

# Trade WINS

Critical Issues For Business

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## THE CARIBBEAN MUSIC INDUSTRY

**T**he economic contribution of the Caribbean music industry is not fully captured in existing national and regional statistics nor is it a part of national or regional development or trade policy. This is in spite of the fact that the industry has been proven to have tremendous export capabilities and great demand pull for the tourism sector in several countries.

In the new global economy, copyright, cultural and media industries are among the fastest growth sectors. In this regard, the Caribbean music industry should be viewed as a prime target for private investment and institutional support in the regional diversification initiative.

Recently Caribbean Export commissioned a study on the export potential of the music industry in the region. The study aimed to assess the current state of the industry and its forays into the export market as well as to produce recommendations on the policies and infrastructure needed for furthering the development of the sector. Research was carried out in Barbados, the Dominican Republic, Jamaica, Trinidad & Tobago and the OECS territories.

The report found that the home markets for Caribbean music were subject to high levels of piracy and other forms of copyright infringement, low levels of airplay in the electronic media, and weak governmental support in terms of industrial, trade and educational policies relative to other sectors in the economy. These problems were further compounded by the underdeveloped institutional capacity and advocacy of the sector.

In this issue of **TRADEWINS**, we produce highlights of the original report together with its recommendations on the role of national and regional organizations in the development of the industry.

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**TRADEWINS** is designed with Caribbean business in mind. The series is intended to bring issues of trade policy to the private sector and other interested parties.



## Background

Industrial policy, government subventions and export strategies in the region have traditionally focussed on the manufacturing and agricultural sectors. However, the Caribbean enjoys a competitive capability in musical production. The region's contribution to the global cultural economy, particularly popular music, has been very significant. It is noted that the region's impact on the world music scene has been large relative to its size. What is also notable but not fully documented is the economic impact that the industry has on the wider economy and in specific sectors like tourism. The following brief examples give an appreciation of the region's contribution to the global music industry.

• Jamaica is the primary source for musical innovation in reggae and its derivative, dancehall, in spite of the fact that the production of this music has spread to many parts of the globe. Reggae is now recognised as one of the major musical genres and has gained recognition from international music awards such as the Grammys. The Jamaican music industry is estimated to employ 15,000 people and control 15 – 20% of the US\$300 million in reggae music sales. In addition, reggae is one of the main elements in Jamaica's destination image and has created a strong demand pull for tourism through music festivals like Reggae Sunsplash and Reggae Sunfest.

• Trinidad and Tobago has produced a wide range of musical genres – calyso, soca, pan, chutney, rapso, parang – that are primarily driven by the national carnival festival, which is the largest festival in the region in terms of visitors and tourist expenditures. The music has been exported with the proliferation of Trinidad- style carnivals, which can be found throughout the anglophone Caribbean and in many cities in the North Atlantic where there are large diasporic populations. The music industry accounts for approximately 50% of the foreign exchange earnings of the entertainment sector (US\$50 million (1998)) which ranks in the top ten export earning sectors.

• Merengue and bachata from the Dominican Republic are among the key sub-genres that have contributed to the recent explosion in Latin music on the world music scene. It is estimated that merengue accounts for 8% of the Latin music market in the United States, which is valued at US\$626 million (1999). The Dominican Republic is not the only producer of this genre but it has a dominant share of the market. The Dominican Republic has a large domestic market with over a hundred radio stations and five hundred hotels, most of which play a high percentage of Dominican music.

• The music industry in Barbados, which is estimated to earn US\$ 15 million, is driven largely by overseas performances by soca artists and music bands, performance fees in the hospitality sector and earnings from festival tourism, namely the Barbados Cropover and the Barbados Jazz festival. The recording industry has grown with the overseas success of soca artists and many artists

from the southern Caribbean have chosen to record in Barbados.

• The music industry in the Eastern Caribbean is largely based on festival tourism, which accounts for over US\$20 million. The St. Lucia Jazz festival alone contributes US\$14 million in visitor expenditures. The Dominica World Creole Music festival and the St. Kitts Music festival are festivals with strong media value and both add to destination appeal. The recording industry, though embryonic, has begun to contribute to the regional and international calypso and soca circuit.

Festival tourism is becoming more important as a niche market. In addition, local bands spend a significant portion of each year performing at Caribbean-style carnivals and concerts within the region and abroad. The industry also generates employment in several arenas such as sound recording, lighting, stage, arts management, television and video production, promotions and the accompanying food and beverage sector which supports live events.

