BRIEFING PAPER

DEVELOPMENT OF A BUSINESS PLAN FOR THE CARIBBEAN CREATIVE INDUSTRIES MANAGEMENT UNIT

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1. Introduction

"The creative economy is not a single superhighway, however, but a multitude of different local trajectories…it is clear that the next frontier of knowledge generation rests on understanding interactions, specificities and policies at local levels, and how the creative economy might be practically promoted in communities, cities and regions." UNESCO CREATIVE ECONOMY REPORT 2013, P15.

Tom Fleming Creative Consultancy, TFCC[1] is currently in the process of developing a business plan for the proposed Caribbean Creative Industries Management Unit (CCIMU) on behalf of the Caribbean Export Development Agency (CEDA) for the Caribbean Development Bank (CDB). This short paper acts as a briefing on the status of the research and emergent issues and opportunities for the CCIMU.

The bigger picture suggests that the Cariforum region is poised for greater economic success through the sustainable development of its creative industries. The outcome of this research and consultation process will be a solutions oriented business plan for a unit which will have an emphasis on export potential, income generation, capacity building and implementation. The business plan will be accompanied by actionable strategies for the development of industry specific products and/or services, delivery plans and investment frameworks, with a view to detailing a unified approach towards finance, skills, exports and inward investment, intellectual property and digital infrastructure, generating rich upstream and downstream linkages with ancillary sectors throughout the economy.

The development of a business plan for CCIMU can be a key catalyst in the process of building vibrant, sustainable cultural and creative economies; which are the foundation of cementing the Caribbean's image and status as one of the world's most distinctive and influential creative regions.

The overall purpose of the CCIMU will be to address the needs of the regional creative industries, while fostering creativity, developing businesses, creating opportunities and improving trade, and ensuring that the rights and obligations of stakeholders are respected and legally protected. Recognising the wide range of areas that can be categorized as the Creative Industries, the proposed CCIMU will focus on four subsectors - **fashion, music, animation,** and **festivals** in the initial three years (although it is acknowledged that these sectors are increasingly integrated and convergent). This will allow the institution to develop its capacity and expertise in the expansion of these sub-sectors, which can later be extended to the other areas of the creative industries. Specifically, the CCIMU will have the following objectives:

(a) to collect and increase the availability of data on the creative industries;
(b) to increase access to finance for creative sector MSMEs;
(c) to enhance trade and export development within the regional creative industries sector;
(d) to facilitate the registration and protection of the Intellectual Property of Caribbean MSMEs.

1.1 Current Stage of Research and Consultation

[1] www.tfconsultancy.co.uk

Currently we are at an intermediate stage in the research and consultation process, with:

- Over 50 stakeholder interviews undertaken.
- In situ consultations in Barbados, Trinidad & Tobago and St. Lucia (with an OEC focus) completed; and consultations in Jamaica underway.
- Desk-based research significantly undertaken, with new documents for review being introduced through the ongoing stakeholder consultation.

The next stage of the research and consultation process will see:

- An Options Workshop in Jamaica to refine our understanding of the ideal type CCIMU and develop firm priorities and targets.
- Further consultation across the Cariforum, with in sit consultations in Jamaica and Bahamas.
- Completion of desk-based research – to include models of best practice which can be used to shape the approach of the CCIMU.
- Detailed model building and proposal of preferred approach for the CCIMU.
- Prioritisation workshop in Trinidad & Tobago – to finalise the preferred approach.

1.2 Final deliverables

The scope of work is understood to cover all the activities necessary to accomplish the stated objectives of the project. The main tasks/activities are as follows:

(a) recommend to CEDA the most appropriate organisational and governance structure and staffing requirements for the Unit, taking into consideration the possible differentiated support needs of women. Secure agreement on the business model best suited for CCIMU before proceeding with the development of the business plan;

(b) with a decision on the business model for the CCIMU, assess the proposed services to be offered with a view to determining which are financially viable as well as make recommendations about additional services that the CCIMU could offer and pricing strategies;

(c) conduct market research in export markets to ascertain the level of demand for the proposed products and services offered by members of the four sub-sectors of the creative industries. Make recommendations for market opportunities in these export markets upon which the members of the CCIMU should capitalize;

(d) identify linkages and opportunities to integrate the creative industries sector into other existing sectors;

