



CARIBBEAN COMMUNITY SECRETARIAT



WORLD INTELLECTUAL  
PROPERTY ORGANIZATION

## **WIPO-CARICOM MEETING OF EXPERTS ON THE CREATIVE INDUSTRIES AND INTELLECTUAL PROPERTY**

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**Georgetown, Guyana, February 8 and 9, 2006**

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**WIPO-CARICOM Meeting of Experts on the Creative Industries and Intellectual  
Property**

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**“Mapping the Creative Industries - The Experience of Jamaica”**

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**SECTION 1- INTRODUCTION**

This presentation will focus on creative activities in the areas of Music, Motion Pictures, Media, Festivals, Book Publishing and the Performing Arts. It will examine the Jamaican experience of policy makers and practitioners as they seek to combine the creation, production, performance and commercialization of creative and cultural expressions that are typically protected by copyright and other intellectual property laws.

Unfortunately time did not allow for an in-depth analysis of the book publishing area, but reference will be made to the activities of the Caribbean Publishers Network/CAPNET [www.capnetonline.com](http://www.capnetonline.com), which operates with its secretariat based in Kingston.

If the objective of this meeting is to discuss the mapping of the creative industries in the Caribbean in order to determine appropriate strategies for their development with a view to increasing their social, economic and cultural contribution in the region, we should seek to examine and learn from the experiences of those countries in the region that have, through their creative industries, clearly demonstrated the ability to impact social, economic and cultural development. In this regard some lessons can be learned from the Jamaican experience. It is also necessary that we seek not to reinvent the wheel, but rather to learn from strategies for the development of creative industries that have already been successfully employed by other countries and regions outside of the Caribbean.

An attempt will be made to provide an overview of the creative industries in Jamaica and to recap some of the developmental accomplishments and challenges. Lessons learned from the Jamaican experience and recommendations made with regard to the way forward will be highlighted. The information contained in relevant studies and reports as listed in the Appendix 3 will be relied on.

In extracting and analyzing information from the studies reviewed we are however mindful of the fact that they all point to the difficulties encountered in securing adequate economic data about the creative industries in Jamaica.

## SECTION 2 – CREATIVE SECTOR OVERVIEW

### **2A. Definition of Jamaican Creative Sector**

For the purpose of this presentation the Jamaican creative sector is defined to include business activities in music, film, video, theatre, dance, media and book publishing. The business of music is by far the most dominant of the activities in the Jamaican creative sector and music impacts significantly the areas of film, video, theatre, dance and media.

The music and entertainment sector also contributes to and directly impacts other areas such as merchandising and the manufacture and distribution of audio-visual hardware, production equipment and musical instruments. Professions such as journalism, law, accounting and design also generate incomes from services specific to the music and entertainment sector.

### **2B. Participants and segments within the sector**

In the Jamaican context the creative sector can be broadly divided into three categories of participants: 1) performers and primary creators, 2) producers of media content; and 3) representatives and support personnel. In the international context however another very significant category is the manufacturers and distributors of audio-visual playing devices and apparatus, entertainment production equipment and musical instruments. While this latter category is not a major one in Jamaica, it is still of some significance to any analysis of the industry and should be duly noted. Outlined below is a list of some of the more easily identifiable functions in the sector along with estimates of the numbers of participants involved.

**PERFORMERS & PRIMARY CREATORS**

Dancers  
Singers  
Musicians  
Songwriters  
Actors  
Radio/TV hosts  
Poets  
Writers  
Artists

**PRODUCERS OF MEDIA CONTENT**

Music studios/labels/music producers  
Film studios/ film producers  
Film and Video Directors  
Graphic designers  
Web designers  
Editors  
Recording engineers and sound reinforcement providers  
Camera operators  
Lighting technicians

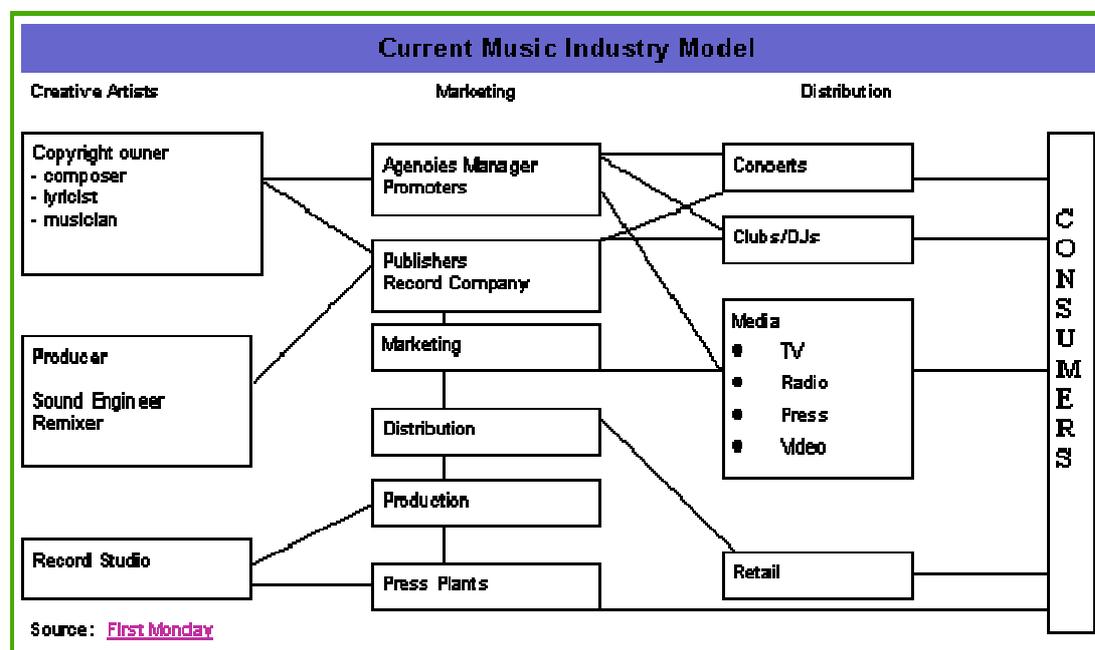
**REPRESENTATION AND MANAGEMENT SUPPORT**

Show promoters  
Show producers  
Stage managers  
Set designers  
Choreographers  
Make-up artistes  
Personal and Business Managers  
Tour Managers  
Location Managers  
Booking Agents  
Publicists  
Entertainment Attorneys  
Music Publishers  
Book Publishers  
Distributors  
Manufacturers  
Retailers

The commercial and other activities which result in the final delivery of creative products and services to the public is the result of a process of collaboration and cooperation between the three categories of participants in the sector. The end result is the production of products and services incorporating an amalgam of rights and interests governed by contracts and principles of intellectual property law.

The structure of the music industry is typical of the complex nature of creative industries. See flow chart below:

**Figure 1- Music Industry Structure**



## PERFORMERS

Performers constitute the most visible group of participants in the creative industries in Jamaica. Often times the size of the industry, in terms of personnel involved, is erroneously measured in terms of the number of performer participants. Most performers in Jamaica do not receive formal training, but develop their skills through practice on their own, or by being mentored by more senior performers.

