

# Discussion Paper

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## **Implementing cultural provisions of CARIFORUM-EU EPA**

### Executive Summary

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**KEA** is a Brussels-based research and advisory company specialising in providing advice, support and research in relation to creative industries, cultural, entertainment, media and sport sectors since 1999. Their services include research and analysis, public affairs strategy, public relations, fund raising, network management and event management. KEA's clients range from SME's to high profile corporations, government agencies, local and regional authorities, NGO's, EU institutions and trade associations.

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# EXECUTIVE SUMMARY

## Introduction

Europe and the Caribbean have enormous cultural and creative assets, a wealth of ideas, artists and creative people. The Cariforum-EU EPA offers the opportunity to increase cultural exchanges and business cooperation. For the EU and the Cariforum countries it is now definitely interesting to explore how the cultural provisions of the EPA can be put into practice. As there is still a need to make European-Caribbean cultural cooperation a reality!

The cultural and creative sector is wide and covers among others the following activities: visual arts, performing arts, arts fairs, heritage, film and video, television and radio, video games, computer animation, music, publishing, design, fashion etc.

The objective of the ECPDM study is to have a better understanding of how the cultural provisions of the Cariforum-EU EPA are being implemented in the EU and how the Cariforum countries can benefit from these provisions. It looks at the measures that still need to be taken by the EU Member States, Cariforum countries as well as the operators of the culture and creative sector to ensure that the EPA can facilitate the development of these sectors in the Caribbean and increase the trade opportunities and cultural exchanges between the Cariforum countries and the EU Member States.

The ECPDM study looks foremost at how eight Member States of the EU such as Belgium, Denmark, France, Germany, Italy, the Netherlands, Spain and the United Kingdom implemented to date the cultural provisions of the Cariforum-EU EPA. These are the European countries that, due to their historical and linguistic ties, traditionally have the most cultural cooperation with the Cariforum countries. The national cultural programmes that could be useful for the Caribbean cultural sectors were also examined.

In addition the study looks at the activities and funding programmes developed by the European Commission at EU level to implement the cultural provisions of the Cariforum-EU EPA.

To have a better idea of the expectations of the governments of the Cariforum countries as well as the cultural and creative sectors in the Caribbean and the EU, an overview of their views and positions is also included in the study.

Finally on the basis of the results of the survey of what the EU Member States have done so far to implement the cultural provisions of the Cariforum-EU EPA, a set of recommendations are made on the actions that need to be taken by the European Commission, the EU Member States and the Cariforum countries to ensure that the cultural provisions of the Cariforum-EU EPA can effectively become a more useful tool to increase and boost cultural cooperation and trade.

## Cultural provisions of the CARIFORUM-EU EPA

In October 2008 the EU and the Cariforum countries<sup>1</sup> signed an Economic Partnership Agreement (EPA). It was the first time that the EU specifically included the cultural sector into a trade agreement. The cultural provisions were aimed at increasing trade and cultural exchanges between the EU and the Cariforum countries.

The inclusion of cultural provisions in the EPA is mainly the result of the adoption of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005. It led the EU to adapt its trade policy for the culture sector. The European Commission elaborated in 2007 a model text for a Protocol on Cultural Cooperation to be used in its future EU trade agreements with third countries. The nature of the Protocols would vary according to the specific characteristics of the trade economic agreement negotiated by the EU.

The cultural provisions in the Cariforum-EU EPA can be divided into two separate categories:

- Market access provisions for entertainment services, enabling Cariforum artists and cultural professionals to have access to the EU market to provide services - *Commercial activities*.
- Cultural cooperation provisions, embodied in the Protocol on Cultural Cooperation ("Protocol"). The Protocol sets the framework within which the Parties to the EPA shall cooperate to facilitate exchanges of cultural activities, goods and services, including inter alia, in the audiovisual sector - *Non-commercial activities*.

### 1. Market access provisions for the entertainment sector

The market access provisions for the entertainment sector are part of the "Investment, Trade in Services and E-Commerce" Title of the EPA. They are an integral part of the EPA. It is the first time that the EU and its Member States made significant market access commitments for the provision of entertainment services by professionals of third countries in the EU.