(e) develop an operational budget for the CCIMU for a 36-month period, and identify sources of income and funding options for the CCIMU;

(f) develop a gender sensitive business plan for the CCIMU and submit to CDB's Operations Officer and CEDA for review. The business plan should include:

(g) finalise business plan by incorporating feedback received from the second Stakeholders' Consultation and submit to CEDA and CDB for approval;

2. SWOT of Creative Industries in the Caribbean

Much of the evidence through which the business plan for the CCIMU is being shaped is qualitative – i.e. based on the perspectives of key strategic partners across the public and private sectors of the Cariforum. This is because available data on the creative industries is very limited. It is:

- Incomplete: with no pan-Creative Industries baseline. Where data does exist, it focuses on specific sub-sectors (e.g. music or film), or specific parts of the value chain – e.g. 'copyright industries'. Plus, with business formalisation so low and proportionately lower still in the creative industries (given the preponderance of micro businesses and sole traders), tracking businesses and then extracting detailed performance-related information, has not been possible across the region.
- Inaccurate: the current industrial and occupational classification system is unable to cater for the diversity of creative industries sub-sectors and to keep pace with them as they change. For example, it may not be possible with the current system to differentiate between a business that retails computer games and one that develops them.
- Out of date: much of the data used is from before the financial crisis and prior to much of the transformation led by digital technology.

Overall though, we estimate that:

- The creative industries are a major employer and driver of competitiveness and growth – in particular for the larger Cariforum economies and those able to build a more integrated value chains that link ideation, production, distribution and consumption to return value to the local economy.
- The creative industries have a significant multiplier effect on the Caribbean economy through their linkages to other sectors – such as in tourism, agribusiness and financial services.
- The region is also associated as a major creative and cultural hub, with a globally significant track record in music and celebration (such as Carnival and Crop Over), and a growing reputation for fashion, animation, film, design and the fusion of creative forms that contribute to a distinctively Caribbean portfolio of content, products and experiences.

Yet despite this positioning, the region's export performance in the creative industries is, as it always has been, under-leveraged and is predominantly characterised by an over-reliance on 'traditional products' which are declining in market share. The ongoing digital transformation of the music industry is a case in point, with the business model radically disrupted, resulting in falling sales globally and extreme vulnerability to illegal downloading, which in turn introduces a requirement to diversify income streams and a new set of interdependencies with other sectors (e.g. fashion and tourism) to generate commercial value.

However, the opportunity landscape is changing. For example, the global structure for creative goods and services seems to be in a **process of disaggregation**, with a resurgence of micro producers acting locally and working globally. The UK Government has referred to the *'march of the makers'*, with a rise in flexible creative and knowledge workers, who operate across portfolio careers and who scale-up through collaborative team-working across the value-chain. Agility and flexibility are vital assets – balancing home-working while plugging into co-working spaces and creative hubs and networks to collaborate, access knowledge, skills and markets. Yet at the same time, we are seeing a process of aggregation in the ways content is distributed and monetised – as witnessed in the disproportionate power of a small number of digital platforms for music and film and the continued strength of agglomerators such as Hollywood or Bollywood. **For Caribbean creatives, the opportunity exists to actively participate as equal peers in global networks and value chains;** while the challenge, shared with MSMEs globally, is extracting sufficient commercial value when so much content is downloaded for free and when it is paid for is distributed by a small number of very large companies.

The main comfort that Caribbean creative firms can take from this slightly paradoxical shift in the production and distribution model is that global **consumption patterns are changing equally radically, which in turn is impacting on the market for the Caribbean creative industries.** In part through the rise of higher spending middle classes across the world, in part through the way digital has increased the appetite for personalised experiences, and in part a response to the perceived homogenisation of the retail and tourism offer, consumers are moving toward distinctive, high value goods and services which have a provenance and are founded on excellence and innovation. The rise of the 'boutique hotel', of 'slow food', of 'cultural tourism', of 'pop up retail', and of the contemporary designer-made fashion and crafts, all point to opportunities for MSMEs working in the creative industries. This opens up an opportunity for the Caribbean creative industries – as a high quality, high value proposition of authenticity and depth that global markets can relate to and will want to participate in.