There are several industry organizations in Jamaica that represent performers. These include the over 40 years-old Jamaica Federation of Musicians and Affiliated Artists (JFM), a trade union which represents singers and musicians, the recently formed Jamaica Association of Dramatic Artists (JADA), which represents actors and producers in theatre, the Jamaica Association of Female Artists (JAFA), the Jamaica Association of Vintage Artists (JAVA), The Jamaica Songwriters Guild, The Jamaica Association of Authors Composers and Publishers (JACAP), which is a songwriters and music publishers copyright collection agency, and Jamaica Performers Administration Society (JPAS), another collection agency established to represent the rights of musical performers as distinct from songwriters and music publishers.

According to the JFM, their register of members has in excess of 1500 members listed. Estimates are that there is at least an equal amount of singers and musicians not registered with the JFM. JADA presently has a membership of 90 and estimates that there are approximately 200 actors and theatre producers active in Jamaica. Dr. Michael Witter in his study on Music and the Jamaican Economy (UNCTAD/WIPO 2002) estimated the number of musicians and singers in Jamaica to be 2500 including JFM and non-JFM members. If we add to that amount the actors, radio and TV hosts/DJs, sound system selectors/DJs affiliated with the over 150 Jamaican sound systems mentioned in his report, the hundreds of semi-

professional singers and dancers who make up coral groups and dance companies such as the NDTC, Carifolk Singers, Lacadco, Ashe, Cathy Levy Players and the Area Youth Foundation, it is reasonable to estimate that there are at least 4000 performers engaged in the creative industries in Jamaica on a full time basis.

### PRODUCERS OF MEDIA CONTENT AND STAGE PRESENTATIONS

This category of participants in the industry includes the providers of the technical services necessary to produce creative products and services prior to delivery to the consumer. The technical skills required by this group are varied and in Jamaica are typically acquired from apprenticeships. There are very few existing opportunities for formal training of members of this group. The Edna Manley College does offer limited technical training, and the Creative Production and Training Centre offers some courses in recording and broadcast engineering, video production and photography.

The Jamaica Film and Video Producers Association (JFVPA), the Recording Industry Association of Jamaica (RIAJam) and the Association of Independent Programme Providers are associations which seek to represent the interests of producers for film, video, music and TV programmes.

The JFVPA reports having only 6 registered members but plans to increase its membership upon modification of its memorandum and articles of association. They estimate that there are at least 20 companies/studios actively involved in the film and video production business, in addition to over 300 individual private contractors who render services to the sector. The JFVPA also estimates that the film sector hires between 350 and 450 persons annually on a part-time basis. There are also three national television broadcasters in TVJ, CVM TV and Love TV, plus the Jamaica Information Service (JIS) and at least ten community cable programme producers including Real TV, RE TV, Music Plus, Reggae Sun, Hype TV, JUICE TV and CTV, that all employ camera operators, sound and lighting technicians, editors and producers who are directly involved in the production and broadcast of television entertainment programming. It is therefore estimated that the film and video sector in Jamaica accounts for at least 500 technical personnel.

The recently formed Recording Industry Association of Jamaica reports a membership of 24 music studios, music producers, distributors and manufacturers, and is targeting a membership of 100 in the short term. The Jamaican music directory of Jamaica Promotions Corporation Limited (JAMPRO) listed 34 recording studios in Jamaica in the year 2000. However Dr. Michael Witter in his study indicated that industry sources estimate anywhere between 75 and 200 sound recording studios if home facilities are included. There are at least 50 commercial sound recording studios in Jamaica each employing a minimum of two technical persons on a full-time basis. Each home studio has a minimum of one technical person on a full-time basis, which suggests that there are no less than 200 recording studio technicians and engineers directly connected to music studios. Information with regard to the number of persons employed in the other technical support services in the entertainment sector is very sparse, and one can only hazard a guess with regard to the number of persons rendering services as set designers, sound reinforcement providers, and location managers.

## REPRESENTATION AND MANAGEMENT SUPPORT

The complexities of business in the creative industries dictate that every performer and creative producer of entertainment content and services should have specialist representation. In Jamaica most persons offering representation services are untrained. They are usually close friends or family members of the performers and creators they seek to represent. This constitutes a very large group of untrained persons who unfortunately happen to be charged with responsibility for dealing with that aspect of the business concerned with the generation of revenue and management of rights. There are several hundred individuals in Jamaica acting as artiste managers, agents, publicists, personal assistants and road managers in the representation of the approximately 4000 performers in the entertainment sector.

The manufacturing and distribution segment of the Jamaican creative sector also accounts for the engagement of a fair number of personnel. There are seven vinyl record manufacturing plants in Jamaica and one CD manufacturing facility capable of producing records and CDs to commercially acceptable international standards. Three of these manufacturing outlets are also equipped to produce cassettes. In addition there are a number of sound recording and video production studios that offer cassette, CD, DVD and videocassette duplication services. In 1998 it was estimated that there were 74 music, video and book retail establishments employing between 4 and 9 persons island-wide, and that there were approximately 450 persons engaged in the distributive side of the entertainment business. When the wholesale and manufacturing trade is added to this, the combined manufacturing and distributive trade accounts for probably just over 500 jobs.

In the area of book publishing there are a number of established publishers including Ian Randle Publishers, and Carlong Book Publishers. The secretariat for the Caribbean Publishers Network (CAPNET) is presently based in Jamaica and has 14 Jamaican Publishers listed in its membership.

Entertainment event promoters, concert producers, hotel entertainment managers, venue operators and support personnel working on the staging of entertainment events make up another significant group of persons in the sector. In the Dr. Michael Witter report 25 major performance events were identified in Jamaica in a single calendar year. In addition to these major annual events, it is estimated that approximately 50 hotels, 60 clubs and 10 theatre/playhouses either provide regular, or possess some facilities to deliver ongoing live performances in music, drama and dance around the island. These activities require the input of promoters, producers, stage managers, choreographers, set designers, publicists and make-up artists in addition to other technical service providers in the sound and lighting area. With regard to the staging of dances, concerts, plays, performance showcases and other similar events, the level of activity in Jamaica is fair as is evidenced by the volume of advertising and promotion taking place through all available media. When we take into consideration the fact that each event requires the input of anywhere from 3 to 10 key persons to deal with promotion, production and publicity, it is reasonable to assume that close to 1000 persons are engaged on a full time and part-time basis in the planning and staging of events and live entertainment performances.

In order to support the activities in representation, event promotion, manufacturing and distribution, a significant amount of work has to be done in the area of graphic design. According to Tony Laing president of JPAS, in excess of 200 new recordings are released each week in Jamaica. Every new record requires a label design, packaging and promotional materials to be produced. Every entertainment event also requires advertising materials. The development of Jamaican websites promoting and distributing creative products and services

is on the increase and a number of individuals and entities have established businesses catering to the Internet communication needs of the creative sector. This is a very significant growth area based on the global trends in the creative industries, and graphic design and web management personnel within the creative sector therefore represent another group that should be factored into any serious study of the industry. The activities of persons involved in the distribution, repair and servicing of audio-visual devices, apparatus, production equipment and musical instruments should also be taken into account.

