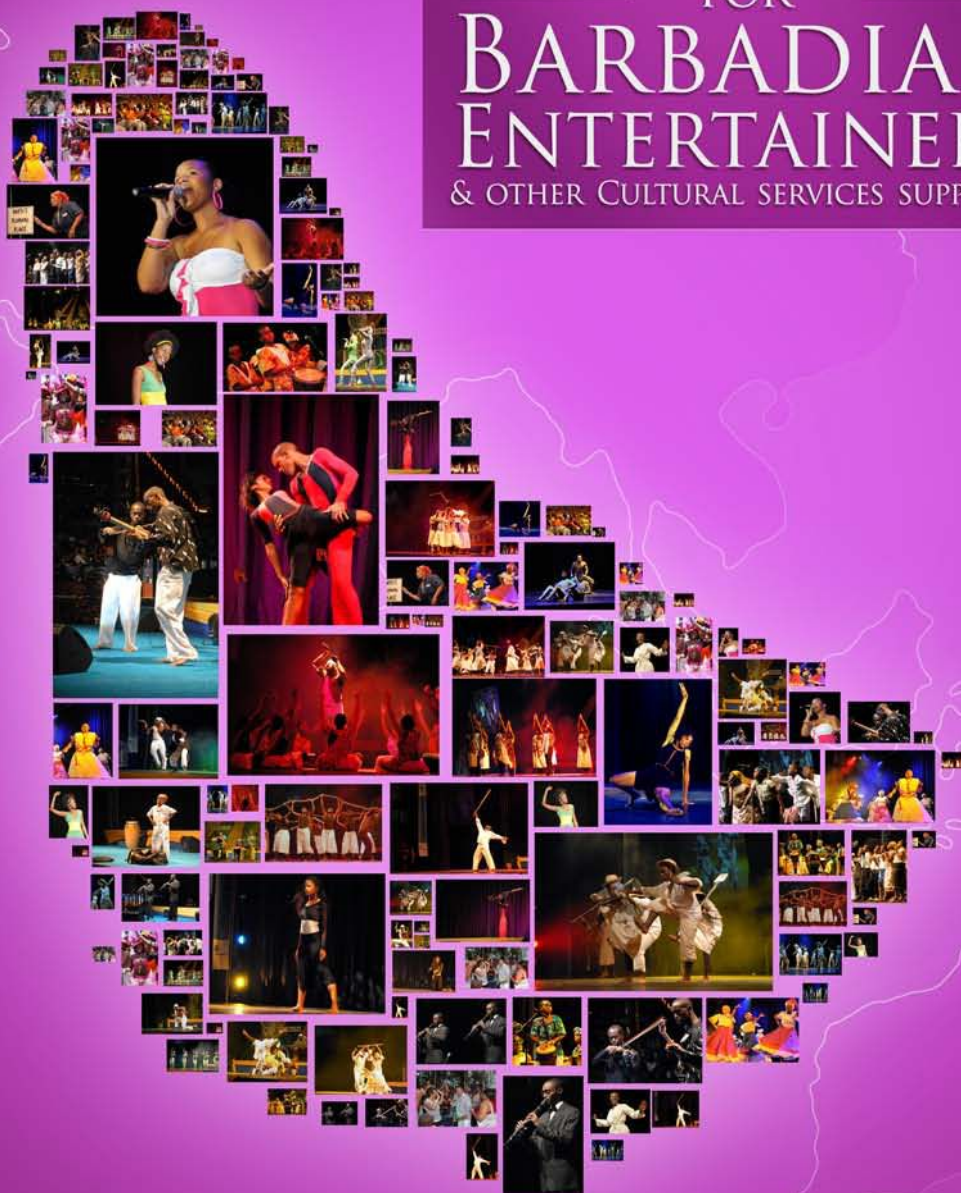


OPPORTUNITIES
IN THE
CARIFORUM-EC
ECONOMIC PARTNERSHIP AGREEMENT
FOR
BARBADIAN
ENTERTAINERS
& OTHER CULTURAL SERVICES SUPPLIERS



EPA Implementation

Opportunities in the CARIFORUM-EC EPA for Barbadian Entertainers and other Cultural Services Suppliers

The EPA provisions with respect to Entertainment services and Culture could bring significant long term benefits to Barbados, not only in terms of improved market access into the EU for Barbadian services providers, but also in terms of development assistance. It is important for creative persons and culture officials to become familiar with the culture and entertainment provisions in the EPA in order to identify market access opportunities or to obtain support from development partners in the EU.