2.1 The main challenges and opportunities – a discussion

Perhaps the biggest challenge in developing the creative industries at a regional level is the **poor history of Caricom countries working together for the greater good.** Combined with the different stages of advancement in the creative industries, strength of their support agencies and size, devising a meaningful framework for the CCIMU which will address the needs of the sector while generating buy-in from diverse stakeholders will require a combination of generosity of vision and pragmatics. There are few examples from the region – the West Indies Cricket Board (and that is continually under pressure) and to some degree the Court of Justice are two examples of cooperative structures which are perceived to work.

The biggest opportunity, and the hook onto which everything else can hang, is to raise the profile and gain recognition across the Caribbean for culture and creative industries as key to the economic development of the region. For the region to prosper it needs a stronger higher wage, higher skills economy that can generate sufficient employment for young people. In an increasingly globalised economy, where traditional strengths including extractive industries such as Oil and Gas are under pressure and tourism increasingly competitive (especially with 100 planes a day planned from the US to Cuba), developing a version of the creative economy which plays on Caribbean strengths, geographic position and global networks (including the diaspora) is vital. The creative industries can be at the forefront of this, with their ability to generate significant employment, provide for high skilled, highly–productive work, as well as their broader role in helping define places and countries within a global market, boost innovation and creativity in the public and private sectors and work with key growth sectors in the economy including technology, tourism and agribusiness.

2.1.1 Overall strengths to build on:

- **Cultural heritage with depth, diversity and provenance** – recognised globally in carnival, calypso, reggae, soca, dancehall (music generally), festivals, literature, oral traditions and performing arts. This is a lived cultural heritage – which fires the imagination of creative producers and consumers, evoking an authentic narrative across product lines from music to crafts, film to fashion. Local communities – including indigenous peoples – are playing an active role in giving the Caribbean creative industries a distinctiveness and authenticity.

- **The personality, charisma, excellence and innovation of the creative practitioners –** with a portfolio (or back catalogue) of original voices – diverse in their perspectives yet distinctively Caribbean. This includes some global best practice – from Carnival to certain types of traditional crafts, music innovation to sub-cultural styles.

- **An events and festival economy** – with a diverse and distinctive programme that provides a vital role in commissioning new content and in providing a marketplace to increasingly global audiences. This has major highlights – such as Carnival, Crop Over, St. Lucia Jazz Festival and the large-scale music festivals of Jamaica. It also has a multitude of smaller events, many with growth potential, all contributing to a dynamic, vivid and enriching portfolio of creative experiences.

- **Global connections** – a region with the collective memory of migration and growing diaspora with particular links to the US, Canada, UK, France and Netherlands. This brings an awareness of global trends and market opportunities. The 'three Ls' are important here: location, language and learning – right time zone for US, good weather, attractive and diverse locations, English and French-speaking, broadly well-educated with a strong school system, and welcoming attitudes.

- **A micro and MSME creative sector** – which is on trend globally and gives the sector the opportunity for cross-sector collaboration – at home and internationally. These are particularly agile businesses which with formalisation and coordination (e.g. through a CCI Federation), could drive growth across the economy.

- **A large and diversifying tourism sector** – which introduces a captive market and builds a growing community of interest in the contemporary creative industries offer across the Caribbean.

- **A global growth in business models with Caribbean advantages** - which require creative products and services to innovate and for their 'value added' – such as in natural products, independent cultural tourism, sports and cuisine.

2.1.2 Overall challenges to overcome

- **Fragmentation** – small islands markets, coupled with challenges in working across the region. (e.g. flights too expensive, visa requirements for artists working in different islands meant to be waived but not always, mobile phone roaming expensive).

- **Under-exploited international market –** with a limited track record in monetising IP for the Caribbean GDP; and an inconsistent approach to positioning and promoting the overall Caribbean creative industries portfolio.

- **Disparity in provision of support and service across the region** – e.g. Trinidad has a progressive IP unit that actively works in schools; Bahamas doesn't have an IP framework. Barbados has a new Cultural Industries Development Agency; Jamaica has 6 Government departments responsible for different parts of the creative industries.

- **Generalised lack of respect for creators** – poor IP implementation from top down in terms of copyright protection and enforcement; and creative jobs are not positioned as respected career paths.

- **Creative education and skills provision is piecemeal and lacks accreditation** – with issues of consistency, quality and partnership with industry.