The entertainment services (other than audiovisual services) cover the services provided by: theatrical producers, singer groups, bands, orchestras, authors, composers, sculptors, entertainers, circuses, amusement parks, ballrooms, discotheques and dance instructors etc.

Different modes of supply of entertainment services are covered in the EPA: cross-border supply of services (mode 1), commercial presence (mode 3), and temporary presence of natural persons for business purpose (mode 4).

The market access commitments for entertainment services are relevant for the Cariforum countries as they give Caribbean companies more legal certainty when entering the European market. The conditions for doing business in the EU as well as the requirements to compete with local entertainment service suppliers are now more transparent. In some cases, the commitments created new openings for Caribbean service providers in the EU Member States. In most cases however, they merely consolidated the existing situation. The greatest benefit for the Caribbean service providers was actually that the commitments ensured that in the future no additional limitations to market access would be set.

<sup>1</sup> The 15 Cariforum countries are: Antigua y Barbuda, Bahamas, Barbados, Belize, Dominica, the Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Saint Lucia, Saint Vincent and the Grenadines, Saint Kitts and Nevis, Suriname, and Trinidad and Tobago.

In practice these commitments will increase the possibility for Cariforum entertainment businesses to set up an agency to provide entertainment services in the EU and increase the temporary presence of Caribbean natural persons for business purpose in the EU. The later commitment will be limited to the temporary movement of key personnel, graduate trainees and contractual service suppliers (CSSs). A number of conditions will also apply to limit the stay of CSSs in the EU.

Developed countries are normally willing to allow the supply of entertainment services through investments and commercial presence. However, immigration concerns make them more reluctant to allow the temporary entry of natural persons into their territories. In this context, the commitments made by most EU Member States (except Belgium) for the temporary entry of Caribbean natural persons are of particular relevance.

The EPA also lays down some limitations to the market access commitments for entertainment services. CSSs from the Cariforum countries wishing to provide entertainment services in the EU Member States (mode 4) will be subject to an Economic Needs Test and specific qualifications may be required.

## 2. Protocol on Cultural Cooperation

The Protocol is aimed at improving the conditions for exchanges of cultural activities, goods and services between the Cariforum countries and the EU. It also focuses on redressing structural imbalances and asymmetries in trade between the Cariforum States and the EU. The Protocol puts Article 16 of the UNESCO Convention into practice - this Article gives developing countries preferential treatment.

The Protocol only addresses cultural practitioners that are not involved in commercial activities and wish to carry out cultural activities in the EU; this is not the case for the market access provisions.

The ECPDM study gives an outline of the various activities covered in the Protocol, but the following two actions should be highlighted:

- Better conditions for the entry into and the temporary stay in the EU or the Cariforum for a period up to 90 days in any 12-month period for artists carrying out non commercial activities.
- Caribbean-European co-produced works can enter the European market as a “European work” in accordance with the provisions of EU Audiovisual Media Services Directive and benefit from the broadcasting quotas. The Caribbean partner needs to funds at least 20% and the European partner a maximum of 80% of the total film budget.

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| <p>The main drawback of the Protocol is that it does not foresee any financial commitments for its implementation by the European Union or its Member States.</p> |
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## Implementation of the cultural provisions in the EU

The implementation of the cultural provisions of EPA is still in its **very early stages**. The ECDPM study nevertheless tries to give an overview of what a selected number of EU Member States and also the European Commission have done to implement the market access provisions for the entertainment services and well as provisions of the Protocol on Cultural Cooperation.

## 1. General implementation measures

The EPA is being applied provisionally since 29 December 2008. This will be the case until all the 27 EU Member States and the 15 Cariforum countries have ratified the EPA. Ratification is still under way in many EU Member States and Cariforum states. The table below shows the state of ratification.