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PREFACE

On 15 October 2008, CARIFORUM countries and member states of the European Union (EU) signed an Economic Partnership Agreement (EPA) in Bridgetown, Barbados. The Agreement, which provides for the liberalisation of trade in goods and services between CARIFORUM and the European Union as well as trade-related development cooperation, has been attracting much attention throughout the Caribbean and beyond.

The decision to negotiate an EPA with the EU was influenced by the realization that Barbados and other CARIFORUM countries needed to change their approach to doing business with Europe. In this regard, Barbadian policy makers perceived that the EPA could be used as an effective mechanism to advance the country's development by facilitating its restructuring into areas of activity where it could be more competitive. It was also envisaged that the EPA could be useful in helping to address a number of the supply side constraints which have been negatively affecting the competitiveness of Barbados' economic operators.

The services sector had long ago been identified as having the potential to contribute significantly to sustainable development in Barbados. Therefore, the EPA was seen as offering an opportunity to upgrade the capability of the island's services suppliers, while improving and guaranteeing access to the EU market for its services exports.

The EPA market access commitments in services and the related cooperation provisions represent a fundamental change in the CARIFORUM-EC relationship, bringing expanded market access opportunities; an improving environment for investment in Barbados' services sectors; and significant growth in the island's services export capacity.

This booklet on **“Opportunities in the CARIFORUM-EC EPA for Barbadian Entertainers and other Cultural Services Suppliers”** is the third in a series of publications intended to provide industry stakeholders and interested members of the general public with a concise but clear picture of the key provisions of the Agreement. The two earlier booklets covered **“Tourism & Travel-related Services in the CARIFORUM-EC Economic Partnership Agreement”** and **“The CARIFORUM-EU Economic Partnership Agreement: A Tool for Stimulating Innovation in Barbados”**.

Senator, the Hon. Maxine McClean
Minister of Foreign Affairs and Foreign Trade

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OVERVIEW: CARIFORUM & THE EU FROM LOMÉ TO THE EPA

Lomé Conventions & the Cotonou Agreement

The European Union's special relationship with the Caribbean region dates back to 1975 and the first Lomé Convention, when six (6) CARICOM countries, including Barbados, joined other developing countries from Africa and the Pacific to form the ACP Group in a trade and development relationship with the then nine (9) members of the European Economic Community.

After four successive Lomé Conventions and twenty-five (25) years of non-reciprocal preferential access to EU markets for products from ACP countries, the two sides decided to overhaul their trading arrangements. Therefore, on 23rd June 2000, they signed the Cotonou Agreement, establishing a comprehensive new framework for future ACP-EU relations. The core objectives of the Agreement are economic development, the reduction and eventual eradication of poverty, and the gradual integration of ACP States into the world economy.

The Cotonou Agreement provides for the

establishment between the ACP and the EU of “....new World Trade Organisation (WTO) compatible trading arrangements, removing progressively barriers to trade between them and enhancing cooperation in all areas relevant to trade”.¹ The Agreement also provides that the new trading arrangements would take the form of Economic Partnership Agreements (EPAs), to be negotiated during the period from September 2002 to 31 December 2007.

The EPA

Negotiating process: The EPA negotiating process began in September 2002 with an 18-month period of discussion at the All ACP-EC level. The second phase of the negotiations was conducted at the regional level, with the CARIFORUM-EC negotiations beginning in April 2004 in Jamaica. On December 16, 2007 in Bridgetown, Barbados the negotiated text for a comprehensive EPA was initialled, thereby ensuring that CARIFORUM products would continue to benefit from uninterrupted preferential access to the EU market.

¹ Article 36.1 of the ACP-EU Partnership Agreement.



Signature and provisional application of the EPA: On 15 October 2008, the EPA was formally signed in Bridgetown and, following the completion of necessary domestic arrangements in the Caribbean and Europe, the 29 December 2008 was established as the start date for provisional application of the Agreement (The date from which services providers are eligible to benefit from the EPA commitments).

Some expected EPA benefits: It is envisaged that during the coming years, the EPA will facilitate economic restructuring and growth by helping Barbados and other CARIFORUM countries to move towards more value-added economic activity and to develop greater capacity to compete internationally in the export of services, including entertainment and other cultural services.