- **The creative industries as a whole lack formalisation** - with low levels of registration and a lack of knowledge of or ability to access IP rights and protection. Most concerning is the underdevelopment of management and entrepreneurial skills and thus a lack of capacity and expertise to link creative practice to business development.

- **Data and intelligence on sector performance is wholly inadequate.** Low levels of formalisation coupled with the lack of coordinated baseline research limit the growth and investment potential of the creative industries.

- **Low levels of access to finance, investment and investor readiness** – with issues of management and entrepreneurship on the demand side and the lack of a competitive policy framework to incentivise creative industries investments on the supply side. This is greatly reducing opportunities to access finance overall. Plus difficulties in assessing the risk profile of IP and intangible assets coupled with the under-provision of dedicated funds and support programmes are limiting access to finance

- **Low levels of sector networking, clustering and collaboration – from national to regional levels -** with micro businesses often isolated and larger firms (most of which are still MSMEs) competing for primacy when collaboration would offer greatest commercial and possibly creative returns.

- **Lack of arms length 'arts councils' or creative intermediary bodies** / **agencies** – e.g. official culture controlled by local governments and subject to whims and change

- **Lack of strategic vision for the knowledge economy (of which the creative industries are an important part)** – locally and regionally, no clear road map for Caribbean economic future in a globalised world

- **No 'Caribbean creative brand'** – Nothing packages disparate elements of culture and creativity across the Caribbean into something that can be externally understood easily accessed

2.1.3 Some big picture opportunities

- **Bringing the Caribbean creative industries together** – as a smartly brokered portfolio of sectors, with targeted support and investment to nurture horizontal value chain development, and cluster initiatives that encourage exchange. A coordinated approach to sector branding would be a powerful tool here.

- **Coordinated market development –** showcasing offer, brokering international collaboration and leveraging the new market opportunities this generates – regionally and in target markets globally. This includes a focus on growing the tourism market for high quality creative goods and services – so they spend more while they stay, invest on-line when they leave, and act as ambassadors and market-makers for the Caribbean creative industries.

- **Develop strong and robust sector evidence (data and intelligence)** – to include baseline data, market trends, and information on the development profile and needs of the sector. Effective data collection and dissemination is critical – via reliable and accessible – such data bulletins, global benchmarks and clear evidence on investment opportunities across the creative industries.

- **Coordinating the creative skills and business support offer** – to incentivise formalisation through access to a programme of professional and commercial development activities. This might include tailored support for IP literacy and protection (and connecting existing provision).

- **Generate critical mass via the coordination of festival and event programmes (including trade shows)** – e.g. a Caribbean festival of festivals and a consolidation of showcases and trade shows. Also **orientate festivals and events towards the brokered management of trade relations** – e.g. bringing the buyers and aggregators to the Caribbean with commercial trade a core motivator.

- **Coordinate and invigorate the public and private investment landscape -** to increase deal flow to existing investment, and to undertake feasibility for a dedicated creative industries fund as a large-scale demonstrator and proof of concept vehicle which will generate step change in the investment potential of the sector.

- **Build digital capacity** – as a core competency for creative entrepreneurs, plus invest in digital architecture capable of aggregating the Caribbean creative industries and distributing it internationally – e.g. under a coordinated brand.

- **Smartly specialise in scalable parts of the value chain** – focusing on digital businesses, animation and music / festival management. This will require long-term capacity-building and the development of a labour pool capable of servicing this growth potential.

2.1.4 Examples of Strengths, weaknesses and opportunities within the 4 key Sectors (Music, Fashion, Animation and Festivals) – based on consultations undertaken so far:

2.1.4.1 Music and Festivals[2] – Broad Strengths and weaknesses

Strengths

1. The creative lifeblood of the region and the major differentiator in the global creative marketplace with a rich talent base and strong / distinctive sound.
2. A rich and dynamic ecosystem of performance, production and development, with a unique mix of micro firms and significant informal activity.
3. A strong festivals and events sector, with music the main attractor.
4. Spillover effects into other creative industries - through the distinctive vernacular of different types of Caribbean music.
5. Reach and influence in global markets and sustained interest from audiences across the world.