| Cariforum-EU EPA: status of ratification in Member States (as of 27 April 2011) |  |   |   |   |  |
|---|--|---|---|---|--|
| Status  | Party  |   |   |   |  |
|   | Cariforum  |   | EU  |   |  |
| Have ratified EPA   | Antigua and Barbuda<br>Dominica<br>Dominican Republic                  |   | Malta<br>Slovakia<br>Spain<br>Sweden<br>United Kingdom                                      |   |  |
| Still to ratify EPA   | Bahamas<br>Barbados<br>Belize<br>Grenada<br>Guyana<br>Haiti<br>Jamaica | Saint Kitts and Nevis<br>Saint Lucia<br>Saint Vincent and the Grenadines<br>Suriname<br>Trinidad and Tobago | Austria<br>Belgium<br>Bulgaria<br>Cyprus<br>Czech Republic<br>Denmark<br>Estonia<br>Finland | France<br>Germany<br>Greece<br>Hungary<br>Ireland<br>Italy<br>Latvia<br>Lithuania | Luxembourg<br>Netherlands<br>Poland<br>Portugal<br>Romania<br>Slovenia |

Source: Table provided by officials of DG Trade

The first step towards the implementation of the EPA is to get its main institutions up and running. Four main institutions are foreseen by the Cariforum-EU EPA: a Joint Cariforum-EC Council; a Trade and Development Committee; a Parliamentary Committee and a Consultative Committee. Three of the four institutions are still not fully in place, but there are indications that the cultural provisions of the EPA will also be discussed in the various bodies. Such discussions will put more pressure on the EC and the EU Member States to take action.

DG Education and Culture of the European Commission have indicated that it is considering the possibility to set up an implementing body for the cultural provisions of the EPA, in particular the Protocol. Such body would be composed of representatives of the Caricom Secretariat, DG Trade, DG Information Society and DG Education and Culture of the European Commission. It would take the form of a task force or an implementing committee.

## 2. Implementation measures taken by the EU Member States

The ECPDM study looks at the measures that eight EU Member States have taken to date to implement the cultural provisions of the EPA (Belgium, Denmark, France, Germany, Italy, the Netherlands, Spain, and the United Kingdom). It reviews the market access commitments, where particular attention is paid to the visa requirements, the Economic Needs Tests and the qualification requirements. An analysis of the specific actions to implement the Protocol on Cultural Cooperation is also provided. Special emphasis is placed on the cultural programmes set up by EU Member States that can be used to improve the cultural cooperation and exchanges between the Caribbean and the European cultural and creative sector.



The EPA is binding on the EU Member States and they are obliged to comply with its provisions. A difference needs however to be made between the two categories of cultural provisions in the EPA.

The market access provisions for entertainment services are **binding**. The commitments made by the EU Member States are directly applicable and in practice they will not need to take any specific measure to implement these market access provisions.

The provisions in the Protocol on Cultural Cooperation are according to EU Member States a set of **best endeavours** and not binding obligations. To which extent the provisions of the Protocol could create certain obligations for the EU Member States still needs to be clarified. At the moment only the provisions allowing the Cariforum audiovisual sector to benefit from the broadcasting quotas for co-productions are binding. The officials of the European Commission have indicated that in their view the provisions are “politically” binding. Member States interviewed in the course of this study stressed on various occasions the non-binding nature of the Protocol. For them the Protocol was an instrument to facilitate international cultural cooperation.

## 2.1 Implementation of market access provisions

The eight Member States reviewed did not have adopted any additional measures to implement the market access provisions for the entertainment sector, as their legislation was already in line with the EPA requirements.

- **Short Term Visas in Schengen Countries of the EU**

The principal mode of delivery of cultural services by Cariforum countries is the movement of natural persons, e.g. for live performances. Visa policy plays an important role in enabling Cariforum entertainment professionals to have access to European market. It is also relevant for cultural practitioners that want to enter the EU for non-commercial purposes.

The short stay visas (“Schengen visas”) apply to all EU Member States except United Kingdom and Ireland. The Schengen visa allows the bearer to enter the territory of the Schengen countries for a maximum stay of 90 days in a six-month period. The visa may be issued for one or more entries.

According to the European Commission, the EU has made it easier for people coming from the Caribbean countries, including those working in the arts and entertainment industries, to travel to the EU on business. The EU simplified the mechanics of applying for a Schengen visa. The new rules on issuing such visas (Regulation (EC) 810/2009) came into force in April 2010.