On the basis of the above, it is fair to say that close to 15,000 persons are directly employed in the creative sector in Jamaica. The JAMPRO report, stated that 15,000 persons were directly employed within the entertainment sector, while Michael Witter's report identified approximately 6, 000 persons directly employed in the music industry alone.

## **2C. Size of sector and relevant economic data**

Unfortunately the existing data on the size and value of the Jamaican entertainment sector is sparse and based on estimates. Although a number of studies have been done the figures mentioned in the studies vary and most estimates relate only to the business of music.

The music industry inside Jamaica is made up mainly of live performances, broadcasts via radio and television, as well as various support service companies and a fairly well-established recording sector.

The business of recording is adapting slowly to changes in international technology and includes one CD replication plant, seven vinyl-pressing plants, over 50 commercial recording studios and even more home studio facilities. Investments in recording studios range from a low of US\$5,000 for a home recording facility, to well over US\$500,000 for the most professional commercial recording studios. The commercial recording studios are of internationally accepted standards and have attracted major international recording artistes to the island for recording sessions.

Michael Witter in his recent study suggested that the earnings of the music industry was in the region of US\$60 -100 million for the year 2000. His figure is based upon income from sales of recorded music estimated at US\$40 -50 million and income from foreign tours, local concerts/festivals and other activities at US\$20 – 25 million. His computation does not however take into account the significant amount of revenue generated worldwide from public performance royalties due to local songwriters and music publishers as well as similar royalties earned by music producers and performers, which bear no relation whatsoever to actual record sales. This omission is very significant.

In an address delivered in Montego Bay, November 2000, Bruce Lehman of the International Intellectual Property Institute, (IPI), disclosed that French attorneys estimated that over US\$20 million of unclaimed public performance royalties existed in France alone for Jamaicans. This he stated was due to the fact that Jamaica had failed to put in place necessary and effective rights administration agencies to track royalties due to local creative persons from worldwide public performance exploitation and use of recorded music. It is reasonable to assume that the same situation as pertains to France also exists in other countries in Europe where similar laws exist with regard to the rights of producers and performers in public performance income. The weaknesses identified by Lehman in the local system of collective administration of rights which give rise to the abovementioned situation has also contributed to the underestimation of the value of Jamaica's music industry from time to time.

The entertainment industry provides direct employment and income for between 10,000 and 15,000 people. A large group of the industry participants have very little formal education and come from poor inner city and rural communities. The impact of this relatively small group on the Jamaican economy is however out of proportion to the group's size. According to Dr. Vanus James, the products and services generated by the group is a major form of capital for Jamaica, which creates everything from a highly valuable public image and goodwill for the country to substantial inflows of receipts and remittances. The value of the loyalty created for the country by entertainment may be perhaps gauged by the fact that remittances are now more than 25% of all export earnings.

With respect to the contribution of the industry to the GDP, Dr Witter suggests and Dr James concurs that, in the year 2000, the gross revenues from entertainment related activities were equivalent in size to 10% of the GDP. Strong evidence of the linkage effect of the entertainment industry is also provided by data recently published on the sources of value-added in tourism, currently Jamaica's most important industrial sector. The data in **Table 2** (Vanus James), indicate that in 1997, entertainment accounted for the third largest portion, 10 percent, of the total contribution of tourism to the GDP. Only accommodation that accounts for about 51 percent, and shopping (16%) contributed more. This data source also indicates that of the total contribution of tourism to employment (71,570 jobs), 47 percent came from accommodation, while entertainment accounted for 6 % and shopping 19%. This suggests that entertainment is one of the most productive sectors in tourism, and by extension the Jamaican economy. The data shows that entertainment contributed about J\$1.7 billion to the tourism share of the GDP in 1997

**Table 2 – Structure of Tourism Industry, Jamaica, 1997**

Sector of Industry	Direct Contribution to GDP and Employment				GDP per Worker
	Contribution to GDP		Contribution to Employment		
	Total (J\$ million)	% all	Number of Workers	% all	
Accommodation	8,609.6	51.09	33,927	47.40	25,376.84
Food & Beverage	733.4	4.53	3,908	5.46	18,766.63
Entertainment	1,656.8	9.83	4,437	6.20	37,340.55
Transportation	1,554.8	9.23	11,449	16.00	13,580.23
Shopping	2,675.4	15.88	13,890	19.41	19,261.34
Miscellaneous	347.9	2.06	579	0.81	60,086.36
Government	797.0	4.73	739	1.03	107,848.44
Investment	477.7	2.83	2,641	3.69	18,087.85
All Sectors	<b>16,852.6</b>	<b>100.00</b>	<b>71,570</b>	<b>100.00</b>	

## 2D. Demand and supply considerations

There is a fairly well defined sphere of economic activities in the Jamaican entertainment industry with several interrelated markets for products and services. In his study of the Jamaican music industry Michael Witter classified the music market in two broad categories: markets for final goods and services, and markets for inputs of music services. He created two very instructive tables which we have adapted/modified for application to the wider entertainment industry. **Table 3** shows the market for final goods and services disaggregated into a market for goods and a market for services. This table also shows the buyers (Demand) and sellers (Supply) in each market in their roles in each market.

**Table 3 - The Markets for final entertainment goods and services**

Item	Domestic market for all entertainment goods		International market for Jamaican entertainment goods	
	Demand	Supply	Demand	Supply
Retail				
CDs, vinyl records, audio cassettes, video cassettes of Jamaican productions, books	Jamaican consumers, Tourists, Clubs, Sound Systems	Record shops, gift shops, book stores	Caribbean consumers, Caribbean migrants, Foreign consumers	Jamaican distributors/exporters, Foreign record companies
CDs, vinyl records, audio cassettes, video cassettes of foreign productions	Jamaican consumers, clubs, sound systems	Record shops, other retail outlets		
Audio-visual equipment, instruments, audio-visual data storage devices, production equipment	Jamaican consumers, musicians, music producers, Sound Systems, studios, Public Address systems.	Music stores, record shops, Vendors/agents of media products and audio-visual equipment		
Wholesale				
CDs, vinyl records, audio cassettes and video cassettes, books	Record shops, gift shops	Distributors		
audio-visual data storage devices,	Music & video producers, radio and TV stations, musicians	Importer/distributors, stores		
Live Performances				

Dances, concerts, plays, parties	Jamaican consumers	Event promoters	Foreign consumers	Jamaican promoters
Tourist entertainment cabaret performances,	Tourists	Hotels, Clubs, Restaurants		
Performance Tours			Caribbean consumers, Migrant Caribbean consumers, Foreign consumers	Foreign promoters, Migrant Caribbean promoters

The market for goods can be divided into recorded music, videocassette programmes, books, and other related goods such as audio and video equipment, audio-visual data storage devices, instruments, production equipment and memorabilia. There is both a retail and wholesale market in Jamaica for recorded (Jamaican and non-Jamaican) entertainment products and for blank audio-visual storage devices such as CDs, and cassettes. In the retail market, Jamaican consumers, tourists, clubs and sound system operators are the principal buyers and record shops, tourist gift shops, and other retail outlets supply recorded entertainment products on all formats. The wholesale trade supplies the retail trade with both imported products and locally manufactured products.