Weaknesses

1. Informal and under-coordinated sector – which lacks structure and feeds off rivalry rather than collaboration.
2. Informal in structure and business model with associated limitations on capacity and skills – e.g. IP literacy, business skills, and market awareness.
3. Lack of coordination in festivals and events sector – with competing events reducing the scale and dynamism of the offer.
4. Absence of shared digital distribution and promotion platform(s) – with IP not leveraged and markets not effectively targeted and reached.
5. Piecemeal approaches to supporting tours/exports and limitations on free movement of artists.

[2] Music and festivals are brought together at this stage – to include the full diversity of art-forms at events and festivals across the region – from Carnival to different types of festival.

Sample Sector Trend	Sample Caribbean Opportunities
Digitalisation & big data customisation	The Caribbean (and constituent brands – e.g. reggae, dancehall, soca) has a brand advantage which could be leveraged through the development of shared digital platforms that aggregate Caribbean music, curate the offer and distribute globally. This ownership of the distribution process is very difficult to manage (given the power and influence of platforms such as Spotify). However, there is a growth in independent labels and distribution platforms – especially for genre-specific activities. Such an approach could provide a design solution for new and emergent Caribbean music and, powered by the big data it generates, create traffic to the festivals sector and wider Caribbean creative industries. In addition, music can be the key differentiator for Caribbean audio-visual content – e.g. giving animation and gaming a sound and style immediately accessible as a Caribbean experience. This is vital if these sectors are to differentiate in a global marketplace.
Growth in live music & festival economy	There are two major and interlinked opportunities here: - Firstly, to develop and grow the Caribbean festival and events economy so it becomes a major fixture in the global festival market and plays a key role in diversifying the tourism offer. This would involve diversifying and consolidating the festival and live music offer – so that it operates as a coherent overall 'festival of festivals' with clear connected programming and access points for priority audiences. The North American market is vital here – attracting festival-goers and building audiences for contemporary Caribbean music. There are also opportunities to make direct partnership links to festivals in Europe – via artists' exchange and audience development activities. - Secondly, positioning festivals and a wider live music offer as a talent development programme for new and emergent acts capable of re-energising the Caribbean music scene. This would be a catalyst for music development, with associated activities such as investment in trade-related activities that bring the global industry to the region (as per the best practice examples); and it would operate as the home-grown platform for acts which could then be supported to tour internationally.
Decline in major label activity and rise of the independents	The reduction of investment in talent development by major labels, coupled with the growth in small independent labels and / or self-promoted artists, means that the music industries restructuring toward the Caribbean model. With its networks of studios, informal production and development patterns, and fast-moving live scene, Caribbean music (and especially in Jamaica and T&T) has the energy and distinctiveness many audiences are looking for as an antidote to the formulaic mainstream popular music sector. This brings two main opportunities: - To build capacity in this informal sector so that talent and product development can feed the above festival market and input to a coordinated approach to digital promotion and distribution of Caribbean music. - To invest in a consolidated music festival programme which positions music as a key component of cultural tourism activities - to promote the music heritage of the city and to a dynamic contemporary scene
Convergence	Music as a 'stand-alone' sector has reduced in significance in terms of the revenue it generates and its direct contribution to GDP. However: - Its contribution to tourism is enormous – as a provider of services to the tourism industry and as an attractor for cultural tourism. - Music's contribution to other creative industries sectors is also very significant and increasing – for example, fashion brands need entertainment support beyond the runway, and music acts will be the key to making events more marketable/shareable to the brand's "end consumer". - Music can also be at the **forefront of the film and digital transformation** of the Caribbean. The growth in short-form content and in animation introduces new opportunities for music content – such as through the commissioning of new scores or via music and animation collaborations where each art form feeds off the other. Caribbean music and the identity it projects is very visual and has a distinctive colour palate and aesthetic. It is also immediately accessible internationally. Therefore, one clear opportunity for growing the animation sector would be to collaborate with the music sector to generate distinctively Caribbean content – from cartoons to music videos, games to short films. Much of the growth potential of the music sector lies in its capacity to collaborate and converge with digital industries and vice versa.