## What are the Issues?

The Caribbean is not lacking in talent or product yet the industry is plagued by weaknesses in artistic professionalism, manufacturing quality, merchandise packing, marketing and distribution channels and copyright protection. Record producers have experienced a decline in income as a result of high piracy levels, weak distribution channels, competition from foreign music and low airplay on the local airwaves. The growth of World Music and the emergence of Internet marketing and broadcast opportunities have facilitated demand for Caribbean musical forms yet access to foreign markets and media is constrained by the restrictive business practices of the transnational corporations in the major music markets. In this context existing strategies for ensuring competitiveness and sustained penetration are inadequate. It is against this backdrop that recommendations for developing the export potential of the industry must be made.

Governments and corporations have not fully appreciated the new directions in the world economy and the ways in which the Caribbean economy will need to diversify in order to meet these new challenges. Throughout the region there is little appreciation or knowledge of the economic, business and legal aspects of the music industry or the emerging opportunities offered by the new digital technologies (e.g. in production, marketing and distribution) and the expansive growth of an intellectual property and services economy. Several issues emerge as key elements in the development of the industry: domestic policy; human resource development; export marketing; income generation; and institutional capacity.

## Domestic Policy

Although government agencies such as JAMPRO in Jamaica and TIDCO in Trinidad & Tobago have

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provided assistance to cultural industries through trade fair support and certain trade facilitation measures, the music industry has conducted its business without government support. Ministries of Culture have historically focussed their support on the not-for-profit sectors of the arts, neglecting commercial aspects such as the recording industry.

Unlike other export sectors, the music industry has not enjoyed access to tax incentives, grants or soft loans from state agencies. It has been difficult for the music industry to gain financing and credit from the traditional banking sector. There is no data collection or survey in any of the territories and the industry is not captured in national income accounting. There are some trade statistics on imports and exports of soundcarriers (vinyl records, tapes and compact discs) but data on domestic sales and music consumption are non-existent.

In addition, broadcast industries (radio and television) appear to display a bias towards foreign music. Musicians and performers - who play a critical role in the hotel and advertising industries - are not adequately paid. Intellectual property is protected in law but enforcement continues to be a problem.

## Human Resource Development

Many artists and cultural entrepreneurs have little if any formal training in performance, production or management skills. Existing training programmes tend to focus on performance in folk and classical forms as opposed to popular culture, which makes up the bulk of the recording and performing industry. Technical skills in areas such as sound recording and engineering, lighting, stage management and audio-visual and multimedia technology are deficient. Business and financial planning and the legal and contractual aspects of the music industry are also underdeveloped. The latter is the cause of much conflict among artists, managers and record producers. These problems are partially responsible for the lack of corporate investment in the sector.

## Export Marketing

Export marketing in the industry has been limited to international trade fairs and overseas touring of Caribbean diasporic markets. Some record producers have been able to make promotional and distribution deals, build a network and gain insight into the demands of the marketplace through international fairs and several firms which have attended regularly have made great strides in export marketing. However, distribution continues to be a major problem. Traditional channels have served only the regional and diasporic markets and even in these markets the product is often unavailable or late in its release thereby creating ample opportunities for the pirates to fill the unmet demand. In each country there is only a handful of artists who have managed to use the diasporic market as an

entry point to mainstream or crossover markets where merchandising is the main source of income. For most artists the performance fees from touring, especially in the traditional markets, are the main source of income and records are viewed as promotional tools rather than the other way around. This business model has its limitations in terms of income generation and export marketing. Access to the mass media has also been problematic. Restrictive business practices in the audio-visual and broadcasting sector limit access to world markets while locally there is an over-dependence on imported programming. The Internet has not yet emerged as an important medium for export marketing.

### Fact-o-file

Access to cable networks has not been consistent for Caribbean artists. Financial considerations forced the closure of the Caribbean Satellite Network (CSN), operating out of Miami, in the mid-1990s. Black Entertainment Television (BET) subsequently began a segment called Caribbean Rhythms which also came to an end in the late 1990s. In 1996, the Caribbean Video Network (CVN) began broadcasting from Tobago but moved to Florida in 1998 due to a lack of corporate sponsorship. CVN has resumed programming and has created an Internet affiliate - WORLDmusicTV.net - which can be seen and heard in fifty-six countries.