Photograph courtesy of National Cultural Foundation

PRINCIPLE EPA PROVISIONS ON TRADE IN SERVICES

The CARIFORUM-EC EPA replaces the trade component of the Cotonou Agreement and introduces reciprocity into the CARIFORUM-EU relationship, while improving access to the EU market for regional goods and services. In this context, CARIFORUM's policy makers decided that the services sector was critical to the region's economic growth and deserving of special attention. Therefore, in the EPA negotiations, the region fought determinedly to secure improved market access for CARIFORUM services providers and additional EC development support to improve the region's capacity to compete effectively in areas such as cultural services.

With respect to the services sector, the Agreement reflects the different levels of development of the Parties. The EC has liberalised 94% of its services sub-sectors while the more developed CARIFORUM countries (MDC), including Barbados, have liberalised 75% and the lesser developed (LDC) 65%. The Dominican Republic has liberalised 90%.

Barbadian firms may supply services into the territory of an EU Member State, through Contractual Services Suppliers, in twenty-nine sub-sectors, including entertainment

services other than audiovisual. (See later sections on opportunities and conditions relating to Contractual Services Suppliers).

Entertainment and Culture in the EPA

The provisions of the EPA, with respect to cultural cooperation and market access for entertainment services and other cultural services, far exceeds what was provided in the Cotonou Agreement. The cultural sector and entertainment services in particular are addressed through two instruments in the EPA. These are as follows:

- A special Protocol on Cultural Cooperation that sets out the framework within which CARIFORUM and the EU will cooperate in a wide range of cultural activities and exchanges of cultural products.
- Market access commitments by 26 European states (all EU Members except Belgium) 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.



MODES OF SUPPLYING SERVICES

In international trade agreements, market access or liberalization of trade in services takes place through four different means of delivery. These are referred to as Modes of Supply and it is important to understand how they work in order to appreciate how they affect the business model that a firm might be able to employ, whether in the cultural sector or any other services activity. The four modes of supply with respect to services are as follows:

MODE 1: Cross Border trade, in which the service is sent from one country or territory to another, where only the service itself crosses the border (e.g., satellite broadcast of movies for cable TV, music downloads or the transmission of information by electronic mail, fax etc.).

MODE 2: Consumption Abroad, involving the consumption of services by nationals of one country while physically in another country so that the service is supplied to consumers outside their countries of residence. (e.g., Europeans attending a music concert at Holders Hill, tourists travelling to Barbados, or foreign executives coming to Barbados to attend training sessions. This mode also applies if the service is provided on equipment sent abroad (e.g., a British yacht coming to Barbados for repairs).

MODE 3: Commercial presence or investment in a foreign market, where the services supplier establishes a commercial presence through which the service is supplied to clients in that market (e.g., a Barbadian show promoter, bank, hotel, restaurant, engineering firm etc. establishes in an EU Member State).

MODE 4: Presence of natural persons or temporary entry for individuals to go into another country on short-term contracts to supply services directly to customers (e.g., singers, musicians, consultants, architects) or to manage companies located in the other country).

In terms of market access for entertainment services, the conditions and benefits are the same as for other Contract Services Suppliers (CSS) under the EPA. Therefore, Caribbean artists, musicians, and other cultural practitioners, who are registered as businesses, will be able to send their members or employees to all EU states, except Belgium, to supply entertainment services.

A country may allow foreign firms to operate through any or all of these four modes of supply. However, governments often open only some modes with respect to particular services sub-sectors and may stipulate certain conditions under which the foreign suppliers can operate in their market. In order to

determine the degree of market access for their particular services and the conditions under which any access is granted, Services providers are encouraged to study the “List of commitments in services sectors”, which is detailed in Annex IV to the main EPA Text.

It should be noted that Mode 4 (temporary entry of natural persons) regulates the temporary entry of services providers to deliver a service under the stipulated conditions. It does not address immigration issues or the movement of persons seeking to enter the workforce in another country. These activities are not classified as “trade in services” and are outside of the scope of trade agreements.



MARKET ACCESS OPPORTUNITIES IN ENTERTAINMENT SERVICES

The new market access opportunities, which are open to entertainers and artists from Barbados and other CARIFORUM Member States, include all of the activities covered under **CPC 9619¹ 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

96194 Circus, amusement park and similar attraction services

96195 Ballroom, discotheque and dance instructor services

96199 Other entertainment services, such as: Sports event promotion and/or organization, Sports facility operation, Caribbean dance classes, Cricket coaching, Scuba diving, Surfing etc.