Since May 2009, Antigua and Barbuda, the Bahamas, Barbados and Saint Kitts and Nevis have a visa waiver for the EU Schengen countries for short stays. The European Commission indicated that in next periodical revision of the visa lists, new countries of the Cariforum could be granted a visa waiver. Trinidad & Tobago, Grenade, Saint Vincent, Saint Lucia and Belize have submitted a request for a visa waiver. The visa waiver should make it easier for Caribbean business people of every sector to make full use of the EPA. It only applies to short stays, for long stays (longer than three months) and/or stays to take up gainful employment national visas will be issued.

To encourage cultural exchanges it is first of all important that the Protocol has an impact on the visa policies of Member States. The consulates of the Member States in the Cariforum countries need to be more aware of the Protocol and take it into account when processing visa applications. For example if a Cariforum artist receives an invitation for a training programme in an EU Member State, the consulate should be aware of the provisions of the Protocol and take them into consideration. To make sure that this happens, there should be an awareness raising exercise that keeps stakeholders and authorities informed of the content of the Protocol.

- **Limitations set by EU Member States**

To benefit from the market access provisions of the Cariforum-EU EPA, Cariforum entertainment professionals must be aware of the different limitations/conditions that apply in the various EU Member States where they would wish to provide their services, such as Economic Needs Tests (ENT) and qualifications requirements. These limitations are not the same for all EU Member States and different rules apply throughout the EU. The ECPDM study provides a country by country overview of the Economic Needs Tests and qualifications requirements and, if appropriate, national visa policies. (a specific Chart is attached in Annex III of the study).

## **2.2 Implementation of the Protocol on Cultural Cooperation by EU Member States**

The eight EU Member States contacted during this study indicated that at this moment they were not planning to set up a specific cultural cooperation programmes to implement the provisions of the Protocol on Cultural Cooperation of the EPA. This was the case for both their cultural policy programmes and their development cooperation programmes.

Most of these Member States already had cultural cooperation programmes with a number of Cariforum countries, in particular with the Cariforum countries with which they had strong historical and linguistic ties. Also no new initiatives or developments were foreseen as a follow-up to the Cariforum-EU EPA for these existing programmes.

Unfortunately there were also no initiatives in the EU Member States to start negotiations of bilateral co-production agreements for audiovisual works between individual EU Member States and individual Cariforum countries. Most government officials interviewed mentioned that they had not received any request from their audiovisual sector to launch negotiations. Co-production agreements are demand driven initiatives and EU Member States will only react if there was an interest on the side of their audiovisual sector. The lack of visibility of the audiovisual industry in the Cariforum countries as well as little information of their main assets were according to a number of Member States among the main reasons why up to date their industries had not shown a special interest in co-production agreements with the Caribbean countries. Member States also indicated that at present they were careful with the signing of any co-production agreements as this meant that they would also have to make funds available to implement these co-production agreements. The current budget cuts in EU Member States were also an issue.

Despite the lack of specific initiatives in the EU and its Member States, the ECPDM study identified a number of existing programmes in EU Member States that could assist the development of the Cariforum cultural sector and increase cultural exchanges between Cariforum and European artists and cultural practitioners. (Annex V includes a Chart giving an overview of the national programmes).

- **Implementation measures taken by the EU Institutions**

On 14 February 2011 MEP David Martin, Chairman of the European Parliament Delegation to the Cariforum-EU Parliamentary Committee asked the European Commission what steps have been taken by the Commission and Member States to implement cultural provisions of the EPA. He also asked if the Commission was preparing new programmes or strategies to meet its obligations under the protocol (Question available in Annex II of the study).

EU Trade Commissioner, Karel De Gucht, replied on 10 May 2011 among others that in the coming months, the Commission would submit a first proposal to its Cariforum partners on monitoring the EPA's application and impact, and will discuss it with them. Such monitoring would cover market access, including for entertainment services. As for the Protocol on Cultural Cooperation, the Commission was working in several ways to implement it. First, by seeking a date for the first meeting of the Cariforum-EU Trade and Development Committee, the body which monitors progress in implementing the EPA, and requesting that cultural cooperation be added to the agenda.