*Key issues!*

## Income Generation

Production values, technological innovation and effective revenue collection significantly affect income generation in the music industry. Vinyl record production and cassette duplication in the region generally suffer from sub-standard production quality, product packaging and visual branding. The shift in technology to digital production systems (with its accompanying shift in the economic structure of the industry) has placed the Caribbean music industry at a significant disadvantage on the international scene. Digitalisation is also revolutionising the way in which music is marketed, distributed and retailed and Caribbean music entrepreneurs have not kept up. The introduction of digital soundcarriers (e.g. MP3 files) is likely to create an even wider gulf between regional capabilities and the expectations of the main music markets.

*Digital!*

The banking infrastructure in the region is not yet equipped to deal effectively with e-commerce. Although there are several websites through which one can purchase some of the more popular CDs of Caribbean music from online stores, the full possibilities of the technology are not explored and many of the sites originate in North America and Europe. The current economic returns from the new technologies are very low and it is felt, both at home and in the Caribbean diaspora, that the percentage

*Expand the Audience*

of the current market with access to the technologies and a willingness to utilise them is also quite low. However, this fails to address the need to move beyond Caribbean communities as the sole or preferred market for Caribbean music.

Music publishing is an under-valued area in the industry and this has significant implications for the administration of copyright and the collection of royalties. Returns from public performance licensing fees (e.g. for music used on radio, at concerts, discos, hotels, etc) are low due to the weak administration infrastructure among existing collection agencies in the region. Overseas income is also low because the survey methodologies employed by some foreign copyright societies under-report the usage of Caribbean music. The US market, which is the main market, is particularly guilty on this score. Mechanical licensing fees (e.g. from the use of music on soundcarriers like records, tapes, CDs and MP3 files) are also low because of the low level of record manufacturing in the region. Income from synchronization licensing fees (e.g. use of music in visual media like movies, television, home video, advertising) is largely an untapped area.

Piracy is also a major problem. In the Caribbean, copyright infringement has been rife in the music industry since the advent of audio-cassette duplication technologies in the late 1970s. Recordable CDs, introduced in the 1990s, have added to the problem and piracy of Caribbean music is taking place at both local and foreign levels. Policing agencies have tended to view copyright infringement as not a very high priority and there is a perception among the public that this is not a serious crime. Policing procedures are outdated and not particularly responsive and members of the protective services and the judiciary, in general, have a limited knowledge of copyright law. Litigation is expensive and not necessarily effective because it is difficult to recover lost income and market share.

### Fact-o-file

Copyright administration in the region is currently being upgraded although there is as yet no provision for collective administration, which would greatly facilitate monitoring of activities and distribution of income. Legislation has been updated to comply with the Agreement on Trade-Related Aspects of Intellectual Property (TRIPS) and countries adhere to the Berne and Rome Conventions. New copyright laws in the region give the courts the power to grant injunctions, to impound and destroy suspected copies and manufacturing equipment and to order the payment of damages related to losses suffered by the rightful owner.

### Fact-o-file

Estimated tourist expenditure at overseas Caribbean carnivals in 1995 was as follows: Cdn\$200m (Caribana/Toronto); US\$70m (New York/Labour Day); and £30m (London/Notting Hill). In less traditional Caribbean music markets: in the early

1990s, Japan became the third largest overseas market for reggae music.

## Institutional Capacity

Effective lobbying for changes in the industry will only come about through a strong organisational network in the region. Music is business - and the small and medium-sized enterprises, which manage music must develop their institutional capacity in areas such as monitoring, documentation, technical assistance, research and development. Intellectual property is still quite a new concept in the region and the various copyright industries do not see themselves as a sector capable of mobilising for advocacy. Currently, the industry does not have a collective voice or a suitable infrastructure for furthering the development of music and increasing its competitiveness at home or abroad.

## How Might We Deal With These Issues?

The issues facing the music industry are vast and require collaboration between the government, the private sector and the artists. Domestic policy will be key to changing attitudes and increasing government and corporate involvement. A vibrant national industry will provide the basis upon which all areas of the industry can export specialised services regionally and abroad.

The report recommended several strategies which will require national and regional input. It suggested that three new centres or agencies be established: the Cultural Industry Research Centre (CIRC); the Cultural Industry Technology Centre (CITC); and the Caribbean Music Office (CMO). The report also recommended that serious consideration be given to enforcing copyright law and that a regional collection agency should be formed.

Changes in national policy should be examined with a view to eventual collaboration at the regional level if the Caribbean is to make any meaningful impact on the international music scene. Below are highlights of the report's recommendations.