The international market for Jamaican recorded entertainment products is far more important than the local market. The main international markets are North America, Europe, Japan and the Caribbean, but Jamaican music is also very popular in Africa and Central and South American countries such as Brazil, Columbia, Panama and Costa Rica.

**Table 3** also shows the demand for live performance services by Jamaican concert and dance fans, theatre patrons, tourists seeking entertainment, clubs and restaurants, and by foreign audiences at the concerts, plays and festivals performed by Jamaican entertainers on tours.

**Table 4** shows markets for services that are inputs into the production and distribution of recorded Jamaican entertainment products. The domestic and international sources of demand for each market are shown and the suppliers identified. The demand by international artistes and record labels for the music production and remixing services of expert Reggae producers is included in this table. The table also includes demand for film and video production services from Jamaica.

**Table 4 - Markets for inputs into production of entertainment goods and services**

Input Service	Domestic market for all input services		International market for Jamaican inputs	
	Demand	Supply	Demand	Supply
Distribution services	Producers, manufacturers	Importers, Distributors, Licensee, Distributors	Caribbean distributors, Jamaican producers	Jamaican Distributor, exporter
Manufacturing services	Producers, distributors	Jamaican manufacturers	Migrant Caribbean Distributors,	Jamaican manufacturers

	<b>Domestic market for all input services</b>		<b>International market for Jamaican inputs</b>	
Audio-visual recording/editing rental services	Labels, Producers	Studios	Foreign artists/producers, Migrant Jamaican artists/producers, Foreign labels	Jamaican Studios
Recording engineering services	Studios, Event promoters	Engineers and other Technicians	Foreign Artists/producers, Foreign labels, Foreign event promoters	Jamaican Engineers and Technicians
Music production services	Artists, Labels	Producers	Foreign artist and labels	Jamaican producers
Film and video production services	Artistes, Event promoters, Advertisers	Film and video producers	Foreign Film Companies	Jamaican Film and video producers
Film and video recording/editing rental services	Producers, Advertisers	Studios, Editors, Technicians	Foreign Film and Video Companies	Jamaican Studios
Event promotion services	Consumers	Promoters	Tourists, Foreign Consumers	Jamaican Promoters
Sound system and sound reinforcement services	Consumers, Event Promoters	Sound Systems, P.A. providers	Foreign promoters, Migrant Jamaicans	Jamaican Sound Systems
Lighting, stage management, emcee, set design and other services for live presentation	Promoters	Various Technical contractors		
Management and professional representation services	Performers, Producers	Managers, Agents, Publicists, Entertainment Attorneys		
Performers services	Event promoters, Consumers	Performers	Foreign Promoters, & consumers, Foreign music and film companies	Performers
<b>Input Service</b>	<b>Demand</b>	<b>Supply</b>	<b>Demand</b>	<b>Supply</b>
Musicians, arrangers,	Artistes, Producers	Musicians, Arrangers	Foreign Labels & Artists	Jamaican Musicians & arrangers

	<b>Domestic market for all input services</b>		<b>International market for Jamaican inputs</b>	
Film directors, Script writers services	Film and video producers	Directors and writers		
Music Publishing	Songwriters	Music Publishers		
Choreography and makeup services	Performers	Choreographers, Make-up artists		
Graphic design and printing services	Producers, Manufactures, Event promoters, Performers	Designers & Printers		

## **2E. Trends and linkages with ICTs and Tourism**

The emergence of the Internet and with it e-business and e-commerce will have a very significant impact on the growth of businesses in the foreseeable future. The entertainment industry, by virtue of the very nature of the products and services it generates, will experience an even more significant impact than other sectors. A great deal of the goods produced in entertainment can easily be promoted and delivered digitally online.

The Jamaican tourism sector has clearly demonstrated its ability to compete and win in the global market and has developed a very significant group of highly skilled domestic industry practitioners. The findings of the studies done by Vanus James and Michael Witter indicate that music and entertainment contributes very significant value to the national tourism product of Jamaica. Tourism is by far the biggest foreign exchange earner in Jamaica and with that kind of input from the music and entertainment sector, coupled with the possibilities for e-business and e-commerce, the case for linkages in the entertainment, ICT and tourism sectors as a catalyst for economic development in Jamaica is a very strong one.

Music and entertainment practitioners in Jamaica have been able to compete and win in major overseas markets. Jamaican music producers have also managed to remain at the cutting edge of digital audio technology as is evident from the fact that Kingston alone has in excess of sixty professionally equipped recording studios, the majority of which are outfitted with computers, the latest in digital audio production software, and are also connected to the Internet. As the emergence of the Internet continues to provide new means of access to entertainment products and services, entertainment business operators must now develop new business models with possible changes in emphasis on the available revenue streams. The use of ICTs will continue to be a very significant factor in the new models that will emerge.

The importance of the audio-visual sector to the development of modern economies, and the advantages of linkages with ICT and tourism are clearly demonstrated in recent international, regional and domestic trends. Some examples and observations:

- Increased government support, and strategic collaborations between the telecommunications and entertainment sectors. In 2001 the EU allocated ONE

BILLION Euros to the audio-visual sector to fund its policy strategies aimed at facilitating development of indigenous content and providing the European broadcast industry with capacity to compete in the global marketplace. Several major telecommunication operators and manufacturers of mobile devices in Europe have also entered into joint ventures or major sponsorship arrangements with producers, promoters and distributors of entertainment products and services with a view to diversifying their revenue streams.

- The combination of online promotion activities with traditional advertising is another clear trend, providing an increasingly less expensive and more effective method of promoting products and services from the leisure industries. Tourism plants such as hotels and other attraction venues around the world have been paying more attention to providing entertainment products and services to their guests with ICT applications playing a major role.
- More youngsters are now finding activities within the leisure industries attractive as careers as they find them to be exciting and challenging, thus creating new possibilities for employment creation.
- Over the last five to ten years a tremendous amount of research has been done and interest demonstrated by several international development assistance agencies in the areas of ICTs and the leisure industries in the Caribbean. This has produced a wealth of information and has also helped to sensitize regional stakeholders to the significance of these sectors to social and economic development.
- The development of music festivals and the use of music as a major tool for promoting tourism has become the norm in the Caribbean. Las Vegas, Nashville, Cannes and more recently, Havana have managed to develop major tourism products through innovative and bold collaborations between entertainment and tourism interests.