The ECPDM study found that the Protocol on Cultural Cooperation did not contain any provisions ensuring a financial envelope for its implementation. The European Commission had also not made any specific funds available to promote cooperation between the EU and Cariforum cultural sectors.

When implementing the Protocol on Cultural Cooperation, one needs therefore to look at the existing programmes of the EU and its Member States. At the moment this is the only way to give some life to the Protocol - linking it to the current national programmes of the EU Member States and the programmes of the European Commission. The ECPDM study provides a detailed overview of these EU programmes and a chart has been attached in Annex IV.

- **Measures taken in the Cariforum countries to improve their cultural sector**

The importance of the cultural sector to the economy of the Cariforum country economy has been growing in the last couple of years. The global demand for Caribbean culture and creative goods and services has gone up and provides good returns on investment with examples of literary works, fashion, festivals, world music. Also the Diaspora is generating demand for domestic and regional content and providing bridges to international markets. Finally, new markets are emerging for the Caribbean: electronic communities, intra-regional markets, South-South markets, and cultural/heritage tourism.

A number of Cariforum countries, such as Barbados, Dominican Republic, Jamaica and Trinidad & Tobago have expressed great interest in the implementation of the cultural provisions of the EPA and indicated that it is a priority for their countries. They have developed strategies for their cultural and creative sector and are implementing activities in pursuit of these strategies.

Examples of the various activities being carried out in the various Cariforum countries have been included in the ECPDM study. Also their proposals to implement the cultural provisions of the EPA have been mentioned.

The ACP Secretariat in Brussels is also willing to take some initiatives to help the Cariforum countries implement the EPA. It would like to organise a regional meeting with the civil society in the Cariforum on the implementation of the EPA.

## Reactions of the European and Caribbean cultural sectors

The European culture organisations that took part in the negotiations of the EPA argues that it is still too early to look at the impact and the results of the Protocol, as no structures have been set up to implement the cultural provisions of the EPA. They emphasise the need of political will on both the EU Member States and the Cariforum States side to work together under this umbrella and implement the Protocol. All the more so as the EPA does not have a specific implementation Committee for the Protocol, as was the case for the Protocol on Cultural Cooperation of the EU-Korea FTA. Several suggestions were made on how to implement the Protocol.

The Caribbean cultural sector points to a number of problems which make it difficult for them to take advantage of the EPA. Such as: 1) weak organisation of the cultural sector, 2) lack of knowledge of cultural practitioners on how to benefit from the cultural provisions, 3) absence of information on market access requirements and opportunities in EU Member States and Cariforum countries, 4) need for support to overcome structural problems of the sector in the Cariforum countries, and 5) difficulty to meet the requirements of provisions for the audiovisual sector. The ECDPM study suggests a number of measures to overcome these difficulties.

## Conclusions and recommendations

### 1. Main conclusions:

It is still too early to fully assess how the EU and its Member States have implemented the cultural provisions of the Cariforum-EU EPA. There are five main reasons for this:

- Most EU Member States and Cariforum countries have still not ratified the EPA. The EPA is being provisionally applied since December 2008, but as long as EU Member States have not ratified the EPA, their ministries are less inclined to take any specific measures to implement the cultural provisions of the EPA. The eight EU Member States interviewed had not adopted any specific measures to implement the cultural provisions of the EPA. Existing or upcoming measures were not a result of the EPA, but rather a continuation of their existing cultural cooperation policies with third countries.
- EU Member States consider the Protocol on Cultural Cooperation to be a set of “best endeavours” and not a “legally binding instrument”. This position impedes Member States to have a closer look at the provisions of Protocol and draw up an action programme to implement its provisions.
- No specific funds have been set up at EU or national level to support the implementation of the cultural provisions of the EPA. Some support could be found in the existing cooperation and culture programmes of the European Commission as well as the EU Member States.
- The four joint institutions established by the EPA are still not fully set up or operational. This has also lead to a delay in the discussions between the EU and the Cariforum on the implementation of the cultural provisions of the EPA.
- There is a lack of awareness on the side of the European cultural sector of the potential opportunities to cooperate with the Cariforum cultural sector. Thus, there has been little pressure of the European sectors on their governments to take action and encourage new funding opportunities or cooperation activities.