¹ This categorization is based on the Central Product Classification (CPC) list developed by the United Nations.

Commercial Presence/Establishment of a services company

With regard to commercial presence (GATS Mode 3: *supplying services through the establishment of the services provider in the country where the service is provided*), sixteen (16) EU Member States, including all of the major traditional markets for Caribbean entertainers: such as the United Kingdom, France, Germany, Italy, Spain and newer markets like Malta have granted access for investors or entertainment services companies from the Caribbean. Therefore, Barbadians can now benefit from EPA-related commitments and set up entertainment services companies in the relevant EU Member countries without restrictions on market access or national treatment.

In other words, a Barbadian firm or a group of entrepreneurs from Barbados and/or other CARIFORUM Member States can establish an entertainment services company, an art gallery, sports event promotion entity, or a news and press agency in an EU Member State to provide any of the range of services mentioned above. The Barbadian company will be treated as an European firm and can access the wider market and supply entertainment services. This can result





Photograph courtesy of National Cultural Foundation

in more business in the EU for Barbadian entertainers, artists and other cultural performers because they will be able to target, not only the Caribbean *diaspora*, but also the wider European market.

The EPA also provides that, if necessary, the Barbadian company will be able to obtain work visas for managers or key personnel (incl. Graduate Trainees) from Barbados to work in its EU operation and they would be allowed to remain in the EU member state for a period of up to 3 years.

These opportunities are subject to certain general constraints, such as registration, licensing and qualification requirements and limitations on the acquisition of real estate. There are also legal stipulations with respect to the types of business structures that may be established.

Cross border supply of entertainment & other cultural services

The EPA defines cross-border supply of services as comprising the supply of a service “from the territory of a Party into the territory of the other Party” (GATS Mode 1) or “in the territory of a Party to the service consumer of the other Party” (GATS Mode 2). Both of these ‘Modes of supply’ can be employed to a limited degree by Barbadians seeking to supply entertainment and other cultural services to EU consumers.

In the first place, Barbadians can supply *entertainment, recreational, cultural and sporting services* to EU nationals travelling to the Caribbean from most EU Member States (GATS “Mode 2”).

However, in the case of Entertainment Services, no market access commitments have been made by Cyprus, Czech Republic, Finland, Malta, Poland, Romania, Slovak Republic or Slovenia. In Sporting Services, twenty EU countries have made commitments, with the only exceptions being Bulgaria, Czech Republic, Latvia, Malta, Poland, Romania, and Slovak Republic. With respect to Libraries, Archives, Museums and other cultural services, Austria and Estonia are the only two countries, which have liberalized access.

Secondly, under GATS “Mode 1”, Barbadian services providers can supply Sporting Services directly from Barbados to most EU Member States, except Bulgaria, Cyprus, Czech Republic, Estonia, Latvia, Malta, Poland, Romania, and Slovak Republic. For Entertainment Services, only Austria and Sweden have granted access and, in Libraries, Archives, Museums and other cultural services, Austria stands alone as having liberalized access via this mode of supply.

Entertainers As Contractual Services Suppliers

The EPA also provides opportunities for Barbadian entertainers and other artists to travel to EU Member States to provide live entertainment as Contractual Service Suppliers (CSS). These are employees of a Barbadian company, which has no commercial presence or permanent office in the EU but has a contract to supply services to consumers in EU Member States and requires the employees to enter a particular EU country on a temporary basis to fulfill the contract.

Twenty-six EU Member States (all except Belgium) have granted access for this mode of supply of entertainment services by Barbadian and other CARIFORUM professionals.¹ The commitments of the original fifteen (15) EU Member States, with respect to Contractual Services Suppliers, came into effect with the provisional application of the EPA on 29th December 2008. However, the commitments are subject to transitional periods for the newer EU Member States, so that they will come into force from 1st January 2011 for Cyprus, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovak Republic and Slovenia and from 1st January 2014 for Bulgaria and Romania.

The EPA represents the first agreement through which the European Community and its Member States granted legally-binding market access for the supply of Entertainment Services through the temporary entry of Caribbean persons. Previously, permission to enter EU member countries to supply entertainment services was granted entirely at the discretion of the immigration authorities in the target country.

The market access granted to Caribbean entertainers, artists and other cultural practitioners, under the EPA, may be subject to qualification requirements² and economic

¹ It is hoped that eventually Belgium will also grant the same level of market access.