Sample: Jazz Music Festival(s) – Strengths: St Lucia Festival is internationally important (now broadened to being an arts festival with 40% of budget going on culture). Jazz musicians still an important part of the sound of the region with new types of smooth jazz increasingly popular. **Weaknesses:** undermined but lack of a quota on the radio which mainly plays international hits, coupled to this flagrant disregard of musicians, composers and publishers' rights. Difficulties in working in other Caribbean Countries (some confusion of new visa rules for artists), difficulties importing and travelling with instruments /Equipment due to tax **Opportunities:** Musicians need to get international representation (particularly in the US) as local markets shrinking (Hotels pay less than in the 1970s because of all-inclusive model), need for a talent develop ladder for young musicians (not just one off competitions).

Sample: Trinidad Carnival– Strengths: the original carnival whose ingredients (Mas, Pan men, Limbo, Kings and Queens etc.) are the DNA in virtually all other Carnivals around the globe. Already has strong links globally with many examples of touring and collaboration. **Weaknesses:** No all year presence, not utilised to grow community cohesion and strength, not connected to skills agenda. Business model is changing, with costumes being made in China. **Opportunities:** To develop the value in the brand. This can be through TV rights and selling to diaspora, developing a carnival product that tours internationally, developing a year round carnival presence, supporting and helping the bands become even more international.

Sample: Calypso music – **Strengths:** World-wide recognition, over 500 members in T& T, important historically to all aspects of life in the Caribbean, connected to markets internationally. **Weaknesses:** Need to tackle Piracy which has seen investors leave the industry. **Opportunities:** Need support to access export markets including MIDEM, huge lack of small venues for performers, lack of interest and understanding in financial sector.

2.1.4.2 Fashion – Broad Strengths and Weaknesses

Strengths

1. A labour intensive sector made up of many creative individuals – driven by creativity and passion.
2. A core producer for products sold in the tourism market and thus a value-adder to the Caribbean experience.
3. A growing entrepreneurialism and global perspective in fashion, with the sector one of the key promoters of Caribbean creativity and distinctiveness.
4. Rich tradition and an authenticity in approach – especially for crafts – e.g. in stone and mineral work.
5. Aspirational – dealing with high value goods and thus making a statement on Caribbean development.

Weaknesses

1. High production costs, limited local market and insufficient regional value chain development – e.g. between Cariforum members.
2. An informal and under-coordinated sector (with some exceptions in fashion) – which lacks structure and professional networks.
3. Serious deficiencies in capacity and expertise – e.g. technical design and seamstressing, IP literacy, business skills, and market awareness.
4. Lack of coordination in events and market-making – e.g. the absence of a shared pan-Caribbean fashion week(s) to bring together industry, buyers and audiences development agendas
5. Absence of shared digital distribution and promotion platform(s) – with IP not leveraged and markets not effectively targeted and reached.

Sample Sector Trend	Sample Caribbean Opportunities
Growth of the luxury Market	The micro business profile of the crafts and fashion sector means it is well positioned to reach luxury markets – it can offer bespoke, high quality goods of real provenance. The tourist market and growing middle class of the CARIFORUM are core markets here. As are target markets in the USA, Canada and Europe. This will though require a coordinated investment programme in skills, production / quality control, and in market reach. Far better coordination of the events sector (major fashion shows need to be encouraged to collaborate), and a more purposeful recruitment of buyers, will be vital, Digital literacy and capacity-building for the fashion design sector will also improve go-to-market opportunities. Part of the strategy here is to develop skills and access to markets so that the best talent remains on-shore in the region. For fashion there is also a need for more effective sector networking and collaboration – on skills development to marketing. In addition, there are some longer-term structural development requirements if the fashion sector is to flourish. These include the registration and formalisation of micro businesses to give a platform for growth; specialist IP and business support; accredited skills provision across the value chain; and improved facilities – e.g. incubators.
Diversification	The global fashion market is diversifying and expanding at the time. This opens up opportunities for producers to access niche areas which still offer considerable markets. The sports and comfort clothing

Sample Sector Trend	Sample Caribbean Opportunities
	sectors are obvious opportunities for the Caribbean. In the USA, the sports and comfort wear market is over 25% of total sales, so this provides a core market opportunity.
Ethical fashion and crafts	This is a major opportunity because it offers a means for local designers and producers to develop strong micro businesses, with outcomes in poverty reduction, social mobility and environmental sustainability. This can leverage existing global movements and platforms (e.g. via the Fair Trade Movement) to access markets and / or dedicated product lines and digital distribution models could be developed.
Digitalisation	The innovation capacity across the Caribbean fashion sector is low. This is an outcome of an education and skills offer which is not fit for purpose, low levels of collaboration and formalisation, weak appreciation of market trends, and a lack of capital. However, it is through innovation that the Caribbean fashion sector can flourish. This is innovation in style and approach, in the use of materials, and in market penetration activities. The opportunity exists to lead on the digitalisation of fashion for the Caribbean – e.g. by developing a fashion ecommerce platform for the region; by investing in FabLab facilities to explore 3D printing; and to link to other high growth and innovative sectors (e.g. interactive media and animation) to give Caribbean fashion a distinctive profile in international markets.