## Improving Domestic Policy

Governments will need to establish industrial, trade, cultural, educational and intellectual property policies. They will need to align and harmonise the policy frameworks, which govern the music industry.

Ministry of Finance

- Institute tax credits (e.g. export allowances) to encourage investment and exports

- Introduce tax deductibles for business sponsorships in the arts and cultural industries
- Establish special tax allowances for music exporters (e.g. promotional expenses in foreign markets)

Ministry of Trade, Trade Facilitation Agencies, Chambers of Commerce, Customs

- Remove customs duties on imports of soundcarriers with compositions of regional artists
- Waive customs bonds for the import of temporary equipment
- Grant investment incentives for Foreign Direct Investments and Joint Ventures
- Grant import duty concessions for professional equipment.

Ministry of Culture

- Incorporate the cultural industries and popular culture into the framework of cultural policy
- Deepen support for artistic production in the not-for-profit and folk sector (this will strengthen the popular sector)

Ministry of Education

- Re-orient music education policies to incorporate more indigenous, popular and regional genres
- Introduce broad-based training in the arts and cultural industries into the curriculum

Intellectual Property Office

- Adhere to the Berne and Rome Conventions
- Ensure compliance with TRIPS
- Ensure compliance with the World Intellectual Property Organization (WIPO) Copyright Treaty and Performance and Phonograms Treaty which extend rights to the digital environment
- Place emphasis on the economics – and not just the legalities - of copyright

There are several more general recommendations for fostering a local environment conducive to the development of the industry. These are:

- Improve government-industry relations (through training programmes on the economics of culture aimed at senior government decision-makers across key ministries and relevant data collection on the cultural industries)
- Foster public awareness of the contribution of the music industry
- Increase local and regional content on the airwaves (through local content legislation, advocacy, DJ pools and workshops for programme directors)
- Establish a musicians' union (to develop a code of ethics and standards and establish rates for employment - particularly in the advertising and hotel sectors)
- Improve access to credit (through educating credit agencies on the value of intellectual properties)

Copyright protection and administration must also form an integral part of domestic policy. However, this is discussed below (under Income Generation) as part of a proposed anti-piracy campaign aimed at returning royalties to artists.

## Human Resource Development

The establishment of two new centres is one of the key recommendations for facilitating human resource development: the Cultural Industry Research Centre (CIRC) and the Cultural Industry Technology Centre (CITC). These proposed centres will assist in artistic development and enterprise development. They will also provide training in technical and professional skills. Below are the roles envisaged for these centres.

CIRC

Provide training in:

- General management and business skills
- Developing business and export plans
- Financial management
- Recording industry contracts

CIRC and Creative Arts Centre (University of the West Indies, St. Augustine)

Provide training in:

- Songwriting
- Voice development
- Artist and Repertoire (A&R)

CIRC

Provide specific courses in:

- The Economics of Cultural Industries
- Enterprise and Business Development
- Marketing, Promotion and Distribution
- Copyright and the Cultural Industries
- Events and Festival Management
- Cultural and Festival Tourism
- Arts Administration

CITC

Provide training in:

- Sound recording and engineering
- Sound, lights and stage
- Film, video and multimedia
- Internet technologies

## Export Marketing

The strategies for improved export marketing are intended to do the following: increase participation in trade fairs; strengthen distribution channels; broaden mass media access; widen the circuit of concert tours and festival engagements; develop a joint marketing strategy with the tourism sector; and introduce internet-based technologies and business practices into the music industry. The report saw a key role for Caribbean Export and other Trade Facilitating Agencies (TFAs) such as the Caribbean Tourism Organization (CTO) and national tourism agencies.

### Fact-o-file

"Who let the dogs out" - the break away hit from the Bahamian band, Baha Men - has become an anthem of many professional sports clubs and has been

*Professional training*

*Culture & education*

*Union*

featured on several talk-shows in the US. The song, which was originally written and recorded by Trinidadian calypsonian Anselm Douglas and was a carnival hit at that time, has hit the top ten in the US and the UK. The song has pushed the album (titled after the song) to double platinum sales (2 million units) in the US. The album has won the number one position among world music albums and the eleventh position in the Billboard 200 top-selling albums as of year-end 2000. In addition, the song is on the soundtrack of "The Rugrats Movie" and has won best dance track at the 2001 Grammys. The success of the album makes Baha Men the top world music act for 2000 with similar kudos for the imprint-label S-Curve/Artemis.