## SECTION 3 - DEVELOPMENT ISSUES

### **3A. Training**

The activities in the creative industries are very varied and diverse. The diversity is represented in a range of types of work, different structures, varied professional practices, diversity of people involved, diversity of market-place involvement (i.e. local, global) and broad partnerships (i.e. to achieve cultural tourism and cultural exports). The diversity also embraces a range of art forms, media and applications. In a training needs study conducted in 2003 by the writer the following areas were examined:

- Film, television and radio
- Multimedia production
- Music
- Performing arts
- Visual arts, craft and design
- Writing, editing, publishing and journalism

The music, media, and performing arts sectors of the Jamaican creative industries have grown significantly over the past ten years in terms of the number of persons actively involved and employed. Job prospects in these areas should continue to be good as Jamaican creative and

cultural products continue to attract the attention of consumers around the world. However, this growth has an international dimension and Jamaica is not necessarily well placed in present circumstances to ensure that the production and management capabilities of homegrown talent can remain competitive. More support and infrastructure for strategic industry training is urgently required.

#### Description of occupations

There are several distinct occupations and roles directly related to activities within the cultural industries. Appendix 1 identifies and describes twenty-seven (27) occupations.

#### Employment practices

The majority of occupations in the creative industry are subject to engagement by way of short-term contracts for services. In some instances employment is seasonal and subject to factors such as tourism peak and major annual events. In Jamaica the performance and creative occupations frequently encounter interaction with overseas-based employers. This requires interaction and compliance with international labour and work permit regulations and contractual practices.

In many instances in Jamaica, intellectual property rights issues tend to be inadequately addressed in employment contracts. This practice is at variance with internationally accepted entertainment business principles, and often results in very serious problems when the products resulting from these contracts are presented for distribution in overseas markets.

#### Skills supply and demand

There are major skills supply and demand problems facing the creative industries. Due to the well-publicized international successes of music performing artists from Bob Marley to Sean Paul over the past 30 years, the occupation of music performer has become a very attractive one to young Jamaican males in particular. There are thousands of young Jamaican males and females to a lesser extent aspiring to be music performing artists. Several hundred of these are created each year. In the years 2000 and 2002, the Caribbean Music Expo Limited/CME Star Search was able to attract in each year entries from over 300 emerging recording artists who had already completed a minimum of four recordings. More recently the Rising Stars contest staged in association with Digicel and TVJ has also attracted hundreds of aspiring music performers.

The 2003 training needs study found that while there are enough recording studios and music producers to facilitate the large number of existing and new recording artistes, the technical and managerial support services are woefully lacking. There is a definite shortage of experienced and trained recording engineers, lighting technicians, camera operators, editors, web designers, publicists, personal and business managers, entertainment lawyers, booking agents and copyright and other business administrators. There also is the need for more songwriters and for greater collaboration between existing songwriters and performers and music producers. The large number of persons already in and entering the entertainment business in the performance and creative capacities necessitates strategies to train and introduce new technical and management support personnel as a matter of extreme urgency.

## Training models

The creative industries in Jamaica are new to notions of formal training. With the exception of the Edna Manley College, most existing formal training programmes are relatively new and are very underdeveloped. They also tend not to cater to the peculiarities of the creative sector particularly in relation to the teaching environment.

There are a number of alternative training models that have been applied successfully to this sector. The system of apprenticeship and training by mentoring is very effective and has been successfully used to some extent. Training through the activities of performing arts companies and groups such as Ashe, Cathy Levy Players and the Area Boy Foundation has also met with very positive results. The activities of the Jamaica Cultural Development Commission (JCDC) as a training facility at the community level, though seasonal, could provide much greater benefits to the industry if strengthened. The JCDC's activities cover several key areas of the creative industries, music, dance, drama, writing and designs. The effectiveness of this institution is however hampered by insufficient funding and less than adequately trained administrators and trainers.

The workshop, conference and seminar activities of entities like the Caribbean Music Expo and JAMPRO have reaped some success, but need to be more effective in terms of their ability to generate and disseminate valuable information to more persons in the sector. In the more developed cultural industries outside the region trade conventions and professional development workshops have played a very significant role in the capacity development process as they provide access to information in a manner and environment conducive to the activities of industry players.

There is urgent need for innovation with regard to the delivery of training to the existing cadre of industry practitioners. New and more relevant training models must be explored and implemented with a view to taking training to the practitioners within their own environment. In the music sector in particular, there seems to be a reluctance and resistance to the acceptance of formal training among performers and creators. These persons tend to be more receptive to apprenticeships and mentoring. Training models must also of necessity seek to employ as much as possible the new tools that are available through computers and the Internet, and special effort made to enlighten practitioners to the global benefits from the application of technology.

## Training priorities for the cultural industries

The economic benefits of activities in the creative industries cannot be realized without adequate management representation and intellectual property rights administration. This is by far the weakest area of competence among our industry practitioners. Priority attention must be given to new and upgraded training programmes in areas such as entertainment contracts, management of audio-visual production, event management, artist management, copyright administration, publishing and international tax and labour regulations. The significant impact of new and emerging technologies such as the Internet and digital audio-visual applications on methods of production and delivery of entertainment products and services must also be noted. This calls for priority attention to training in ICT related creative activities. **Table 5** provides an analysis of the training needs by occupation category.

**Table 5 – Training Needs Analysis by Occupation Category**

Occupation Category	Existing Training packages	Weaknesses & Needs	Proposed Solutions	Priorities
<p><b><u>Creative</u></b></p> <p>Singers, actors, musicians, songwriters, dancers</p>	<p>Diploma and certificate programmes by Edna Manley College</p> <p>Seminars and workshops by CME, Songwriters Boot Camp</p> <p>Training through performance groups such as Ashe, Cathy Levy Players and Area Youth Foundation</p> <p>JCDC workshops and competitions</p>	<p>Inadequate treatment of issues related to contracts and intellectual property rights management in creative certificate and diploma programmes</p> <p>Greater diversity and frequency of presentation needed in seminars and workshops</p> <p>Not enough training conducted within actual entertainment environment</p>	<p>Curriculum upgrading to include intellectual property and entertainment contract related courses in certificate and diploma programmes</p> <p>Implementation of more short term workshops and seminars such as CME workshops, the proposed Don Drummond Applied Music Programme and RADA workshops for actors and theatre producers</p> <p>Establishment of direct working relationships between Edna Manley and the industry to facilitate actual exposure to the business environment and the establishment of greater links between existing training institutions</p>	<p>X</p> <p>X</p>

Occupation Category	Existing Training packages	Weaknesses & Needs	Proposed Solutions	Priorities
<p><b><u>Technical</u></b></p> <p>Sound and lighting engineers, technicians, stage, rig and props designers and builders, digital multimedia producers, camera operators</p>	<p>Short term training programmes by CPTC in video production, sound recording techniques and digital design</p>	<p>Inadequate treatment of issues related to contracts and intellectual property rights management</p> <p>Expansion of subject area for training is needed to include rigging and props design, digital multimedia content production, camera operations and lighting</p> <p>Need for more on-the-job training and training with practical exposure to actual industry activities</p>	<p>Implementation of on-the-job training projects such as the programme being developed by Grizzleys Entertainment to cater to sound engineers, stage and lighting technicians as well as rig designers and builders</p> <p>Development of a digital multimedia training package for delivery within actual entertainment environment such as proposed digital multimedia production and training project proposed by Caribbeat Entertainment and Techschool</p> <p>Curriculum upgrading to include intellectual property and entertainment contract related courses</p>	<p>X</p> <p>X</p>
<p><b><u>Management</u></b></p> <p>Artist managers, agents, rights administrators, marketers of products and services</p>	<p>Diploma, certificate and associate degree programmes being offered by Heart VTDI and Exed Community College</p>	<p>Formal training programmes offered by educational institutions are narrow in scope and need to relate more to actual industry experiences</p>	<p>Curriculum upgrading to include specialized and more in-depth treatment of intellectual property and entertainment contract related courses offered by EXED and VTDI</p>	