## 2. Recommendations:

The fact that the EU, the EU Member States and the Cariforum countries are still in the early stages of implementing the cultural provisions of the EPA also has some benefits. It leaves room to make recommendations to deal with a number of the issues mentioned above.

### Actions and measures to be taken by the European Commission

- The European Commission should set up an implementing body for the Protocol.
- The European Commission should organise an EU-Cariforum Year on Cultural Cooperation and Trade Development. Such a year could lay out a roadmap for better cooperation and include a wide variety of events to be held in the EU and the Cariforum.
- The Culture Programme of DG EAC of the European Commission should select the Cariforum region as its next “special action” programme for third countries.
- More information on markets and the regulatory environment in the Cariforum needs to be made available to EU cultural professionals. A mapping on the cultural industries in the Cariforum and the EU should be carried out, building up on previous studies on the characteristics of the cultural sector in the region. Such a mapping would have to focus on identifying the cooperation opportunities, developing a database with the main stakeholders, and outlining possibilities for cultural operators to have access to funds.
- Cariforum countries and the EU should organise fairs and events for the private sector to make the European sector aware of the capacity of the Cariforum’s cultural sector in the EU and the Cariforum countries. EU Funding should be made available to carry out further research on the opportunities for the European cultural sector in the Cariforum countries.
- Funding programmes for cultural sector of the Cariforum countries should be increased. For example the 11<sup>th</sup> EDF (2014 – 2020) should also be used to increase the funding programmes for cultural sector of the Cariforum countries.
- New support programmes or existing support programmes should also allocate funds for capacity building of the Caribbean cultural sector. The cultural and creative sector of the Cariforum countries needs to be better informed of the existing EU programmes and it is also important that the professionals know how to make applications for EU calls for proposals.
- INTERREG funding should be explored to increase cooperation between the Outermost regions of the EU such as Guadeloupe, French Guyana and Martinique and the Cariforum countries in the cultural sector.

### Actions and measures to be taken by the EU Member States

- Member States should set up a task force in their ministries to examine in more detail how they could implement the cultural provisions of the EPA. They should clarify which existing funds could be used and discuss the possibility of developing new measures in the near future that would be specifically focused on the Cariforum countries. If Member States have funding programmes that address various developing regions in the world, particular attention should be given to cooperation with the Cariforum countries.
- Member States should make their cultural sector more aware of the existence of the cultural provisions of the EPA and inform them how they can use the existing national instruments to improve cultural cooperation with the Cariforum countries.
- The cultural and creative sector of the Cariforum countries needs to be better informed of the existing national programmes. As well as the practical steps they need to take if they provide an entertainment service in an EU Member State or participate in a cultural exchange programme. In this respect the mobility contact points that the Council of Ministers for Culture recently included in its conclusions could be very helpful starting point.
- Each EU Delegation and the embassies of the Member States in the Cariforum countries should have a contact desk or information point as well as a section in their website with information on

- cultural provisions of the EPA and related matters (visa policy and work permits for artists, available cultural cooperation programmes, related events, etc.).
- Co-productions of audiovisual works should be stimulated by developing links between European and Caribbean artistic and creative resources. For this it would be desirable to organise festivals, seminars and similar initiatives.

