RATIONALE: First, to acknowledge the wisdom of the RNM in gathering us here. Secondly to expand on the specifics of *What Might be Done* regarding the ongoing and upcoming negotiation processes which affect the Cultural Arts Sectors. And thirdly, share personal priorities in the hope of finding partnership.

Premise: “We are neither poor nor underdeveloped... and it is not that we don't have money... We are not putting money in the right place and we are not sharing information and management ...”

We are certainly not poor, because we are very rich in terms of legacy, resource and talent to mobilize that resource and convert it into valuable product. And we have at least some of the money, in terms of local government, local private sector, and even bilateral and multilateral aid flows etc. but they are not currently being strategically targeted and deployed.

It seems to me that with regard to commitments and offers in trade negotiations, we need not to make cultural Industry an exception as if we have nothing to trade but rather to take those exceptions which suit us and facilitate what we want to do.

Based on the consensus positions reflected here, the RNM should therefore prescribe a generic position for general adoption, a template if you will, which provides maximum protection to our fledgling industries while not compromising our ability to export our goods and services, or to enter into strategic alliances with each other and those outside the region who can help us achieve our objectives.

We must think and act mainstream and where possible convert other persons, particularly policy makers and the deployers of resources, into thinking mainstream about the Creative Industries- about us.
In terms of where we are at, we need to determine our current status particularly as regards the opening of markets and so it is necessary to determine what in fact our respect governments have already given away. In this respect an ongoing update/summary of where our respective trade policy environments/frameworks are, as well as what the critical issues/dangers might be which require urgent response form the sector.

I note from the background papers the fact that the European Market (which is an expanding one) is relatively accessible to the Caribbean cultural product and services. Moreover the EU wishes to insulate its own market from North American predators. Given the EU/ACP relationship the region enjoys, there should be a firm basis for a mutual defensive partnership.

**The RNM can help to define that strategic relationship designing a template for respective countries can adapt and adopt.**

On this subject, for many years, I have often spoken about cultural contraception as a defence from cultural penetration. Perhaps now people will actually become motivated.

**Regarding LINKS to TOURISM**

Though there are few resources regionally for the Cultural Industries there is access to resources linked to other sectors. Tourism is the obvious example. And while there is a danger in not recognising Cultural Industry for its own sake, any resources placed at our disposal on acceptable terms improves our viability.

**Some examples:**

In St. Lucia, the Cultural Industries (albeit linked to Tourism) is explicitly included in the eligibility criteria for accessing fairly generous duty and tax concessions particularly at start up.
Also in St. Lucia, the Nature Heritage Tourism Project targets indigenous content and facilitates, through grant financing, its transmigration into commercial viability.

The OPSR/PSDS project also supports, with grant financing, firm level and sector level enhancement of product, market, technology and human resources.

Closer to home, I have just raised 1.5 million EC dollars in the UK to establish 3 new festivals in St. Lucia, plus a venue to host them. Its only about 1/3 of the total project funding but its enough to substantially improve the viability of project.

Last year I took the multimedia 6-person production BridgeMaker, based on my anthology of Poetry, to London on a 10 day our financed entirely by a UK based company.

Also, we took the Festival Project to Cabinet, well defined and documented, and got endorsement and support. Even without hard funding from Government, that endorsement helped us go to the funders and get their attention.

We are also engaged in creating product for the Place Carenage Animation Centre. A project by the Port Authority designed to increase cruise ship tourist traffic flow. Engaged first as script writer, then as artistic director, I brought in 7 other St. Lucian artists to provide support services in music, video, speaking voice, singing vocals, kweyol rap, and we managed to sell two songs and a 20 minute soundtrack, so we need to keep making space for others, instead of trying to do it alone.

Regarding specific Trade Negotiations

What RNM can do is ensure that where we find that we must open up our markets to be WTO or FTAA compatible, countries interested in our market must pay for that privilege by establishing appropriate funds (grant and venture capital) to support critical investment in the sector.
In terms of a regional response, particularly at policy level (i.e.: government), I was also thinking that there already exists considerable precedent for managing the market liberalization process. All our traditional industries Sugar, Bananas, Rum, and Cotton have developed major, multilateral (and multimillion dollar) strategies to protect, strengthen and reposition threatened sectors. So maybe we just need to paint some graphic and if necessary, tragic pictures which will embarrass policy makers into decisive action.