Occupation Category	Existing Training packages	Weaknesses & Needs	Proposed Solutions	Priorities
	Training seminars, conferences and workshops offered periodically by CME	<p>Training presently not conducted within an entertainment environment</p> <p>Curriculum upgrading required based on advice from industry experts</p> <p>Courses need to be synchronized with international training modules in entertainment management</p>	<p>Development and implementation of Arts, Entertainment and Media management bachelors and post graduate programmes at UWI and UTECH</p> <p>Development of strategies to increase the frequency and accessibility to conferences, workshops and seminars on entertainment management</p>	X

### **3B. Institutional Infrastructure**

#### Legislation and Public Sector Institutions

The complex nature of the creative industries requires an intricate infrastructure of regulations and institutions in order to support growth and development. The economic returns from creative expressions are based in and dependent on the enactment and enforcement of intellectual property laws. The Jamaican creative industries have benefited from the enactment of appropriate legislation and the establishment of relevant public and private institutions.

The enactment of the Copyright Act of 1993 and the establishment of the Jamaica Intellectual Property Office (JIPO) can both be cited as very positive developments which have contributed significantly to raising the level of awareness about intellectual property rights generally. JIPO has produced and distributed several information packages and conducted frequent workshops addressing various aspects of intellectual property law. These activities have resulted in an increased level of public awareness on matters such as copyrights and piracy.

With a view to encouraging further investment in the creative sector adjustments have also been proposed and some work done towards the amendment of the Motion Pictures Encouragement Act with a view to replacing it with the Entertainment Industry Encouragement Act thus catering to a wider range of creative business activities. In pursuance of this initiative interim measures have been instituted to allow for import duty waivers on certain tools of trade items for the music industry.

In addition we have also seen in the recent past the enactment of the Legal Deposits Act, which provides a facility for the deposit of creative works, and the upgrading of the Trade Marks Act to increase the categories of marks to include service marks. Additional legislative work is however required to bring Jamaica up to date with technological developments such as websites the Internet and e-commerce.

Several public sector agencies and departments of government in Jamaica are involved at a policy and implementation level with practitioners in the creative industries. These include the Film Music and Entertainment Commission of Jamaica Promotions Corporation/JAMPRO, whose role is primarily marketing, The Jamaica Tourist Board, a major sponsor of a variety of cultural and creative events, the Entertainment Board within the Ministry of Tourism and Industry, the Jamaica Intellectual Property Office/JIPO, the Jamaica Cultural Development Commission, whose responsibility is the staging of the annual Independence/Festival celebrations incorporating presentations in music and the performing arts, the Division of Culture in the Ministry of Youth and Culture, the Social Development Commission, which owns and operates several venues across the Island.

The activities of these entities have in varying degrees had some positive impact on the promotion and development of the creative industries in Jamaica. There is however the need for more cooperation and collaboration between these entities to avoid competition and duplication of effort. Some progress has been made in this regard with the recent establishment of an Inter-Agency Committee of Heads of Cultural Agencies that meets on a monthly basis and includes representatives from JAMPRO, JIPO, The Entertainment Unit in the Ministry of Tourism and Industry, The Institute of Jamaica, Jamaica Heritage Trust, the JCDC among others. Members of the Inter-Agency Committee also collaborated in the development of a Cultural Policy document in 2003 as well as the UNESCO commissioned study resulting in the National Strategy and Action Plan for the Music Industry produced in 2004.

#### Private Sector Institutions

From an economics perspective, the success of creative activities is directly related to the design and management of appropriate and effective intellectual property rights infrastructure. The effectiveness of intellectual property laws in terms of impact on economic growth is dependent to a large extent on the existence and strength of private collective rights management institutions and relevant trade associations. In all economies that experience growth and development in the creative sector, this growth and development has been built primarily through the effort of the rights administration societies, trade associations and collaborative marketing and networking initiatives. The activities of these collective initiatives in the areas of rights administration, marketing and capacity building, if properly administered, are a source of valuable economic data. Most societies and trade associations in Jamaica however lack the necessary funding and management expertise to effectively address these activities. Funding and technical assistance in the further development of these entities is therefore a priority.

There have been recent advances made in Jamaica in terms of the establishment of new rights administration societies and trade associations. There is now in existence a national copyright collection society representing songwriters and music publishers in the form of the Jamaica Association of Composers Authors and Publishers (JACAP). Other similar societies seeking to represent the rights of performers, music producers, and creators of literary works have also been established. These include JAMCOPY – representing creators of literary works, the Recording Industry Association of Jamaica (RIAJam [www.riajamaica.com](http://www.riajamaica.com)) and the Jamaica

Musical Rights Administration Society (JAMRAS) – both seeking to represent music producers, and the Jamaica Performers Administration Society (JPAS) – seeking to represent performers rights in recorded music. Most of these new societies are however struggling from lack of adequate administration and development funding.

In addition to the abovementioned collection societies, a number of trade associations have also been formed in recent years. These include, the Jamaica Association of Dramatic Artists/JADA – representing practitioners in theatre, the Jamaica Association of Vintage Artists – representing older performers of traditional popular music genres, the Jamaica Songwriters Guild, the Jamaica Association of Female Artists/JAFA, the Jamaica Film and Video Producers Association, and the Association of Independent Programme Providers – representing producers of programming for community cable channels. The dance fraternity is not however represented by an association catering to their specific needs.

A collaborative marketing association was also recently established to represent the services of music recording studios and producers within the international market. This project, Jamaica Signature Beats, (JSB [www.jamaicasignaturebeats.com](http://www.jamaicasignaturebeats.com)) has evolved out of the entertainment cluster established within the Jamaica Cluster Competitiveness Project/JCCP funded by USAID and DFID and administered by the Jamaica Exporters Association.

In 2005 the Jamaica Anti-Piracy Alliance/JAPA was formed by way of a partnership of the Jamaica Association of Composers, Authors & Publishers (JACAP), the Jamaican Copyright Licensing Agency (JAMCOPY), the Recording Industry Association of Jamaica (RIAJam), the Business Software Alliance (BSA), the Sound System Association of Jamaica (SSAJ), and Jamaica Association of Dramatic Artists (JADA). An additional nine (9) entities are included in JAPA as Associate Partners.