## Actions and measures to be taken by the Cariforum countries

- A number of Cariforum countries have developed strategies to strengthen their cultural sector (such as Barbados, Jamaica, Trinidad & Tobago, Dominican Republic and the OECS). Other Cariforum countries should be encouraged to do the same. This will allow all Cariforum countries to better integrate the cultural sector into their strategies to implement the EPA.
- The Cariforum countries still have to complete the appointment of their representatives to a number of committees foreseen in the EPA. They should also ensure that a representative of the cultural sector is appointed to the Consultative Committee - this representative should have a regional outreach.
- There is a need to improve the organisation of the cultural sector in the Cariforum countries, by creating industry associations, and introducing industry standards and regulations.
- Regional cooperation between the different cultural sectors is of the utmost importance to strengthen the branding and image of the Caribbean culture and creative industries. The region should for example establish a pan-Caribbean Trade Association for the creative industries.
- It is necessary to identify the competitive advantage of the cultural sector in the Cariforum region and focus on it. It is important that the Cariforum countries build up on existing experiences in exporting their knowledge and best practices in the cultural sector. (For example Trinidad & Tobago has excellent know-how and skills for the organisation of carnivals).
- Cariforum countries need to inform the European film industry of the benefits of producing audiovisual works in the Cariforum countries or entering into co-production with their producers: the facilities available on their territories, the existence of post- production industries, tax shelters, etc.
- Cariforum authorities should then negotiate co-production agreements with EU states or groups of states in order to benefit from the provisions for audiovisual co-production embodied in the Protocol on Cultural Cooperation.
- EU Member States consider the Protocol to be a demand driven exercise. It will be important for the cultural and creative industries of the Cariforum countries to indicate to the individual EU Member States and the European Commission the areas where they would like to cooperate with the EU. The culture and creative industries should be pro-active and draw up a wish list as well as a roadmap.
- The Caribbean region should also launch an online Entertainment and Arts Industry Portal in order to offer a directory of creative people.
- Cultural cooperation between Europe and the Caribbean will also have to develop at grassroots level. It is important that the cultural sectors on both sides start contacting each other and defining areas of potential cooperation. This will lead to better engagement and presentation of concrete projects for cooperation to be financed by the EU or the EU Member States. The role of the Caribbean Diaspora is important in this context.
- Cariforum cultural sector should be more active in applying to calls for proposals of DG AIDCO for the cultural sector.
- Support should be provided to the cultural sector, in particular to prepare them for international cooperation. A number of specific tools could be developed to encourage exports and the provision of services in the EU – such as scouting missions, gathering of market intelligence, collective representation in international fairs etc.
- Regional cooperation should be fostered also between creative Caribbean cities. A pilot project linking a number of cities of the different Cariforum countries should be set up. Such a project will enable the creative and culture industries to have a platform to exchange experiences and best practices and discuss cooperation opportunities. It will also allow each city to promote its culture and creative sector and learn from each other. The cooperation among cities will also give the Cariforum the means to better brand itself as a “Creative Region” in the EU and discuss joint initiatives to promote the Caribbean region at international trade fairs and fora.

- A second stage of the pilot project could consist of linking the creative cities of the Cariforum to a number of creative cities in the EU. Such direct links between Cariforum and EU cities could jump start cooperation between the EU and the Cariforum countries in the cultural and creative sectors. Dealing with cities has the advantage that you can cover a wide range of sectors and deal with governmental entities that are well aware of cultural activities taking place in their territory. The advantage of cities is also that many creative cities in the EU have used the culture and creative sector to boost their local development and attract more investments to their cities. But most importantly they have used it to create a better life for their citizens.

## EU-Cariforum Platform for the Culture and Creative Industries

To stimulate business cooperation and cultural exchanges between the EU and Cariforum culture and creative sector a platform should be set up. The culture and creative industries could come together to have an exchange of views on their respective markets and discuss potential business opportunities. A strategy plan to establish such a platform would have the following features:

- Gather and identify European and Caribbean stakeholders interested in the development of B2B activities with a view to finding cooperation partners.
- Involve public authorities in charge of implementing cultural policies and managing public funds for culture to enable a policy dialogue
- Closely associate European and Cariforum cities to consider cooperation opportunities
- Identify areas of research and studies, for instance in relation to the conditions to promote investment in local creative districts in Cariforum countries
- Organise a first face-to-face meeting between policy makers and creative industries to discuss the conditions needed to business cooperation
- Organise mission visits to creative cities in the EU and the Cariforum countries
- Consider the organisation of pitching events, branding the initiative, in selected festivals, that could take the form of government-backed specific industry missions
- Consider funding the participation of 10 Cariforum companies to important international trade fairs in the EU (establish a tendering process to select the best projects across sectors).
- Develop a communication strategy to reach SMEs in Europe and Cariforum (website and an annual conference in Europe and Cariforum on the topic of CCIs and publication of guides on investment opportunities).
- Associate other relevant partners such as the SME helpdesks in the activities to disseminate information and co-fund activities.

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