#### Trade Fairs

- Provide grant funding to export-ready firms
- Make financing available for product development
- Support Caribbean Music Expo

#### Distribution Channels

- Establish a regional distribution centre
- Facilitate joint ventures for overseas and regional distribution
- Provide incentives for foreign investment

#### Mass Media Access

- Facilitate the growth of a Caribbean music video channel
- Provide grant funding for music video production
- Invite music journalists to cover indigenous festivals

#### Concert Tours and Festivals

- Target impresarios and concert promoters in mainstream markets
- Target the World Music market

#### Marketing Strategy

- Strengthen the linkage between tourism and the music sector – especially through festival tourism
- Invest in indigenous music festivals

#### Internet-based Technologies

- Train entrepreneurs in internet technologies and business practices
- Invest in internet broadcasting, marketing and e-mail ordering

## Income Generation

Increased touring as well as increased rates and performance fees will be a part of the overall plan for improved revenue. Industry associations would be responsible for securing these. In addition, they should lobby for expanded mechanical and synchronisation licensing and pursue joint publishing and sub-publishing ventures. In general, however, the recommendations for increasing income generation can be placed into three main categories: product development and distribution; copyright protection and administration; and anti-piracy activities.

## Product Development & Distribution

Improved production quality will be one goal of this project. Financial support to producers and labels would be sought from national governments and international funding agencies. It is suggested that the Caribbean Development Bank (CDB) could support the manufacturing component.

The key strategies for product development and distribution are the following:

- Provide financial support to record producers and labels
- Upgrade and update record manufacturing
- Strengthen record publishing
- Upgrade merchandising
- Introduce internet-based sales techniques

The report recommended that Caribbean Export should facilitate the upgrade in merchandising (package design and marketing strategies) as well as the development of internet-based sales techniques. A market profile of the potential Internet music audience will have to be developed (together with the CIRC) and a fund could be established for internet-related business innovations. A regional Internet marketing and distribution programme could be explored through industry associations and the CMO (see Income Institutional Capacity below). The CIRC would be responsible for setting up training programmes for music industry firms.

## Copyright Protection

National copyright societies will need to ensure a competitive net distribution of royalties to their members, widen their pool of licensees, increase overseas income and upgrade their technological and management capabilities. A regional copyright organisation would develop a data network, provide technical assistance to national societies and negotiate with foreign copyright societies.

Copyright protection will be increased by the following strategies:

- Establishing viable national copyright societies
- Strengthening existing national copyright societies
- Establishing a regional data and rights management centre
- Enhancing bargaining leverage with foreign copyright societies

## Fact-o-file

In 1997, CARICOM Ministers Responsible for Intellectual Property commissioned a feasibility study on a regional approach to collective management. WIPO was invited to initiate the project, along with a task force consisting of representatives of the Performing Rights Society of the UK and CARICOM. The study recommended the following infrastructure for collective management: a) independent national societies; b) a regional centre for centralising documentation and royalty distribution on behalf of national societies; and c) a regional database for documenting active works and sound recordings of Caribbean creators and performers.

## Video



The Copyright Organisation of Trinidad & Tobago (COTT) was established in 1985. In 1999, three other national copyright societies were formed: The Barbados Copyright Organization and Society of Composers, Authors and Publishers (COSCAP), Jamaican Association of Composers, Authors and Publishers (JACAP) and the Hewanorra Musical Society (HMS) in St. Lucia. Caribbean Commonwealth countries have traditionally operated under an arrangement with the Performing Rights Society (PRS) of the United Kingdom. The four above-mentioned Caribbean collection societies have banded together to form a regional rights and data management centre called the Caribbean Copyright Link (CCL) based on the WIPO funded feasibility study.

In the Dominican Republic, copyright issues are administered by the recently formed Sociedad General de Autores, Compositores y Editores Dominicanos de Musica (SGACEDOM). SGACEDOM has just begun negotiations with ADORA (Asociaci on Dominicana de Radiodifusoras) which represents the over one hundred radio stations.

## Anti-Piracy Campaign

National governments, music industry associations, the proposed CMO and national copyright societies will need to work together to curb the incidence of piracy. The four key strategies recommended are:  
Implement a “banderole” system  
Strengthen enforcement capacity  
Introduce a private recording levy on blank tape and CD imports  
Develop a public awareness campaign

The “banderole” system is an identification system which uses a sequentially numbered authentication stamp with special security markings to determine whether a soundcarrier is legitimate. The development of a copyright office would be critical to this project and national banderole programmes should be linked to regional and foreign systems.