The growth and development of collection societies and trade associations in Jamaica has benefited from some level of government and international development funding support. In its National Industrial Policy set out in 1996 the government of Jamaica identified the music and entertainment sector as one of the important growth sectors in the Jamaican economy. Some promotional support of the entertainment sector has followed through collaborations with the government investment promotions agency JAMPRO, which includes workshops and participation in international trade fairs such as MIDEM and funding support for the Caribbean Music Expo and other local industry development events. Technical support by way of development funding needs to be increased to enable trade associations and business development initiatives to be sustained. As is the case with the societies and trade associations, business development initiatives such as the CME and JSB projects have suffered from lack of funding support.

### **3C. Marketing**

#### Marketing Overview

The marketing experience within the creative industries in Jamaica has been both positive and negative. Access to international markets continues to be one of the major challenges facing the producers of creative products and services. The traditional marketing approach has been to seek the promotion and distribution services of overseas-based corporations that earn for themselves the greater portion of the revenues generated from product sales.

There have been a variety of marketing initiatives geared primarily to the support of the traditional approach to international promotion and distribution of creative products and

services. These have contributed to a significant level of market awareness about Jamaican creative products and services. Included among these initiatives are the following:

Government support through JAMPRO for the participation of producers in music and film in major international trade fairs in Europe and North America

Government support through JAMPRO and the Jamaica Tourist Board in the sponsorship of local events such as the Caribbean Music Expo, Reggae Sumfest and other internationally promoted local festivals.

Government support through JAMPRO and the Jamaica Tourist Board of locally staged media events in collaboration with entities such as BET, MTV Networks and HBO

Limited private sector collaboration for joint marketing through new initiatives such as the Jamaica Signature Beats project.

The concept of “Brand Jamaica” a collective marketing strategy with cooperation between producers in the creative, leisure, apparel and food and beverage sectors has received much publicity but has not seen a significant level of actual implementation.

#### Marketing and Media Policy

In Jamaica the role of the media as a player within the creative industries has been less than required. There continues to be a tendency among policy makers and media operators to treat media entities as facilitators of the creative industries rather than as integral creative content producers in their own right. The alteration of the modus operandi of traditional media operators is a major challenge. Traditional Jamaican media operators have so far not penetrated the international markets. In fact, when compared with tourism and music, there is almost no presence at all of local media entities as players in the international market. The traditional approach has been to act primarily as conduits for foreign content, rather than as producers and distributors of domestic content for regional and international consumption. The local electronic media entities have not been able to devise ways of extending their reach beyond the shores of Jamaica. Increased international market penetration for cultural products and services, particularly in the areas of film and video, music, and the performing arts could be attained with an appropriate media strategy within targeted international markets.

At the local level the government strategy of liberalization of subscriber cable television has proven to be a major boost for domestic marketing opportunities through the establishment of at least 10 community cable channels that focus on the production and broadcast of local content.

There are no stipulations in place in Jamaica with regard to local content quotas for broadcasters.

#### Marketing and Technological Implications

The global market that is emerging for creative products is a digital market and the digital revolution that is occurring has far reaching implications for entertainment industry players, both consumers and producers. Changes in digitally based media technologies are occurring at an unprecedented rate. This is especially evident in the business of music. Indeed the music industry is at the forefront of technical change in the emerging digital economy. Developing countries have a significant opportunity to take advantage of the digital revolution with e-

business and e-commerce in music and entertainment with the ability to promote and deliver content directly to consumers all over the world.

The development of the Jamaican entertainment industry within the context of the emerging global digital market has however been slow and requires a paradigm shift in approach to training and skills upgrading for participants in the industry.

In Jamaica many producers of creative products have started to develop a presence on the Internet with websites and email addresses. Music producers in Jamaica have been very proactive and adapted to the changes in production techniques brought on by the digital audio revolution. In excess of 50 recording studios in Jamaica are equipped with various types of digital audio hardware and software applications. Music Producers are also now using the Internet as a means of delivery of recorded products and promotional materials to their media and product distribution partners. Broadband Internet access inside Jamaica is however still too costly and not readily available to allow local producers to have wide-scale access. Clerical and administrative personnel within the creative sector are also in need of skills upgrading to interface with the new technology.

Local Internet and mobile communication providers have been slow to take advantage of the new revenue generating possibilities that will arise from partnerships with local content producers as their counterparts in North America, Europe and Asia have done. There are no established content delivery partnerships between creative industries content producers and local telecommunications providers.

#### Marketing Synergies

There have been some successful initiatives at marketing synergies with the following sectors:

Information and Communication technologies/ICTs - ICT4DJamaica/UNESCO Digitization of Cultural Heritage workshop project, [www.ict4djamaica.org](http://www.ict4djamaica.org) – To promote partnerships to facilitate digital archiving and transmission of content.

Travel and Tourism – Festival tourism projects such as Air Jamaica Jazz and Blues, Reggae Sumfest and Jamaica Carnival. Entertainment performances at hotels and other visitor attractions, development of tourism/music web communities and visitor packages.

Food and Beverage – Local and international concert/festival sponsorship by producers of domestic food and beverage products.

## SECTION 4 - SUMMARY

### **4A. Challenges**

**Effective development of Societies and Trade Associations** – Lack of funding and expert management

**Venue** – Lack of properly constructed and equipped performance venues

**Financing** – Investors and financial sector inflexible to the venture capital needs of the sector, and lacking in mechanisms to evaluate and/or utilize intellectual property as collateral

**Coordination of Government initiatives** – Government agencies with interest in cultural industries development compete rather than cooperate, and there is some duplication of efforts

**Sustainability of business development initiatives** – Lack of funding support and reluctance of industry players to collaborate

**Internet accessibility** – Too costly and inaccessible to allow for competition and collaboration with international counterparts

**Deficiencies in management** – Lack of sufficient numbers of adequately trained and experienced representatives in business and technical aspects

**Media support in international markets** – Lack of ownership interest by nationals or persons dedicated to promotion of local culture through mainstream media in targeted international markets

**Online transaction settlement** – Implementation of real-time online payment verification and settlement by local banks

**Documentation and preservation** – Digitization and storage of cultural products

**Piracy** – Public education and strengthening of enforcement institutions

**Training** – Insufficient relevant programmes and lack of innovative approaches to training delivery

**Application of ICTs** – adaptability to new technologies and access to the Internet

**Data collection** – Upgrading capacity of trade associations and increasing transparency and trust level among practitioners

#### **4B. Recommendations**

The impact of digital technology and the Internet on the production, promotion and delivery of cultural and entertainment content dictates that the process of development and marketing of cultural goods and services from Jamaica and the Caribbean must be driven by the effective use of ICTs.