Sample: T&T and OEC perspective: Strength is individual designers working with a Caribbean aesthetic and selling to a mix of affluent locals and up-market tourists. **Weaknesses:** Difficulties importing raw materials, lack of a fashion value chain (very little production – though T&T is planning to support a production centre), Hotels can import goods for shops without paying tax (In T&T), Cruise ship market not right for fashion. No global figurehead for Caribbean Fashion (either brand or individual) **Opportunities:** Caribbean umbrella brand, export help and assistance, favourable tax regimes, visibility and awareness raising.

2.1.4.3 Animation – Broad Strengths and Weaknesses

Strengths

1. A high growth sector in a high growth global marketplace, with the greatest overall potential for revenue generation.
2. An aggregator and platform for content across the creative industries – including music and visual arts
3.Growing digital literacy and capacity, plus emergent value chain relationships with primary markets
4. A flexible and under-utilised workforce – e.g. for film production.
5. Strategic commitment – e.g. for animation.

Weaknesses

1. Informal and under-coordinated sector – which lacks structure, networks and clustering, with collaboration still emergent.
2. Serious deficiencies in capacity and expertise – e.g. IP literacy, business skills, specialist technical skills and market awareness. This is compounded by access to finance issues.
3. Lack of coordination in events (B2B and market development) – and the absence of a major event to bring together industry and audience development agendas.
4. Absence of shared digital distribution and promotion platforms – with IP not leveraged and markets not effectively targeted and reached.

Sample Sector Trend	Sample Caribbean Opportunities
Gamification and the growth of interactive media.	To get to a position where Caribbean creative animation businesses can access market opportunities will require intensive capacity-building and investment – as per the approach championed by the Youth Employment in the Digital and Animation Industries Project in Jamaica or the committed approach being shown in Barbados. It will be important to build local teams offering complementary skills across the value chain; and then co-creating content for priority markets (see below). Part of this process should involve cluster development – co-locating MSMEs; and network development – connecting complementary businesses across the region to offer depth and diversity in the labour market.
Streamlining of content creation and monetisation	The potential exists for aggregating Caribbean content and distributing through specially developed platform(s) or clearly visible landing pages in major and proven distribution sites. This also applies to other sectors (e.g. music, fashion and convergent creative content and experiences). Plus, it presents an opportunity to distribute content for other art forms – such as dance and theatre.
Convergence of channels and platforms	Animation, audiovisual and connected interactive media and digital sectors are core drivers of the overall creative industries in the Cariforum and internationally. This is because they generate the largest proportion of content, which in turn generates IP, which in turn can be monetised and ultimately taxed. However, in the Caribbean, the local and regional value chains are not in place to leverage these outcomes and the international marketplace has not been sufficiently amenable to Caribbean content. There are four key steps which can improve the fortunes of the sector here: - Coordinate production – including capacity-building, skills, clustering and commissioning (see above) - Build capacity and skills for content (e.g. animation and games) which majors on mobile applications. This would open up the local market (where the growth in smart phones has driven much of the growth in content consumption); and enable access to this growing market internationally. - Coordinate distribution – via coherent and targeted strategies to priority markets (USA, Europe / UK, Canada, Japan). This should include the identification of a suite of distribution partners which are market-leaders in VOD (inclusive of freemium and subscription models) and closely connected to the independent cinema and games festival sector. It could also include the development of an overarching self-managed platform for Caribbean content (old and new, feature and short-form) – toward an exclusive Caribbean media player launched across key festivals in Europe and North America. - Build on existing promotional and inward investment models – promoting investment in Caribbean talent and content from international markets and attracting film production to the region.