² Note that the entertainment sector covers even highly skilled categories that require many years of training such as classical concert musicians, composers, orchestra conductors, etc, so that, in some instances, it is necessary to have appropriate qualifications. However, with respect to regular popular live entertainment, qualifications would not be an issue, but the individual or group providing the entertainment would be expected to have at least three years professional experience.



needs tests (ENTs)¹, but it represents a legally-binding commitment with respect to the particular categories of persons. The ENTs are not new and their use has been a common practice in several EU Member States for many decades. The necessary paperwork has usually been handled by the events promoters on the European side and it is anticipated that this practice would continue under EPA-related market access.² In an attempt to reduce the negative impact of ENTs, the EU has made a commitment to open its market to Contractual Services Suppliers

without quotas or limits on the number of Caribbean suppliers that can enter European states to provide entertainment services.

The EC's market access commitment for Entertainment Services confers on performers from the Barbadian creative sector the same status for entry as any other Caribbean business professionals. Therefore, Barbadian artists, musicians, and other cultural practitioners and their crews, who are registered as businesses, will be able to send their members or employees to perform in applicable EU countries. These Barbadian cultural performers will be eligible to supply entertainment services under the category of Contractual Services Suppliers (CSS), while benefiting from the same conditions as tradition professionals, supplying any other eligible service.

¹ Economic needs tests may be used to limit the market access of new services suppliers, taking into account the size of the market and existing local capacity.

² For instance, in the case of the United Kingdom, see, *Temporary Workers: Creative and Sporting*. <http://www.ukba.homeoffice.gov.uk/workingintheuk/tier5/creativeandsporting/sponsorship/certificateofsponsorship/>

Barbadian performing artists (or bands), who are organized as self-employed persons and create a company through which they provide their services, are also considered as contractual services suppliers. *These self-established or employee-owned entertainment services companies, even if having only one employee (the performer himself), are covered by EC commitments on Entertainment Services in the EPA.* In addition, the commitments cover other cultural practitioners such as: visual artists, sculptors, dancers, carnival presenters, among others, who work for creative firms in the Caribbean.

It should be noted that the provisions in the EPA do not add any new or additional requirements for Caribbean musicians or

other entertainers who previously benefited from discretionary access to certain European countries, such as the United Kingdom. This discretionary access may still be granted to Barbadian or other CARIFORUM artistes. However, in order to take advantage of the legally guaranteed market access under the EPA in 26 EU states, Caribbean performers, who are supplying any of the entertainment services indicated above, are expected to meet specified conditions in order to benefit from the broader market access.

The following conditions, which were agreed by both the EC and CARIFORUM for contractual service suppliers, will apply to Barbadian entertainers or artists seeking to supply services directly by entering the EU market as Contractual Services Suppliers.



Photograph courtesy of National Cultural Foundation

TEMPORARY ENTRY AS CONTRACTUAL SERVICES SUPPLIERS

- Individuals, seeking temporary entry, **must have been employed for at least the preceding year by a company, which has obtained a service contract in an EU Member State for a period of not more than twelve (12) months.** *In practice, this means that the members of a music band or other performing group, entering an EU Member State, would all have to be treated as employees of the band, which would be regarded as a company or “juridical person” for the purposes of benefiting under the legally guaranteed access under the EPA.*
- Persons must have been employed by the company for at least one year immediately preceding the date of submission of an application for visas and temporary work permits to supply services and they should have **at least three years professional experience** in that particular activity. *Self-employed entertainers or other artists, with at least three years professional experience in their particular field, can also seek to benefit from this EPA-guaranteed access as employees of their businesses.*
- Individuals, operating as Contractual Services Suppliers, **must be paid by their employer in the home country** during their stay in the country in which the service is being supplied. *This simply means that a Barbadian band, group or entertainment company, which employs the entertainers or artists and sends them to fulfill a contract in the EU, remains responsible for their remuneration. This should also avoid the difficulty of the individuals having to make payments, such as European payroll taxes, social security, and other deductions.*
- Temporary entry in a specific country will be for a cumulative period not exceeding six (6) months (or 25 weeks in Luxembourg) during a 12-month period, or for the duration of the contract, whichever is less. *The entertainer or supplier of some other service may enter the particular EU country on a number of occasions during any 12-month period as long as the total time spent in the country during that period does not exceed six (6) months.*
- Access granted into any EU country for an artist, entertainer or other cultural practitioner to supply services only applies to the specific contracted service activity and does not extend to other business activities. *In effect, performers cannot enter the EU with a permit to perform as a vocalist at a number of entertainment venues, but decide to sell T-Shirts in order to make some extra cash.*
- The number of persons covered by a particular services contract shall not be larger than necessary to fulfill the contract. *In other words, if a band consists of 12 persons, including technicians, it cannot expect work permits or visas for 20 persons on a tour.*



