two categories are relevant – Tier 2 and Tier 5. The Tier 2 category allows UK employers to recruit workers from outside the European Economic Area (EEA) to fill a particular vacancy they cannot fill with a British or EEA worker. The Tier 5 category is for temporary workers. These are explained by the UK Government in its online information on UK Visa Sponsorship for Employers.

It should be emphasized that the UK requirement for a sponsor is contrary to the provisions in the EPA regarding a CSS since it practically prevents a CARIFORUM service supplier from direct access to “a final consumer” in the UK. Furthermore, the sponsors must be UK-based and must be licensed with the UK Border Agency for the purposes of issuing a Certificate of Sponsorship to the person seeking admission in any of the sectors in which the UK undertook market access commitments in the EPA. A related issue is that the conditions for sponsorship are unclear at best. And there is no public document accessible to a CARIFORUM musician or entertainer which explains what is required to be deemed a “sponsor.”

In other words, it may be argued that the sponsorship regime prevents the CSS from the Caribbean from contesting the market in the UK (in the sectors in which services commitments have been made) and hence denies him/her the benefits of the EPA.

Recommendations for CARIFORUM Governments

1. Remove the perverse tariffs and other duties and charges on all inputs to creative expressions and for the music industry in particular.
2. Establish a system for free movement of creative industry inputs and artists throughout CARIFORUM. Artists and musicians should not be harassed about their equipment when they travel across the region to perform or collaborate on joint projects. An example should be taken from the EU's approach to mobility of artists.
3. There should be serious enforcement of intellectual property rights in the creative sector, particularly in the digital or online medium.
4. Review and develop policies concerning the definition of local/regional content and the use of such content. Utilize regional content requirements as a strategy to increase and promote the creation and use of regional content and to reduce the export of royalties.
5. CARIFORUM governments should seek funding from international donors and provide support to the music industry for the transition to new digital and mobile platforms.
6. Review the intra-regional withholding tax rates on royalties to ensure that regional rights-owners are not disadvantaged. And adopt measures to reduce the level of royalties being exported through implementation of quotas.

7. All CARIFORUM states should ratify the EPA by the end of 2015.
8. All CARIFORUM states should develop proposals for implementing the provisions of the EPA Protocol on Cultural Cooperation by making formal proposals to specific EU governments on cultural cooperation initiatives.

Recommendations for European Governments

1. All EU Member States should ratify the EPA by the end of 2015.
2. All EU Member States should put in place administrative regimes to effectively implement their commitments on contractual service suppliers for the entertainment (and other service sectors) under the EPA.
3. EU Members such as the UK, France, Germany, Netherlands, Spain, Belgium, Italy, Sweden should conclude bilateral and/or regional cultural cooperation agreements with CARIFORUM states as envisaged under the EPA Protocol on Cultural Cooperation. These agreements should provide for exchange of artists and creative persons and collaborative works between Caribbean and European artists, musicians and entertainers.
4. The European Commission and individual Member States should establish a sustainable financing mechanism to support cultural industry development in CARIFORUM. The fund should comprise both a grant component and a commercial component. This should be separate from the ACP Cultures + facility.

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