For example in advising our governments, the CRNM could impress on their consciousness:

- The political implications of unemployed Caribbean Performers while North American Artists entertain tourists in Caribbean Hotels.

- The political implications of a total absence of local content on Radio and Television including, the absence of their own political propaganda, when there is no local ownership of airwaves, networks, and broadbands etc., resulting in the net export of royalties and user fees.

- The ingenuity of treating digital and electronic equipment needed to make music and play music, as luxuries to be excessively taxed.

- The picture of local consumers, lacking any concept of their own image and likeness, demanding and consuming even higher proportions of imported cultural and other goods and services, to the detriment of the balance of payments.

- (Note: People buy what they are made to admire. With no local imagery there is no local validation of things local. So too goes commercial consumption of all manner of goods and services. For most island economies the service side of the balance of payments is the only thing saving the Balance of Payments and the integrity of the domestic currencies.).
RNM can also help define national strategies, consistent with our optimal negotiating positions, to focus attention on:

- Reducing the Cost of and barriers to Technology required by the CI sector
- Removing the barriers to e-transfer of data, service and product
- Improving mobility and portability including resolving issues of cost, access and suitability of the band width, movement of goods, people, and capital.

Example: As a special events company we spend nearly $100 000 in Trinidad each year. But we must pay duty on these items even if they are in fact intermediary inputs in the provision of a down-line value added service.

Based on the consensus of this discussion, the RNM could devise a matrix of Affirmative Action in the Creative Industries sector which details specific issues and proposes global best practice (eg from Canada and particularly Quebec) from countries which have developed strategies to avoid hegemonic domination by vested industry interests.

QUESTION: Is there an “underground railroad” for Caribbean Artists which can take a talent from the village to the international market... you might say, along the long road to financial freedom for artists with runaway talent?

QUESTION: Can the RNM help the sector to determine, catalogue, and develop the marketing formula, if such a thing exists (based on the Jamaican music experience for example) and assuming that they want to share the formula?

QUESTION: With regard to selling e-content derived from live performance, what is the outlook for having co-production
treaties with some major players in the film and television markets in North America and Europe?

QUESTION: And since it is both expensive and extensive a process to develop, draft, negotiate, sign and ratify such treaties, can RNM, CARICOM, OECS, not collaborate to draft standard treaties for regional countries?

A number of our countries would have cultural policies, many derived from the Caricom Cultural policy and model developed some 10 years ago. It seems to me that many such policies do not consider aspects of trade in goods and services, protection and surrender of markets, offers and undertakings.

Perhaps CRNM can help to review National Cultural policies to see where they need to be made more consistent with trade imperatives.

Make sure that Events based tourism and the CI are particularly well linked in whatever negotiating positions we take... because in-country consumption of product is the most lucrative form of the three major export categories.

And now, Questions to ourselves

Who are the market makers in the Caribbean? Can they create or help to create the underground referred to earlier to take talent to regional and international markets.

In this regard, I am interested in forming or joining a network of entertainment/events producers and managers, which would among other things, like to link into a network of advertising executives who continue to be the kingpin middlemen financing live entertainment products (either directly as sponsors or indirectly as advertisers in secondary formats, such as later television broadcasts.)
Personal Priorities

Jens Designs Limited is St. Lucia’s lead equity investor in the St. Lucia Festival Company is actively seeking partnerships that would facilitate the following:


- The creation of a virtual Cultural Industry Network including Special events and festival managers and promoters

- Regional Representation and resource input into the development and implementation of three new festivals in St. Lucia:
  
  - The St. Lucia Arts Festival  March 2005
  - St. Lucia World Music Festival  December 2005
  - Caribbean Arts Festival  Summer 2006

- Co-marketing and co-production arrangements, links, partnerships and collaborations related to the marketing the three Festivals above.

- Equity investment in the establishment of an outdoor 4000 seat amphitheatre in St. Lucia which will be the host venue for the main stage events associated with the Festivals mentioned above.

Any other win-win-win partnerships in creative industry... where we win... you win... and the community also wins!

--------
Adrian Augier is an economist and artist and founding director JDL-St. Lucia (Jen-S Designs Ltd), the lead equity partner in the St. Lucia Festival Company.