ENTERTAINMENT SERVICES: EPA COMMITMENTS MADE BY BARBADOS

In the EPA, the only culture-related additional market access that Barbados granted to the EU, beyond what had already been open in the context of services commitments under the World Trade Organization (WTO), is limited to Circus, Amusement Parks and Similar Attraction services (CPC 96191 above). In this sub-sector, European entertainment services providers will be allowed to supply services cross border, directly from the EU into Barbados (Mode 1), or through consumption abroad, providing the services to Barbadians who travel to Europe (Mode 2), or through the establishment of a commercial presence in Barbados (Mode 3).

There have been no commitments granting access for entertainment services providers to enter Barbados as Contractual Services Suppliers or Independent Professionals (Mode 4) to supply these services directly to Barbadians. The only Mode 4 commitments in this sub-sector are those, which arise in the context of access for key personnel when an EU services company has established a business in Barbados.

Nevertheless, it should be noted that through Barbados' WTO commitments in 1994,

which are maintained in the EPA, services providers from the EU can supply Theatrical Producer, Singer Group, Band and Orchestra Entertainment services in Barbados through all four supply methods (cross border, consumption abroad, commercial presence or temporary entry). However, approvals for work permits to provide these services in Barbados are subject to economic needs tests (labour market assessments by the government) in order to safeguard the interests of local entertainers and other creative persons.



Photograph courtesy of National Cultural Foundation

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, detailed in the Services chapter of the EPA, 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.¹

The Protocol's starting point is the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which was adopted in Paris on 20th October 2005, and provides for developed countries like those in the EU to extend preferential treatment to developing countries, such as Barbados.

The EPA's 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. The principal issues covered in the Protocol include:

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 in joint audio-visual production with EU partners. Barbadian 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. Previous EC trade agreements include very limited or no provision for cooperation on cultural projects with EU cultural professionals.

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

¹ Article 5 of Protocol III to the CARIFORUM-EC Economic Partnership Agreement



- circus, amusement park and similar attraction services, as well as in festivals and carnivals;
- Artists and other cultural professionals and practitioners participating in the direct supply of ballroom, discotheque services and dance instructors;
- Mas performers and designers.

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

knowledge and valuable contacts in the EU.

Cooperation in the Audio-visual Sector

While the historical tradition and EU-wide policies do not allow market access commitments in the audio-visual sector in any trade agreement, the EPA Protocol on Cultural Cooperation provides possibilities for collaboration with EU cultural practitioners in order to facilitate access into the EU for Caribbean audio-visual material through special mechanisms (See Articles 5 & 6 of the Protocol). In particular, co-produced audio-visual products and services involving European and Caribbean creative teams will qualify as domestic productions and meet the audio-visual content rules in all EU states and in the Caribbean.



Photograph courtesy of National Cultural Foundation

In the audio-visual sector, the Protocol also seeks to stimulate the negotiation and implementation of co-production agreements between individual EU states and CARIFORUM states. These co-production agreements are necessary in order to make it easier for Barbadian and other CARIFORUM audio-visual producers to access EC funding for creative projects. Caribbean and European governments have also agreed to allow temporary importation of equipment without duties for shooting films and television programmes.

Development Cooperation under the Protocol

The Protocol provides for technical assistance through different vehicles, inter alia, training, exchange of information, sharing of expertise

and experiences, and advice on policies and legislation as well as on the usage and transfer of technologies. This technical support will include cooperation between private companies and between non-governmental organizations, as well as public-private partnerships.

Given the foregoing, the principal objectives of the Protocol include:

- Integrating 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.