As a country and region we must be driven by strategies to take advantage of favourable global demand conditions for our cultural products and services. These strategies should include:

1. Development of local institutional infrastructure to facilitate business awareness building, entrepreneurship, data collection, rights administration and synergies/linkages with other sectors
2. Provision of access to reliable broadband and tech-support facilities at internationally competitive prices, and locally available real-time online transaction settlement facilities
3. Greater access to mainstream international media exposure, and influence over the production of relevant media content, as well as local media industry adaptation to the Internet environment
4. Further development of public sector (JAMPRO/JTB) marketing support and private sector marketing collaborations
5. Building public awareness about piracy and the value of the creative industries to economic and social development

6. Streamlining and implementation of incentives for the industry, in particular company profits tax exemptions for prescribed entities and operations, as well as duty waivers on tools of trade and relevant equipment
7. Coordination and streamlining of the present activities of \_\_\_\_\_ ministries and agencies of government (Ministry of Tourism – JTB and The Entertainment Board, Ministry of Commerce – JIPO and JAMPRO, Ministry of Culture, JCDC)
8. Development and provision of innovative training and awareness building mechanisms for practitioners and new entrants, particularly in the areas of business management, Intellectual property rights administration, digital audio-visual technology, including training at all levels of the formal education system.
9. Creation of development funding programmes and mechanisms in the financial sector for assessment of creative business projects and provision of appropriate financing packages (loan and equity)
10. Digitization and storage of content by Museums/archives and establishment of awards for recognition, commemoration and preservation

## APPENDIX 1

### Description of Occupations

PERFORMING AND CREATIVE ARTISTS – The occupations within this group are driven by creative talent and represent the primary creators of intellectual property. The skills of these practitioners are developed through a combination of natural ability and specialized training. The group includes Dancers, Singers, Musicians, Songwriters, Actors, Radio/TV hosts, Poets and Scriptwriters. Their services are normally rendered through contractual arrangements with producers of products and promoters of events. In Jamaica the vast majority of persons within this group receive no formal training in their field, and many lack basic general academic training. It is therefore often times a very difficult task to get persons in this group to understand the business and contractual implications of their creative activities.

MUSIC STUDIO AND LABEL OPERATORS – Almost all music recording studio owners/operators run their own record label. Some also provide studio rental services to musicians, artistes and music producers who require studio facilities for recording, editing and mixing music tracks to create music masters. Operators in this category are usually a little more knowledgeable about the business of music but are largely still lacking in formal technical and basic business training. Most gain their skills from years of practice in the business, and some have been exposed to international music business practices. A large number of these operators are themselves musicians, artists and producers. The record label is the brand/logo/trade name identified with sound recordings distributed to the public.

FILM STUDIO OPERATORS/PRODUCERS – Film and video studio operators function in a very similar way to music studio operators but are mostly entrepreneurs and not primary creators of audio-visual content. Most are film and video producers themselves, and also provide studio rental services to other film and video producers for the production of television advertisements, promotional music videos, documentaries, television programmes, and home video programmes. These operators do very little production for distribution through cinemas, but some do provide support services for international motion picture producers. They normally employ on a full time or part time basis personnel such as camera operators, lighting technicians and editors. As producers their responsibilities include acquisition of financing and/or co-production deals and general supervision of the project budget. The sourcing of necessary equipment, locations and accessories and the approval of film/video edit are also the producer's responsibilities. The producer also normally makes arrangements for the film/video distribution.

FILM DIRECTORS – Responsibilities include selection of film crew writing or sourcing of scripts, direction of the filming of scenes, selection and supervision of film/video editor and approval and delivery of final edit.

GRAPHIC DESIGNERS – Persons responsible for conceptualizing and creation of artwork and layout used to produce printed and electronic designs.

WEB DESIGNERS – Persons responsible for the production, design and functionality of a web site.

SCRIPT WRITERS – Creators/authors of the written material that forms the basis for films, plays and advertising.

FILM & VIDEO EDITORS – Persons responsible for assembly and treatment in studio of images and graphics recorded and designed for completion of a final master of the film or video production.

RECORDING ENGINEERS & SOUND REINFORCEMENT PROVIDERS – Sound Engineers work in studio and on live presentations to set up and monitor the equipment and instrument needs of a production. They are also responsible for the technical aspects of the recording process, such as sound quality, effects and the mixing of the various sound components of the production for either a master recording or for live audience consumption.

CAMERA OPERATORS – Responsible for capturing moving images required for film and video production

LIGHTING TECHNICIANS – Provide lighting facilities and services required for live stage presentations as well as film and video recording.

LOCATION MANAGERS – Source, negotiate for and prepare locations required for film and video shooting.

SHOW PROMOTERS – The financiers and sometimes organizers of entertainment events

SHOW PRODUCERS – The persons responsible for coordinating the technical, contractual and promotional aspects of events.

STAGE MANAGERS – Responsible for all activities on stage including setting up, set changes, supervision of stage personnel and the flow of the programme from a technical and performance standpoint

SET DESIGNERS – Design and construct props, backdrops and other stage decoration

CHOREOGRAPHERS – Develop and train performers in movement and body language communication for live as well as recorded performances

MAKE-UP ARTISTS – Provide cosmetic and wardrobe services to performers primarily for film and video productions

PERSONAL AND BUSINESS MANAGERS – Provide career, personal and business guidance and counseling to performers, and act as liaison with other agents and representatives of performers and creators.

TOUR MANAGERS – Provide coordination services with respect to planning and execution of shows on the road, including activities such as transportation, accommodation, meals, supervision of support personnel and interaction between performers, promoters and media.

BOOKING AGENTS – Responsible for seeking, negotiating and contracting for engagements requiring services of performers

PUBLICISTS – Develop and disseminate advertising and public relations materials to all media on behalf of performers and creators.

ENTERTAINMENT ATTORNEYS – Provide advice and negotiation services on matters related to the wide range of contracts required in the process of production, promotion and distribution of creative products and services, as well as intellectual property implications.

PUBLISHERS – Facilitate the commercial exploitation of primary works such as musical compositions and literary works.

DISTRIBUTORS – Provide warehousing delivery and promotional services for sale of finished products

MANUFACTURERS – Responsible for manufacturing and packaging of finished products handled by distributors.

RETAILERS – Provide the point of sale contact to the consumers, display and sell finished products.

APPENDIX 2

Acronyms

BSA – Business Software Alliance  
CAPNET – Caribbean Publishers Network  
CME – Caribbean Music Expo  
IIPi – International Intellectual Property Institute  
JACAP – Jamaica Association of Composers Authors and Publishers  
JADA – Jamaica Association of Dramatic Artists  
JAFA – Jamaica Association of Female Artists  
JAMCOPY – Jamaica Copyright Licensing Agency  
JAMPRO – Jamaica Promotions Corporation  
JAMRAS – Jamaica Music Rights Administration Society  
JAPA – Jamaica Anti-Piracy Alliance  
JAVA – Jamaica Association of Vintage Artists  
JCCP – Jamaica Cluster Competitiveness Project  
JCDC – Jamaica Cultural Development Commission  
JFM – Jamaica Federation of Musicians  
JFVPA – Jamaica Film and Video Producers Association  
JIPO – Jamaica Intellectual Property Office  
JIS – Jamaica Information Service  
JPAS – Jamaica Performers Administration Society  
JSB – Jamaica Signature Beats  
JTB – Jamaica Tourist Board  
NDTC – National Dance Theatre Company  
RIAJam – Recording Industry Association of Jamaica  
SSAJ – Sound System Association of Jamaica

APPENDIX 3

Documents reviewed

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