Sample: Emerging strength over last 15 years. T&T has strong support from Creative TT/Film TT agencies; Barbados and Jamaica have new investment programmes (with a focus on skills and capacity-building). 12 studios across the region with Full Circle in Trinidad the biggest with 10 core full time workers – the vast majority of animation studios are under 10. Studios winning international work (Mainly US Big Studios) on back of strong local track records – the only way to break markets is to build on local quality. **Weaknesses:** Small scale and small numbers of people, degree courses only relatively recently established. **Opportunities:** 1. Singapore model - invested in local IP – allow studios to build a showreel and bring in international expertise (Singapore used rebates, tax incentives too). 2. Invest in training specific to outsourcing – skills in management and delivery.

3. Considerations on the Big Picture Role of the CCIMU

Very emergent focus areas for the CCIMU include:

- **Building bandwidth and capacity –** Too many companies and individuals operate at a scale which is not economically viable due to the small scale of local markets, lack of knowledge and skills to upscale, lack of resources and knowledge to penetrate global markets. CCIMU should focus on building-up MSMEs into scalable businesses through developing skills, sharing of best practice, promoting new business models, enhancing networks, building awareness, and raising the international profile.

- **Reducing friction –** Creative activity, including collaboration, touring, international partnerships, is held back by challenges including import and export regulations, IP and IP best practice, tax and visa issues and lack of international management and representatives. Help to reduce the friction is much needed – through encouraging new ways of working (for governments and creatives), developing digital platforms, raising profiles, heightening aspiration and growing expertise.

- **Visibility** – There is a need for more 'breakout brands' - companies and individuals which raise the profile of Caribbean creativity across the region and globally. By supporting, celebrating and targeting, CCIMU can raise the profile of existing creatives through new platforms, use of networks, export and intra-island activity, collaborations, partnerships and more, to highlight the value of creativity as a great asset across the Caribbean

- **Mainstreaming and 'spillover effects' –** Positioning culture and creativity as central to the knowledge economy and the future of the Caribbean's economic prosperity. This needs to ensure that that the creative industries play a role in youth employment reduction and skills development, innovation in public and private sectors, and tackling societal challenges (including heath, the environment, demographic change, energy use).

- **Knowledge building and knowledge exchange** – 'What can be counted counts' – there is a need for the CCIMU to fill the gaps in market knowledge and intelligence about the creative industries sector and *for* the sector. Promoting efficient and coordinated data gathering from a common baseline, providing export intelligence, providing the worth and added value of the sector, sharing best practice in IP and copyright (including proactive teaching of children and young people and protection of rights).

Key programmes or activities could include:

- **Digital platforms –** To compete Caribbean creatives need to be more prominent on existing digital platforms, there needs to me more awareness of platforms in the region and more skills and capacity in exploiting international platforms. The CCIMU could develop a Caribbean Cultural Platform that showcases new work across mediums, demonstrates (and delivers) potential revenue models, and showcases work internationally.

- **Raising management capacity –** A ‘Clore Leadership programme’[3] for the region. A programme to build the capacity of managers across the four key sectors –providing a mix of training, mentoring, international exposure and connections to networks. The idea is to raise the quality, skills and aspirations of cultural and creative mangers across the region.

- **Showcasing and touring –** develop a fund which supports showcasing and touring for Caribbean artists, within the region and internationally. This needs to be connected with market intelligence and network building so not just one offs.

- **Data and intelligence –** develop a shared approach to data collection and mapping of creative industries across the region, ideally linked to a portal. Also need to develop a creative export portal (along lines of UK ‘Exporting is Great’).

- **Creative R&D Innovation Programme –** Develop a pilot programme to support R&D and innovation across the sector. This could include such areas as the feasibility into the development of a touring carnival product for the region and in target markets internationally, online fashion retailing, social enterprise models for small venues. This could be backed and supported by the business/MBA side of a University where students from an MBA course partner with creatives.

- **Talent accelerator programmes –** Based on successful international models (including NESTA), this will see discipline specific, strategic and coordinated talent accelerator programmes for young and early stage career creatives poised for success. This could include touring, mentoring, business development, international exposure and more.

NB. *while fine for CCIMU to focus on the four sectors – remember importance of integration and convergence across and between sectors, and need to tie in the intersections with technology and the wider economy.*

[3] http://www.cloreleadership.org/