AREAS FOR POSSIBLE DEVELOPMENT ASSISTANCE



Some of the identified in the EPA for possible EC development assistance, include:

- | | |
|--|---|
| i. Training and facilitating professional exchanges between performing artists including participation in auditions and cultural networks; | v. Facilitating the participation of CARIFORUM nationals in audio-visual coproductions, which can qualify for national treatment in the EU. |
| ii. Stimulating joint productions in the preforming arts between producers fromthe Caribbean and those in the EU. | vi. Professional exchanges and training for librarians, writers, translators, and book publishers; |
| iii. Facilitating the development of international theatre technology standards; | vii. Facilitating co-publishers and translations; |
| iv. Granting preferential treatment to audio-visual producers, including through the facilitation of participation in festivals, seminars and other similar initiatives; | viii. Facilitating exchanges of expertise and best practices regarding the protection of sites and historic monuments. |



Barbadian and other CARIFORUM cultural practitioners may also be able to benefit from EC funding to participate in some of the numerous cultural events and festivals, which are held in the EU every year and cover all areas of creative expression.

In seeking to take full advantage of the cooperation provisions set out in the Protocol and elsewhere in the EPA, cultural practitioners and officials must prepare comprehensive development strategies and programmes, with clearly defined objectives and specific projects oriented towards to attainment of those objectives. This type of holistic approach has become necessary as development partners in the EU and other donor countries are insisting on greater coherence, complementarity and completeness with respect to development cooperation projects.

Useful Internet Sites

The following are some internet sites with information on EC support programs for cultural activities:

- EU-ACP Support Programme to ACP Cultural Industries: www.acpcultures.eu
- MEDIA MUNDUS programme for the audio-visual industry: http://ec.europa.eu/information_society/media/index_en.htm
- ACP Film Fund: <http://www.acpfilms.eu/>

The following is a sample of internet sites with information on cultural festivals in Europe:

- **International Festivals & Events Association (IFEA)** - the network organization for professionals working in the cultural festivals and public events sector in Europe: <http://www.ifeaeurope.com/>
- **Womad, World of Music and Dance** - Spain, Sicily, UK, Canary Islands, annual celebrates music, arts and dance from all over the world: <http://www.womad.org>
- **De Antilliaanse Feesten or Caribbean Festival**, showcases Caribbean music, dance, and other cultural aspects in August in Hoogstraten, a town close to Antwerp in Belgium. <http://www.antilliaansefeesten.be/en/index.html>
- **Couleur Café** - an annual Music Festival, held in Brussels, Belgium, dedicated to all types of urban music from around the world including R&B, hiphop, reggae, ragga, dub, dancehall, latin, rock: http://www.couleurcafe.be/cc10_presite/about_us.html
- **Musique Métisses** – an annual music festival, held at Angoulême in South West France and featuring artistes from developing countries: <http://www.musiquemetisses.com/>



- www.musiques-metisses.com/en/accueil.php?festival=11
- **Leicester Carnival** – an annual multi-cultural event, celebrating Caribbean culture: <http://www.lccarnival.org.uk/carnival.htm>
- **Edinburgh International Festival** – an annual three-week event, featuring creative talents and performing artistes from around the world: <http://www.eif.co.uk/>

Some ideas on the way forward

The EPA provides improved access to EU markets for Barbadian entertainers and other cultural performers. There are also unprecedented opportunities to benefit from the cooperation aspects of the Cultural Protocol and cultural practitioners should work with agencies such as the Coalition of Services Industries (BCSI), the NCF and other industry organisations to advance their interests. However, these potential benefits will not flow without some stimulation. Therefore, certain shortcomings must be addressed and a number of initiatives launched in order to facilitate the growth of the culture sector in Barbados.

First, there is a need for better organisation among the various stakeholders in the sector, the creation of industry associations, strengthening of institutions, and the introduction of greater professionalism, including the establishment of industry standards and regulations.

Second, Barbadian entertainers and other cultural performers, working in cooperation

with and through the relevant private and public sector institutions, need to prepare a comprehensive and prioritized strategy for the long term development and effective marketing of the country's cultural performers and their products or services in the EU.

Third, Barbadian practitioners should seek to collaborate with other creative persons across CARIFORUM to develop appropriate regional structures, strengthen creative teams, benefit from economies of scale and improve the chances of success in handling complex projects.

Fourth, effective public-private sector collaboration is critical in order to take advantage of the benefits to be derived from the Protocol on Cultural Cooperation. In Barbados, the strengthening of such collaboration should be a priority.

Fifth, Barbadian cultural practitioners should become familiar with the cultural activities and support programmes available in the EU and work to cultivate meaningful contacts with European counterparts in order to facilitate the types of formal collaboration initiatives that can attract funding from EU support programmes.