Governments would also be encouraged to establish an anti-piracy unit comprising police, customs, judiciary and the national copyright office. Industry associations would lobby governments to institute levies on blank tape and CD imports and reinvest the revenue collected in the music industry. Finally, national copyright societies would be responsible for developing a public awareness campaign on the value of intellectual property and the importance of copyright to the regional music industry.

## Institutional Capacity

In order for practitioners in the music industry to benefit from the changes recommended above, at least four elements should be in place. The key would be organisation. Industry members must organise themselves into viable and professional associations capable of representing their constituents at all levels. The associations must secure and expand their

membership (several Caribbean artists currently belong to associations outside of the region). They must assess and seek to fulfil the needs of their membership – on their own or in collaboration with governments, Trade Facilitation Agencies, other sectors and corporate sponsors. Finally, they must lobby on behalf of their membership. Industry associations must develop the capacity to conduct needs assessments, and to monitor and evaluate performance within the industry. They will need to collect information necessary for determining the economic contribution of the industry so that those in a position to offer incentives and financial support will be made aware of its relevance and potential.

The major recommendation for facilitating this development is the establishment of a Caribbean Music Office (CMO), which would oversee the implementation of a regional strategic plan and offer organisational assistance to national associations. The report suggested that the CARIFORUM Cultural Centre in St. Lucia could play a key role in the establishment of the CMO. Elements of the strategy for improving institutional capacity are:

- Establishing and upgrading national industry associations
- Developing an economic research capability
- Developing a market intelligence capability

It is recommended that the CIRC gather annual statistical information on the music industry, conduct research on consumer tastes and market trends, and facilitate training in the critical areas of cultural entrepreneurship.

## Conclusions

The Caribbean music industry requires institutional support in order to upgrade its creative and entrepreneurial capabilities, to facilitate balanced growth in the home market, to maximise on the trade potential of diasporic markets and to make further inroads into global music markets. The Caribbean music industry can be well positioned to secure export markets for performers, technicians and other specialists. Yet the local markets must develop an appreciation of the industry's significance - economically and culturally - if it is to grow. This must be reflected in government policy, corporate commitment, broadcast presence and consumer support.

Industry professionals will need to develop representative associations, pursue training, explore regional and international partnerships and lobby their relevant governments to provide the infrastructure necessary for the viability of the sector. Industry members should also consult facilitating agencies such as Caribbean Export for assistance in the marketing and promotion of their goods and services.

## Suggested Reading

Caribbean Export (2001). *The Services Sector in CARIFORUM*. Nurse, Keith. (2001). *The Caribbean Music Industry*. Commissioned by the Caribbean Export Development Agency.

**TRADEWINS** is a publication of the Caribbean Export Development Agency (Caribbean Export). It is an important part of the agency's advocacy programme - making trade information accessible to those who need it most.

Caribbean Export has identified a need to broaden and consolidate private sector involvement in the business of trade - identifying markets, improving market access, increasing competitiveness and playing a key role in the development of trade policy.

**TRADEWINS** is a series of edited reports, treaties and agreements reflecting trends in regional business and pointing the way to future development. The series will be published occasionally - as new documents come to hand. Through **TRADEWINS**, we aim to inform members of the private sector, and others, of the important role of research, policy and negotiation in the development of regional and international trade. We hope that they will be encouraged to better organise themselves, to increase the present levels of research and to lobby their governments for changes which can improve the way they do business.

Caribbean Export welcomes your feedback on this series. Please feel free to contact us at the addresses below:

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The Caribbean Export Development Agency serves the Caribbean Forum of ACP States (CARIFORUM). CARIFORUM comprises CARICOM states (Caribbean Community and Common Market), Haiti and the Dominican Republic. The CARIFORUM Secretariat is located in Georgetown, Guyana. Caribbean Development Agency is an intergovernmental agency of the Caribbean Forum and executes the Regional Trade Development Programme funded by the European Union.

(Member States of CARICOM are: Antigua & Barbuda, the Bahamas, Barbados, Belize, the Commonwealth of Dominica, Grenada, Guyana, Jamaica, Montserrat, St. Kitts & Nevis, Saint Lucia, St. Vincent & the Grenadines, Suriname and Trinidad & Tobago.) (Haiti has been provisionally accepted into the Community and will attain full status once its accession has been completed. The Bahamas is a member of the Caribbean Community but not of the Common Market.)



C A R I B B E A N  
**EXPORT**

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