Sixth, in the case of the audio-visual sector, regional cultural practitioners should encourage CARIFORUM governments to negotiate co-production treaties with individual EU states or group of states in order to trigger the provisions for co-productions between Caribbean and European creative teams to benefit from the treatment reserved for EU national productions.

Seventh, Barbadian cultural practitioners must become more constructive and



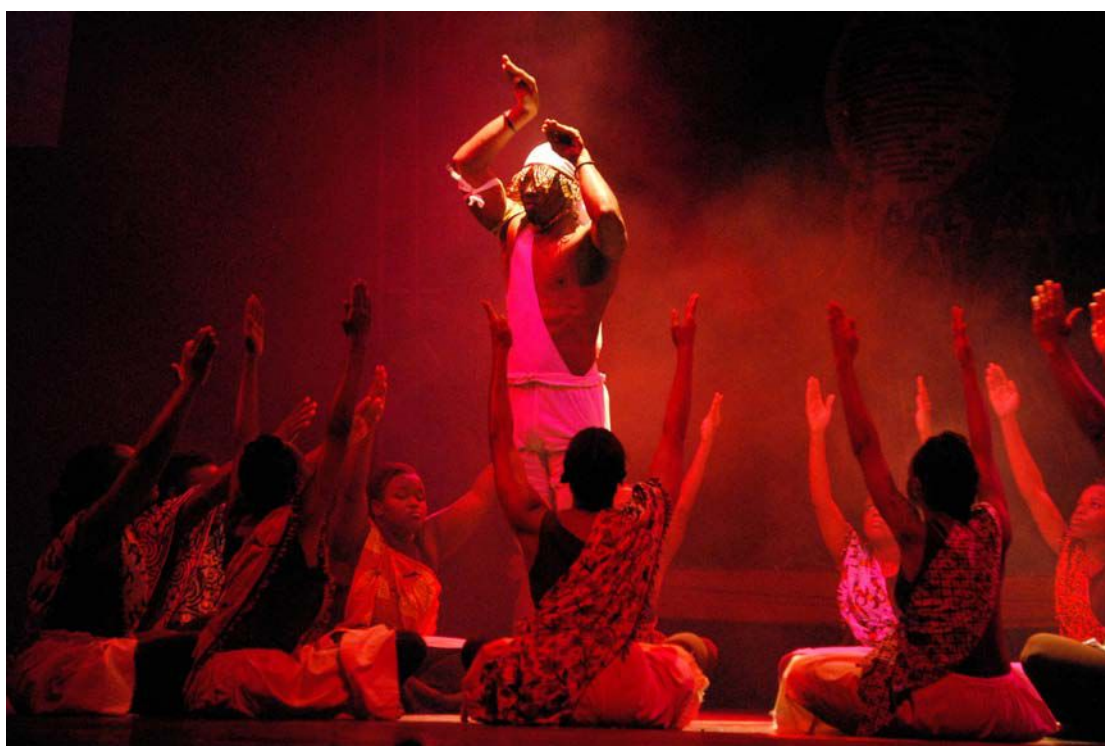
proactive in preparing well researched and reasoned development projects to address their needs. They must also develop the habit of presenting documented and persuasive arguments to their political representatives and trade officials in order to equip them better to represent the interests of the culture sector in regional and international fora.

Comment

The CARIFORUM-EC EPA represents the first time that the EU has granted comprehensive market access to any trading partner in Entertainment Services (artists, musicians, and other creative persons) because this is a key part of the cultural sector, which is very sensitive

in many EU countries. *The culture sector represents a potential growth area for Barbados, but industry practitioners and officials must be proactive in organizing to ensure that the EPA moves beyond rhetoric and produces added value for Barbadian entertainers and other cultural professionals.*

There is a wealth of creative talent in Barbados and other CARIFORUM countries. Artists, musicians, authors, performing artists, designers, film makers and the like represent significant potential for providing entertainment and creating wealth. The EPA could provide the leverage to convert more Barbadian talent into international reward.



Photograph courtesy of National Cultural Foundation

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Antigua & Barbuda	Dominica	Haiti	St. Vincent & the Grenadines
The Bahamas	Dominican Republic	Jamaica	Suriname
Barbados	Grenada	St. Kitts & Nevis	Trinidad and Tobago
Belize	Guyana	St. Lucia	

** Cuba is a member of CARIFORUM, but could not be a party to the EPA negotiations

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